



Valuing Artists in Auckland: A Report on a Survey of Artists 2013

December 2013

Technical Report 2013/057

Auckland Council
Technical Report 2013/057
ISSN 2230-4525 (Print)
ISSN 2230-4533 (Online)

ISBN 978-1-927266-70-0 (Print)
ISBN 978-1-927266-71-7 (PDF)

This report has been peer reviewed by the Peer Review Panel using the Panel's terms of reference

Submitted for review on 13 November 2013
Review completed on 16 January 2014
Reviewed by two reviewers

Approved for Auckland Council publication by:



Name: Greg Holland

Position: Manager, Research, Investigations and Monitoring

Date: 16 January 2014

Recommended citation:

Aust, Jacqueline (2013). Valuing artists in Auckland: a report on a survey of artists 2013. Auckland Council technical report, TR2013/057

© 2013 Auckland Council

This publication is provided strictly subject to Auckland Council's copyright and other intellectual property rights (if any) in the publication. Users of the publication may only access, reproduce and use the publication, in a secure digital medium or hard copy, for responsible genuine non-commercial purposes relating to personal, public service or educational purposes, provided that the publication is only ever accurately reproduced and proper attribution of its source, publication date and authorship is attached to any use or reproduction. This publication must not be used in any way for any commercial purpose without the prior written consent of Auckland Council. Auckland Council does not give any warranty whatsoever, including without limitation, as to the availability, accuracy, completeness, currency or reliability of the information or data (including third party data) made available via the publication and expressly disclaim (to the maximum extent permitted in law) all liability for any damage or loss resulting from your use of, or reliance on the publication or the information and data provided via the publication. The publication, information, and data contained within it are provided on an "as is" basis.

Valuing Artists in Auckland: A Report on a Survey of Artists 2013

Jacqueline Aust

Prepared for the Auckland Council, Community and Cultural Strategy Unit

Executive Summary

This report describes the results of an online survey of Auckland artists undertaken in August 2013. The purpose of the survey was to contribute to an understanding of what it is to be an artist in Auckland today.

Arts and culture are integral to our everyday lives and artists play a key role in a creative and vibrant city. Auckland has a thriving arts and culture sector at regional and local levels. However, while the role of artists and their contribution to culture and society is often discussed, comparatively little attention is paid to the mechanisms that support artists and their work. This survey asks artists living and working in Auckland about what is important to them, and what inhibits them as they develop and maintain their artistic practice. The results of the survey will contribute to the design and implementation of priorities and actions in the Arts and Culture Strategic Action Plan currently being developed by Auckland Council and its partners.

Defining ‘artist’

Defining ‘artist’ is challenging and for the purposes of an online survey needed to be simply articulated. As participation in the survey was based on self-selection, respondents decided whether or not they considered themselves artists. Promotion for the survey stated: “We are interested in hearing the views of artists who live and work in Auckland – people who have received training in the arts and attempt to earn a living from their arts practice.”

Who took part in the survey

Six hundred and fifty nine people responded to the survey with the majority being female (64%), NZ European / Pakeha (79%) and living in central Auckland (50%). The age range of respondents was largely between 26-55 years old (73%) with the majority of participants indicating their career stage as ‘emerging’ (45%). (Interestingly, 21 per cent of emerging artists were between 36-45 years old.) The main area of art practice selected by the majority of participants was object/visual arts (56%) with women outnumbering men in all fields except photography, music/sound and, to a lesser extent, media-arts.

Summary of key findings

Working practice of artists

Questions about the working practice of artists revealed that:

- the majority (60%) are self-employed
- work up to 10 hours per week in paid work unrelated to their art practice (40%) and
- earned less than \$10,000 in the last financial year (April 2012 – March 2013) (63%).

Those participants more likely to be earning more than \$10,000 in the last financial year than other areas of practice are in the areas of dance/performance, film and theatre.

What respondents most value about their arts career is the ability and opportunity to express themselves creatively, direct interaction with audience and community and being selected to perform, show, publish and/or mentor.

Factors that enable artists to be successful in Auckland

One of the primary components of the survey was to find out what artists living in Auckland think are the critical things that need to happen to allow artists to be successful in Auckland. There were 475 responses, most with multiple suggestions. In a general sense, responses

ranged from statements about the economy and the “public understanding of the value and need for art” to the nature of success, and specific suggestions for change.

Themes on which significant numbers of respondents commented include:

- direct funding and grants (152 separate comments)
- public recognition of the value of the arts (120)
- spaces and venues in which to create and exhibit or perform (183)
- employment and the economy (93)
- collaboration, networks and mentoring (87), and
- promotion and the media (71).

The success factors identified by Auckland artists have a strong commonality to those identified in international studies including a report for the Urban Institute titled *Investing in Creativity: A Study of the Support Structure for US Artists* (2004.) The Urban Institute report notes six key areas of focus by which to evaluate support structures for artists: validation, demand/markets, material supports, training and professional development, communities and networks, and information.

Mechanisms of support

Questions about access to the material resources artists need for their work: grants, awards and residencies, spaces in which to think, make and share ideas and the value of training and development elicited a variety of responses.

Grants and awards

Eighty five percent of respondents strongly agreed or agreed that grants, financial awards, residencies and fellowships are a necessary way of supporting artistic development in their area of practice. Yet only 50 per cent had applied for a grant or award in the last five years.

The value of receiving grants and awards was seen to be in the ability to be more creative, as well as to:

- diversify and develop (32%)
- allowing artists to take the time to work on their arts practice (30%), and
- enabling them to complete projects (27%).

Artists’ residencies

The value of artists’ residencies to the majority of respondents was the provision of ‘head space’ and ‘physical space’ to work.

Networks

The majority of artists who belong to artist networks and organisations value the company of like minds (79%) and opportunities for collaboration with other artists (64%) that they provide.

Working spaces

The issue of access to affordable, effective working spaces was something that gained a significant number and variety of responses from participants. The size, quality and location of spaces in which to conceive, make and share their work was most often described according to the area of the artists practice and their method. Developing areas where artists working in different kinds of practice can set up a community of affordable studios/ gallery spaces with ideas materials and equipment and provide support for one-another’s projects is an idea mentioned by a large number of artists in the survey.

The nature of the space is often closely associated with the nature of the equipment and materials required to make artwork. Specialist spaces with machinery such as kilns, etching presses, welding equipment or carpentry tools that can be shared in a common workspace, and/or able to be stored in secure areas are specified, as are studio spaces specifically for digital media, photography, film and soundproof rooms for recording. Many commented that space for storage of completed work that is secure, dry and easily accessible (particularly for large-scale works/props etc.) is very important and difficult to come by. Visual artists, particularly, note a preference for the close proximity of their working space and the space in which their work is exhibited.

Emerging artists, particularly, mention the need for communal spaces where arts organisations and artists practicing in different disciplines are co-located. The benefits most cited include the opportunity to develop collaborative inter-disciplinary projects, and the sharing of costs. Mid-career artists cited the need for office type spaces for administrative work in association with, light, dry, clean studio spaces that are communal or can be rented for private use. The most significant barrier to finding appropriate workspace was the cost of rent followed by the availability of appropriate space.

Training and development

The most important attributes of training and professional development for artists were:

- experience (particularly self-teaching)
- training in their art form (particularly university study) and
- support from peers and colleagues.

The factors most likely to inhibit an artist's development were:

- 'insufficient income to be earned in my art practice to make a living' (66%)
- 'lack of capital to invest in materials / equipment / workspace' (55%)
- 'lack of professional opportunities in my area of practice' (32%).

Conclusions

Responses to the survey, in particular the question '*What are the critical things that need to happen to allow artists to be successful in Auckland?*', have revealed six key focus areas out of which strategic action might be developed:

- create a culture that values the arts in the hearts and minds of the people of Auckland
- develop affordable spaces and venues in which artists can conceive, make and share their work
- improve the economic environment and equitable employment opportunities for artists
- improve direct funding support of artists
- create opportunities for artistic collaboration within the arts and between the arts and other sectors
- increase opportunities to promote the arts and artists as viable and valued in mainstream and alternative media.

Table of Contents

1.0	Introduction.....	1
1.1	Purpose of the survey.....	1
1.2	Survey method	1
1.3	Defining artists.....	2
2.0	The survey of Auckland artists	3
2.1	Who took part	3
2.2	Working as an artist.....	6
2.3	Being a successful artist in Auckland	16
2.4	Mechanisms of support	22
3.0	Conclusion and recommendations	34
4.0	References	36
5.0	Acknowledgements	37

List of Figures

Figure 2-1	Map of survey respondents by Auckland post code	3
Figure 2-2	Artists by age	4
Figure 2-3	Artists by ethnicity/place of origin.....	5
Figure 2-4	Career phase	5
Figure 2-5	Career phase by age group	6
Figure 2-6	The main areas of art practice	7
Figure 2-7	The main associated areas of art practice	8
Figure 2-8	Gender and main associated areas of art practice	9
Figure 2-9	Hours spent in paid work not related to arts practice.....	10
Figure 2-10	Earnings from arts practice	11
Figure 2-11	Earnings in arts by area of practice	12
Figure 2-12	What artists most value about their career	14
Figure 2-13	The most important forms of validation to artists	15
Figure 2-14	The value of financial grants and awards	24
Figure 2-15	Why membership of an artist organisation, network or guild is important.....	26
Figure 2-16	Describing the ownership of current work spaces	28
Figure 2-17	Barriers to finding appropriate working space.....	28
Figure 2-18	Factors that most advanced professional development as an artist.....	30
Figure 2-19	Inhibitors to artistic development	31
Figure 2-20	Forms of training that have helped artistic careers the most	32

List of Tables

Table 2-1	Employment situation.....	10
Table 2-2	The purpose of grants and awards	23
Table 2-3	Important aspects of artist residencies to the artist.....	25

Appendix

Appendix A Survey questions

1.0 Introduction

1.1 Purpose of the survey

This report describes the results of a survey of Auckland artists undertaken in August 2013. The purpose of the survey was to contribute to an understanding of what it is to be an artist in Auckland today by describing the factors that influence their lives as artists. From this survey a view of the context in which Auckland artists operate, and the issues they face, will inform the development of strategies that ensure artists are an active element within the creative, vibrant, international city that is Auckland.

Arts and culture are integral to our everyday lives and artists play a key role in a creative and vibrant city. Auckland has a thriving arts and culture sector at regional and local levels. However, while the role of artists and their contribution to culture and society is often discussed, comparatively little attention is paid to the mechanisms that support artists and their work. Creative New Zealand has conducted research on the living and working conditions of artists in New Zealand (*Portrait of an Artist; A Survey of Professional Practising Artists in New Zealand* (2003)) that includes artists living in Auckland, and artists are included in economic reports such as *Auckland's Creative Workforce Report* (2010) published by the Auckland Regional Council. However, initial investigations revealed that there is little recently published research that focuses on the working practice of Auckland artists beyond what might be gleaned from census information or Statistics New Zealand's Business Demography Surveys.

This survey asks artists living and working in Auckland about what is important to them, and what inhibits them as they develop and maintain their artistic practice. It also asks about areas of art practice, earnings, work they do that is unrelated to their practice, and the nature of their workspaces. The results of the survey will contribute to the design and implementation of priorities and actions in the Arts and Culture Strategic Action Plan currently being developed by Auckland Council and its partners.

1.2 Survey method

The survey was web-based and respondents were self-selected. Invitations to participate were emailed to artists known to Auckland Council arts advisors and to Auckland organisations representing artists in a variety of fields including literature, theatre, film, music and visual arts. The email asked that the survey be promoted and the link distributed by all means of social media.

The survey was open for three weeks from 9 August to 31 August 2013. The Big Idea web site promoted the survey through editorial promotion, sponsored and text links and social media between 16-31 August 2013.

Entry into a draw for an iPad was offered as an incentive to participants and 659 people completed the survey.

1.2.1 The questions

The survey questions were developed based upon consideration of issues raised in a literature review on the subject of support and opportunities for artists, particularly in relation to the work practice of artists, the effect of funding on them and the efficacy of artist support structures. The views of arts advisors working on the Arts and Culture Strategic Action Plan team and research commissioned by Creative New Zealand, *Portrait of an Artist; A Survey of Professional Practising Artists in New Zealand* (2003), and *Research on Young Emerging*

Arts Practitioners for Creative New Zealand (2010) all proved to be valuable resources when designing the survey.

The survey included a mix of multi-choice and questions requiring graded responses as well as open questions asking for comments.

1.3 Defining artists

Defining 'artist' is challenging and for the purposes of an online survey needed to be simply articulated. Promotion for the survey stated: "We are interested in hearing the views of artists who live and work in Auckland – people who have received training in the arts and attempt to earn a living from their arts practice."

This statement was informed by UNESCO (Recommendations Concerning the Status of the Artist, Paris, 1980) referred to in *Portrait of the Artist* (2003:6) as follows:

"... any person who creates or gives creative expression to, or recreates works of art, who considers their artistic creation to be an essential part of their life, who contributes in this way to the development of art and culture and who is or asks to be recognised as an artist, whether or not they are bound by any relations of employment or association."

The degree of commitment felt by the artist to their work is also important. In the definition used there is a "self-assessed commitment to artistic work as a major aspect of the artists' working life, even if the arts-related work is by no means the main source of income".

A definition of 'artist' provided by Jackson in *Investing in Creativity: A Study of the Support Structure for US Artists* (2004:48) as

"adults who have received training [formal or informal] in an artistic discipline/tradition, define themselves professionally as artists, and attempt to derive income from work in which they use their expert artistic vocational skills in visual, literary, performing, and media arts"

also informed the defining statement.

As participation in the survey was based on self-selection, respondents decided whether or not they considered themselves artists.

Another issue was raised as the survey was being designed, that is should the survey address only 'professional artists', or should it also address 'hobby artists'? Interest was expressed by a number of people in hearing from professional artists with the inference that this would mean people whose art practice is their primary activity and perhaps their sole income. The questions about earnings and non-arts employment aimed to address this issue in particular. However, as the results of this survey and a number of international studies show, the working practices of artists are complex. This survey, therefore, only touches on these issues and aims to point the way to further research in this area.

2.0 The survey of Auckland artists

2.1 Who took part

This section describes the demographics of the participating artists including gender, where they live, age group, and ethnicity, or place of origin. There were 659 respondents to the survey.

2.1.1 Artist's gender

Female artists (64%) significantly outnumbered male artists (35%) and transgender artists (1%).

2.1.2 Where artists live

Fifty per cent of respondents indicated they lived in central Auckland (which includes Waiheke Island), 20 per cent in north Auckland, 17 per cent in west Auckland, 5 per cent in east Auckland, and 8 per cent in south Auckland. Each respondent was asked to provide the postcode for where they live. These are displayed on the following map.

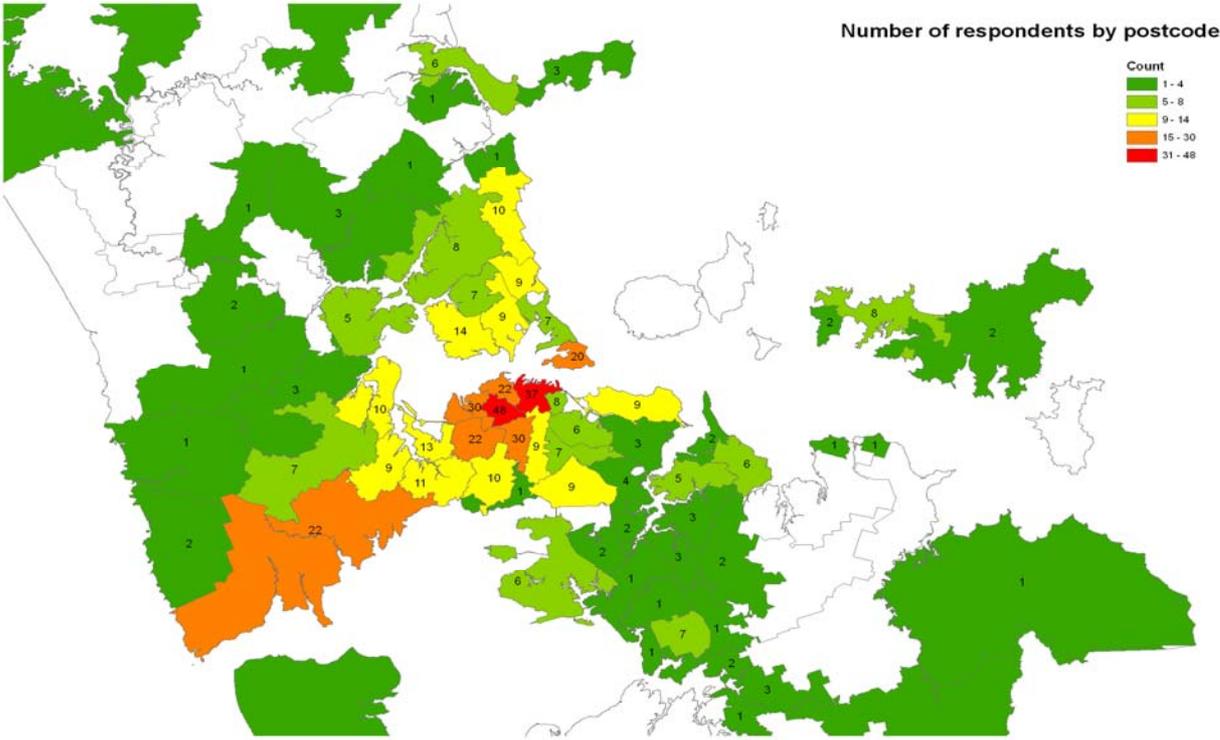


Figure 2-1 Map of survey respondents by Auckland post code

2.1.3 Artist's age

Artists surveyed ranged in age between 16 years and 65+ years.

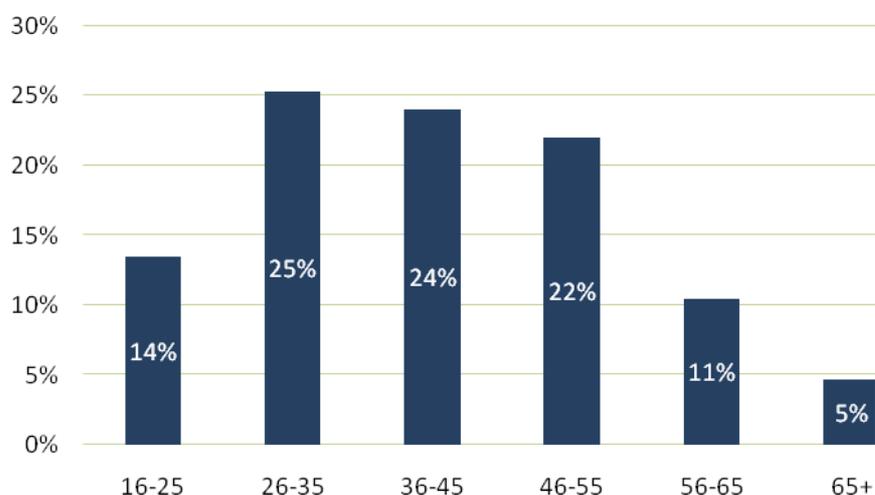


Figure 2-2 Artists by age

The highest proportion of artists are aged between 26-35 years. Forty nine per cent are aged between 26-45 years and 33 per cent between 46-65 years. (The percentages may not always add to 100. This is due to rounding of percentages.)

2.1.4 Artist's ethnicity / place of origin

New Zealand European/Pakeha significantly outnumber other ethnicities/places of origin. (79%).

Thirteen per cent of respondents were Māori.

Artists were asked which ethnic group they belonged to from the following list.

The percentage of respondents who selected 'other' was significantly higher than those in the other options. The following figure represents a redistribution of options to more accurately reflect the selection made by respondents. The majority of Pacific Island artists were from Samoa (4%) followed by Niuean, Tongan and Cook Islands Māori (each 1%).

Participants who identify as NZ European / Pakeha (79%) are significantly over represented in the survey compared to the percentage in the Auckland population. A comparison with the ethnicity of Aucklanders in the 2006 census shows that NZ European/Pakeha represent 49 per cent of the Auckland-wide population. It is possible that this represents the ratio of NZ European/pakeha to other ethnicities in the artist population of Auckland but there is no known data by which to assess this. This discrepancy may be due to the online nature of the survey or to the nature of the list of contacts to who the survey information was distributed.

Māori representation in the survey (13%) is roughly equivalent to the Auckland-wide percentage of 11 per cent. Those respondents who identified as Pacific peoples (8%) are less than those represented Auckland-wide (14%).

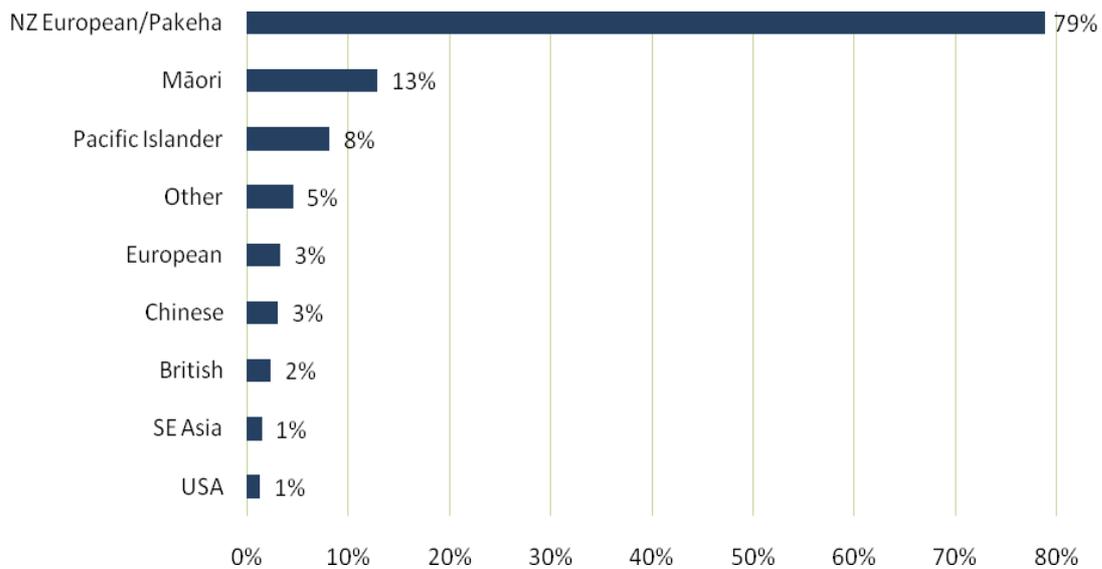


Figure 2-3 Artists by ethnicity/place of origin

2.1.5 Career phase

Artists were asked to select the term that best describes the current phase of their career from the following list: emerging, student, mid-career, established/master, retired and other. Those that selected 'other' described themselves variously including: 'practicing retiree', 'emerging for quite a long time now', 'just completed degree', '15 years experience but no career to speak of'.

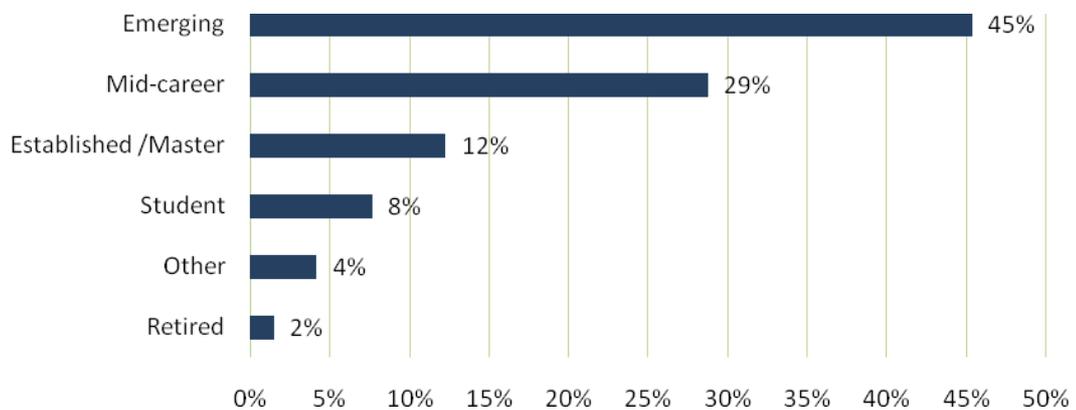


Figure 2-4 Career phase

Analysis of the survey by age and career phase shows age groupings for the student, mid-career and established/master categories follow a generally accepted pattern, with these categories dominated by relatively younger, middle-aged and older artists respectively.

The following figure describes the percentage of each career phase associated with each age grouping.

Emerging artists diverge from an accepted pattern with 31 per cent of emerging artists aged between 26-35 and 34 per cent aged between 36-55 years. This reflects a pattern noted in the Creative New Zealand report *Portrait of the Artist* (2003:7) which observes that “assumptions cannot be made about the relationship between age and career stage. Some artists over 65 years of age describe their career stage as ‘emerging ...’”.

Those artists that describe their career phase as ‘other’ were predominantly aged between 36-45 years, and those least likely to state their age were retired (50%) or students (25%).

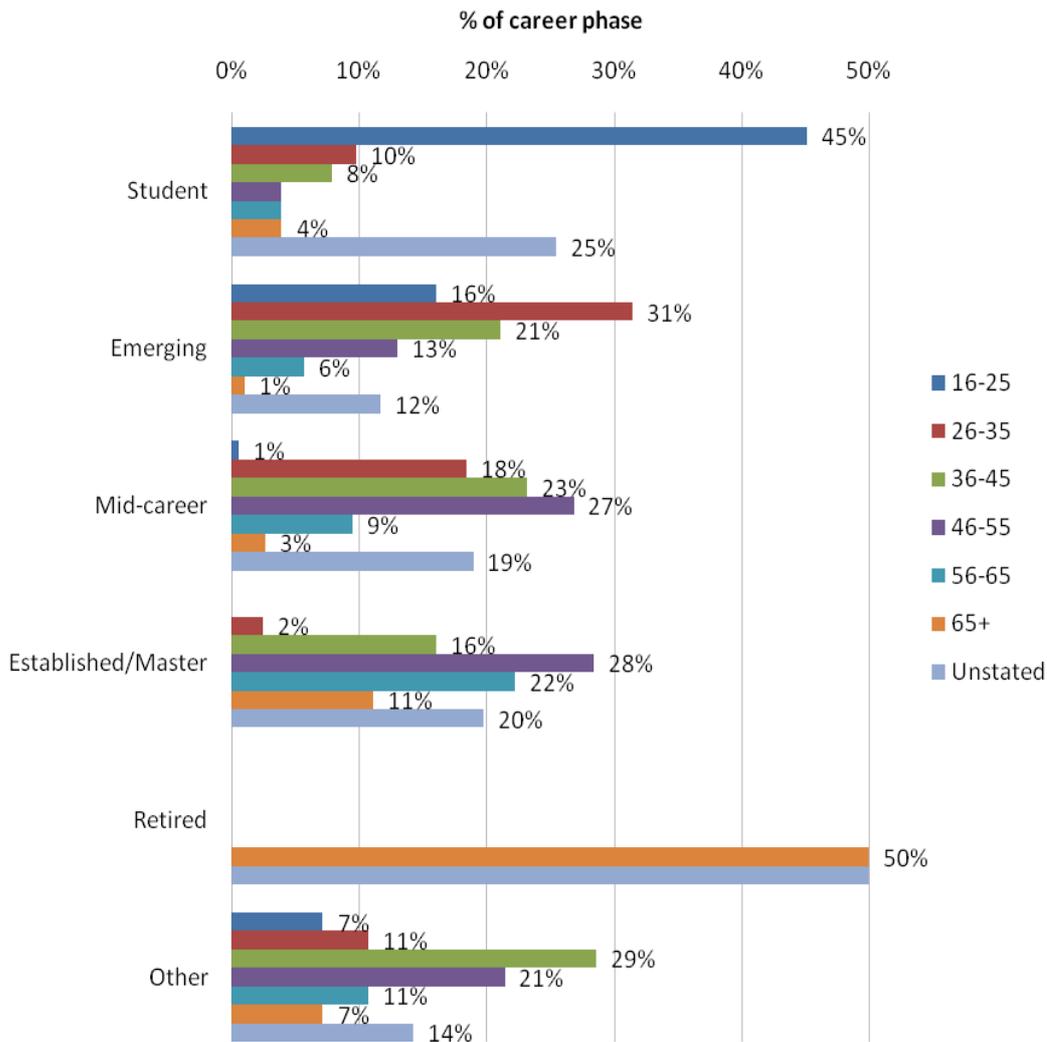


Figure 2-5 Career phase by age group

2.2 Working as an artist

This section describes the practice of working as an artist in Auckland today. Questions were asked about the nature of the artist’s practice, the phase of their career, employment arrangements and financial earnings, the time spent in paid non-arts related work, and what they value most about their artistic career and their arts practice.

This section also includes responses to the question: *‘What are the critical things that need to happen to allow artists to be successful in Auckland?’*

The survey asked for the views of artists who live and work in Auckland – people who have received training in the arts and earn money from their arts practice. Definitions of the term artist change as the nature of the arts and economic activity changes, as does the nature of the practice. Terms such as inter-arts (integrating a range of art forms and cultural practices), multi-media (involving more than one material or art form) and media-arts (involving digital or analogue technologies within a screen-based, electronic, internet or mobile device domain) gave some breadth to the more traditional categories that include literature, music, theatre and visual arts. The category ‘heritage arts’ refers to the range of Māori and Pacific practice associated with weaving and carving.

2.2.1 The art practice

Participants were asked to select as many as applied to the main area(s) of their artistic practice from a provided list. A significant majority (56%) identified Object/Visual art as the main area of their practice.

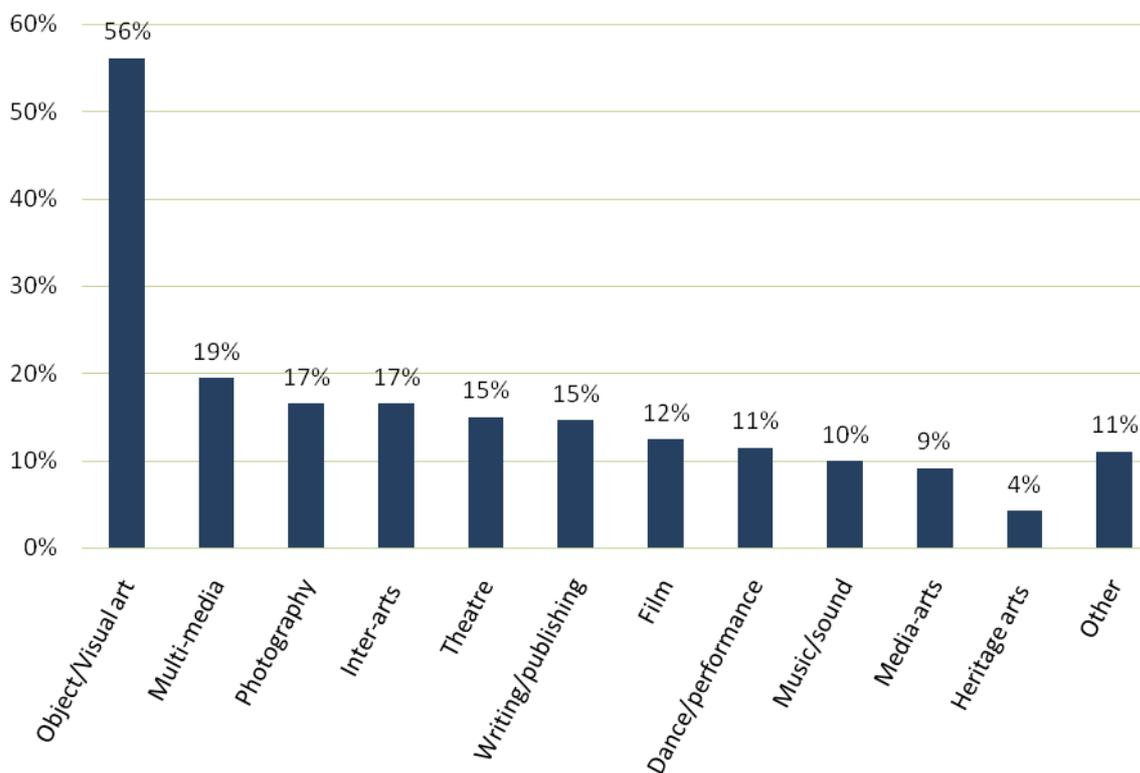


Figure 2-6 The main areas of art practice

Those respondents that selected ‘other’ to describe their main area of arts practice included a variety of descriptions. The following examples were each selected by four or more people: curating, design, painting, printmaking, sculpture, installation, street art.

The majority of artists selected more than one area of arts practice. The following figure highlights the areas of arts practice that respondents have tended to associate with each art area listed on the y-axis. For example, a number of those who selected object/visual arts

also selected multi-media (86 people selected both areas of artistic practice), inter-arts (64), writing and publishing (49), media-arts (46) and photography (59).

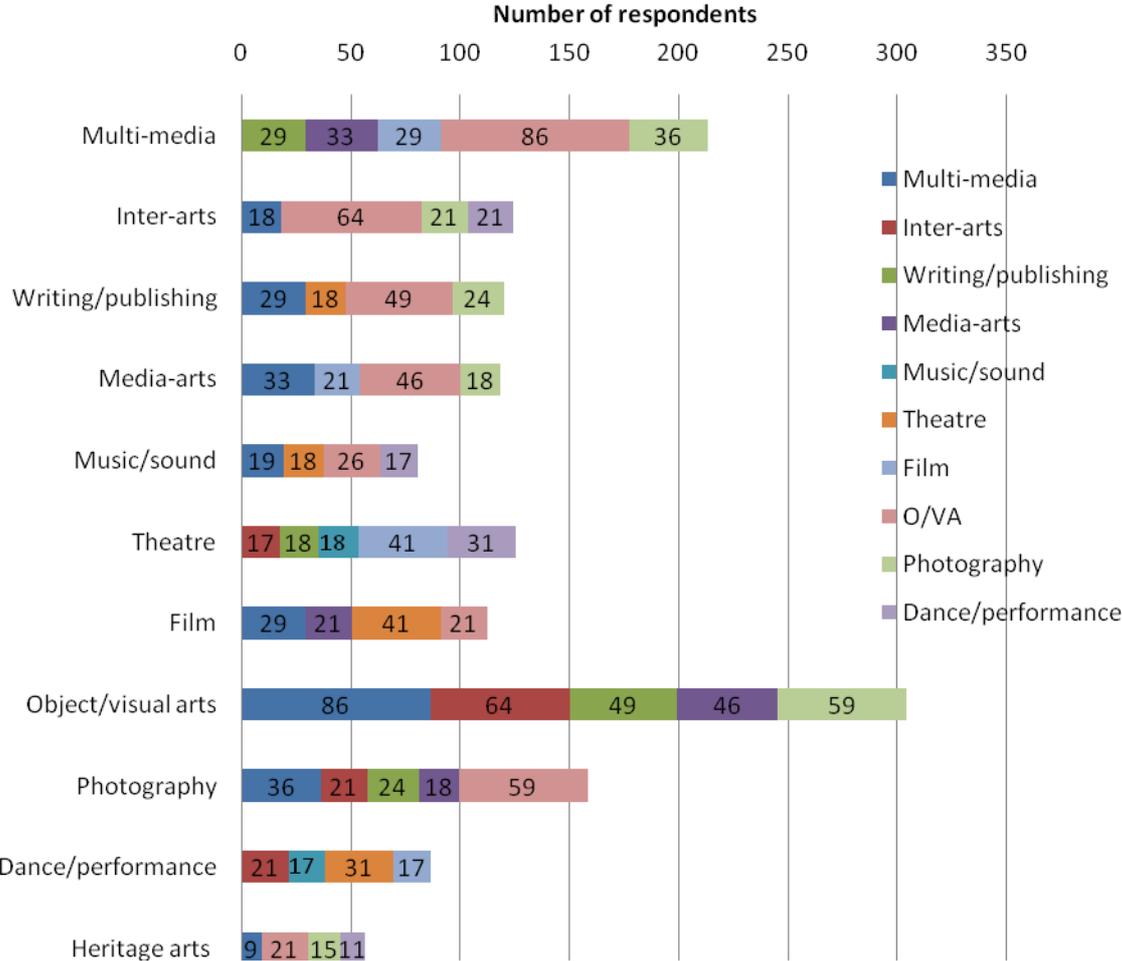


Figure 2-7 The main associated areas of art practice

Notable findings from this figure include:

- those who selected dance/performance were more likely to associate their practice with theatre and film than other areas of practice
- artists who selected writing/publishing were more likely to associate their practice with object/visual arts than other areas of practice
- inter-arts, multi-media and photography were more likely to be associated with object/visual arts than other arts areas.

2.2.2 Gender and area of arts practice

As indicated earlier in the report 64 per cent of the survey respondents are female. The following figure describes the percentage of survey respondents who are male, female or transgender relative to the main areas of arts practice.

Females significantly outnumbered males in dance/performance, object/visual arts and writing/publishing.

Males significantly outnumbered females in photography and music/sound, and to a lesser extent in media-arts.

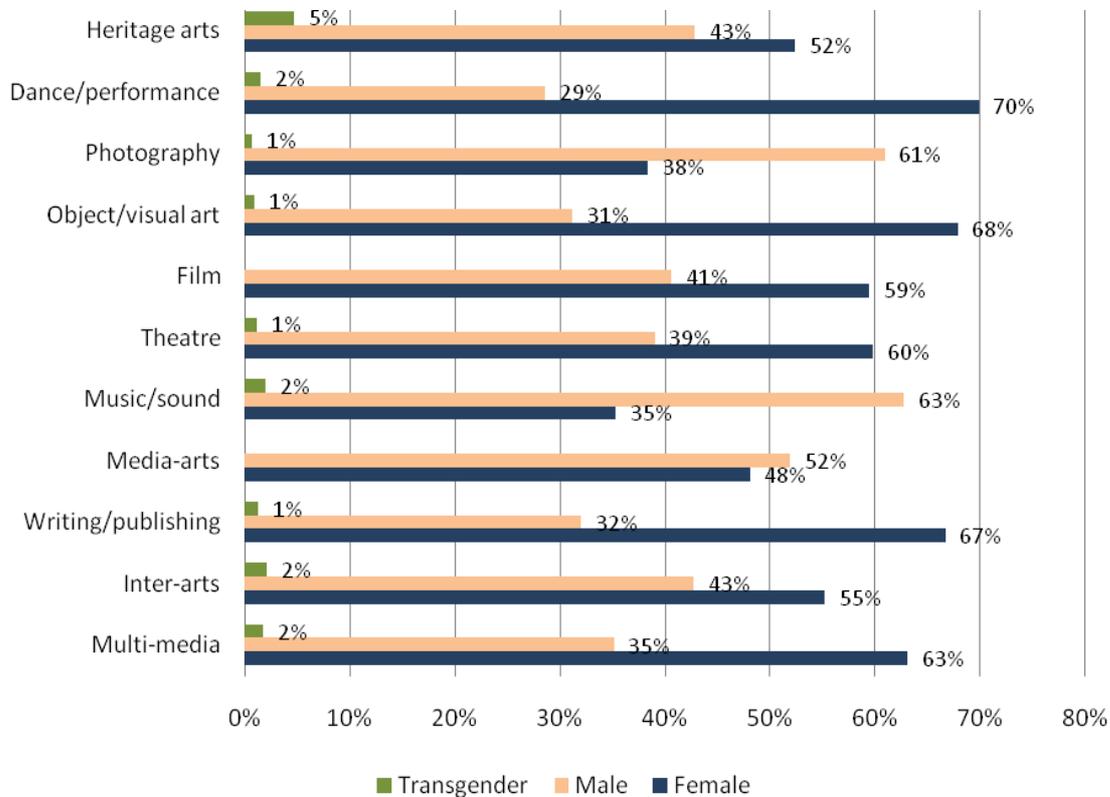


Figure 2-8 Gender and main associated areas of art practice

2.2.3 Process of arts practice

The survey asked respondents to select which of the following methods of practice they mostly use:

- conceive the idea and execute it myself
- conceive the idea and oversee others to execute it
- execute other’s idea.

Eighty two per cent of respondents indicated their art practice is mostly to ‘conceive the idea and execute it themselves’, while 10 per cent ‘execute other’s ideas’ and 8 per cent ‘conceive the idea and oversee others to execute it’.

2.2.4 Employment and income

This section describes employment arrangements, the hours per week artists spend on paid work not related to their arts practice, and income from their arts practice.

The survey asked: ‘Which of the following employment arrangements best describe your situation in the previous financial year – April 2012 to March 2013? (With the option to select all that apply).

Self-employed – initiating own projects	60%
Working on a short-term contract or project basis for one or more organisations / marae / clients	24%
No formal working arrangement	21%
Employed on salary/wages by one or more companies or organisations	21%
My work is being handled by a representative / agent / gallery	16%
Working as part of a co-operative or partnership with other professional artists	12%
Other arrangements	5%
Employed on long-term contract or retainer by one or more companies/organisations / marae	1%

Table 2-1 Employment situation

A significant majority of respondents describe their employment arrangements as self-employed, with roughly a quarter working in short term contracts.

2.2.5 Hours spent in paid work not related to arts practice

The survey asked: ‘How many hours per week on average do you spend in paid work not related to your arts practice?’

- 40 per cent estimated up to 10 hours
- 20 per cent estimated between 10 and 20 hours
- 16 per cent estimated between 20 and 30 hours
- and 25 per cent estimated more than 30 hours.

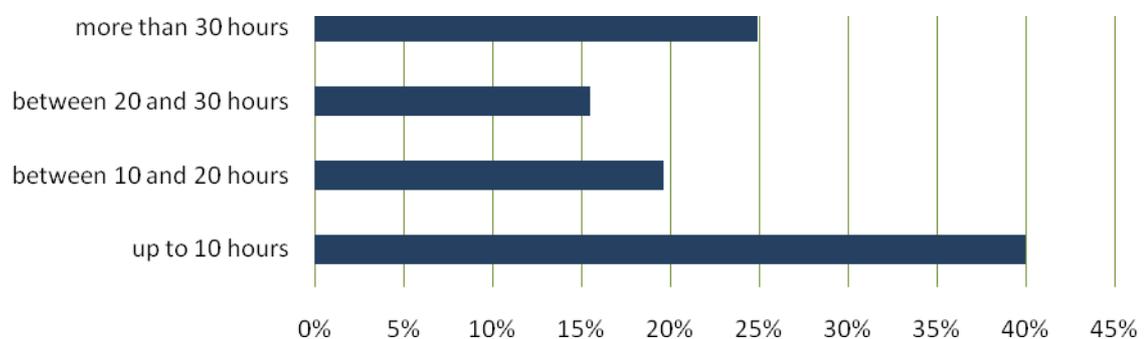


Figure 2-9 Hours spent in paid work not related to arts practice

It should be noted that this question did not specifically account for those artists who work full time in their art practice, and don't have paid work unrelated to their art practice. Some artists in this circumstance may have selected 'up to 10 hours'.

Forty eight per cent of mid career artists work less than 10 hours a week in paid work unrelated to their practice. This pattern is also reflected in international studies that indicate the arts have a much higher percentage of workers in part-time employment compared to the workforce as a whole (Cunningham and Higgs, 2010:6).

In New Zealand, these findings are reflected in the *Auckland's Creative Workforce Report* (2010: 19) that notes the "spasmodic nature of much specialist employment within creative arts industries versus a more consistent employment basis of support staff".

The Martin Jenkins report on young emerging arts practitioners (2010: 31) also notes that respondents believe that “a career in the arts is likely to involve some kind of sacrifice and/or compromise – either through living with a low income, or supplementing their income (and encroaching on their time to practice their art) with additional jobs.”

2.2.6 Earnings from arts practice

The survey asked: ‘Approximately how much did you earn from your arts practice (including financial grants and awards) in the last financial year (April 2012 – March 2013)?’

Of the total respondents:

- 63 per cent estimated they earned less than \$10,000 last year
- 14 per cent between \$11,000 and \$20,000
- 7 per cent between \$21,000 and \$30,000
- 11 per cent between \$31,000 and \$60,000 and
- 4 per cent more than \$60,000.

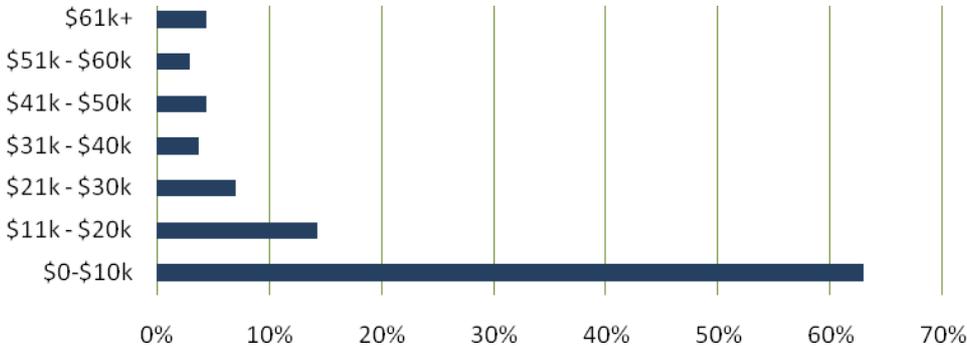


Figure 2-10 Earnings from arts practice

The following figure describes the percentage of artists in each area of practice according to earning bands between \$0-\$10,000 and \$60,000+.

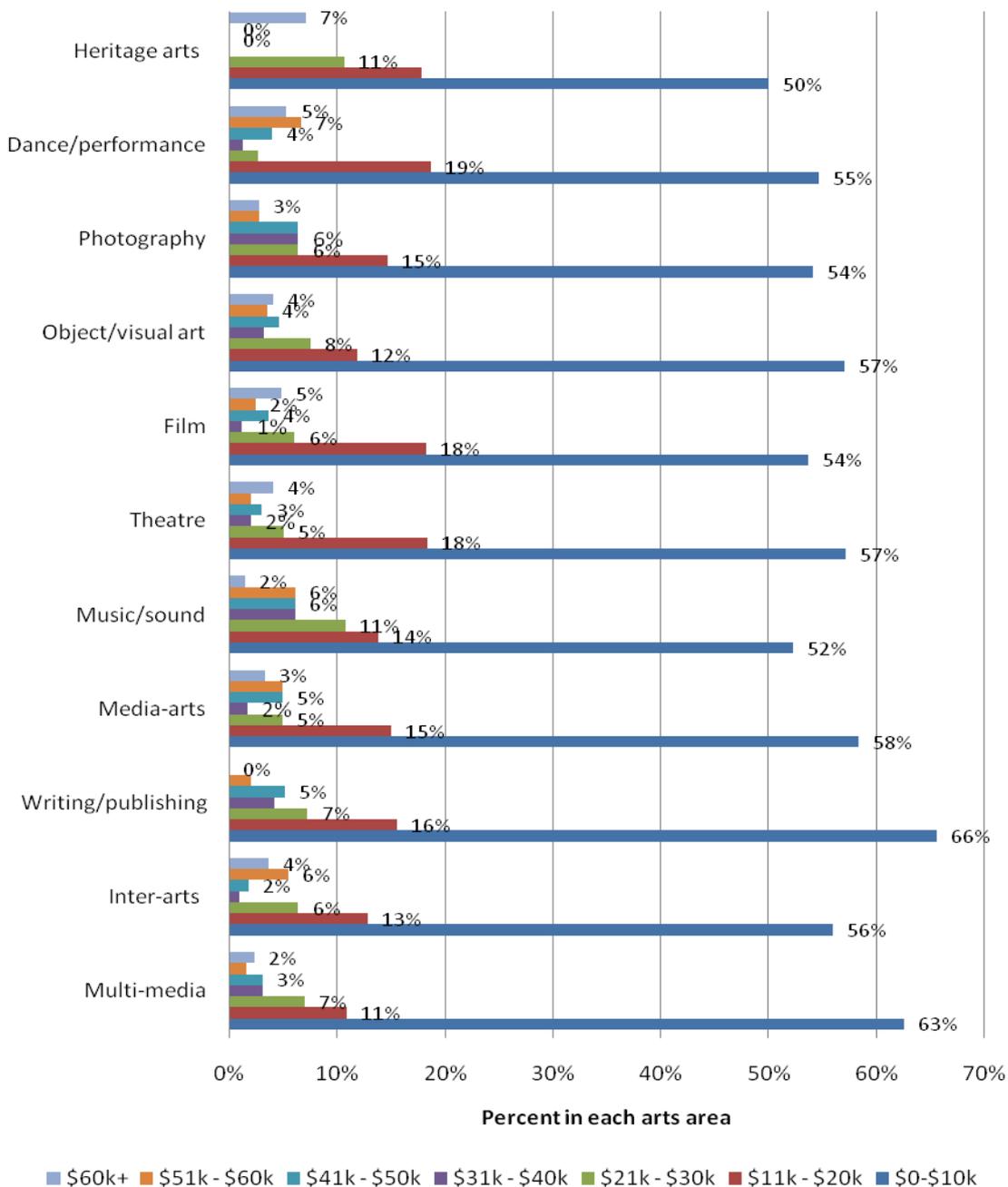


Figure 2-11 Earnings in arts by area of practice

Earnings between \$0 and \$10,000 annually was estimated by an overwhelming majority of respondents in all areas of arts practice, but was highest in the areas of writing/publishing and multi-media.

The percentage of artists earning between \$11,000-\$20,000 annually in dance/performance, film and theatre are higher than other areas of practice as is the percentage of artists working in music/sound and earning between \$31,000-\$40,000+.

2.2.7 Relative findings of international research

The responses to this section of the survey reflect issues about artists and their employment and income identified in the literature review and other recent research.

For example, Cunningham and Higgs (2010:6) suggest, referring to the Australian context, that arts employment, is

characterised by high levels of part-time work and the existence of many sole practitioners ... (unlike the total workforce in which full-time work is the norm).

Cunningham also notes that “a large proportion of those working in the arts are not employees [they are more likely to be] sole practitioners”.

Wilson (2013:11, 49), in a snapshot report on the creative sector in Auckland, also notes that the “creative sector is unusually difficult to define and measure, and is constantly changing.” He goes on to reflect that

Film and video, performing arts and visual arts have much higher shares of the [creative] sector’s businesses than its employment, which suggests that these sub-sectors have primarily small businesses and may also have a higher share of working proprietors ... who are not captured in the official employment statistics.

Wilson (2013:22) also notes that employment in Auckland in the area of visual arts (predominantly in photographic studios and jewellery and silverware manufacturing, followed by museums and galleries) has been slowly declining since 2004.

Further work by economists and others, on artists’ labour markets and their careers, highlight that artists work fewer hours, suffer higher unemployment and earn less than workers in other sectors. Alper and Wassall (2006), for example, note that the earnings of artists in the USA display greater variability than those of other professional and technical workers with artists showing consistently lower mean and median earnings.

In Auckland, the mean annual income of people employed in the city’s creative industries in 2006 was \$54,000 compared to the mean average income of Auckland’s workforce of \$42,600. Specialists working in the visual arts, for example, earned a more modest \$35,100, music and performing arts \$35,800 and publishing \$42,500. A pattern within the creative arts industries (film, TV and radio, music and performing arts, publishing and visual arts) was also noted in *Auckland’s Creative Workforce Report* (2010: 19) where “support workers [such as arts administrators and venue managers] are typically paid more than specialists”. The spasmodic nature of employment for specialists in these fields versus a more consistent employment basis of support staff has been proposed as a possible reason for this disparity.

2.2.8 What artists most value about their career

The survey asked: 'What do you value most about your arts career?' (With the option of selecting the two most important from a provided list).

A significant majority (64%) selected 'the ability to express myself creatively'.

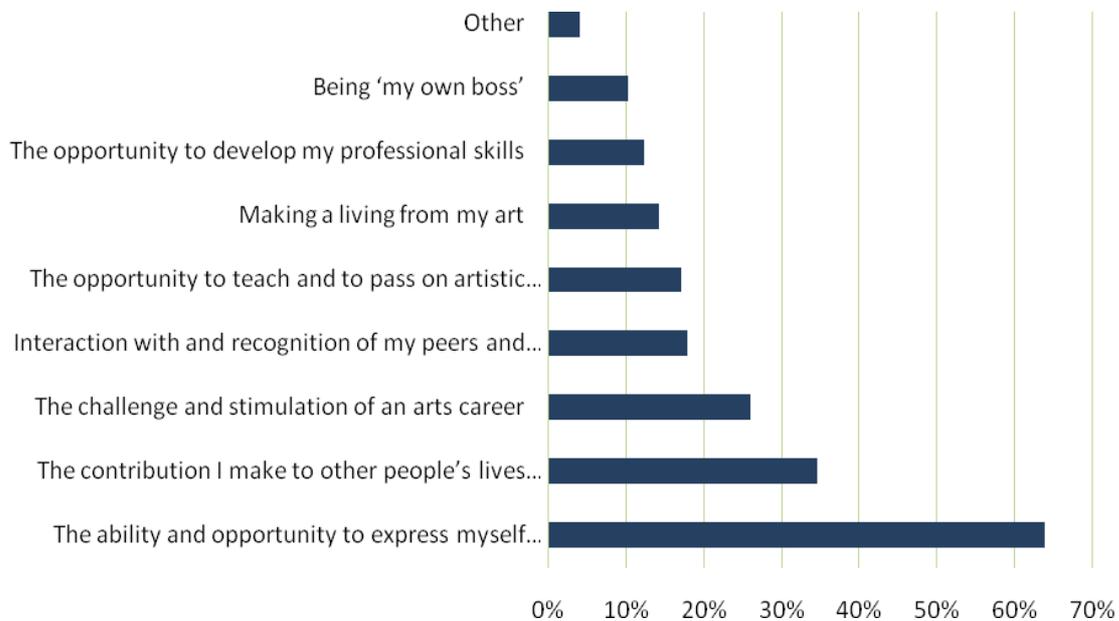


Figure 2-12 What artists most value about their career

Those that selected 'other' included the following aspects as important to their artistic career: 'the recreation of community via my art', 'all of these', and 'the ability to contribute to art conversations and ideas'.

2.2.9 The importance of external validation

The survey then asked: 'How important are the following for you and your practice?' with a list of options.

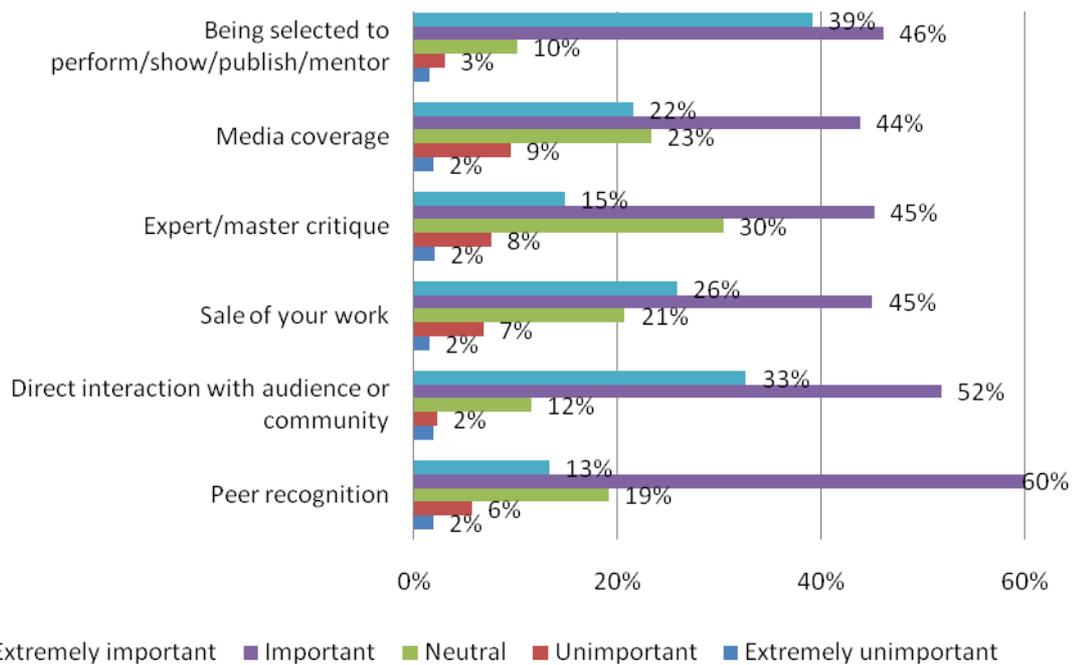


Figure 2-13 The most important forms of validation to artists

‘Direct interaction with audience and community’ and ‘being selected to perform / show / publish / mentor’ are equally important or extremely important to 85 per cent of respondents, while ‘peer recognition’ is important or extremely important to 73 per cent.

Artists at different career phases follow a similar pattern, for example:

- Of the emerging artists who responded to this question 86 per cent think that ‘being selected to perform’ is important or extremely important, and 84 per cent think that ‘direct audience interaction’ is important or extremely important.
- Similarly, established/ master artists think that ‘being selected to perform’ (87%) and direct audience interaction’ (85%) are important or extremely important.
- The ‘sale of work’ is extremely important to 25 per cent of emerging artists, and extremely important to 38 per cent of established/master artists.
- Mid-career artists think that ‘audience interaction’ (87%) and ‘being selected to perform’ (85%) are important or extremely important to them and their practice.

The findings above are consistent with previous studies, which show that external validation is an important means of establishing credibility for artists, particularly those artists who are transitioning from one career phase to another. The importance of proof of external validation as a basis of public funding that in itself reinforces a cycle of validation is also noted in these studies. (See Jackson 2004).

2.3 Being a successful artist in Auckland

2.3.1 'What are the critical things that need to happen to allow artists to be successful in Auckland?'

This section describes artists' responses to the above question. There were 475 responses, most with multiple suggestions. The responses have been grouped according to themes identified from the subject that artists have identified, and the words/statements used in the responses.

In a general sense, responses ranged from statements about the economy and the "public understanding of the value and need for art" to the nature of success, and specific suggestions for change.

Themes on which significant numbers of respondents commented form the next part of the report - beginning with direct funding and grants (152 separate comments), public recognition of the value of the arts (120), spaces and venues in which to create and exhibit or perform (183), employment and the economy (93), collaboration, networks and mentoring (87), and promotion and the media (71).

Within each section quotes have been selected that best reflect suggestions made by a number of other respondents, or give a sense of the range of comments on a subject.

2.3.2 Direct funding and grants

The majority of comments and suggestions about critical factors for Auckland artists' success relate to funding – specifically direct public funding, whether in terms of quantity or priority. Some of these responses were as simple as "more funding" and others described a cause and effect of direct funding.

The majority of suggestions were made about the *quantity* of public funding for specific activities. The tenor of those suggestions range from ensuring more long term funding for organisations that support artists, to funding for specific purposes and art forms, and funding support for individuals. Suggestions include:

- Funding for the development of creative projects not necessarily linked to commercial practice

- More money available for artist run spaces

- More funding for competitions, residencies and experimental projects

- 3-5 year living/working grants for Auckland artists

- Support financially to develop ideas and techniques especially for emerging dancers and choreographers

- More financial support when you come out of university so you can at least have a chance of establishing a career. Students leave uni. poor already and can't initiate a practice without funds to support them.

The nature of public funding priorities was addressed in a number of suggestions including:

- Increasing the grants for individual projects that can be made *at any time*

- More funding for artists rather than art managers

- Realistic funding for arts projects - often the artist ends up paying extra for a work to be made, because the projects are not fully funded. Also the artist usually works for around 10cents per hour, when you calculate the hours put into the projects

- Project funding that allows for the development of creative projects not necessarily linked to commercial practice

Easier access to funding for non-commercial spaces

Continue to fund and support diverse art spaces and art forms across the whole city.

Comments about current public funding models for the arts included:

Current local government funding models focus on 'accessibility, or audience' at the expense of innovation and creativity

The lack of diversity in the funding pool for the arts has a detrimental effect on the audience for different, unexpected or challenging sorts of work.

Some respondents proposed ways to mediate the effect of current public funding models including:

Schemes to encourage big business philanthropy for the arts

Patrons willing to help fund artists

More funding from more diverse sources to allow artists to produce more, high quality work, allow more audiences to experience this work, and allow more practitioners to make a living from their work.

Yet others think that more liberal public funding eases the compromising effect on art content that is an effect of private / business funding:

We need more publicly funded outlets for the work festivals etc. What we have is great but we need more. Private funding is not a useful model for the arts as branded funding and advertising compromise the content of the art and does not support non-popular art forms which is nothing to do with their cultural value or importance it only has to do with selling and consumption.

Access to information about funding opportunities was also a concern for a small number of artists of which these comments are typical:

More information about, and access to, funding opportunities - there's money out there but often to get it you need to be in the know, or someone who knows someone ...

Better funding, more accessible information on funding rounds linked to venue possibilities, resources and support to build capability.

2.3.3 Public recognition of the value of the arts

A significant number of artists couched their critical success factors for Auckland artists in terms of developing "public understanding of the value and need for art".

Creating a 'culture of value' for the arts in Auckland was high on the list of critical factors. The words 'recognise' and 'appreciate' were often used to describe the generation of public understanding of the value of the arts and of artists to Auckland City. Some suggestions vested a culture of value in local and central government policy directions and investment, and collaboration between public and private interests in developing Auckland's arts and cultural environment. Others recognise the importance of an international focus and the development of relationships that foster artistic exchange for cultural enrichment.

Suggestions as to how to generate a culture of value, based on an increased public appreciation of the value and need for art include:

Repositioning the arts as a pivotal asset of Auckland's tourist infrastructure.

A shift to the idea of the arts as a skill and trade that has dollar value just like any other product or service. A shift to the idea that NZ (Auckland) artists are as skilled and valuable as international arts touring here.

Raising regard for artists in the public's mind through structured and regular media support – [so that] art enjoys equal standing to sport in Auckland.

Total cultural revolution! What if \$20,000,000,000 was [sic] spent on art instead of infrastructure? Auckland would be the most famous and most desirable city in the world!

We need the recognition of visual Artists as masters who make a lifestyle choice, who work to excel in their skills and who are celebrated for their expertise in a measure equal to that of sportspeople. Artists are very like sports people, having a limited time of exposure as experts in their field.

Making a political shift in terms of valuing art and artifact, arts education and creativity.

Engaging the public to support the arts. Often there seems to be a selective audience attending events.

Education of the community to be exposed to art. I love the fact that the Auckland Gallery is free to the public.

The further development of the value Art has in people's hearts/minds so that more and more they feel that Art must be present in their lives. Art becomes essential for people's sense of well being and completeness.

2.3.4 Spaces and venues

Comments about the environments in which art is created, exhibited or performed, and specifically access to those environments, formed the basis of a number of responses to the question of critical success factors for artists living in Auckland.

We need spaces to rehearse and studios to create our work. One of the biggest sinks in terms of energy spent to make my work is trying to find a free place to rehearse or create, or work on it. We need innovative solutions for artist's space in Auckland city.

Places where Artists are not charged the earth and sky to exhibit there work, reduce the huge percentage that Artists are charged with when they make a sale...to have more platforms to present their expressions.

Supported studio spaces for independent artists to meet, practice and create..."

Collectives of artists [who can] hire spaces in which to have studios and exhibition spaces. Therefore the rent is cheaper in the studios as a collective and public whom would like to can visit studios and visit artists in their studios and purchase works straight from the artists upon arrangement.

Allowing HUBS to create free space, support, funding and facilities for artists such as those at Mika Haka Foundation in screen, dance, music and design.

An area where artists can set up a community of affordable studios/ gallery spaces and provide support for one-another's projects with ideas materials and equipment.

Idea for Viaduct - Create an art hub in central Auckland. Maybe a number of shipping containers that artists could apply for. Each artist has a month long residency in the shipping containers. They can exhibit their works, create temporary installations, or use as a temporary studio creating works that the public can see. Something like this could be great if it was done well - not just a few lonely shipping containers, but an inclusive creative space that involved a network of spaces.

Supporting new artists coming through, and emerging artists, in the community. Community spaces are very important for both training artists, and allowing them to step onto the public stage in a more formal way. It's a stepping-stone between

learning / home practice, and large galleries showing established and/or international artists. Without this middle ground, our Auckland artists will struggle to find traction.

A number also vested success in access to public space –

More art in public spaces, including murals/street art/temporary installations

Allow artists to decorate parts of the Auckland City (streets, roads, etc) - More shows within the public spaces of greater Auckland (like art in the dark).

There is room for a far greater amount of public art throughout the city and its surroundings - this should be promoted and celebrated. Greater funding of public art. Unbiased selection processes. In a call for submissions on a public artwork, leave it totally to the artists to decide what is needed, or, if the community decides they need a brief - make it a real brief that will be adhered to in the selection process rather than a pseudo brief for politically correct reasons that the selection panel will largely ignore (and therefore save the artist the trouble of complying needlessly to a brief). I have commented on public art because in the private sector it is really up to the artist whether they succeed...a lot of competition out there for a small country and city.

Given 56 per cent of artists nominated 'object/visual arts' as one of their main areas of practice, concerns about access to reasonably priced spaces in which to exhibit/perform is not surprising. The impact of the costs to artists of exhibiting or performing their work, whether in the form of commissions on sales, or costs of venue hire to practice or perform was mentioned by a large number of artists. Suggestions include:

More galleries for emerging artists that do not cost a fortune and actually showcase the work professionally.

Opportunities to exhibit temporary work in public places, vacant buildings or spare shop windows.

An annual Auckland Art Show similar to the NZ Art Show in Wellington.

Support for artists run spaces ... to maintain exhibition spaces.

A programme of 2D artworks displayed in Perspex in areas of high pedestrian traffic.

More short term projects supported by the council for emerging artists to make work for public exhibition around the city, without the need for works to sell.

Support for suitable venues was also the subject of a small number of artists whose area of practice might not be generally associated with a reliance on spaces to facilitate their work. For example:

Literature needs venues. Auckland Libraries are doing a great job - panels and events across a range of topics, inclusive and imaginative. Imagine if the council, perhaps in conjunction with the library, looked into supporting local publishing. ... Auckland lacks publishers and venues for the distribution of new literature. There are some. And they're great. But they need support and, really, company.

With regard to this last suggestion, Ross (2013) notes that employment in the Auckland publishing sector, comprising newspaper book and periodical publishing, shed 5558 employees between 2000 and 2012. Although publishing employment in Auckland is declining, Ross suggests it is newspaper printing/publishing and periodical publishing that make up over 80 per cent of the publishing sector.

2.3.5 Employment and the economy

The tenor of many responses to the question of critical success factors for artists in Auckland was based on being paid for their work, and paid fairly. Terms such as “decent paid employment” and “proper payment for services”, sit alongside comments such as “many artists (especially dancers) are expected to work free”, “if artists are 'valued' then they should be paid like any other worker”, and a demand that organisations should not be “allowed to use creatives for 'unpaid internships' which are 'for experience'”. Artists need to eat too.”

A number of artists felt the high cost of living has a significant impact on the ability of artists to live and work in Auckland:

Auckland needs to be an affordable place to live for artists, who are on low incomes but add vibrancy and culture to the city. ... Lower rent and transport costs would make being an artist, by most definitions, a more tenable reality.

Success could ... be defined as a monetary flow into the arts that makes professionals more able to sustain a livable wage from there [sic] artistic pursuits.

Address the generally high costs of living. Lower rent and transport costs would make 'being a artist', by most definitions, a more tenable reality. Auckland needs to be an affordable place to live for artists, who are on low incomes but add vibrancy and culture to the city.

The ability of artists to make a living from their creative work is extremely important. This comment is typical of a number made by survey respondents:

The focus is inevitably split when you have to work another job to survive and spend every other moment trying to find creative work as well as working for free to progress your career.

Some recent graduates expressed concern at the lack of support from their tertiary institutions once they had graduated -

There needs to be a better system for graduating art students who wish to pursue employment in their specialised fields and have an established support system and body for them to access when they need.

while others recommended that ways be found to

Support new ventures ... to help creative people earn their living from their creative talents rather than their 'survival job'.

Recognising and adapting to the relatively small scale of Auckland's market is also an important factor as this respondent suggests:

Artists can be successful in Auckland, but it requires dealing with the realities of a small market. This means actively pursuing opportunities overseas, but also pursuing markets outside of the artist / dealer / gallery paradigm.

A plea for recognition and respect for the hours of 'unpaid' time spent developing an arts practice, particularly for those “working at the community / fringe” and, simply, for “more opportunities for paid work to create art”.

2.3.6 Collaboration, networks and mentoring

While there were a small number of artists who think that success is up to the individual:

I believe that for the success of artists in Auckland it is based on the individual to make it happen...therefore I need to believe in my practice, stay true to it and create authentic outcomes. I alone am the instigator of my success...regardless of external forces/factors. If you want it bad enough you will get there...you gotta keep on keeping on ... it's called hustling. Maybe you need to run courses/integrate into tertiary institutes workshops on 'hustling'!

many more noted that artistic success will be based on collaboration, networks and support mechanisms such as mentoring. The following statements reflect a range of suggestions from artists on this theme:

Funders, administrators and artists all communicating together. Being on the same page

Opportunity for non project based creative exploration and collaboration

A small artistic community where people are willing to help each other out – collaborate

More opportunities to engage with the community and involving them in the art making process and being able to make a living off community art

Establish a producers network

Relentless networking

Networking with people outside the art arena

More support systems in place to mentor and foster emerging artists and more opportunities for community & participatory-based works to be created.

Corporate theatre companies supporting young emerging artists by handover of skills and connecting them to possible avenues where they could shine

Mid-career support. We have been around for 2 years and feel like there is no support to move from local to regional before its national.

2.3.7 Promotion and the media

Treating the arts with respect when profiling the arts in mainstream media is, a number of survey respondents suggested, a key factor of success. Imagine, suggests one respondent,

If there was a segment on the 6 o'clock news dedicated to the arts of equal length to that dedicated to sport.

Many suggestions were as simple as “more exposure” or “structures in place that promote art”. Other suggestions reflect the range of comments made on the theme of promoting art and artists in the media including:

Intelligent well written articles about art and artists in ‘everyday’ magazines

Serious media critique

Artists as journalists

More arts coverage on televised media

Specialised journalists covering local arts activities in various media

Information and media exposure on art events, a council news letter dedicated to the visual arts published online for up to the minute info on up coming and current projects.

Public funding for promotional activity for specific arts sectors or bigger budgets for marketing and promoting arts facilities, events and activities are key things that need to happen to allow artists to be successful in Auckland according to some respondents, as are

Promoting, documenting and archiving Auckland's art projects

Opportunities to make art work more visible outside the art world through various media.”

2.3.8 Conclusions to this section

Themes canvassed by artists in response to the question: 'What are the critical things that need to happen to allow artist to be successful in Auckland?' aligns with those identified in international studies. Jackson (2004), for example, describes an approach to understanding support for artists. This national study of the support structures for artists in USA is comprehensive and synthesizes information from a range of research components and is attended by two research reports - one detailing nine city based case studies and the other focusing on crosscutting briefings, devoted to selected dimensions of the study's framework.

The primary concern of the research was the characteristics of an environment that facilitated or impeded the efforts of artists to pursue their careers and contribute to society. An analytical framework was refined during the course of the research to assist in understanding the environment, and the health of artist support structures.

The success factors for Auckland artists have a strong commonality to those that Jackson developed as the basis of a framework by which to evaluate support structures for artists, as follows:

- **validation:** the ascription of value to what artists do and make
- **demand/markets:** society's appetite for artists and what they do, and the markets that translate this appetite into financial compensation
- **material supports:** access to the financial and physical resources artists need for their work: employment, insurance and similar benefits, awards, space, equipment, and materials
- **training and professional development:** conventional and lifelong learning opportunities
- **communities and networks:** inward connections to other artists and people in the cultural sector; outward connections to people not primarily in the cultural sector.
- **information:** data sources about artists and for artists.

2.4 Mechanisms of support

This section describes responses to questions about access to the material resources artists need for their work: grants, awards and residencies, spaces in which to think, make and share ideas, and the value of training and development.

2.4.1 Grants and awards

The survey asked a series of questions about the value artists place on grants, financial awards and artist residencies in their development as artists and of their arts practice.

The survey first asked artists to respond to the following question using a five-point scale where 1=strongly disagree and 5=strongly agree: 'Grants, financial awards, residencies and fellowships are a necessary way of supporting artistic development in your area of practice.'

85 per cent of respondents strongly agreed or agreed.

The survey then asked: 'Have you applied for any grants or awards in the last five years (in Auckland, New Zealand, or internationally)

Fifty per cent of respondents had applied for a grant or award in the last five years and 50 per cent had not.

Those respondents that indicated they *had* applied for grants or awards in the last five years were then asked: 'What grants and awards have you applied for in the last five years?'

The majority indicated they had applied for grants from Creative New Zealand and Creative Communities (44%). 20 per cent of respondents to this question identified the Wallace Art Awards followed by artist residencies (10%), Auckland Council Arts Alive (10%) and 'Waikato Art Awards' (10%) [few differentiated between Waikato Painers and Printmakers Award and Waikato Contemporary Art Award].

Other grants and awards applied to by a smaller number of respondents included the Parkin Drawing Prize, Lotteries Grant Commission, NZ On Air, Asia Foundation and the Molly Morpeth Canaday Art Award.

All survey participants were then asked: 'Do you think grants and awards should': ... and asked to grade their response to four statements.

The highest number of responses agreed (51%) or strongly agreed (26%) with 'allow flexible use of funds'.

	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
Be specific to an area of arts practice	3%	17%	25%	40%	14%
Be specific to a stage in career	5%	20%	35%	30%	9%
Allow flexible use of funds	1%	7%	15%	51%	26%
Reinforce the prestige of the artist	6%	15%	38%	29%	13%

Table 2-2 The purpose of grants and awards

The survey asked respondents to select two of a list of options that best described 'the impact of receiving a financial grant/award on your career as an artist'.

The most popular options were 'the ability to be more creative/diversify/develop' (32%), and 'allows me to take the time to work on their arts practice' (30%), followed by 'the ability to complete a project' (27%).

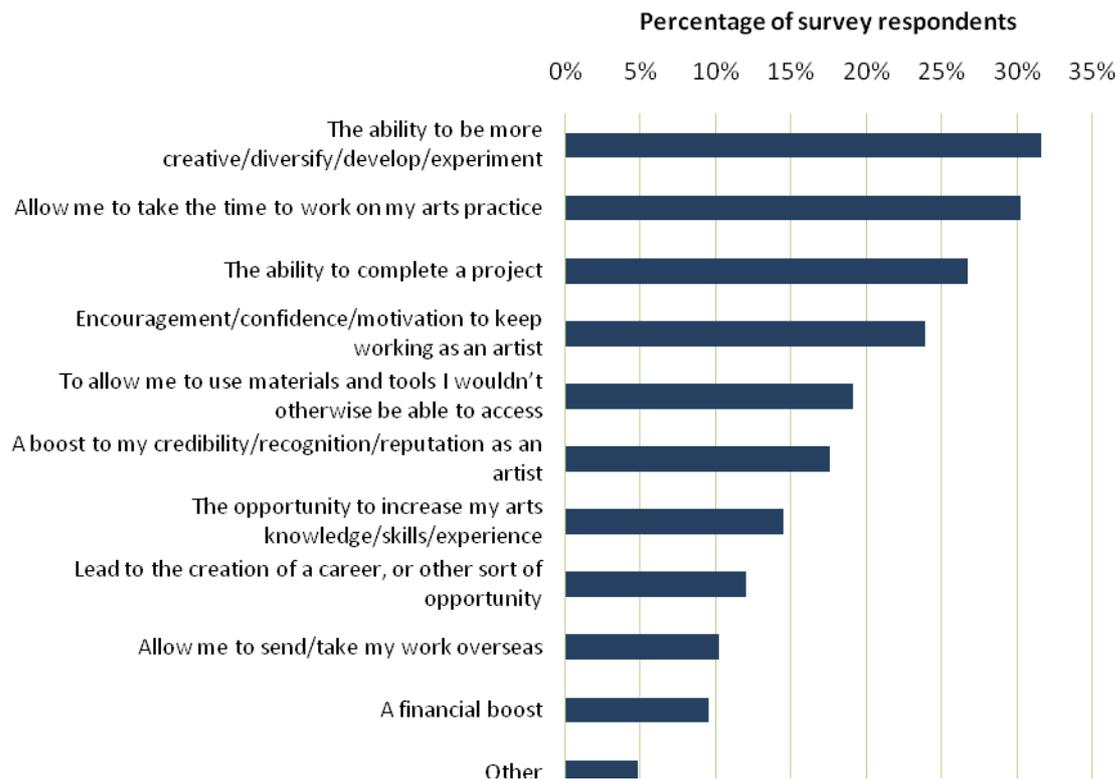


Figure 2-14 The value of financial grants and awards

Those that selected 'other' describe the impact of grants and awards on their career as artists in the following terms:

Being able to share artistic ideas and experience with their community often through teaching or collegial exchange

Because it looks good on a CV

Because they can enable the artist to pay people

Because they provide the benefit of 'global reach' from international exchange.

Of those that answered this question who are emerging artists, 29 per cent selected 'the ability to be more creative/diversify/develop/experiment' and 38 per cent selected 'allow me to take the time to work on my arts practice'.

Established artists who answered this question selected 'the ability to complete a project (38%) and 'the ability to be more creative ...' (33%) over other options, and mid-career artists selected 'the ability to be more creative ...' (38%) over other options.

2.4.2 Artist residencies

The survey asked: 'Are artist residencies important to your artistic practice?'

Fifty-nine per cent of respondents said 'yes'.

Of the respondents to this question who are emerging artists 28 per cent said 'yes', as did 18 per cent of those who are mid-career artists.

Respondents who answered 'yes' to this question were then asked: 'How important are the following aspects of artist residency programmes to you?', and provided a list of options.

	Very unimportant	Unimportant	Neutral	Important	Very important
Physical space to work	3%	5%	12%	30%	47%
Head space to work	2%	4%	8%	30%	53%
Financial reward	3%	4%	22%	43%	26%
Peer recognition	3%	6%	29%	41%	18%
Opportunity to connect with a specific community	3%	2%	18%	36%	39%

Table 2-3 Important aspects of artist residencies to the artist

The aspects of artist residencies which respondents to this question indicated were important or very important were 'head space to work' (77%) and 'physical space to work' (83%).

Seventy-four per cent also indicated that the opportunity to connect with a specific community is an important or very important aspect of artist residencies.

'Head space to work' was selected as important or very important to their practice by 80 per cent of emerging artists who answered this question. Established/master artists thought 'head space' 92 per cent, 'physical space' (85%) and 'opportunity to connect with a specific community' (83%) were important or very important. 'Head space' (85%) and 'physical space' (81%) also were nearly equal in being important or very important to mid-career artists.

2.4.3 The support of networks and organisations

This section describes responses to questions about the value and purpose of membership of artist organisations, guilds and networks.

The survey asked: 'Do you belong to an organisation or network?'

Sixty-four per cent of respondents said 'yes'.

Those that answered 'yes' to this question were then asked: 'Why is membership in your organisation/guild/network important?' (with the option of selecting as many as applied).

The most popular options were: 'company of like minds' (79%) and 'opportunities for collaboration with other artists' (64%).

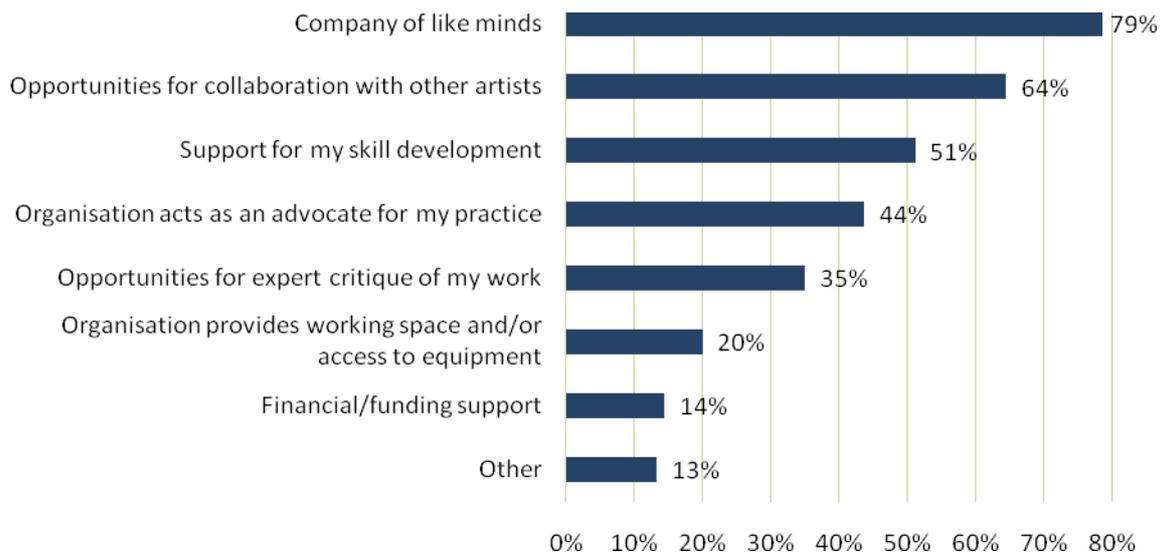


Figure 2-15 Why membership of an artist organisation, network or guild is important

Those that selected ‘other’ identified the following benefits to belonging to a network or organisation:

- being kept informed about what is happening (29%),
- cultivates a supportive community environment (27%),
- provides services such as legal and contract advice, practical support and advocacy (19%),
- provides a professional profile and access to resources(17%) and
- other comments (8%).

‘Company of like minds’ was selected over other options by 79 per cent of emerging artists who answered this question, 90 per cent of established/masters and 78 per cent of mid-career artists.

2.4.4 Access to effective working spaces

This section describes answers to questions about access to effective working spaces for artists.

2.4.4.1 Describing space requirements

The first question in this section asked: ‘Please describe the kind of space you need for your artistic practice.’ 521 people responded to this question.

The following responses give a sense of the range of requirements stated by respondents:

Office space. I currently rent a space myself but have only had it for 3 weeks. Before that I was working from home. My output has quadrupled since getting the office space”

A large space with large wall space ... access to water - a working sink, natural light, warm and dry ... space for displaying/performing work in progress

A lounge size space with plenty of natural light, warm and dry, and clean, water and loo ... and private

Dance studio / rehearsal rooms with wooden floors and mirrors, sound system (or at least an ipod jack) ... and ideally with admin. space attached

A large industrial type space / warehouse with a high ceiling stud, with water and 3 phase power, where mess and noise are OK, and ... where work can be developed collaboratively or individually

A quiet office type space with computer and internet

Small, cheap, well lit, not too far away, somewhere that other creative people in a VARIETY of artistic disciplines are co-located, and where there is a cafe that people visiting can meet the artists, visit studios and buy work if they wish! (and possibly with an exhibition space attached?)

The nature of the space is often closely associated with the nature of the equipment and materials required to make artwork. Specialist spaces with machinery such as kilns, etching presses, welding equipment or carpentry tools that can be shared in a common workspace, and/or able to be stored in secure areas are specified, as are studio spaces specifically for digital media, photography, film and soundproof rooms for recording.

Many commented that space for storage of completed work that is secure, dry and easily accessible (particularly for large-scale works/props etc.) is very important and difficult to come by.

Visual artists, particularly, note a preference for the close proximity of their working space and the space in which their work is exhibited.

Emerging artists, particularly, mention the need for communal spaces where arts organisations and artists practicing in different disciplines are co-located. The benefits most cited include the opportunity to develop collaborative inter-disciplinary projects, and the sharing of costs.

Mid-career artists cited the need for office type spaces for administrative work in association with, light, dry, clean studio spaces that are communal or can be rented for private use.

2.4.4.2 Ownership of current working space

The question – ‘has lack of appropriate working space affected your development as an artist?’ elicited a positive response from 63 per cent of respondents. Of those who answered this question, and had described themselves as emerging artists, 69 per cent indicated lack of appropriate working space affected their development as an artist, compared to 55 per cent of established/master artists, 59 per cent of mid-career artists and 62 per cent of students.

Those who answered ‘yes’ to the previous question were then asked to select the option that best describes their current workspace. Thirty-five per cent indicated they own it and 37 per cent selected ‘rent or purchase use’ of the space.

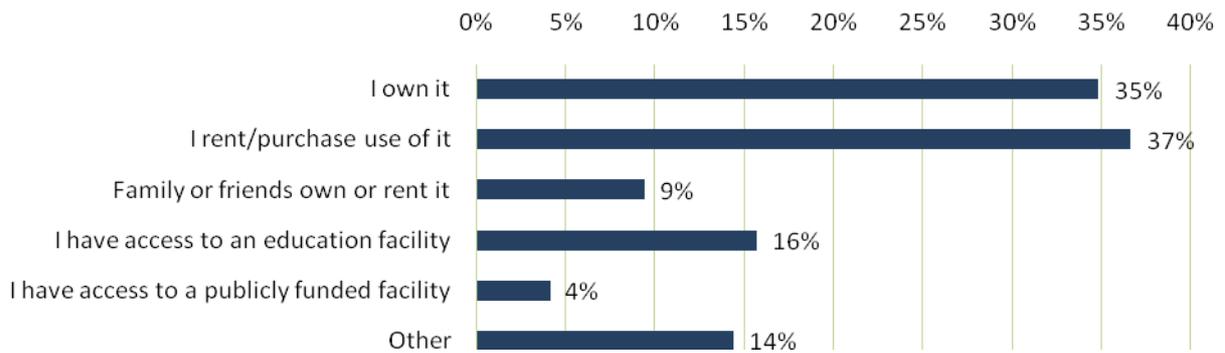


Figure 2-16 Describing the ownership of current work spaces

Those that selected ‘other’ describe the ownership of their current workspaces variously including ‘my home’ (36%), ‘I have no space’ (21%), ‘space owned or operated by others’ (16%), ‘the garage of the house I rent’ (12%), other comments (15%).

Of those who answered this question and had described themselves as emerging artists 40 per cent rent space and 29 per cent own it, compared to established/master artists of whom 30 per cent rent and 55 per cent own their working space, and mid-career artists 41 per cent of whom rent and 40 per cent own their spaces. Sixty-seven per cent of students answering this question rely on access to an educational facility.

2.4.4.3 Barriers to finding appropriate working space

The survey asked ‘what has prevented you from finding appropriate working space’ and provided five options. 86 per cent of respondents nominated the cost of rent as the primary barrier.

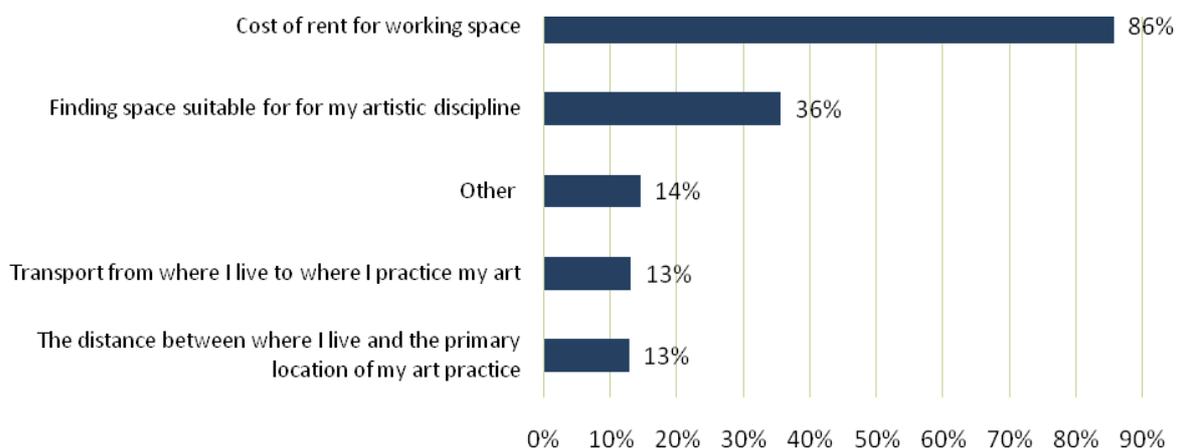


Figure 2-17 Barriers to finding appropriate working space

Those that selected ‘other’ describe the barriers to finding appropriate working space variously including: ‘availability of space’ (37%), ‘money’ (24%), ‘not having time’ (18%) and other comments (22%). A small number indicated they had never had problems finding appropriate working space.

The cost of rent for working space is a barrier to 59 per cent of those responding to the question who are emerging artists and 52 per cent of mid-career artists. Finding suitable space affects 23 per cent of emerging artists and 24 per cent of mid-career artists who answered this question.

The following comments about the availability and access to decent studio space in Auckland are typical of a range of comments made by respondents to the question about critical success factors for artists to be successful in Auckland:

I have just moved out of a studio [I was renting]. The studio leaked badly, had holes in the wall and ceiling (open to the elements), and was freezing. Artists are normally given spaces that wouldn't be able to be rented by anyone else. There is a lack of studio space in Auckland and artists are forced to overpay for badly maintained spaces.

... affordable studio/artist run gallery situations, hopefully near the CBD. Ideally buildings set aside by Auckland Council, leased to artists cheaply, where they can do what they want to do. The derelict buildings of the Britomart of yesteryear were a fantastic breeding ground for the arts throughout the eighties and nineties, which is why we see such strong art coming through current 'established New Zealand artists'. Unfortunately the gentrification of the city is pushing artists further out. Auckland Council could help in this respect by setting aside marginal locations for the arts. Affordably leased artist run spaces and co-op studios in central city locations are CRITICAL for the success of the arts in Auckland.

... artist run spaces are proven to be the best viable way for artists to [gain exposure and be successful]. If there were more grants available then more artist run spaces can appear meaning artists using those spaces will have more of a chance of actually being able to live off making work. Currently artists are opening spaces with their own minimal money and then expected to make work and then also live etc. It is a strain, but these spaces are an extremely important stepping-stone. In a nut shell... more money available for artist run spaces ...

2.4.5 Training and development

This section describes responses to questions about the training, support and development options artists responding to the survey prefer.

2.4.5.1 Professional development

The first question in this section asked: 'what are the three factors that have advanced your professional development as an artist most?'

A set of options were supplied of which the largest number of responses were as follows:

- 46 per cent selected 'experience'
- 41 per cent 'training in my art form' and
- 39 per cent 'support from peers/colleagues/fellow artists'.

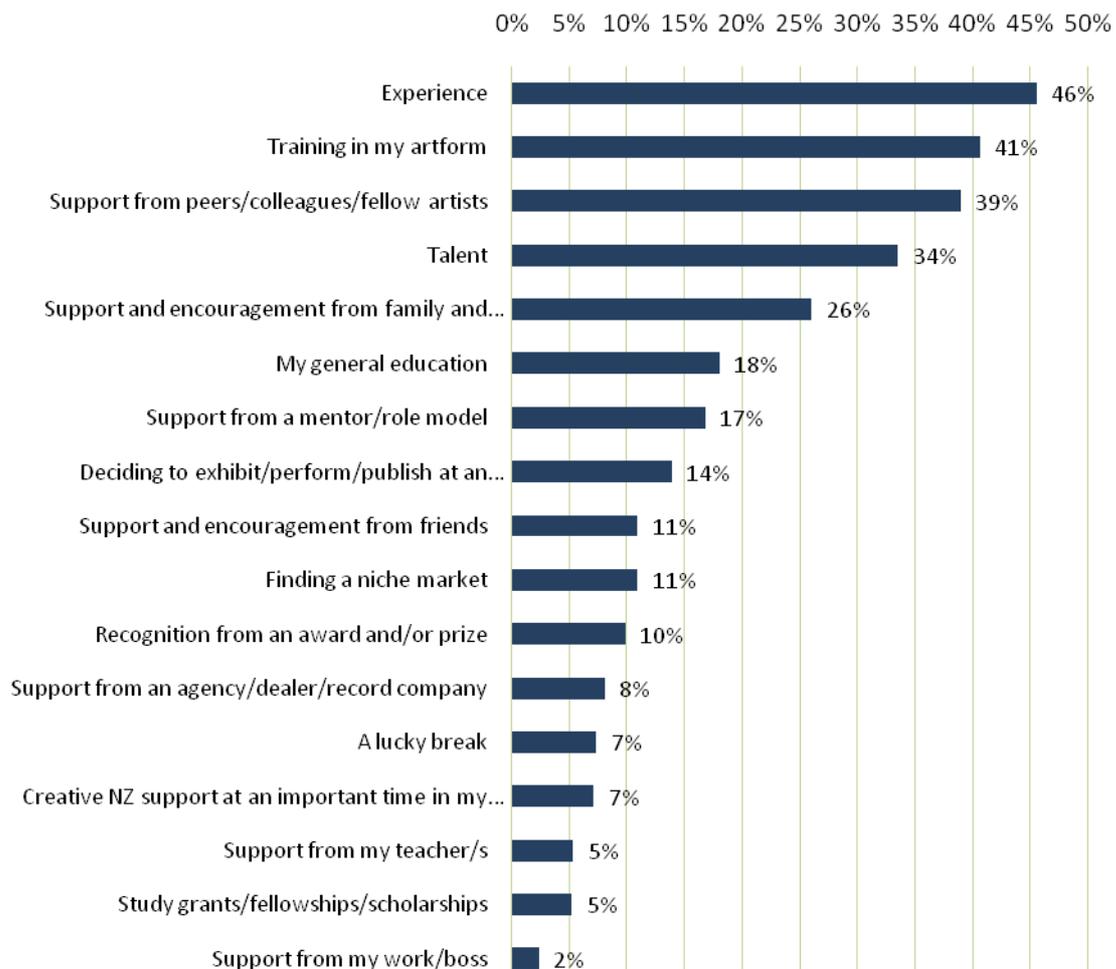


Figure 2-18 Factors that most advanced professional development as an artist

Artists working in all the various areas of arts practice tended to select training in their art form over other options, with the exception of multi-media, music/sound and theatre. (The following are based on percentage of artists in each area of practice that answered this question.)

- Artists working in multi-media (33%) and music/sound (29%) were more likely to select 'talent' over 'training'.
- Artists working in media-arts selected 'talent' (30%), 'training' (28%) and 'support and encouragement from family and community' (28%) over other options.
- Dance/performance artists selected 'training' (43%) and 'support from peers / colleagues / fellow artists' (37%), and artists working in film selected 'experience' (57%) and 'training' (51%), above other options.
- Artists working in film selected 'experience' (57%) and 'training' (51%) over other options
- The area of arts practice where 'Creative New Zealand support at an important time in my career' was more likely to be selected were dance/performance (17%), film (13%) and music/sound (11%).

- ‘Support from a mentor/role model’ was selected as an important factor in the areas of heritage arts (25% of those identifying themselves as heritage artists), and media-arts and writing/publishing (18% each).
- The areas of arts practice where ‘my general education’ was selected over other factors include photography (21%), dance/performance (20%) and inter-arts (19%).
- ‘Deciding to exhibit/perform/publish at an important time in my career’ was more likely to be selected by artists working in photography, media-arts and theatre (each 15%), object/visual arts (14%), and multi-media (13%).

2.4.5.2 Inhibitors to professional development

The survey then asked ‘has your development as an artist ever been inhibited?’ To which 76 per cent responded ‘yes’ and 24 per cent ‘no’.

Those who responded ‘yes’ to the previous question were then asked ‘which three factors most inhibited your development as an artist?’

The three most selected factors are:

- 66 per cent - ‘insufficient income to be earned in my art practice to make a living’
- 55 per cent - ‘lack of capital to invest in materials / equipment / workspace’
- 32 per cent - ‘lack of professional opportunities in my area of practice’.

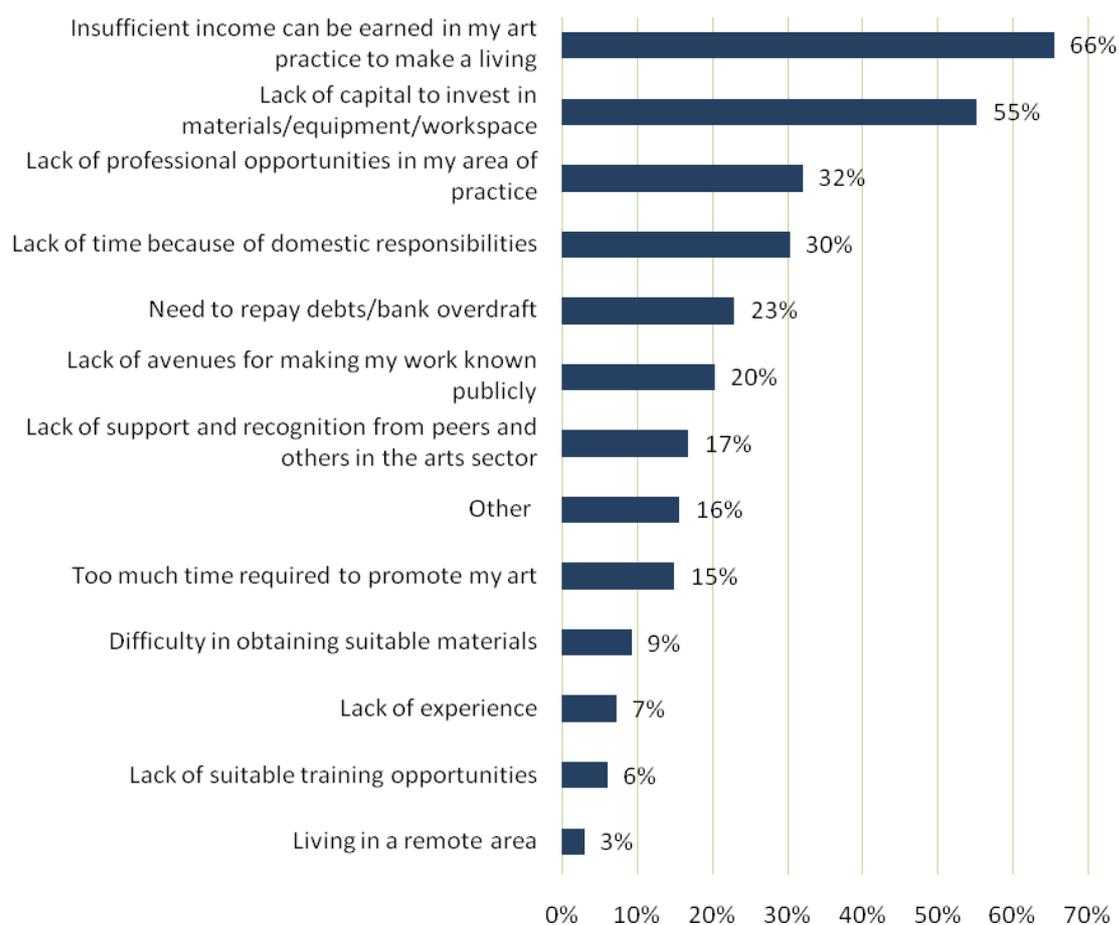


Figure 2-19 Inhibitors to artistic development

Those that selected 'other' describe the factors that have most inhibited them as artists variously including:

- lack of confidence or experience (21%)
- Auckland's art politics or other prejudice (21%)
- lack of time due to working other jobs (17%)
- ill health of self or family (12%)
- the economy or other financial restraints (8%)
- and other comments (21%).

Artists working in all the various areas of arts practice, and career phases, selected 'insufficient income to be earned in my art practice to make a living' and 'lack of capital to invest in materials / equipment / workspace' as the factors most inhibiting their artistic development. The next most selected option - 'lack of time because of domestic responsibilities' was selected by object/visual arts (34%), writing/publishing (28%), media-arts (29%) and photography and inter-arts (each 27%).

Artists who answered this question and work in inter-arts (34%), film (31%) and music/sound (30%) selected 'need to repay debts/bank overdraft' as a significant inhibitor to their arts practice.

Emerging artists tended to select 'lack of professional opportunities in my area of practice' (33%) as their third factor, and mid-career artists tended to select 'lack of time due to domestic responsibilities' (39%) as their third factor.

Students who answered this question were most likely to select 'insufficient income to be earned in my art practice to make a living' (62%) over other options.

2.4.5.3 Training that helped artistic careers

The following question – 'what forms of training and development have helped your artistic career most?' completed the formal part of the survey.

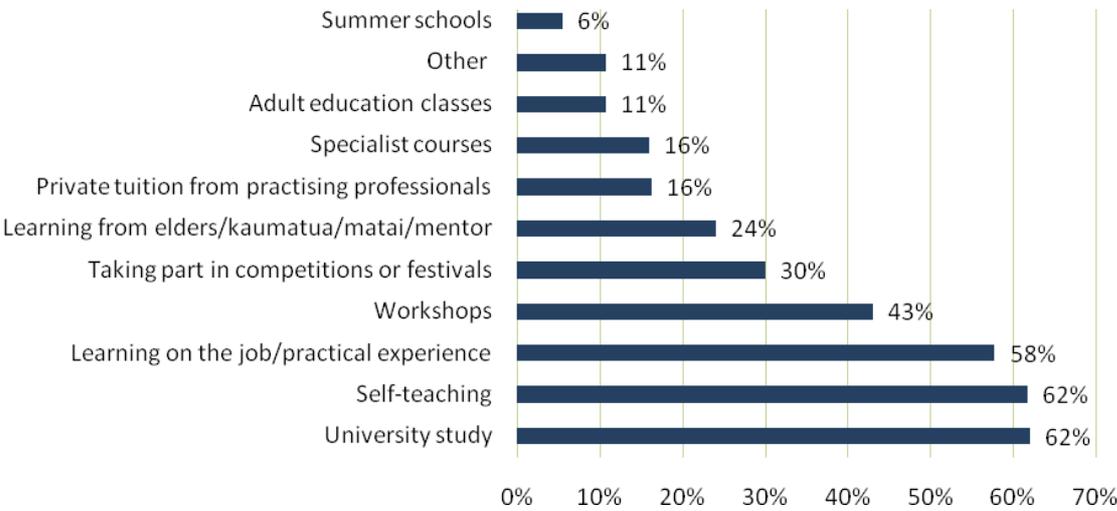


Figure 2-20 Forms of training that have helped artistic careers the most

Those that selected 'other' variously describe the forms of training that have helped their artistic careers most including:

- learning from peers (38%)
- teaching or other formal education (15%)
- 'just doing it and doing it' (13%)
- international experience' (8%)
- internet learning (7%)
- and other comments (20%).

Emerging artists who answered this question selected 'university study' (64%) and 'self teaching' (63%) as nearly equal in influencing the development of their careers.

Established / master artists selected 'learning on the job/practical experience' (72%) and 'self teaching' (63%) as most likely to influence their arts career development.

Mid-career artists reflected the same pattern: 'learning on the job/practical experience' (63%), 'self-teaching' (63%) followed by 'university study' (59%).

3.0 Conclusion and recommendations

In this section, the results of the survey are summarised in terms of recommendations for priorities and actions in the Auckland Arts and Culture Strategic Action Plan and other strategies being developed to ensure arts and culture are integral to our everyday lives and artists play a key role in a creative and vibrant city.

Responses to the survey, in particular the question *'What are the critical things that need to happen to allow artists to be successful in Auckland?',* have revealed six key focus areas out of which strategic action might be developed:

- Create a culture that values the arts in the hearts and minds of the people of Auckland
- Develop affordable spaces and venues in which artists can conceive, make and share their work
- Improve the economic environment and equitable employment opportunities for artists
- Improve direct funding support of artists
- Create opportunities for artistic collaboration within the arts and between the arts and other sectors
- Increase opportunities to promote the arts and artists as viable and valued in mainstream and alternative media.

3.1.1 Creating a culture that values the arts in the hearts and minds of the people of Auckland

Creating a 'culture of value' for the arts in Auckland was high on the list of critical factors for artists to be successful in Auckland. The importance of local and central government policy directions and investment will be central to achieving this as will collaboration between public and private interests in developing Auckland's arts and cultural environment.

3.1.2 Developing affordable spaces and venues in which artists can conceive, make and share their work

Spaces and venues in which to conceive, make and perform were central to many artists vision of successful artists in Auckland. Whether those spaces are public open spaces that are accessible for temporary or ongoing performance or exhibition, or buildings that can house studios, or spaces in which to exhibit and sell work affordability is central to their success. Developing a network of affordable artist studio and rehearsal/exhibition spaces that are complemented by arts retail spaces such as pop-up shops, cafés and galleries will ensure a more visible and successful arts environment.

3.1.3 Improving the economic environment and equitable employment opportunities for artists

The tenor of many artists' responses to the question of critical success factors for artists in Auckland was based on being paid for their work, and paid fairly. Opportunities for artists to earn a living wage from their arts practice in Auckland – at the very least ensuring artists are paid for their services and products – will improve the economic environment for artists.

3.1.4 Improving direct funding support of artists

The survey revealed that many artists do not participate in the grants / awards system. Some were not very aware of the availability of grants, other artists prefer to participate solely in the commercial or informal markets, and some artists exclude themselves from the grant process for altruistic reasons. Often they leave grants for those they perceive to have greater need because they earn enough from their non-arts work to maintain a level of arts practice. But many of the artists simply felt that the grant system did not adequately suit their needs because they were discouraged by the process, and chose not to participate or they felt excluded. A direct funding program that responds to artists' needs to balance commercial and creative aspirations, without the one compromising the other, will be an important factor for artistic success. As Eleanor Catton suggested in her acceptance speech for the Man Booker Prize this year:

An economy based on value ... is not necessarily inferior to an economy based on worth, but the two must somehow be reconciled in the life of an artist who wishes to make a living by his or her gift, by his or her art.

3.1.5 Creating opportunities for artistic collaboration within the arts and between the arts and other sectors

The theme of collaboration wove its way through many comments about being a successful artist in Auckland. Opportunities to develop ideas and practice through collaborative processes with colleagues and community, cross-arts networks and mentoring schemes, in formally establish programs and informal settings is a core factor for successful artists.

3.1.6 Increase opportunities to promote the arts and artists as viable and valued in mainstream and alternative media.

Treating the arts with respect when profiling the arts in mainstream media is, a number of survey respondents suggested, a key factor of success. Promotion of the arts is central to establishing a culture that values the arts in the hearts and minds of people living in Auckland. It is also a powerful component to establishing Auckland as a vibrant city in the eyes and experience of visitors from overseas. Regular and specific coverage of the arts and artists as viable and valued in mainstream and alternative media will help establish artists as valuable contributors to a vibrant city.

4.0 References

- Abbing, H. 2003. Support for artists. In, *A handbook of cultural economics*, edited by Ruth Towse. Cheltenham: Edward Elgar Publishing: 344-348
- Alper, N. O., and Wassall, Gregory H. 2006. Artists' careers and their labor markets, in *Handbook of the economics of art and culture* edited by Victor A. Ginsburgh and David Throsby. Sydney, Australia: Macquarie University, 1: 813-864
- ARC Centre of Excellence for Creative Industries and Innovation. 2010. *Auckland's creative workforce report*. Auckland
- Cunningham, S and Higgs, Peter. 2010. *What's your other job? A census analysis of arts employment in Australia*. Australia Council for the Arts
- Creative New Zealand. 2003. *Portrait of the artist: Te whakaahua o te tangata pukenga. A survey of professional practicing artists in New Zealand*. Wellington
- Jackson, M. R. 2004. Investing in creativity: a study of the support structure for US artists. *The Journal of Arts Management, Law, and Society*, 34(1): 43-58
- Jackson, M. R and Kabwasa-Green, Maria Rosario. 2007. Leveraging investments. In, *Creativity artist space development: making the case*
- Martin Jenkins. 2010. *Research on young emerging arts practitioners for Creative New Zealand*. Edited by Creative New Zealand, Wellington
- Wilson, R. (2013). *Industry snapshot for Auckland: creative sector*. Auckland Council technical report, TR2013/028

5.0 Acknowledgements

The author gratefully acknowledges all of the artists who contributed to the survey and therefore informed this report, and the two Auckland Council reviewers for their helpful comments in the preparation of this report.

Appendix A

Survey questions

Working as an artist

1. What is/are the main area/s of your art practice:

- Multi media
- Inter-media
- Writing/publishing
- Music/sound
- Theatre
- Film
- Object/visual art
- Photography
- Dance/performance
- Heritage arts e.g. carving, weaving
- Other (Please describe)

2. In your arts practice do you mostly: (Please select one)

- Conceive the idea and execute it myself
- Conceive the idea and oversee others to execute it
- Execute others' ideas

3. Which term best describes the current phase of your artistic career?

- Student
- Emerging
- Mid-career
- Established /Master
- Retired
- Other (Please describe)

4. Which of the following employment arrangements best describe your situation in the previous financial year - April 2012 to March 2013? (Please select all those that apply)

- Working on a short-term contract or project basis for one or more organisations / marae/clients
- Employed on salary/wages by one or more companies or organisations
- Self employed – initiating own projects
- My work is being handled by a representative/agent/gallery
- Working as part of a co-operative or partnership with other professional artists
- No formal working arrangement
- Employed on long-term contract or retainer by one or more companies/organisations/marae

Other arrangements (Please describe)

5. How many hours per week on average do you spend in paid work not related to your arts practice?

- up to 10 hours
- between 10 and 20 hours
- between 20 and 30 hours
- more than 30 hours

6. Approximately how much did you earn from your arts practice (including financial grants and awards) in the last financial year (April 2012 – March 2013)?

- 0-\$10k
- \$11k - \$20k
- \$21k - \$30k
- \$31k - \$40k
- \$41k - \$50k
- \$51k - \$60k
- \$61k+

7. What do you value most about your arts career? (Please select the two most important)

- The ability and opportunity to express myself creatively
- Artistic freedom
- The contribution I make to other people's lives with my art form
- The opportunity to develop my professional skills
- Interaction with and recognition of my peers and audiences
- The challenge and stimulation of an arts career
- Being 'my own boss'
- Making a living from my art
- The opportunity to teach and to pass on artistic skills and knowledge
- Other (Please describe)

8. Artists living and working in Auckland are highly valued:

[Strongly disagree 1 2 3 4 5 Strongly agree]

9. What are the critical things that need to happen to allow artists to be successful in Auckland?

10. How important are the following for you and your practice?

- peer recognition
[Extremely unimportant 1 2 3 4 5 Extremely important]
- direct interaction with audience or community
[Extremely unimportant 1 2 3 4 5 Extremely important]
- sale of your work
[Extremely unimportant 1 2 3 4 5 Extremely important]
- expert/master critique
[Extremely unimportant 1 2 3 4 5 Extremely important]
- media coverage
[Extremely unimportant 1 2 3 4 5 Extremely important]
- being selected to perform/show/publish/mentor
[Extremely unimportant 1 2 3 4 5 Extremely important]

Grants, awards and residencies for artists

11. Grants, financial awards, residencies and fellowships are a necessary way of supporting artistic development in your area of practice.

[Strongly disagree 1 2 3 4 5 Strongly agree]

12. Have you applied for any grants or awards in the last five years (in Auckland, New Zealand, or internationally)?

- Yes (go to Q13)
- No (go to Q14)

13. What grants or awards have you applied for in the last five years?

14. Why have you not not applied for any grants or awards in the last five years?

15. Do you think grants and awards should:

- be specific to an area of arts practice

[Strongly disagree 1 2 3 4 5 Strongly agree]

- be specific to a stage in career

[Strongly disagree 1 2 3 4 5 Strongly agree]

- allow flexible use of funds

[Strongly disagree 1 2 3 4 5 Strongly agree]

- reinforce the prestige of the artist

[Strongly disagree 1 2 3 4 5 Strongly agree]

16. The impact of receiving a financial grant/award on your career as an artist would be:

(Please select two of the following)

- the ability to complete a project
 - the ability to be more creative/diversify/develop/experiment
 - allow me to use materials and tools I wouldn't otherwise be able to access
 - encouragement/confidence/motivation to keep working as an artist
 - a boost to my credibility/recognition/reputation as an artist
 - the opportunity to increase my arts knowledge/skills/experience
 - a financial boost
 - allow me to send/take my work overseas
 - allow me to take the time to work on my arts practice
 - lead to the creation of a career, or other sort of opportunity
- Other (Please describe)

17. Are artist residencies important to your artistic practice?

- Yes (go to 18) No (go to 19)

18. How important are the following aspects of residency programmes to you?

Physical space to work

[Very unimportant 1 2 3 4 5 Very important]

Head space to work

[Very unimportant 1 2 3 4 5 Very important]

Financial reward

[Very unimportant 1 2 3 4 5 Very important]

Peer recognition

[Very unimportant 1 2 3 4 5 Very important]

Opportunity to connect with a specific community

[Very unimportant 1 2 3 4 5 Very important]

[Strongly disagree 1 2 3 4 5 Strongly agree]

Support of organisations

19. Do you belong to an artist organisation/s, guild/s, or network/s?

- Yes (go to 20) No (go to 21)

20. Why is membership in your artist organisation/guild/network important ? Please select as many as apply)

- support for my skill development
- company of like minds
- financial/funding support
- opportunities for expert critique of my work

- opportunities for collaboration with other artists
 - organisation acts as an advocate for my practice
 - organisation provides working space and/or access to equipment
- Other (Please describe)

Access to effective working spaces, material and equipment

21. Please describe the kind of space you need for your artistic practice.

22. Please select the option that best describes the ownership of your current work space:

- I own it
 - I rent/purchase use of it
 - Family or friends own or rent it
 - I have access to an education facility
 - I have access to a publicly funded facility
- Other (Please describe)

23. Has lack of appropriate working space affected your development as an artist?

- Yes (go to 24)
- No (go to 25)

24. What has prevented you from finding appropriate working space?

- the distance between where I live and the primary location of my art practice
 - cost of rent for working space
 - finding space suitable for for my artistic discipline
 - transport from where I live to where I practice my art
- Other (Please describe)

Training and development

25. What are the three factors that have advanced your professional development as an artist most?

- Talent
- Experience
- Training/skills in my artform
- Support from peers/colleagues/fellow artists
- Support and encouragement from family and community
- Support and encouragement from friends
- My general education
- Finding a niche market
- Deciding to exhibit/perform/publish at an important time in my career
- A lucky break
- Support from my work/boss
- Support from my teacher/s
- Creative NZ support at an important time in my career
- Study grants/fellowships/scholarships
- Support from an agency/dealer/record company
- Recognition of an award and/or prize
- Support from a mentor/role model

26. Has your development as an artist ever been inhibited?

- Yes (go to Q27)
- No (go to Q28)

27. Which three factors most inhibited your development as an artist?

- Difficulty in obtaining suitable materials
- Lack of capital to invest in materials/equipment/workspace
- Insufficient income can be earned in my art practice to make a living
- Too much time required to promote own art
- Lack of support and recognition from peers and others in the arts sector
- Need to repay debts/bank overdraft
- Lack of professional opportunities in my area of practice
- Lack of time because of domestic responsibilities
- Lack of avenues for making work known publicly
- Lack of suitable training opportunities
- Lack of experience
- Living in a remote area
- Other (Please describe)

28. What forms of training and development have helped your artistic career the most?

- Workshops
- University study
- Private tuition from practising professionals
- Learning from elders/kaumatua/matai/mentor
- Learning on the job/practical experience
- Taking part in competitions or festivals
- Specialist courses
- Summer schools
- Adult education classes
- Self-teaching
- Other (please describe)

DEMOGRAPHIC QUESTIONS

1. What age are you?

- 16-25
- 26-35
- 36-45
- 46-55
- 56-65
- 65+

2. Which ethnic group do you belong to?

- Chinese
- Cook Islands Maori
- Indian
- Māori
- New Zealand European/Pakeha
- Niuean
- Samoan
- Tongan
- Other (Please state: eg Dutch, Japanese, Tokelauan)

3. Are you:

- male
- female
- transgender

4. In which area of Auckland do you live?

Drop down box of suburbs with zip codes.