



KANTAR PUBLIC

Profile of Creative Professionals

November 2022

Acknowledgments

Creative New Zealand Toi Aotearoa, NZ On Air Irirangi Te Motu and Kantar Public would like to thank all the creative professionals who took part in the survey, and the following arts organisations that supported the research: Arts Access Aotearoa, Te Matatini, Te Māngai Pāho, Te Taumata Toi-a-iwi and members of The G8 including the G8, Te Tairāwhiti Arts Festival, Taki Rua, Kia Mau Festival and Te Pou.

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Background and objectives of the research

Creative New Zealand and NZ On Air jointly commissioned Kantar Public to conduct research into the sustainability of careers in the creative sector, and opportunities to better support creative professionals in their careers. This research was last carried out in late 2018, and the current report represents an updated snapshot of the sector.

The 2022 findings are not compared to those findings in the [2019 report](#). This is because the sample composition differs somewhat between the two years, with a more experienced group of professionals responding to the survey this year. Differences in sample composition mean we can not be sure whether changes observed between the two years are real, or because we are talking to two slightly different groups of creative professionals.

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 2022.

Creative professionals working in the following creative sectors were included in the research: craft and object arts, community arts, literary arts, media production, music and sound, ngā toi Māori, Pacific arts, performing arts, video game development, and visual arts. Please see Glossary for a list of roles included under each profession.



Methodology

603

Online surveys were completed

(this has a maximum margin of error of +/-4.0 percentage points)



Fieldwork dates

15 September – 10 October 2022



Approach

The research was conducted online. Participants either received an open link, or were sent an unique link to the survey via email.

The email survey invitation was available in New Zealand Sign Language (NZSL) video, Plain Language, Large Format, Easy Read and Braille formats. People were given the option of doing the survey over the phone or on a video call with a NZSL interpreter.

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 31 March 2022. 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 a list sourced from Creative New Zealand, while NZ On Air sent out the invitation as an open link to those on their relevant mail lists. Several arts organisations also circulated an open link to the survey, including: Arts Access Aotearoa, Te Matatini, Te Māngai Pāho, Te Taumata Toi-a-Iwi and Members of The G8. This was done to try and ensure Deaf and disabled creative professionals, and those with Māori, Pasifika and Asian whakapapa were adequately represented in the survey.

Please see Appendix for the demographic 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.

Stock images have been used throughout the report.

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1 Key findings

Key findings from the research

The median total income for Creative Professionals is \$37,000 per annum and the median income for creative work is \$19,500

The median income for Creative Professionals is \$37,000. This is comparable to what self-employed New Zealanders earn (\$39,900*), but considerably lower than the median income for those earning a wage or salary (\$61,800*).

The median income for creative work is \$19,500. This is lower than total income as nearly half of creative professionals also hold down a job outside of the sector to supplement their income.

Overall, only 18% of creative professionals agree they are fairly compensated for their time, with two thirds indicating that they do not feel fairly compensated. Women and Deaf and disabled creative professionals are more likely to agree they aren't fairly compensated. Indeed, men in the creative sector get paid 32% more than women. Deaf and disabled creative professionals are also paid less than average. Note this analysis does not take into account other factors that could influence earning.

Half of creative professionals are satisfied with their creative career, but many find their financial situation difficult and feel burnt out

Fifty-three percent of creative professionals are satisfied with their creative career. Those who are satisfied most often say it's because it is creatively satisfying, they love what they do, and they are good at it.

The main reason given for career dissatisfaction is low and inconsistent income. Indeed, only a quarter of creative professionals are living comfortably on their present income. Forty-three percent say they are getting by, but the remaining third are finding their financial situation challenging.

Half of creative professionals say they have experienced burnout in the past year, and a further 27% say they have come close. Burnout is more common among those who are finding it difficult on their current income. They tend to be younger, less established creatives, holding down multiple roles in and out of the sector.

The gig economy has more downsides than benefits for creatives

Most creative professionals (71%) consider themselves to be part of the gig economy. However, participation in the gig economy is much lower among those working in video game development (20%).

Four in ten creative professionals agree the gig economy has more downsides than benefits, with only 19% saying otherwise. Further, 60% feel they would earn more if they had a permanent job.

Almost all (94%) creative professionals participating in the gig economy find it difficult to secure loans for things like mortgages, and four in five find it difficult to predict how much money they are going to make, and struggle with the lack of holiday and sick pay.



2 Income and hours



Summary: Income and hours worked

PERSONAL INCOME



The median personal income (after expenses) for Creative Professionals is \$37,000, this compares to \$39,900 for self-employed New Zealanders, and \$61,800 for all New Zealanders earning a wage or salary.

In total, only 18% of creative professionals agree they are fairly compensated for their time, with two thirds indicating that they do not feel fairly compensated.

Video game developers and those involved in media production earn considerably more than the median. On the other hand, those working in community arts, writing and literary arts, music and sound, and craft and object arts earn notably less.

The impact of COVID has been felt differently across art forms. Seventy-nine percent of video game developers say their income is higher now than it was in February 2020. On the other hand, 47% of music and sound artists say their income is lower.

DIFFERENCE IN INCOME



On average, men in the creative sector get paid 32% more than women. Deaf and disabled creative professionals are also paid less than average. It's important to note, however, that this analysis does not take into account other factors that could influence earning.

HOURS



Fifty-six percent of creative professionals work exclusively in the creative sector. On average, they work a total of 45 hours a week. Those who also work outside of the sector work 40 hours a week on average, spending 24 hours on creative work and the rest on non-creative endeavours.

Roughly 40% of creative professionals are spending less time on their career than they would like. One of the main reasons for this is being unable to earn enough from creative work alone. Nearly half have work commitments in non-creative roles, and 45% say continuous work simply hasn't been available due to COVID.

HOUSEHOLD INCOME



The median household income for creative professionals is \$87,500, this is well behind the median household income for all New Zealand households (\$104,700).

Two thirds of creative professionals are comfortable or getting by on their current income. However, this still leaves a third who are finding their financial situation difficult.

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3 Personal income



Total income

The median income for Creative Professionals is \$37,000. This is substantially less than the median income for those New Zealanders earning a wage or salary (\$61,800*), but comparable to what self-employed New Zealanders earn (\$39,900*).

All New Zealanders

Median income for all
New Zealanders earning
a wage or salary

\$61,800*

Self employed

Median total income
for self-employed
New Zealanders

\$39,900*

Creative professionals

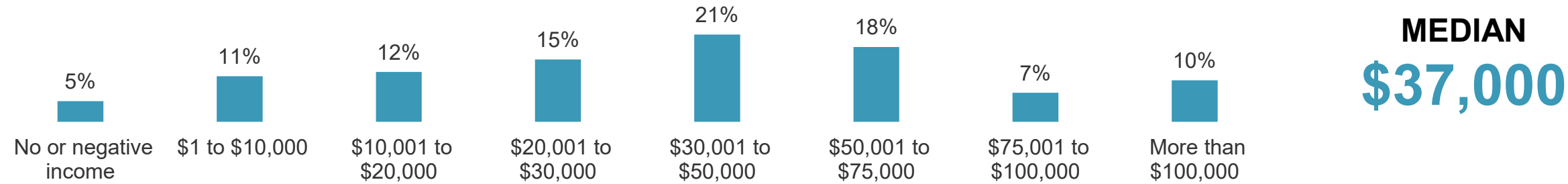
Median total income
for creative professionals

\$37,000

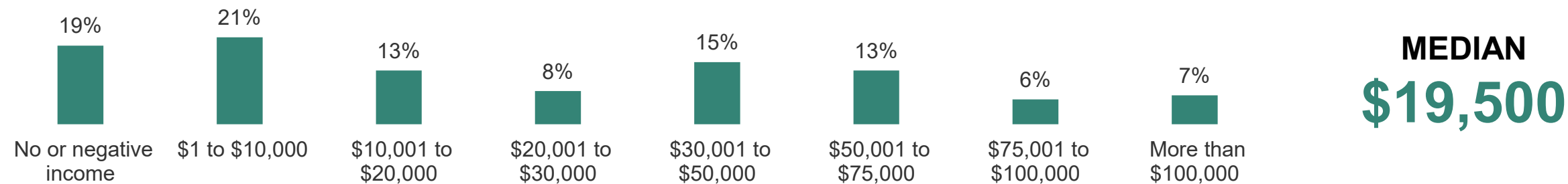
Total income, after expenses

Two thirds of creative professionals earn less than \$50,000 a year. Median creative income is \$19,500, this is lower than total income because 44% of creative professionals supplement their income by also working outside of the creative sector.

Total personal income, after expenses

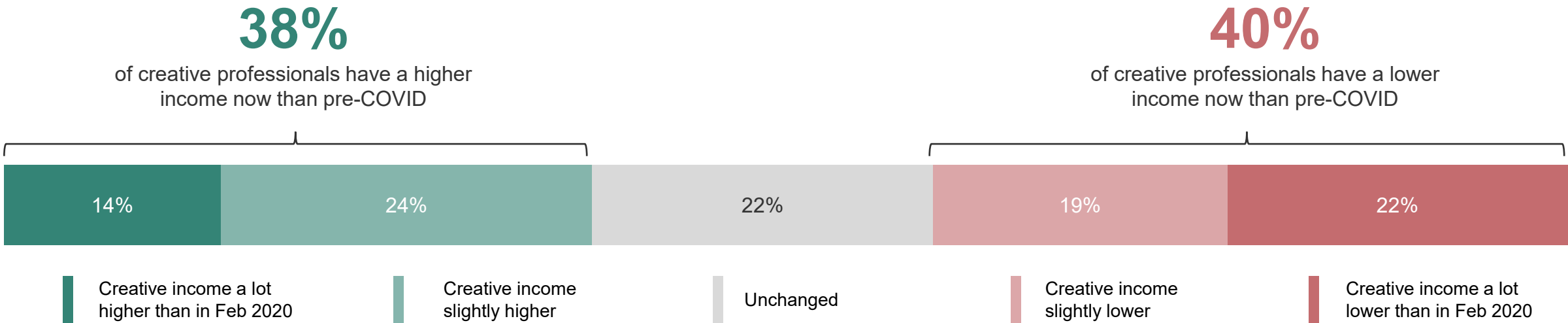


Total creative income, after expenses




Income change since COVID


Thirty-eight percent of creative professionals say their creative income has increased since COVID entered New Zealand in February 2020. However, roughly the same proportion (40%) say their income has declined, with a fifth saying it is a lot lower than it was. Some art forms have fared better than others, this is likely to do with how important live audiences are to each. Indeed, 79% of video game developers say their income has increased, while nearly half of music and sound artists say they are now on a lower income.



Differences by art form



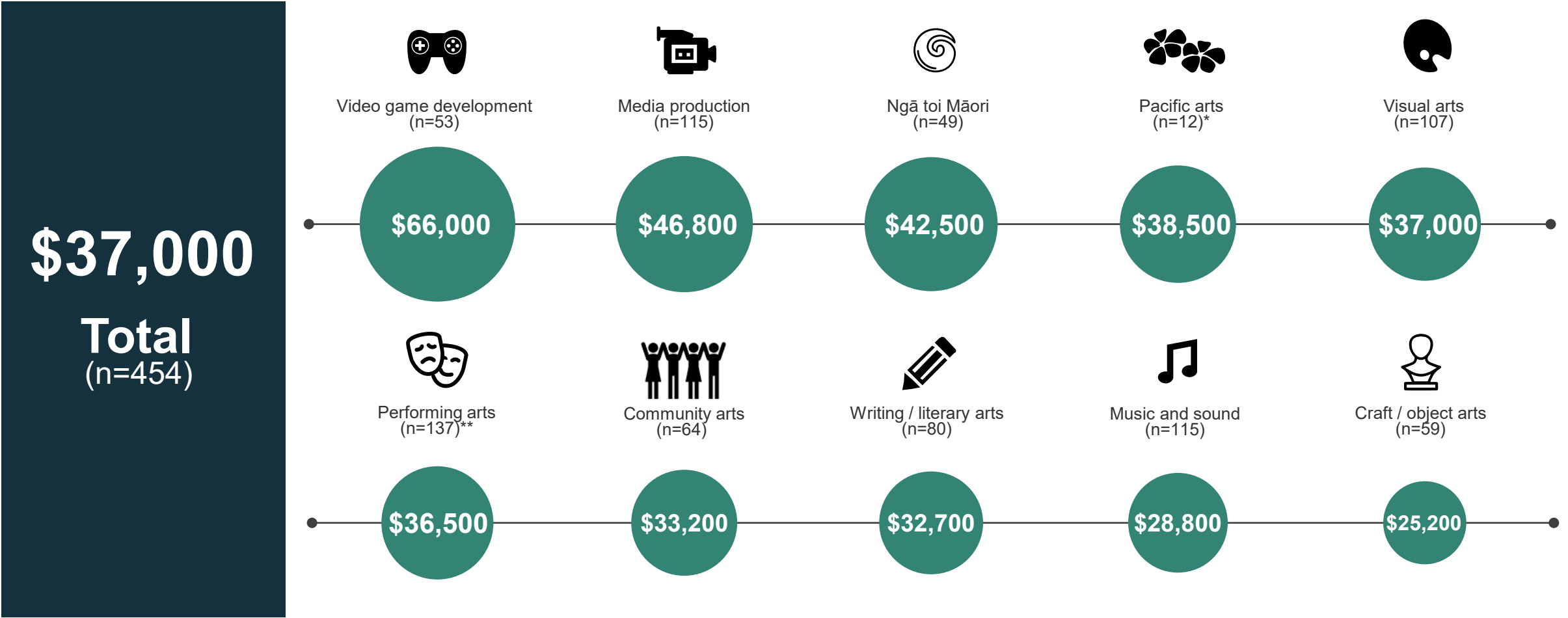
79% of video game developers say their income is higher now than it was in February 2020.



47% of music and sound artists say their income is lower now than it was in February 2020.

Personal income (after expenses) by artform

Creative professionals working in video game development, media production and ngā toi Māori earn more than the median. On the other hand, those working in community arts, writing and literary arts, music and sound, and craft and object arts earn notably less.

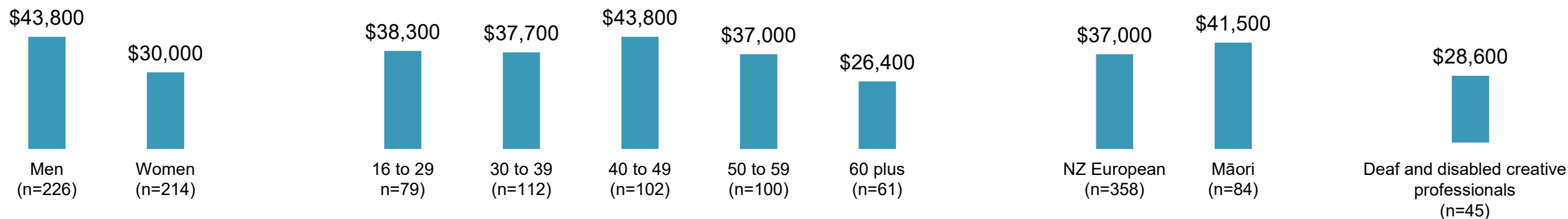


*Small base size, interpret with caution.
**Performing arts combines acting and theatre production with dance. When split out, acting and theatre production artists earn a median of \$36,500 per year, while dancers earn a median of \$33,500. Note, the sample size for dancers is low (n=26), please interpret these findings with caution.
Source: F10B F10C F10D F11 F12 F13 | Base: All participants that had provided answers in the income section. Sample sizes on chart.

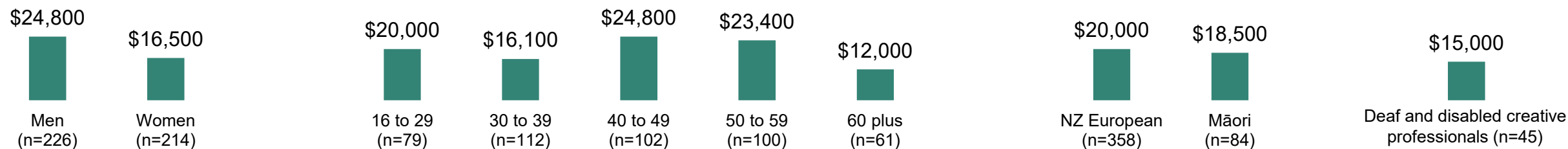
Personal income (after expenses) by key demographics

On average, men in the creative sector get paid 32% more than women. The difference in creative income is similar (33%). The pay gap in the creative sector is more extreme than at the national level (9.2%*). Note, this measure does not consider factors that could influence differences in earnings such as art form, qualifications, age and hours worked. Deaf and disabled creative professionals are also paid less than the median for both their total and creative income, as are people aged 60 years or over. Again, other factors that could influence earnings have not been accounted for.

Total income, after expenses



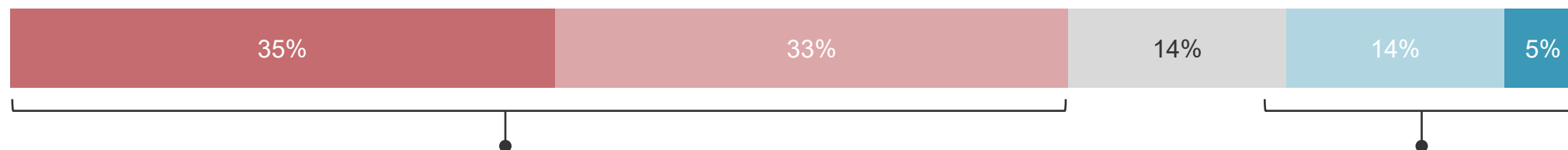
Total creative income, after expenses



Perceptions of fairness of remuneration for creative work

Sixty-eight percent 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, and feel they may exit the creative sector within the next five years. They are more likely to be working in the literary and performing arts, and also holding down a role outside of the creative sector. Additionally, Deaf and disabled creative professionals and women are more likely to feel their remuneration is unfair; reflecting lower income levels for these groups (see previous slide). On the other hand, video game developers and ngā toi Māori artists are more likely than average to feel fairly rewarded for their work.

■ Strongly disagree ■ Tend to disagree ■ Neither agree nor disagree ■ Tend to agree ■ Strongly agree



More likely than average (68%) to disagree that creative income was a fair reward for time spent:

- Dissatisfied with their career (87%)
- Deaf and disabled creative professionals (79%)
- Unlikely to be in the creative sector in 5 years (77%)
- Those working in writing / literary arts (76%)
- Also working outside of the creative sector (75%)
- Those working in the performing arts (74%)
- Women (73%)
- Working in the gig economy (72%)

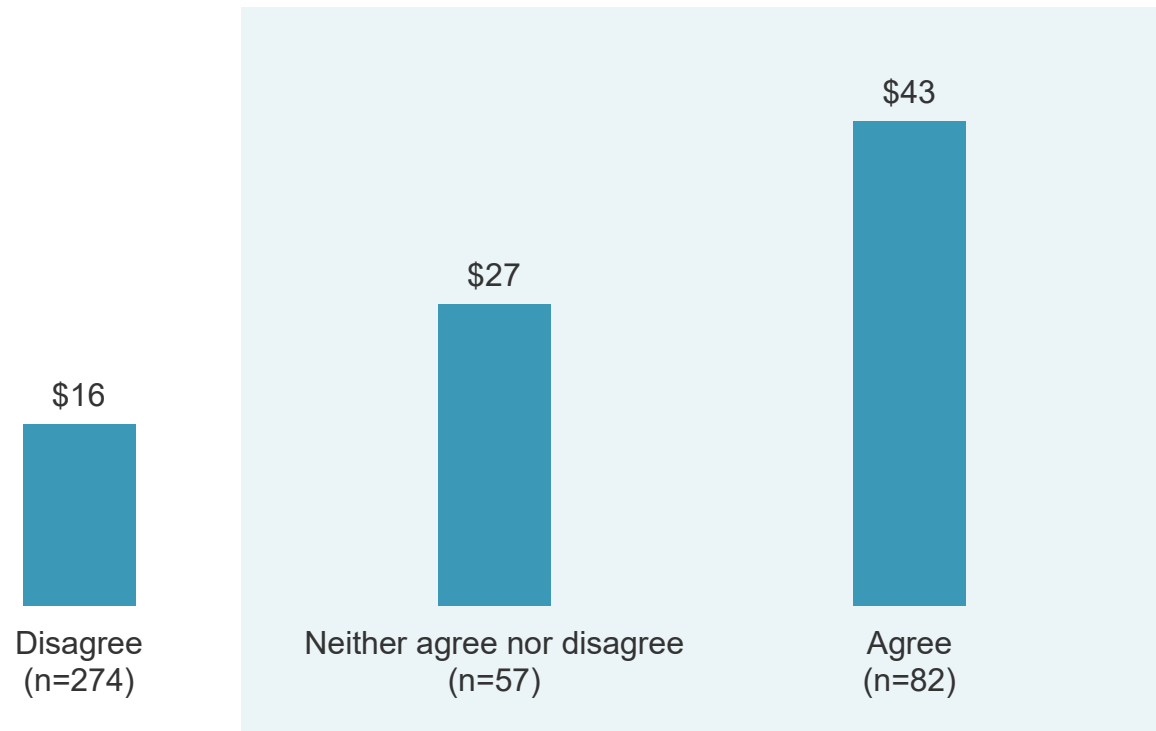
More likely than average (18%) to agree that creative income was a fair reward for time spent:

- Video game developers (39%)
- Ngā toi Māori artists (30%)
- Satisfied with their career (27%)
- Established professionals (22%)

Perceptions of fairness of remuneration for creative work by creative income

\$27 per hour is the level at which creative professionals start to feel their remuneration is fair. Those who disagree their income is fair are earning well below the New Zealand minimum wage at the time (\$20.00).

Median hourly creative income



Remuneration is a fair reward for the time spent



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4 Hours worked



 creative *nz*
ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

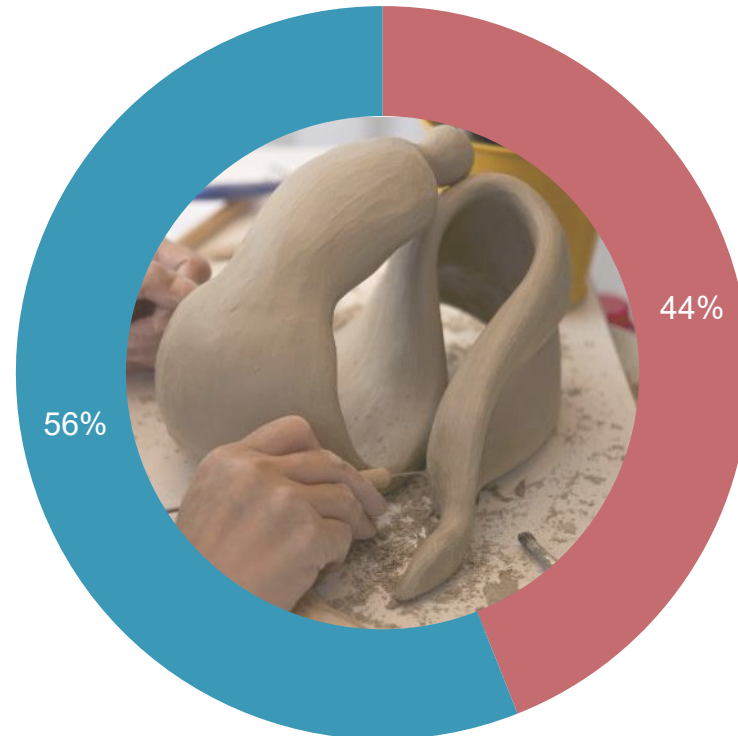
NZ On Air
Iriirangi Te Motu



Division of work

Fifty-six percent of creative professionals only work within the creative sector, meaning that 44% also undertake paid work outside of the sector. Those engaging in work outside of the sector are more likely to work in music and sound, and the performing arts. They also tend to be in the earlier stages of their career and working in the gig economy.

**Work in the
creative
sector only,
56%**



**Undertake paid
work outside of
the creative
sector,
44%**

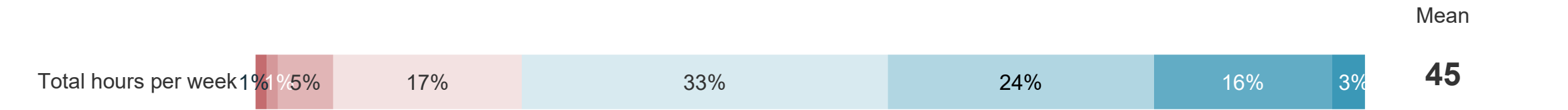
**More likely than average
(44%) to also work outside of
the creative sector:**

- Music and sound artists (58%)
- Creative professionals who are becoming established in their career (55%)
- People working in the performing arts (54%)
- Those who work in the gig economy (50%).

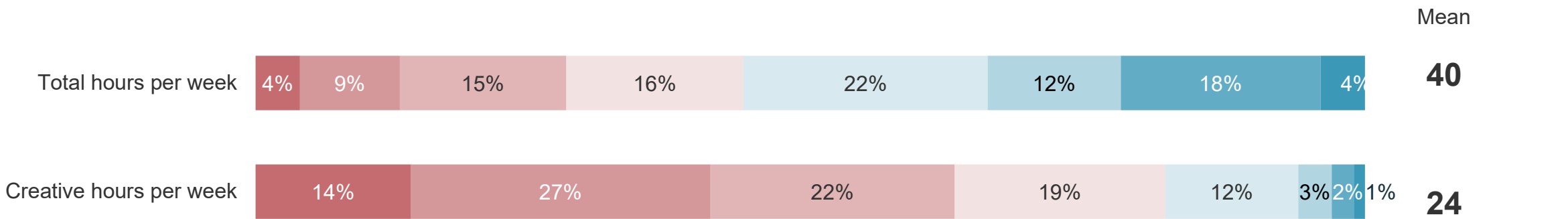
Hours worked

Creative professionals who only work in the creative sector spend an average of 45 hours a week on their work. Those who also do work outside of the sector are working an average of 40 hours in total, with just over half of their time spent on creative work (24 hours).

Creative professionals who only work in the creative sector (56%)



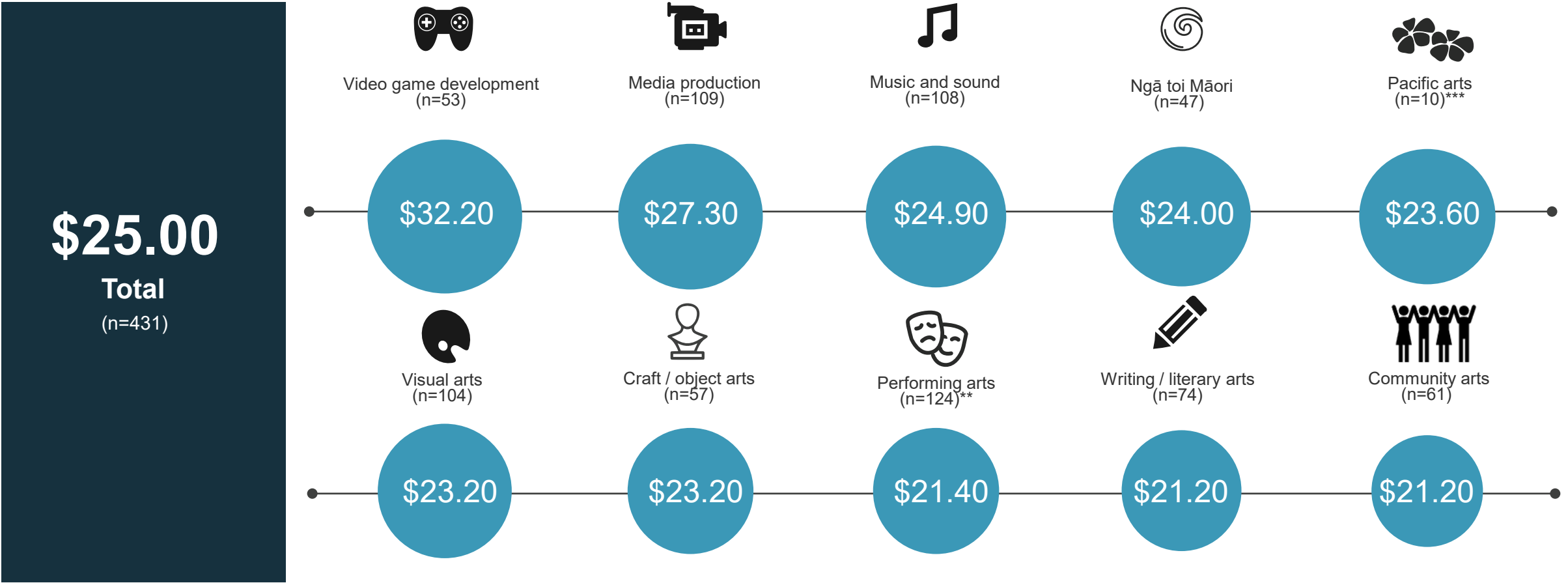
Creative professionals who also do work outside of the creative sector (44%)



■ 9 hours or less ■ 10 to 19 hours ■ 20 to 29 hours ■ 30 to 39 hours ■ 40 to 49 hours ■ 50 to 59 hours ■ 60 to 79 hours ■ 80 hours or more

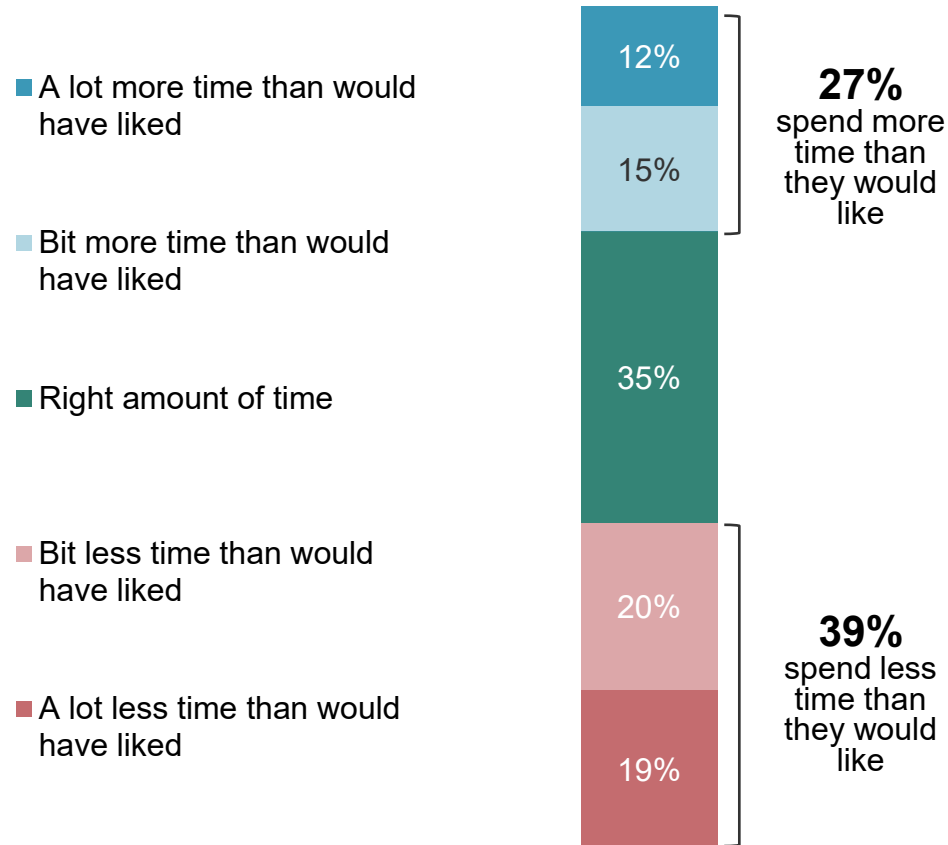
Median income per hour by artform

The median income per hour for creative professionals is \$25. This is nearly five dollars less than the median hourly earnings for working New Zealanders (\$29.67*). There is substantial variation in pay between the different creative sectors, those working in video game development and media production earn the most per hour, while those working in the performing arts, writing and literary arts and community arts earn the least.



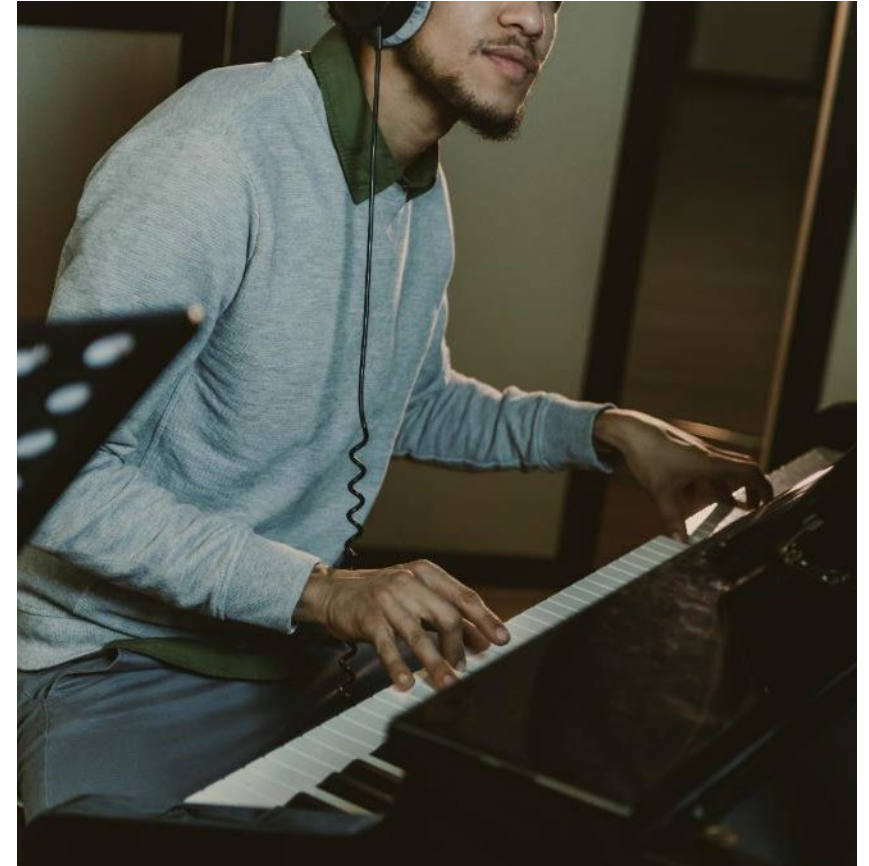
Satisfaction with amount of time spent on creative career

Thirty-nine percent of creative professionals are spending less time than they would like on their creative career. These individuals are more likely to be in the earlier stages of their career, be part of the gig economy and be supplementing their income with work outside of the creative sector. They are also more likely to be music and sound artists or working in the performing arts.



Creative professionals who are more likely than average (39%) to want to spend more time on their creative career include those:

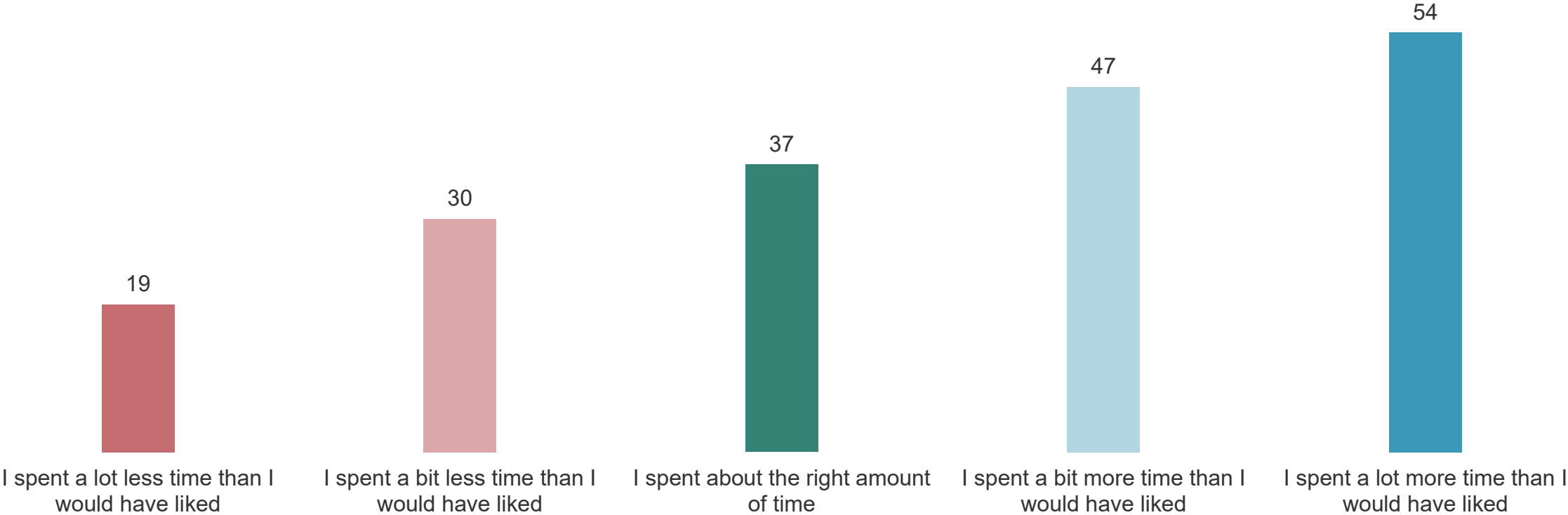
- Also working outside of the creative sector (62%)
- Becoming established (52%)
- working in music and sound (50%)
- working in the performing arts (46%)
- working in the gig economy (43%).



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

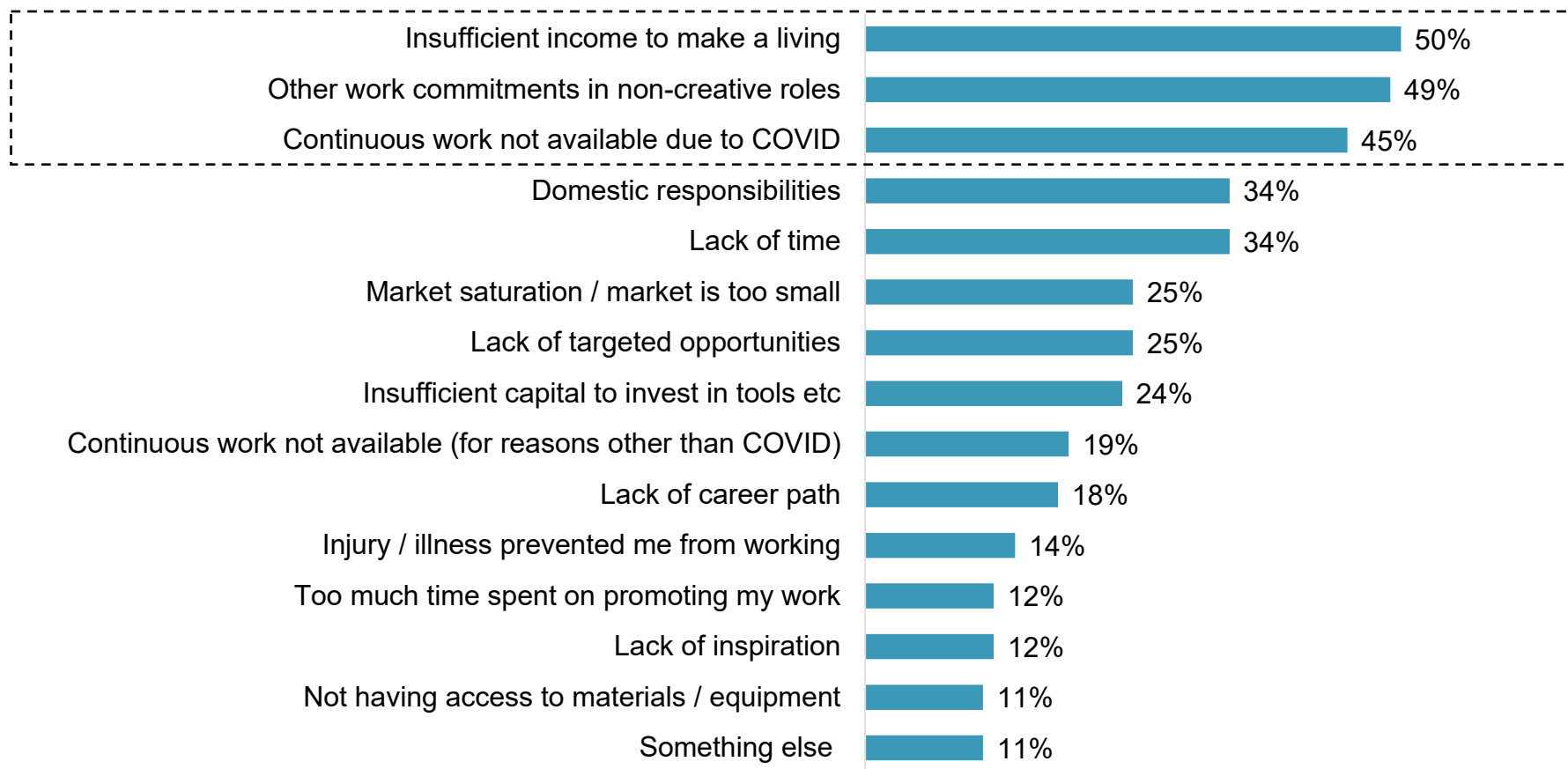
Creative professionals who feel they spend about the right amount of time on their creative careers spend an average of 37 hours per week doing creative work. This is roughly equivalent to a standard full-time working week in New Zealand.

Mean number of creative hours per 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 due to COVID. Domestic responsibilities and a general lack of time are also contributing factors for 34% of professionals.



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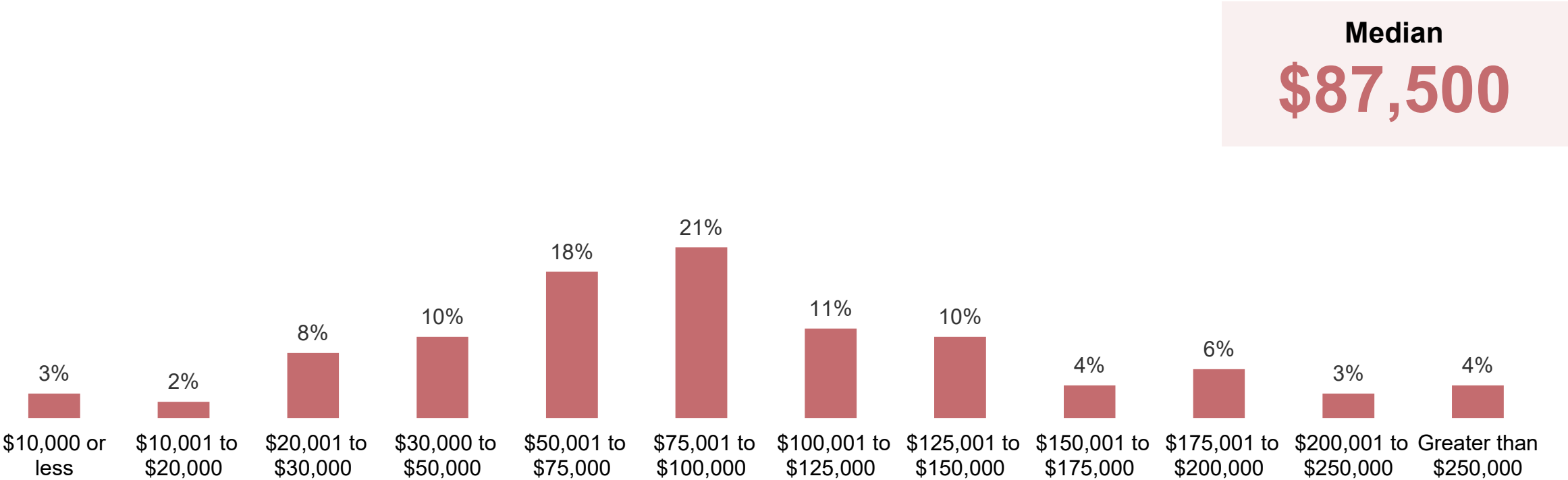
Household income



Household income

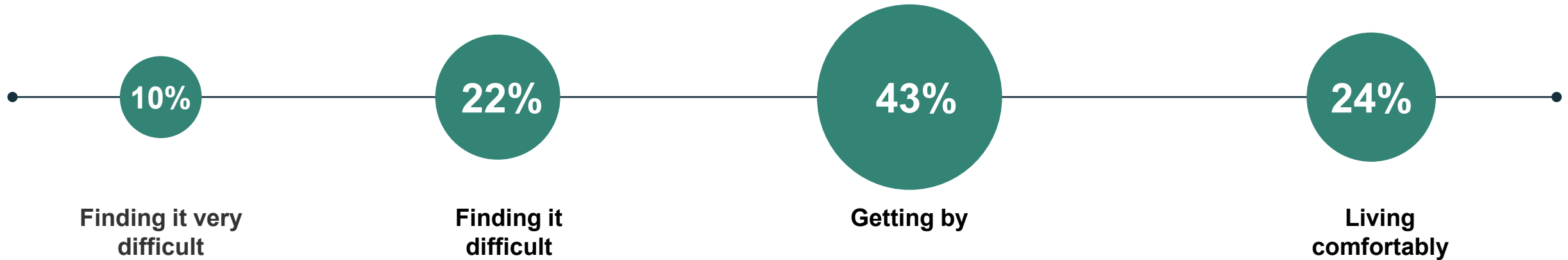
The median household income for creative professionals is \$87,500, this is well behind the median household income for all New Zealand households (\$104,700)*.

Household Income



Living conditions afforded by present income

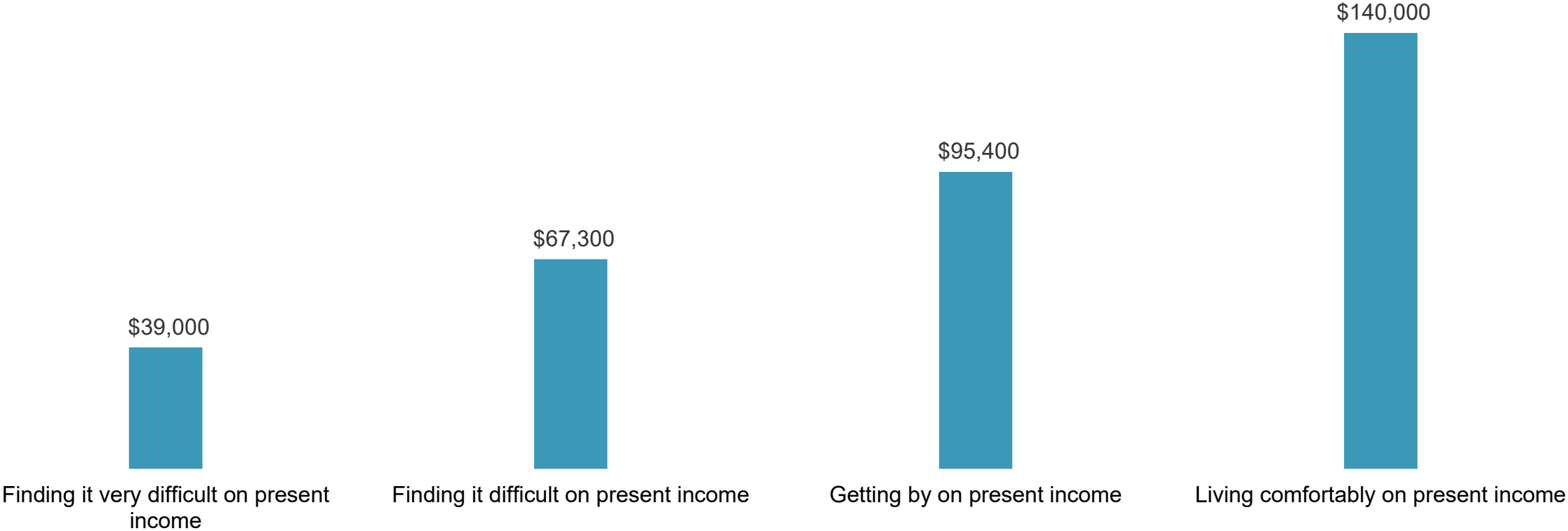
A quarter (24%) of creative professionals are living comfortably and a further 43% are getting by on their present income. A third are finding it at least somewhat difficult on their present income, with 10% finding it very difficult.



Living conditions afforded by present income by household income

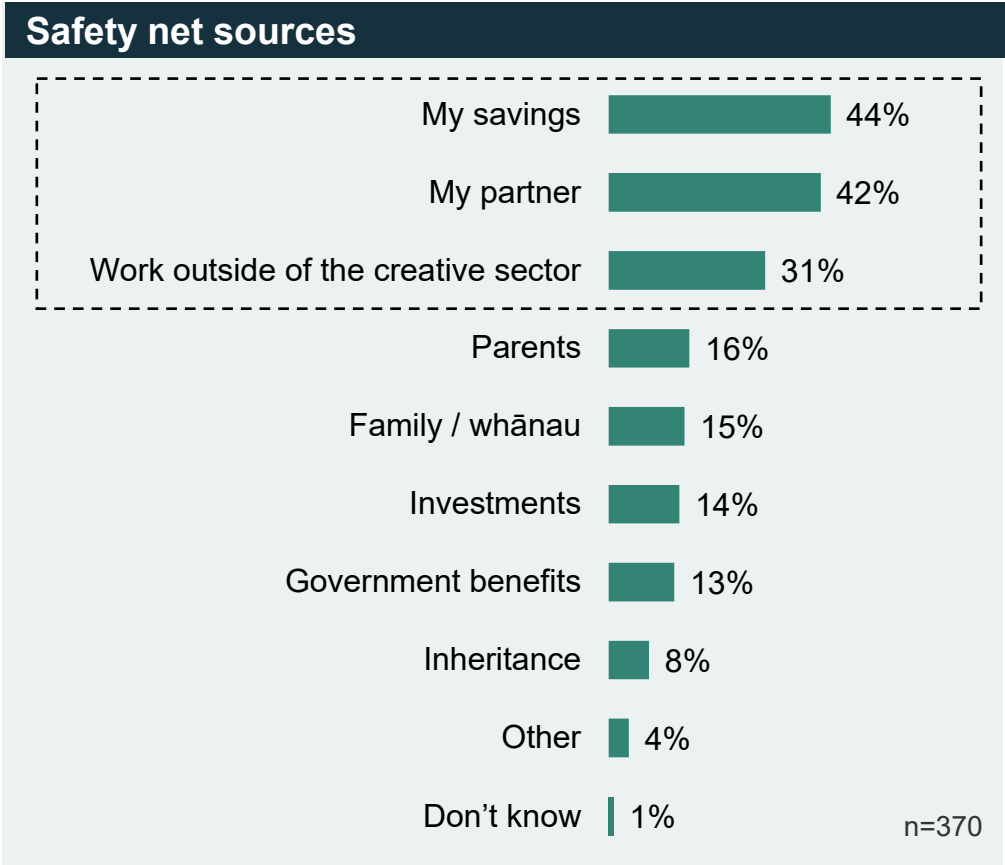
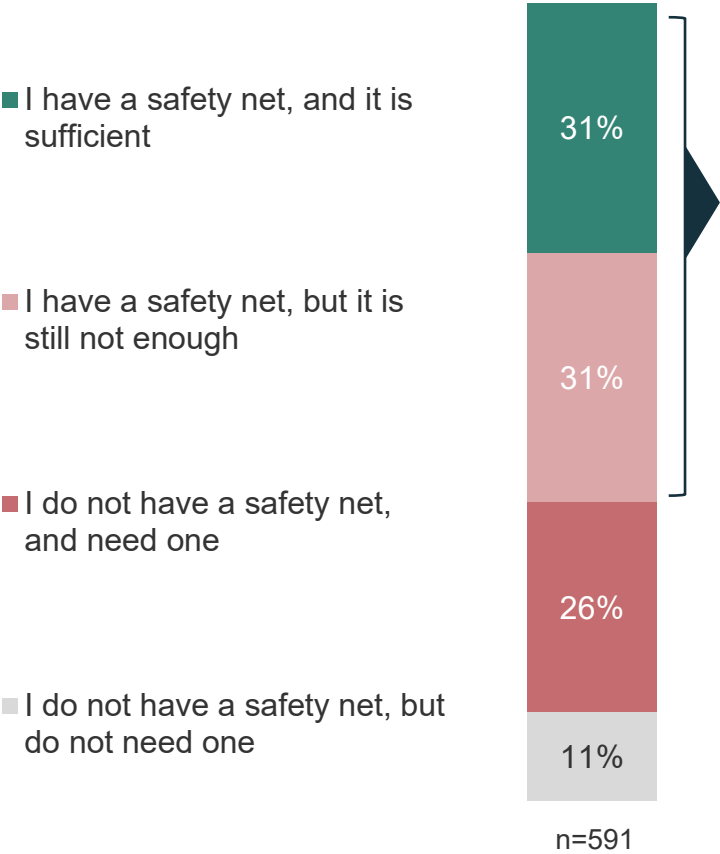
Creative professionals living comfortably have a median household income of \$140,000, this drops to \$95,400 for those simply getting by on their present income. Those finding it very difficult have a median household income of \$39,000. This is well under the median household income for all creative professionals (\$87,500).

Median household income



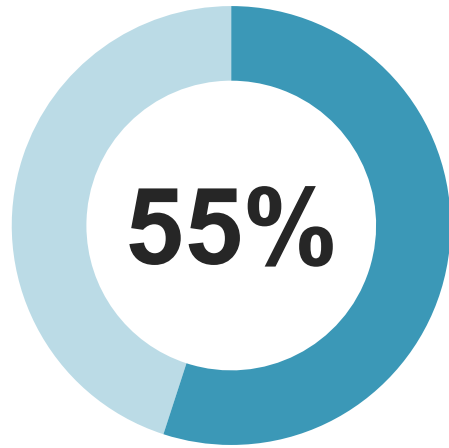
Safety nets

Two thirds of creative professionals have at least some form of safety net to protect them from fluctuations in their income; however, a third don't feel it's enough. A further third do not have a safety net at all, but only 11% say they do not need one. The most common safety net sources are savings, partners and income from work outside of the creative sector.

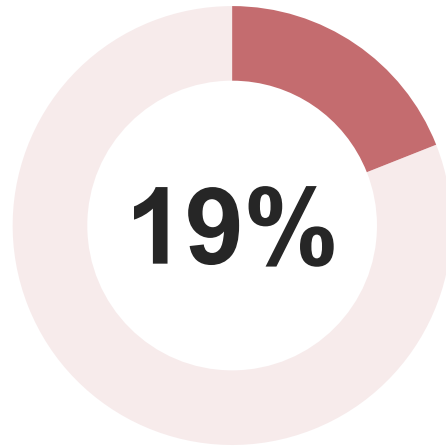


Support for ideas to provide financial protections

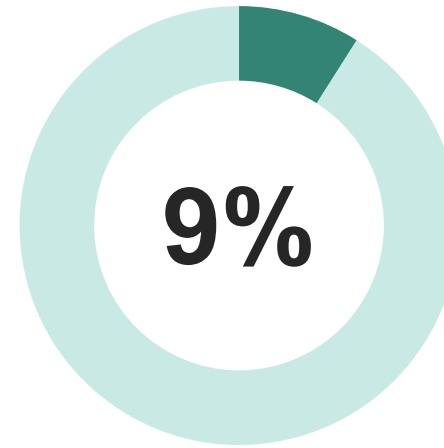
We asked Creative Professionals which of the below ideas would work best to protect them from fluctuations in their income. The idea with the most support is a Basic Income for Creative Professionals (55%), followed by greater funding from Creative New Zealand and NZ On Air (19%). Very few (3%) want to see increases to Government benefits.



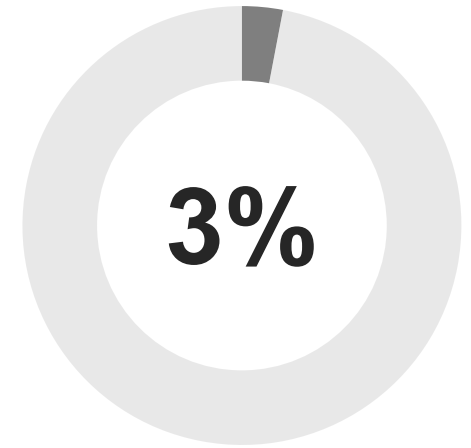
Basic income for Creative Professionals



Greater funding for projects from Creative New Zealand / NZ On Air



Expansion of the Research and Development tax incentive (15% tax credit) to include creative expenditure



Increasing Government benefits

6% of respondents said 'none of the above', and a further 7% said they 'don't know'



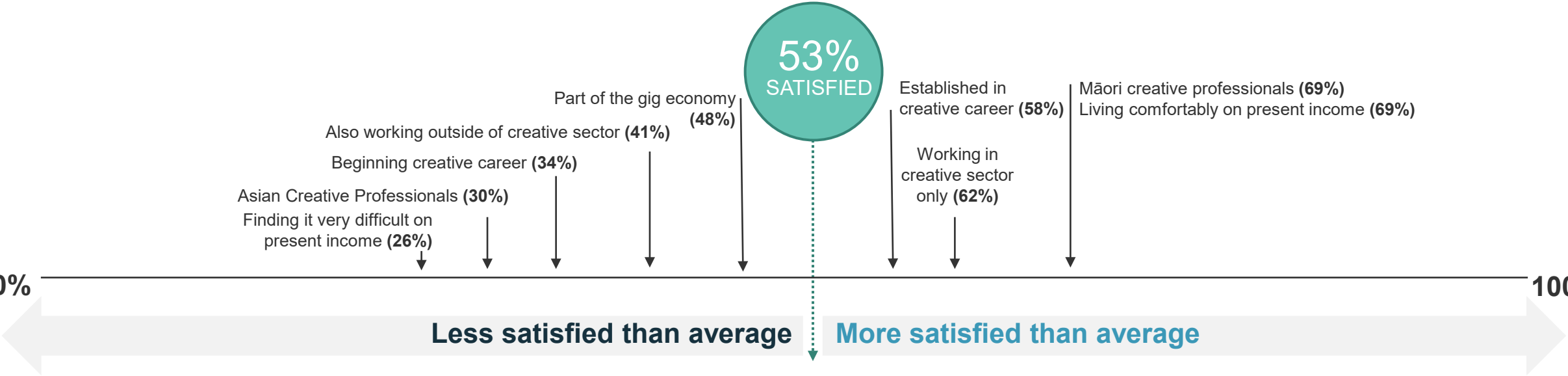
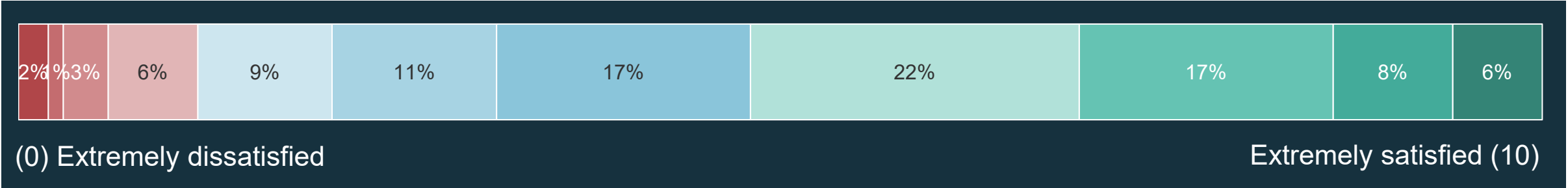
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Wellbeing and career satisfaction

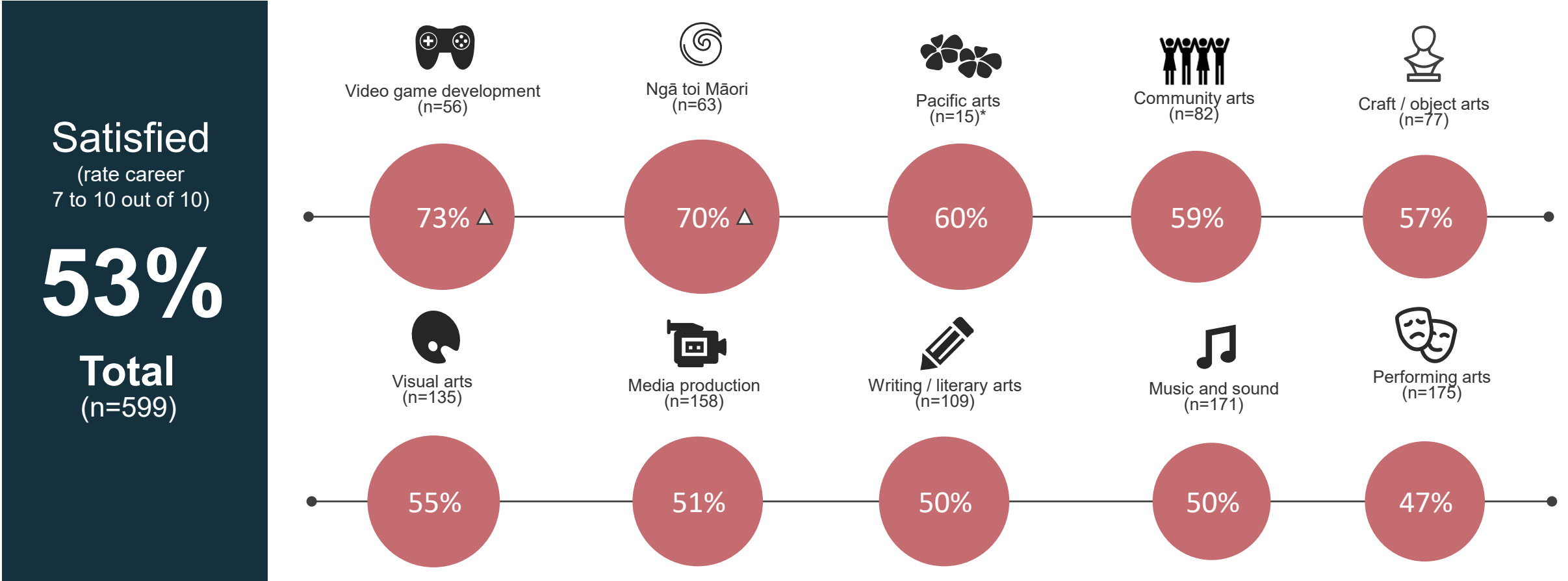
Career satisfaction

Slightly more than half of all creative professionals are satisfied with their career (rate it 7 to 10 out of 10), and only 11% are dissatisfied (rate their career 0 to 3 out of 10). Creative professionals who are more established in their career, work in the creative sector only, and who live comfortably on their income are more likely to be satisfied with their career. Additionally, Māori creative professionals report higher levels of career satisfaction, while Asian creative professionals have lower levels of satisfaction.



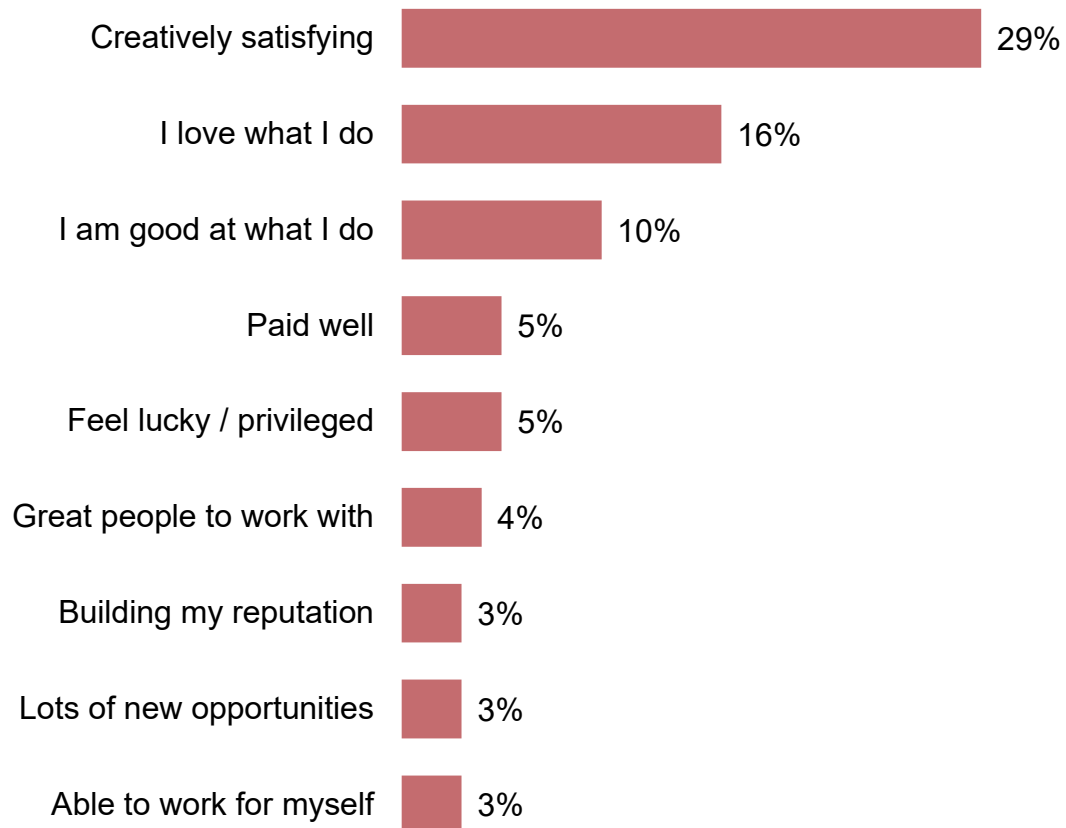
Career satisfaction by creative role

Career satisfaction differs notably by artform. Ngā Toi Māori artists and video game developers are amongst those most likely to be satisfied with their career.



Reasons for satisfaction with creative career

Creative professionals who feel satisfied in their career most often say it's because it is creatively satisfying, they love what they do, and they are good at it.



"It is rewarding work in an area that interests me."

"My career is established and I have a good following from my collectors as well as an expanding base of interested followers."

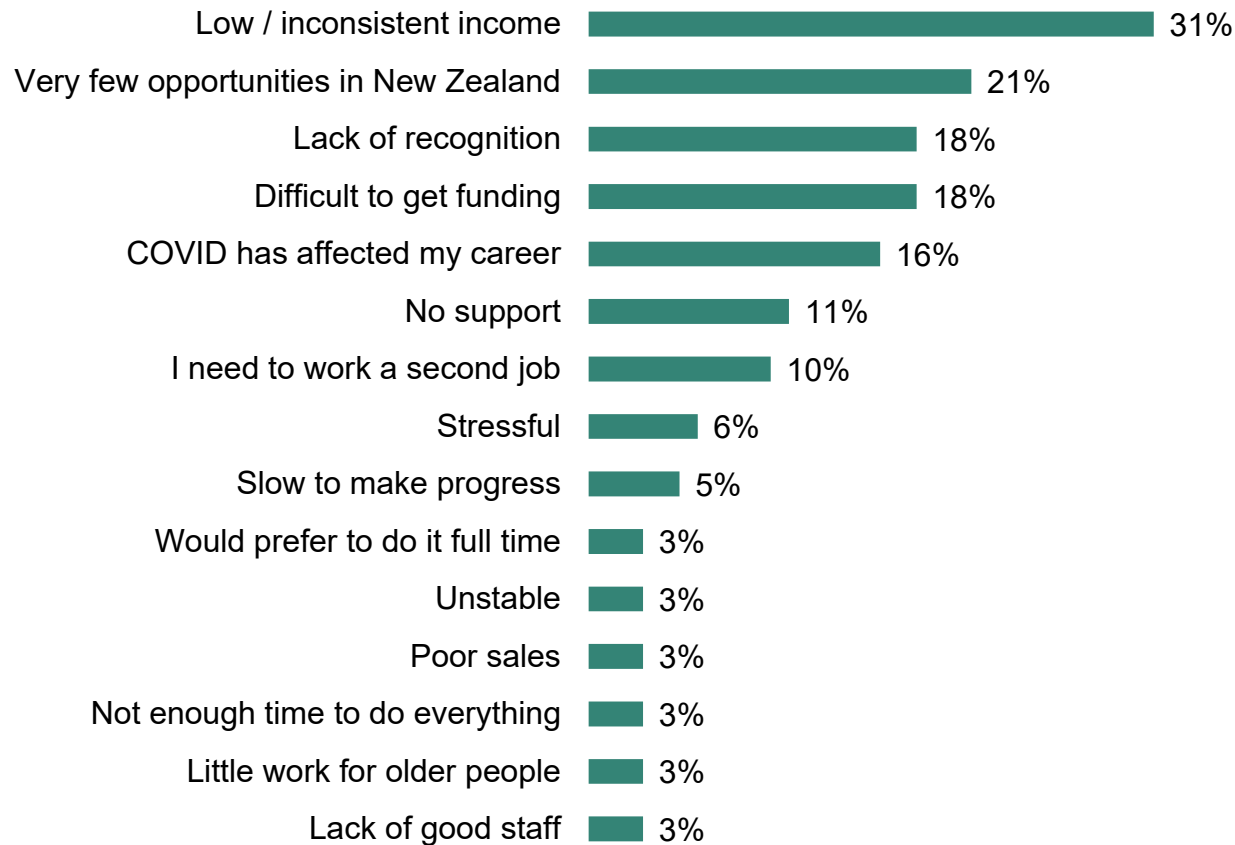
"I have managed to have some material published, with others in the pipeline; plus I find my research and writing satisfying and useful for others, especially Māori."

"I love my work, I believe I am helping great music reach more people which also helps the artists. I am privileged to have such a rewarding role."

"I work as a contractor and I am lucky enough to choose the projects I work on and can fit my work life around a busy family."

Reasons for dissatisfaction with creative career

Inconsistent income and lack of opportunities are the main reasons for lower career satisfaction among creative professionals.



"Many of the work opportunities I had been expecting have evaporated - mostly because of the impact of COVID, but also because of changes in my broader working environment."

"Limited work, difficult to find it. Short turn around and low budget and pay rates for short term jobs."

"I find it very hard to find income and work - I'm trying to get work in the business side of the music industry and it's really hard. Jobs are few and far between, and pay is terrible."

"...We stay in the arts because it's a labour of love, it's our calling. But there is work ahead for how we can better improve our sector."

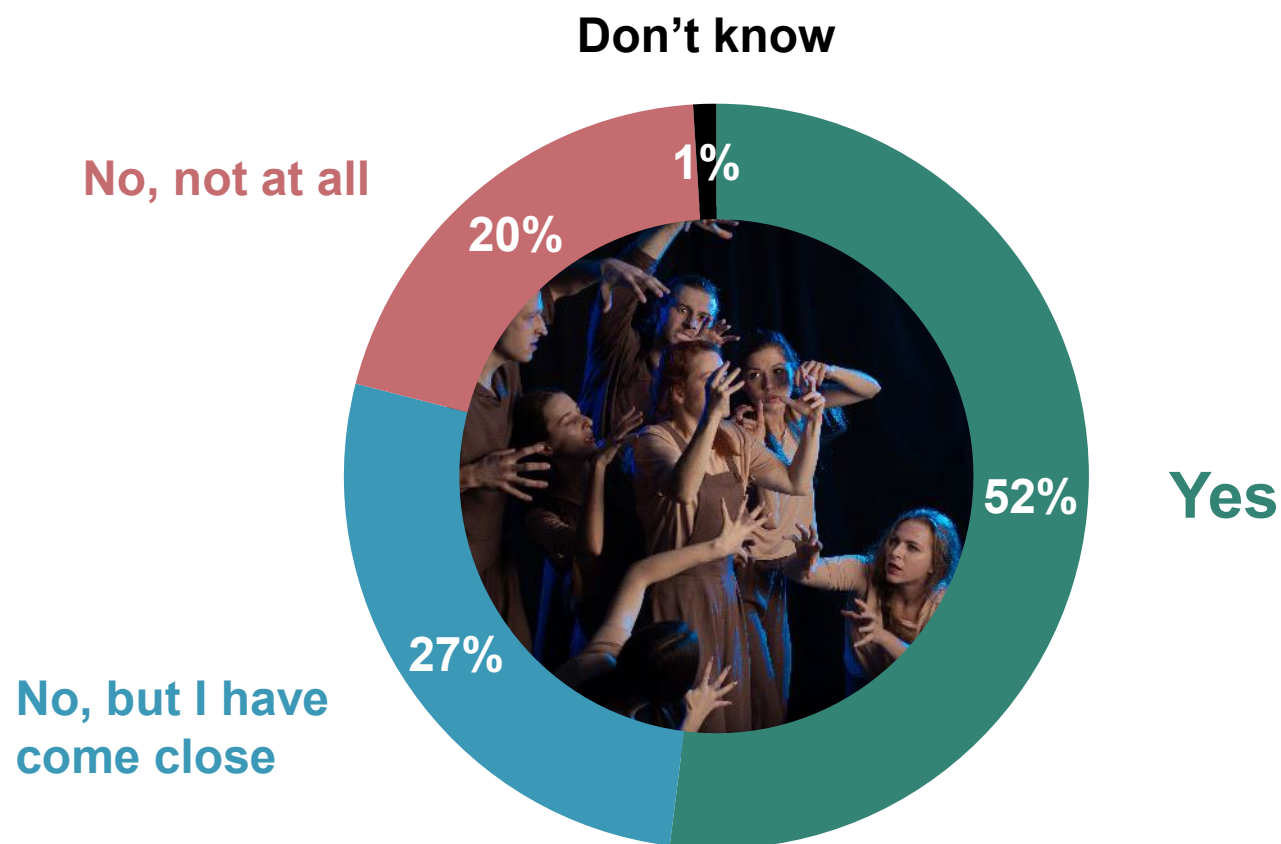
The relationship between career satisfaction and wellbeing

People who are satisfied in their careers are more satisfied with life in general. This means that increasing career satisfaction will improve the wellbeing of creative professionals.



Burnout

Just over half of all creative professionals have experienced burnout in the past year. Deaf and disabled creative professionals are more likely to have experienced burnout. It is also more common among younger and less established creatives, and those holding down multiple roles.



Creative professionals who are more likely than average (52%) to have experienced burn out in the last year:

- Deaf and disabled creative professionals (75%)
- Aged 16 to 39 (68%)
- Ngā toi Māori artists (67%)
- Community artists (66%)
- Those finding it difficult / very difficult on present income (65%)
- Those becoming established in their career (63%)
- Performing artists (62%)
- Multi-disciplined artists (59%)
- Those also working outside of the creative sector (57%).

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7

Opportunities in Aotearoa New Zealand



Summary: Opportunities in Aotearoa New Zealand

CAREER PROSPECTS



Over half of creative professionals believe there are not enough opportunities for them to sustain their creative career in New Zealand. Those in the performing arts, and writers and literary artists are even more likely to feel there aren't enough opportunities for them. In spite of this, four in five (81%) creative professionals are committed to their creative careers, believing they will still be in the sector in 5 years' time.

DEVELOPMENT AND TRAINING OPPORTUNITIES



Only a third of creative professionals believe there are enough training and development opportunities for them in New Zealand. Those who don't believe there are enough opportunities would like to see more mentoring, workshops and higher education available to them.

Creative professionals would also like more support to develop their business skills. They are most likely to mention marketing (39%) and business management (35%) as key areas for development.

OVERSEAS EXPERIENCE



Fifty-three percent of creative professionals believe it is necessary to learn from, or work with, overseas-based creative professionals to sustain their career. Although older creative professionals are less likely than average to believe this.

In total, two thirds of creative professionals have spent time collaborating with overseas creatives to sustain their career. This includes both spending time overseas (44%) and online (34%). The top three benefits of doing this are more experience, new contacts, and new ideas and inspiration.

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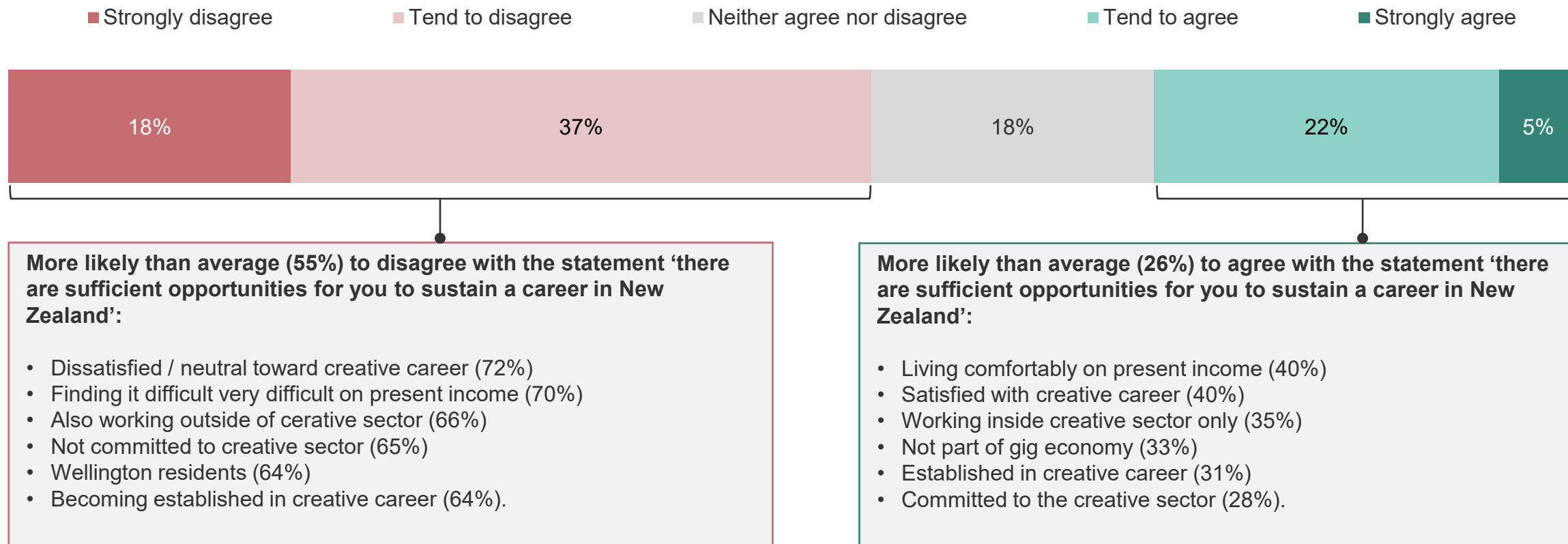
8

Career prospects



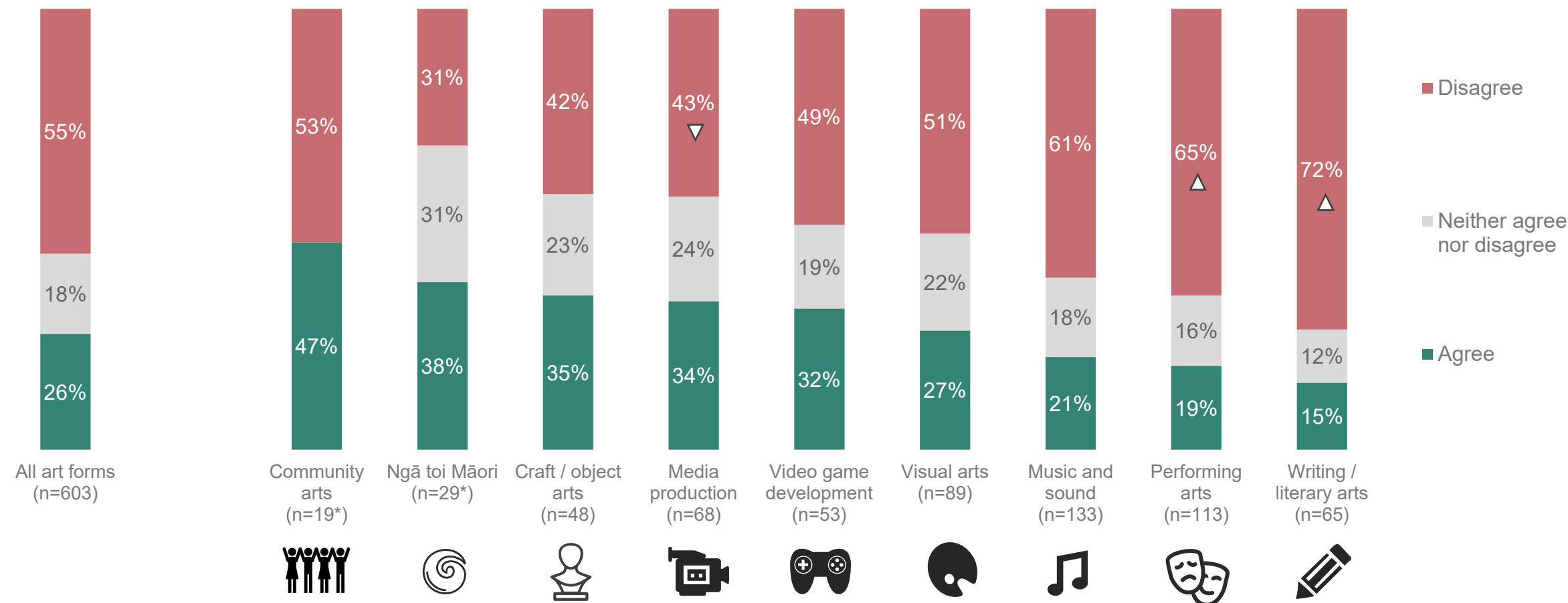
Perceived sustainability of creative careers in New Zealand

Over half (55%) of creative professionals believe there are not enough opportunities available for them to sustain their creative career in New Zealand. Those becoming established in their career are more likely than average to say there are not enough opportunities.



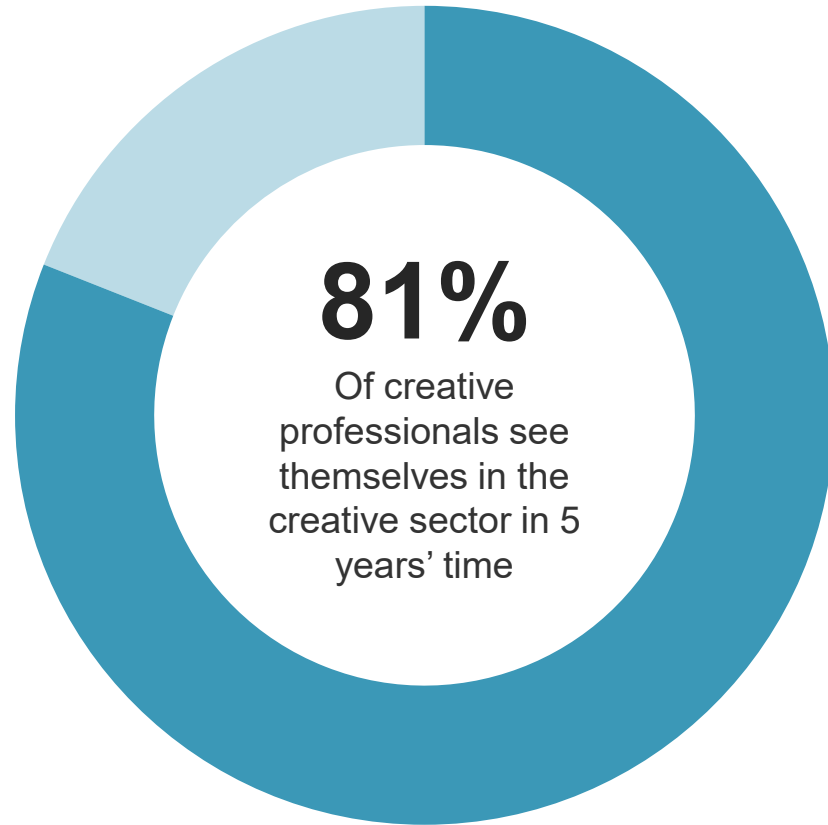
Perceived sustainability by principal creative occupation

Those who have their principal creative occupation (PCO) within the performing arts, and writing and literary arts are more likely than average to say there are not enough opportunities for them in New Zealand, while those whose PCO lies in media production are less likely to feel this way.



Commitment to the creative sector

Eighty-one percent of creative professionals see themselves in the creative sector in five years' time; however this does leave a fifth who think they might exit the sector. Creative Professionals more likely to exit the sector include Auckland residents, people aged 40 to 49, those finding it difficult to live on their income, and those who are dissatisfied with their creative career.

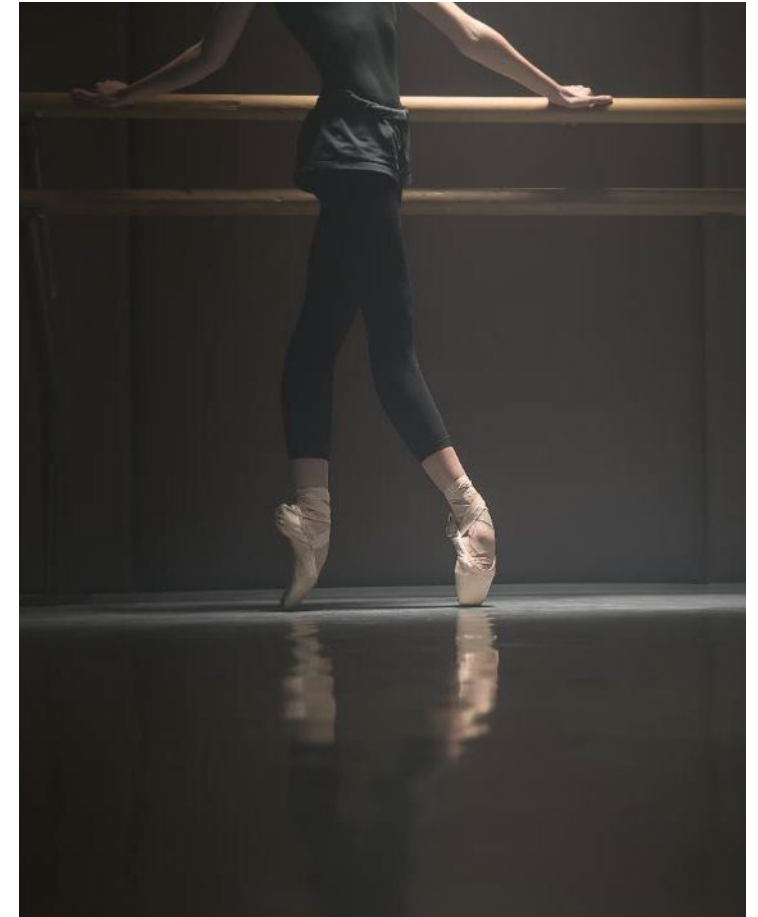


More likely than average (81%) to be committed to the creative sector:

- Video game developers (93%)
- Satisfied with creative career (89%)
- Teachers / instructors in the creative sector (88%)
- Those living comfortably on their present income (88%).

Less likely than average (81%) to be committed to the creative sector:

- Auckland residents (76%)
- Aged 40 to 49 (73%)
- Those finding it difficult / very difficult to live on present income (72%)
- Dissatisfied with creative career (47%).



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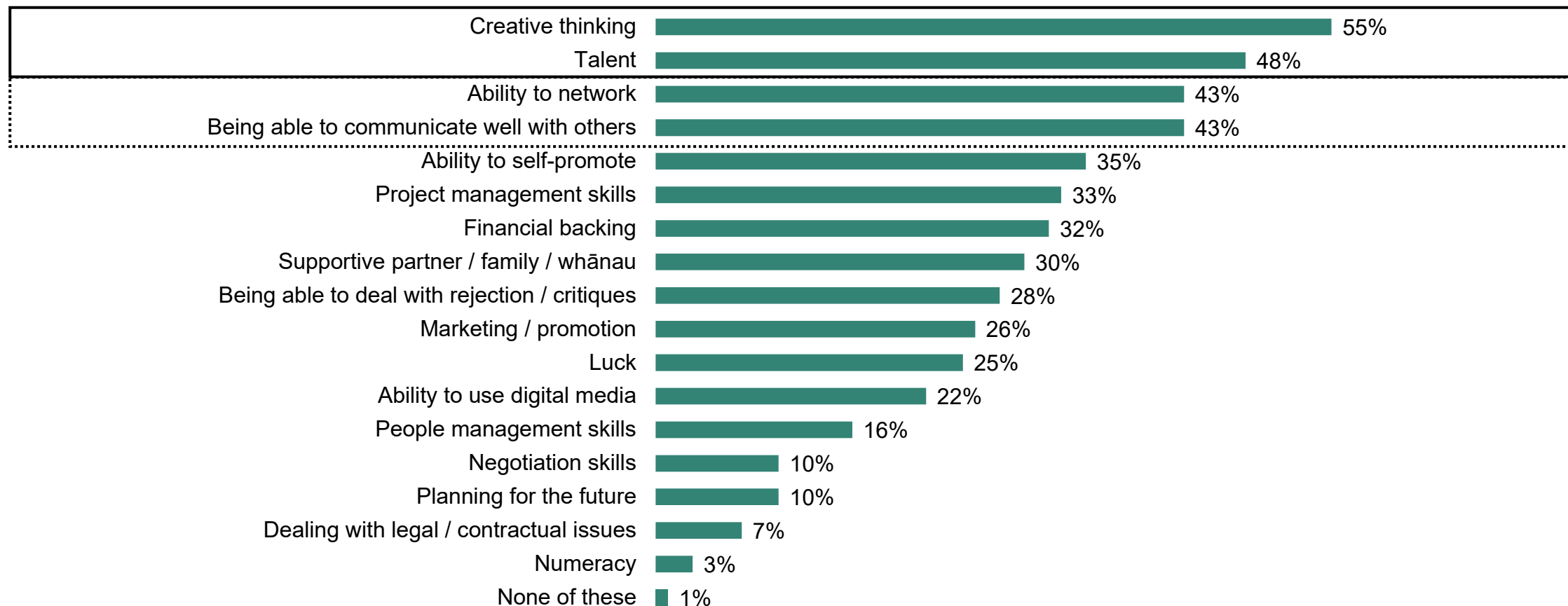
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Development and training opportunities



Skills seen as important for a career in the creative sector

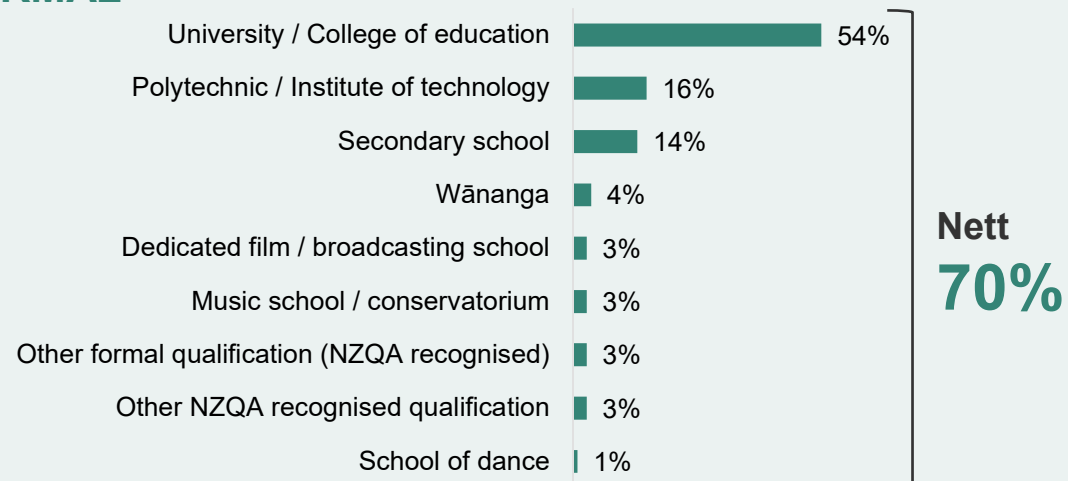
Creative thinking and talent are seen as the top two most important skills to build a successful creative career. The next most important are soft skills, such as networking, communication and being able to self-promote. Business skills are less likely to be viewed as important, such as people management, negotiation, future planning, legal issues, and numeracy.



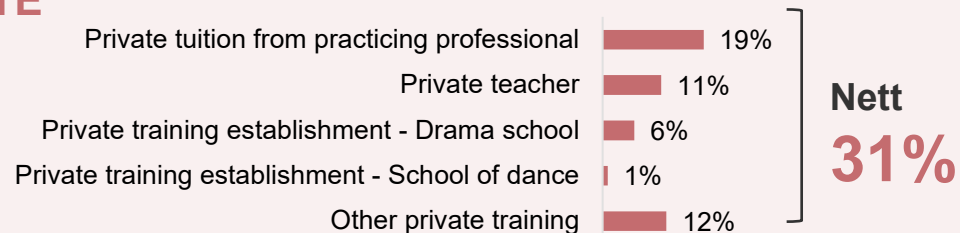
Training undertaken

Seventy percent of creative professionals have undertaken some formal training to further their creative career and a third have had some private training. Women are more likely to get formal qualifications than men (74% vs. 65%).

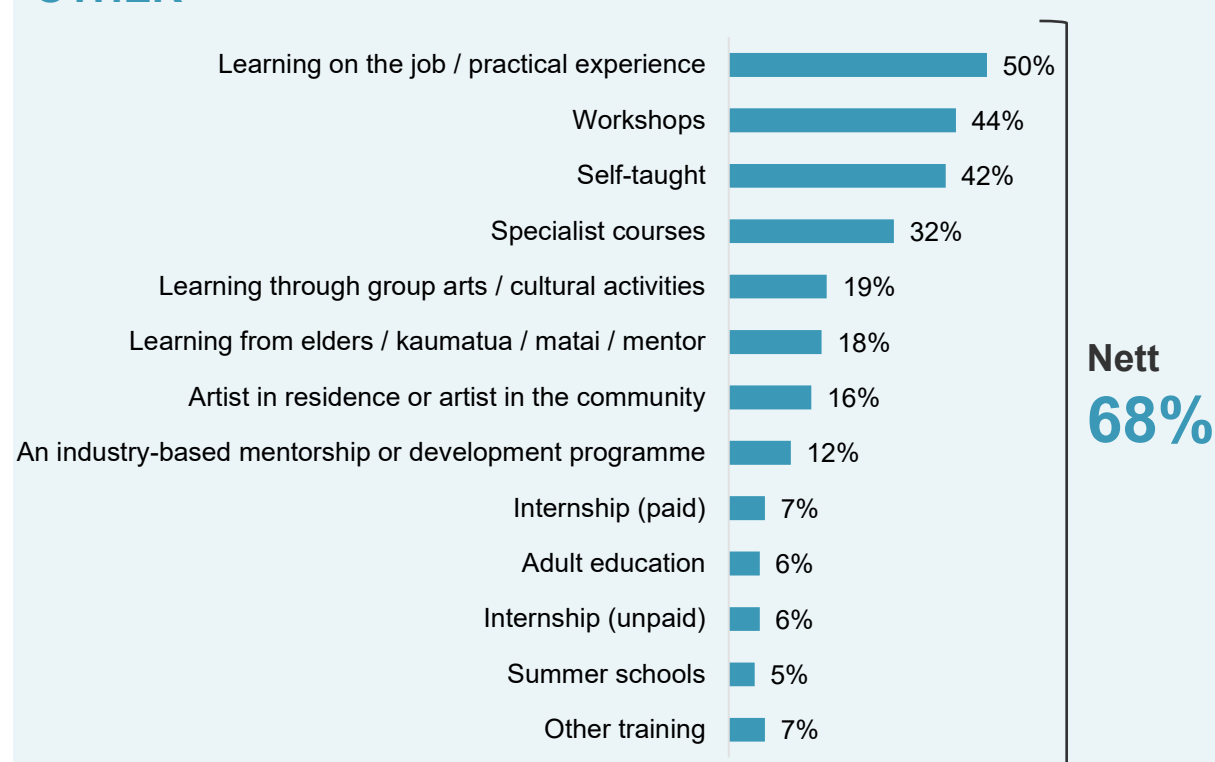
FORMAL



PRIVATE



OTHER



Training opportunities

Half of creative professionals say they do not have access to the training opportunities they need to develop their skillset. Craft and object artists (65%) and 30 to 39 year olds (60%) are more likely to feel this way.

Not
sure

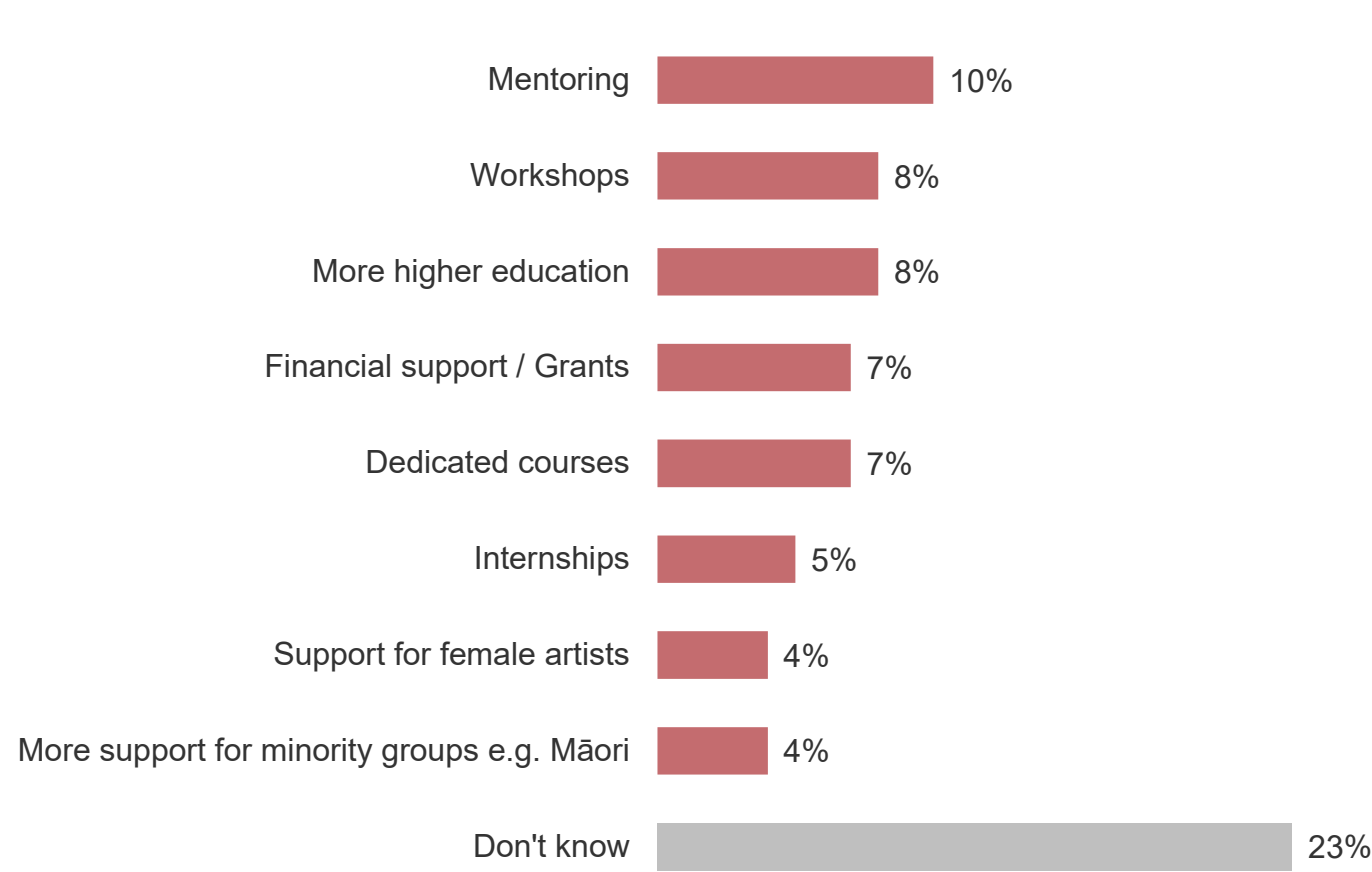
Yes, there are adequate opportunities in New Zealand for training and developing skills



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 are more mentoring, workshops and higher education. Financial support and dedicated courses are also among the most frequently mentioned suggestions.



“I would like to see funding options for full-time artists and more spaces to exhibit work and more international opportunities for full-time artists.”

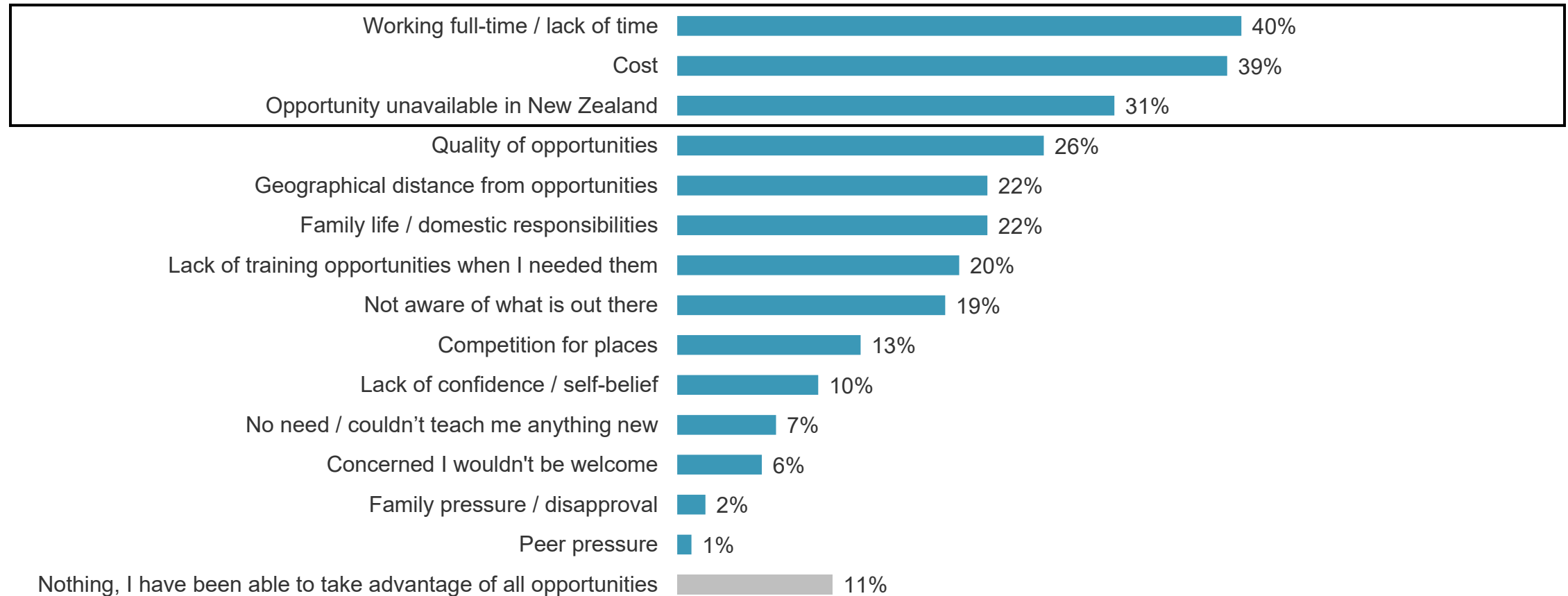
“We are wanting to establish a mentoring system for Pasifika storytellers.”

“Overseas writers and show runners invited to do workshops here and / or mentor directly into projects.”

“A tertiary provider or other options that give some kind of recognised qualification. More companies providing a private course in professional development.”

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 lack of time due to other commitments, their cost, and the opportunity not being available in New Zealand. Eleven percent of creative professionals feel they have had no barriers to taking advantage of the development opportunities around them.



Areas that creative professionals would like more support in

Over a third of creative professionals would like more support in marketing and business management. Business skills are reported earlier as less important for a career in the creative sector, but we see here that they are still seen as necessary part of working in the sector.



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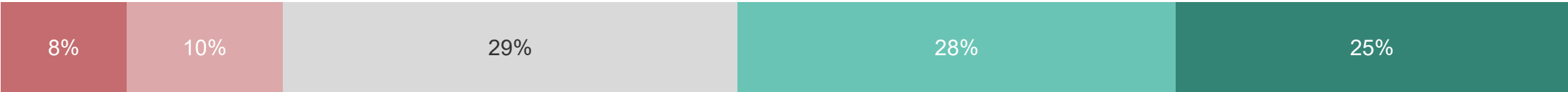
10 Overseas experience



Perceived necessity of going overseas to further career

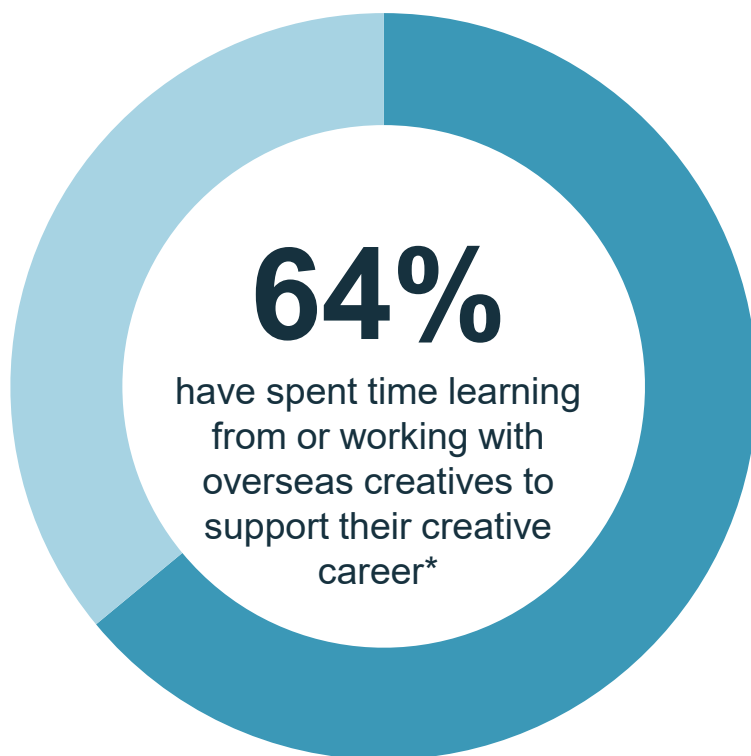
Just over half (53%) of all creative professionals agree that it is necessary to learn from, or work with, overseas-based creative professionals to sustain a career in the creative sector. Levels of agreement remain relatively consistent across all creative occupations and the surveyed demographics, aside from creative professionals aged 60 plus who are less likely than average to agree that this is necessary (43%).

■ Strongly disagree ■ Tend to disagree ■ Neither agree nor disagree ■ Tend to agree ■ Strongly agree



Time spent learning from / working with overseas creatives

Two thirds of creative professionals have spent time collaborating with overseas creatives to sustain their career. This includes both spending time overseas (44%) and online (34%) – with 14% of professionals having done both. Music and sound artists, performing arts creatives, those finding it difficult on present income, and established artists are more likely than average to have done this, while those still becoming established and Māori creative professionals are less likely.



44%

have spent time overseas to support their creative career



34%

met digitally with overseas creatives to support their creative career

More likely than average (64%) to have spent time with overseas creatives to support career:

- Music and sound artists (73%)
- Those finding it difficult on present income (72%)
- Performing artists (71%)
- Established in career (67%).

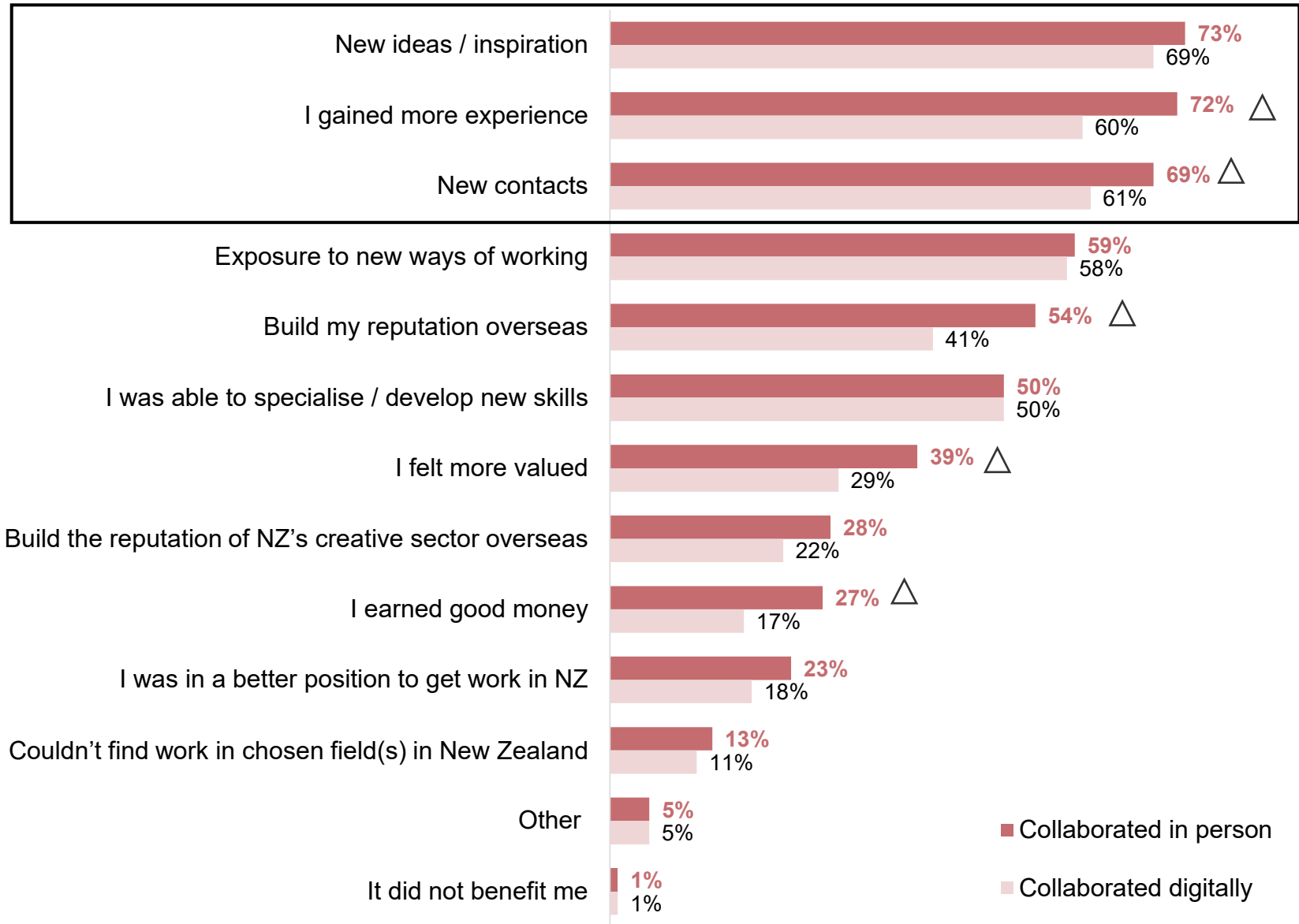
Less likely than average (64%) to have spent time with overseas creatives to support career:

- Those becoming established in their career (57%)
- Māori creative professionals (54%).

Benefits of overseas experience

Almost all creative professionals (98%) who have collaborated with colleagues based outside of New Zealand feel the experience benefited them in some way. The top three benefits are new ideas and inspiration, more experience and new contacts.

Those who travelled overseas are more likely to feel they gained more experience, new contacts, a strengthened reputation, greater sense of value, and better money, in comparison to those who worked with overseas professionals remotely.



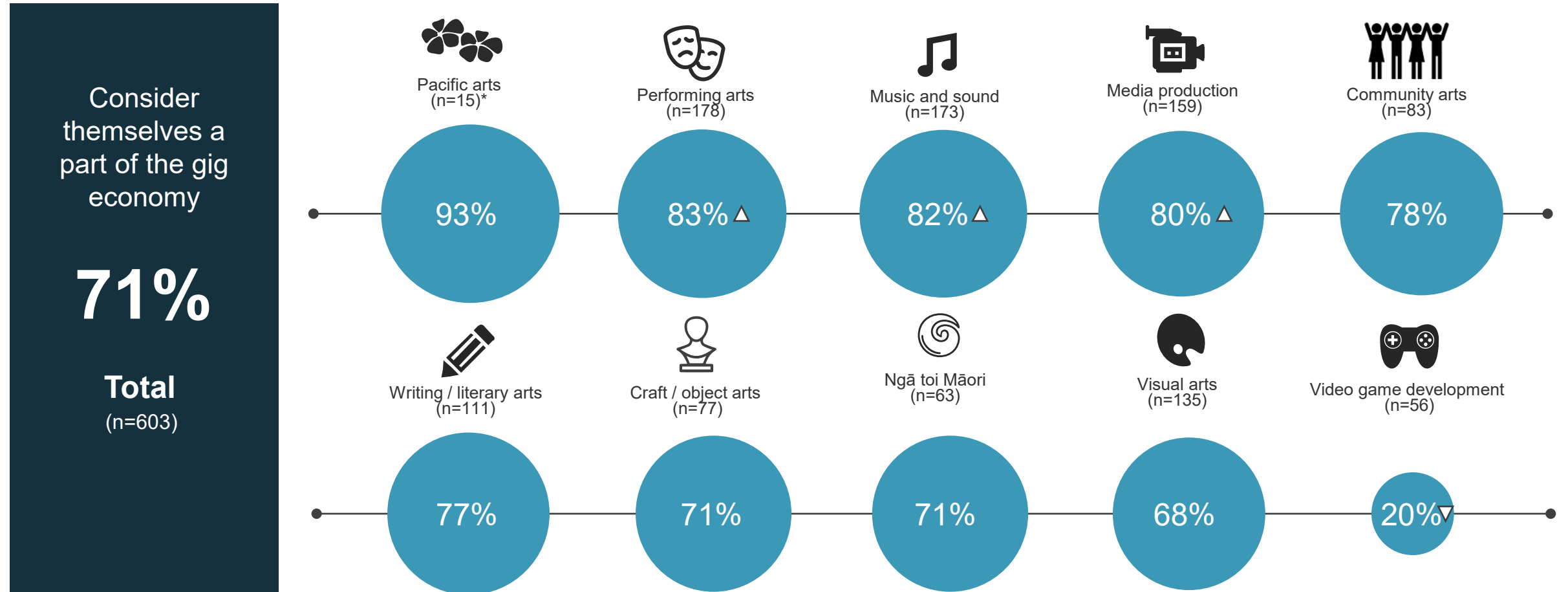
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11

The gig economy

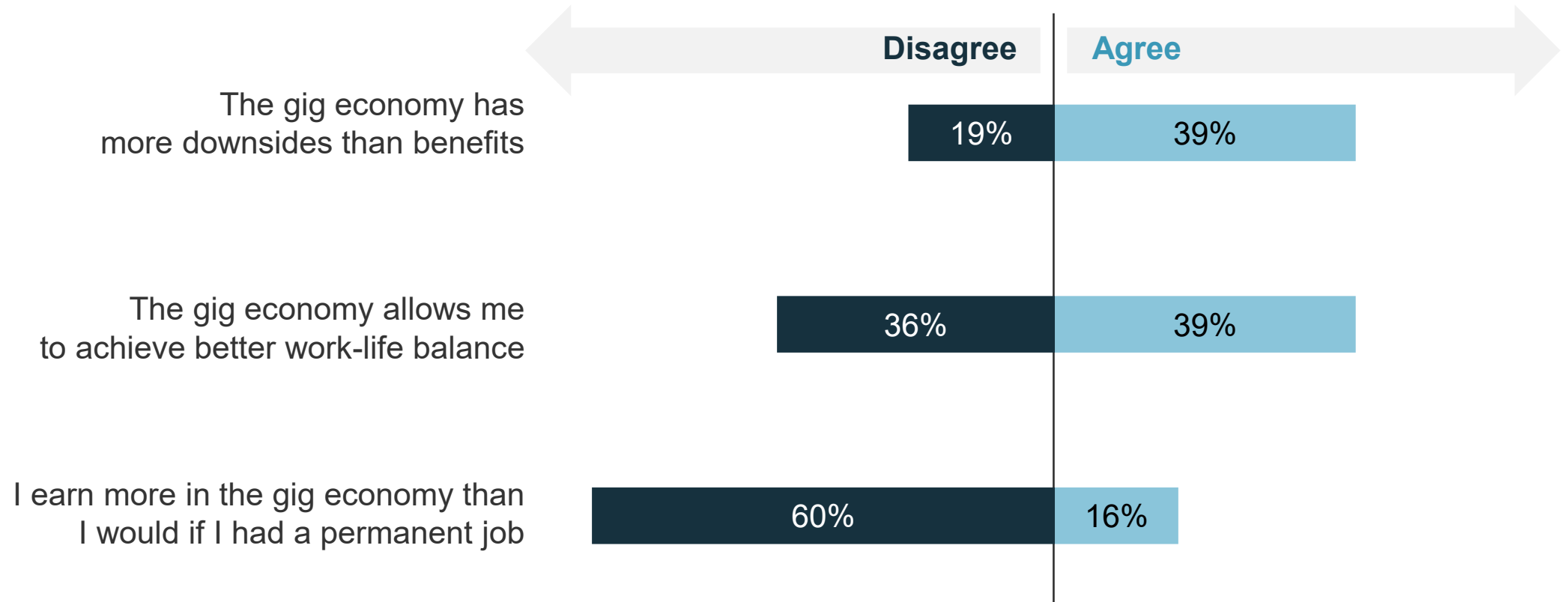
Gig economy by discipline

Seventy-one percent of creative professionals identify themselves as working within the gig economy. Video game development stands apart from the other arts forms, being the only one where participation in the gig economy is not the norm.



Weighing up the gig economy

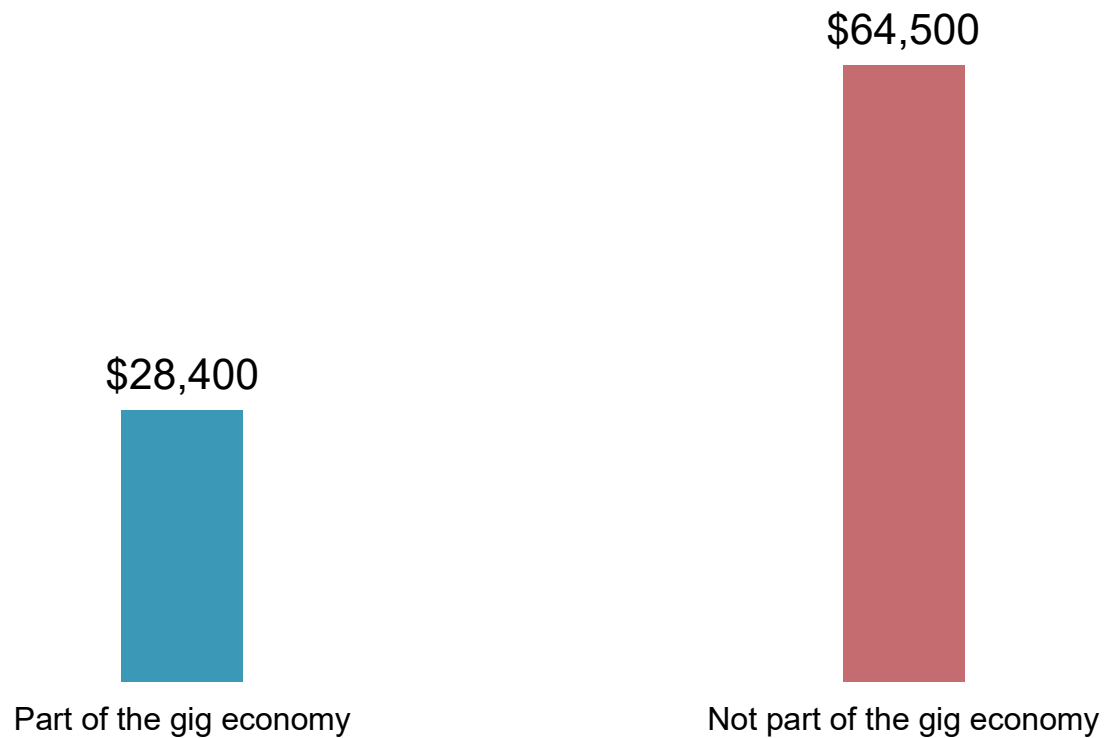
Over a third (39%) of creative professionals participating in the gig economy agree that it has more downsides than benefits, with only 19% indicating otherwise. The gig economy offers a more balanced lifestyle for 39% of these creative professionals, but an equal proportion disagree. Most (60%) creative professionals feel they would earn more if they had a permanent job.



Personal income (after expenses) by work arrangements

Indeed, those who consider themselves to be part of the gig economy are paid less than half that of their waged and salaried counterparts. This difference is driven by video game developers, who are among the highest earners in the sector and mainly do not consider themselves part of the gig economy.

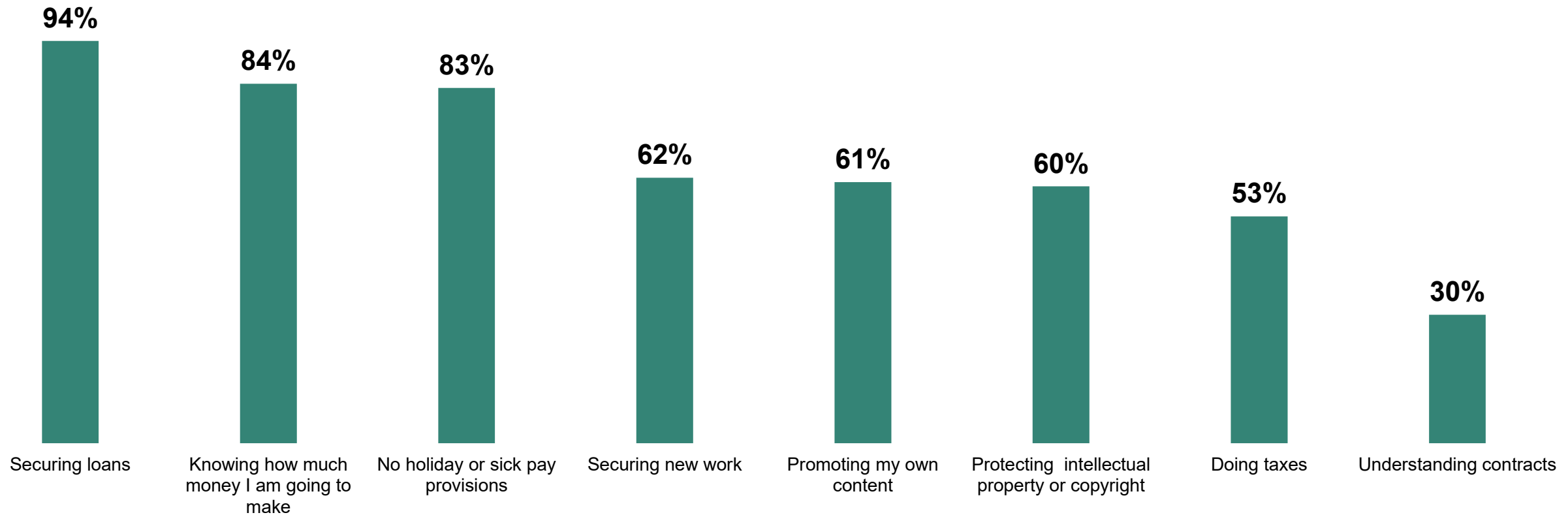
Total income, after expenses



Challenges of the gig economy

The gig economy creates some unique challenges. Almost all (94%) creative professionals participating in the gig economy find it difficult to secure loans for things like mortgages, and four out of five find it difficult to predict how much money they are going to make, and struggle with the lack of holiday and sick pay. Understanding contracts is markedly less challenging, with only three in ten indicating they find this aspect of working in the gig economy difficult.

% very / quite difficult



A close-up photograph of hands weaving a basket. The hands are positioned on the right side of the frame, with fingers carefully manipulating long, thin, light-colored weaving strips. The strips are already woven into a dark, textured pattern on the left. The background is a dark, textured surface, possibly the inside of the basket or a workbench. The lighting is soft, highlighting the texture of the weaving strips and the skin of the hands.

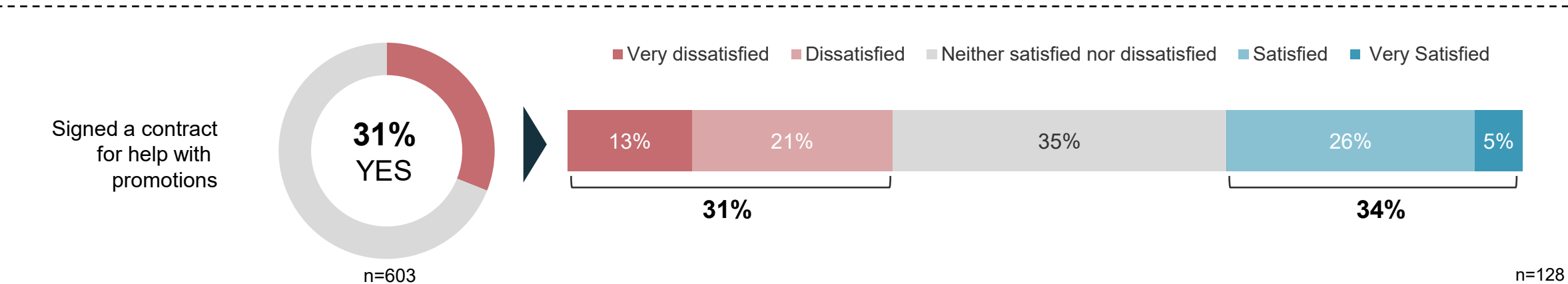
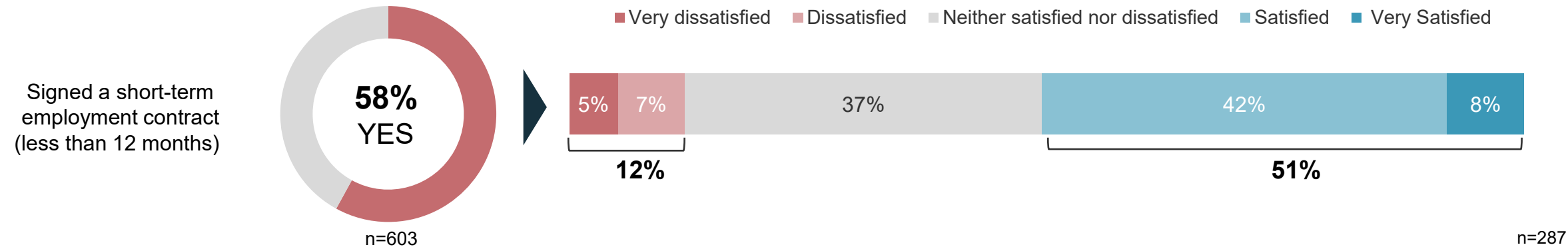
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12

Contractual arrangements and understanding of intellectual property

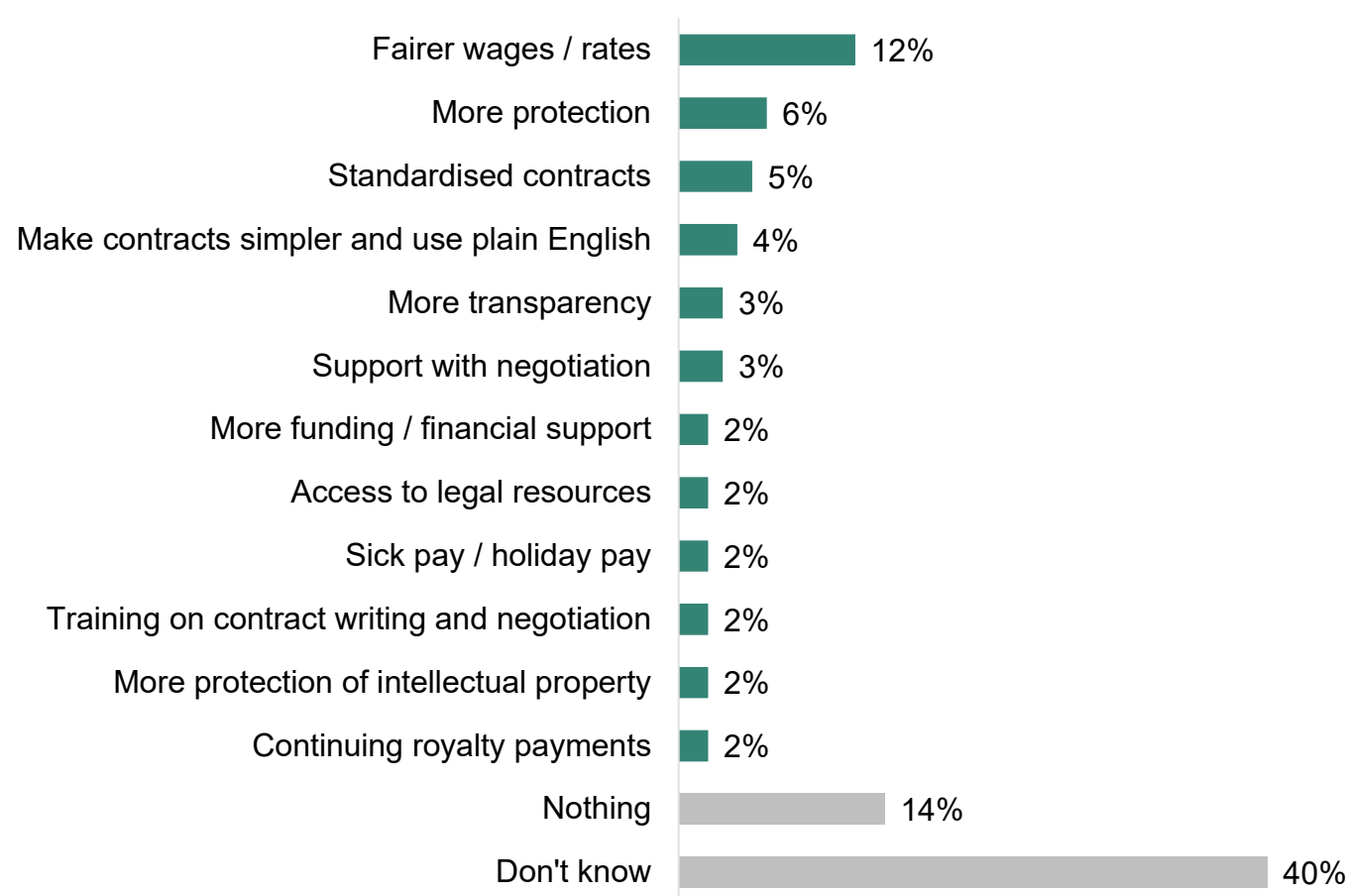
Satisfaction with contracts

Fifty-eight percent of creative professionals have signed a short term employment contract. In addition, 31% have signed a contract for help with promotions. Half of those that have signed a short term employment contract feel satisfied with it, and only 12% were dissatisfied. Creative professionals are less satisfied with contracts they have signed for help with promotions, with an equal proportion satisfied and dissatisfied.



Suggestions for improvements to contracts

The top suggestion for improvements to contracts is higher wages and rates. Creative professionals would also like to see contracts which offer them more protections, are standardised and easy to understand.



“Better pay, that recognised training, rehearsal / development time, and costs (ACC, KiwiSaver etc).”

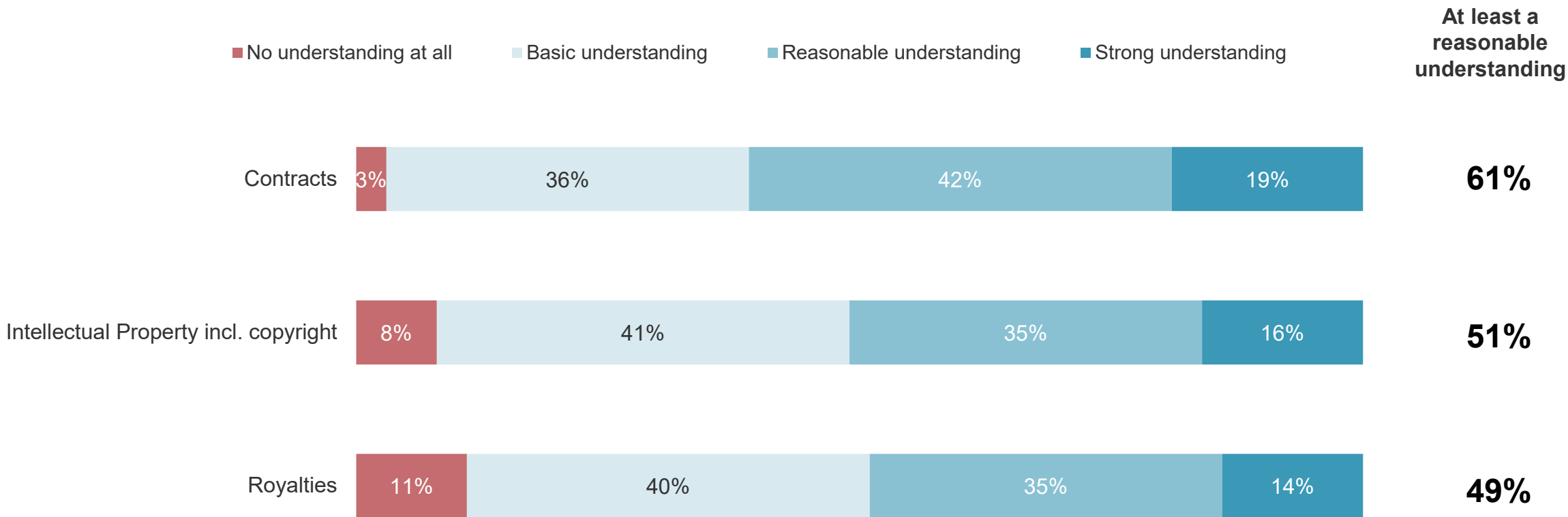
“Got forced to work unpaid overtime with the threat of losing my job if I didn't. This was not covered in the contract, but I was young and naïve.”

“A database of template contracts that freelancers could use would be useful. Giving them the power rather than the employer.”

“Access to sound advice (from paid professionals).”

Knowledge of Contracts, Intellectual Property and Royalties

Almost all creative professionals have at least a basic understanding of contracts, Intellectual Property (IP) and Royalties. Creative professionals tend to have a stronger understanding of contracts than IP and Royalties.



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13 Glossary



Job titles included under each of the creative sectors

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.

Community arts: Community artist, community arts coordinator, youth arts, other community artist.

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

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.

Ngā toi Māori: Including artists and practitioners working in pūrora (music including taonga pūrora - instruments), kaupapa waka (waka building and sailing), whakairo (carving), raranga (weaving), tā moko (tattooing), kapa haka, uku (pottery, clay), whare tapere (theatre, dance) and all forms of contemporary Māori arts practice craft/object art, dance, interarts, literature, music, theatre and visual arts.

Pacific arts: Pasifika artists, undertaking contemporary and heritage arts projects – including material artist, performing artist, oral artist, and other types of Pacific artist.

Performing arts: 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, artistic director, choreographer, dancer, principal or feature dancer, other type of dance.

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.

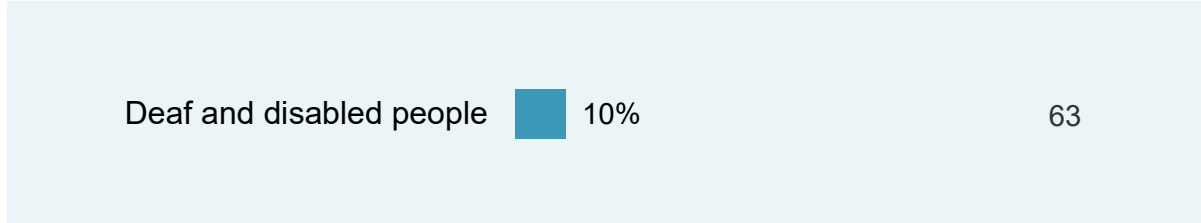
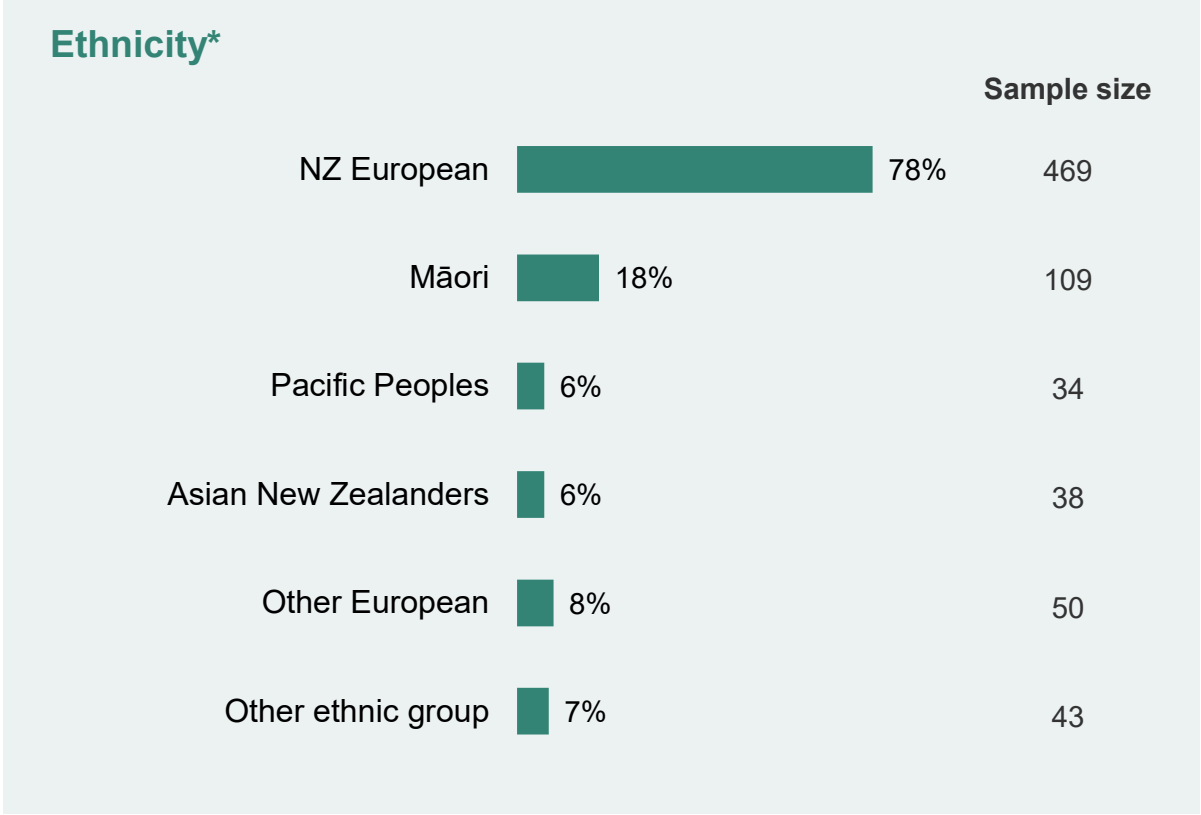
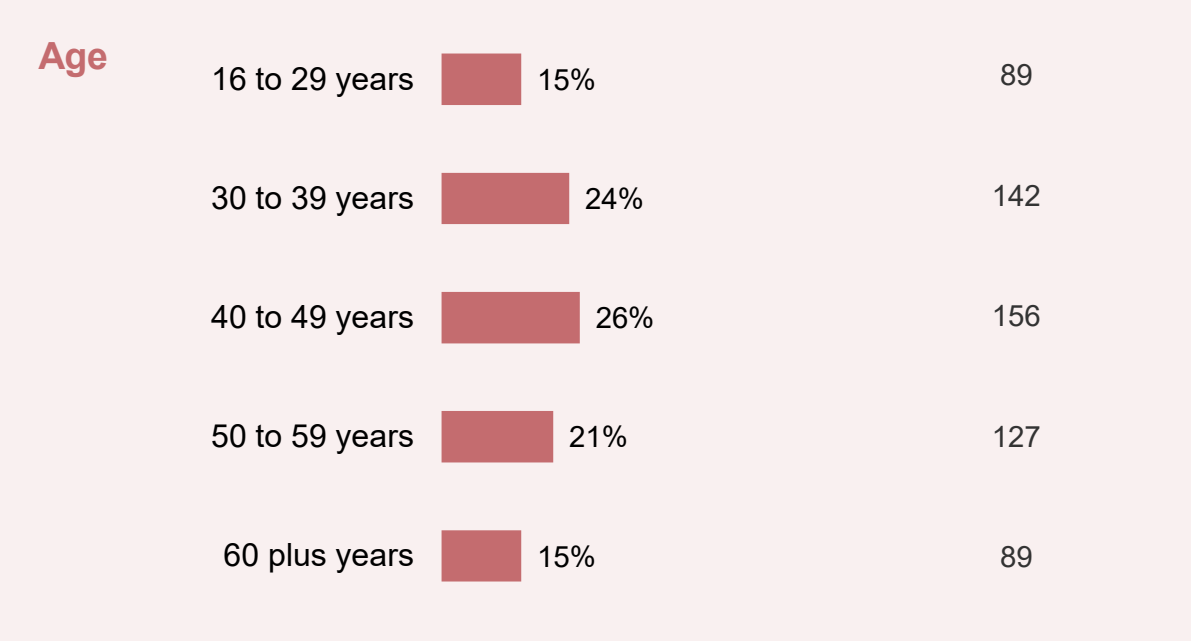
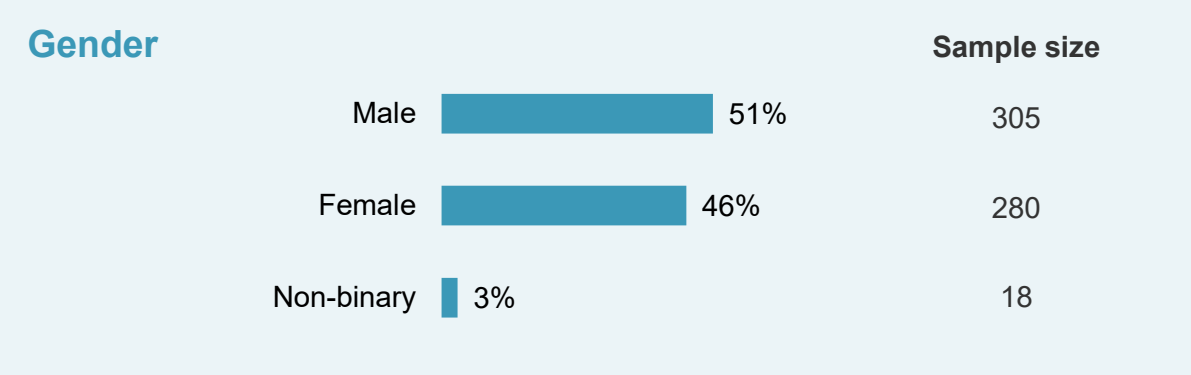
Visual arts: Animator, book illustrator, cartoonist, installation artist, multi-media artist, painter, performance artist, photographer, print maker, sculptor, video or film artist, other type of visual artist.

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.

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14 Appendix

Sample profile



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