



Research on Young Emerging Arts Practitioners for Creative New Zealand

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Final Report
Research project findings

MARTIN^IJENKINS

Preface

This report has been prepared for Creative New Zealand by Donella Bellett, Bennick Harding and Emily l'Ami from MartinJenkins (Martin, Jenkins & Associates Limited).

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Executive summary

Creative New Zealand's (CNZ's) purpose is to develop, advocate for and invest in the arts. CNZ takes a proactive approach to helping the arts flourish, identifying the areas of greatest need and opportunity and allocating funding and resources accordingly. CNZ has made a conscious decision to move away from simply funding the arts to actively developing the arts in New Zealand.

This research was designed to provide CNZ with information about a group who are vital to the development of quality art in New Zealand – young emerging artists and practitioners (YEAP). The overall objective of the research was to develop a baseline picture of YEAP, including the environment in which they operate and the key issues and opportunities they face in developing their practice to a professional standard and in building a viable career in the arts.

Findings from the research will enable CNZ to develop evidenced-based policy that supports and encourages YEAP to contribute to the development of high quality New Zealand art. Research findings will also inform CNZ's broader policy framework about young people and the arts in New Zealand that will seek to identify and analyse the ways in which young people interact with, or are exposed to the arts.

Scope of the research

Young people may engage with the arts in a number of ways. This research was focused on reaching a small sub-group of young people who intend to make a career in their art form *and* who are actively seeking to develop their practice to a professional standard (through employment in their art form or studying their art form). In addition to this, YEAP also meet the following criteria, they:

- are aged between 18 and 30 years
- have excelled and/or demonstrated promise in their chosen form of arts practice/field
- identify themselves as being an artist (ie as someone who produces or 'does' the art) and/or
- identify themselves as being a practitioner (ie someone who supports arts to occur, eg producers, managers, technicians, publishers, curators, agents, dealers and community arts organisers).

All forms of arts practice currently recognised through CNZ funding bodies, including heritage-based (eg Māori, Pacific or Western arts) and contemporary forms of arts practice were in scope.

Research approach

A mixed methods approach was used to develop a rich, robust picture of YEAP. The two key research methods were an open web-based survey and qualitative interviews.

Open web-based survey

The purpose of the web-based survey was to profile YEAP – to give baseline information on who they are, what they're currently doing, and what their future aspirations are.

Respondents were self-selected (ie after being invited to participate or seeing an advertisement, respondents had to choose to participate). A number of steps were taken to maximise the number of responses including having the survey widely promoted and advertised, sending out personal invitations, and leaving the survey open for a seven week period.

877 responses were received that fulfilled the following eligibility criteria:

- older than 18 years of age
- younger than 30 years of age
- identified themselves as being either an artist, practitioner or both
- completed most (ie at least two of the five sections) of the survey.

Of these 877 respondents, 728 respondents were identified as meeting the YEAP criteria.¹ These respondents indicated that they:

- intend to make a career in their main art form or practice
- are either in employment in their main art form; currently studying; or have previously studied their main art form (or a combination of these three options).

Qualitative interviews

The purpose of the qualitative interviews was to add depth of understanding to the survey responses. After the survey had closed, interviewees were selected from the pool of survey respondents based on their areas of arts practice, location, ethnicity, gender and whether they were in employment and/or training.

Fifteen qualitative interviews were conducted (11 face-to-face in Auckland and Wellington, and 4 by telephone with YEAP based in Christchurch and Dunedin. This weighting reflects the geographical distribution of YEAP who participated in the survey: 62% in Auckland, 23% in

¹ A small number of respondents (11) have also been removed from this group (ie the group originally totally 739). These 11 respondents indicated that their main art form was one that would not be normally defined as 'art' (primarily architects).

Wellington, 8% in the South Island. Please refer to the YEAPs' demographic profile in Appendix 1).

Key findings of the research

The research identified a strong, vibrant community of YEAP – young people involved in a wide range of art forms, in a variety of roles. The key findings describe how YEAP have got where they are today and where they want to go in the future.

Influences in becoming involved in the arts – early exposure and encouragement are key

Most YEAP who responded to the survey have been involved in the arts since childhood – 77% first experienced their main art form before they turned 16. YEAP described early arts experiences such as attending shows, visiting galleries and attending live musical performances as being very influential. These experiences, in combination with strong personal interests, positive family support and wider societal influences (such as schools, teachers and arts events) were all identified as key to becoming interested in the arts and continuing to pursue the arts.

Current involvement in a wide range of arts

YEAP reported involvement in a wide range of art forms, including emerging art forms such as media arts² and inter-arts³. Māori and Pacific arts, as distinctive areas of arts practice, were only selected by a relatively small number of respondents – the interviews suggested that this may be attributable to the age of YEAP: interviewees who identified themselves as Māori or Pasifika expected their ethnicity to have more of an influence on their art as they and their art matured.

Other issues relating to the ethnicity of YEAP were not very significant – this may (at least in part) be related to the life stage of YEAP. The key differences were evident around the types of art form chosen – Māori YEAP were more likely to be involved in emerging art forms (such as film, media and inter-arts) while Pasifika YEAP were more likely to be involved in music and dance.

² CNZ has introduced the new art form category “media arts” to support a variety of artistic practices that use digital or analogue technologies within a screen-based, electronic, internet or mobile phone domain. Media arts projects may include animation, experimental or dance films, experimental sound/audio, moving-image arts projects, network cultures or web-based art projects.

³ CNZ defines “inter-arts” as forms of arts practice that use skills and techniques drawn from a range of art forms or cultural traditions. Typically, an inter-arts project will have a singular artistic vision that combines art forms and/or artistic traditions from diverse cultural backgrounds, or integrates existing art form practices, processes and techniques into its own distinct form. Inter-arts is an area of arts practice that is experimental and hybrid in nature, for example an exploratory or integrative process.

YEAP were most likely to identify as an artist (58%), only 7% said they were a practitioner and 35% said they were both. Moving from being an artist to being a practitioner is commonly believed to be a good way to achieve a long term career within the arts. The low numbers of YEAP identifying primarily as practitioners may reflect the locations in which the web-based survey was advertised and the life stage of YEAP. As most of them are still young and continue to be involved in training: many have yet to make decisions about how to support themselves in the long term. While many YEAP talked of having a preference to remain solely as an artist, on the whole, being a practitioner was viewed as a pragmatic and positive way to continue their involvement in the arts. A number described this prospect (in relation to teaching) as being an exciting new dimension to their art.

Skill development is a key focus

As would be expected with the age group in question (18-30 year olds) many YEAP appeared to still be in the early stages of their development as an artist or practitioner. However YEAP typically commit a significant amount of time to their art each week – half spend more than 30 hours per week (this can be in any capacity – employment, study, volunteering).

Less than a third have moved into employment, and 69% are currently training (including many of those also in employment). One of the key benefits of training, appears to be the space and time (particularly in degree courses) to experiment and evolve their artistic practice. A number of YEAP talked of changing their art form(s) they worked with (or in) as a result of formative training experiences.

Earning money and supporting themselves is a source of stress for most YEAP. For those in employment, almost half said they weren't earning enough to support themselves, and the need to spend time at work often encroached on the time they could spend on their art. Lack of money and work was identified as a challenge by around a third of all YEAP.

YEAP are optimistic but see limited career options and prospects in New Zealand

Despite difficulties supporting themselves, YEAP remain committed to the arts and optimistic about building a viable career. This optimism is tempered by pragmatism however – while the majority of YEAP (72%) believed they could have a successful career in the arts, only 47% believed that career *opportunities* actually exist.

Concerns around future career prospects were further exacerbated by not feeling prepared – one-quarter (23%) said they felt unprepared for the realities of being in the arts marketplace – finding employment, networking and taking care of business aspects. YEAP most commonly

believed that these aspects of an artistic career were either learnt through personal determination, on-the-job training or their own networks.⁴

Probably as a combination of all these factors – still being young, concerns about career prospects, feeling unprepared in general – many YEAP are planning to travel overseas. The benefit of experience gained overseas is a widely held belief amongst New Zealanders in general, and YEAP are no different. Two-thirds (65%) of YEAP intend to travel overseas to further their career in the arts. YEAP believe that their artistic development will benefit from further/different training options and increased opportunity (in the form of funding and more sophisticated/diverse audiences). Interviews with YEAP further indicated that many expect they will need to be based overseas permanently to have a viable career over the long term.

Opportunities for supporting YEAP into viable careers

The research findings support CNZ's decision to shift its focus away from merely funding arts, in favour of a more active role in developing the creative arts in New Zealand. The profile of YEAP indicates that exposure to and participation in arts at a young age influences and shapes their choices to pursue arts professionally, even in the face of potentially limited employment opportunities and fluctuating financial stability. YEAP are excited and optimistic about achieving careers in the arts, but identified a range of support that would help them continue their commitment to the arts – funding was most commonly identified, but other forms of practical help such as the need for mentors, further training, access to space and help with funding applications and business training were also identified.

In order to most constructively support and develop YEAP, CNZ needs to clarify its strategic intentions for young people. An obvious way to contribute to the objectives of achieving high quality art and arts experiences for New Zealanders is for CNZ to nurture and support promising young artists and practitioners. However CNZ needs to consider whether or not this would be best achieved through direct or indirect interaction with young people, that is through supporting individual young people or through incentives to the wider arts sector and individual organisations within it.

- Specific ways for CNZ to consider directly supporting YEAP include:
 - offering funding ring fenced for YEAP
 - improved communication and relationships with YEAP (including improved feedback about funding applications and clarifying criteria).
- Indirect support could be achieved through :

⁴ It is of interest to compare these perceptions of preparedness with the results of another piece of research commissioned in 2008 by the Ministry for Culture and Heritage – “The Supply of Cultural Skills and Training”: 86% of the surveyed cultural organisations that have specialist vacancies struggle to attract suitably qualified or experienced staff. Refer to the Ministry's website: <http://www.mch.govt.nz/publications/cultural-skills/index.html>

- facilitating the provision of training, mentoring and apprenticeship opportunities for YEAP
- the development and guidance of the wider arts infrastructure at points most likely to impact on young people such as training institutions or large arts organisations
- ongoing audience development to encourage YEAP to remain in or ultimately return to New Zealand as professional artists or practitioners
- CNZ taking a leadership role in the wider arts sector, championing the needs of YEAP and the benefits that supporting them has for the arts sector and other key stakeholders.

Overall, the research suggests that one of CNZ's most important roles with regard to YEAP may be in generating an ongoing interest in and demand for a vibrant and commercially successful professional arts industry that is capable of supporting a wide array of art forms and professional opportunities.

Introduction

Creative New Zealand's (CNZ's) purpose is to develop, advocate for and invest in the arts. CNZ takes a proactive approach to helping the arts flourish, identifying the areas of greatest need and opportunity and allocating funding and resources accordingly. CNZ has made a conscious decision to move away from simply funding the arts to actively developing the arts in New Zealand.

In order to use their resources most effectively, CNZ has identified four outcomes that they are aiming to achieve:⁵

- New Zealanders participate in the arts
- high-quality New Zealand art is developed
- New Zealanders experience high-quality arts
- New Zealand arts gain international success.

Young emerging artists and practitioners (YEAP) are those who excel or show promise in their chosen forms of arts practice, have made a commitment to developing these forms of arts practice to a professional standard **and/or** have started out in their careers. YEAP are key to all of CNZ's outcomes, but particularly to the development of high-quality New Zealand art (the second of these four outcomes).⁶

Objectives

There is currently little detailed information available about YEAP in New Zealand.

This research seeks to develop a baseline picture of YEAP, including the environment in which they operate, the key issues they face and opportunities they have in developing their practice to a professional standard and in building viable careers in the arts.

Findings from this research will enable CNZ to identify who YEAP are and to develop evidenced-based policy that supports and encourages YEAP to contribute to the development of high quality New Zealand art. Research findings will also inform CNZ's broader policy

⁵ CNZ's Draft Strategic Plan 2010-2013.

⁶ CNZ's interest in YEAP is further motivated by the fact that YEAP are also likely to be highly represented in two key areas of focus for CNZ – innovative and quality arts practitioners and those with high potential (see CNZ's Statement of Intent 2009-2012). In addition to this, issues affecting YEAP are also relevant to other areas of CNZ policy development including the need to develop and support cultural diversity in the arts, and the need to maintain New Zealand's broader arts infrastructure.

framework about young people and the arts in New Zealand which seeks to address all the ways young people interact with or are exposed to the arts.⁷

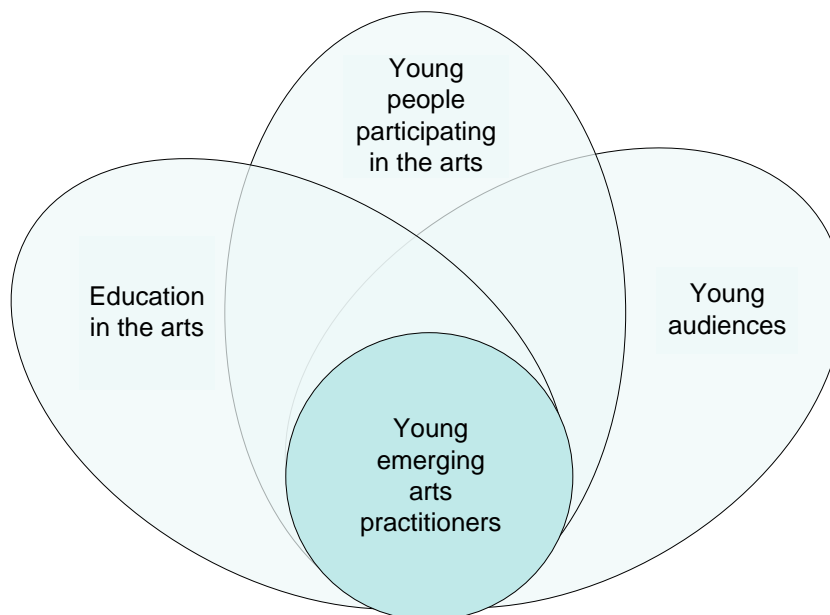
The following four key questions were identified to guide the research:

1. what is the context in which YEAP are currently operating?
2. what are the key opportunities/supports that exist for YEAP?
3. what are the key barriers that inhibit the development of YEAP?
4. What role can CNZ and other stakeholders play in the support and development of YEAP?

Scope

Young people may engage with the arts through one, all, or a combination of the following: through education (curricular and extra-curricular); through active participation in the arts; through attending arts events (as audiences).

Figure 1: Young people and the arts



⁷ CNZ has also identified the need for other, complementary areas of policy development – including the need to develop and support arts activities for, by and with young people. Policy development in this area is also likely to cover issues affecting YEAP.

The scope of this research has focussed on a small subset of young people involved in the arts that meet the following criteria:

- those who excel or show promise in their chosen forms of arts practice, have made a commitment to developing these forms of arts practice to a professional standard and/or have started out in their careers.

For the purposes of this research YEAP and defined as those who:

- are aged between 18 and 30 years
- have excelled and/or demonstrated promise in their chosen form of arts practice/field
- have made a positive commitment to the arts – ie have made a conscious decision to develop their chosen form of arts practice to a professional standard
- are in their first 5 years of committed arts practice or involvement (ie still emerging)
- are actively involved in the arts, either:
 - currently 'doing', 'producing' or 'supporting' art and with a track record of doing so;
 - currently training to further develop their art or develop their ability to support art.

The research includes both 'artists' (those who produce or 'do' the art) and 'practitioners' (those who support art). Practitioners are people who may not necessarily classify themselves as 'artists', but who may be necessary for creating, presenting and/or distributing an artwork (eg producers, managers, technicians, publishers, curators, agents, dealers and community arts organisers).

All forms of arts practice currently recognised through CNZ funding bodies, including heritage-based (eg Māori, Pacific or Western arts) and contemporary forms of arts practice are in scope.

Research approach

The research focused on a group about which little is currently known and, as such, an existing survey sample frame did not exist. Because of this, and due to there being no easy way to contact YEAP as a group, the survey was conducted as an open web survey. The conclusions and findings of the survey can therefore only be applied to the survey respondents, who may or may not accurately reflect the actual composition of the group of all young emerging arts practitioners in New Zealand.

A mixed methods approach was used to develop a rich, robust picture of YEAP. The two key research methods were an open web-based survey combined with qualitative interviews. Both of these research stages were guided by the research objectives. Full details of the research methodology are given in **Appendix 2**, on page 33.

Open web-based survey

The purpose of the web-based survey was to profile YEAP – to give baseline information on who they are, what they're currently doing and what their future aspirations are.

CNZ made initial contact with all organisations/training institutions who assisted in distributing the invitations (and/or advertising the survey) to ensure their willingness to cooperate and that they understood the aims of the survey. A full list of organisations and training institutions that advertised or distributed the link to the survey in their online networks is contained in **Appendix 3**.

Respondents were self-selected (ie after being invited to participate or seeing an advertisement, respondents had to choose to participate), high levels of response were encouraged by:

- advertising the survey in places/ways likely to be accessed by YEAP (eg Facebook, websites, training institutions)⁸
- sending personal invitations to identified individuals
- CNZ working with key organisations to inform them about the survey and to get their active support
- leaving the survey open for as long as possible – for seven weeks from mid-June to the end of July 2010
- offering a prize (responding to the survey meant respondents were eligible)
- designing the survey to be easy and quick (maximum of 15 minutes) to complete.

A total of 1,409 survey responses were received of which 877 were 'eligible' based on the following criteria:

- older than 18 years of age
- younger than 30 years of age
- identified themselves as being an artist, practitioner or both
- completed most (ie at least two of the five sections) of the survey.

Of these 877 eligible responses, 728 were identified as meeting the YEAP criteria of:

- intending to make a career in their main art form or practice
- being in employment in their main art form, and/or currently studying and/or having previously studied.

⁸ For a list of the organisations and institutions involved, see Appendix 3, page 56

Qualitative interviews

Fifteen qualitative interviews were held following initial analysis of the web-based survey. The purpose of the qualitative interviews was to add depth of understanding to the survey responses. While the responses given by the interviewees are not necessarily representative of YEAP as a whole, the interviewees were drawn from the survey respondents, using a sample frame constructed to ensure that the interviewees' characteristics reflected the demographics of all respondents.

Of the 15 interviews, 11 were conducted face-to-face in Auckland and Wellington, and the remaining 4 were conducted by telephone with YEAP based in Christchurch and Dunedin⁹.

An interview guide was developed in conjunction with CNZ, to explore issues of interest that arose from the web-based survey (see Appendix 4, page 63).

Report structure

The remainder of this report is organised as follows:

- key findings of the research
 - integration of the findings from the web-based survey and the in-depth interviews
 - conclusions about the role of CNZ and other stakeholders in the support and development of YEAP
- appendices containing details of the research, including detailed findings from the web-based survey of YEAP.

⁹ This regional weighting reflects the geographical distribution of YEAP who participated in the survey: 62% in Auckland, 23% in Wellington, 8% in the South Island. Please refer to the YEAPs' demographic profile in Appendix 1.

Key findings of the research

The research focused on YEAP who intend to make a career in their art form *and* who are actively seeking to develop their art (either through employment in their art form and/or through studying their art form). This section of the report brings together key findings relating to how YEAP have got to where they are today and where they want to go in future.

The key findings section covers:

- Influences in becoming involved in the arts
- Skill development
- Future aspirations
- Limited comments about ethnicity.

Important notes:

- Information presented in this section integrates research findings from two sources: the web based survey (of 728 YEAP) and the in-depth interviews (with 15 YEAP).
- Where findings are quantified (ie expressed as percentages), they are derived from the web based survey. All quotes come from the in-depth interviews.
- Only selected findings are presented in this section. Full results from the web-based survey can be found in Appendix 1 on page 33, including the demographic profile of YEAP.

Influences in becoming involved in the arts

YEAP that we talked to commonly talked of a sense of 'inevitability' in pursuing the arts. For these YEAP, the arts were a natural part of their life, either coming from a family involved in the arts or a family that supported their interests.

My parents were in the Royal New Zealand Ballet. I was always involved. I started doing speech and drama at 6 years of age. I fell in love with it. Was it inevitable? Yes, definitely. (female, both artist and practitioner, employed and studying)

Right from the beginning I was encouraged to be creative. I painted and drew right from the beginning. (female artist, studying)

I started playing music when I was very young, five and was always interested in it and enjoyed it. My family was not very musical but there was a piano in the house and they supported me. (female, both artist and practitioner, employed and studying)

I've always done performance as a kid. My mum is a dancer and choreographer, my dad is a designer – that helped! (male, both artist and practitioner, employed and studying)

This early interest in the arts is not surprising given that (in the online survey) over half of all YEAP first experienced their art form before they were ten, and over three-quarters before they were 15.¹⁰

Table 1: Age when first experienced main art form (% of YEAP)

Under 5 years	5 to 10 years	11 to 15 years	16 to 20 years	20 and above
22%	32%	22%	19%	4%

n = 728

Note: rounding error.

YEAP that we talked to described these early experiences as being very influential.

When I was a kid we went to galleries with my parents. [My parents] influenced me, they were interested in art... I started choosing art at 15 years of age at school. (female artist, studying - Asian)

If you go to the arts as children, you go as adults. I went to shows all the time. It has been my world. (male, both artist and practitioner, employed and studying)

For some, the nature of their involvement in the arts evolved over time. These artists typically had contact with a range of different arts and art forms before finding something that really 'captured' them.

It was clear early, my main interests were art and music and working with people in a general sense... that lead me to music therapy. I knew that by 15 or 16... and then I knew by the last two years of my study that I wanted to go into theatre. (male artist, studying)

[I'm a film maker] I didn't watch films until I was 21. I was at uni and I had always wanted to do something in the arts – initially acting or photography. Was it an active choice? Yes – but also inevitable and meant to be. Even at school I always knew I wanted to do *something* in the arts. (female, both artist and practitioner, studying - Pasifika)

[In film] At school I wanted to go into acting but I didn't have the good marks for it so I was put into art and I fell in love with it. It felt natural for me to carry on with it. (male, both artist and practitioner, studying)

At the end of high school I decided that acting wasn't a feasible career and left it. I re-discovered drama at uni. I realised I was good at it. (male both artist and practitioner, employed and studying)

¹⁰ This reinforces the results CNZ's 2008 survey of young people that showed that 99% of all respondents between the ages of 10-14 were actively involved in at least one art form as an attendee or participant. Refer to the full study "New Zealanders and the arts: attitudes, attendance and participation in 2008". Available on CNZ's website: <http://www.creativenz.govt.nz/Portals/0/publications/NZers-and-the-arts-2008.pdf>

Obviously many more young people are exposed to the arts than those who eventually choose to pursue a future in the arts. Most of the interviewed YEAP talked of making an active choice at some point – for some the choice involved practical considerations (such as choosing particular university courses over others), while others made a choice that the pursuit of art was more important than financial security. Fundamental choices appeared to be made at different times – for some they came very early in life, while others’ pathways and choices continued to develop. University or high school was a common time that life-choices were made.

It was a very, very active choice. It was not a light choice at all. [I was doing architecture], it is really competitive, no one really gives up that opportunity – but I did. Choosing fine arts meant I wouldn’t be stepping into any jobs. (male artist, studying)

I didn’t take my art seriously as a career path... I was told “you have to go to uni and study something proper”... then I met people who were doing it and realised that I could have done it – damn it! (female, both artist and practitioner, studying - Pasifika)

I didn’t choose it until uni... that’s when I decided that it was a career that I wanted to pursue. (female, both artist and practitioner, employed - Pasifika)

It was an active choice... My dad pushed the idea that you should do what you want to. Not necessarily the thing that makes the most money, but the thing you enjoy the most. (female, both artist and practitioner, employed and studying)

It always felt like a clear choice. It is hard! You have to want to do it. It’s living poor for a purpose. For me it was clear that I have to do it – and I have to sacrifice quite a bit for it. (male artist, studying)

Specific influences

The research looked at what factors YEAP believed were the most influential in choosing their type of art. Both the interviews and the online survey point to art in the home and early involvement in art as being important influences. Wider societal influences were also very important.

Table 2: Key influencing factors in choosing main art form (% of YEAP)

Personal interest and family influence		Societal influence	
Personal interest (hobby)	76%	Teacher/lecturer	52%
Family	49%	Involvement in productions	42%
		Arts events	40%
		School	40%

n =728

Note: multiple responses allowed.

The interviewed YEAP commonly talked of influential teachers and early experiences strongly influencing their decisions to pursue arts.

I made a snap decision when I was 16 to go for arts and drop science courses... My drama teacher stepped in and fought for me. It was a bit of a battle but my parents were very supportive. (female practitioner, employed and studying - Māori)

The most important thing that has affected my development as an artist has been gaining self-confidence – this has come through encouragement from other people – a lot of peers, people I am working around, family. (female artist, studying)

My influences include my first piano teacher, she made me love music lots. Teachers in primary school were always really encouraging too. (female both artist and practitioner, employed and studying)

A drama teacher made me realise it could be a profession – I learnt about discipline. And a music teacher as well, it was their passion that I caught. (male both artist and practitioner, employed and studying)

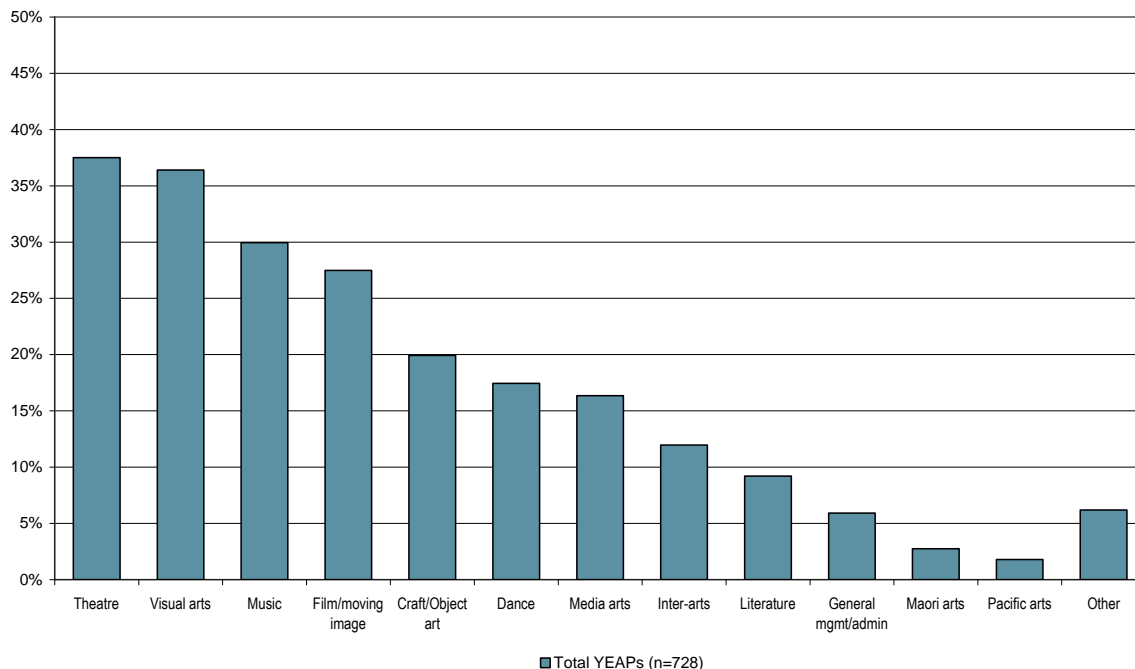
Main art form

The YEAP who participated in the survey are involved in a wide range of art forms, including emerging art forms such as media arts¹¹ and inter-arts¹².

¹¹ CNZ has introduced the new art form category “media arts” to support a variety of artistic practices that use digital or analogue technologies within a screen-based, electronic, internet or mobile phone domain. Media arts projects may include animation, experimental or dance films, experimental sound/audio, moving-image arts projects, network cultures or web-based art projects.

¹² CNZ defines “inter-arts” as forms of arts practice that use skills and techniques drawn from a range of art forms or cultural traditions. Typically, an inter-arts project will have a singular artistic vision that combines art forms and/or artistic traditions from diverse cultural backgrounds, or integrates existing art form practices, processes and techniques into its own distinct form. Inter-arts is an area of arts practice that is experimental and hybrid in nature, for example an exploratory or integrative process.

Figure 2: Main art form, all YEAP



Only a small number identified Māori or Pacific arts as their main art form – 3% and 2% respectively. These proportions are lower than the total number who identified themselves as being Māori (10% of YEAP) or Pasifika (7% of YEAP). This was explored in the in-depth interviews. None of the Māori and Pasifika interviewees saw their ethnicity as a key part of their art; however two of them expected this to be something that would develop over time, as they and their art matured.

My ethnicity is not important to my art, not yet. I've no doubt it will as I grow and mature – I've seen this happen with both my mother and my sister. (male artist, employed and studying – Māori)

In the future I would like to concentrate on having a Pacific focus... [working on a particular job] it was the first time I had been around Pacific Islanders working in the arts... they opened my eyes up to seeing you could work creatively in the arts as a Pacific person. (female, both artist and practitioner, studying – Pasifika)

Identifying as an artist or a practitioner

The online survey indicates that young people are most likely to be involved in the arts as artists. While only a small proportion identified as a practitioner only, over a third (35%) identified as *both* an artist and practitioner.

Table 3: Involvement in the arts (% of YEAP)

Artist	Practitioner	Both artist and practitioner
58%	7%	35%

n=728

Of the interviewed YEAP, 6 said that they were both artists and practitioners and one said they were only a practitioner. These YEAP were asked specific questions to explore why they didn't identify primarily as artists. Responses indicate that these decisions have been made for primarily pragmatic reasons – working as a practitioner allows them to earn money in a field that they enjoy. Remaining in the field also gives them continuing creative opportunities, experiences and networks that would not be possible in a regular 'nine-to-five' job. Therefore being a practitioner was viewed fairly positively – it was not seen as a bad option. The forms of practitioner employed YEAP reported included arts administration, freelance film editing, theatre direction and other odd jobs, technical theatre and film work (editing, lighting, sound) and teaching music.

I want to be a full time artist, but I am happy to teach as well. (female artist, studying)

Music can be selfish. This would make it worthwhile, teaching music, helping people through music... there are ways of making money through arts and music. I need money to support myself. It is always difficult. My ideal is composing and performing. Finding opportunities that make you money is the challenge. (female, both artist and practitioner, employed and studying)

At the moment I am doing more work in art, but not necessarily 'my' art. I am working for a film company, and have been doing some theatre tech. It's closer to art than working in a cafe! It's not exactly where I would like to be, but not somewhere where I wouldn't like to be. (female, both artist and practitioner, employed - Pasifika)

I am practical and I like the mix of practicality and art that comes with film-making. I am interested in a lot of things – photography, acting, music – and film-making is a good mix... What I really want to do is make independent films and make a living from it. [But] I do have a career in my art at the moment. (female, both artist and practitioner, studying - Pasifika)

I definitely want to work towards being a practitioner – it is fulfilling to teach others. (female artist, employed and studying)

The one who identified solely as a practitioner was happy to have achieved a career in the arts, but acknowledged that performing would still be desirable if it were possible.

My choices were made based on the availability of work. At the end of second year of drama school I felt there was a lack of work... I had a daughter to provide for... It was a pragmatic choice for me to be doing what I am doing now... maybe I would perform

occasionally if I could, but I am quite happy where I am. (female practitioner, employed and studying - Māori)

Skill development

The research looked at the skills YEAP gain through a variety of means including general artistic involvement, training and employment. The online survey results reveal a predictable picture of skill development for young people – the majority of YEAP are currently training in their main art form, and a much smaller percentage are actually working in their art form.

Table 4: Involvement in training and employment in art form (% of YEAP)

Currently training	Completed training	In employment
69%	66%	31%

n=728

Note: multiple answers allowed.

Table 4 shows that many YEAP were involved in the arts in more than one way (ie there is overlap between the categories) – of those currently employed, 43% were also currently training. A number of the YEAP we talked to exemplified this – saying they were working in their art form and training at the same time. Others were working in non-arts jobs. All of the YEAP we talked to described a typical week as being extremely busy, and having to work hard to find a balance between art, supporting themselves and socialising.

All my time is spent in music. That is 40 to 70 hours per week. I also spend six hours per week working as a gardener. (female, both artist and practitioner, employed and studying)

I am in the studio all day 8:30am to 5:00pm... I have four to five things I can work on in any one day. My total hours per week studying is about 40 hours. (female artist, studying)

I am studying full time and rehearsing every day... it is very time consuming. I work six days a week. (male artist, studying)

The online survey confirmed that YEAP typically commit a significant amount of time to their art each week – half spend more than 30 hours per week (51%).

Table 5: Hours spent per week on main art form – work, study, volunteering (% of YEAP)

Up to 10 hours	11 to 20 hours	21 to 30 hours	31 to 40 hours	40 hours +
10%	17%	20%	24%	28%

n = 728

Note: 2% said 'not sure'.

Training

The interviews explored the value that YEAP believe they are getting from their training – almost all were currently training either at university or in arts focused institutions such as drama, film and television.

The online survey showed that most YEAP feel that training is helping them to achieve their goals (73%). The interviewed YEAP were *all* positive about their current study. This is to be expected – they were enrolled in courses specifically relating to their art form and specific, art form related skills were commonly mentioned as a valuable outcome of training:

Formal technical training has been great... every artist should know those skills but most don't... learning things that may not be relevant to your projects is also important... opportunities to present your work is a really important way to learn. Being in an environment with other artists is important – being able to discuss ideas freely, that is the most important thing. (male artist, studying)

My current education [Music degree] is helping me get the skills I need. It is really applicable. Some things you need to be taught – like composition and orchestration – it is really applicable to my future... university motivates me. I have loved learning new skills on my course. I will now call myself a composer – I never felt I could do that before. (female, both artist and practitioner, employed and studying)

At drama school you learn different techniques. I am doing Meisner classes this year – it is a style – like method acting – but another form. (female, both artist and practitioner, employed and studying)

[Film and television school] was a good year to get practical training. It was very hands on. It was good to get in and get amongst it. (female, both artist and practitioner, studying - Pasifika)

In addition to technical skills, the interviewed YEAP also identified a range of other benefits of study including the 'space' to be an artist and explore, exposure to new ideas and ways of thinking and networks.

Studying has given me the space to find my own voice. Also practical – getting networks is important. (female artist, employed and studying)

Being in art school you learn more about thinking and approach, rather than learning how to do things technically. (male, both artist and practitioner, studying)

My training... has been good to help me understand the business... the best part of my training was the relationships I formed, meeting other people, having time and space to focus on your work, time to think and to try things. (female practitioner, employed and studying - Māori)

Bicultural teaching at [drama school] has had a big impact on me... I bring that to my work as a Director. (male artist, studying)

Education has been really good for me. I did an honours degree in theatre and film. Then I went to Australia and did a lot of workshops. It has been good to work with other artists and learn from them... my degree was helpful..useful... it helped me know what could be done. (female both artist and practitioner, employed - Pasifika)

When asked how prepared they feel to embark on a career in the arts and the realities of the arts market place, the online survey showed a number felt unprepared (almost one quarter). Interviews showed that day-to-day practical aspects of being an artist are not always well covered in training courses – and a number of interviewees talked of getting these skills through their own networks.

[mechanics of the arts business], I don't know where you learn that! (male both artist and practitioner, studying)

I have learnt the nuts and bolts of the business by talking to people and learning by myself, no courses. I have picked things up along the way. (female practitioner, employed and studying - Māori)

I would like to do some writing workshops – and something on how to get proposals funded, that would be really helpful. (female both artist and practitioner, studying - Pasifika)

I had some great teaching at [drama school]. A couple of teachers are shifting people's thinking away from relying on an agent. (male, both artist and practitioner, employed and studying)

I am also learning how to do the business side of things. You need to be able to organise, promote. There is no point in making an album if you can't promote it. You learn from doing – at least I have – and from talking to others who have done it and are doing it. (female, both artist and practitioner, employed and studying)

Employment¹³

In order to further explore issues surrounding employment, interviewees were chosen to include eight who said they were currently employed in their main art form. Others were also earning money from a variety of jobs not related to their art form. The interviews showed that for most, at this stage in their careers, employment was a way to make ends meet. Earning money and supporting themselves was a source of stress for most of the interviewed YEAP, a small number were supported by the families and lived at home to save money.

¹³ Employment included any type of paid work in their main art form, so could include full time work, part time work or self employment.

The online survey also identified financial issues for YEAP:

- less than half (46%) said they can currently earn a living from their employment in the arts
- 37% identified lack of money/funding as a challenge, and 32% identified lack of work/opportunities as a challenge.

Balance? I don't ever feel really balanced! Balance means everything's OK. I constantly feel like there is a real conflict between creating enough income versus artistic things. I have to live with compromise. In an ideal world you would be doing your artistic work and that would be enough to sustain you. (female, both artist and practitioner, studying - Pasifika)

At the moment I am working in a role in communications. Part time. I do survive. (female practitioner, employed and studying - Māori)

I work occasionally here and there, but it is difficult to find jobs – to find paid theatre work. (male artist, studying)

What makes it tough? The biggest one is earning an income. There is a boundary between earning enough to live and having time to work [on art]. And leaving enough time to be inspired – not letting work take over. (female artist, studying)

I have done a lot of jobs, hospitality, call centre, teaching, ESOL... I am not really able to support myself at the moment... I have gone on and off the benefit this year. (female, both artist and practitioner, employed - Pasifika)

[If I go part time at university] then I would be able to work, then I wouldn't be borrowing money to put on my loan each week. And I would have money to put into a really good exhibition at the end of my course. (male artist, studying)

While many found that employment interfered with the ability to work on their art, for the minority who had jobs they valued and that were relevant to their art, employment was seen positively.

I am learning, I have only been a professional actor for eight months. There are not a lot of jobs for me... there is a lot of competition. Over the past two months I have been doing a show full time at [theatre]. (male, both artist and practitioner, employed and studying)

I work on contract – when I am working it is full time – 50 hours. Then not. I am able to support myself from that. But it has taken a lot of planning and hard work to get there. You have to prove that you are capable. (female, both artist and practitioner, studying - Pasifika)

Involvement in the arts ‘community’ is also important for skill development

Interviewed YEAP felt that many of their skills and much of their growth came through having the space and time to work on their art and interact with other artists.

I developed skills by working with and meeting other practitioners, working on projects with friends, working in my current role and other roles... I learn a lot from how they work, through conversations. (female practitioner, employed and studying - Māori)

You need to have self belief. I love saying I am an actor now. (female both artist and practitioner, employed and studying)

I needed to be strong enough to make the choices... other people’s encouragement made the difference. (female artist, studying)

The online survey also shows that YEAP value contact with others for the development of their skills – only a minority identified working in isolation as their preference.

Table 6: Preferred way to develop skills (% of YEAP)

With other people	Cooperatively with others	In isolation
38%	28%	19%

n=721

Note: other options were also available.

Future aspirations

By their very nature, YEAP are still young and only at the beginning of their careers. Most (69%) are still training and many of the interviewed YEAP talked of still having to find their style and niche. Reflecting this, the interviewed YEAP were not necessarily sure of where exactly they would end up, but they had high aspirations and were generally very optimistic about their personal prospects.

All YEAP are aiming for an artistic career

Nearly all of the online survey respondents wanted to make a career in the arts – 728 (out of 877 respondents) were identified as YEAP on this basis. Most of them were hopeful about the chance of personally having a successful career in their chosen artistic field too (72%), however they did recognise that this was not necessarily going to be easy – only 47% believed there were actually career *opportunities* for them, and only 23% thought that young people [in general] are encouraged to make a career in the arts.

The interviewees showed a degree of optimism about their career prospects. Those who believed they were likely to have a career included both artists and practitioners. Expectations of earning substantial money were not necessarily high however.

Can I make a good living in the arts? Yes. I imagine I am one of the exceptions. I am lucky... There aren't many in my position. (female practitioner, employed and studying - Māori)

Anyone with talent and a good, clear business head can [make it]... but you won't make lots of money – unless you are lucky. (female, both artist and practitioner, employed and studying)

I hope to make a good living as an artist, I hope so! I did work solely as an artist for a year and I managed to pay the rent, but it was really hard going... I think it is definitely do-able. (female artist, studying)

Yes [I will have a career in the arts]. I can't not think that now. After five years study I have to think that! (male artist, studying)

Yes I think it is [realistic to expect to make a good living]. It all depends. It is often who you know – you just need that lucky break sometimes. It is possible if you want it and you put in the work. But it is hard and it is competitive. (male, both artist and practitioner, studying)

I aim to have a career in the arts. Very much so. I am not good at doing anything else... realistically it is absolutely possible for me to have that career. (female both artist and practitioner, employed - Pasifika)

A smaller number of the interviewees were less optimistic about having a career in the arts; again, this included both artists and practitioners.

Is it realistic to make a good living from art? No. Unless you are super, super famous. (female artist, studying - Asian)

I know what I want to do but as you get older your life stages changes, so you say 'come on, is that actually feasible?'... I am looking at further study so I can work at university, it may be a more stable income stream. (female, both artist and practitioner, studying - Pasifika)

Reasons for a lack of optimism around career opportunities were further explored in the web-based survey, the main reasons given were:

- lack of opportunities (36%)
- lack of funding and support (29%)
- New Zealand is too small (22%)

- lack of demand (10%).

Further development overseas

The online survey showed that a significant number of YEAP believe they need to move overseas to continue their artistic career and realise their ambitions.

Table 7: Intending to move to continue their career (% of YEAP)

Intending to move overseas	Intending to move within NZ	Not sure yet
65%	11%	24%

n=405

The interviews explored the reasons YEAP think this is necessary. The interviewed YEAP believe that travel will challenge their ideas, and have a positive impact on their creativity and skill base through increased experiences and opportunities (including training opportunities). There was also a common perception that both funding and audiences are more extensive overseas.

In the future I will be based overseas. I feel that it is small here, claustrophobic... It is not fierce enough competition, I want to experience that. (female artist, studying - Asian).

I'm not sure if a future is possible in New Zealand. There is a lot of space in the arts in New Zealand. It is accessible but the disadvantage is there is not so much money, so much less money than Europe – I am thinking of big scale productions. (male artist, studying)

There is potential to make a better living overseas. I imagine people are more accepting of art forms overseas than in New Zealand. I assume that in Europe it is slightly more experimental and it is more accepting of difference... If it got the opportunity to work in a theatre in Europe I would take it! (male, both artist and practitioner, employed and studying)

I definitely will travel outside New Zealand at some point. You come to the point where doing the scale of things I would like to do, the funding would not be enough in New Zealand and the audience would probably be too small... Long term I see myself being overseas. (male, both artist and practitioner, studying)

I know where I want to go, I just don't know exactly how to get there. I want to end up in LA and get an Oscar. (female, both artist and practitioner, employed and studying)

While many of them presumed a career would only be possible overseas, some did wish to return and be based in New Zealand.

I need to go overseas... I will apply for artist residencies through universities and schools of art. If I don't get one I will probably take a look at setting myself up overseas on my own... I would want to come back to New Zealand after a couple of years. (female artist, studying)

I don't want to be based overseas. I want to be based in New Zealand and travel. (female, both artist and practitioner, employed - Pasifika)

I would like to travel and meet different artists – I would like to go to Europe. They are doing some exciting things there, amazing stuff... but I will always want to be based in New Zealand. (female, both artist and practitioner, employed and studying)

Difficulties and barriers to having a career

The interviewed YEAP talked of a range of barriers, but most commonly the lack of funding, general support and attitudes towards/audiences for their work were identified.

Difficulty obtaining funding

In the online survey, a quarter (25%) said that they had had funding applications turned down and over half identified the need for further funding to help them achieve their goals. Very few had been successful in obtaining funding or grants.¹⁴

Table 8: YEAP who have received financial support to help them achieve their goals

Type of support	Number of YEAP	
Grants	132	Of which:
		CNZ, incl. Creative Communities 62
		Scholarships and awards 29
		Other grants 45
Other funding (e.g. Scholarships and awards, Student loan, etc)	127	

The interviewed YEAP believed that funding was not easy to obtain until you were well recognised, leading to a vicious cycle whereby it was difficult for them to get the necessary experience and recognition without funding.

¹⁴ Those who had received funding indicated a diverse range of sources including Arts Alive, Arts Waikato, Asia New Zealand Foundation, Pelorous Trust, Kakano Grant, Manaaki Tauiira and the Starving Artist Fund.

You need to do something really good before you can get funding. I have applied for funding [and not got it]... there is something that I'm missing. I have had good references and had good support from other people in the industry but I haven't [got] any funding yet. (female, both artist and practitioner, studying - Pasifika)

I do think I will get funding at some point, when I have proven that I am serious about what I am doing, and that it is of value to the New Zealand art scene. (male artist, studying)

It bothers me that if you have had a track record you are likely to do better [in getting funding] than someone starting off. (male, both artist and practitioner, employed and studying)

[New Zealand] only likes certain types of art. It is a little bit afraid to open up to new ideas and new art forms, especially emerging artists. (female, both artist and practitioner, employed - Pasifika)

The interviewed artists showed a limited understanding of funding and support available from CNZ, and most had (unsuccessfully) applied for funding in the past.

I seventy-five percent understand what [CNZ] do – maybe? [Expectations?] They do have something to give me in terms of funding and guidance. (female, both artist and practitioner, studying - Pasifika)

[CNZ] keeps changing things! But I do understand what they are about. It is a way for government to support the arts. They are trying to do the best they can with the resources they get. I trust that they want the best... They support Māori and Pasifika really well... this has led to growth in Māori and Pacific people in the arts. (female practitioner, employed and studying - Māori)

CNZ does funding for artists. Will they help me? If I could get in touch with them. (female artist, studying - Asian)

CNZ is the only real state funding in New Zealand... I applied to emerging artists fund last year but didn't get anything because I am a student... they support the arts generally... young artists, established artists, all different art forms... they also do mentoring... I hope to get some support from them in the future. (male artist, studying)

CNZ – I sort of understand what they do. I don't expect anything from them. I did apply for funding a while ago but it was last minute and I missed out. (female artist, studying)

I kind of know what they do. They have a lot of scholarships and opportunities available on their website. (male artist, studying)

I don't know terribly much about them... I did apply for funding a few years ago but I wasn't successful... I will probably apply again but I'm not optimistic! I don't think what I am doing is quite what they are after. (male, both artist and practitioner, studying)

Some of those who had funding declined expressed frustration at not being able to talk to anybody about why. These YEAP felt that this lack of communication meant they were not able to learn from the experience.

CNZ seems intimidating to young artists. 'The place that will say no'... CNZ has a reputation as unapproachable. You have to be an established artist... you don't get feedback on your application. (female, both artist and practitioner, employed - Pasifika)

I didn't get the funding and I would like to know why. It would be so helpful... It is mysterious for me... It is important because I am thinking of making future applications but I don't know what I should change. (male, both artist and practitioner, employed and studying)

General support issues (non-financial)

Virtually all YEAP believed that the support they had received had been important in helping them achieve their goals. Only a small number of YEAP said that they had received financial support (see Table 8) – most identified the support of important people around them – family, teachers, peers and employers. Interviewed YEAP talked of this support taking the form of encouragement, emotional support and of important people 'being there' and believing in them. In some cases, making resources/time/space available was also mentioned.

Table 9: Other types of support YEAP have received to help them achieve their goals

Type of support	% of YEAP
Family/friends	73%
Teacher/lecturer	70%
Peers	52%
Other artists	51%
Employer	23%
Web/online	12%

n=713

In both the online survey and in the interviews, YEAP identified a range of unmet support needs that they believed would help them achieve their artistic goals. As stated above, the most commonly identified need was for funding. Other support needs commonly identified included access to mentors/experts/other artists, workshops/training and help getting work (either in their chosen art form, or simply to make ends meet).

Table 10: Unmet support needs identified by YEAP

Support that is lacking	% of YEAP
Grants, scholarships, funding	54%
Access to mentors, experts, other artists	16%
Workshops or training	9%
Help getting work/employment	7%
Support from school or community	6%
Access to space, tools or equipment to produce art	3%
Information about funding/help filling in applications	3%
Business training, eg how to market yourself	3%
Nothing / not sure / don't know	7%

n=415

Attitudes towards art, lack of audiences

Both the online survey and the interviews revealed a degree of scepticism about the degree to which art is valued in wider New Zealand society. The general view amongst interviewed YEAP was that not all New Zealanders value the arts¹⁵:

[Coming from overseas originally] I was surprised that people do not see the arts as a real job. [Where I come from] there is a lot of respect for art – it is as high as a lawyer, or medicine... theatre is more seen as entertainment... it is lighter. (male artist, studying)

New Zealanders' attitudes to the arts are nice and fresh. It has a lot to do with the Labour government, which was really supportive of the arts. (male, both artist and practitioner, studying)

In general, [attitudes] are probably quite negative. I work at the cinema and hear things like 'that was good for a New Zealand film'. Give us a break! We have good actors and good musicians. (female, both artist and practitioner, employed and studying)

¹⁵ This contrasts with the generally very favourable attitudes that other research has shown New Zealanders to have towards the arts. Refer to CNZ's longitudinal study "New Zealanders and the arts: attitudes, attendance and participation in 2008": <http://www.creativenz.govt.nz/Portals/0/publications/NZers-and-the-arts-2008.pdf>

Whether different art forms were seen to be valued more or less highly than other forms varied.

The average Joe thinks... the whole industry is a hobby industry... [that] it is not a mature career choice, not a real job... Some areas of art are more supported, people 'get' music and painting but not digital film making. They don't take it seriously or consider it an art form. (female, both artist and practitioner, studying - Pasifika)

The easiest [art] area? I can't imagine any of them would be easy. Film and television is probably the most likely to pay well. (female practitioner, employed and studying - Māori)

General attitudes to art vary. Some collectors are very passionate, excited... But some are not very interested, they are [only] interested in traditional things. (female artist, studying - Asian)

I don't think people in New Zealand differ in their attitude towards different art forms... but Māori and Pasifika arts are complex. They are less valued in terms of high art, they are seen as craft. (male artist, studying)

Attitudes were helped a lot with the Labour government, and artists were given a lot of opportunities... It is really difficult to just be an artist but there are people who are willing to help you – give materials and provide support... yes, some forms are [valued over others]. Painting is [highly valued], it has presence. [My art], print making, isn't. (male artist, studying)

New Zealanders' attitudes to the arts vary. Some think it is a good thing, glamorous. Generally people are supportive [but] a lot of people believe arts shouldn't be funded... but that is not the majority, just certain conservative people. (female, both artist and practitioner, employed and studying)

Ethnicity appears to have only limited impact on YEAP's choices

Responses to the online survey were received from a range of ethnicities, including 10% who identified as Māori, 7% as Pasifika and 12% as Asian.

Very few differences in responses were evident between all YEAP and those who identified as Māori, Pasifika or Asian. Identified differences were (note that all of these are based on small sample sizes):

- Pasifika were **less** likely to identify as a practitioner (2% compared to 7% of all YEAP).
- Māori YEAP were **more** likely to identify the following art forms :
 - Film/moving image (35% compared to 28% of all YEAP)

- Media arts (23% compared to 16% of all YEAP)
 - Inter-arts (20% compared to 12% of all YEAP)
 - Māori arts (25% compared to 3%).
- Pasifika YEAP were **less** likely to identify the following art forms:
 - Visual arts (24% compared to 36% of all YEAP)
 - Craft/object art (14% compared to 20% of all YEAP).
- Pasifika YEAP were **more** likely to identify the following art forms:
 - Music (38% compared to 30% of all YEAP)
 - Dance (24% compared to 17% of all YEAP)
 - Pacific arts (22% compared to 2% of all YEAP).

Conclusions

The research identified a strong, vibrant community of YEAP – young people involved in a wide range of art forms, in a variety of roles. Over three-quarters of YEAP have been involved in the arts since childhood and they remain committed and optimistic about building a viable career in the arts.

As would be expected with the age group in question (18-30 year olds) many YEAP appeared to still be in the early stages of their development as an artist or practitioner. Less than a third have moved into employment, and 69% are currently training (including many of those also in employment). One of the key benefits of training, appears to be the space and time (particularly in degree courses) to experiment and evolve their artistic practice. A number of YEAP talked of changing or refining their art form(s) they worked with (or in) as a result of exposure to new ideas and formative training experiences (for example, one talked of moving from painting to a wider range of visual arts methods, and another talked of changing focus from musical performance to composition).

Issues relating to the ethnicity of YEAP were not very significant – again there are indications that this may (at least in part) be related to the life stage of YEAP. The key differences were evident around the types of art form chosen – Māori YEAP were more likely to be involved in emerging art forms (such as film, media and inter-arts) while Pasifika YEAP were more likely to be involved in music and dance.

Career expectations and future prospects

The research indicates that there may be a degree of mismatch between the numbers of young people training in the arts expecting to be able to move into a career in the arts, and the actual number who will be able to achieve this. This was indicated with the majority of YEAP (72%)

believing they could have a successful career in the arts, while only 47% believed that career *opportunities* actually exist.

Worries about the reality of achieving a viable career were common, with many believing that being involved in the arts would probably mean low income levels. This belief was borne out by those who said they were currently employed in their main art form (this included both full or part time work), less than half said they could earn a living from this employment. This means that most YEAP expect that having a career in the arts is likely to involve some kind of sacrifice and/or compromise – either through living with a low income, or supplementing their income (and encroaching on their time to practise their art) with additional jobs.

Concerns around future employment prospects were further exacerbated by not feeling prepared – one-quarter said they felt unprepared for the realities of being in the arts marketplace – finding employment, networking and taking care of business aspects. YEAP most commonly believed that these aspects of an artistic career were either learnt through personal determination, on-the-job training or their own networks.

Probably as a combination of all these factors – still being young, concerns about career prospects, feeling unprepared in general – many YEAP are planning to travel overseas. The benefit of experience gained overseas is a widely held belief amongst New Zealanders in general, and YEAP are no different. Two-thirds (65%) of YEAP intend to travel overseas to further their career in the arts. YEAP believe that their artistic development will benefit from further/different training options and increased opportunity (in the form of funding and more sophisticated/diverse audiences). Interviews with YEAP further indicated that many expect they will need to be based overseas permanently to have a viable career over the long term.

Moving from being an artist to being a practitioner is commonly believed to be a good way to achieve a long term career within the arts. The numbers of YEAP identifying primarily as practitioners was low (7%). This probably reflects the life stage of YEAP: as most of them are still young and continue to be involved in training, many have yet to make decisions about how to support themselves over the long term. While many YEAP talked of having a preference to remain solely as an artist, on the whole, being a practitioner was viewed as a pragmatic and positive way to continue their involvement in the arts. A number talked of this prospect (in relation to teaching) as being an exciting new dimension to their art.

Supporting YEAP into viable careers – what role can CNZ and other stakeholders play in the support and development of YEAP?

The research identified a range of things that YEAP believe would help them continue their commitment to the arts – funding was most commonly identified, but other practical needs were also identified such as the need for mentors, further training, access to space and help with funding and business training.

In order to support and develop YEAP, CNZ needs to clarify their strategic intentions for young people. An obvious way to contribute to their strategic objectives of achieving high quality art and arts experiences for New Zealanders is for CNZ to nurture and support promising young artists and practitioners. However CNZ needs to consider whether or not this would be best achieved through direct or indirect interaction with young people, and to identify whether they or other agencies are best placed to address support needs.

In order to identify the best way forward, CNZ could consider:

- creating a separate fund for emerging artists and practitioners
- improving communication with YEAP, through:
 - increasing CNZ's profile with young people (through targeted sponsorship or advertising)
 - clearly identifying the support that is available to YEAP and making this information widely available
 - creating a key contact for YEAP within CNZ
 - providing improved feedback about funding decisions (making eligibility criteria explicit, providing generic and/or specific feedback in 'decline' letters)
- providing or brokering training, mentoring and apprenticeship opportunities
- seeking to develop/guide the wider arts infrastructure at points most likely to impact on young people such as training institutions or large arts organisations
- ongoing audience development to encourage YEAP to remain in or ultimately return to New Zealand as professional artists or practitioners.

Ongoing connections and linkages with the wider government sector would also help in the support of YEAP's needs. An obvious leadership role exists for CNZ, building on the networking and goodwill created through the External Reference Group of the current research project.

Other wider strategic issues for consideration include:

- the equity of access to arts experiences – with the majority of YEAP identifying the importance of artistic experiences in leading them to the arts, it is important that young people throughout the country continue to have access to high quality, inspirational artistic experiences
- the need to retain New Zealand artists in the country – YEAP hold a strong belief that both career and development opportunities are likely to be better overseas; continued funding of the arts sector, appropriate training opportunities and ongoing audience development are all required to reverse this perception.

Appendix 1: Full results of the web-based survey of YEAP

Demographic profile of YEAP

Of the 728 YEAP respondents the majority were New Zealand European females¹⁶ from Auckland. Almost half (47%) were between 20-24 years old (see Table 11).

Table 11: Gender, age, ethnicity and region of YEAP

Demographic	% of respondents
GENDER (n=690)	
Male	30%
Female	70%
AGE (n=690)	
18-19 years	21%
20-24 years	47%
25-29 years	32%
ETHNICITY (n=690)	
New Zealand European	74%
Māori	10%
Pacific People	7%
Asian	12%
Other	14%
REGION (n=689)	
Auckland	62%
Wellington	23%

¹⁶ This is a common outcome for surveys – females are the most likely to respond, and young males are the least likely to respond.

Demographic	% of respondents
Other North Island	4%
Christchurch	4%
Dunedin	4%
Other South Island	0%
Overseas	3%

Notes on the definition of ethnicity:

- Ethnicity was self-defined and respondents were able to choose multiple ethnicities, therefore ethnicity responses do not total to 100%. Where a respondent identified multiple ethnicities, they have been counted in each group they selected.¹⁷ This results in some overlap between groups and therefore it is not possible to make direct comparisons between ethnic groups.
- Respondents who chose options within Pacific Peoples and Asian have been combined to give total 'Pacific Peoples' and 'Asian' figures.
- Responses are only reported by ethnicity through the remainder of the report where sufficient numbers of responses were received (30+), in all cases, results should be used with caution, due to the very small sample sizes involved – **they should be viewed as indicative only.**

Note on regions:

- Regions have been recoded from 16 options into the seven regions presented in the table.

Involvement in the arts

Identification as artists or practitioners

The majority of respondents identified as artists, with over a third identifying as both artists and practitioners. Only a small number of respondents described themselves solely as a practitioner, and Pacific YEAP were less likely than other respondents to describe themselves solely as a practitioner. This bias towards artists may reflect the ways/locations in which the survey was advertised.

¹⁷ 16% of respondents selected more than one ethnicity, and 5% selected none.

Table 12: Involvement in the arts

Involvement	Total YEAP (n=728)	Māori YEAP (n=69)	Pacific YEAP (n=50)
Artist	58%	55%	58%
Practitioner	7%	7%	2%
Both artist and practitioner	35%	38%	40%

Art forms

Figure 3 shows that the most commonly reported art forms were theatre (38%) and visual arts (36%), followed by music (30%) and film/moving image (28%). Inter-arts was reported by 12% of YEAP, and general management and administration by 6%. Because of low numbers across the specific Māori art forms and the Pacific art forms, these have been grouped into 'Māori Arts' and 'Pacific Arts'.

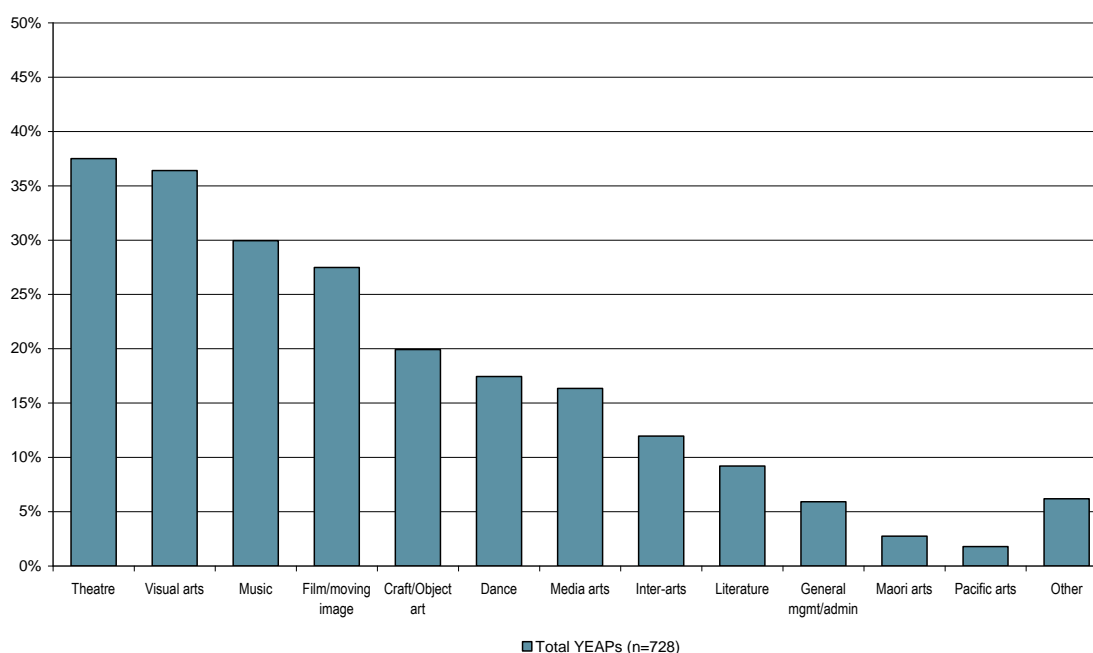
Figure 3: Main art form, all YEAP

Table 13: Main art form, by ethnicity (caution: small sample size)

Main art form	Total YEAP (n=728)	Māori YEAP (n=69)	Pacific YEAP (n=50)
Theatre	38%	42%	42%
Visual arts	36%	41%	24%
Music	30%	33%	38%
Film/moving image	28%	35%	30%
Craft/Object art	20%	22%	14%
Dance	17%	16%	24%
Media arts	16%	23%	14%
Inter-arts	12%	20%	16%
Literature	9%	13%	8%
General mgmt/admin	6%	9%	8%
Māori arts	3%	25%	2%
Pacific arts	2%	4%	22%
Other	6%	9%	14%

Practitioner roles

Those who identified as either a practitioner or 'both and artist and practitioner' were asked what they did in the arts.

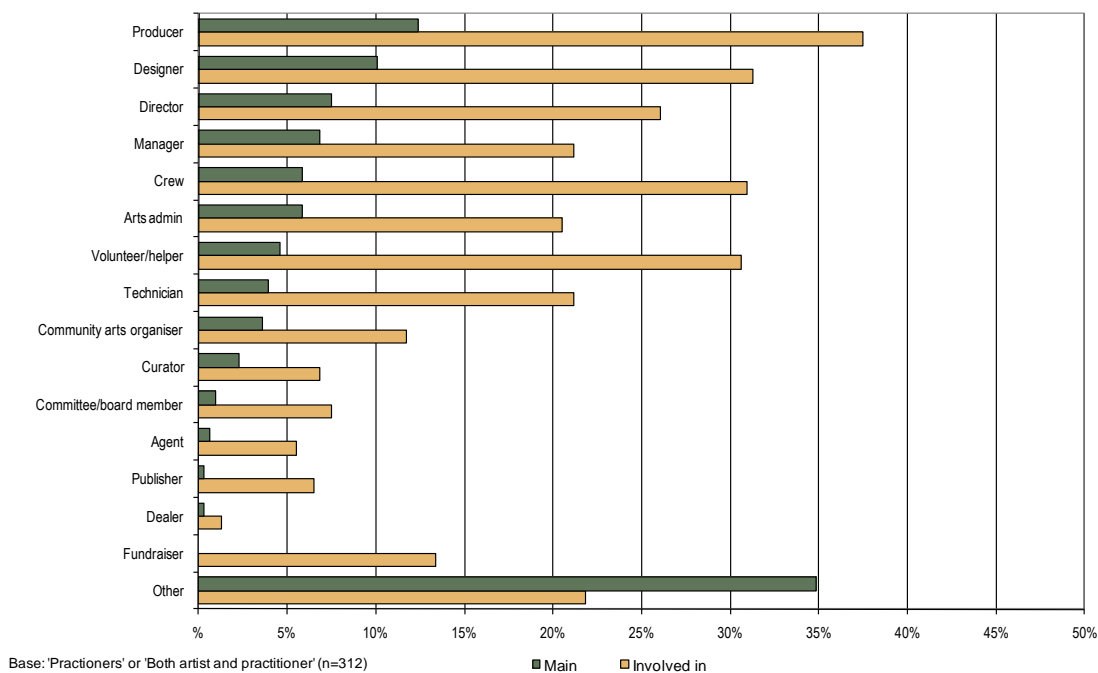
Figure 4 shows that many respondents fill a number of roles in the arts. More than a quarter of practitioners/both artist and practitioners said they produced art, designed art, directed art, worked in a crew or as a volunteer/helper.¹⁸

Very few identified the role of committee/board member, agent, publisher or fundraiser as their main role, but more than 5% reported filling these rolls in addition to their main role (rising to 13% for fundraising).

¹⁸ The average number of roles selected was three. 25% identified 1 role, and 9% identified 5 or more roles.

The most common 'main' roles identified included the commonly recognised professional practitioner roles of producer (12%) and designer (10%). Director (8%) and Manager (7%) were the next most commonly selected.

Figure 4: 'Practitioners' and 'both artists and practitioners' - positions in the arts

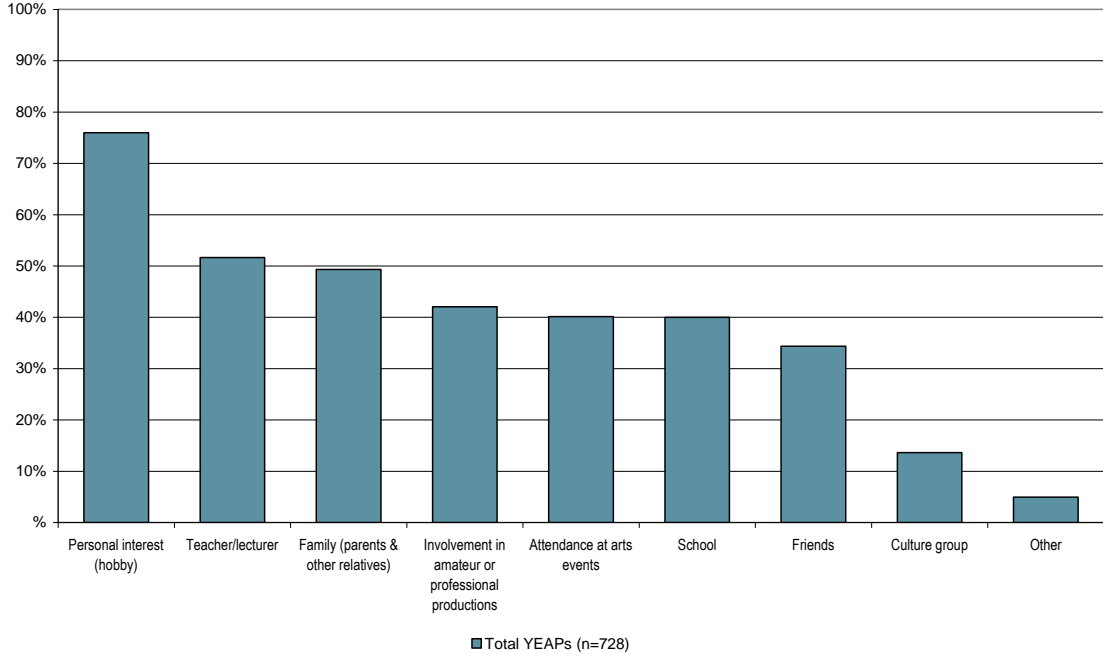


NOTE: The size of the 'other' category reflects the way a number of respondents answered this question – many listed their main art form under 'other'.

Influences in choosing main art form

Figure 5 presents the factors YEAP identified as helping to influence the choice of their main art form/practice (multiple answers were allowed). The most commonly chosen factor was an existing personal interest/hobby (76%). Influence from older people or those who are likely to have had experience in the arts was commonly chosen (teachers/lecturers [52%] and family [49%]) as was direct contact or participation in the arts (attendance at arts events [40%] involvement in amateur or professional productions [42%]). School (40%) and friends (34%) were also commonly chosen.

Figure 5: Choosing your main art form or practice – influencing factors



Note: we will check particular art forms for any differences; we will also look to previous research on Attitudes, attendance and participation 2008 (Colmar Brunton) for any similar findings.

The majority of YEAP have been involved in their main art form since they were relatively young. Just over half (55%) of all YEAP first experienced their main art form/practice before the age of 11, rising to over three-quarters (77%) by the age of 15.

Figure 6: Age when first experienced main art form or practice

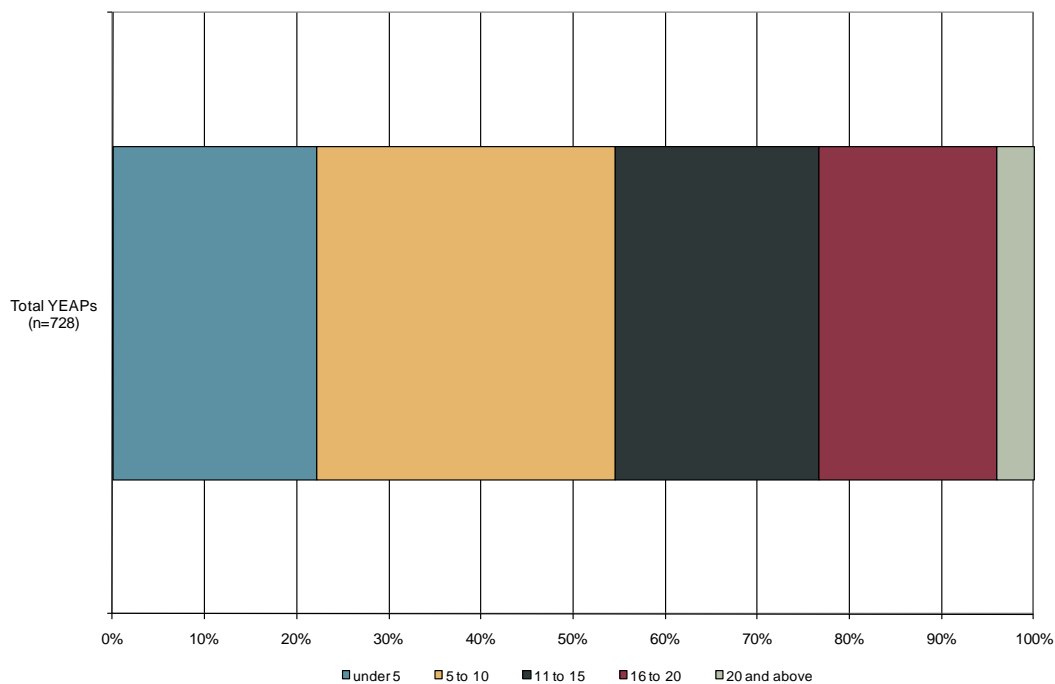


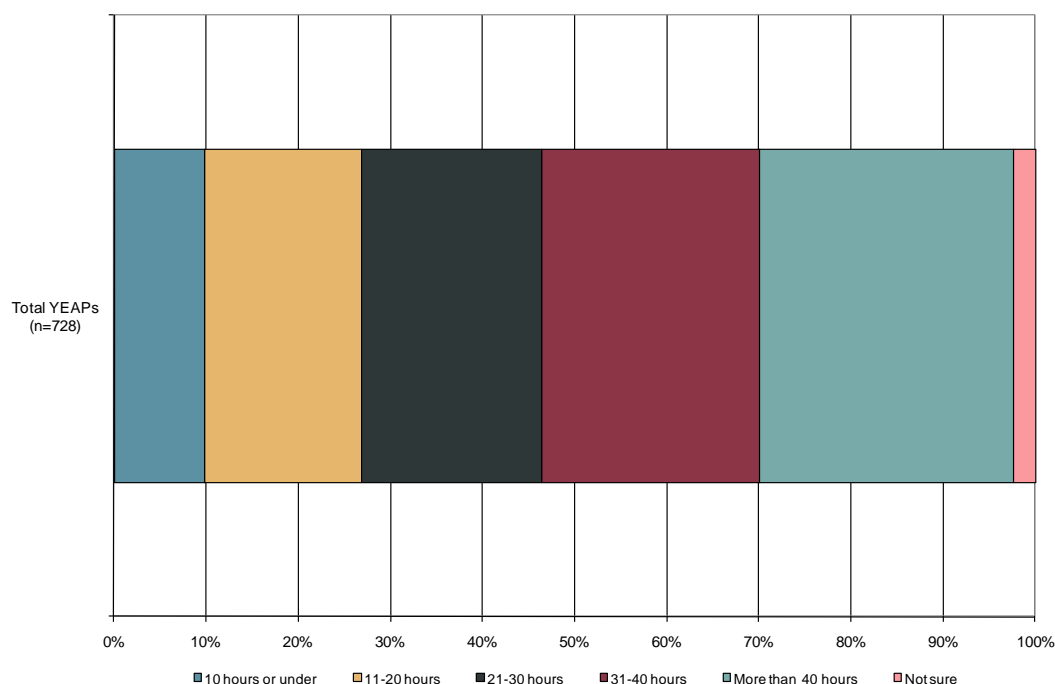
Table 14: Māori or Pacific cultural heritage learning (caution: small sample size)

Learning participated in	Māori arts main practise (n=19)	Pacific arts main practise (n=13)
Mentoring	8	4
Church group	3	8
Culture group	13	11
Home tutoring	4	4
Family/relatives	15	10
Wananga	14	3
Tohunga Tukunga	1	0
Other	2	2

Commitment to the arts – time spent

Figure 7 shows a high degree of time commitment amongst YEAP. Over a quarter (28%) estimated that they spend more than 40 hours per week on their main art form, and 43% spend between 21 and 40 hours per week on their main art form. Only 10% of YEAP estimated that they spend less than 10 hours per week on their main art form. Time estimates include all hours working, studying and/or volunteering relating to their main art form.

Figure 7: Commitment to main arts form - hours per week (including working, studying and volunteering)



Recognition of skill and talent

Table 15 shows that almost half of all YEAP reported receiving some kind of award or scholarship. This was asked to ascertain whether respondents' are identified as having skill or talent by others (ie whether they demonstrate promise in their chosen field).

Table 15: Awards and scholarships received

Award/scholarship	% of YEAP
Yes	46%
No	54%

We recommend that these results be treated with caution. Analysis of the awards and scholarships listed by respondents show that this question was interpreted differently by respondents. While some YEAP reported receiving reputable awards and scholarships, others listed basic school qualifications (eg NCEA) or commercial prizes (eg sponsors' products). An indicative list of the types of awards and scholarships received by YEAP is contained in Appendix 2.

Skill development and employment

This section looks at the training and education being undertaken or completed by YEAP to develop as an artist or practitioner, and their employment within the arts. Questions were specifically related to respondents' main art form and/or to their development as an artist or practitioner.

Training and employment status

Respondents were asked whether they were currently in training, whether they had completed any training, and whether they were currently employed in their main art form. Respondents were more likely to be in training for their main art form, than to be in employment. These results are to be expected - given the age of the YEAP (all are under 30), and the way the survey was advertised (YEAP in training were easier to reach than those in employment).

Table 16: YEAP involvement in training and employment, for their main art form

Training/employment status (related to main art form)	% of YEAP (n=728)
Currently training	69% (501)
Completed training	66% (483)
In employment	31% (222)

Interestingly, most respondents fell into more than one category and completion of relevant training was strongly associated with being in employment:

- for those currently training (n = 501), 54% had already completed some other training and 19% were currently in employment in their main art form
- those who had completed training (n = 483) included a large number who were continuing to train (56%) and 38% who were currently employed in their main art form (note that this is a larger proportion than for those currently training, where only 19% were employed)
- for those in employment in their main art form (n = 222), most of them had completed some form of training (82%, compared to only 54% of those currently training) and 43% of them were involved in ongoing training.

Preferred work or study style

Respondents were asked how to best describe the way they work or study to develop their skills. Table 17 shows:

- artists (26%) are more likely to work in isolation than practitioners/both artists and practitioners (8% and 11% respectively)
- working with other people/co-operatively with other artists and practitioners was commonly identified by all groups – but most highly by ‘both artists and practitioners’
- those identifying only as a practitioner are more likely than others to work for an organisation (note that this is a very small sample size).

Table 17: Way YEAP works or studies to develop their skills

Way they work/study to develop skills	Artist (n=422)	Practitioner* (n=51)	Both (n=255)
In isolation	26%	8%	11%
With other people	44%	32%	30%
Work co-operatively with other artists/art practitioners	19%	26%	43%
For myself, but am aligned to an organisation	4%	9%	6%
For an organisation	3%	25%	4%
Other	5%	0%	6%

* Practitioner results should be treated with caution due to the small sample size.

Current and completed training

This section examines the training currently being undertaken or already completed by YEAP. As outlined above there is overlap between these two groups:

- a total of 501 YEAP (69% of all YEAP) said that they are currently studying or training to further develop themselves as an artist or practitioner
 - this includes 49 out of 69 (71%) respondents who identified as Māori, and 35 out of 50 (70%) of respondents who identified as Pacific People
- a total of 483 YEAP (66% of all YEAP) said that they had completed education or training dedicated to developing their career as an artist or practitioner

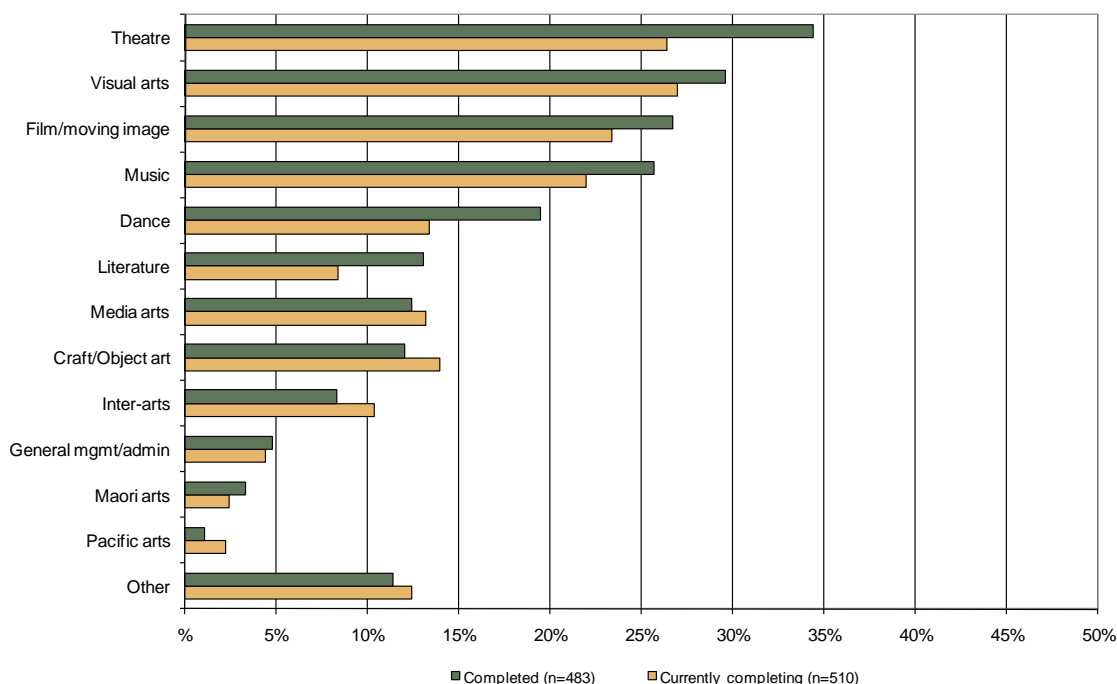
- this includes 49 out of 69 (71%) respondents who identified as Māori, and 29 out of 50 (58%) or respondents who identified as Pacific People.

Level and type of study and training

Art form studied

Figure 8 compares the variety of art forms that YEAP are currently studying with the art forms for which study has been completed, and shows a strong similarity between the two.

Figure 8: Art form – comparison of current courses and completed courses



Note that because of low numbers across the specific Māori art forms and Pacific art forms, these have been grouped into 'Māori Arts' and 'Pacific Arts'.

Types of study and qualifications

Most YEAP are/were involved in formal training – for the majority it is/was full time, took between two and five years to complete, and almost two-thirds attend/attended a university. These results are likely to reflect the fact that the survey was advertised through a number of training institutions.

Table 18: YEAP study and qualifications – current and completed

	YEAP currently training (n=501)	YEAP completed training (n=483)
Full/part time study Most study is/was fulltime	Studying full time (85%)	Studied full time (80%)
Length of study Two-thirds of courses continue/d over a number of years	2-5 years to complete (68%) Less than 1 year to complete (7%)	2-5 years to complete (64%) Less than 1 year to complete (5%)
Qualification level Over half at graduate/post graduate level	Certificate or Diploma (9%) Graduate Certificate or Diploma, Bachelor's Degree, Postgraduate Certificate or Diploma or Bachelor's with Honours (66%)	Certificate or Diploma (18%) Graduate Certificate or Diploma, Bachelor's Degree, Postgraduate Certificate or Diploma or Bachelor's with Honours (60%)
Training provider Almost two-thirds attend/ed university	University (68%) Private Training Establishments (6%) Polytechnics (4%) Other (8%)	University (64%) Private Training Establishments (14%) Polytechnics (12%) Other (13%)

Almost all YEAP who are currently studying (98%) expect to successfully complete their training or qualification.

On the whole, YEAP appear to feel positive about the quality of training that is available to them.

- 73% of YEAP agreed/strongly agreed that quality training is available to help them achieve their goals (95% of Māori YEAP agreed/strongly agreed – note that this was a very small sample size, n = 19)
- 16% of YEAP neither agreed nor disagreed
- 10% of YEAP disagreed/strongly disagreed.

Future opportunities

Six in ten (60%) YEAP said their training has led to further opportunities, while three in ten (32%) said it was too early to say or they didn't know.

Table 19: Opportunities arising from training for those who have completed training and those still in training

Opportunities	Currently training (n=439)	Completed training (n=279)
Training helped/will help get work/a job	39%	24%
Provide(d) opportunity to showcase/use art skills/talents	22%	37%
Go on to higher education/internships	20%	16%
Provide(s) teaching opportunities	14%	10%
Provide(s) networking opportunities	12%	34%
Training gave/gives me skills/knowledge/confidence	8%	7%
Other	10%	8%
Don't know / Not sure yet	3%	-

A large number of YEAP who were currently training intend to move region or go overseas to continue their training or pursue their career in the arts (405, 81%).

Table 20: YEAP who intend to move to continue their training/career

Location intending to move to	% intending to move (n=405)
Overseas	65%
Within New Zealand	11%
Not sure yet / Don't know	24%

Challenges since completing training

Respondents were asked an open ended question on challenges faced in maintaining their arts practice.

Table 21: Challenges faced since completing training

Challenges	(n=478)
Lack of money/funding	37%
Lack of work/opportunities	32%
Limited time/time pressure	21%
Lack of motivation/self belief	7%
Still completing my training	7%
Lack of space/tools/equipment to perform/create	6%
Lack of support (e.g. family, arts organisations)	6%
Lack of experience	4%
Challenges based on race/culture	2%
Competition with other artists	2%
Other	14%

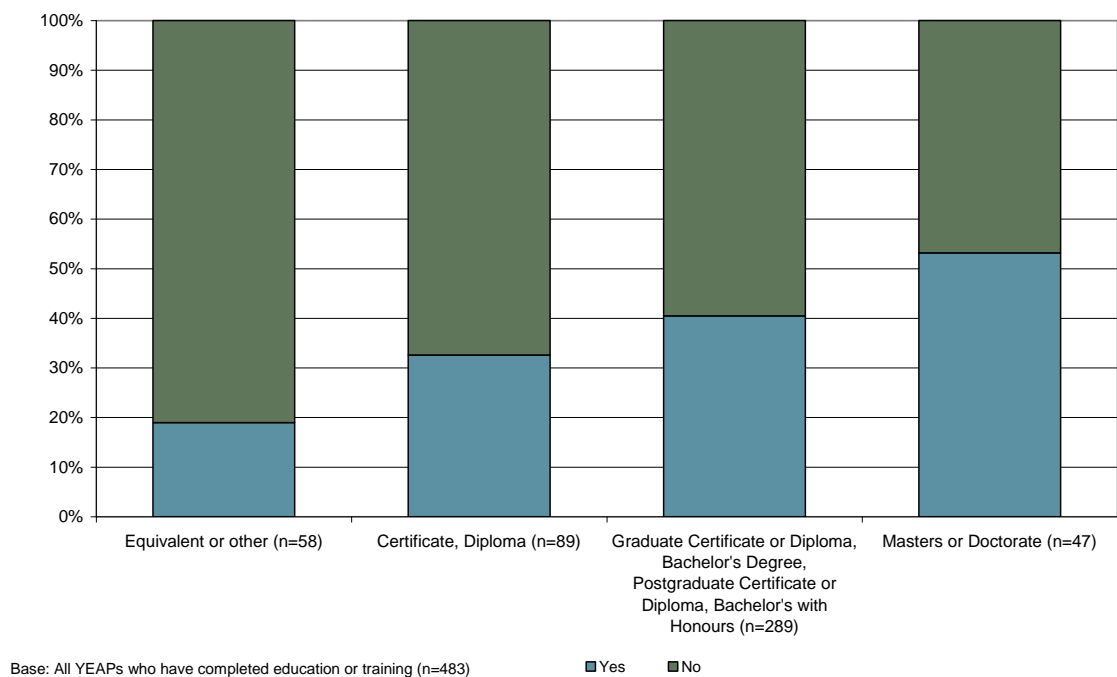
YEAP who are employed in the arts

A total of 222 YEAP (30% of all YEAP) said that they are currently in paid employment (either full or part time or self employed) in their main art form/practice.

- this includes 21 out of 69 (30%) respondents who identified as Māori, and 19 out of 50 (38%) or respondents who identified as Pacific People
- some YEAP who are currently employed are also currently studying/training (95, or 43% of those in employment) and some have completed study/training (182, or 82% of those in employment)

Figure 9 shows YEAP with the highest qualifications (Masters or Doctorate) followed by graduate level and then undergraduate level (this finding needs to be treated with caution due to the low numbers of respondents with a Masters or a Doctorate [n=47]).

Figure 9: Currently in paid employment by type of qualification completed



As would be expected, YEAP with the highest qualifications (Masters or Doctorate) tend to be older than other YEAP (71% of those with a Masters or Doctorate are aged 25-29 years). Note that employment prospects of these groups are likely to be further improved from increases in experience and networks that come over time.

Ability to earn a living in the arts

Of the 222 YEAP in employment, just less than half (102, 46%) said they can earn a living from this income. As with Figure 9, those who said they can earn a living, are most likely to have a high level qualification (Masters or Doctorate) followed by graduate level and then undergraduate level.

Analysis of YEAP’s perception of their ability to earn a living in the arts was also examined by their involvement in the arts. This showed that those involved as a practitioner are more likely to be able to earn a viable living in their chosen art form than those who are only involved as artists.

Table 22: Ability to earn a living from their arts income by involvement in the arts

Ability to earn a living from current employment in the arts	Artist	Both
	36%	46%

Practitioner sample size was too low to report on.

Career opportunities

When asked whether they personally believed they could have a successful career in their chosen field, 72% of YEAP agreed, indicating a high level of self-belief in their abilities. However YEAP were less positive about the extent to which young people in general are encouraged to make a career in the arts – 44% disagreed and only 23% agreed.

A separate question was asked about the existence of career opportunities in New Zealand – only 47% (of all YEAP) thought there were opportunities out there for them. YEAP with the highest qualifications were the most pessimistic about their future career opportunities in New Zealand (in contrast to questions relating to actual current employment in the arts and ability to earn a living, those with the highest qualifications gave the most positive answers). The group who were most likely to believe that they had career opportunities were those who had a certificate/diploma (63%).

Figure 10: YEAP who believe there are career opportunities in New Zealand, by type of qualification completed

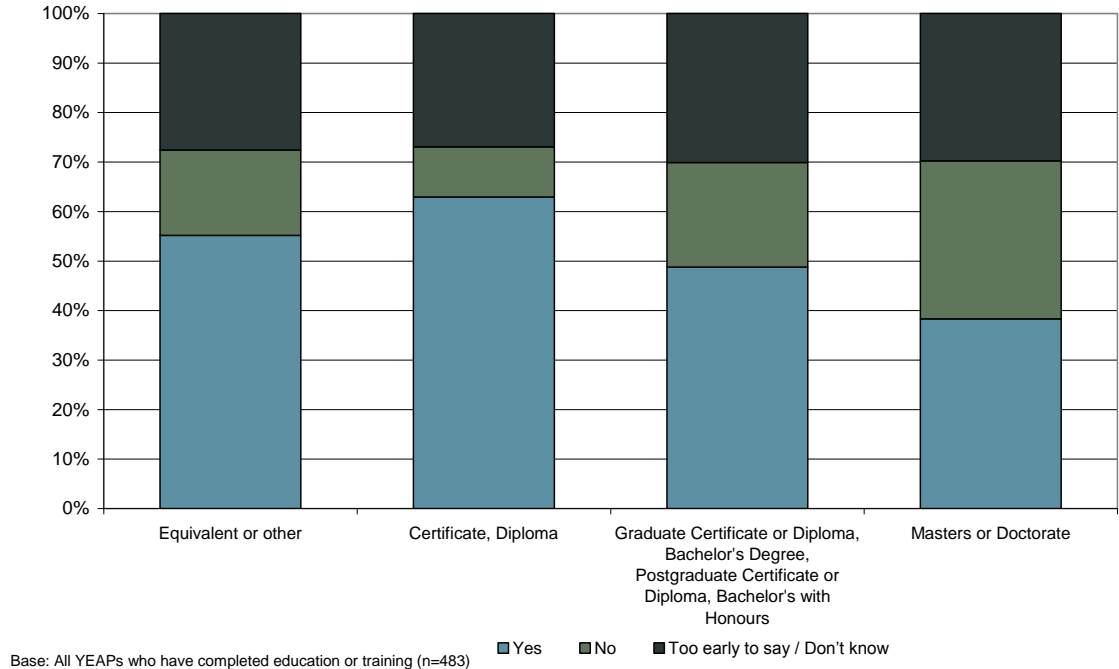
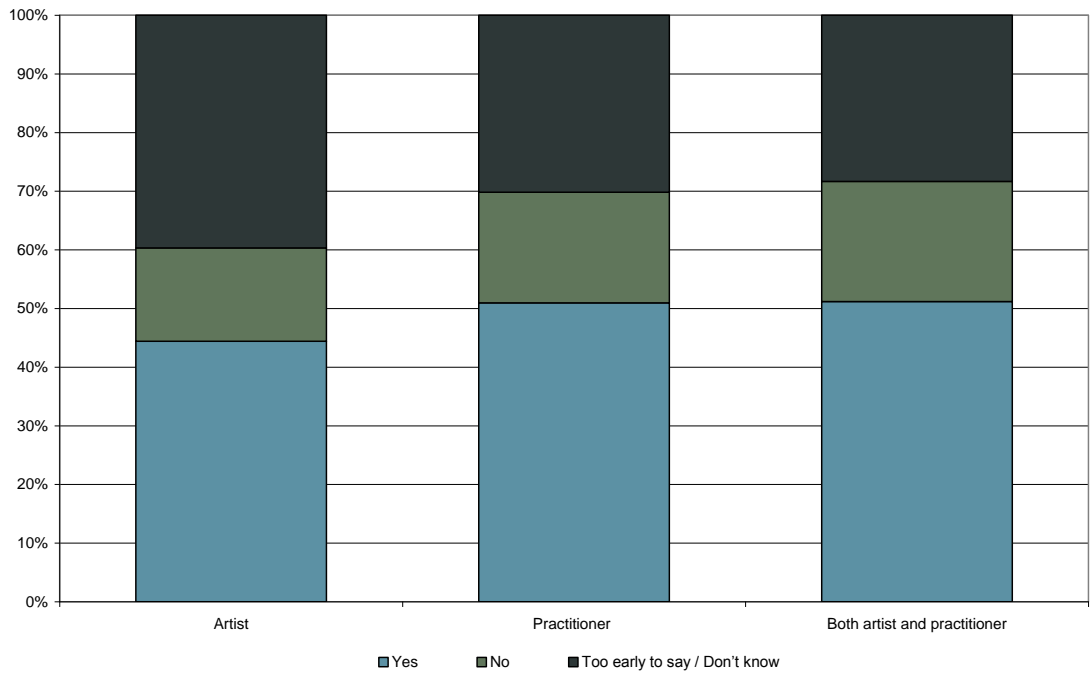


Figure 11: YEAP who believe there are career opportunities in New Zealand, by involvement in the arts



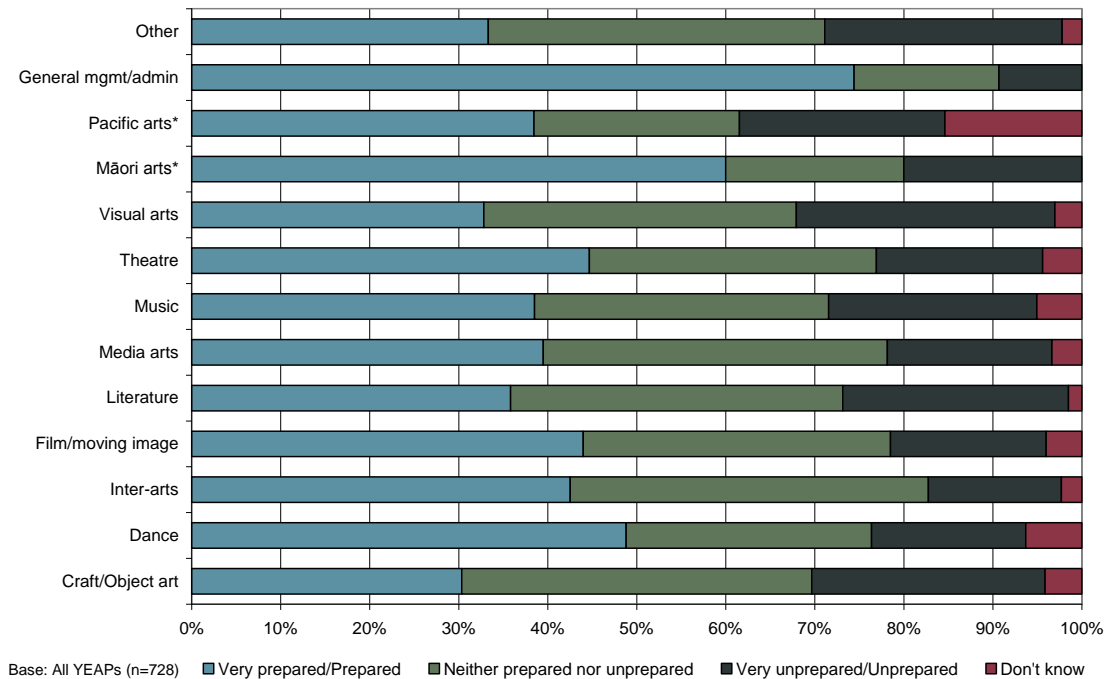
Those who believe that they don't have career opportunities (n=131, 18%) were asked an open ended question about the reasons for this.

Table 23: Reasons for not believing there are career opportunities in New Zealand

	% (n=129)
Lack of opportunities	36%
Lack of funding or support for arts	29%
NZ is too small (i.e. as a country/population/industry)	22%
Lack of demand	10%
Too much competition in NZ / Less competition overseas	9%
Other	23%

Preparedness for the realities of working life

Analysis by art form and practitioner role shows that those most likely to feel prepared/very prepared are those within general arts management/administration (74% or 32 of the YEAP who indicated this was their main art form), an area that is likely to have included specific training or experience in the realities of the arts market place. Interestingly, those in Māori arts were the next most likely to feel prepared/very prepared (60% of YEAP – a total of 12 – who chose Māori arts as their main art form, note that this result is indicative only as it is such a small group).

Figure 12: Preparedness for the realities of the “arts” market place by main art form

* - Caution, low sample size

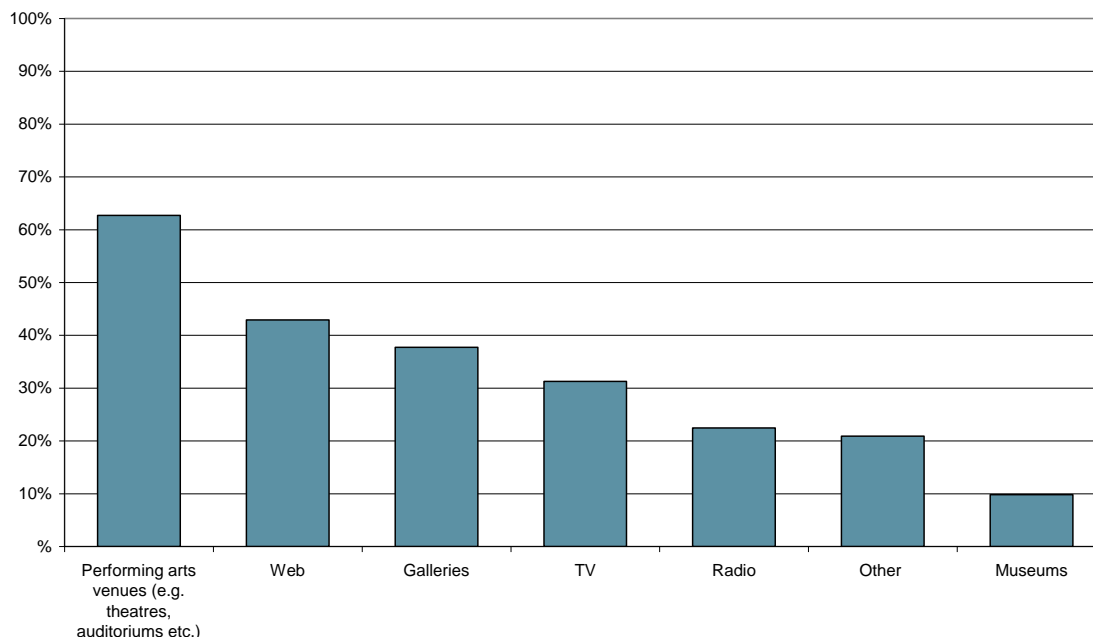
Audiences and support for YEAP

Little specialisation by audience type was reported by YEAP. Over half of all YEAP (56%) identified their key audience as ‘everybody’ (ie no specific audience) and 25% identified the New Zealand general public. Other audiences identified were:

- specific age groups (adults 26%, under 5s 2%, Primary school children 4%, Secondary school children 14% and young adults 25%)
- specific ethnicities (Māori 4%, Pacific People 3%, Asian people 4%, and ethnic communities 4%)
- people overseas (10%)
- tourists visiting New Zealand (5%).

Respondents indicated that the most likely place their art will be seen or distributed was in traditional performing arts venues (63%). However the web/internet was identified by 43% of all YEAP.

Figure 13: Key distribution channels for YEAP's art



Base: All YEAPs (n=713)

Support to develop a career in the arts

Virtually all YEAP (92%) believed that the support they had received had been important in helping them achieve their goals. However, less than half of all YEAP (48%) agreed/strongly that they have access to additional support in their field, with 20% disagreeing.

Support was defined widely and included monetary support and time (mentoring and advice).

Table 24: Support received in achieving goals

Area or people of support	%	Area or people of support (specified)	%
Grant	19%	Grant – CNZ and Creative Communities	47%
		Grant – Scholarships and awards	22%
		Grant – Other	34%
Other funding	18%	Other funding – Scholarships and awards	37%
		Other funding - Studylink /Student loan	21%
		Other funding – Other	43%

Area or people of support	%	Area or people of support (specified)	%
Employer	23%		
My peers	52%		
Other artists	51%		
Family &/or friends	73%		
Tutor/teacher/lecturer (additional advice/support)	70%		
Web forums/online chats	12%		
Websites	14%	Websites – The Big Idea	60%
		Websites – Creative NZ	15%
		Websites – Other	35%
Other	7%	Other – Friends and family	11%
		Other – Mentors	13%
		Other – Other	79%
Haven't received any support or assistance	5%		

Unmet support needs

Respondents were asked an open ended question about whether any other support or assistance would help them (or would have helped them) in achieving their goals in the arts.

Table 25: What other support would help, or would have helped you to achieve you goals in the arts

Other support that would help, or would have helped you to achieve your goals in the arts	% (n=415)
More grants, scholarships or funding	54%
Access to mentors, experts or other artists	16%
Workshops or training	9%

Other support that would help, or would have helped you to achieve your goals in the arts	%(n=415)
Help getting work, employment	7%
Support (e.g. from school, community)	6%
Access to space, tools or equipment to produce art	3%
Information about funding and/or help filling out funding applications	3%
Business training (e.g. how to market yourself)	3%
Other	10%
Nothing / Not sure / Don't know	7%

Success in applying for funding and grants

A total of 175 YEAP (25%) had had an application for arts specific funding/grant turned down. This figure was slightly higher for those who identified as ‘both an artist and a practitioner’.

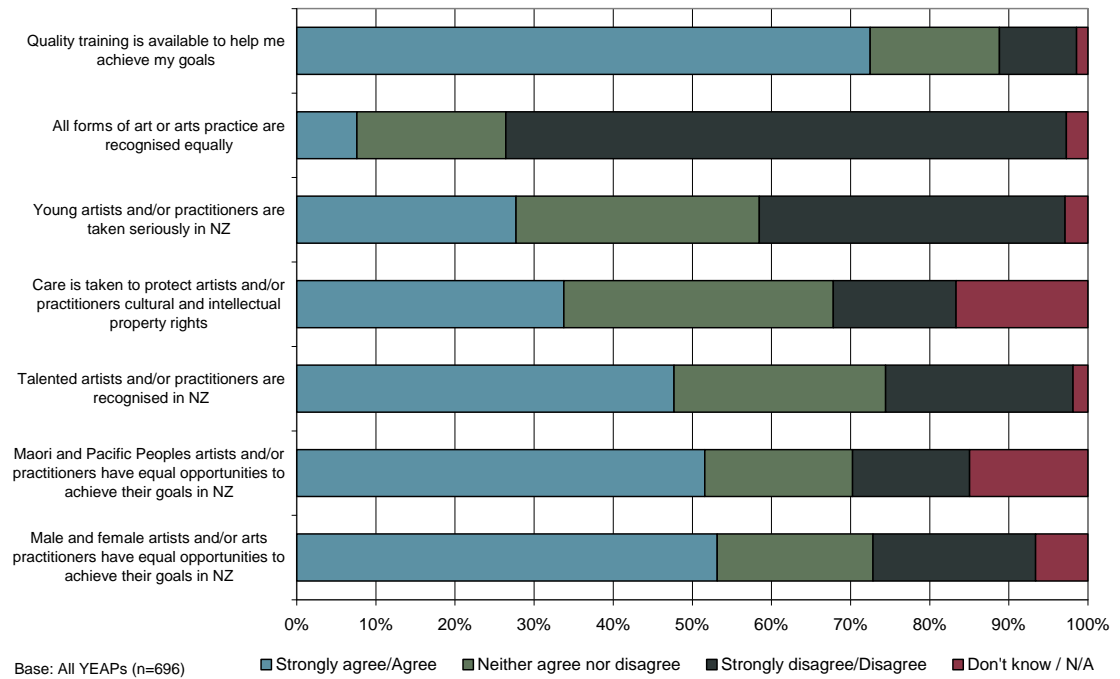
Almost one third (30%) of YEAP believe that funding application forms are not easy to follow (only 20% of YEAP agreed/strongly agreed that they were easy).

Arts recognition and support in New Zealand

Respondents were asked a number of questions to assess their attitude to the arts in general in New Zealand:

- strongest agreement was evident for the availability of quality training (73% agreed/strongly agreed)
- just over 50% of YEAP agreed with statements about equal opportunity for Māori and Pacific, and male and female artists
- YEAP strongly disagreed that all art forms are treated equally (71%) and 39% believe that YEAP are not taken seriously in New Zealand.

Figure 14: Agreement with statements regarding arts development



Appendix 2: The research approach

A mixed methods approach was used to guide the data collection and analysis for this research with the aim of developing a rich and robust picture of YEAP. The research was conducted in four phases including a scoping phase, a quantitative phase, a qualitative phase and finally a reporting and analysis phase.

The key research methods consisted of an open web-based survey and qualitative interviews which were guided by the four key research questions.

Web-based survey

An open web based survey was designed to profile YEAP and was administered using the Vovici online survey tool. The survey was open for a seven week period, from mid-June through to the end of July 2010.

The survey was widely advertised and distributed in order to reach as diverse a range of YEAP as possible. Advertisements and invitations were coordinated and distributed by CNZ. Advertisements and invitations to fill in the survey were accompanied by an outline of the survey's target group.

The open web based survey needed to strike a balance between ensuring that the survey was completed by as wide a range of YEAP as possible, while ensuring that good quality information was elicited. The following actions were taken to achieve this balance:

- having the survey open for a long period (seven weeks) to ensure the greatest possible exposure of the survey to large numbers of YEAP
- clearly defining, explaining and advertising the survey population of interest in all advertisements and communications about the survey
- ensuring the survey was widely advertised in places likely to be accessed by YEAP
- inclusion of eligibility questions within the survey so ineligible respondents could be filtered out
- offering an incentive for completion of the survey (in the form of a prize draw for those who complete the survey)
- having an easy to answer, focused questionnaire that took no longer than 15 minutes to complete.

Many of the survey invitations were located/provided in a way that was likely to reach YEAP currently or recently involved in training (eg universities, training institutions) and artists were

possibly easier to target than practitioners.¹⁹ This may have had some impact on who responded to the survey.

The survey findings can be utilised as baseline information for future surveys of YEAP using a similar methodology (ie an open web based survey advertised in similar ways).

Survey response rate

A total of 1,409 survey responses were received of which 877 were 'eligible' based on the following criteria:

- older than 18 years of age
- younger than 30 years of age
- selected either artists, practitioner or both
- completed most (ie at least two of the five sections) of the survey.

A total of 728 respondents have been identified as meeting the YEAP criteria.²⁰ These respondents indicated that they:

- intend to make a career in their main art form or practice
- are either in employment in their main art form; currently studying; or have previously studied their main art form (or a combination of these three options).

Not all YEAP completed the entire survey; therefore the number responding to specific questions is given throughout the report (where relevant).²¹

The amount of time that respondents spend on their art form has not been used to further define YEAP (ie we have not restricted the analysis to only those who show the highest level of commitment). A question was included in the survey to identify the amount of time that respondents spend per week on their main art form (through training, education and/or employment). Analysis of responses showed no significant differences²² between the answers of those who spent a long time each week (31+ hours) and those who only spent a short amount of time (less than 10 hours). Excluding respondents who spend shorter amounts of time on their main art form would have unnecessarily reduced the pool of YEAP.

¹⁹ Practitioners were primarily targeted through professional guilds, theatres and festival organisers.

²⁰ A small number of respondents (11) have also been removed from this group (ie the group originally totally 739). These 11 respondents indicated that their main art form was one that would not be normally defined as art (primarily architects).

²¹ The number of YEAP responses to individual questions varies from 728 to 689. Questions towards the end of the survey were answered by less YEAP than earlier questions.

²² A wide range of responses were compared including demographics, involvement in the arts, art form, current training, completed training, employment, perspectives on career opportunities, awards received and the intention to move regions.

A total of 149 responses were received from those who did not meet the YEAP criteria. These responses come from young people who have a strong interest in the arts but who either:²³

- are not intending to make a career in their main art form or practice, n = 112
- are not currently employed, studying or previously studied in their main art form, n= 54
- identified a main art form that would not normally be defined as art (eg architecture) n = 11.

These respondents include both those with talent and those who see their arts practice as a hobby. A brief section exploring the barriers that this group have identified and their responses to attitudinal questions is included in this report, see page 53.

Qualitative interviews

Fifteen young and emerging artists/practitioners were interviewed individually either face to face or via telephone. Face to face interviews were held in Auckland and Wellington and YEAP's in Christchurch and Dunedin were interviewed by telephone. The interviews were designed to explore in more depth the key research questions.

Participants were drawn from the pool of young and emerging artists who had responded to the-based survey.

Respondents selected for the interviews were selected using stratified sampling where the online survey respondents were broken down into categories and interviewees were randomly chosen from these groups. Groups were formed based on respondents art type practised, location, ethnicity, gender and whether they were in employment and/or training. This was designed to ensure a representative sample was achieved for the in-depth interviews.

An interview schedule was developed and agreed covering the following areas:

- description of self and activity in the arts
- background including influences and choices
- current situation including work, study and other activities
- skill development, including study and training
- future aspirations
- understanding of and expectations about CNZ.

The full schedule of questions is appended in Appendix 4.

²³ Note that there is some overlap between these groups.

Table 26: Interviewees' characteristics

Demographic	Number
Female	8
Male	7
Auckland	7
Wellington	4
Christchurch	2
Dunedin	2
NZ European	8
Māori	3 (includes one also identifying as Pacific)
Pacific	2 (includes one also identifying as Māori)
Asian	2
Practitioner	1
Both artist and practitioner	6
Artist	8
In employment	8
In training/completed training	7

Appendix 3: Distribution and advertisement of the open web based survey

Creative New Zealand sent the survey link to approximately 130 individuals that they have contact details for and have funded over the last eight years as well as over 100 training arts and iwi organisations. Creative New Zealand worked with these organisations in order to have to have the survey link distributed as widely as possible. Some organisations were able to email the link to young arts practitioners on their databases while other organisations were able to post the link on their websites. The link was also posted on several Facebook pages.

The key training, arts and iwi organisations are listed below.

Training arts and iwi organisations		
Actors' Equity New Zealand	Manukau School of Visual Arts	Takitimu Performing Arts School
Artists' Alliance	Massey University: College of Creative Arts	Tautai Contemporary Pacific Arts Trust
Arts Access Aotearoa	Massey University: School of Fine Arts	Te Matatini
Arts Foundation of New Zealand	Massive Theatre Company	Te Puia Māori Arts and Crafts Institute
Arts on Tour New Zealand	MIC Toi Rerehiko	Te Wānanga o Aotearoa
Artspace	NBR New Zealand Opera	The Artist Development Agency (Dunedin)
ASB Community Trust	New Zealand Book Council	The Big Idea
Atamira Dance Collective	New Zealand Film Commission	The Court Theatre
Auckland Philharmonia Orchestra	New Zealand International Festival of the Arts	The Depot Artspace (Auckland)
Auckland Theatre Company	New Zealand School of Dance	The Physics Room Trust
Auckland University of Technology (AUT)	New Zealand String Quartet	Tihi Ltd.

Auckland University: Elam School of Fine Arts	New Zealand Video and Film Technicians' Guild Inc.	Toi Māori Aotearoa
Auckland University: National Institute of Creative Arts and Industries	New Zealand Writers' Guild	Toi Pōneke
Aviation, Tourism and Travel Training Organisation (ATTTO)	Ngāi Tahu	Toi Whakaari (New Zealand Drama School)
BATS Theatre	Ngati Kahungunu Iwi Inc.	UCOL Wanganui
Black Grace	Ngati Whatua o Orakei	UNITEC New Zealand
Booksellers New Zealand	Objectspace	University of Canterbury College of Arts
Capital E: National Theatre for Children	Opera in Canterbury	University of Otago: Department of Music
Centre for New Zealand Music (SOUNZ)	Otago Polytechnic: Creative Careers	University of Otago: Performing Arts Studies
Centrepoint Theatre	Pacific Institute of Performing Arts (PIPA)	University of Otago: Theatre Studies
Chamber Music New Zealand	Pataka Museum of Arts and Cultures	University of Waikato: Academy of Performing Arts
Choirs Aotearoa New Zealand	Performing Arts Network New Zealand (PANNZ)	Urban Fusion
Christchurch Polytechnic Institute of Technology	Performing Arts School of New Zealand	Vector Wellington Orchestra
Christchurch Symphony Orchestra	Playmarket	Victoria University: International Institute of Modern Letters
Circa Theatre	Q Theatre	Victoria University: New Zealand School of Music
Creative People's Centre (Auckland)	Screen Directors Guild of New Zealand	Victoria University: School of English, Film, Theatre and Media Studies
Dance Aotearoa New Zealand (DANZ)	Screen Production and Development Association	Waiariki Institute of Technology

Eastern Institute of Technology (EIT)	Skills Active Aotearoa	Waikato Institute of Technology (WINTERC)
Footnote Dance Company	Southern Sinfonia	Whakaraupo Carving Centre
Fortune Theatre	SPASIFIK	Whitecliff College of Arts and Design
Gallery 36	Tairāwhiti Polytechnic	Whitireia Performing Arts
Kahurangi Dance Theatre	Taki Rua Productions	Women in Film and Television NZ

Appendix 4: In-depth interview questions

Describing yourself

- Can you briefly tell me about what you do in the arts?
- Do you have a particular art form in which you practice/operate?
 - If within Māori/Pacific/Asian art forms – are you working in traditional or contemporary art forms?
- In the survey you filled in, you called yourself an artist/practitioner/both. Is that how you would normally describe yourself? How do you describe yourself to others?

Background

- Why did you choose your art form(s)?
- what and who were your primary influences? Were they 'traditional art forms, or more contemporary? How old were you when you were first exposed to your art form?
 - For Māori/Pacific/Asian – were you influenced by 'traditional/cultural' art forms?
- at what age did you make important choices, ie choices that affected where you are today?
 - what affected your choices?
 - Do you feel like it was an active choice? Or was it 'meant to be', or inevitable?
- Was there anything in particular that helped you get where you are today?
- Was there anything that made things particularly hard? Or that stopped you doing what you had wanted to do? – money, lack of options etc.
- Could you have ended up in a different field if circumstances had been different?

Current situation

- Tell me about a typical week, in relation to your art, how many hours per week do you think you usually spend on/in your art form?
- Do you spend significant time on any other non-arts related activities? If so, what and why? (eg employment)
 - And what activities do you do?:
 - time/type of practice
 - time/type of training
 - time/type of employment
 - time/type of voluntary work
 - other.

- For those in employment in their art form – are you able to support yourself?
- For those who are BOTH practitioner and artist: is doing BOTH a positive choice or was it something you had to do? How does it relate to your art – does it support it? Does it detract from it?

Skill development

- What has been most important to you in your development as an artist? (eg influence of others, formal practice/training, employment/on the job training, self-led practice etc.)
 - Why? What about it was so valuable?
- Are you currently training in your art form? Or have you previously?
 - Tell me briefly what the training is/was (where, type, level, what for)
 - how applicable is/was it to your artistic aspirations?
 - What are/were the best bits?
 - Is there any training that you'd like or you feel you need that you're not able to get access to?
 - Is it offered here? Is it hard to get into? Is it available elsewhere? Funding?
- Is/has the training prepared you for a career?
 - The nuts and bolts of where to go, what to do, marketing yourself, making contacts? Were these 'mechanics'/arts business aspects specifically covered?
 - Do you feel there is an obvious career pathway following on from your training? Has it increased your confidence?

Future aspirations

- How do you feel about the way your time is currently divided up (ie training, practising, employment, volunteering) – is the balance right?
- I'm interested in whether you have, or are aiming for, a career in the arts?
 - How would you describe your current situation – would you say you have a career in the arts at the moment?
 - In an ideal world, so putting aside any difficulties or barriers, is a career in the arts something you intend to have or would like to aim for?
 - If not, why not?
 - If yes:
- Back to the real world: do you think you are likely to be able to have a career in the arts?
- Are there central existing jobs that you are interested in? If so, what are they? (e.g. Curator etc.)

- Is there anything that you think is likely to make this difficult?
- Is there anything that you think will help?
- Funding, constraints in New Zealand, attitudes, etc.
- Do you intend to travel to further your career in the arts? Tell me about why and how this will help your career? Do you anticipate eventually moving back to NZ? What offshore training will you be pursuing (if applicable)?
- Do you think it is realistic for you to be able to expect to make a good living in your art form?
 - Why/why not?
 - Is it more or less realistic for different art forms?
 - Is it more or less realistic for artists or practitioners?
 - Do you think some art forms are advantaged over others? If so, why is this?
 - Traditional v contemporary art forms
 - Available funding
 - Public attitudes/understanding.

Creative NZ

- Do you have a good understanding about what they do?
- Do you have any expectations of them? Do you look to them for funding, guidance?

Appendix 5: YEAP Online questionnaire

Introduction

To assist Creative New Zealand to understand the opportunities for, and barriers encountered by young emerging artists, we would appreciate it if you could take 15-20 minutes to complete the following questionnaire.

We are interested to hear from young people, aged between 18 and 30, involved in any art form, as an artist, writer, or practitioner. This includes heritage-based and contemporary forms of arts. You may currently be studying or in training, have already started in your career in the arts and/or seeking to enter the arts sector through a different route.

As a thank you for your time, all emerging artists and those involved in the arts, who complete this survey can enter into a **prize draw** to win a 'prezzy card' worth \$300.

All of your responses will be **confidential**. Only researchers at MartinJenkins will have access to your survey responses, and no individual will be identified in the analysis or report.

If you have any questions about the survey, please contact Bennick Harding, Research Analyst, at MartinJenkins (bennick.harding@martinjenkins.co.nz or by telephone on 04 931 6601). MartinJenkins is an independent consultancy carrying out the survey on behalf of Creative New Zealand.

If you have any questions about the purpose or validity of the survey, please contact Dr Calvin Scott, Strategy Adviser, at Creative New Zealand (calvin.scott@creativenz.govt.nz or by telephone on 04 499 3581).

How to complete the survey

Answering questions

Responding to the questions is easy. Simply click on the box or circle you want to choose, or type in your answer for open-ended questions. If you change your mind, just click on the new response button. If your original response is still selected, clicking on it again will deselect it. If this doesn't work, click the "reset" button. This will clear your answer to that question only and will not change your responses to previous questions.

Saving your answers

If you need to leave the questionnaire before finishing all the questions, click 'save'. You will be given a new link which you can use to create a shortcut on your desktop (or elsewhere if you like). When you go back into the questionnaire just click 'next' to get to where you left off. Please be aware that once you have saved any answers, you will not be able to change the saved answers upon re-entering the questionnaire - please consider your answers carefully before saving.

Submitting your response

When you have completed the questionnaire, click 'submit'. Please note that when you have submitted your response you will not be able to re-enter the questionnaire.

The questionnaire is being administered, collated and analysed by MartinJenkins on behalf of Creative New Zealand. MartinJenkins abides by the Market Research Society of New Zealand code of conduct.

Section 1

The purpose of this section is to understand more about the role you play in the arts.

For the purposes of this survey we will be using two terms – ‘artist’ and ‘practitioner’ which may or may not be how you would refer to yourself. For this survey, ‘practitioner’ refers to people who support artists in the creation, presentation, or distribution of art. This includes, but is not limited to, producers, managers, technicians, publishers, curators, agents, dealers and community arts organisers.

Q1 Firstly, which of the following best describes your involvement in the arts?

Tick one only

- Artist (i.e. you create and/or present artworks)
- Practitioner (i.e. you support the creation, presentation or distribution of artworks)
- Both artist and practitioner
- Neither of these – **Skip to Q48**

Ask if Q1=2 or 3, otherwise skip to Q3

Q2 a) What do you do in the arts?

Tick all that apply

Ask if more than one selected at q2a

b) And what is your main position?

Tick one only

- Agent
- Arts administrator
- Community arts organiser
- Committee/board member
- Crew
- Curator
- Dealer
- Designer (e.g. set, lighting, costume)
- Director
- Fundraiser
- Manager
- Producer

- Publisher
- Technician
- Volunteer/helper
- Other (please specify) _____

Q3 Which of the following best describes your main art forms or the areas in which you practise?

Tick all that apply

- Craft/Object art
- Dance
- Inter-arts (skills and techniques drawn from a range of art forms or cultural traditions)
- Film / Moving Image
- Literature
- Media arts (e.g. electronic and digital arts)
- Music (including opera)
- Theatre
- Visual Arts

- Māori arts - Whakairo
- Māori arts – Raranga (Kete)
- Māori arts - Raranga (Kakahu)
- Māori arts - Raranga (Whariki)
- Māori arts – Tikanga (Whaikōrero)
- Māori arts – Tikanga (Karanga)
- Māori arts – Tikanga (Waiata)
- Māori arts – Tikanga (Haka)

- Pacific arts [heritage] – Handicrafts (e.g. weaving)
- Pacific arts [heritage] – Carving
- Pacific arts [heritage] – Performing (e.g. dance / music)
- Pacific arts [heritage] – Tapa, Slapo or Ngatu
- Pacific arts [heritage] – Oral history

- Other (please specify) _____

Ask if Māori or Pacific arts at Q3, otherwise skip to Q5

Q4 If applicable, in which of the following kinds of Māori or Pacific cultural heritage learning have you participated?

Tick all that apply

- Mentoring
- Church group
- Culture group

- Home tutoring
- Family/relatives
- Wānanga
- Tohunga Tukunga
- Other (please specify) _____
- None of the above

Q5a What factors helped or influenced you to choose your main art form or practice?
Tick all that apply

- Family (parents & other relatives)
- Culture group
- Friends
- Teacher/lecturer
- Attendance at art events
- Involvement in amateur or professional productions
- Personal interest (hobby)
- School
- Other (please specify) _____

Q5b How old were you when you first experienced your main art form or practice?

- under 5
- 5 to 10
- 11 to 15
- 16 to 20
- 20 and above

Q6 On average, how many hours a week do you spend on your main art form or practice or your art related training, education or job? *This includes all hours spent dedicated to your chosen area of practice, whether it is working, studying, volunteering, etc.*
Tick one only

- 10 hours or under
- 11-20 hours
- 21-30 hours
- 31-40 hours
- More than 40 hours
- Not sure

Q7a Have you received awards or scholarships for your main art form or practice?

- Yes **Continue**
 No **Skip to Q8**

Ask if Q7a=1, otherwise skip to Q8

Q7b Please list the highest award or scholarship that you have received in your main art form or practice.

List one only

Q8a Are you currently in paid employment, whether full or part time or as a self employed person, in your main art form or practice?

- Yes **Continue**
 No **Skip to Q8c**

Q8b Can you earn a living from this income?

- Yes
 No

Q8c Are you intending to make a career in your main art form or practice? *That is, do you intend to earn a living from your art or area of art practice?*

- Yes
 No

Q9a Do you believe that there are career opportunities for you in New Zealand to develop your main art form or practice and to get paid for doing so?

- Yes **Skip to Q11**
 No **Continue**
 Too early to say / Don't know **Skip to Q11**

Ask if Q9a = 2, otherwise skip to Q11

Q9b Why do you say that?

If Q8c=Yes skip to Q11

Ask if Q8c = No otherwise skip to Q11

Q10 Why have you decided not to make a career from your main art form or practice?

Section 2

This section is about the learning, training and education that you may have undertaken to become or develop as an artist or practitioner.

Q11 Have you completed any education or training dedicated to developing your career as an artist or practitioner? *E.g. attended a dance school or completed an arts production course.*

- Yes **continue**
 No **skip to Q19**

Q12 Which of the following, if any, tertiary education providers have you attended to complete your training?

Tick all that apply

- Industry Training Organisation (ITO)
 Institute of Technology
 Polytechnic
 University
 Private Training Establishment (PTE)
 Other Tertiary Education Provider (OTEP)
 Whare Wānanga
 Other (please specify) _____
 None of these

Q13 What is your highest level qualification related to your main art form or practice?

Tick one only

- Certificate
- Diploma
- Graduate certificate
- Graduate diploma
- Bachelor's degree
- Postgraduate certificate or diploma
- Bachelor's degree with honours
- Master's degree
- Doctorate
- Equivalent expertise (acquired as the result of training completed outside of an institution, eg in private tuition, or as a *tauirā*) (please specify) _____
- Other (please specify) _____

Q14 Which of the following, types of course/s have you completed?

Tick all that apply

- Craft/Object art
- Dance
- Inter-arts (skills and techniques drawn from a range of art forms or cultural traditions)
- Film / Moving Image
- Literature
- Media arts (e.g. electronic and digital arts)
- Music (including opera)
- Theatre
- Visual Arts

- Māori arts - Whakairo
- Māori arts – Raranga (Kete)
- Māori arts - Raranga (Kakahu)
- Māori arts - Raranga (Whariki)
- Māori arts – Tikanga (Whaikōrero)
- Māori arts – Tikanga (Karanga)
- Māori arts – Tikanga (Waiata)
- Māori arts – Tikanga (Haka)

- Pacific arts [heritage] – Handicrafts (e.g. weaving)
- Pacific arts [heritage] – Carving
- Pacific arts [heritage] – Performing (e.g. dance / music)
- Pacific arts [heritage] – Tapa, Slapo or Ngatu
- Pacific arts [heritage] – Oral history

- Other (please specify) _____

Q15 Approximately how long did you spend studying to complete your training or qualification?

Tick one only

- Less than 1 year
- 1 year up to 2 years
- 2 years up to 3 years
- 3 years up to 5 years
- 5 years or more
- Not sure

Q16 Were you studying.....?

Tick one only

- Part-time
- Full-time
- Both part-time and full-time at different times

Q17a Has your training led to further opportunities to develop your main art form or practice?
Tick one only

- Yes **Continue**
- No **skip to Q18**
- Too early to say / Don't know **skip to Q18**

Q17b Please describe these opportunities.

Q18 What, if any, challenges have you faced in maintaining your area of arts practice since completing your training?

- No challenges

Q19 Are you currently studying and/or in training to develop or further develop yourself as an artist or practitioner?

- Yes **continue**
- No **skip to Q27a**

Q20 What, if any, qualification are you aiming to complete?
Tick one only

- Certificate
- Diploma

- Graduate certificate
- Graduate diploma
- Bachelor's degree
- Postgraduate certificate or diploma
- Bachelor's degree with honours
- Master's degree
- Doctorate
- Equivalent expertise (acquired as the result of training completed outside of an institution, e.g. in private tuition, as a *tauirā*) (please specify) _____
- Other (please specify) _____
- None of these

Q21 Which of the following, if any, tertiary education providers are you currently attending?
Tick all that apply

- Industry Training Organisation (ITO)
- Institute of Technology
- Polytechnic
- University
- Private Training Establishment (PTE)
- Other Tertiary Education Provider (OTEP)
- Whare Wānanga
- Other (please specify) _____
- None of these

Q22 Which of the following, types of course/s are you currently undertaking?
Tick all that apply

- Craft/Object art
- Dance
- Inter-arts (skills and techniques drawn from a range of art forms or cultural traditions)
- Film / Moving Image
- Literature
- Media arts (e.g. electronic and digital arts)
- Music (including opera)
- Theatre
- Visual Arts
- Māori arts – Whakairo
- Māori arts – Raranga (Kete)
- Māori arts – Raranga (Kakahu)

- Māori arts – Raranga (Whariki)
- Māori arts – Tikanga (Whaikōrero)
- Māori arts – Tikanga (Karanga)
- Māori arts – Tikanga (Waiata)
- Māori arts – Tikanga (Haka)

- Pacific arts [heritage] – Handicrafts (e.g. weaving)
- Pacific arts [heritage] – Carving
- Pacific arts [heritage] – Performing (e.g. dance / music)
- Pacific arts [heritage] – Tapa, Slapo or Ngatu
- Pacific arts [heritage] – Oral history

- Other (please specify) _____

Q23 How long is this training or course?

Tick one only

- Less than 1 year
- 1 year up to 2 years
- 2 years up to 3 years
- 3 years up to 5 years
- 5 years or more

Q24 Are you currently studying.....?

Tick one only

- Part-time
- Full-time

Q25 Do you expect to successfully complete this training or qualification?

- Yes
- No

Q26 What further opportunities do you expect this training or qualification to lead to?

Q26a Do you intend to move region or go overseas to continue your training or pursue your career in the arts?

- Yes **Continue**
- No **Skip to Q28**

Q26b Which of the following regions best describes where you are intending to move to
Tick one only

- Northland
- Auckland
- Waikato
- Bay of Plenty
- East Cape / Gisborne
- Hawke's Bay
- Taranaki
- Manawatu-Wanganui (Horizons)
- Wellington (Greater Wellington)
- Tasman
- Nelson
- Marlborough
- West Coast
- Canterbury
- Otago
- Southland
- Overseas
- Not sure yet/Don't know

Skip to Q28

Ask if Q11 and Q19 both = No; otherwise skip to Q28

Q27a Have you started training or studying as an artist or arts practitioner and stopped without completing it?

- Yes **continue**
- No **skip to Q28**

Q27b Why did you discontinue your training?
Tick all that apply

- Personal or family commitments changed
- Did not enjoy the training
- Decided to pursue another art form or practice
- Decided to pursue another job or career
- Was asked to leave
- Needed to obtain paid employment
- Other (please specify) _____

Ask All

Q28 To what extent do you feel prepared for the realities of the “arts” market place (eg business and marketing skills, etc.)?

Tick one only

- Very prepared
- Prepared
- Neither prepared nor unprepared
- Unprepared
- Very unprepared

Section 3

The following questions are about your audience or potential audience, the support you have received to develop and succeed in your field, and the support or assistance you would like to receive.

Q29 Which of the following best describes how or where you work or study to develop your skills?

Tick one only

- I work/study in isolation (i.e. on my own)
- I study/train with other people
- I work co-operatively with other artists / art practitioners
- I work for myself, but am aligned to an organisation
- I work for an organisation
- Other (please specify) _____

Q30 In your opinion, who are, or will be the key audiences for your main art form or practice?

Tick all that apply

() Everyone (i.e. no specific audience category)

- Artists
- Adults
- Asian people
- Business people
- Ethnic communities
- Māori
- New Zealand general public
- Online communities
- Pacific Island people
- People overseas
- Children under 5
- Primary school children
- Secondary school students
- Tourists visiting NZ
- Young adults (ie18 and above)
- Other (please specify) _____

Q31 What are, or will be the key channels for the distribution or viewing of the art form in which you are involved?
Tick all that apply

- Radio
- Performing arts venues (eg theatres, auditoriums etc.)
- TV
- Museums
- Galleries
- Web
- Other (please specify) _____

Q32 Thinking now about any support you may have received to help you develop a career in the arts, which of the following areas or people have supported or assisted you in achieving your goal/s? *This support may be monetary, or time (ie mentoring, advice).*
Tick all that apply

- Grant (please specify) _____
- Other funding (please specify) _____
- Employer
- My peers
- Other artists
- Family &/or friends

- Tutor/teacher/lecturer (additional advice/support)
- Web forums/online chats
- Websites such as The Big Idea, Creative New Zealand
- Other (please specify) _____
- Haven't received any support/assistance **Skip to Q34**

If received support at Q32

Q33 How strongly do you agree or disagree that this support has been important in helping you to achieve your goal(s)?

- Strongly agree
- Agree
- Neither agree nor disagree
- Disagree
- Strongly disagree
- Don't know

Q34 Have you applied for any art specific funding or grants and had your application turned down?

- Yes
- No
- Currently in application stage

Q35 What other support or assistance, if any, would have helped you, or would currently help you to achieve your goals in the arts?

Section 4

Q36 Now thinking about you personally developing as an artist or art practitioner in New Zealand, how strongly do you agree or disagree with each of the following statements? *Please enter an answer for each statement. If it is not applicable to you, you can choose the N/A Rotate statements (programming instruction)*

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Don't know	N/A
I have access to additional support in my field when I need it	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quality training is available to help me achieve my goals	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My form of art or art practice is recognised and valued	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I believe I can have a successful career in my chosen field	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q37 Now thinking in general about the development of young artists or art practitioners in New Zealand, how strongly do you agree or disagree with each the following statements?
Please enter an answer for each statement. If it is not applicable to you, you can choose the N/A Rotate statements

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Don't know	N/A
Male and female artists and/or arts practitioners have equal opportunities to achieve their goals in NZ	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Māori and Pacific Peoples artists and/or practitioners have equal opportunities to achieve their goals in NZ	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Talented artists	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

and/or practitioners
are recognised in NZ

All forms of art or
arts practice are
recognised equally

Care is taken to
protect artists and/or
practitioners cultural
and intellectual
property rights

Funding application
forms are easy to
follow

Young people are
encouraged to make
a career in the arts

Young artists and/or
practitioners are
taken seriously in NZ

Q38 Prior to this survey were you aware of Creative New Zealand?
Tick one only

- Yes **continue**
- No **skip to Q41**
- Don't know **skip to Q41**

Q39 To what extent do you agree or disagree that you have a good understanding of the role of Creative New Zealand?
Tick one only

- Strongly agree
- Agree
- Neither agree nor disagree
- Disagree
- Strongly disagree
- Don't know
- N/A

Q40 And to what extent do you agree or disagree that Creative New Zealand assists young people to develop their chosen areas of arts practice?
Tick one only

- Strongly agree
- Agree
- Neither agree nor disagree
- Disagree
- Strongly disagree
- Don't know
- N/A

Section 5

Finally some questions about you...

Q41 Are you?

- Female
- Male

Q42 In which of the following age groups do you belong?

Tick one only

- Younger than 18 years
- 18 – 19 years
- 20 – 24 years
- 25 – 29 years
- 30 years and over

Q43 Which ethnic group(s) do you belong to?

Tick all that apply

- New Zealand European
- Māori

Pacific Peoples

- Samoan
- Cook Islands Māori
- Tongan
- Niuean
- Tokelauan
- Fijian
- Other Pacific Peoples

Asian

Southeast Asian

Chinese

Japanese

Korean

Indian

Other Asian

Other (please specify) _____

Q44 Which of the following areas best describes where you live?

Tick one only

Major city

Urban

Provincial

Rural area

Q45 In which region do you currently live?

Tick one only

Northland

Auckland

Waikato

Bay of Plenty

East Cape / Gisborne

Hawke's Bay

Taranaki

Manawatu-Wanganui (Horizons)

Wellington (Greater Wellington)

Tasman

Nelson

Marlborough

West Coast

Canterbury

Otago

Southland

