



A PROFILE OF **CREATIVE** PROFESSIONALS



ACKNOWLEDGMENTS



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

CONTENTS



1	GLOSSARY	07
----------	-----------------------	----

2	KEY FINDINGS	09
----------	---------------------------	----

3	CREATIVE PROFESSIONAL PROFILES	12
----------	---	----

4	INCOME AND HOURS	15
	Income	17
	Hours worked	24
	Household income	33

5	PATHWAYS TO SUSTAINABLE CAREERS	39
----------	--	----

The pathways	42
Early creative careers	45
Development and training opportunities	53
Career prospects for creative professionals	57
Overseas experience	60
Areas for further development	64

6	WELLBEING AND CAREER SATISFACTION	67
----------	--	----

7	CONTRACTUAL ARRANGEMENTS AND UNDERSTANDING OF INTELLECTUAL PROPERTY	80
----------	--	----

8	APPENDIX	84
	Appendix A: Sample profile	85
	Appendix B: Creative professional profiles	87
	Appendix C: The pathways	96

Background and objectives of the research

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

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cultural environment and nature of work has changed since this piece of work was published, and the findings are now outdated.

What do we mean by Creative Professionals?

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

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

Please see Glossary (slide 8) for a list of roles included under each profession.



Qualitative Approach

We conducted 16 qualitative face-to-face interviews with creative professionals in Auckland, Wellington, and Christchurch. Each interview lasted for 1.5 hours. They took place from Monday 8 to Friday 19 October 2018. We show the demographic breakdown of the interviews below.

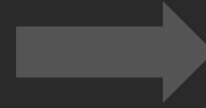


Quantitative Approach



1477

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



Fieldwork dates

23 November – 10 December 2018

APPROACH

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

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

SAMPLING

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

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

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

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

NOTES TO THE READER

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

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

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

Findings are summarised at the beginning of each section.



Glossary



Job titles included under each of the creative sectors

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

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

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

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

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

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

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

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

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

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



KEY FINDINGS



Key findings from the research

1

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

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

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

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

2

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

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

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

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

3

The sustainability of creative careers varies considerably by artform.

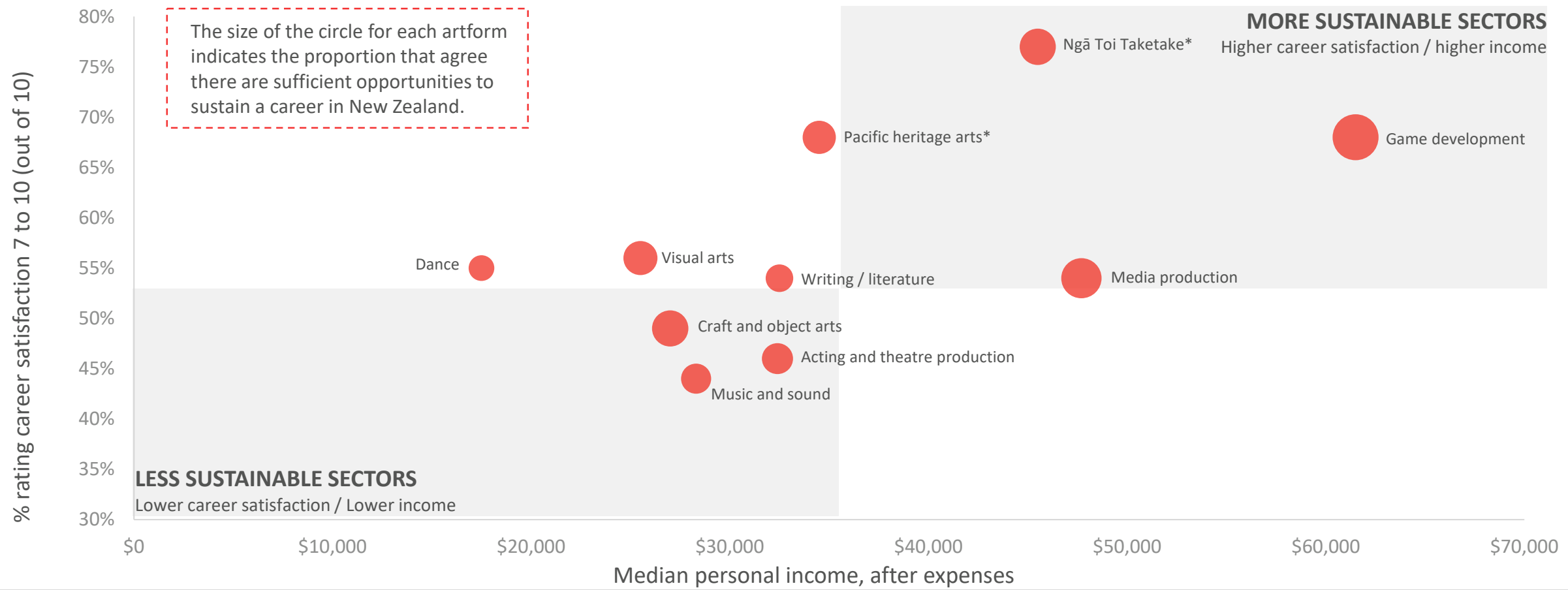
Creative professionals in media production and game development have the most sustainable careers. They tend to earn more than average and are more likely to agree there are enough opportunities for them to sustain their career in New Zealand.

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

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

Summary: Career sustainability by artform

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





CREATIVE PROFESSIONAL PROFILES



Summary

CREATIVE PROFESSIONAL PROFILES

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



46%

DRIVEN AND CONFIDENT (high self-belief, proactive)

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



19%

COMPOSED AND AUTONOMOUS (high self-belief, passive)

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



26%

ENTHUSIASTIC AND NERVOUS (low self-belief, proactive)

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



9%

UNCERTAIN AND INSECURE (low self-belief, passive)

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

Profiling the segments

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

DRIVEN & CONFIDENT

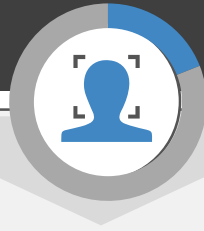


46%

Creative professionals in the driven and confident segment are more likely than average (46%) to be...

- Visual artists (54%)
- Doing more creative than non-creative work (53%)
- Satisfied with their career (51%)
- Established in their career (51%).

COMPOSED & AUTONOMOUS



19%

Creative professionals in the composed and autonomous segment are more likely than average (19%) to be...

- Living comfortably on their present income (25%)
- Men (24%)
- Working inside the creative sector only (23%)
- Satisfied with their career (23%)
- Working in media production (22%).

ENTHUSIASTIC & NERVOUS

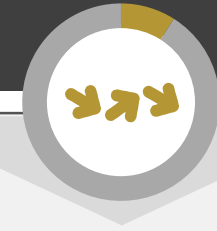


26%

Creative professionals in the enthusiastic and nervous segment are more likely than average (26%) to be...

- Dissatisfied with their career (36%)
- Finding it very difficult on their present income (35%)
- Aged 16 to 29 (34%)
- Beginning (33%) or becoming established in their career (33%)
- Working in acting or theatre production (31%)
- Doing more non-creative than creative work (31%).

UNCERTAIN & INSECURE



9%

Creative professionals in the uncertain and insecure segment are more likely than average (9%) to be...

- Doing more non-creative than creative work (13%)
- Dissatisfied with their career (16%).



INCOME AND HOURS



INCOME AND HOURS WORKED

PERSONAL INCOME

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

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

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

HOURS

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

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

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

HOUSEHOLD INCOME

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

FINANCIAL SAFETY NET

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



INCOME



Total income

The median income for Creative Professionals is \$35,800. This is substantially less than the median income for those New Zealanders earning a wage or salary (\$51,800*), but comparable to what self-employed New Zealanders earn (\$37,900*).

ALL NEW ZEALANDERS

Median income for all New Zealanders earning a wage or salary



SELF EMPLOYED

Median total income for self-employed New Zealanders



CREATIVE PROFESSIONALS

Median total income for creative professionals

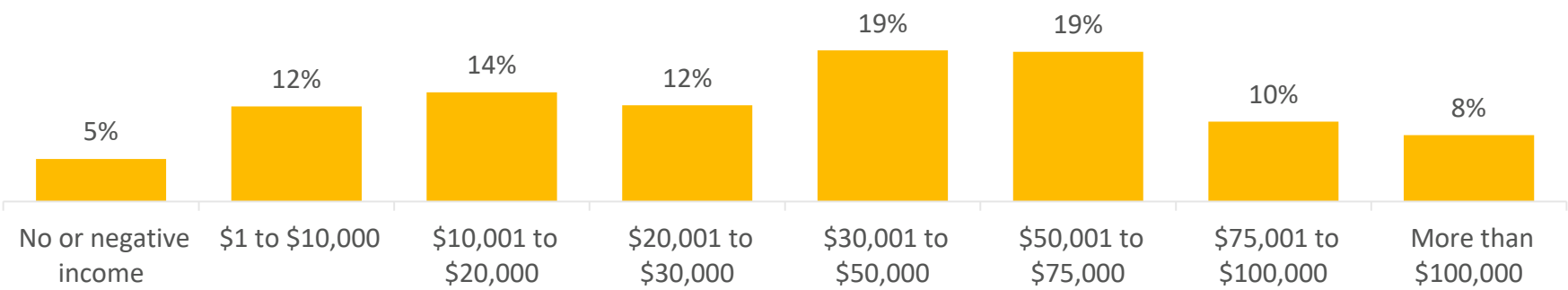


Total income

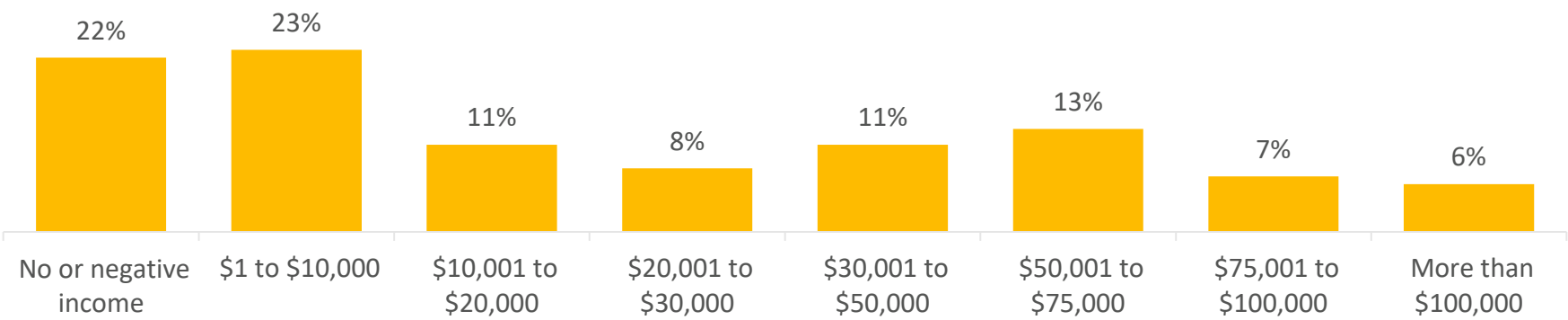
Four in ten creative professionals earn between \$30,000 and \$75,000 a year; 43% earn less than this, and 19% earn more.

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

Total income,
after expenses



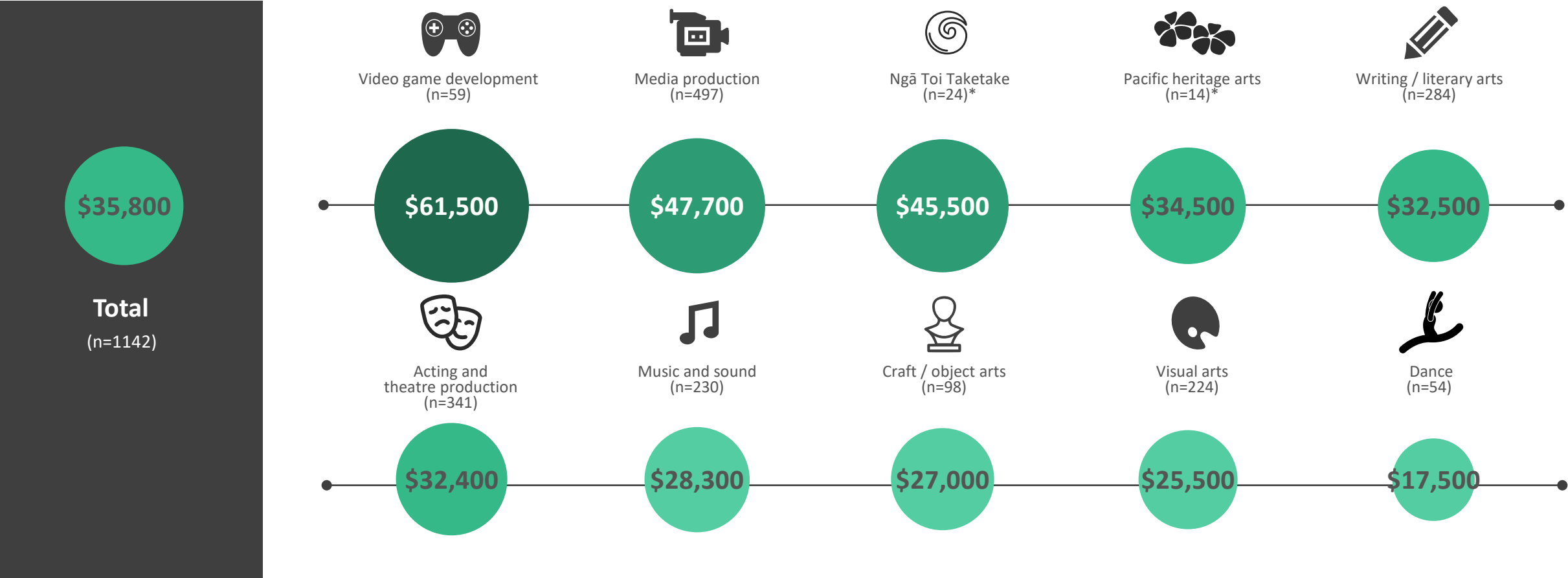
Total creative
income,
after expenses



Personal income by artform

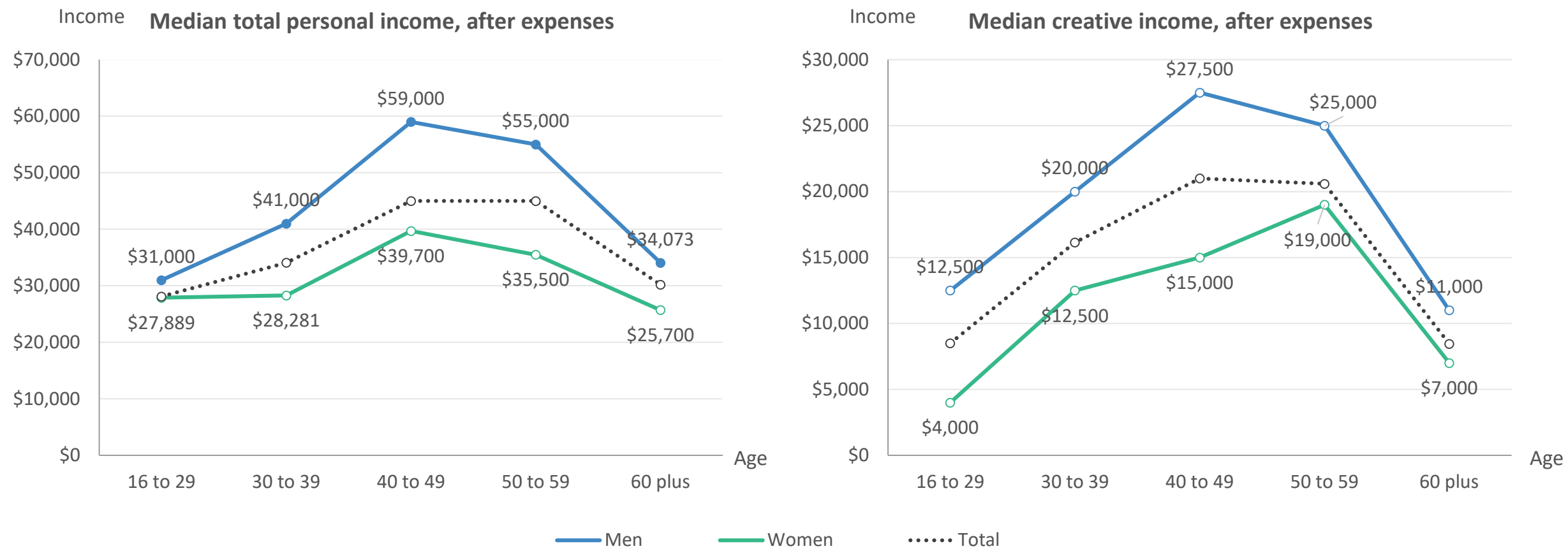
Creative professionals working in video game development, and media production earn considerably more than the median, while those working in dance, visual arts, craft and object art, and music and sound earn noticeably less.

The slide shows total personal income after expenses.



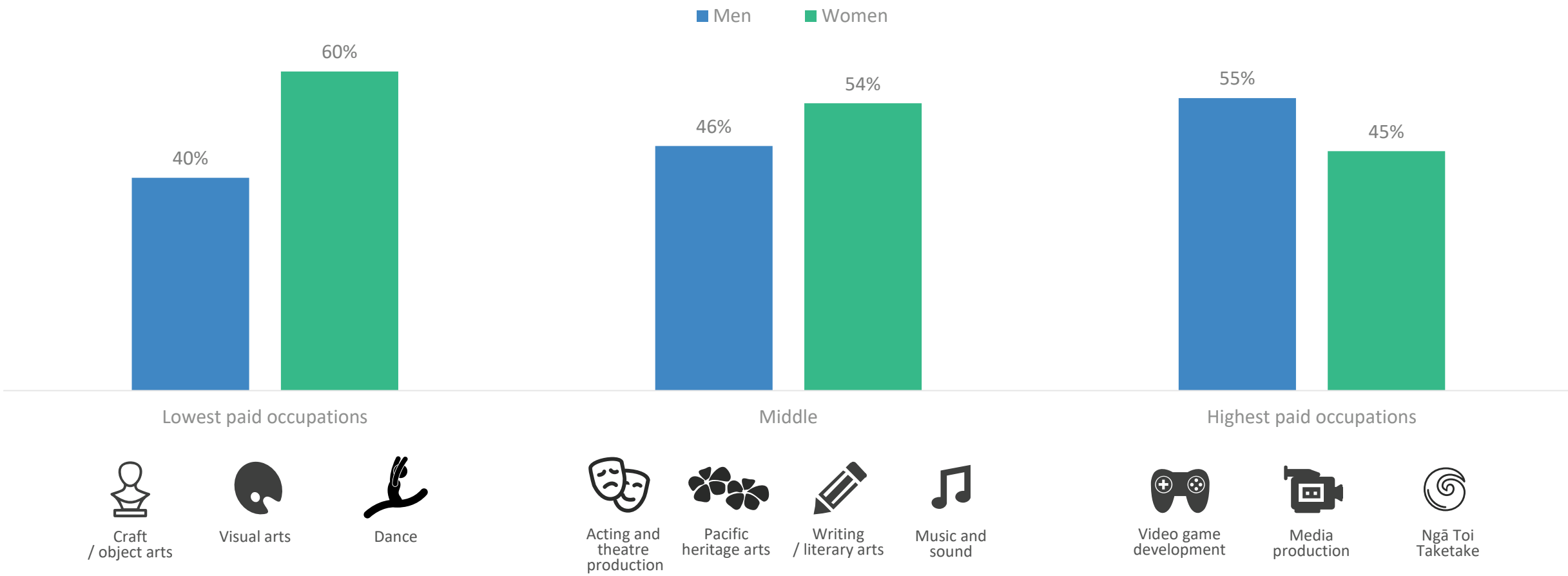
Income by age and gender

A gender pay gap is evident for the creative sector. The average difference in total personal income for men and women is 21%, this increases to 45% when we look solely at creative income. While we can determine that a gender pay gap exists, more research needs to be done to determine how much of the gap is due to factors outside of gender. Interestingly median creative income peaks at 40 to 49 years for men, and 50 to 59 years for women.



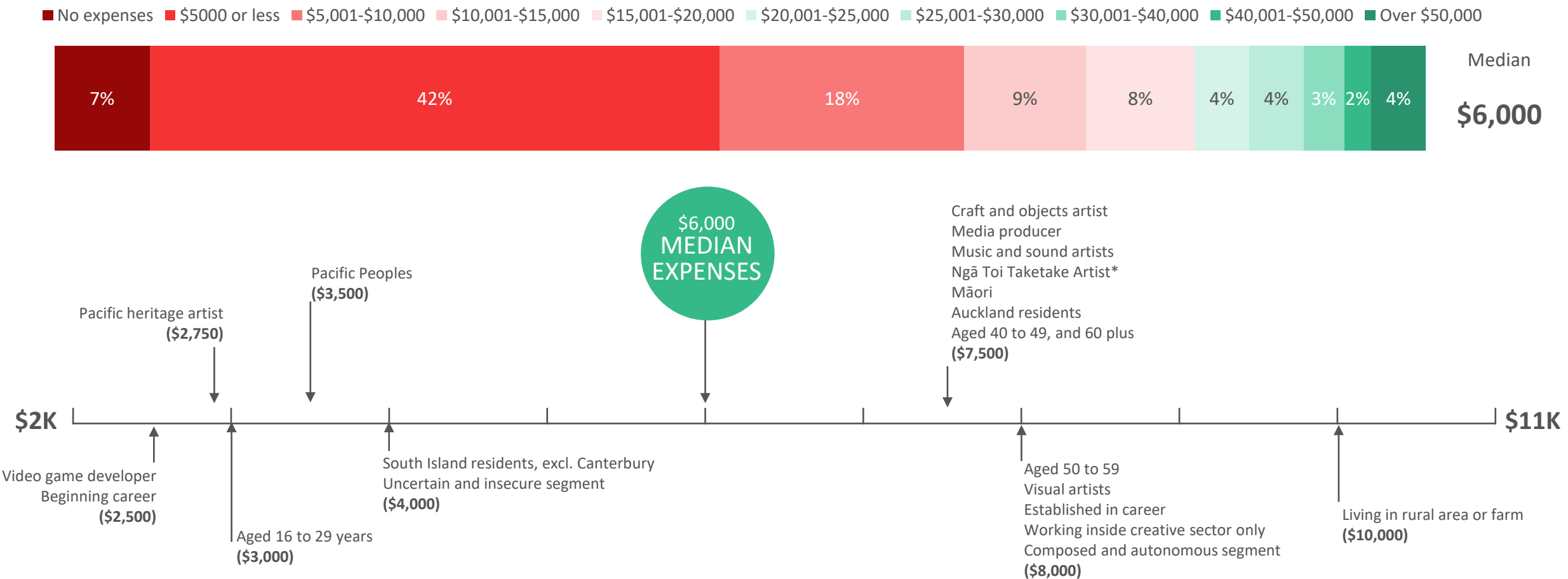
Creative sectors by gender

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



Expenses

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



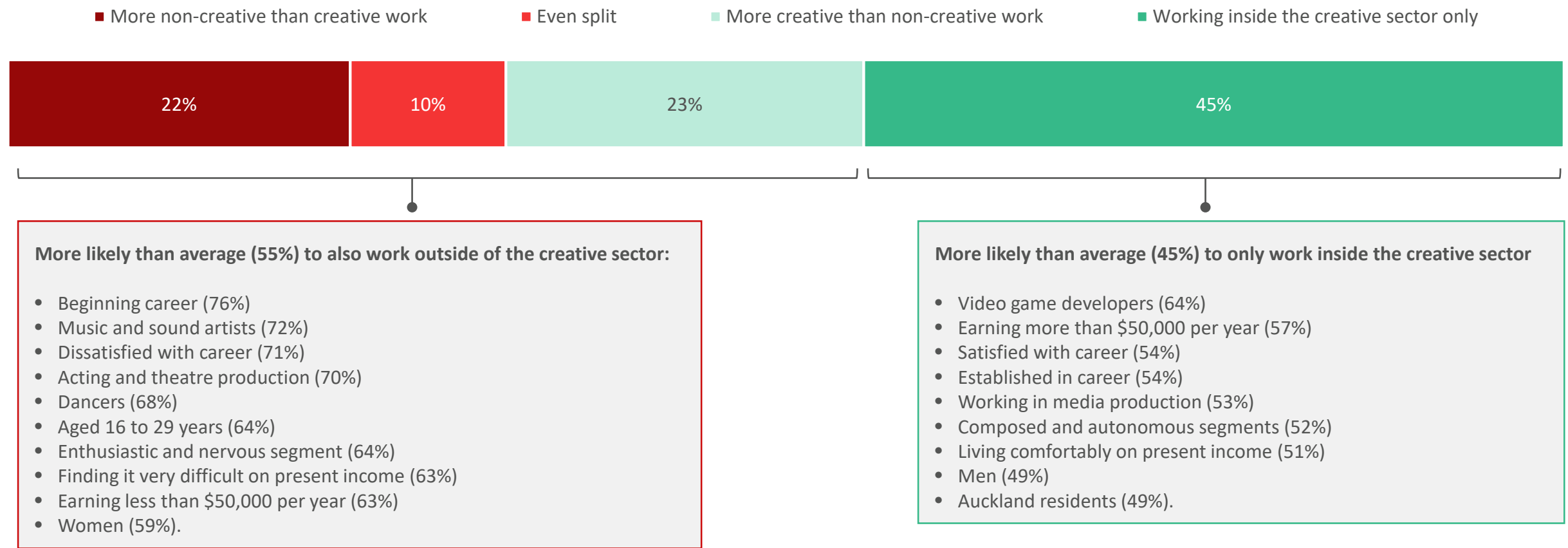


HOURS WORKED



Division of work

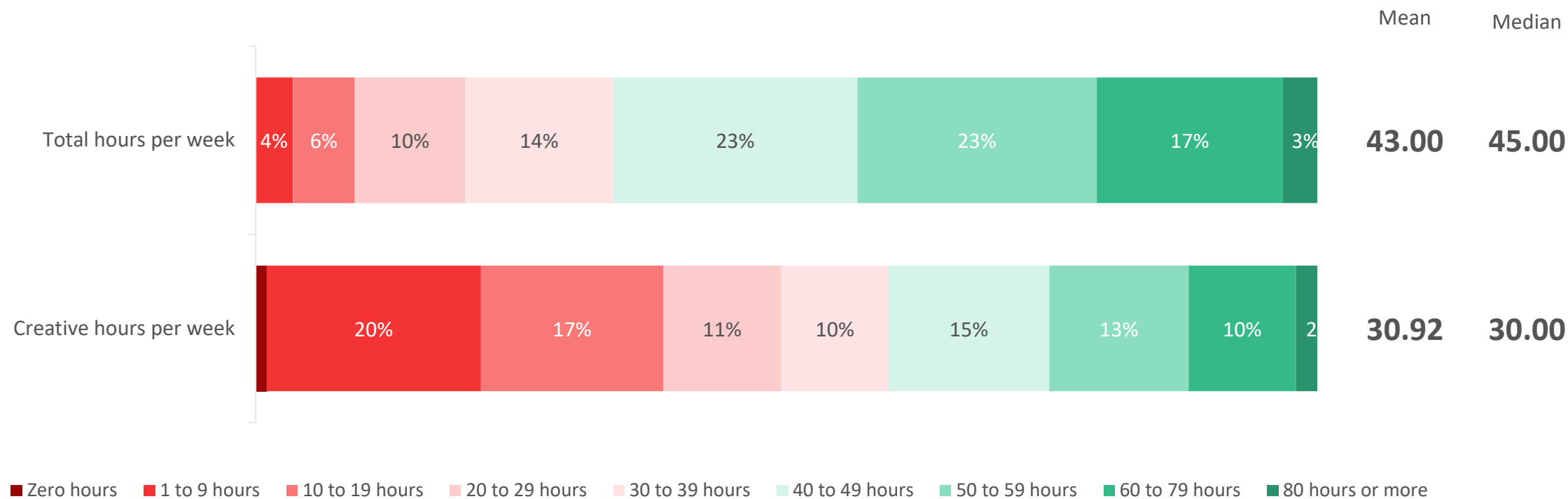
Forty-five percent of creative professionals only work within the creative sector, meaning that more than half (55%) also undertake paid work outside of the sector. Those who are undertaking work outside of the creative sector appear to be doing so because they are finding it difficult to earn a living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



Hours worked

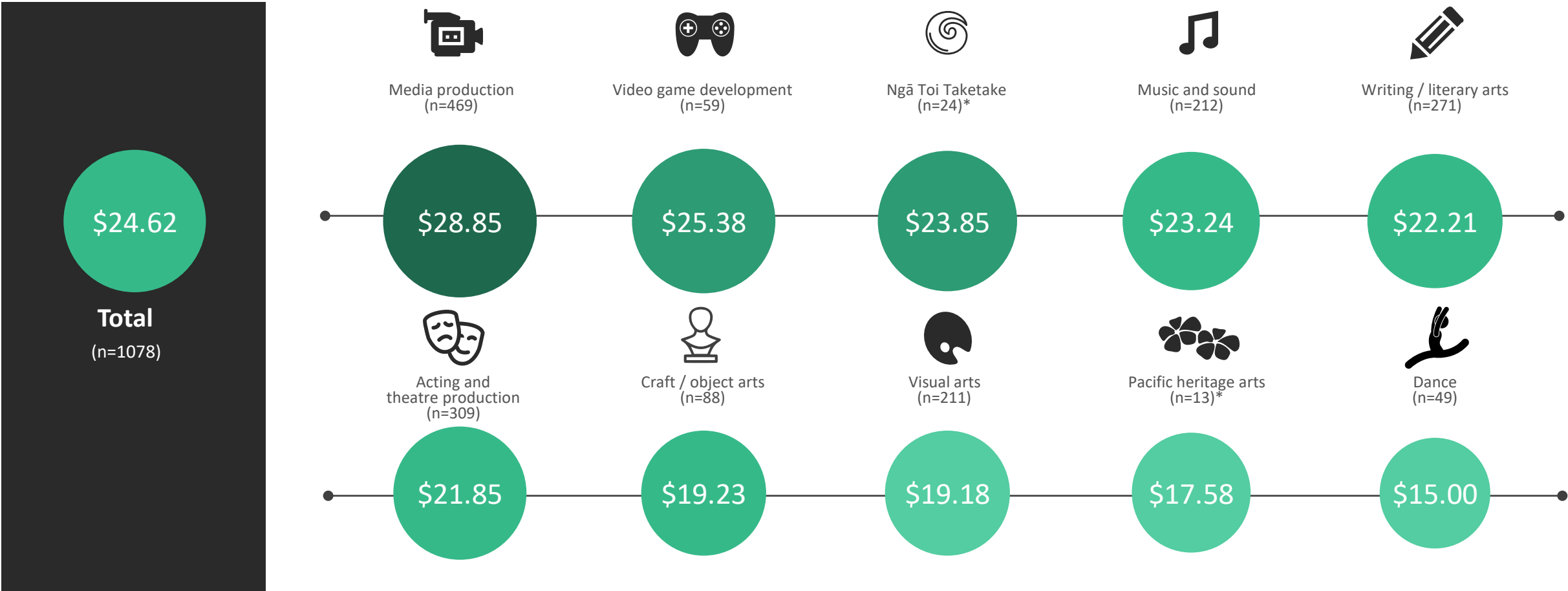
Creative professionals work a median of 45 hours per week in total, and a median of 30 hours per week doing creative work.

The mean number of hours worked by creative professionals is higher than the mean number of paid hours worked by all New Zealand employees (33.5)*.



Median income per hour by artform

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



Satisfaction with amount of time spent on creative career

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

■ Lot less time than would have liked ■ Bit less time than would have liked ■ Right amount of time ■ Bit more time than would have liked ■ Lot more time than would have liked



More likely than average (49%) to want to spend more time on their creative career:

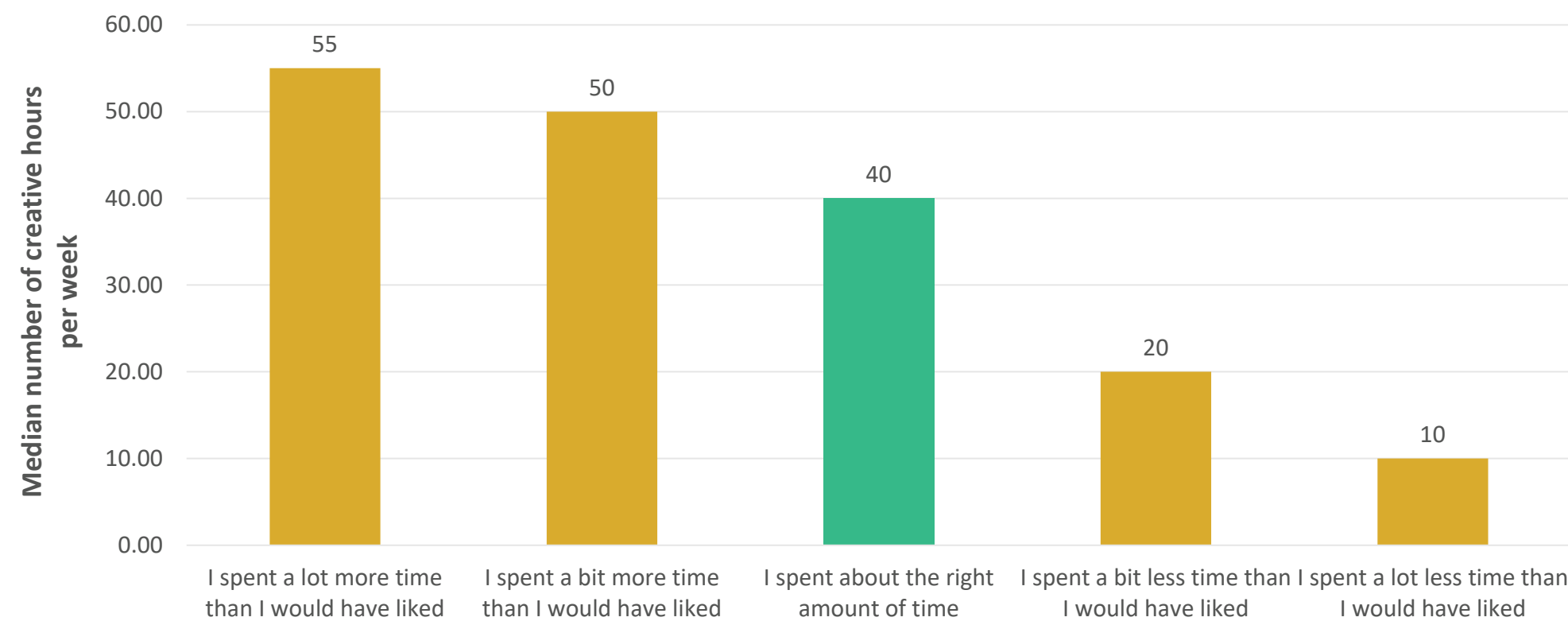
- More time spent on non-creative than creative work (87%)
- Dissatisfied with career (70%)
- Beginning (65%) and becoming established in career (60%)
- Those that are also teaching (61%)
- Those earning \$20,000 to \$50,000 per year (60%)
- Music and sound artists (60%)
- Working in acting or theatre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

More likely than average (20%) to want to spend less time on their creative career:

- Working inside creative sector only (36%)
- Earning more than \$100,000 per year (33%)
- Working in media production (27%)
- Not committed to creative sector (27%)
- Aged 30 to 39 years (26%)
- Those established in their career (25%)
- Those satisfied with their career (24%)
- Auckland residents (23%).

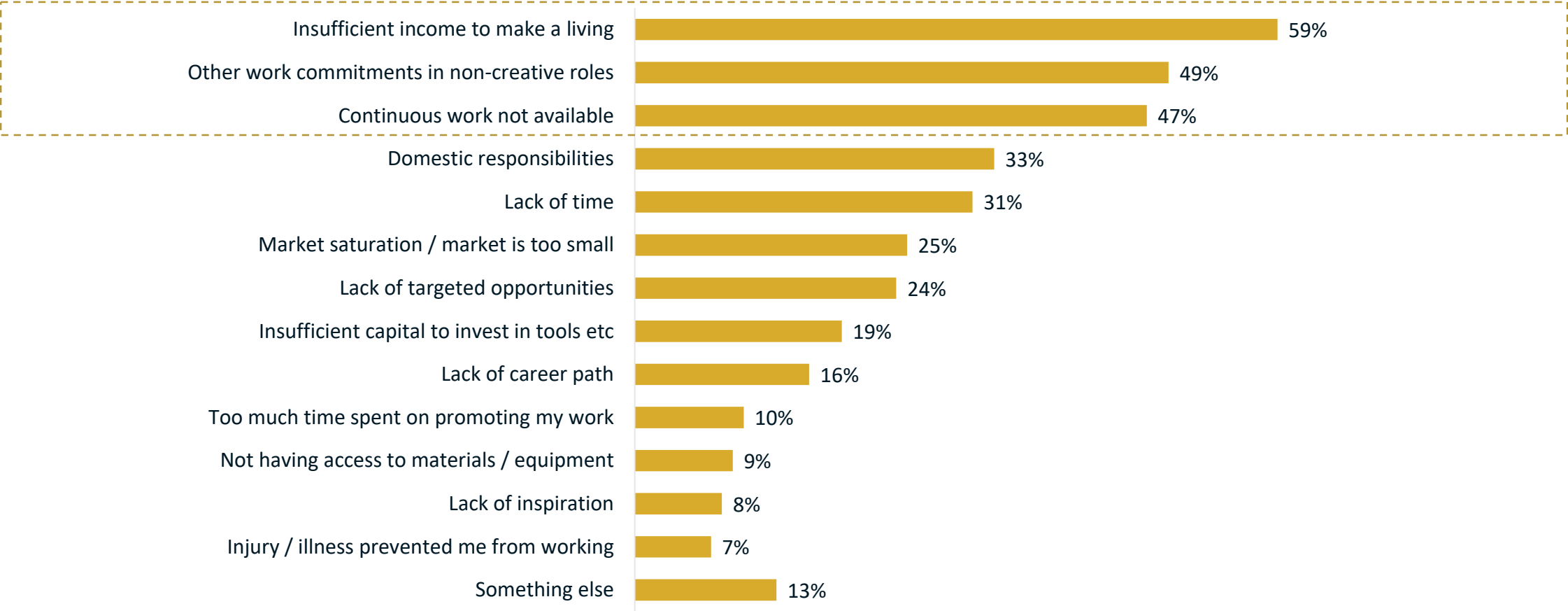
Satisfaction with hours by median number of hours spent working in the creative sector

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



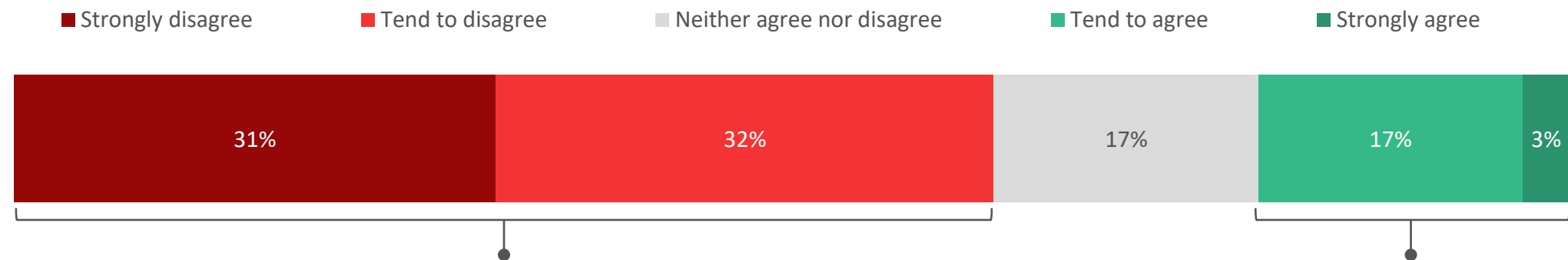
Barriers to spending more time on creative career

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



Perceptions of fairness of remuneration for creative work

Two thirds (63%) of creative professionals do not think they are being fairly remunerated for their work. Those who feel this way are more likely to be dissatisfied with their career, earning less and finding it difficult on their present income. They are also more likely to be women, and working in more traditional arts based roles including dancing, writing, and acting and theatre production. On the other hand, 20% of creative professionals do feel they are compensated fairly. Aside from being more likely to earn more, these people are more established and satisfied with their creative career, and more likely to be working in media production.



More likely than average (63%) to disagree that creative income was a fair reward for time spent:

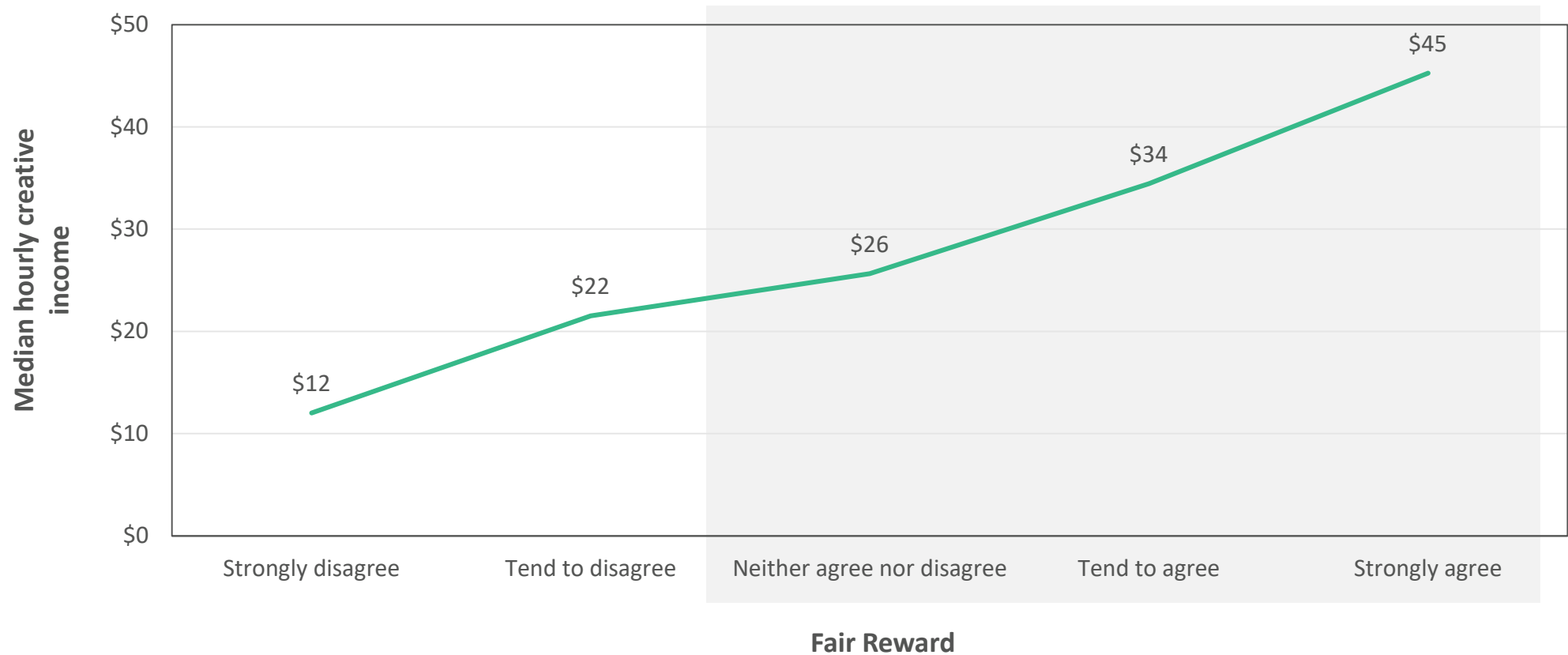
- Finding it very difficult (89%) and difficult (77%) on present income
- Dissatisfied with career (79%)
- Earning \$30,000 or less per year (79%)
- Dancers (75%)
- Writers / literary artists (74%)
- Enthusiastic and nervous segment (72%)
- Those becoming established in career (71%)
- 30 to 39 year olds (68%)
- Working in acting or theatre production (68%)
- Multidisciplinary artists (67%)
- Women (66%).

More likely than average (20%) to agree that creative income was a fair reward for time spent:

- Earning \$75,000 or more per year (47%)
- Living comfortably on present income (43%)
- Composed and autonomous segment (30%)
- Working inside creative sector only (29%)
- Satisfied with career (28%)
- Media production (25%)
- Established in career (25%).

Perceptions of fairness of remuneration for creative work by creative income

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





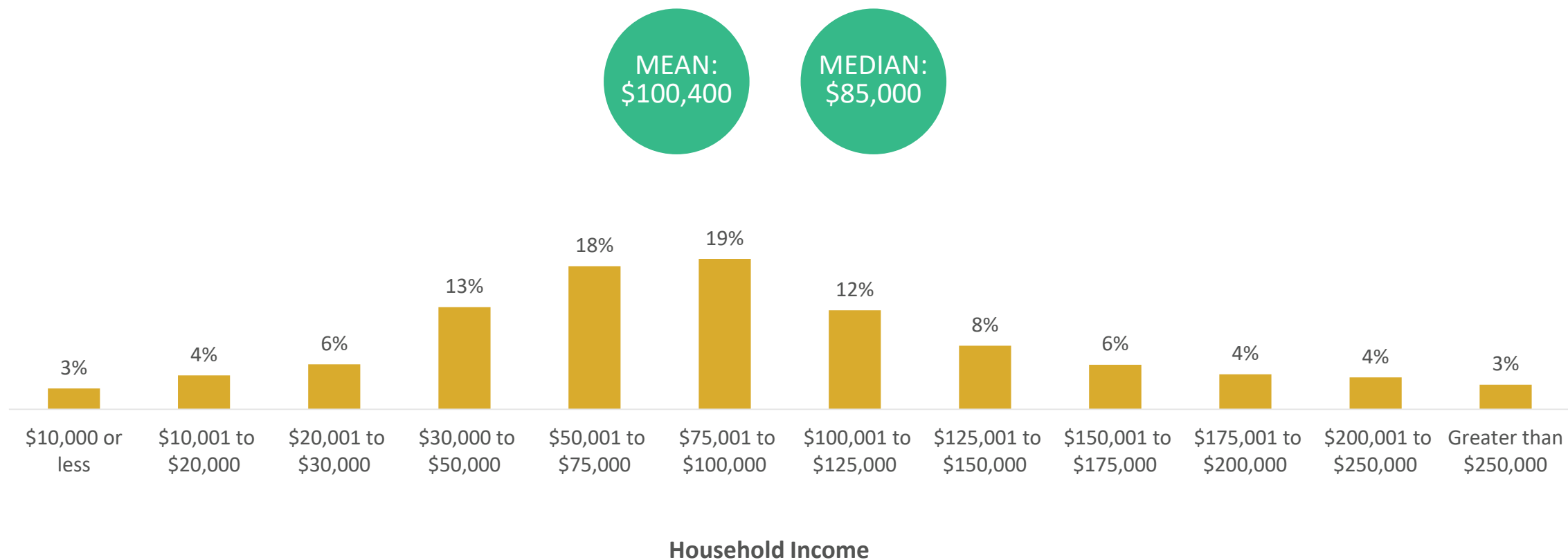
HOUSEHOLD INCOME



Household income

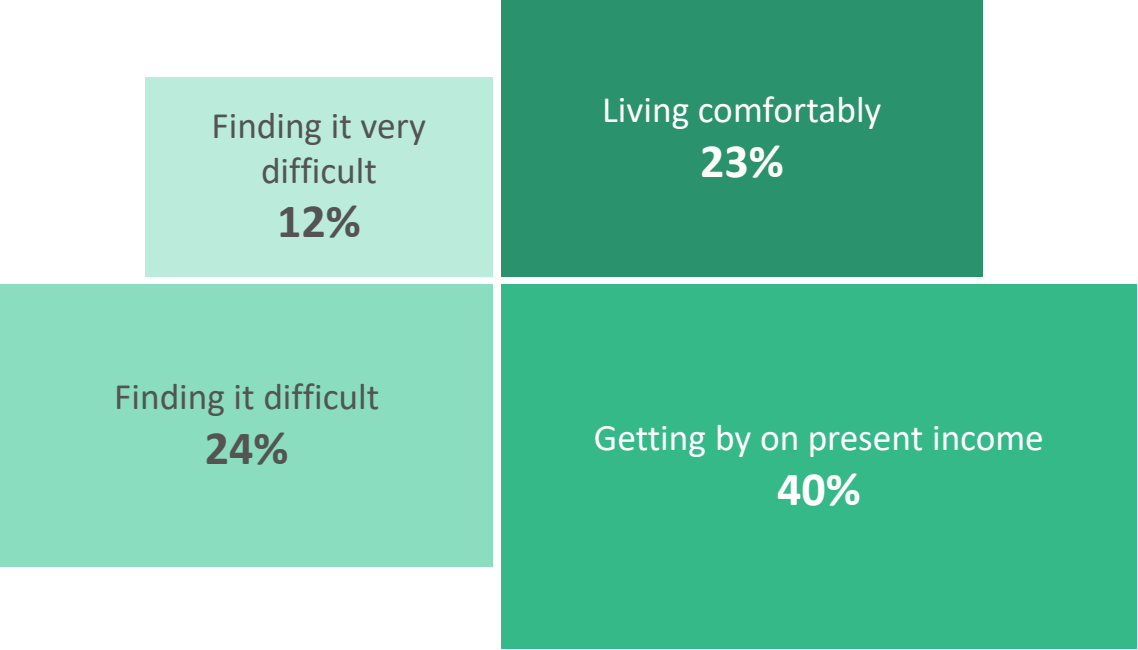
The median household income for creative professionals is \$85,000, this is similar to the median household income for all New Zealanders (\$85,500)*.

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



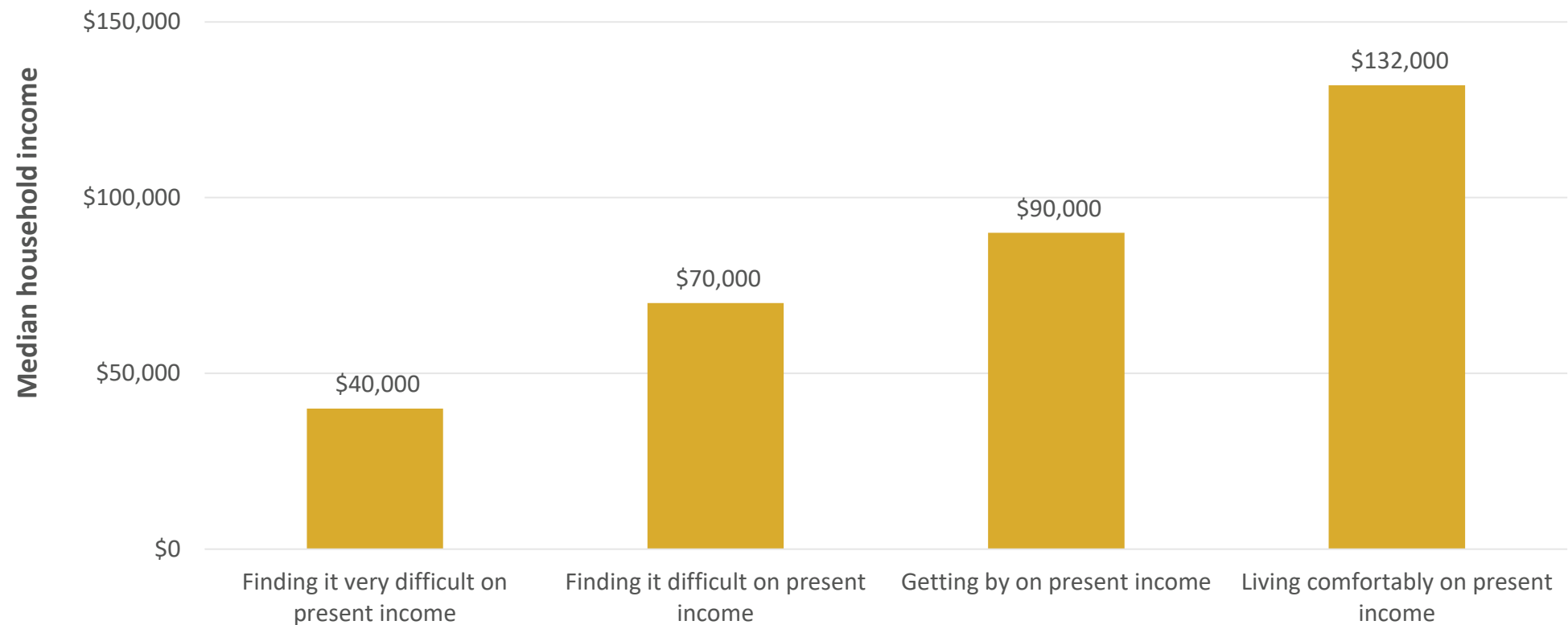
Living conditions afforded by present income

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



Living conditions afforded by present income by household income

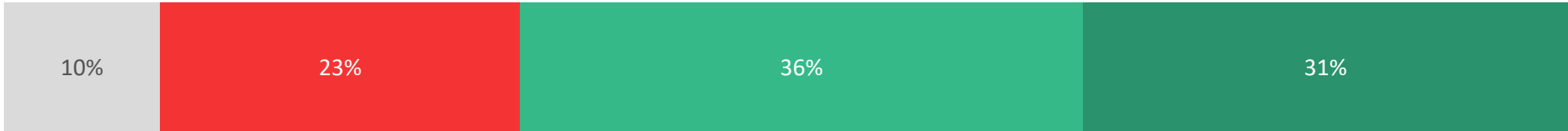
Creative professionals living comfortably have a median household income of \$132,000, this drops to \$90,000 for those simply getting by on their present income. Those finding it very difficult have a median household income of \$40,000. This is well under the median household income for all creative professionals (\$85,000).



Need for safety nets

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

■ I do not have a safety net, but do not need one ■ I do not have a safety net, and need one ■ I have a safety net, but it is still not enough ■ I have a safety net, and it is sufficient

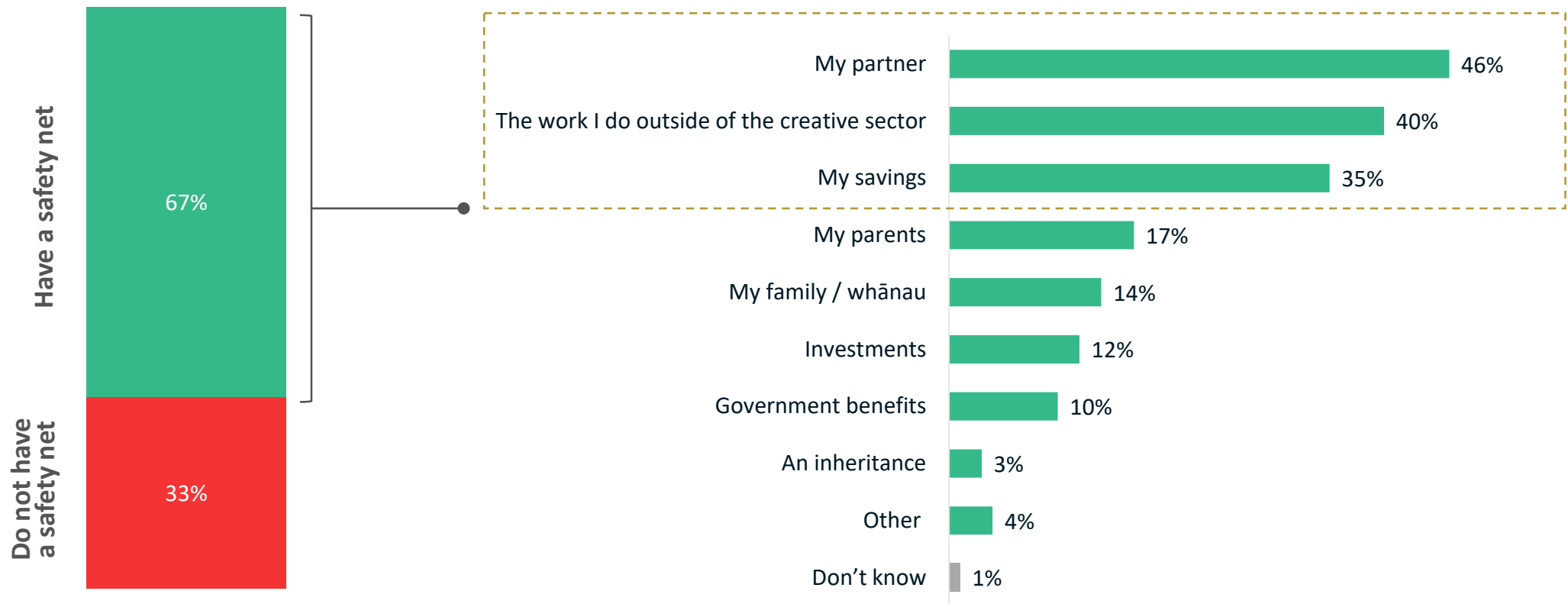


More likely than average (59%) to have insufficient safety net:

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

Source of safety net

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





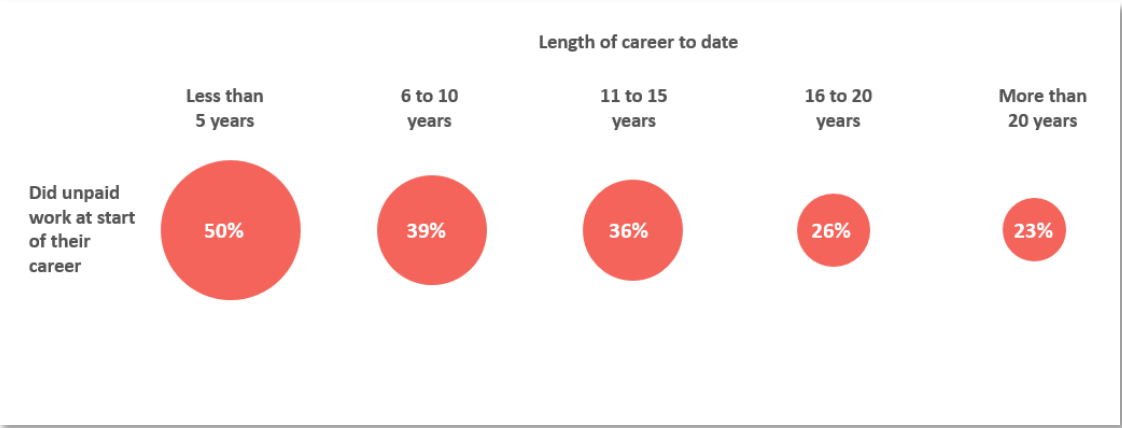
PATHWAYS TO SUSTAINABLE CAREERS



PATHWAY TO SUSTAINABLE CAREERS

TIME SPENT UNPAID AT START OF CAREER

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



SUPPORT

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

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

PATHWAY TO SUSTAINABLE CAREERS



TRAINING AND DEVELOPMENT

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

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

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

COMMITMENT TO THE CREATIVE SECTOR

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

OVERSEAS EXPERIENCE

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

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

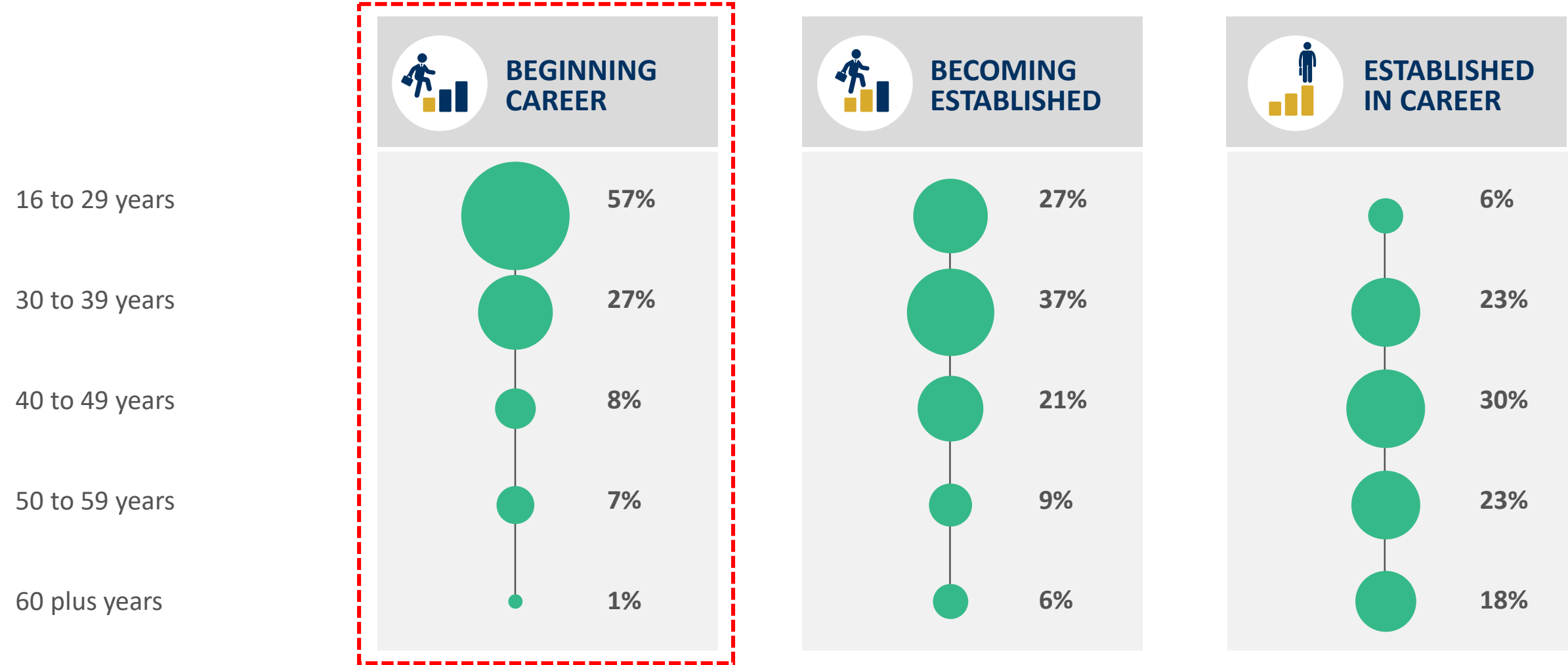


THE PATHWAYS



Age entering creative sector

Most of those beginning their career are aged 16 to 29 years.



Summary of career stages

BEGINNING CAREER



14%

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

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

BECOMING ESTABLISHED



31%

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

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

ESTABLISHED IN CAREER



55%

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

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

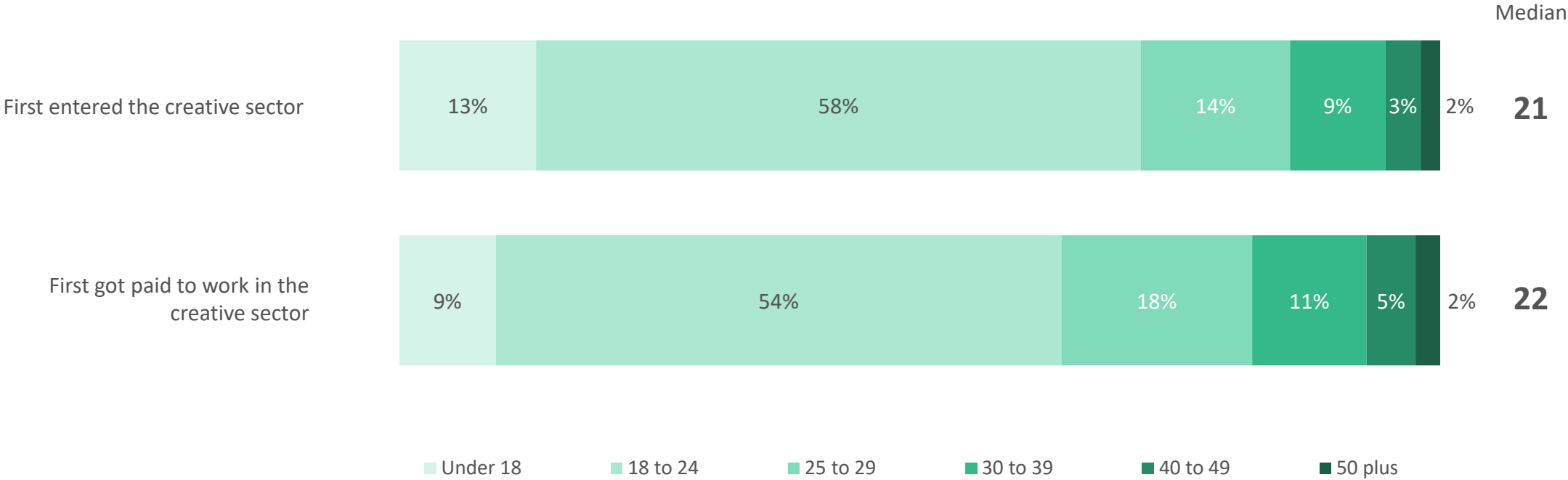


EARLY CREATIVE CAREERS



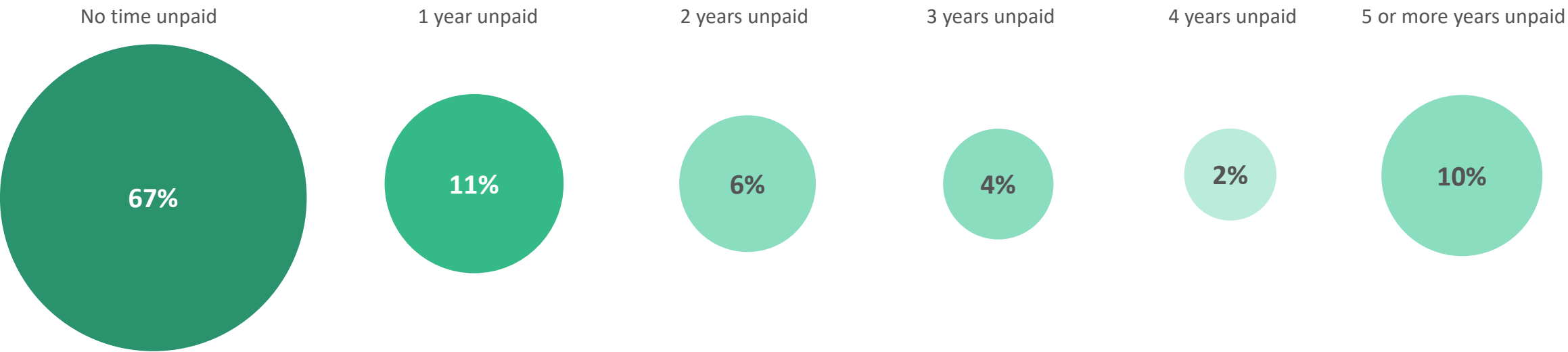
Age entering arts sector

The majority (58%) of creative professionals enter the creative sector between the ages of 18 and 24 years, with the median age being 21 years.



Time unpaid at start of career

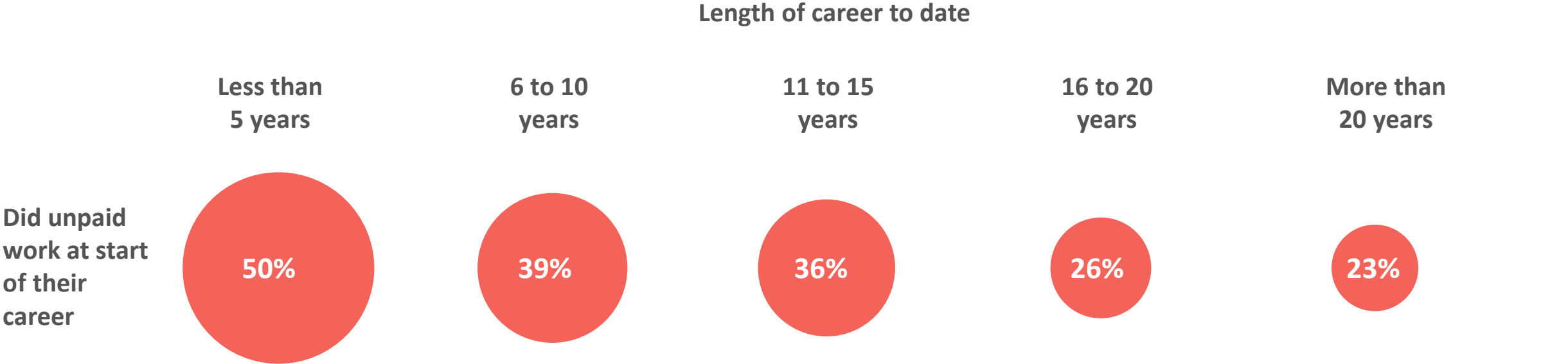
Most creative professionals are paid when they first enter the sector (67%), however for some it takes longer. The average time spent unpaid when first entering the creative sector is 1 year, 5 months.



Average time unpaid
1 year, 5 months

Time unpaid at start of career by career length

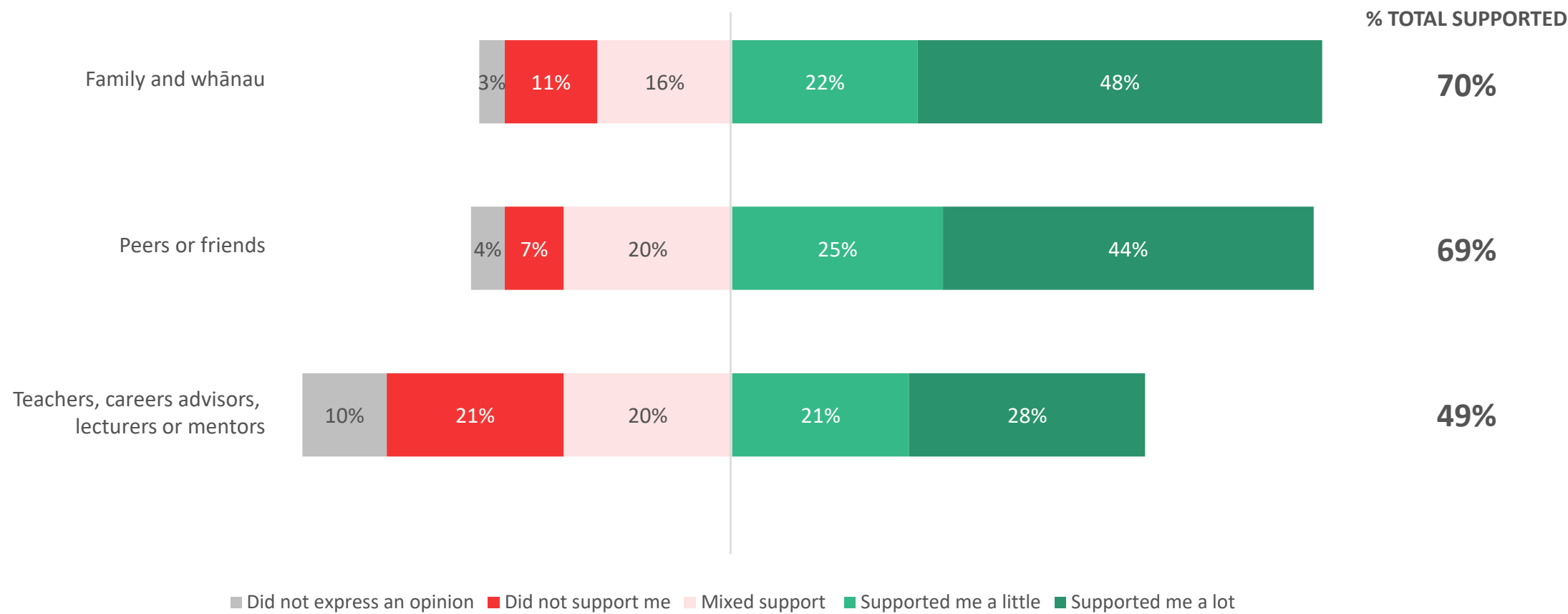
The expectation to do unpaid work at the start of one’s careers appears to be increasing. Half of those who first started earning an income from the creative sector less than five years ago did some sort of unpaid creative work at the start of their career. This compares to 23% of those who first started earning an income from their creative work more than 20 years ago.



Sources of support at beginning of career

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

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



Support among difference subgroups


A career in the creative sector appears to be more accepted than it once was. Younger creative professionals report receiving more support from all sources than older creative professionals. There appears to be a slight gender bias, with women receiving more support than men from peers or friends, and teachers, careers advisors, lecturers or mentors. Interestingly, creative professionals who were supported by their teachers, careers advisors, lecturers or mentors are more likely to teach themselves (alongside other paid creative work).



Family and
whānau

- Lower than average (70%) support for:**
- Visual artists (64%)
 - Writers / literary artists (61%)
 - Finding it very difficult on present income (60%)
 - People aged 60 plus (58%).

- Higher than average (70%) support for:**
- Video game development (83%)
 - People living in Wellington region (77%)
 - People aged under 40 (76%).



Peers or
friends

- Lower than average (69%) support for:**
- Media production (66%)
 - Men (64%)
 - People aged 60 plus (59%).

- Higher than average (69%) support for:**
- People aged 29 years and under (77%)
 - Working in acting or theatre production (75%)
 - Women (73%).



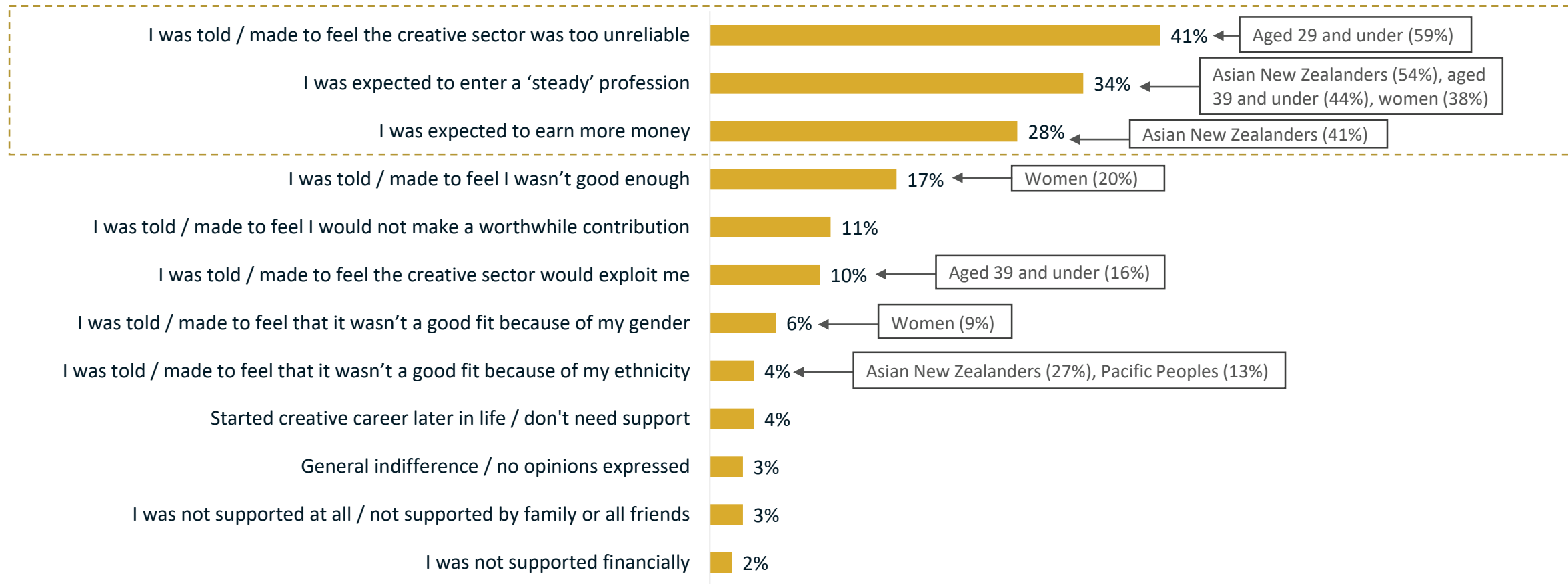
Teachers,
careers advisors,
lecturers or
mentors

- Lower than average (49%) support for:**
- Men (44%)
 - South Island residents, excl. Canterbury (34%)
 - People aged 50 plus (39%).

- Higher than average (49%) support for:**
- 16 to 29 year olds (60%)
 - People who also teach now (58%)
 - Music and sound artists (56%)
 - Visual artists (55%)
 - Women (54%).

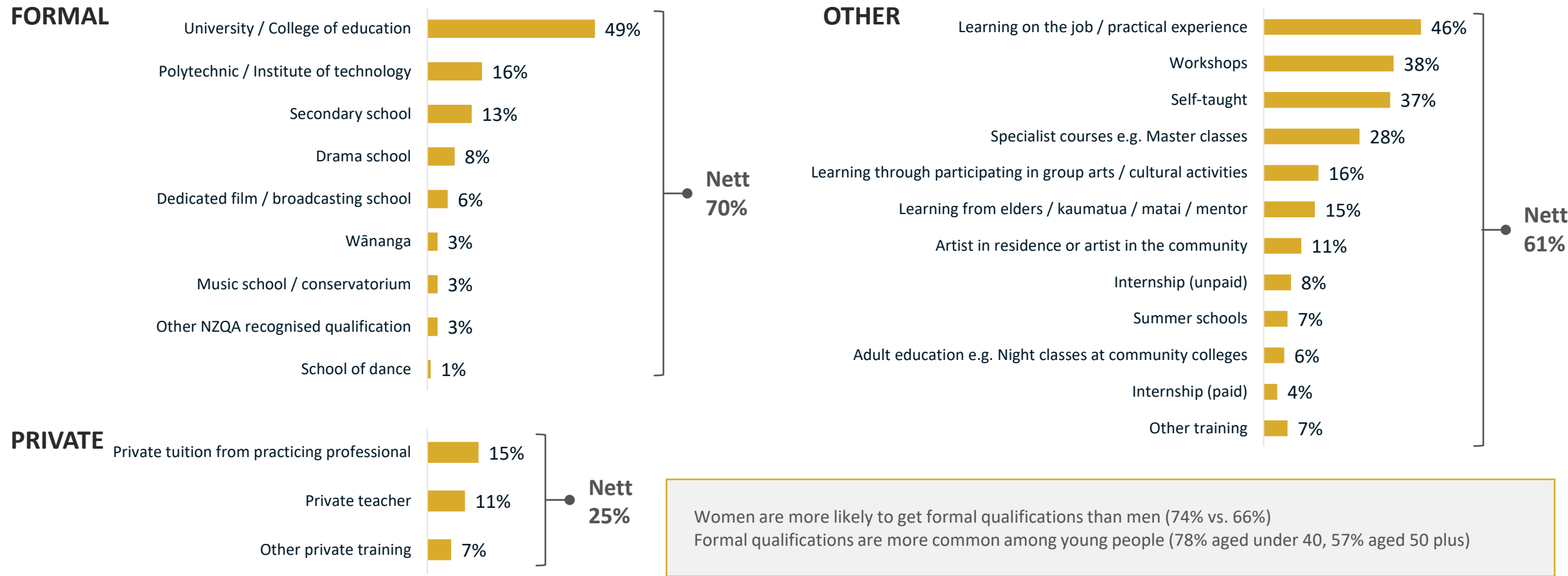
Reasons for feeling unsupported

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



Training undertaken

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





DEVELOPMENT AND TRAINING OPPORTUNITIES

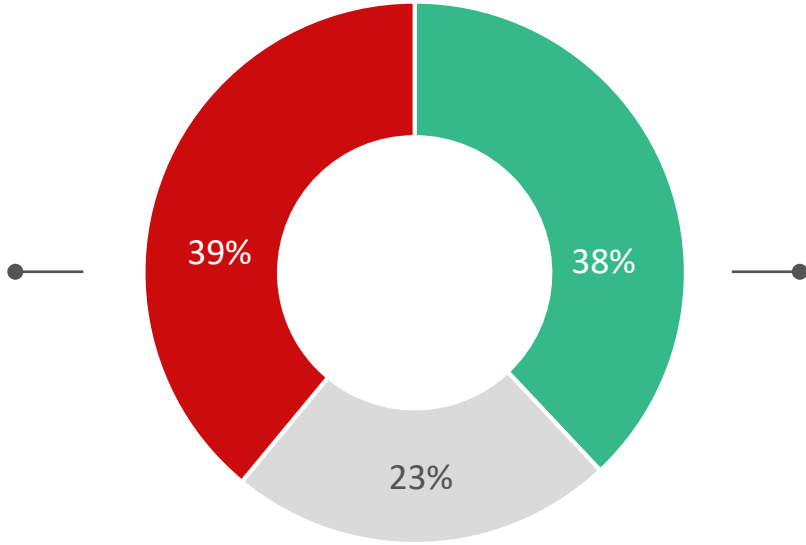


Training opportunities

Four in ten (38%) creative professionals think there are adequate opportunities in New Zealand for training and developing their creative skill set. Those whose principal creative occupation (PCO) is in music and sound are more likely than average to think this, while craft and object artists, those working in acting and theatre production and women are less likely.

More likely than average (39%) to think there are insufficient opportunities in NZ:

- Craft and object art as PCO (57%)
- Acting and theatre production as PCO (46%)
- Enthusiastic and nervous segment (44%)
- Women (43%).



More likely than average (38%) to think there are adequate opportunities in NZ:

- Music and sound as PCO (45%).

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

Suggestions for training and development opportunities

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



“Free mentoring schemes.”

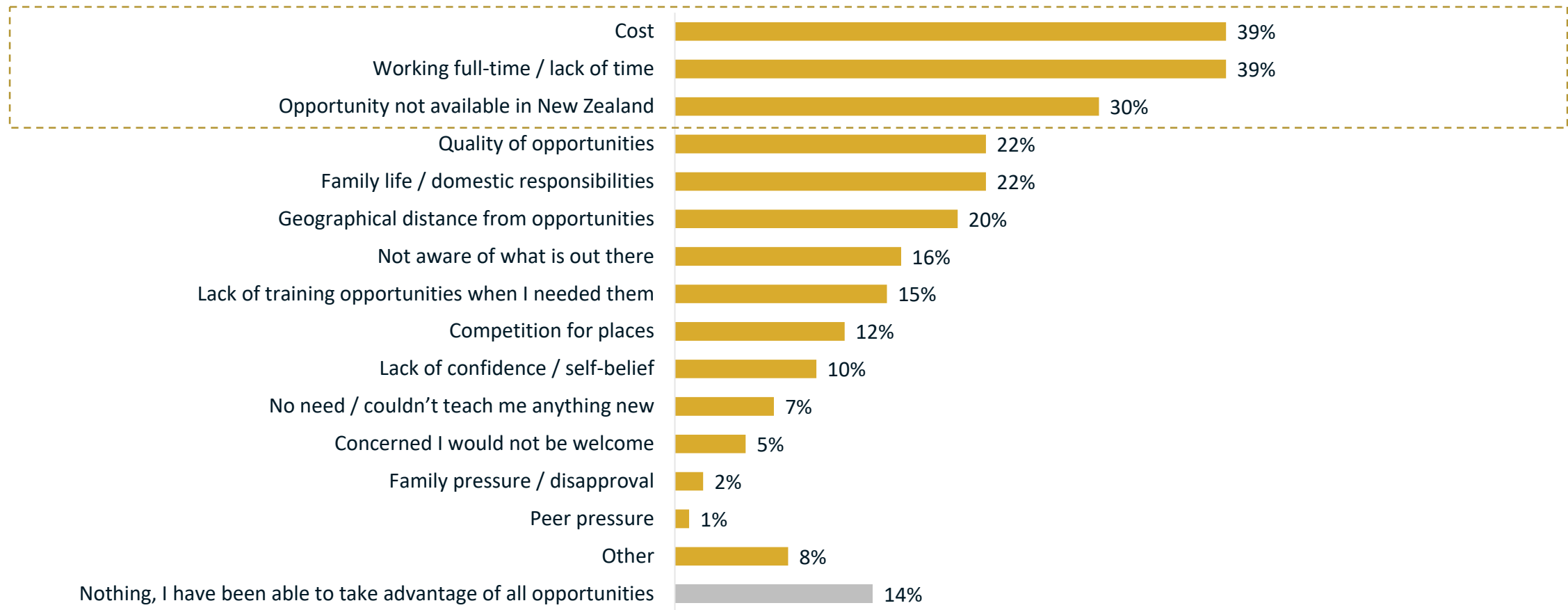
“Connections with people doing similar work in the community.”


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

“Better organised professional development opportunities and meet ups. More structured opportunities for overseas experience.”

Barriers to taking advantage of training and career development opportunities

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





CAREER PROSPECTS FOR CREATIVE PROFESSIONALS

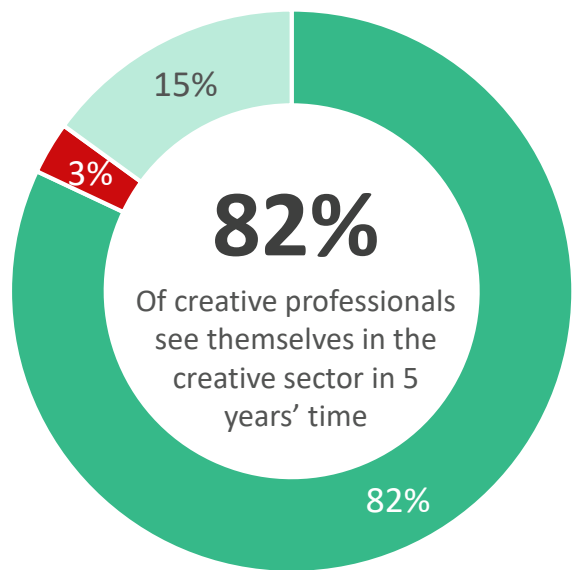


Commitment to the creative sector

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

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

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

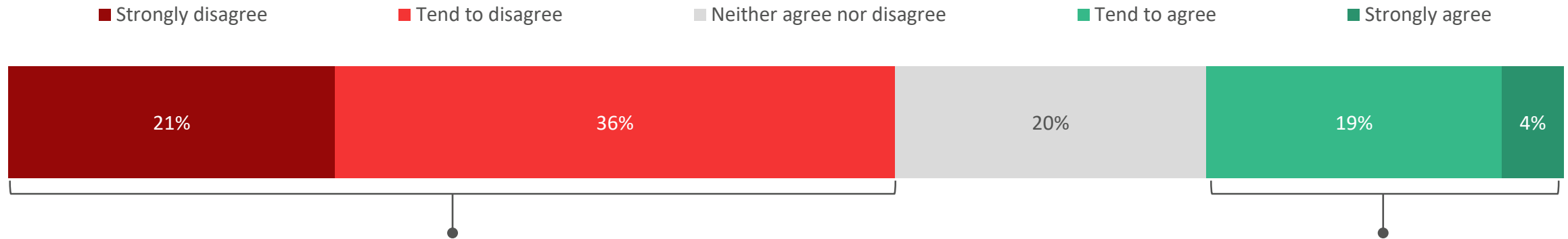


More likely than average (82%) to be committed to the creative sector:

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

Perceived sustainability of creative career in New Zealand

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



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

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

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

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

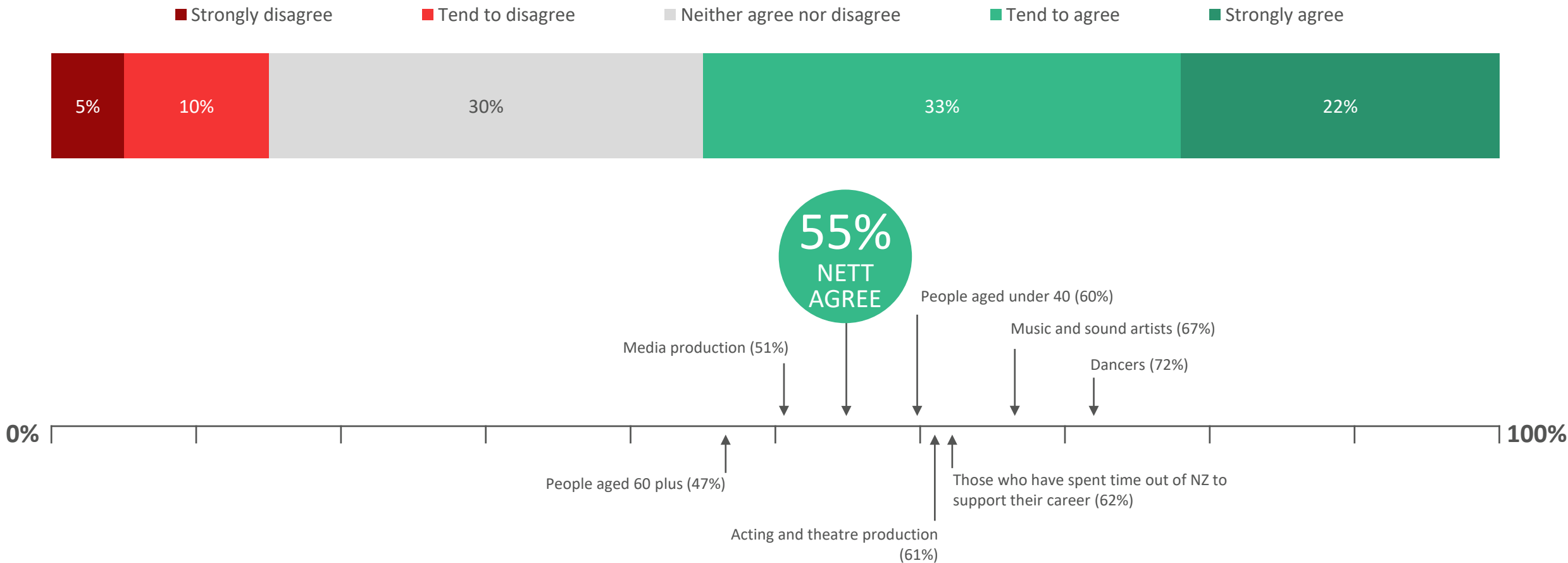


OVERSEAS EXPERIENCE



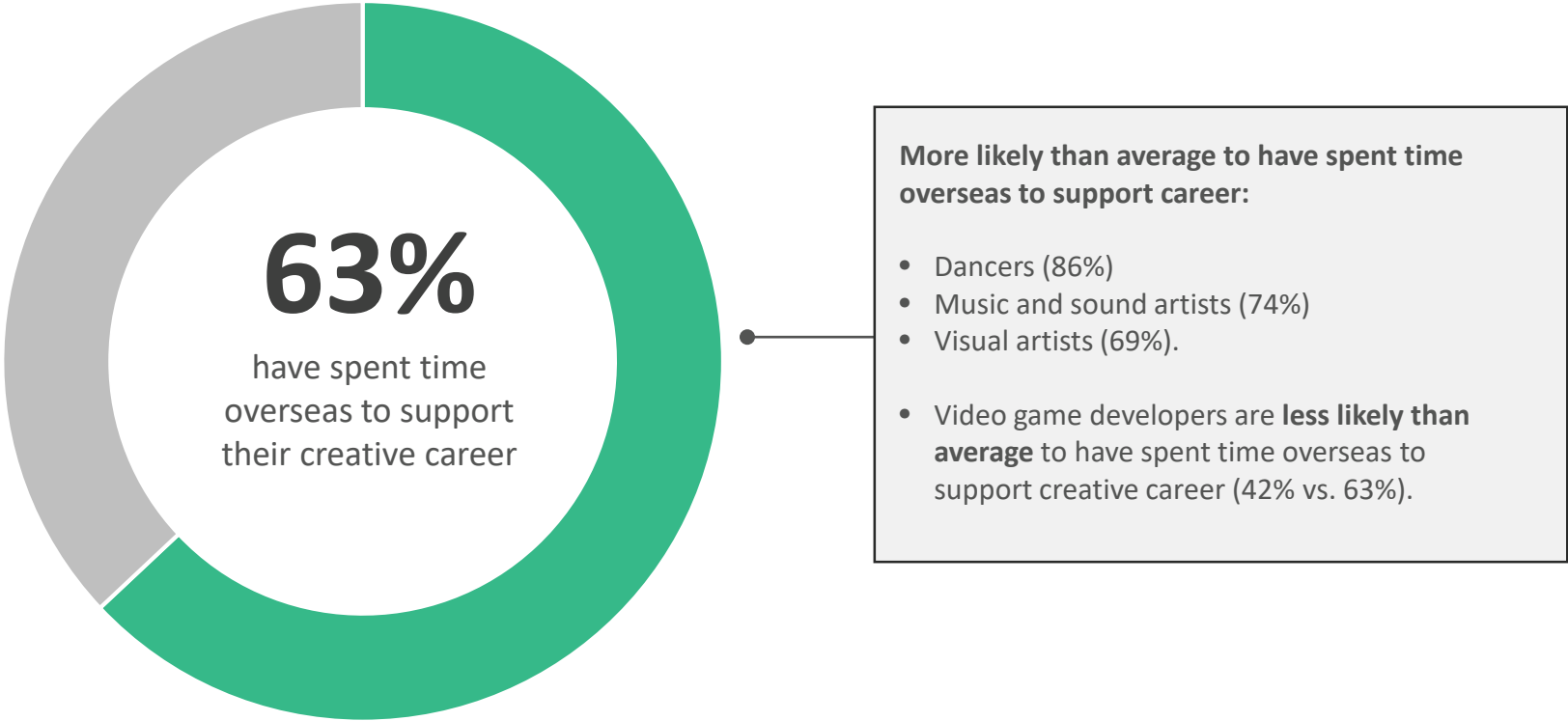
Perceived necessity of going overseas to further career

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



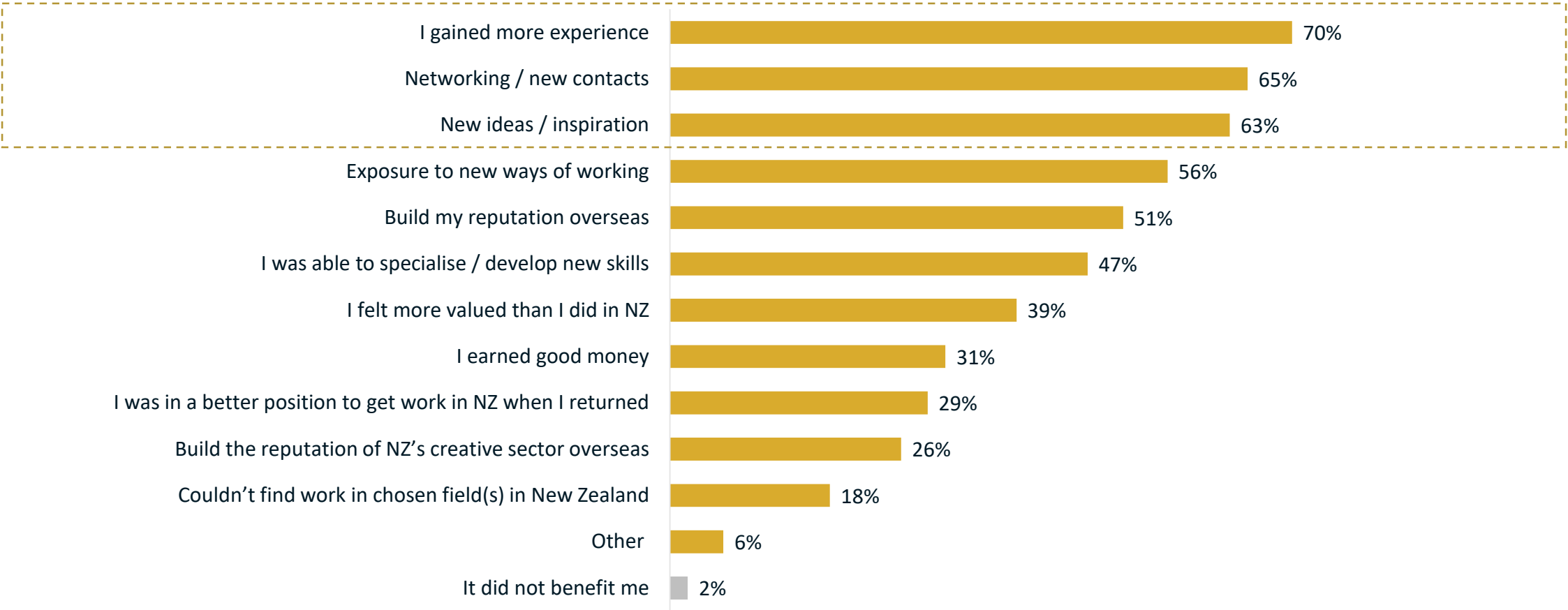
Time spent outside of New Zealand to support creative career

Six in ten (63%) creative professionals have spent time overseas to support their creative career. Music and sound artists, dancers, and visual artists are more likely than average to have gone overseas for their career, while video game developers are less likely to have done this (reflecting their perceptions around greater opportunities within New Zealand).



Benefits of overseas experience

Almost all creative professionals (98%) who went overseas to support their creative career felt that the experience benefited them in some way. The top three benefits were more experience, new contacts and new ideas and inspiration.



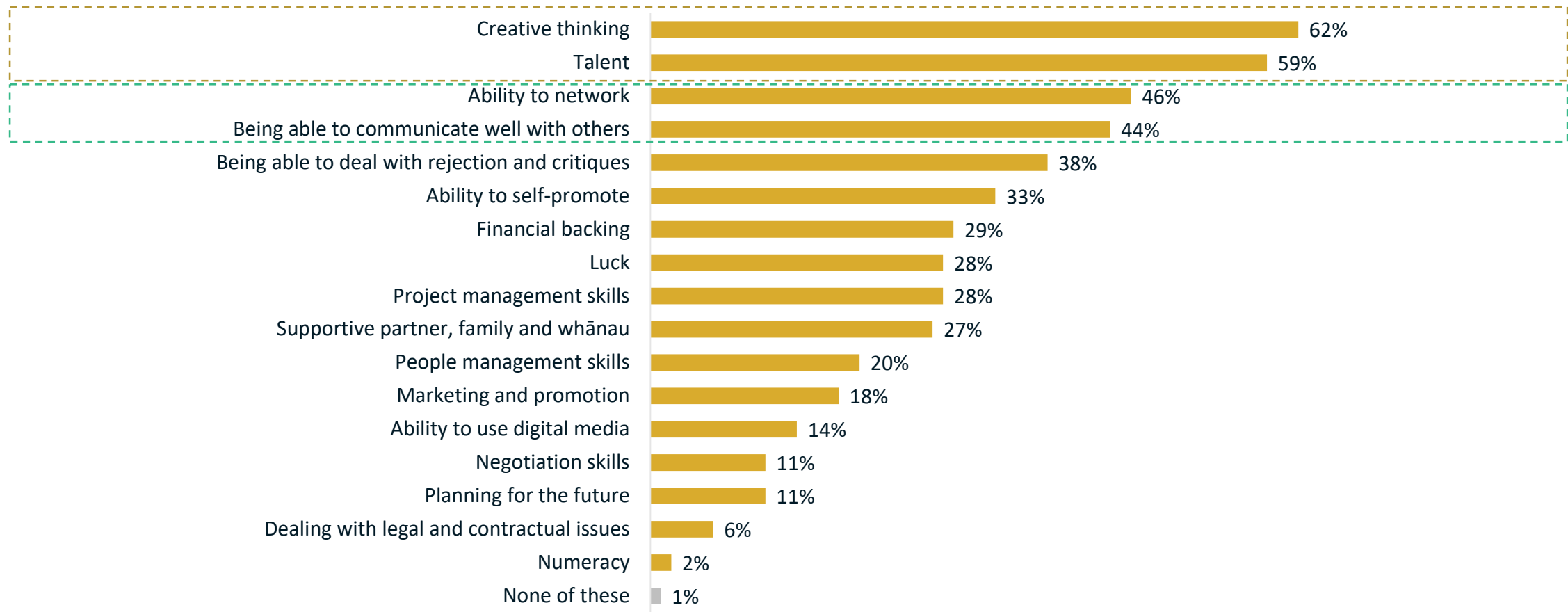


AREAS FOR FURTHER DEVELOPMENT



Skills seen as important for a career in the creative sector

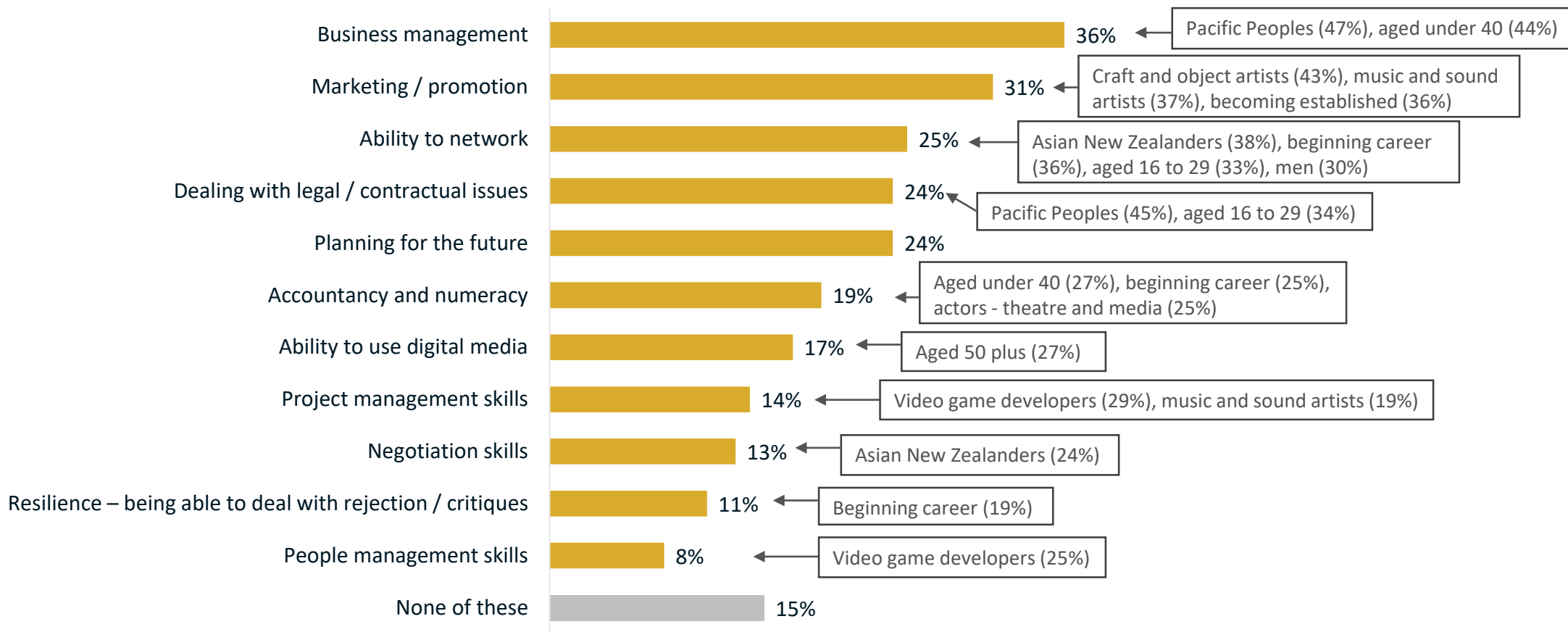
The top two skills seen as important for a career in the creative sector are creative thinking and talent. The next most important are soft skills, such as networking, communication and being able to deal with rejection and critiques. Business skills are viewed as less important, with negotiation skills,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



Areas that creative professionals would like more support in

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

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





WELLBEING AND CAREER SATISFACTION



WELLBEING AND CAREER SATISFACTION



CAREER SATISFACTION

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

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

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

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

PERSONAL WELLBEING

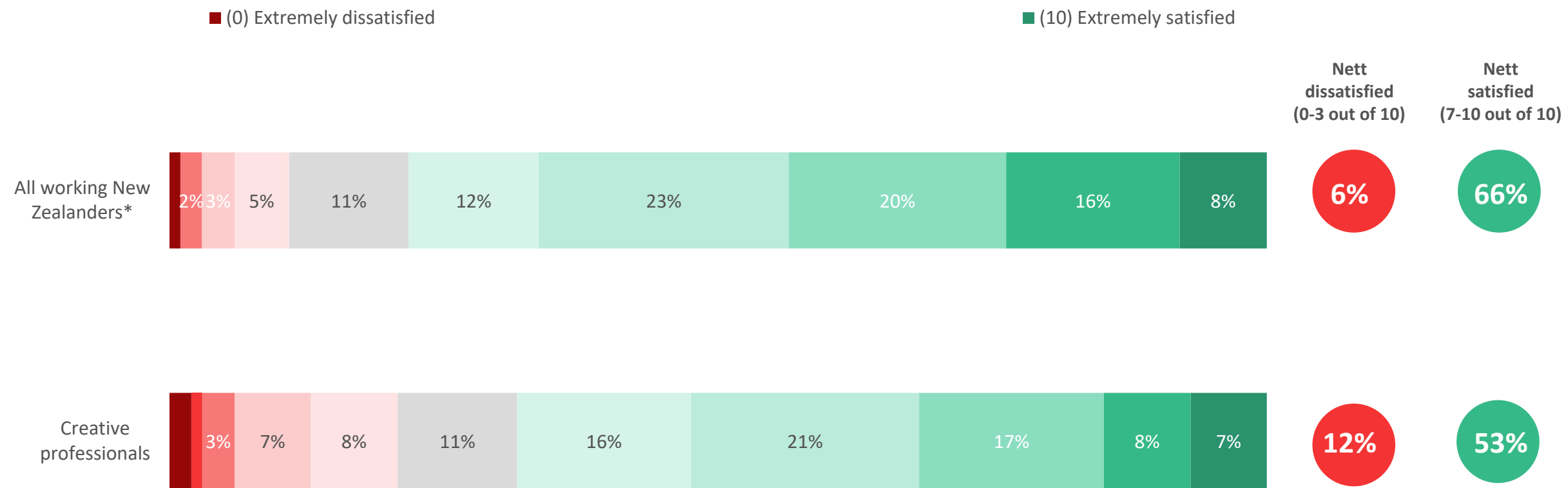
There is a strong link between career satisfaction and personal wellbeing. More than 90% of those who are very satisfied with their career also feel satisfied with life and believe that what they are doing in life is worthwhile.

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

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

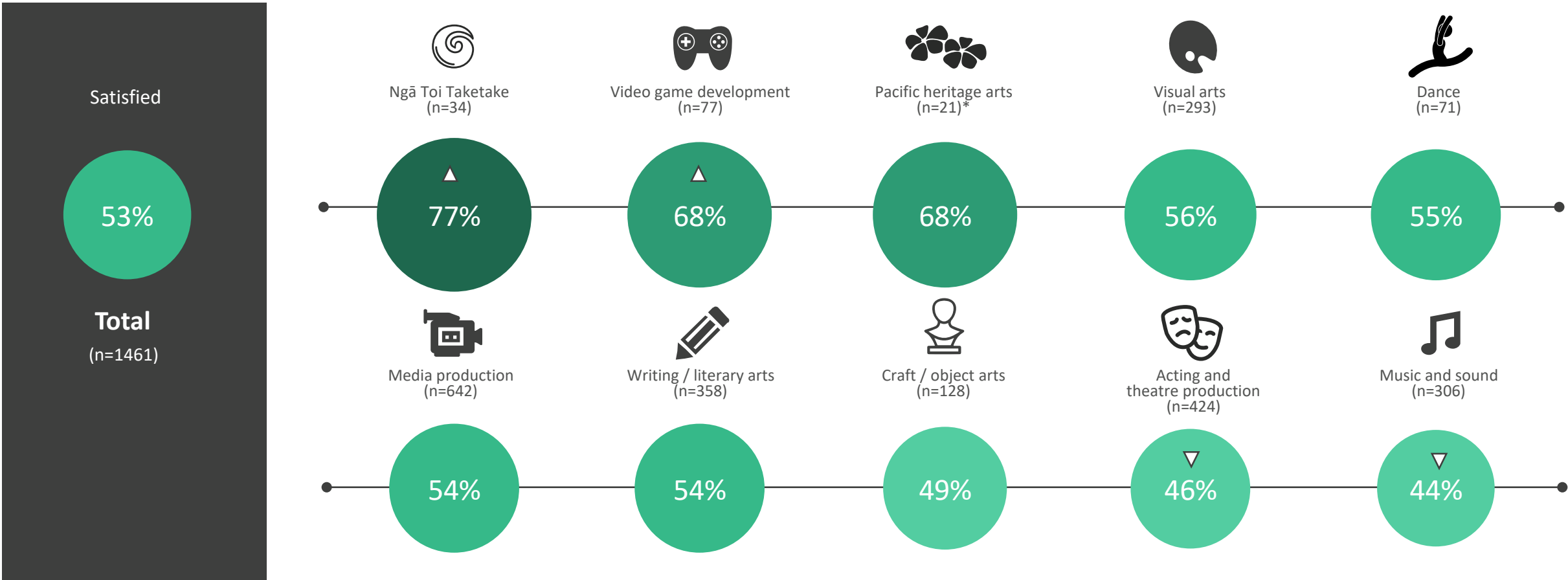
Career satisfaction

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



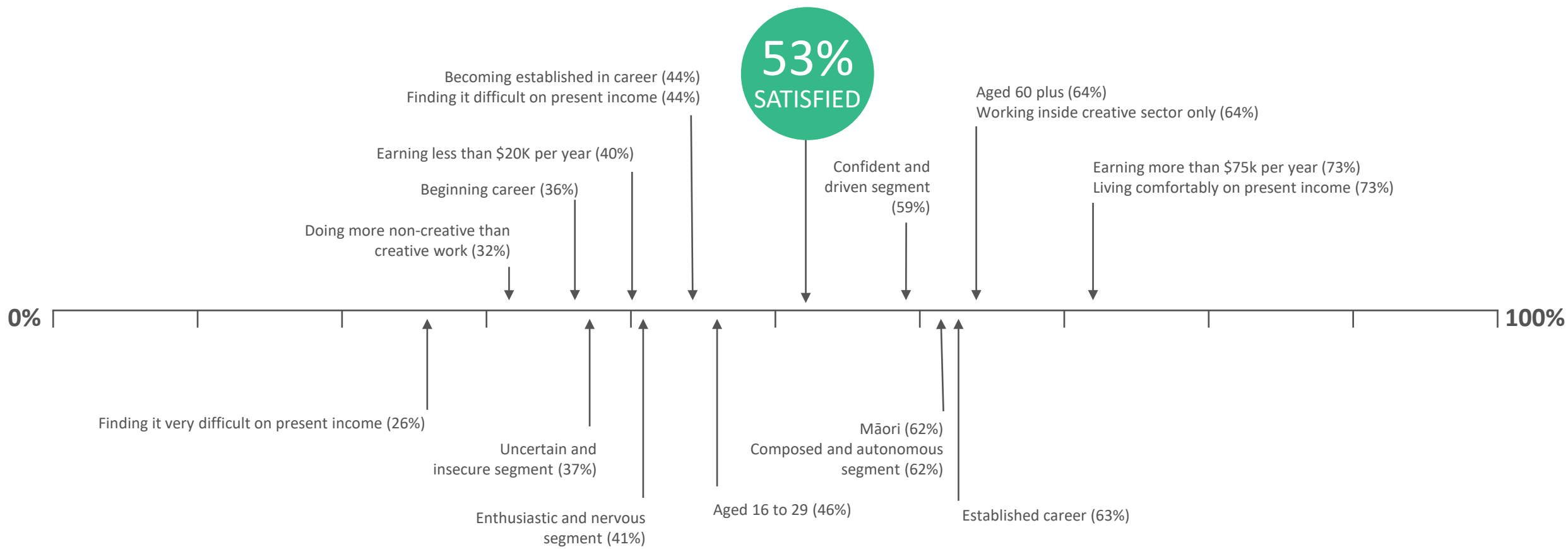
Career satisfaction by creative role

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



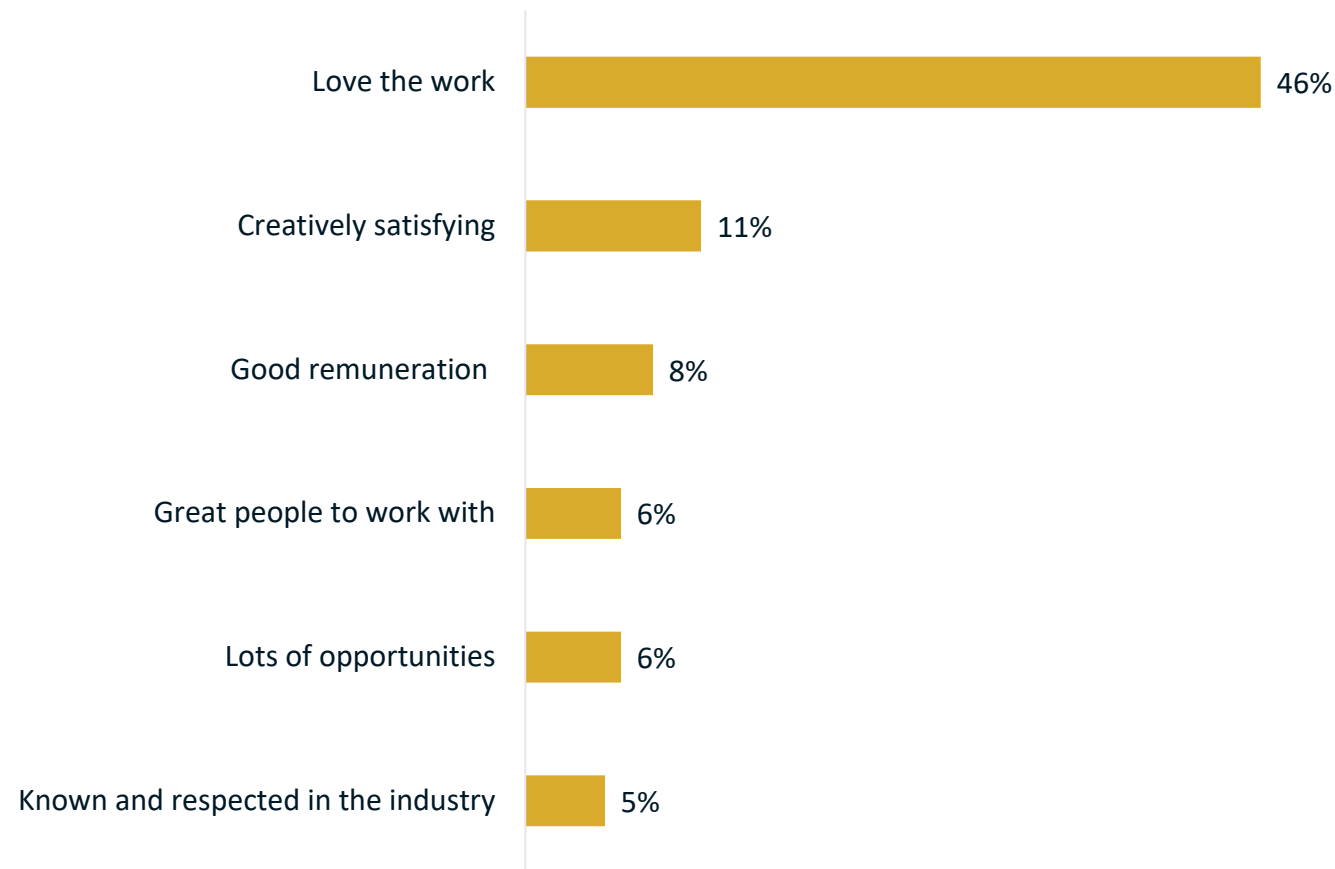
Career satisfaction

Career satisfaction also differs by income and age. Those living comfortably on their present income are more satisfied (refer to slide 74). Older professionals are also likely to be more satisfied while younger ones less so. Those who are struggling to make a living and / or having to undertake non-creative work are least satisfied.



Reasons for satisfaction with creative career

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



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

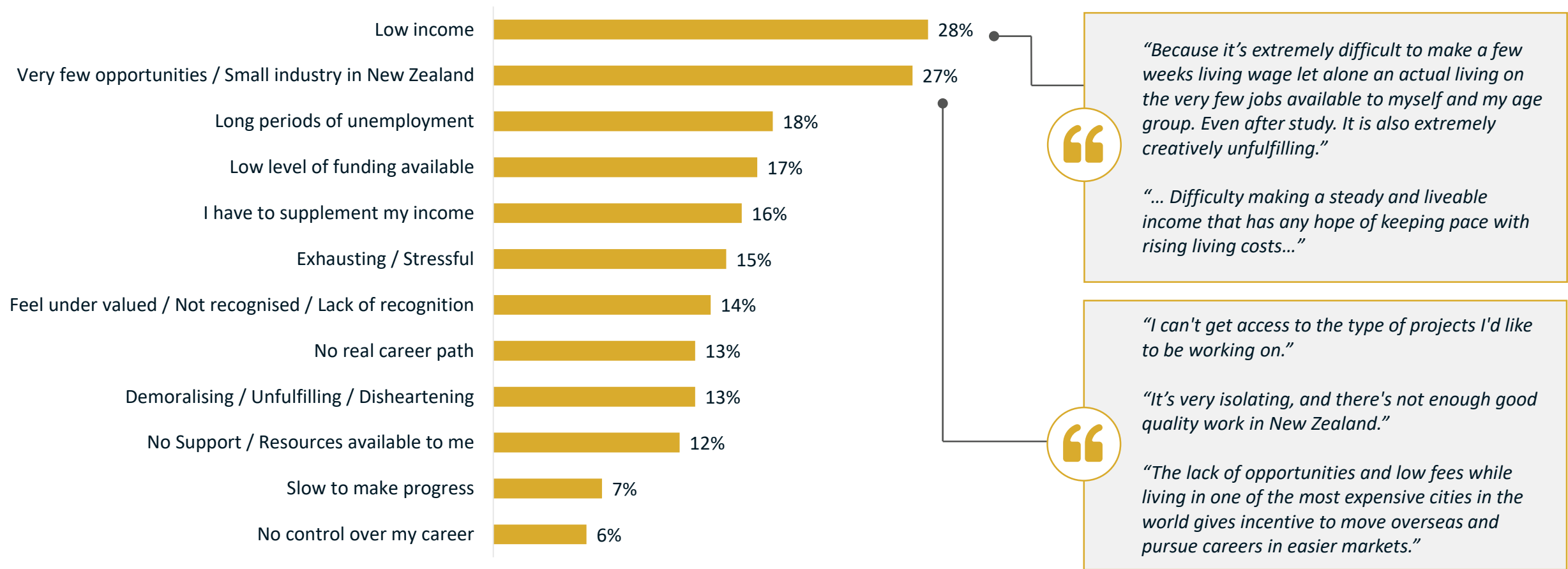
“I’m really passionate about the work I do, and I feel very fortunate to do that work.”

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

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

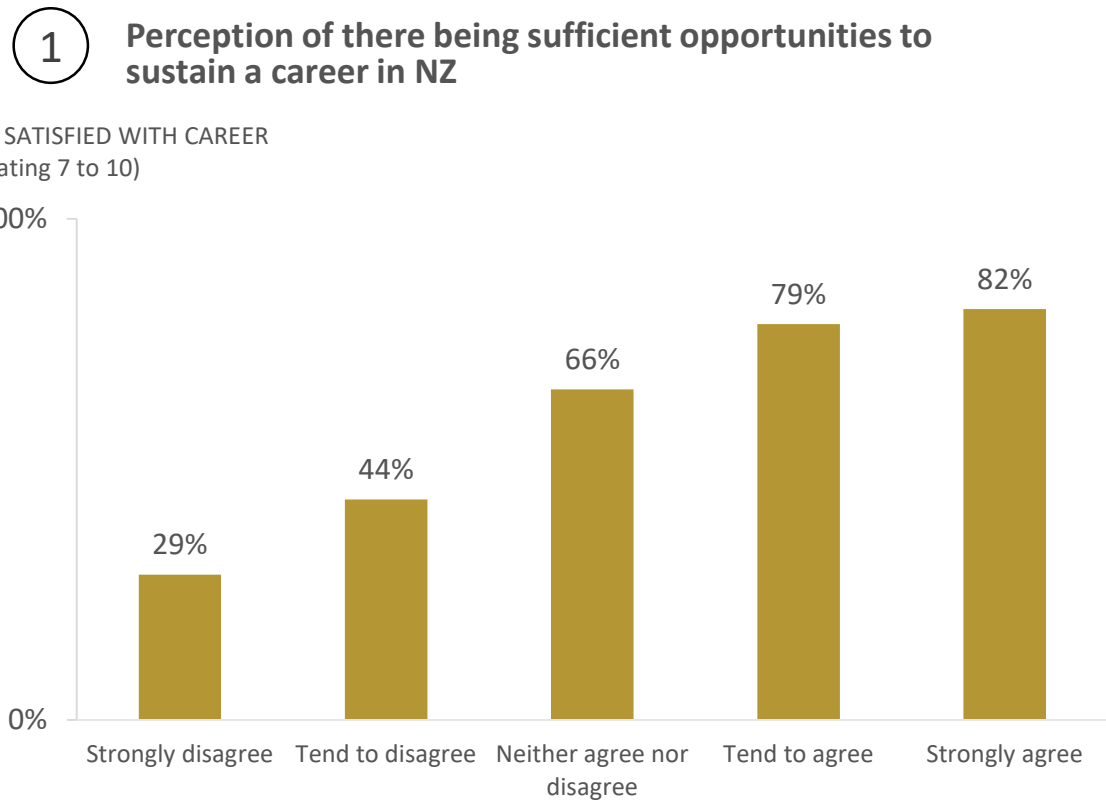
Reasons for dissatisfaction with creative career

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

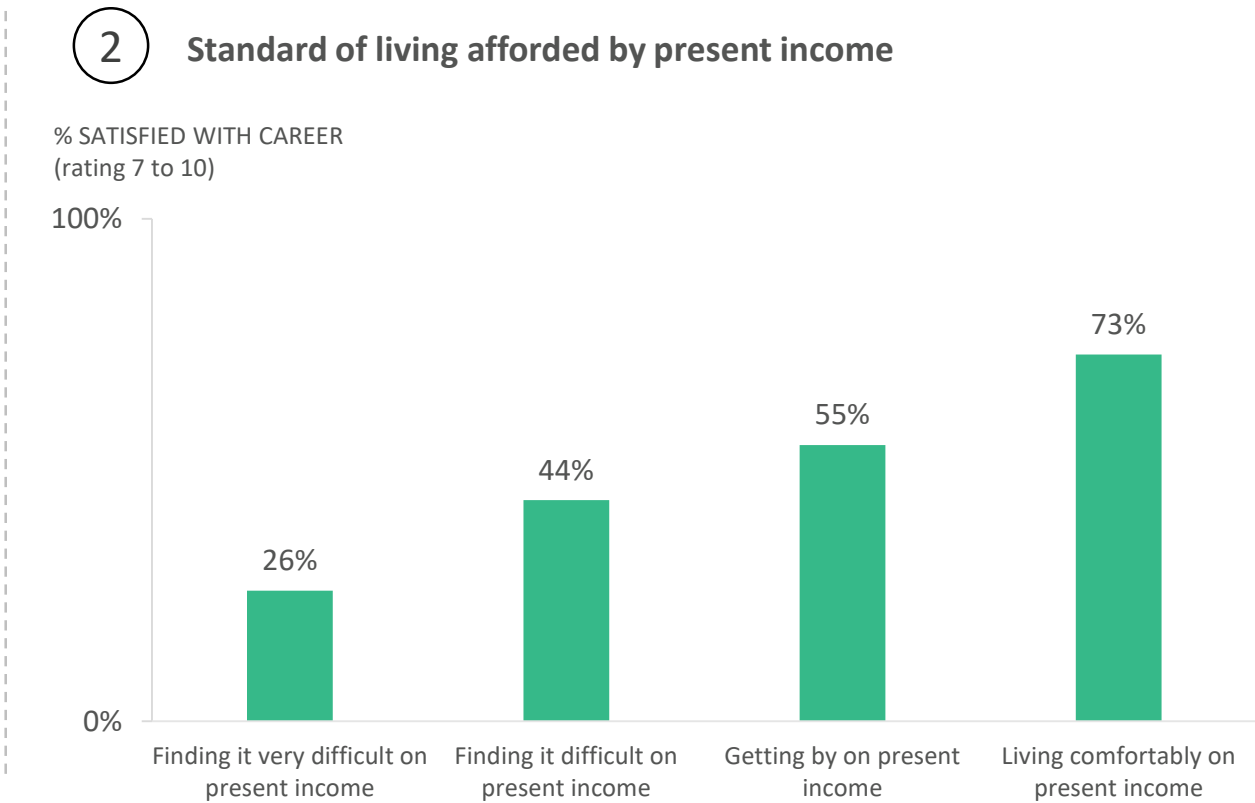


Drivers of career satisfaction

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



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

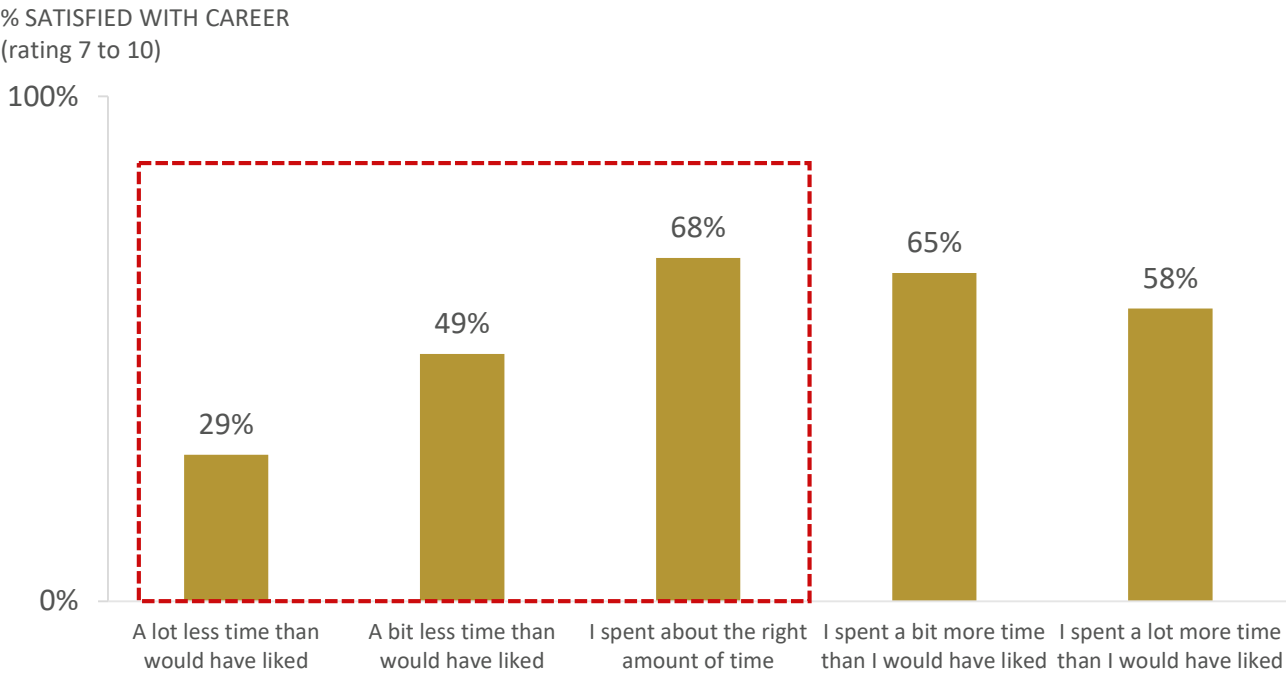


Q. Which one of these phrases comes closest to your own feelings about your household income these days?

Drivers of career satisfaction

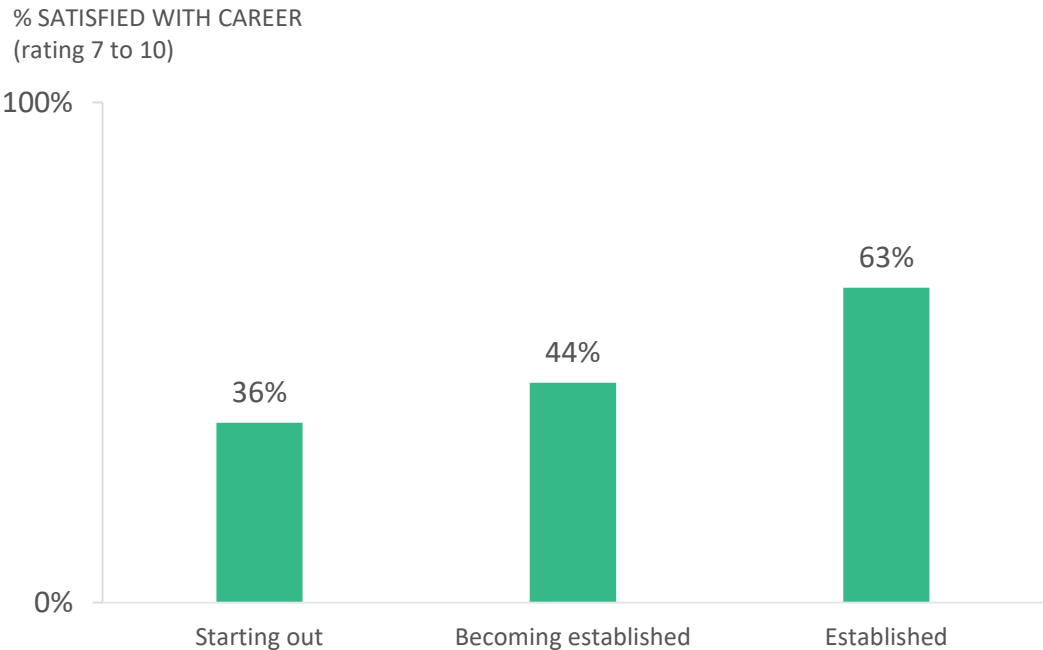
The next biggest drivers of career satisfaction include satisfaction with the amount of time creative professionals are able to spend on their creative career, and how established they are. Professionals spending the right amount of time (or more) on their creative career are more likely to be satisfied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

3 Amount of time spent on creative career



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

4 Career stage



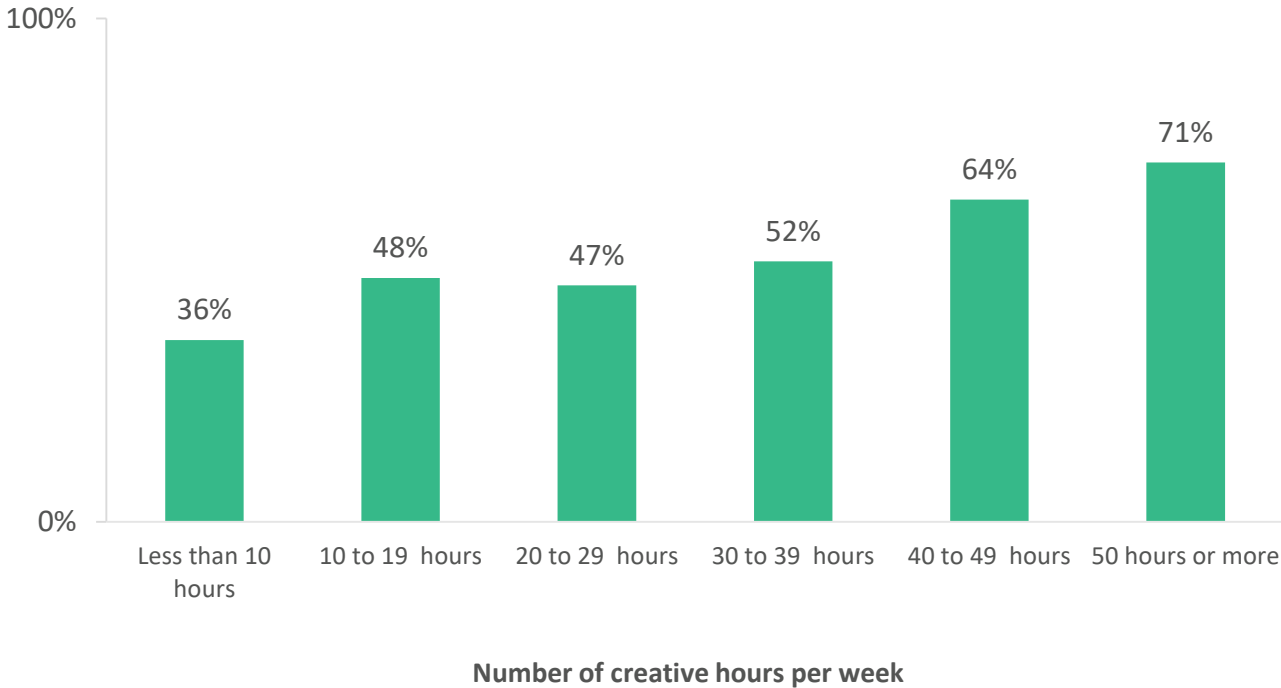
Q. Thinking back to the 12 months ending 31st March 2018, how would you best describe your career?

Drivers of career satisfaction

The final two drivers of career satisfaction are number of creative hours spent per week, and perceptions of income being a fair reward for the time spent. The more time a creative professional is able to dedicate to their creative work, the more satisfied they are likely to be. Additionally, the fairer they perceive their remuneration to be, the more satisfied they are likely to be.

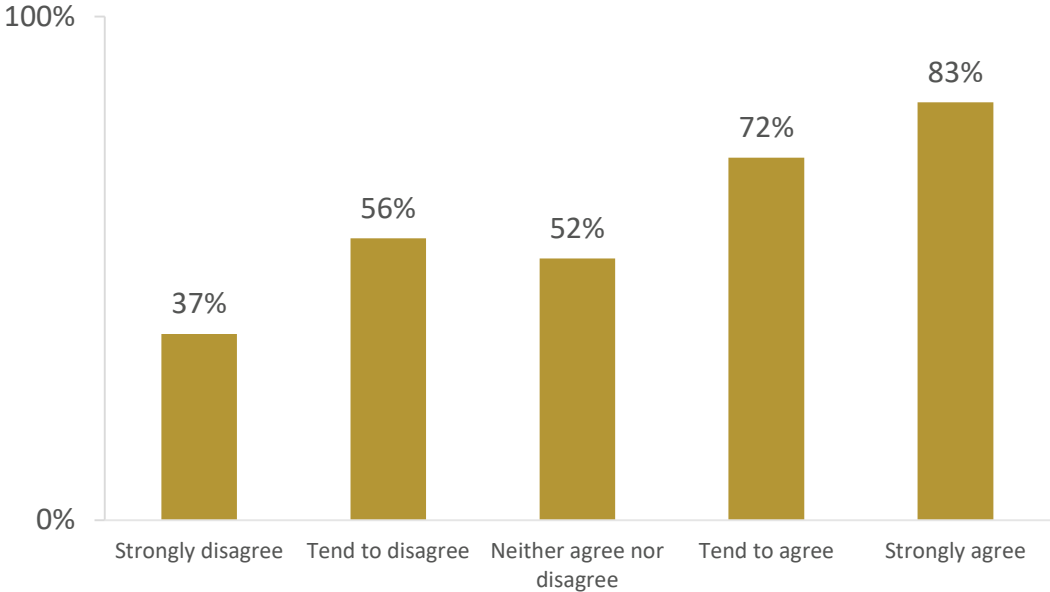
5 Creative time spent per week

% SATISFIED WITH CAREER
(rating 7 to 10)



6 Perception of income being a fair reward for time spent

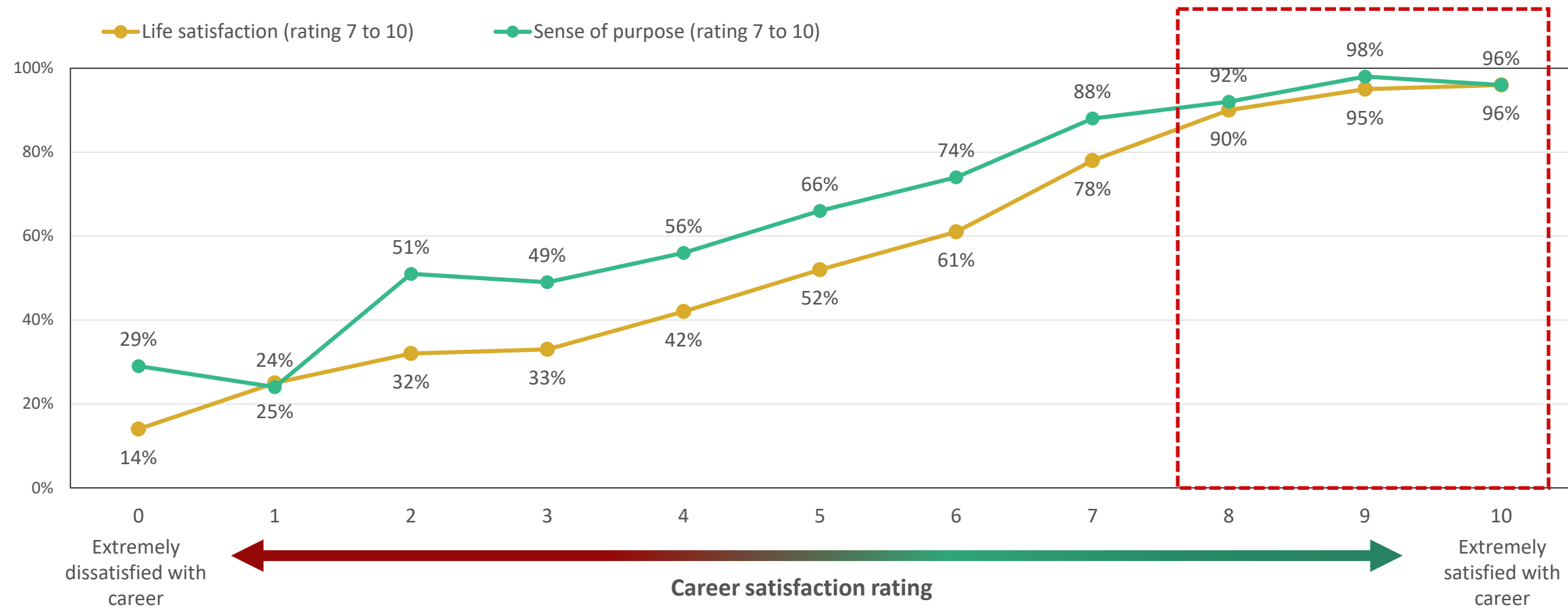
% SATISFIED WITH CAREER
(rating 7 to 10)



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

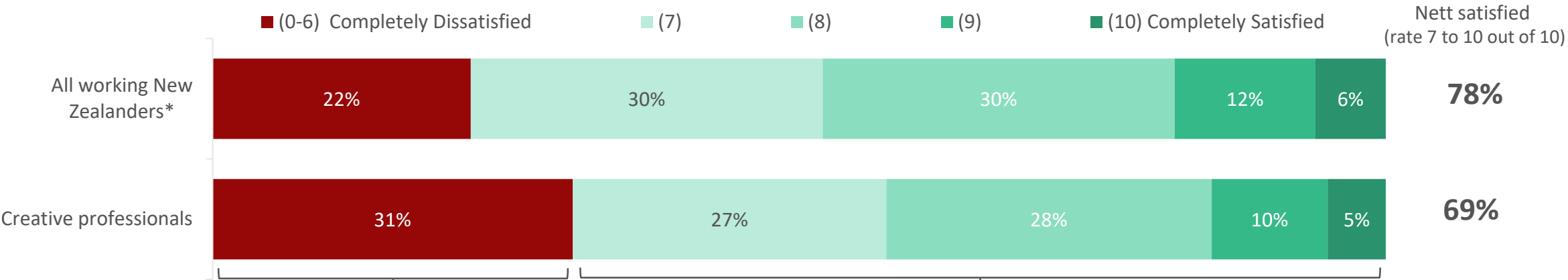
The relationship between career satisfaction and wellbeing

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



Overall life satisfaction

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



More likely than average (31%) to rate overall life satisfaction 0 to 6 out of 10:

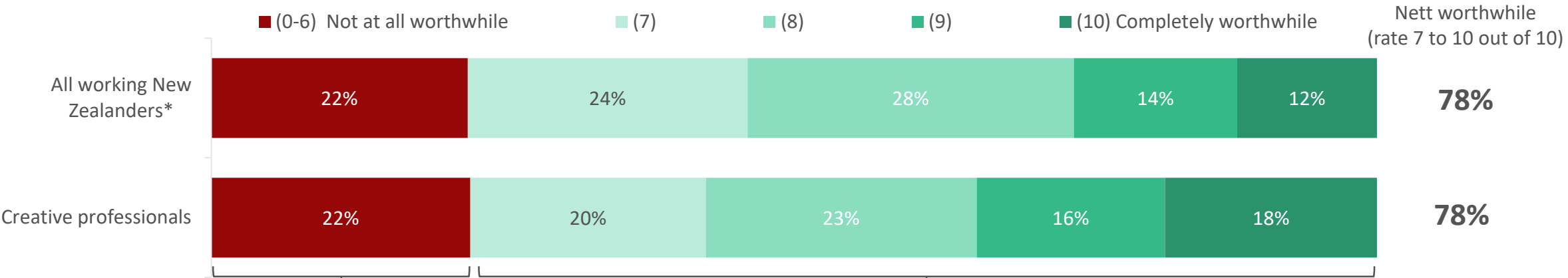
- Those finding it very difficult (65%) and difficult (43%) on present income
- Those at the beginning of their career (48%)
- Asian New Zealanders (45%)
- Enthusiastic and nervous (43%) and Uncertain and insecure (43%) segments
- Earning \$20,000 or less per year (41%)
- Those spending more time doing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

More likely than average (69%) to rate overall life satisfaction 7 to 10 out of 10:

- Those living comfortably (90%), and getting by (73%) on present income
- Earning more than \$75,000 per year (83%)
- Those aged 60 plus (83%)
- Confident and driven (76%) and Composed and autonomous (76%) segments
- Those established in their careers (75%)
- Those working inside the creative sector only (72%).

Sense of purpose

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



More likely than average (22%) to rate sense of purpose 0 to 6 out of 10:

- Those finding it very difficult (42%) or difficult (31%) on present income
- Uncertain and insecure (37%) and enthusiastic and nervous (35%) segments
- Those at the beginning of their career (36%)
- Those spending more time doing non creative than creative work (31%)
- Earning \$20,000 or less per year (29%)
- Those aged 39 years and under (28%).

More likely than average (78%) to rate sense of purpose 7 to 10 out of 10:

- Those aged 60 plus (91%)
- Those living comfortably on present income (91%)
- Confident and driven segment (87%)
- Writing / literary arts (83%)
- Those who are also teaching (83%)
- Those established in their career (82%).

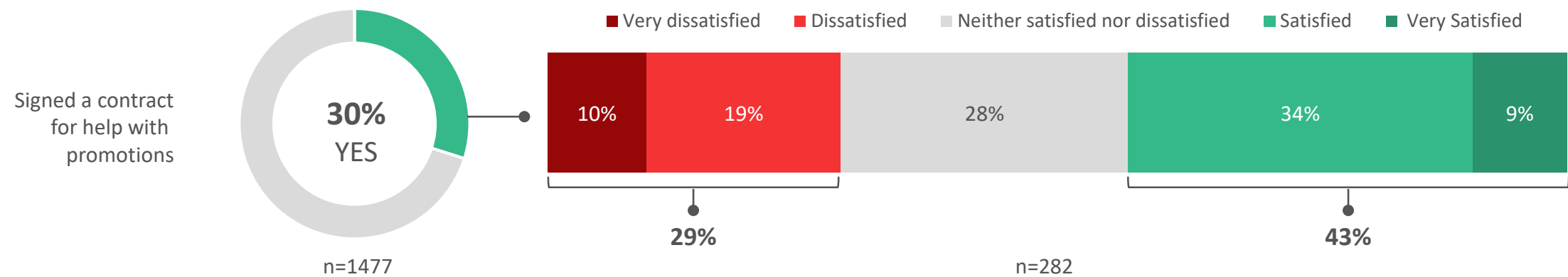
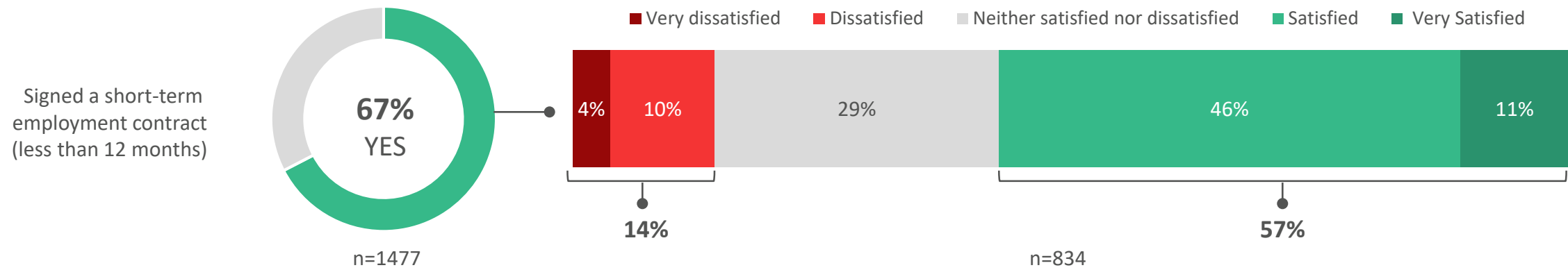


CONTRACTUAL ARRANGEMENTS AND UNDERSTANDING OF INTELLECTUAL PROPERTY



Satisfaction with contracts

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



Suggestions for improvements to contracts

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



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

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

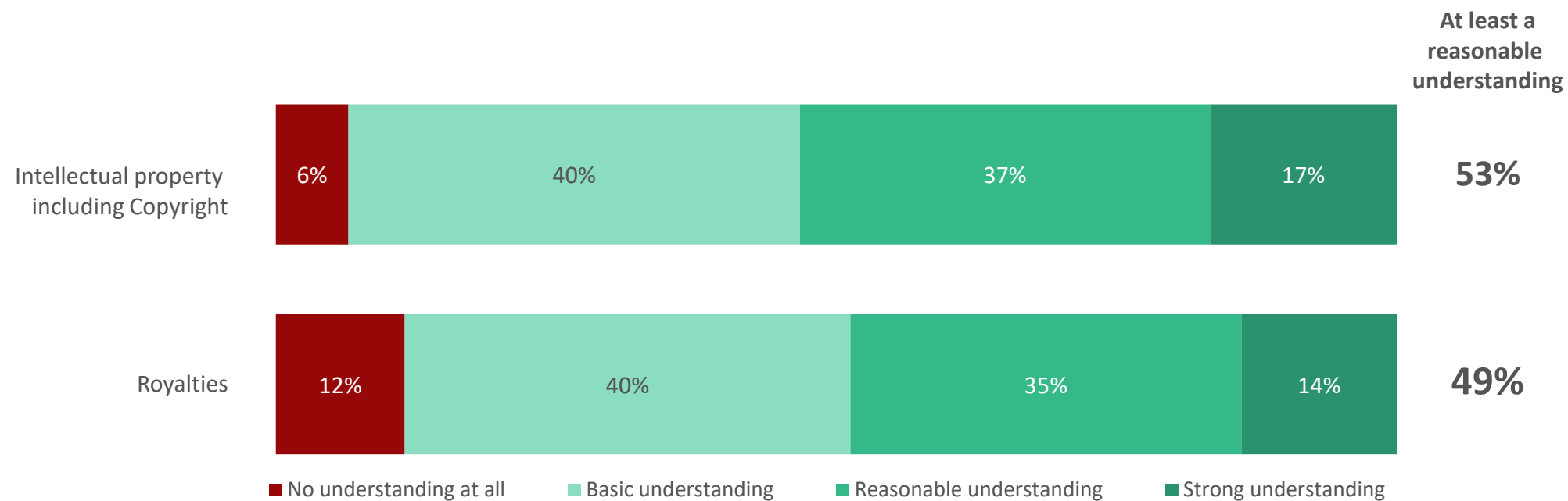
“To have some industry standards around pay scales, and a LOT more transparency in organisations to see exactly what others are offering/getting.”

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

“They need to consider that in most cases creative jobs exceed hours contracted to complete and the hourly rate then falls to below the living wage or lower.”

Knowledge of Intellectual Property and Royalties

The vast majority of creative professionals have at least a basic understanding of Intellectual Property (IP) and Royalties. Creative professionals tend to have a better understanding of IP rights (17% have a strong understanding and only six percent have no understanding) than Royalties (14% have a strong understanding, 12% have no understanding). As you might expect, established professionals are more likely to have a stronger grasp of the two concepts, while those just starting out in their careers are more likely to have no understanding at all.



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



Appendix

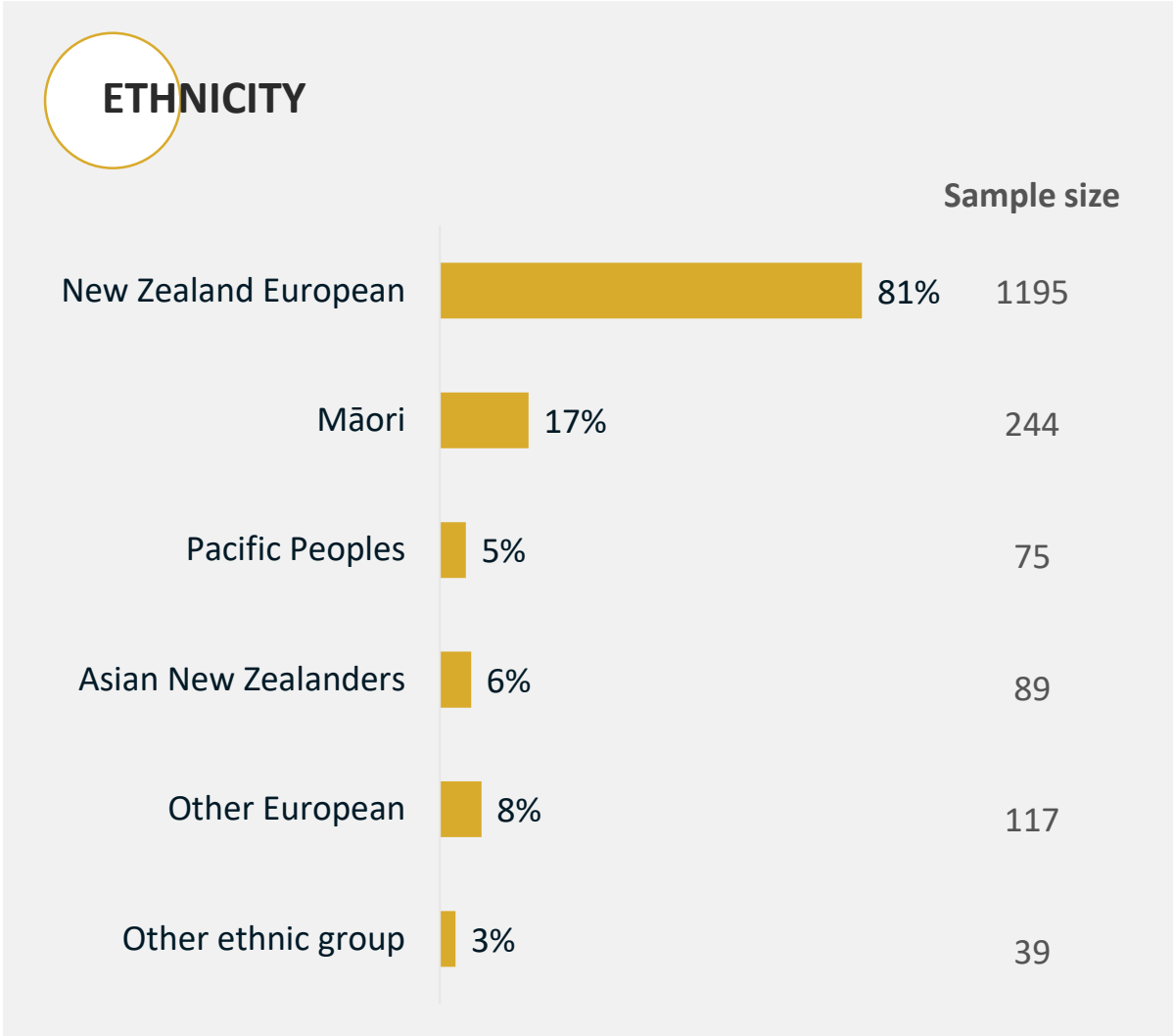
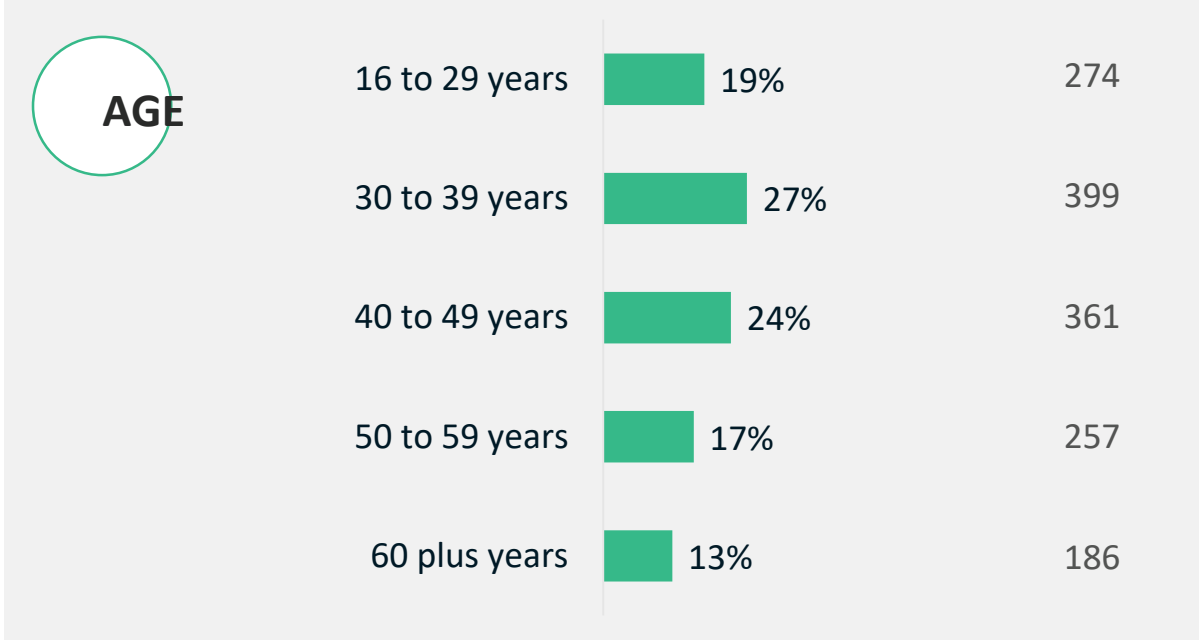
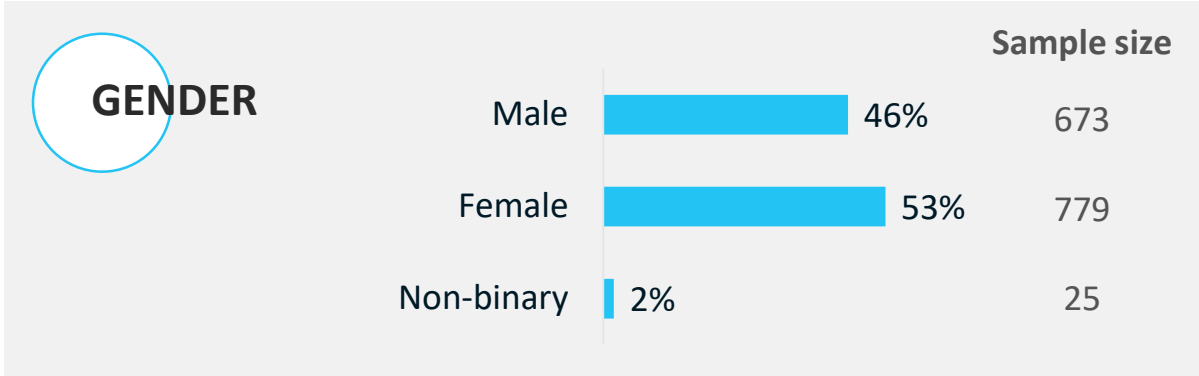




Appendix A: Sample profile



Sample profile





Appendix B: Creative professional profiles



Almost all creative professionals have a strong, enduring passion for their work, and feel a significant sense of connection with what they do.

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



Entertain others and give them with a sense of joy and wonder.



Connect with people to share ideas and experiences.



Express their inner hopes, dreams and fears; **a creative and spiritual outlet**.



Escape from the more banal aspects of daily life.



Make sense of their lived experiences and the wider world.

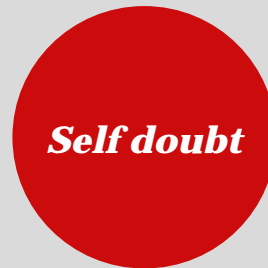
However, self-belief varies widely across creative professionals ...

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



HIGHER SELF-BELIEF IS DRIVEN BY:

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



LOWER SELF-BELIEF IS DRIVEN BY:

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

...and how they approach the development of their career can vary as well.

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



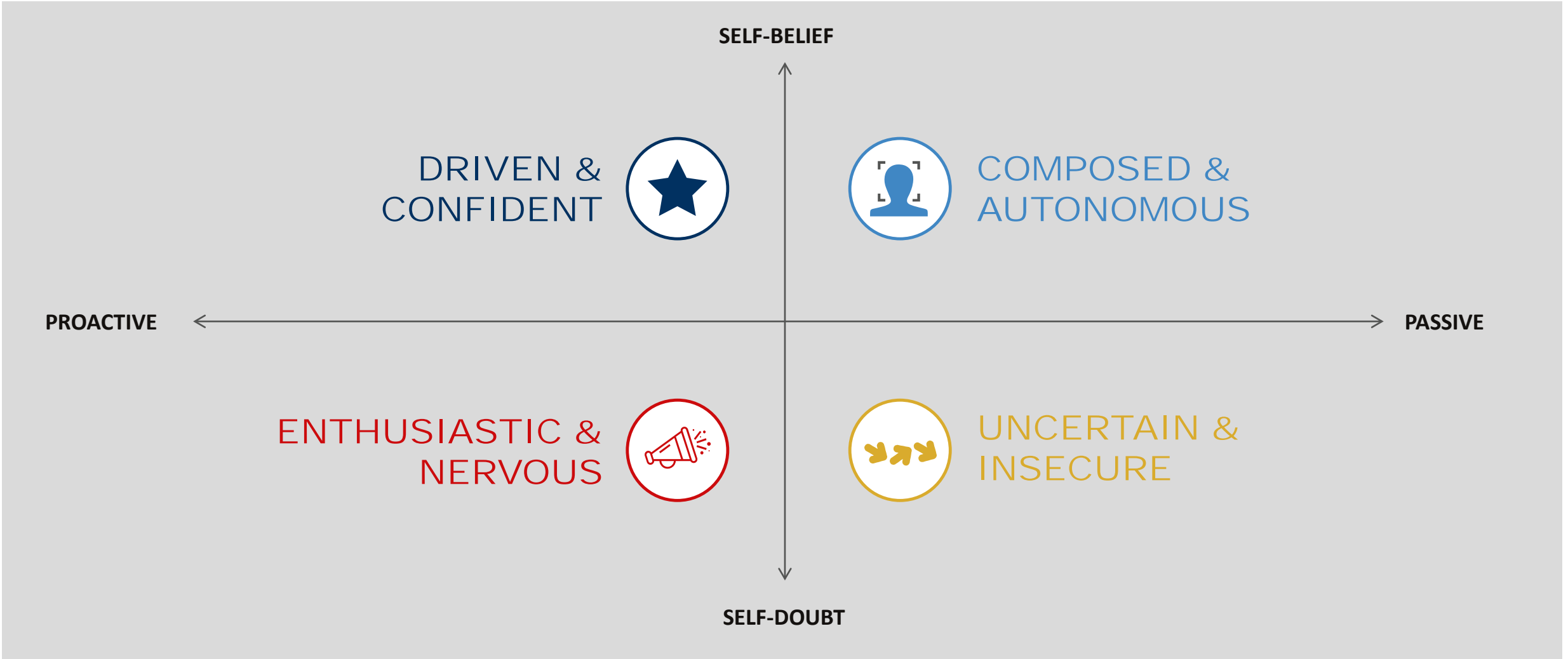
Those who are proactive understand what they need to do with their career, and look to make full use of whatever opportunities that are available to them. They try to stay involved and active even if they aren't currently experiencing success.



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

While others are passive because they can't see a way forward. For these people, new avenues and opportunities are hard to find and there is little forward momentum in their career.

By overlaying self-belief with their approach to career development, the research identified four distinct personas for creative professionals.



DRIVEN & CONFIDENT



Driven and confident professionals tend to back themselves. They are focused, and have a clear sense of purpose when it comes to their career.

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

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

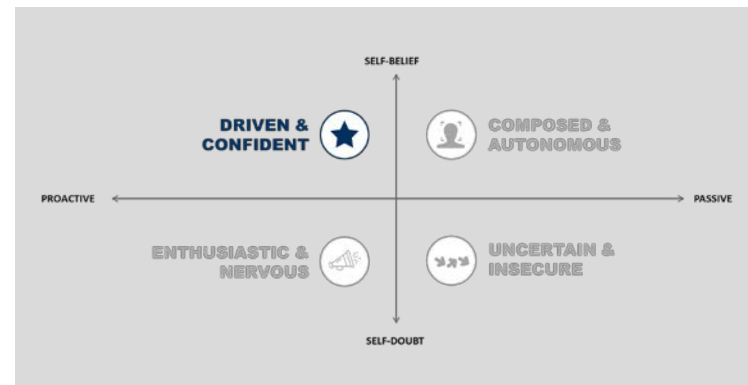


"I've always tried to set boundaries and work within those. I've been fortunate enough to have been able to make a career out of my passion [for making games]...I've learnt things I never thought I'd have to, like people management and how to fire employees."

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

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

Emerging creative professional – Not making enough, Tongan, Female, Christchurch



COMPOSED & AUTONOMOUS



These creative professionals are typically self-assured and introspective about their work. They take an understated, non-egocentric pride in their achievements, and are generally unconcerned with others' opinions or external recognition.



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



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

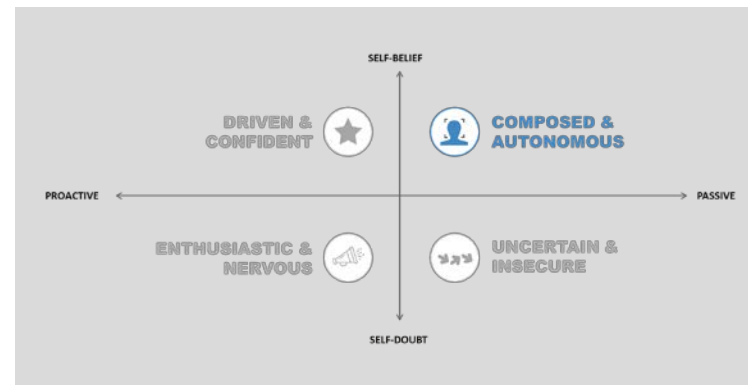


"I have a few projects that I want to look into which I think will be really interesting...but I've got some family priorities now as well so I can't be as full on as I used to be. Thankfully I'm at a stage where I can be flexible with my work so I don't have to commit to things I don't want to."

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

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

Established creative professional – Not making enough, Māori, Male, Wellington



ENTHUSIASTIC & NERVOUS



External validation is important to these creative professionals. They tend to be people pleasers, and feed off of others' recognition and encouragement. However, they are unlikely to have experienced significant success or external recognition when it comes to their own artistic and creative work.

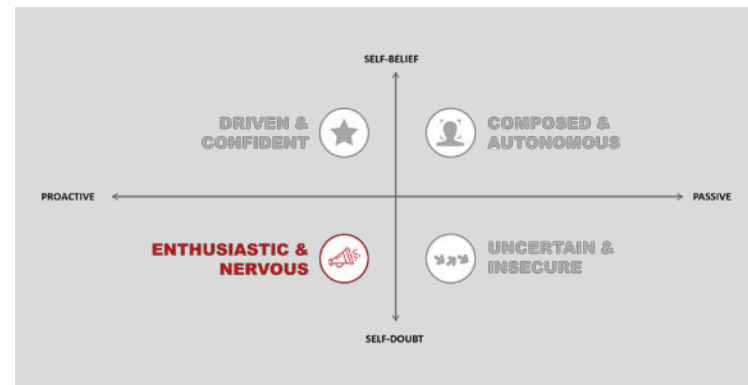
This can make them more hesitant with their own creation. Enthusiastic and nervous professionals have a lot of ideas in their mind but these never feel complete or ready to be shared with others.

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

“

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

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



UNCERTAIN & INSECURE



Uncertain and insecure professionals struggle to establish a clear, coherent identity. This makes it difficult for them to connect with their audience and peers. These professionals often don't know where to take their career from where they are.

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

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

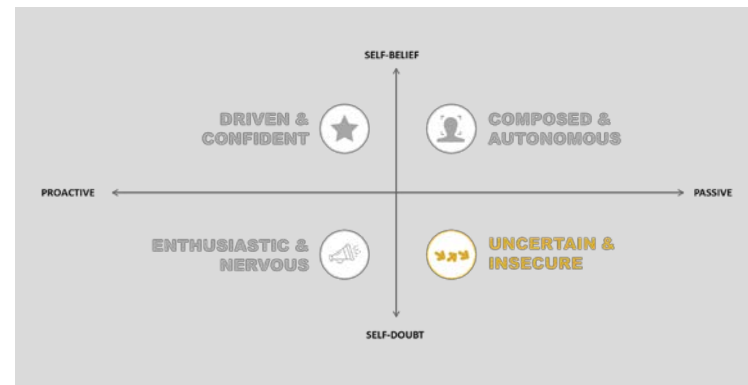


"I've been stuck in this phase for over eight years...people often don't understand what I'm trying to do and it kind of feels like I've been rooting around in the muck."

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

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

Emerging creative professional – Not making enough, Māori, Female, Auckland





Appendix C: The pathways



Creative professionals face slightly different challenges and opportunities depending on when they start their career

STARTING EARLY



More time to establish an artistic and creative identity, and learn how the sector works.



Greater opportunities to connect and grow with like-minded peers and establish a wide, varied network.



Being involved only with the artistic and creative sector means fewer chances to have a 'backup' option.



Might be unable to develop supporting skills outside of the creative arts that may be useful for sustaining a creative career (e.g. managing a business, doing taxes/accounting, networking).

STARTING LATER



More likely to have supporting skills that can help sustain a career over the long term (e.g. maintaining a work/life balance, networking, and application writing etc.).



Greater life experience can be very helpful in building resilience. Also more likely to have a fall-back option in case creative career isn't successful.



Often have to reskill and start their career from scratch. This can cause financial issues if there are commitments like debt or dependent children.



Unlikely to have a broad network within the creative sector which can limit access to new opportunities and collaborations.

COMMON EXPERIENCES ACROSS THE SPAN OF THEIR CAREERS



	EARLY EXPERIENCES	STARTING OUT AS A CREATIVE PROFESSIONAL	WORKING AS A CREATIVE PROFESSIONAL	LOOKING AT THEIR FUTURE
INFLUENCERS & ENABLERS	<p>Success and recognition from others builds self-belief and confidence.</p> <p>Support and encouragement from friends, family, and teachers provides positive reinforcement.</p>	<p>Formal education relevant in some professions; mentoring or self-learning more useful in others.</p> <p>Relationships with other creative professionals is key. These give access to:</p> <ul style="list-style-type: none"> • New opportunities; • Guidance and mentoring; and • Support and encouragement from like-minded others. 	<p>Visibility and recognition of work provides opportunities, opens doors.</p> <p>Supporting skills like networking and business writing key for promoting work and finding new opportunities.</p>	<p>Optimism around continued funding from CNZ and recent government policy towards arts, culture and heritage.</p>
BARRIERS & PAINPOINTS	<p>Uncertainty about how to make creative interests into a profession.</p> <p>No defined career pathway to follow.</p> <p>Lack of perceived legitimacy by others; arts seen as the 'soft option'.</p>	<p>Volunteering and unpaid work only way to gain practical experience and skills.</p> <p>Survival mode; juggling life commitments, creative work, and paid work. Mental and physical exhaustion.</p> <p>Unable to access funding from local and national bodies because of:</p> <ul style="list-style-type: none"> • No track record or past experience. • Don't know how to write applications. 	<p>Emerging professionals don't get credit for their work. Seen as part of "paying your dues".</p> <p>Income tied directly to projects which can vary widely in scope and frequency.</p> <p>Unable to plan for the future due to lack of consistency.</p>	<p>No clear career pathway; uncertainty about how to move forward and take the next step.</p> <p>Lack of appreciation of creative arts by the general public, especially creative work that doesn't fall into traditional artforms.</p>
INCOME SOURCES	<p>Very little income, mostly adhoc from small projects and competitions.</p>	<p>Non creative jobs only way to pay bills and survive.</p> <p>Paid creative work ebbs and flows; uncertain income.</p>	<p>Funding from CNZ often helps switch from survival mode to working creatively.</p> <p>But assessment criteria seen as overly focused on economic parameters.</p>	



EARLY EXPERIENCES

STARTING OUT AS A CREATIVE PROFESSIONAL

WORKING AS A CREATIVE PROFESSIONAL

LOOKING AT THEIR FUTURE

INFLUENCERS & ENABLERS



Strong formative experiences.
Learn to appreciate art's intrinsic value.
Consistent support and encouragement from everyone around them from an early age
High confidence and self-assuredness.

Seek a breadth of experience and knowledge.
Open to new challenges regardless of where these may take them.

Experience success and some failure.
Grounded outlook on life and creative career.
Focused on internal validation; choose to wait for opportunities to come to them

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

BARRIERS & PAINPOINTS



Big plans for creative work but lack of resource (i.e. consistent income) so unable to fulfil their potential.

May not value supporting business skills like networking or business writing.

WELL-BEING



Introspective and self-assured attitude lessens reliance on external validation.

Confidence helps lessen the impact of failures; see them as learning opportunities.



EARLY EXPERIENCES

STARTING OUT AS A CREATIVE PROFESSIONAL

WORKING AS A CREATIVE PROFESSIONAL

LOOKING AT THEIR FUTURE

INFLUENCERS & ENABLERS



Desire to find themselves through creative work.

Talent/creative ability.
Overly focused on their own art and related practical skills.

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

Unsure of the end goal of creative pathway. No 'master plan' to work towards.
Unaware of what types of skills and resources they need to sustain their career.

BARRIERS & PAINPOINTS



Little early success or recognition.
Lack of support and positive reinforcement from significant others like family, friends, teachers etc.
Sensitive to others' opinions and judgement.

Don't have a broader vision of how to articulate and promote their work.
Unable to connect with others due to:
• Lack of awareness.
• Few opportunities.
• Ineffective relationship building skills.

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

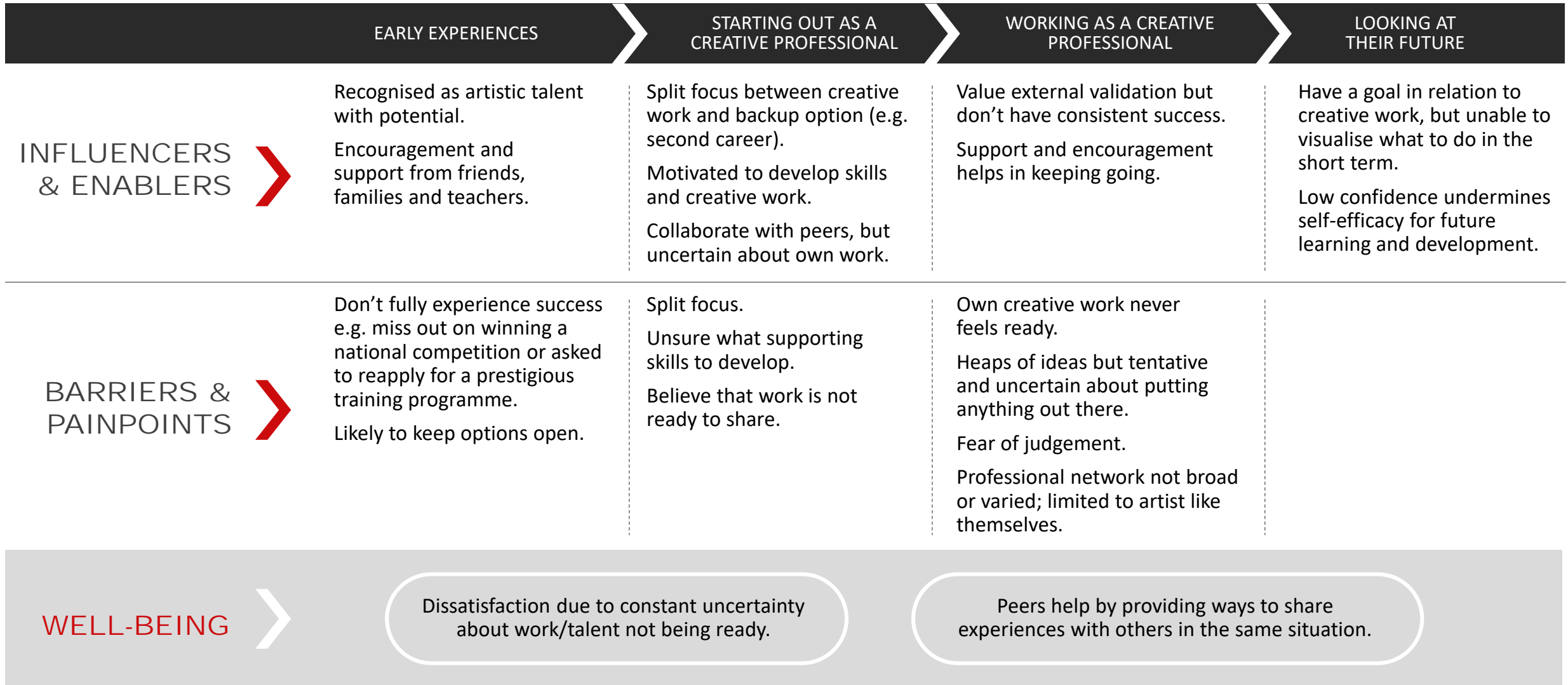
WELL-BEING



Lack of success (and income) can lead to financial and psychological stress.

Unable to talk with like-minded individuals for guidance and positive reinforcement.

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





EARLY EXPERIENCES

STARTING OUT AS A CREATIVE PROFESSIONAL

WORKING AS A CREATIVE PROFESSIONAL

LOOKING AT THEIR FUTURE

INFLUENCERS & ENABLERS



Strong, positive associations with creative arts.
Shared experiences.
Commit fully to a creative career.

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

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

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

BARRIERS & PAINPOINTS



No backup option if creative career doesn't work out.

WELL-BEING



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



COLMAR BRUNTON

A Kantar Millward Brown Company

FOR FURTHER INFORMATION PLEASE CONTACT:

Edward Langley or Katelynn Fuller

Colmar Brunton, a Kantar Millward Brown Company
Level 9, 101 Lambton Quay, Wellington
PO Box 33690, Takapuna 0740
Phone (09) 919 9200

www.colmarbrunton.co.nz



IMPORTANT INFORMATION

Research Association NZ Code of Practice

Colmar Brunton practitioners are members of the Research Association NZ and are obliged to comply with the Research Association NZ Code of Practice. A copy of the Code is available from the Executive Secretary or the Complaints Officer of the Society.

Confidentiality

Reports and other records relevant to a Market Research project and provided by the Researcher shall normally be for use solely by the Client and the Client's consultants or advisers.

Research Information

Article 25 of the Research Association NZ Code states:

- a. The research technique and methods used in a Marketing Research project do not become the property of the Client, who has no exclusive right to their use.
- b. Marketing research proposals, discussion papers and quotations, unless these have been paid for by the client, remain the property of the Researcher.
- c. They must not be disclosed by the Client to any third party, other than to a consultant working for a Client on that project. In particular, they must not be used by the Client to influence proposals or cost quotations from other researchers.

Publication of a Research Project

Article 31 of the Research Association NZ Code states:

Where a client publishes any of the findings of a research project the client has a responsibility to ensure these are not misleading. The Researcher must be consulted and agree in advance to the form and content for publication. Where this does not happen the Researcher is entitled to:

- a. Refuse permission for their name to be quoted in connection with the published findings
- b. Publish the appropriate details of the project
- c. Correct any misleading aspects of the published presentation of the findings

Electronic Copies

Electronic copies of reports, presentations, proposals and other documents must not be altered or amended if that document is still identified as a Colmar Brunton document. The authorised original of all electronic copies and hard copies derived from these are to be retained by Colmar Brunton.

Colmar Brunton™ New Zealand is certified to International Standard ISO 20252 (2012). This project will be/has been completed in compliance with this International Standard.

This presentation is subject to the detailed terms and conditions of Colmar Brunton, a copy of which is available on request or [online here](#).