TE MANATŪ TAONGA
MINISTRY FOR CULTURE & HERITAGE

Statistics New Zealand
TATAURANGA AOTEAROA

Cultural Indicators for New Zealand

Tohu Ahurea mō Aotearoa

Indicators which highlight key trends in New Zealand's cultural sector

2006

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Published in July 2006 by

Statistics New Zealand
Tatauranga Aotearoa
Wellington, New Zealand

Ministry for Culture and Heritage
Te Manatū Taonga
Wellington, New Zealand

Catalogue Number 16.001
ISBN 0-478-26972-2
Recommended retail price $40.00 (including GST)

Preface

When the Cultural Statistics Programme was established in 1993, the production of a report which brought together key indicators for the cultural sector was identified as a priority. Over its first decade, the programme, a joint initiative of the Ministry for Culture and Heritage and Statistics New Zealand, has focused on developing, collecting and making available statistics over a wide range of areas in the cultural sector. These include employment trends, cultural experiences, cultural spending by individuals and households, and Government spending on culture. *Cultural Indicators for New Zealand: 2006* uses these and other statistics to establish a basis for monitoring trends in the cultural sector, and that sector's contribution to New Zealand's cultural wellbeing.

The report establishes the indicators within a framework of five theme areas, which broadly reflect key goals for the New Zealand cultural sector and those involved in it. Not all the indicators have been able to be populated, due to lack of data in some areas. The report identifies areas where more information is needed. In the next few years, it is likely that data will be collected to populate some areas highlighted for further development, and new indicators may be introduced as priorities change. It is intended to update the existing indicators as new data becomes available (such as through the 2006 Census).

Cultural Indicators for New Zealand: 2006 is the result of a long period of development, and the hard work of Ministry for Culture and Heritage and Statistics NZ staff. The report is an important contribution to making information about the cultural sector more accessible to the public.

Brian Pink
Government Statistician
Statistics New Zealand

Martin Matthews
Chief Executive
Ministry of Culture and Heritage

Information

This report is part of the Cultural Statistics Programme jointly operated by Statistics New Zealand and the Ministry for Culture and Heritage and is published by the Product Development and Publishing business unit of Statistics NZ.

This report was supported by the Cross-Departmental Research Pool administered by the Ministry of Research, Science and Technology. Substantial research, indicator development and drafting was undertaken by Dialogue Consultants. Further research and drafting was also undertaken by Patrick Ongley and Ministry for Culture and Heritage staff, in consultation with the Social Conditions business unit of Statistics NZ.

The Ministry for Culture and Heritage would also like to acknowledge the contribution made by staff from other government departments represented on the steering group established to oversee the project. The group included those who have developed or who are developing indicators (the Ministry for Social Development, Ministry for the Environment, and Ministry for Economic Development), departments whose work closely aligns with the work of the Ministry (the Ministry of Pacific Island Affairs, and Te Puni Kokiri), and others with a strong interest in the project including Statistics New Zealand, and New Zealand Trade and Enterprise.

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Introduction

Government involves itself in the cultural sector for many reasons. It has recognised that a sense of nationhood and identity depends to a significant extent on actively supporting New Zealand's arts, culture and heritage. Confidence in that culture, an appreciation of its unique aspects, and a strong sense of cultural identity contribute positively to economic growth, social cohesion, the acceptance and encouragement of diversity, and creative thinking in a range of fields.

Access to and participation in cultural activities can also be a measure of fairness and social equity. The government's involvement in the sector enables a wider range of experiences to be available to a more diverse range of groups than would otherwise be the case.

The cultural sector is pivotal to the government's goal of achieving sustainable development. This is because it is driven by an infinitely renewable resource – human creativity – which, when given nourishment and support, provides the potential for job creation through the generation and exploitation of human intellectual property.

Purpose of the report

Decision making about the long-term development of the cultural sector benefits considerably from the availability of high-quality and regular statistical information about its performance, its size, and its contribution to the economic and social well-being of New Zealand. This is difficult to do because the cultural sector is diverse and fragmented, and in many cases the organisations within it cannot produce robust statistical data. In the past this has meant that the sector – which receives considerable public funding – has had incomplete information on its performance and on the outcomes of the government's investment.

The work already undertaken through the Cultural Statistics Programme – a joint Ministry of Culture and Heritage and Statistics New Zealand initiative – has provided a range of useful data and has allowed the establishment of some benchmarks. There are still gaps, however, in our knowledge of the sector – including its economic and social contribution and the ability to track key trends over time. This type of data is vital in providing politicians and policymakers with sound information on which to base their policy decisions.

A number of government departments have developed or are in the process of developing indicators that cover social, economic or environmental outcomes. This report presents, for the first time, a set of cultural indicators. In addition to its benefits in terms of policy development, the establishment of a set of robust cultural indicators ensures that debates about the cultural sector's value and contribution to New Zealand society can take place in the context of greater knowledge and understanding than at present. They also allow the 'health' of the sector to be monitored over time.

While the indicators presented in this report are high-level sectoral indicators, they are also intended to reflect the broad outcomes that the government seeks to achieve for the cultural sector as a whole. The aims of this report are to:

- provide high level measures of the effectiveness of government policy interventions in the cultural sector
- enable linkages to be made with indicators in other sectors of the economy
- provide measures of the contribution of the cultural sector to the social, environmental and economic well-being of New Zealanders
- contribute significantly to the quality of information available to government and key decision makers, as well as to the sector itself
- provide a benchmark against which the 'health' and performance of the cultural sector can be monitored over time
- contribute to meaningful debate about the role, value and function of culture.

The Cultural Statistics Programme

The Cultural Statistics Programme was established in 1993, as a joint initiative between Statistics New Zealand and the Ministry for Culture and Heritage, to fill a gap in the information needs of government and the cultural sector. Its purpose is to provide high-quality statistical data on the cultural sector, for use by policymakers in central and local government, and cultural-sector agencies, organisations, academics, and other interested parties.

The programme is based on the *New Zealand Framework for Cultural Statistics* (1995), which establishes a standardised way of organising the collection and reporting of data about the cultural sector. This framework divides the cultural sector into categories of cultural activity which together broadly set out the scope of the sector for the purposes of the Cultural Statistics Programme. Nine categories of the framework have been developed: Taonga Tuku Iho, Heritage, Libraries, Literature, Performing Arts, Visual Arts, Film and Video, Broadcasting, and Community and Government Activities. These categories form the foundation on which all work in the Cultural Statistics Programme, including the Cultural Indicators Project, has been developed. The framework can be found on Statistics New Zealand's website at www.stats.govt.nz/analytical-reports/new-zealand-framework-for-cultural-statistics.htm.

Since the establishment of the framework, a number of reports have been produced from existing data sources that cover a range of cultural statistical information, including cultural employment, household cultural spending, government spending on culture, and time spent on cultural activities. In addition, in 2003, *A Measure of Culture: Cultural Experiences and Cultural Spending in New Zealand* reported on a major special purpose survey of New Zealanders' experiences of cultural activities.

The development of cultural indicators was identified as a priority for the Cultural Statistics Programme once a body of reliable statistical data relevant to the sector was developed. A number of reports on a variety of subjects have been produced and some trend information is now available, which led to funding to develop cultural indicators for New Zealand being approved.

An outcomes framework

In order to structure the development of cultural indicators, a number of theme areas were proposed. The five themes are:

- engagement
- identity
- diversity
- social cohesion
- economic development.

Under each theme sits a number of desired outcomes. The indicators related to each theme have been designed to provide insight into the extent to which these outcomes are being achieved. A total of 10 outcomes have been identified, as set out in the table below. The table also indicates which of the currently populated indicators relate to which outcomes, though in the remainder of the report the indicators sit under each theme, rather being 'assigned' strictly to outcomes. This is because indicators may contribute to our understanding of the extent to which more than one outcome is being achieved. There are also a number of proposed, but currently unpopulated indicators, which also fit within this framework. For example, the proposed heritage protection indicator (proportion of registered sites damaged or destroyed within a given period) relates clearly to the value outcome, under the engagement theme.

Themes	Outcomes
Engagement	*Engagement:* New Zealanders engage in arts, culture and heritage events and activities as participants, consumers, creators or providers (populated indicators 1a, 1b, 1d, 1f). *Environment:* There is an environment that supports creativity and innovation for all cultures (indicators 1b, 1c). *Access:* All New Zealanders have access to arts, culture and heritage events and activities (indicators 1d, 1e). *Value:* Arts, culture and heritage activities are valued by New Zealanders (indicators 1a, 1b, 1d, 1f).
Identity	*Identity:* New Zealanders have a strong sense of identity, based on their distinct heritage and cultures (indicators 2a, 2b, 2c). *Strength:* The cultures of Māori and Pākehā are strong and living, with both cultures being valued by New Zealanders (indicators 2a, 2b, 2c).
Diversity	*Diversity:* New Zealand's growing cultural diversity is freely expressed, respected and valued (indicators 3a, 3b).
Social cohesion	*Enhancement:* Community relationships are enhanced by involvement in arts, culture and heritage events and activities (no currently populated indicators). *Cohesion:* New Zealanders' shared cultural identity fosters a tolerant, inclusive society (no currently populated indicators).
Economic development	*Development:* Arts, culture and heritage make a growing contribution to the economy (indicators 5a, 5b, 5c).

It is important to note that all of the outcomes, while expressed generically as being desirable for and by New Zealand as a whole, are intended to recognise the role and importance of Māori arts, culture and heritage for Māori people in particular and for all New Zealanders generally. Māori culture is indigenous to New Zealand, is distinct to this nation, and is a primary element in our national and cultural makeup. This distinctiveness is acknowledged in the Taonga Tuku Iho category of the *New Zealand Framework for Cultural Statistics*.

The indicators

Indicators are high-level, summary measures of key issues or phenomena that are used to monitor positive or negative changes over time. The evaluative nature of indicators distinguishes them from the descriptive nature of statistics. One of the key purposes of indicators is to reduce the large volume of statistical information available, to a small number of key measures that allow trends to be monitored.

There is a range of types of indicators and they may operate at different levels. These can be generalised into four broad levels:

GOAL	Strategic indicators
PURPOSE	Sustainability indicators
OUTPUT	Attainment indicators
ACTIVITY	Performance indicators

The cultural indicators presented in this report are clearly at the strategic and sustainability levels. They are designed to measure the extent to which the cultural sector is moving towards, or away from, the high-level outcomes identified for the sector – that is, they indicate whether there is an improvement or deterioration in the well-being of the cultural sector.

At the generic level, the use of indicators as tools for evaluation (rather than simple description) requires that they are:

- relevant – actually represent what they purport to represent
- reliable – based on statistics that can be assembled consistently and accurately
- accessible – constructed on a regular and consistent basis
- clear – that is, easy to understand.[1]

The degree to which outcomes are being achieved cannot always be measured directly and it may be necessary to use 'proxy' indicators. For example, one of the outcomes sought in the report under Theme 1: Engagement is: *an environment that supports creativity and innovation for all cultures.* One of the indicators to measure the extent to which this outcome is being achieved is "1b: the number of people in cultural employment as a percentage of total employment". This indicator is not able to tell us directly whether the environment is one that supports innovation and creativity. Rather, the assumption underlying this indicator is that if the environment is supportive of creative endeavours then more people will be employed in the sector.

In many cases, the information available simply does not allow direct measures of the extent of progress towards outcomes. There is also a range of complex influences that combine to determine trends in the cultural sector. Any assessment of the achievement of outcomes cannot necessarily be directly attributed to changes or trends in indicators and should be considered as 'indicative' only. It is hoped that the indicators that have been identified and presented here will lead to greater understanding of the performance of the cultural sector.

Indicators are often developed with the intention of providing data for making international comparisons. But an international literature review, undertaken early in the project, was unable to find any comparable cultural-indicator methodology. It has therefore not been possible to develop internationally comparable cultural indicators.

Structure of report

The report is structured to present the indicators under each theme set out above. The rationale for selecting each indicator is outlined, as are any assumptions that have been used, the data sources, and the headline trend information. Where possible, there is a further breakdown of data to provide more detailed information for a range of variables such as gender, ethnicity, age and income.

The report identified a number of indicators that are considered to provide suitable evaluative measures of progress towards the outcomes, but which cannot be 'populated' with information currently, as there are no existing data sources. These indicators have been grouped together at the end of each chapter and earmarked for future development. Priority needs to be given to gathering data that will enable them to be populated as resources allow.

1 "Glossary of Evaluation and Accountability Terms" (2001), www.scoea.bc.ca/glossary2001.htm

Theme 1: Engagement

Discussion

The cultural aspects of development are now widely recognised as one of the pillars of sustainability, with as important a role as the economic, social and environmental dimensions of sustainability.[2] There are two sides to this: growth and development in the cultural sector has intrinsic benefits in itself, and also positive social and economic side effects.

Engagement in cultural activities as a creator, producer, consumer, or participant contributes to the general well-being of New Zealanders and has a number of facets:

- *Participating* in cultural events and activities, and consuming cultural goods and services, creates income for creative workers and contributes to the productivity of the nation.
- *Maintaining and improving* the state of arts, culture and heritage resources ensures their continued use and enjoyment by current and future generations.
- *Developing a sound administrative infrastructure* ensures that creative workers function in a supportive, efficient and effective business environment.
- *Improving access* to cultural events and activities for all New Zealanders, regardless of location or income levels, helps create a fair and equitable society.

Indicators

- **Indicator 1a:** Cultural employment
- **Indicator 1b:** Employment in creative occupations
- **Indicator 1c:** Median incomes from creative occupations
- **Indicator 1d:** How often people experience cultural activities on average
- **Indicator 1e:** Barriers to cultural experiences
- **Indicator 1f:** Household spending on cultural items.

Indicator 1a: Cultural employment

Definition

This indicator is expressed as the number of people in cultural employment as a percentage of total employment.

Rationale

The proportion of workers who are in cultural employment provides an indication of the extent to which the current social and economic environment supports cultural activities.

In summary, for the purposes of this indicator, cultural employment includes:

- cultural occupations in the cultural sector
- cultural occupations in the non-cultural sector
- non-cultural occupations in the cultural sector.

Cultural occupation is a broader term than creative occupation and includes workers such as ministers of religion, librarians and early childhood teachers, as well as creative workers (see appendix A for more detail). In addition, some non-cultural workers are employed in cultural industries – for example, accountants and administrators. These administrative roles are intrinsic and specific to the functioning of the cultural sector, and so they are counted as cultural employment.

Data source

Statistics New Zealand: Censuses of population and dwellings.

It should be noted that the census data relates to people's main job only, so those for whom cultural employment is a second job will not be recorded in these figures.

Current level and trends

In 2001 there were 103,350 people in cultural employment, making up 6.5 percent of the total workforce. This compares with a figure of 88,640 or 5.9 percent of the workforce in 1996. Figure 1 shows that both cultural occupations and cultural industries[3] increased their share of the workforce over the five-year period, the former from 2.9 to 3.3 percent of all employment, and the latter from 4.5 to

2 See Hawkes, J (2001), *The Fourth Pillar of Sustainability. Culture's Essential Role in Public Planning* ('For the Cultural Development Network, Victoria'); Mills, D and P Brown (2004), *Art and Wellbeing: A Guide to the Connections between Community Cultural Development and Health, Ecologically Sustainable Development, Public Housing and Place, Rural Revitalisation, Community Strengthening, Active Citizenship, Social Inclusion and Cultural Diversity* (Australia Council for the Arts, Sydney); Local Government Act 2002; and Ministry for Culture and Heritage website "Cultural Wellbeing Literature Review", www.mch.govt.nz/cwb/resources.html#review.

3 See Appendices A and B for complete definitions of these terms.

4.8 percent. Although these may appear relatively small proportions, the cultural workforce grew at a considerably faster rate than the total workforce – 17 percent compared with 6 percent.

Figure 2 shows the components of cultural employment in 1996 and 2001. In both years, cultural occupations accounted for just over half of all cultural employment, with non-cultural occupations in cultural industries making up the remainder. The majority of people in cultural occupations were also working in cultural industries. However, this group grew relatively slowly over the five-year period, with an increase of 2,990 people employed, compared with a 5,390 increase in non-cultural industries.

Figure 1

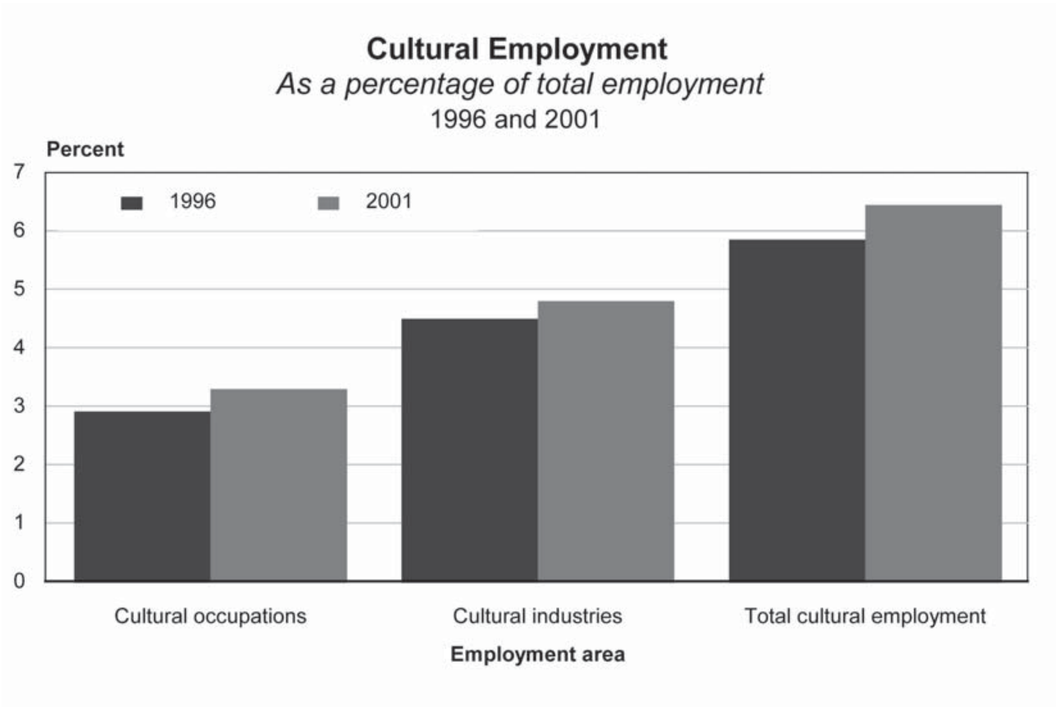
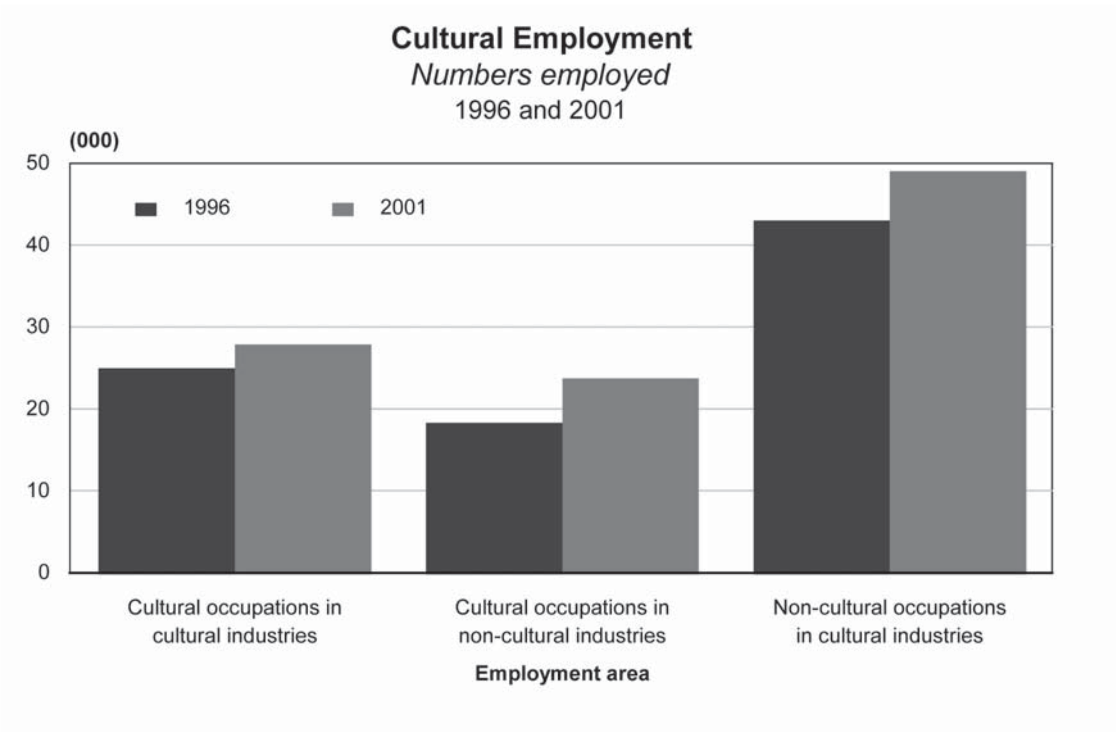


Figure 2



A relatively high proportion of people in cultural employment work part time (less than 30 hours a week). Almost a third (31 percent) of the cultural workforce were employed part time in 2001, compared with 23 percent of the total workforce – similar proportions to 1996. Part-timers accounted for 31 percent of the growth in cultural employment between 1996 and 2001, compared with 22 percent of the growth in total employment.

It is also worth looking at which occupations and industries are providing the most impetus for growth in cultural employment. Table 1 shows the 10 cultural occupations and industries which experienced the greatest increases in numbers employed between 1996 and 2001. A major component of the increase in cultural employment has been in early childhood education and interest groups – both of which fall within the community and government activities category of the *Framework for Cultural Statistics.* Early childhood and kōhanga reo teachers accounted for 34 percent of the growth in cultural occupations, while preschool education and interest groups provided 41 percent of the growth. However, even if these groups are excluded, the rate of growth for other cultural occupations and industries was still markedly higher than the growth in total employment – 15 percent for cultural occupations and 10 percent for cultural industries, compared with 6 percent for the total workforce. It is also evident from Table 1 that there were some large percentage increases in particular occupations and industries, notably the doubling of the workforce in the film and video production industry.

Table 1

Growth in Cultural Employment

Main occupations and industries

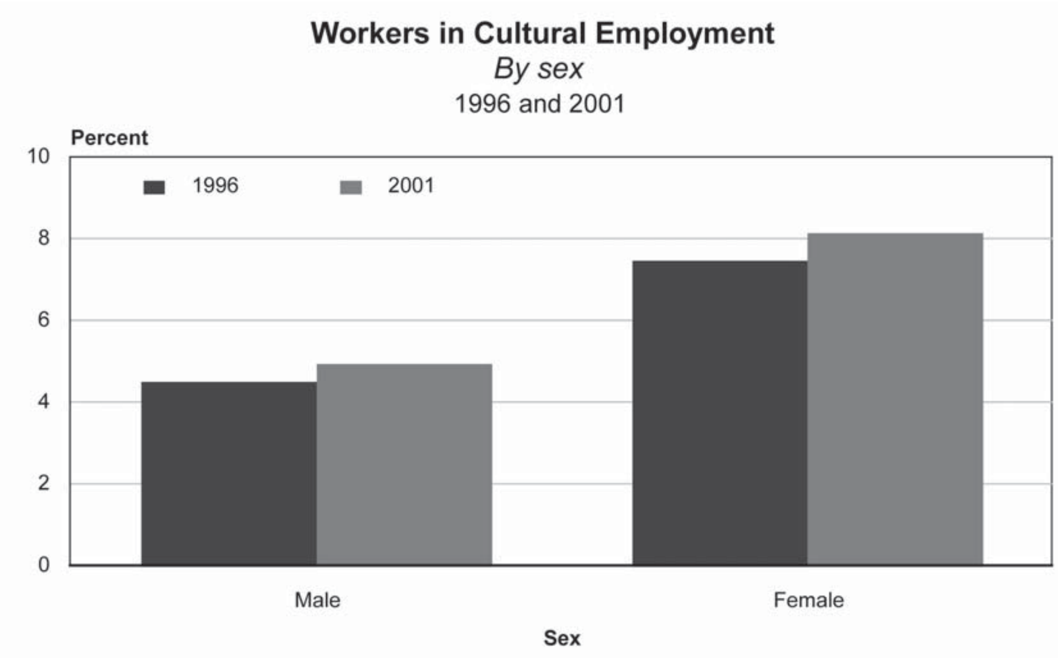
1996–2001

	1996	2001	Change	Percent change
Occupation				
Early childhood or kōhanga reo teacher	7,458	10,377	2,919	39
Graphic designer	3,135	4,224	1,089	35
Sculptor, painter and related artist	1,779	2,667	888	50
Minister of religion	3,093	3,489	396	13
Broadcasting equipment operator	549	927	378	69
Librarian	3,312	3,627	315	10
Actor	402	690	288	72
Author and critic	1,170	1,419	249	21
Artistic director	753	984	231	31
Broadcasting and theatrical production manager	969	1,191	222	23
Other cultural occupations	22,845	24,522	1,677	7
All cultural occupations	45,465	54,123	8,658	19
Industry				
Interest groups nec[(1)]	6,837	8,877	2,040	30
Preschool education	6,684	8,604	1,920	29
Film and video production	1,677	3,567	1,890	113
Commercial art and display services	3,735	4,743	1,008	27
Architectural services	3,996	4,932	936	23
Video hire outlets	1,257	1,983	726	58
Newspaper, book and stationery retailing	6,045	6,489	444	7
Museums	1,302	1,650	348	27
Motion picture exhibition	891	1,104	213	24
Performing arts venues	606	789	183	30
Other cultural industries	36,111	36,126	15	0
All cultural industries	69,135	78,858	9,723	14

1 Interest groups nec (not elsewhere classified) includes associations, clubs or organisations for the promotion of community interests. It also includes units of political parties.

Note: Columns may not total exactly due to random rounding of source data.

Figure 3



Sub-population differences

Gender

Women workers are more likely than men to be in cultural employment. Figure 3 shows that just over 8 percent of employed women were in cultural occupations or industries in 2001, compared with 5 percent of employed men. For both sexes this was a slight increase on the 1996 figures. Women made up around six out of every 10 workers in cultural employment in both 1996 and 2001.

In the cultural workforce, as in other sectors, women are far more likely than men to work part time. In 2001, 39 percent of women in cultural employment worked less than 30 hours a week, compared with 20 percent of men. For women this was slightly above the national figure of 36 percent, while for men it was considerably higher than the national figure of 12 percent. The proportion of part-timers in the cultural workforce remained fairly steady for both sexes between 1996 and 2001.

In 2001, women outnumbered men in 16 of the 42 cultural occupations. Their representation was highest among early childhood and kōhanga reo teachers, dance teachers and choreographers, librarians and library assistants, and fashion designers – accounting for at least eight of every 10 workers in these jobs. Their representation was lowest among sound recordists, cinema projectionists, architects, sign writers, musical instrument makers or repairers and tuners, and camera operators – accounting for less than two of every 10 people in these occupations.

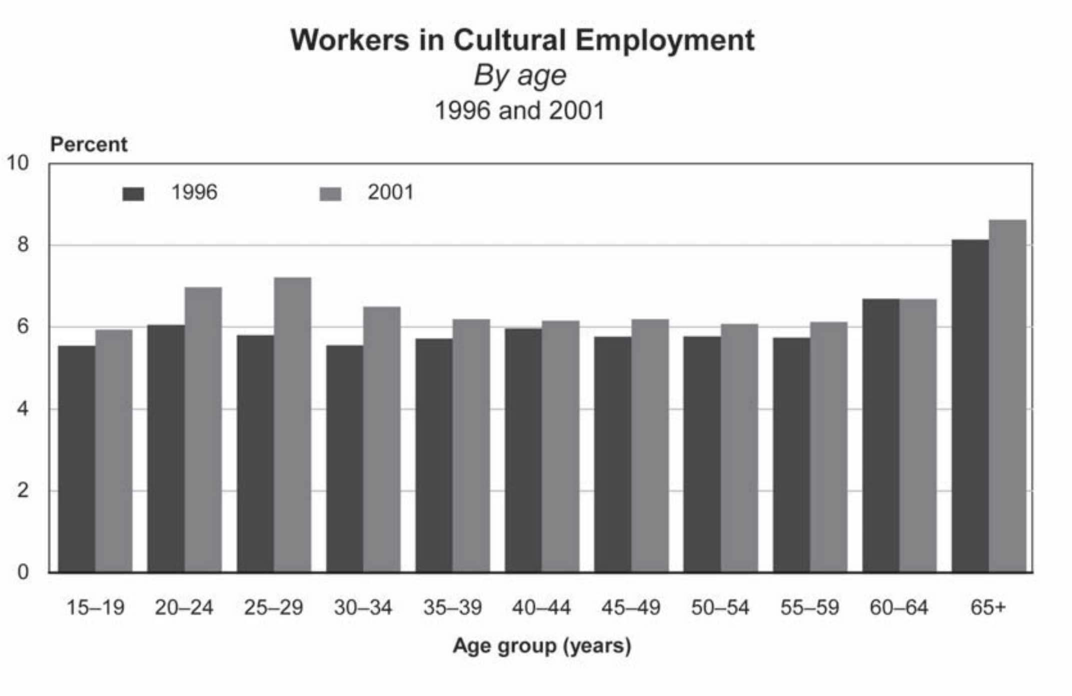
In the same year, women outnumbered men in 15 of the 26 cultural industries. They were most strongly represented in preschool education, libraries, and newspaper, book and stationery retailing, providing at least seven of 10 workers in these industries. On the other hand, they had a relatively low representation in sound recording studios, architectural services, commercial art and display services and film and video production, where they provided four or fewer of every 10 workers.

Age

There is some variation in levels of cultural employment by age. As figure 4 shows, the workers most likely to be in cultural employment are those aged 65 and over, of whom 8.7 percent were in cultural occupations or industries in 2001. As this is a group with a low level of labour force participation, however, they made up a very small proportion of the cultural workforce (3 percent). Levels of cultural employment were also relatively high among people in their twenties, with just over seven percent of workers in the 20- to 24-year age group and 25- to 29-year old age groups engaged in cultural jobs in 2001. Groups with lower than average representation in cultural employment were those aged 15 to 19 years and 35 to 59 years. For all groups except 60 to 65 year olds, the proportion of workers in cultural jobs increased between 1996 and 2001. The largest increases were for those in their twenties.

These figures are not an indication of the age distribution of the cultural workforce. The age distribution of cultural workers generally mirrors the pattern within the total workforce, with the majority (60 percent) being aged between 25 and 50 years, including a quarter (25 percent) aged between 35 and 44 years.

Figure 4



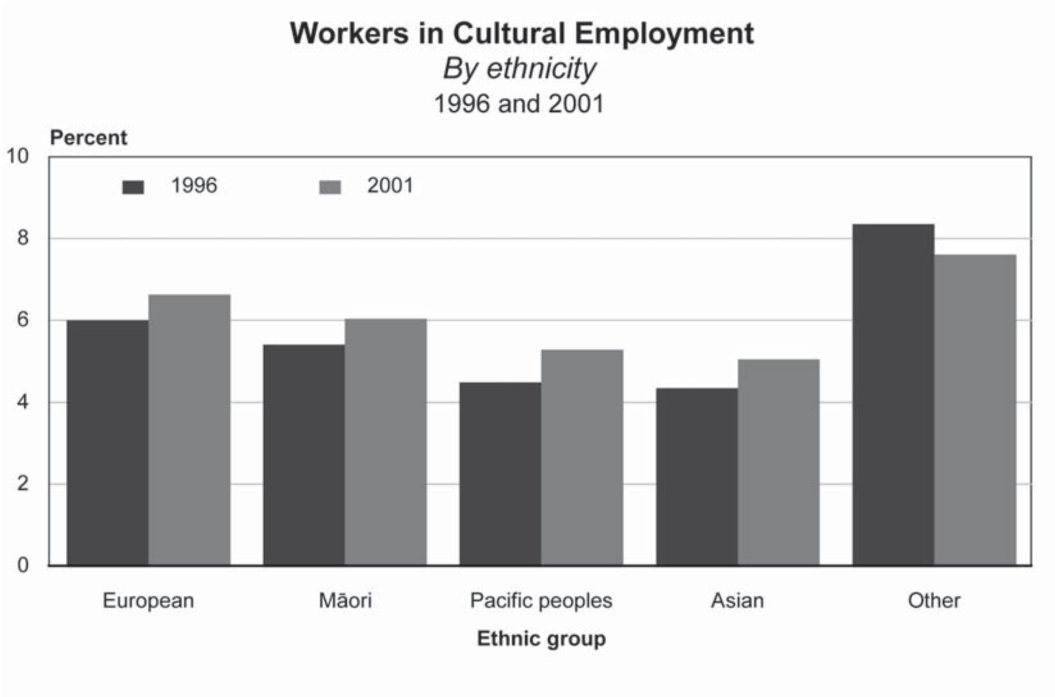
Ethnicity

The likelihood of people being in cultural employment also varies by ethnicity. As figure 5 shows, those who had the highest rate of cultural employment were those who did not belong to any of the major ethnic groups, that is those in the 'Other' category which includes people of Middle-Eastern, Latin American and African ethnicities. In 2001, 7.6 percent of workers in this group were in cultural employment, down slightly from the 1996 figure. However, this was a very small group in numerical terms and accounted for less than one percent of the cultural workforce. Of the larger ethnic groups, Europeans were the most likely to be in cultural employment (6.7 percent), followed by Māori (6.1 percent). All the major groups – European, Māori, Pacific and Asian – experienced increases in rates of cultural employment between 1996 and 2001.

In terms of ethnic composition, the cultural workforce reflects the makeup of the New Zealand workforce as a whole and is overwhelmingly European. In 2001, 88 percent of people in cultural employment belonged to European ethnic groups, 10 percent were Māori, under 4 percent were Pacific peoples or Asian and less than 1 percent were from other ethnic groups.[4] By comparison with the total New Zealand workforce, people in cultural employment were in fact slightly more likely to be European and slightly less likely to be of Māori, Pacific or Asian ethnicity.

4 These figures add to more than 100 percent because people can belong to more than one ethnic group and are counted in each group they specify.

Figure 5



Indicator 1b: Employment in creative occupations

Definition

The percentage of people employed in creative occupations.[5]

Rationale

People can be engaged in cultural activities both as suppliers and consumers. This indicator acts as a measure of those who are employed as cultural creators, and provides an indication of the degree to which the social and economic environment supports creativity and innovation. This is a subset of cultural employment, which was analysed in the previous indicator.

While this indicator is presented as the percentage of people employed in creative occupations, the analysis also provides substantial discussion of the numbers of people employed in these occupations, given that the percentage figures are relatively small.

Data source

Statistics New Zealand: Censuses of population and dwellings.

It should be noted that the census records a person's main job only, so those who support themselves primarily through another job while pursuing a creative occupation part time will not be recorded in these figures.

Current level and trends

In 2001, 1.6 percent of the total workforce was employed in a creative occupation as their main job. This was up from the 1996 figure of 1.4 percent. This represented a rise of around 4,460 creative workers from the 1996 figure of 22,190 to 26,650 people in 2001. Although the numbers may be relatively small, the 20 percent intercensal growth in creative occupations is well above the 6 percent growth in total employment.

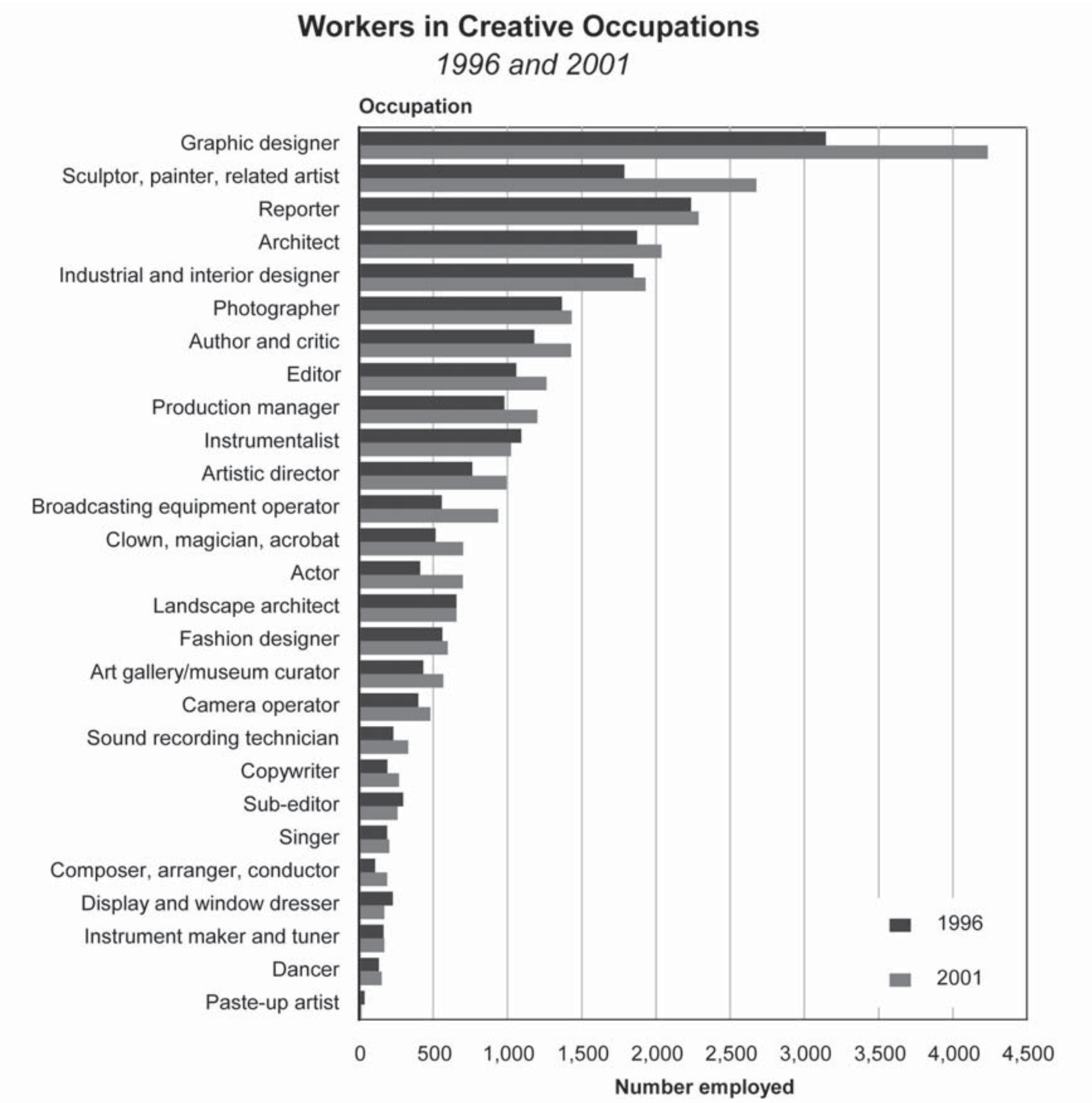
Figure 6 provides a breakdown by individual occupations. The greatest increases between 1996 and 2001 were in the largest occupational groups – graphic designers (1,090 or 35 percent) and sculptors, painters and related artists (890 or 50 percent). Other occupations with increases of over 200 workers were broadcasting equipment operators, actors, authors and critics, artistic directors, broadcasting and theatrical production managers and editors. The only creative occupations to fall in number over the five years were instrumentalists, display and window dressers, sub-editors and paste-up artists[6] – although each was a relatively small fall of well under 100 people.

The proportion of part-time workers in creative occupations is similar to that in the workforce as a whole, at 23 percent in 2001 – only fractionally higher than in 1996. Some occupations were characterised by particularly high proportions of part-timers, including instrumentalists (60 percent), clowns, magicians, acrobats and related workers (59 percent), singers (55 percent), actors (38 percent) sculptors, painters and related artists (35 percent) and authors and critics (34 percent).

5 See Appendix A for definition of creative occupations.

6 Paste-up artists are excluded from figure 6 because of their very low numbers.

Figure 6



Sub-population differences

Gender

Men make up the majority of people in creative occupations – 57 percent in 2001, just one percentage point lower than in 1996. However, as figure 7 shows, the increase in the number of people in creative occupations between 1996 and 2001 was similar for both sexes – around 2,240. For men this was an increase of 17 percent and for women an increase of 24 percent, both markedly higher than the increases in total employment (4 percent for men and 9 percent for women).

Figure 7

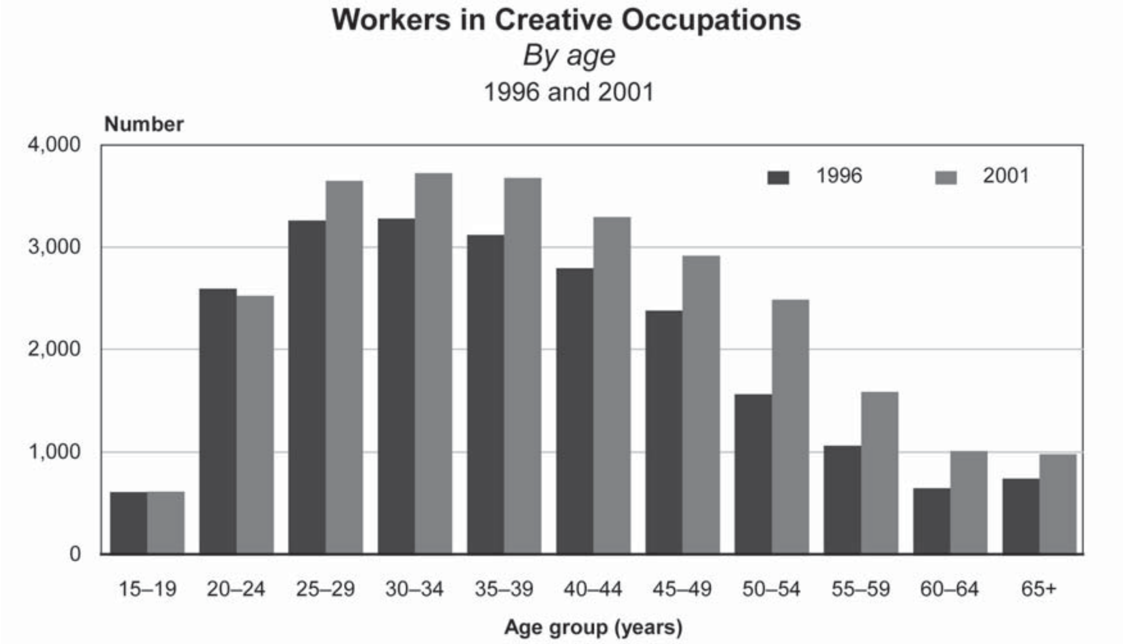
Although men were in the majority in 19 of the 28 creative occupations, women dominated some occupations including fashion designers (86 percent), interior designers (73 percent), sub-editors (64 percent) and editors (59 percent). Men made up the vast majority of sound recordists (91 percent), architects (86 percent), musical instrument makers, repairers and tuners (85 percent) and camera operators (83 percent). In most occupations, the proportion of female workers increased between 1996 and 2001.

Women in creative occupations were more likely than their male counterparts to work part time, as is the case generally in the workforce. In 2001, 31 percent of females and 17 percent of males in creative occupations worked less than 30 hours a week – similar to the proportions in 1996.

Age

The age distribution of people in creative occupations generally mirrors that of the total workforce, with numbers peaking between the ages of 25 and 49 years – a group which accounted for almost two-thirds (65 percent) of creative employment in 2001. However, as figure 8 shows, growth in creative occupations between 1996 and 2001 was greatest in the 50- to 54-year age group, with an increase of around 920 workers (58 percent). Increases of over 500 creative workers also occurred in each age group between 35 and 59 years. The only ages at which creative employment did not increase over the five years were the late teens and early 20s – age groups which experienced falls in total employment over the period, due to demographic changes and increasing rates of educational participation. With the exception of people at either end of the age scale (the under 25s and the over 60s) the rate of increase in creative employment was above the rate of increase in total employment.

Figure 8



Ethnicity

Workers in creative occupations are overwhelmingly of European ethnicity, with this group over-represented in such jobs when compared with their representation in the total workforce – 92 percent of creative employment compared with 85 percent of total employment in 2001. All the other major ethnic groups were under-represented in creative employment by comparison with their share of total employment. Māori made up 7.4 percent of creative workers in 2001, Asians 3.4 percent and Pacific peoples 2.2 percent.

As figure 9 shows, all groups experienced increases in creative employment between 1996 and 2001. While the vast majority of the overall numerical increase was among Europeans (around 3,570 jobs), proportionally this 17 percent increase was smaller than the growth in creative employment among Asians (54 percent), Pacific peoples (40 percent) and Māori (22 percent). To some extent this reflects faster rates of population growth among the non-European groups, but for all the major ethnic groups creative employment grew faster than total employment over the five years. This result can also potentially be regarded as positive in terms of the diversity outcomes outlined in the introduction to this report.

Figure 9

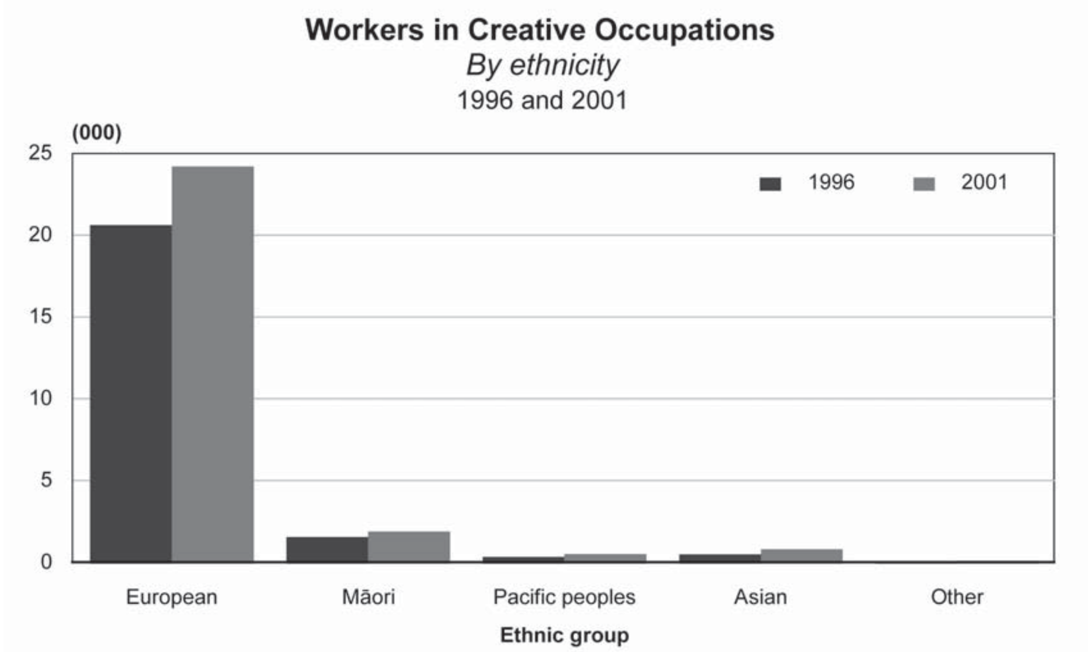


Figure 10

Education

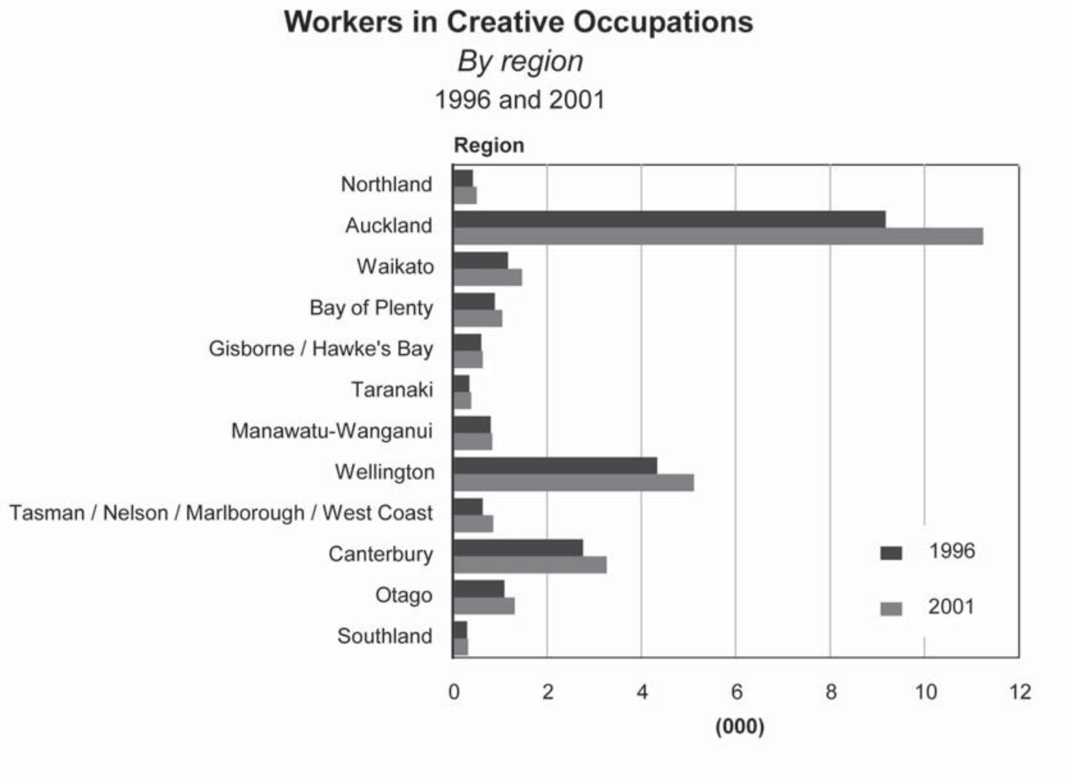
People with tertiary qualifications make up the majority of workers in creative occupations – 57 percent in 2001, compared with 39 percent of the total workforce. As figure 10 shows, there were increases in creative employment between 1996 and 2001 for people whose highest qualification was at either school or tertiary level. Those with school qualifications had the largest numerical increase (2,320 jobs) but people with a bachelor's degree or higher experienced the greatest percentage increases (34 percent and 27 percent, respectively). The only group for whom there was no increase in creative work over the five years was those with no formal qualifications. These trends reflect more general changes in the total workforce as increasing proportions of people attain university degrees and the number of people without qualifications declines.

Region

Disproportionate numbers of creative workers live in Auckland and Wellington. In 2001, 42 percent of people in creative occupations resided in the Auckland region, compared with 31 percent of the total workforce. Another 19 percent of creative workers lived in Wellington, which was home to 12 percent of the total workforce. Canterbury accounted for 12 percent of the national creative workforce, but this was slightly smaller than its share of the total workforce.

Figure 11 shows that all regions in the country had increases in the number of creative workers between 1996 and 2001. In Auckland, the number of creative workers grew by around 2,070 (23 percent), almost half the national increase. In Wellington the number increased by around 780 (18 percent) and in Canterbury by 500 (18 percent). In other regions the numerical increases were relatively small but there were proportional increases of 37 percent in the Tasman, Nelson, Marlborough and West Coast region, and over 20 percent in Waikato, Northland and Otago regions. The proportional growth in creative employment was well in excess of the growth in total employment in all regions.

Figure 11



Indicator 1c: Median incomes from creative occupations

Definition

The indicator shows the median income received by people in creative occupations as a percentage of the median income of all employed people (see appendix A for definitions of creative occupations).

Rationale

The indicator demonstrates how well creative workers are able to support themselves, relative to all workers in New Zealand. The relative levels of income suggest how conducive the environment is for supporting creativity and innovation. An ability to support oneself in creative work indicates that New Zealanders are engaging with arts and culture activity as consumers (spending), and this spending is an indicator of the value placed on creative activity.

Data source

Statistics New Zealand: Censuses of population and dwellings.

It should be noted that census income data includes income from all sources, while occupation data relates to people's main job only. The incomes of people in creative occupations may therefore include income from other part-time employment or from investments or benefits, and is not necessarily a precise indicator of their ability to support themselves through creative work.

Current level and trends

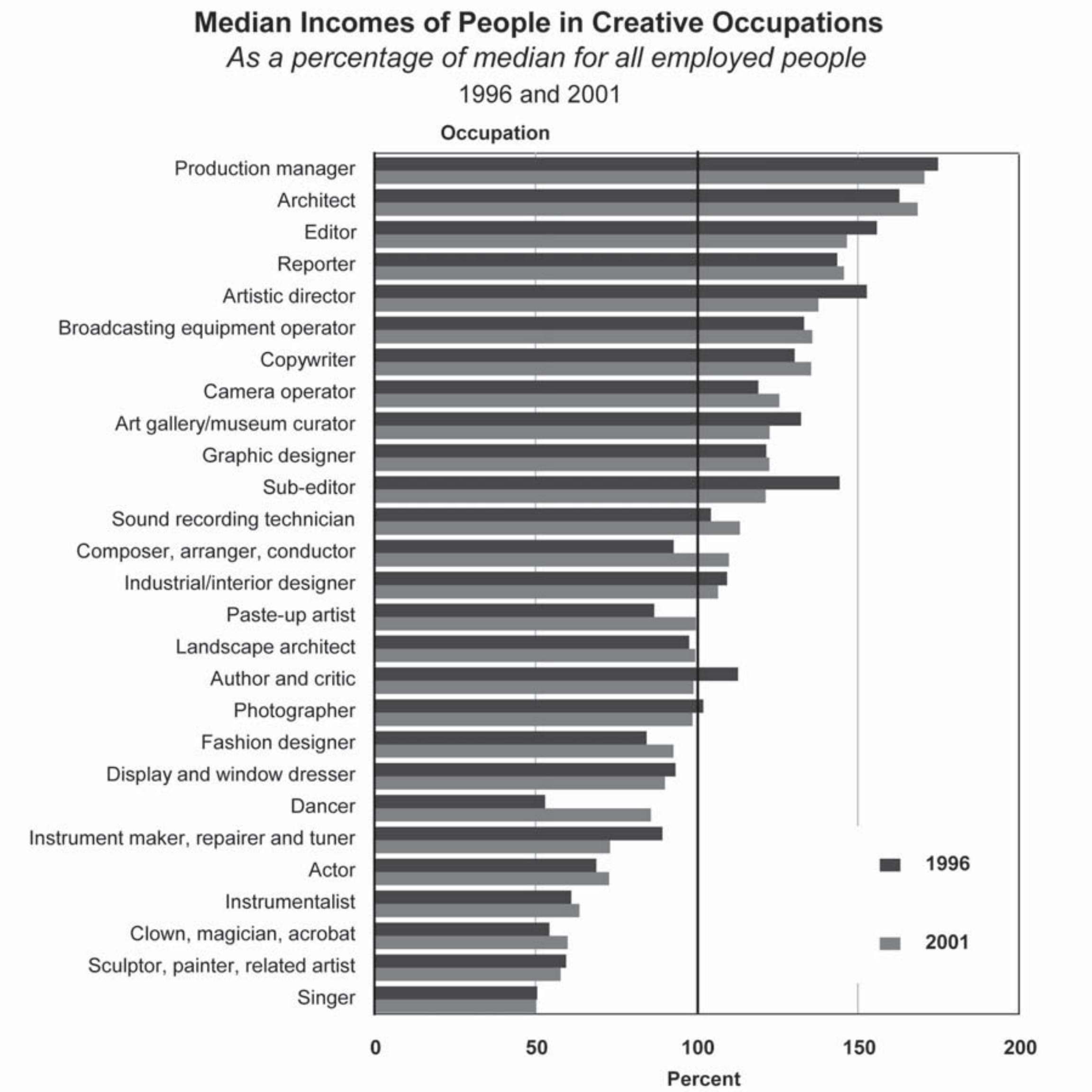
People in creative occupations have an overall level of income which is slightly higher than the norm. In 2001 the median income for people in creative occupations was $31,100, equal to 112 percent of the median income for all employed people ($27,700).[7] The comparison was similar in 1996 when the median for creative occupations was 115 percent of the overall median. Given that the indicator is slightly down on the 1996 figure, it will be interesting to see whether the figure continues to trend in this way in future.

Both full-time and part-time workers in creative occupations have median incomes which exceed comparable figures for the total workforce. For full-time workers in creative occupations the median income in 2001 was $36,500, or 113 percent of the median for all full-timers ($32,400). Part-timers in creative occupations earned a median of $14,000, which was 122 percent of the median for all part-timers ($11,400).

Figure 12 shows a breakdown of median incomes of people in creative occupations. Of the 27 occupations which are categorised as creative, 14 had median incomes which exceeded the median for the total workforce in 2001 and a further four were within two percentage points of the

7 Median income figures cited in the text have been rounded to the nearest $100, while percentage figures have been calculated on unrounded medians, which accounts for any apparent discrepancies in the figures.

Figure 12



overall median. The creative occupations with the highest median incomes in 2001 were broadcasting and theatrical production managers ($47,100) and architects ($46,500). The median incomes for these occupations were around 170 percent of the median for all occupations. At the other end of the scale, singers had a median income of $13,800 – equal to just half the median for all occupations. Other low income occupations included sculptors, painters and related artists ($15,900), clowns, magicians, acrobats and related workers ($16,500) and instrumentalists ($17,500) – all at around 60 percent of the overall median.

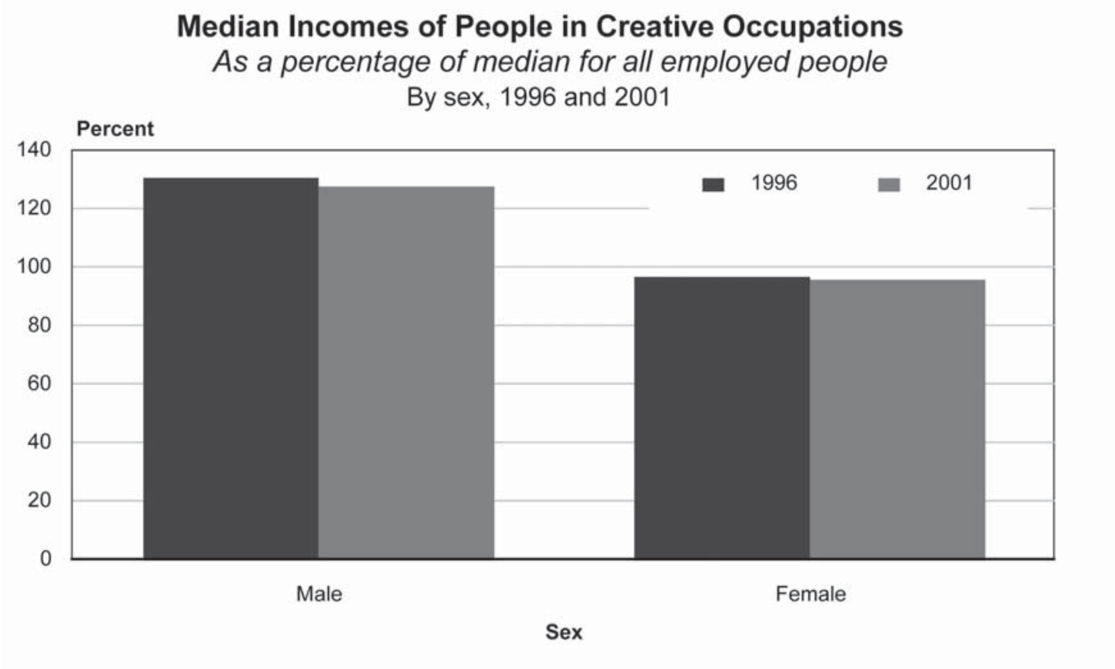
Between the 1996 and 2001 censuses, 15 of the 27 creative occupations increased their median incomes relative to the median for all occupations. The largest increase was for dancers, whose median income rose from 53 to 85 percent of the overall median, followed by composers, arrangers and conductors, up from 92 to 110 percent of the overall median. Occupations which fell in the relative level of their incomes included sub-editors (from 144 to 121 percent of the overall median) and instrument makers, repairers and tuners (from 89 to 73 percent). These two groups, along with authors and critics, experienced a decline in the dollar value of their median incomes over this period. For all other groups, median incomes increased in absolute terms between 1996 and 2001, with dancers enjoying by far the largest percentage increase (83 percent), albeit from a low base figure in 1996.

Sub-population differences

Sex

In creative occupations, as in the total workforce, men tend to have higher incomes than women. In 2001 the male median in creative occupations was $35,400, compared with $26,600 for women. For men this equated to 128 percent of the median for all employed people of both sexes, while for women it was 96 percent. As figure 13 shows, these

Figure 13



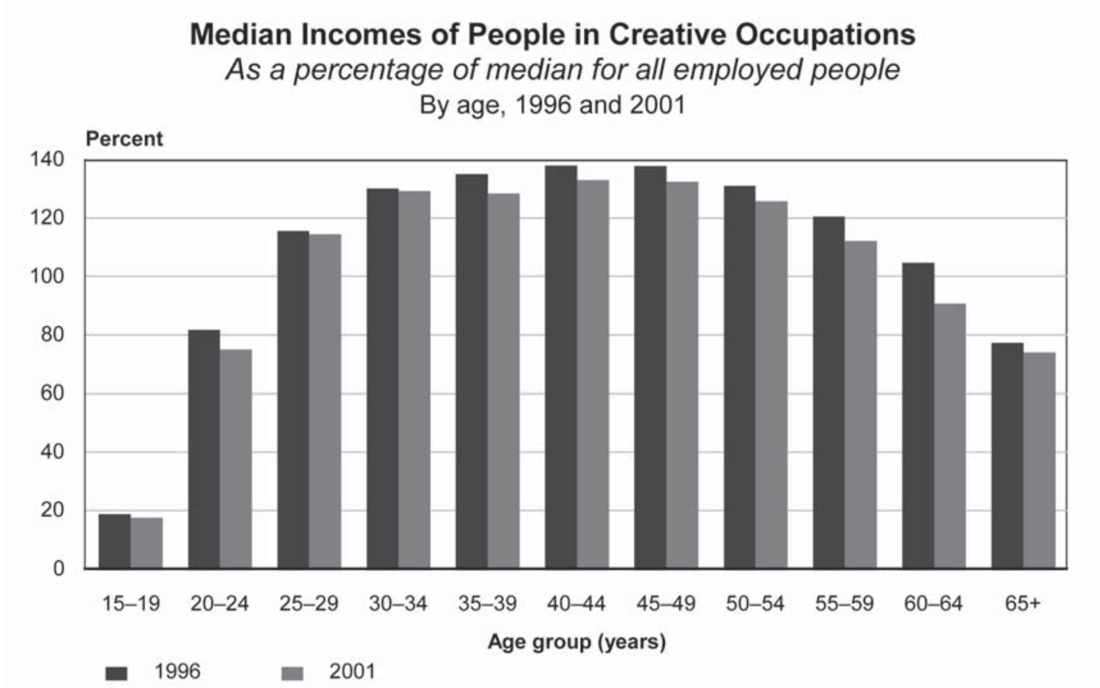
figures changed little between 1996 and 2001. The difference between male and female incomes is affected by higher rates of part-time work among women, but even among full-time workers males still had a considerably higher median than females ($39,500 compared with $32,500). However, the median for women working full time in creative occupations was on a par with the median for the total full-time workforce, and considerably higher than the median for other full-time female workers.

Age

Differences in income levels for age groups in creative occupations tend to mirror patterns in the workforce as a whole, with medians peaking among those in their 30s to mid-50s. At either end of the age scale, where part-time work is more common and people are in the early or late stages of careers, median incomes are considerably lower. Figure 14 shows that in creative occupations people in their 40s have the highest median incomes, at almost $37,000 in 2001, equating to 133 percent of the median for the total workforce. Those in their 30s and early 50s were only slightly behind. The under 25s and the over 60s were the only age groups with median incomes below the total workforce median in 2001. It was only in the over-60s age group that the median for creative workers was lower than for non-creative workers of the same age.

Between 1996 and 2001, median incomes in creative occupations generally grew more slowly than those in other occupations, as reflected in the falls in the indicator evident in figure 14. For most age groups the fall was relatively slight, and only in the 60 to 64 age group was it sufficient to move the creative median from above to below that of the total workforce median.

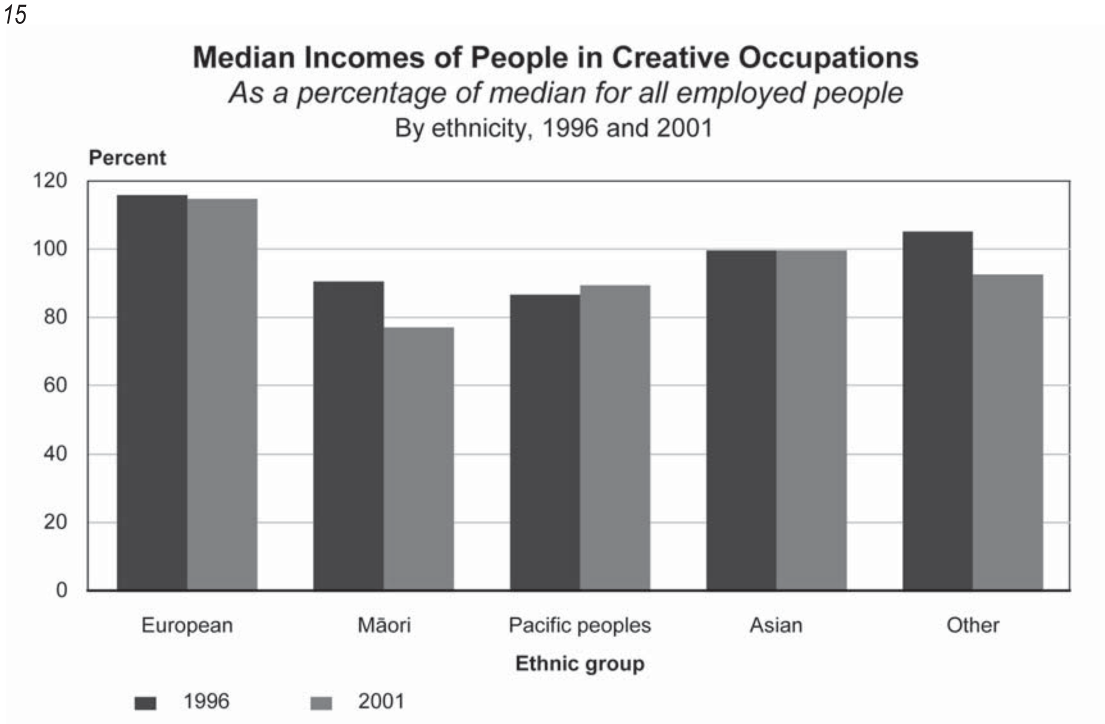
Figure 14



Ethnicity

As figure 15 shows, Europeans were the only ethnic group in the creative workforce to have a median income above the total workforce figure in 2001. At $31,900, their median was 15 percent higher than the median for all employed people – similar to where it stood in 1996. Of creative workers in the other major ethnic groups, only Asians earned an income equivalent to the medians for the total workforce in both 1996 and 2001. People in the 'Other' ethnic group category (which includes people of African, Middle-Eastern and Latin American ethnicity) earned above the total workforce median in 1996 but fell below this level in 2001. Māori and Pacific people in creative occupations, as in the workforce generally, tend to have relatively lower incomes. Māori creative workers in 2001 had a median of $21,400, which at 77 percent of the figure for the total workforce represented a deterioration of their relative position since 1996. Pacific people fared slightly better, with a median equivalent to 90 percent of that in the total workforce in 2001, a very slight improvement on their 1996 position.

Figure 15



Indicator 1d: How often people experience cultural activities, on average

Definition

This indicator is expressed as the average (per adult) frequency of experiencing cultural activities.

Rationale

This indicator tracks people's engagement as consumers in a range of cultural activities.

Data source

Statistics New Zealand: Cultural Experiences Survey, 2002.

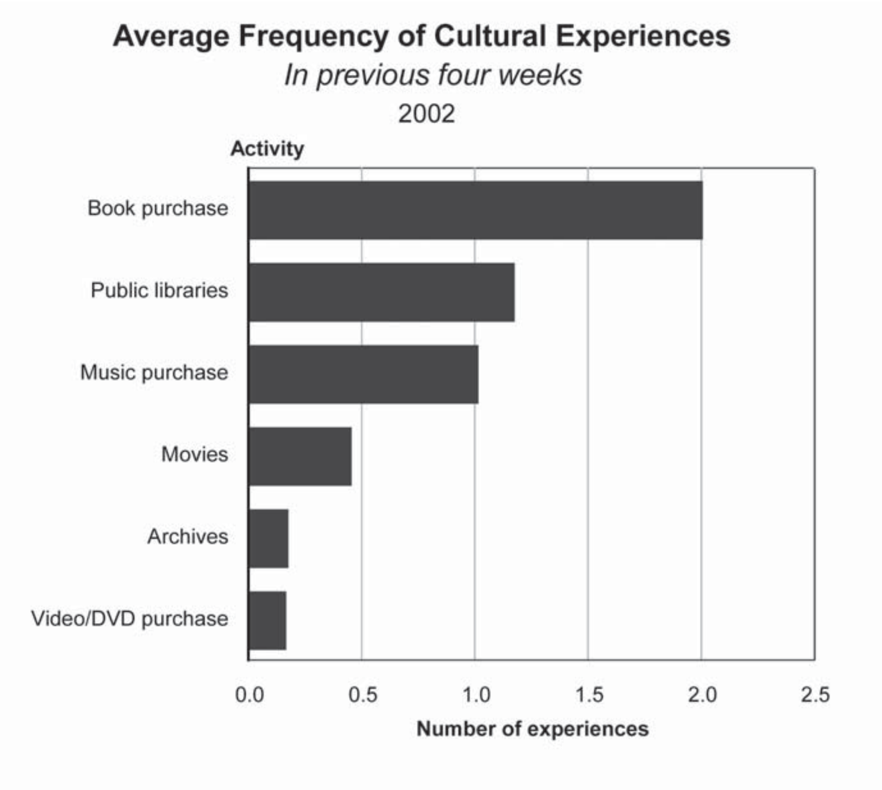
Current level and trends

The Cultural Experiences Survey (CES), conducted in early 2002, asked adult New Zealanders about their participation in a range of cultural activities over two different reference periods – 12 months for activities experienced relatively infrequently and four weeks for those experienced on a more regular basis. Data from the two different reference periods cannot be aggregated, and one 'headline' measure cannot, therefore, be presented. Figures 16 and 17 show how often people experienced particular activities on average.

Buying books was the most popular activity, with people purchasing an average of two books each over the four-week period.[8] Using public libraries and purchasing recorded music were both experienced at least once, on average, during the four-week period. Going to the movies, using the services of archives and purchasing videos or DVDs were less frequent activities.

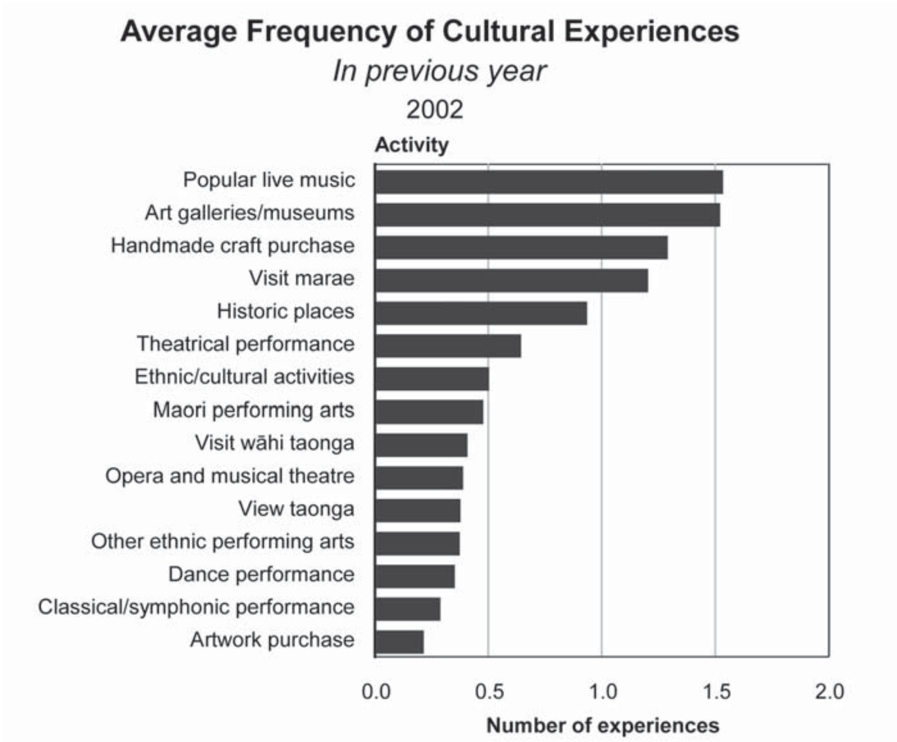
Over the 12-month reference period, attending live performances of popular music and visiting art galleries or museums were the most common activities, experienced an average of one and a half times by each adult over the year. Purchasing handmade crafts and visiting marae and historic places were other activities that occurred an average of once over the year. Other activities were experienced relatively infrequently, averaging at well under once per adult over the year.

Figure 16



8 It should be noted that the survey was conducted between January and March, so the four-week reference period included Christmas for some respondents and the start of the academic year for some school and tertiary students. This may have resulted in higher figures for book purchasing than at other times of the year.

Figure 17



Sub-population differences

Participation in different activities varied considerably among different sections of the population.

Most activities were experienced more frequently by women than by men, with exceptions being popular live music performances, purchasing recorded music, buying videos or DVDs and visiting historic places or exhibitions of taonga. Gender differences were most marked in the performing arts, with women on average attending theatre, dance, opera or musical theatre and Māori performing arts around one and a half times more often than men. Women also had considerably higher rates for using libraries and buying books or purchasing handmade crafts.

There were some contrasting patterns of participation by age, with young adults attending more movies and popular live music performances and buying more videos and DVDs, as well as attending more cultural performances by Māori and other ethnic groups. Older people approaching or past retirement age had the highest attendance at performances of classical music or opera and musical theatre, with those aged 65 and over also making the most use of public libraries.

Ethnic variations were most marked in those activities with a non-European ethnic dimension. In particular, all activities within the category of taonga tuku iho were much more commonly experienced by Māori, with an average of almost nine marae visits a year and around two attendances at kapa haka performances and visits to wāhi taonga. Non-Māori ethnic cultural performances and other ethnic cultural activities were most commonly experienced by Pacific people. Māori people also had the highest rate of attendance at popular music performances and bought more books than people of other ethnicities (excluding European).

Education also has an effect on people's participation in cultural activities. Those with tertiary qualifications experienced most activities more frequently than other people, particularly performing arts events and purchasing of books, handmade crafts and artworks. People whose highest qualification was at secondary level experienced moviegoing, buying of recorded music and videos or DVDs, and using public libraries more frequently than people with tertiary or no qualifications.

Given the relationship between education and income, as well as the cost of participating in some cultural activities, it is not surprising to find that people in higher income brackets participated more frequently in most activities. This included most of the performing arts activities and the purchase of most cultural items. However, low income earners were the most frequent users of public libraries and attended Māori and other ethnic performing arts events more frequently than others.

Regional variations in participation tend to reflect the location of different activities and population groups. Participation in Māori cultural activities was highest in the Northland and Bay of Plenty regions where there are large Māori populations. Other ethnic activities and performances were most frequently attended in Wellington and Auckland. Attendance at performing arts events was generally highest in Wellington – though this may have been influenced by the fact that the International Festival of the Arts was held in Wellington during the reference period. An exception was live popular music, which was attended most frequently by people in Southland and Taranaki. Visiting art galleries and museums was most common in Wellington, while purchase of handmade crafts was most popular in the Nelson/Tasman/Marlborough/West Coast region, and purchase of artworks was highest in Otago.

Indicator 1e: Barriers to cultural experiences

Definition

This indicator is expressed as the proportion of adults encountering barriers which prevent them from experiencing particular cultural activities.

Rationale

Measuring the proportion of people facing barriers to having cultural experiences provides a measure of how accessible cultural experiences are. Examination of the incidence and nature of those barriers allows policymakers and providers to determine which barriers are preventing people from accessing cultural experiences and how to improve that access.

Data source

Statistics New Zealand: Cultural Experiences Survey (CES), 2002.

It should be noted that use of the CES data has prevented one single 'headline' indicator from being produced. As noted above in indicator 1d, the CES asked adult New Zealanders about their participation in and barriers to a range of cultural activities over two different reference periods – 12 months for activities experienced relatively infrequently and four weeks for those experienced on a more regular basis. These are unable to be aggregated into one overall figure.

Current level and trends

The CES asked people who had not taken part in each cultural activity but had wanted to, and those who had taken part in the activity and had wanted to do so more often, whether there were any barriers that prevented them from doing so.[9]

Typical examples of barriers included:

- cost of tickets and other costs
- lack of time
- transport problems
- cultural experience not available locally
- caregiver responsibilities
- limited selection
- uncomfortable physical environment
- disability/illness
- no one to go with
- uncomfortable going out at night
- lack of information about events
- feel out of place.

More specific barriers applied to activities such as going to marae, attending ethnic events, using the public library, or book buying. Examples of these more specific barriers included:

- not having links with either a local or any other marae, or an invitation to go
- not having any links with ethnic groups
- activity not being open at convenient times
- fees/fines/cost of services
- cost of items
- limited selection.

Figures 18 and 19 show the proportions of adults who encountered one or more barriers to particular cultural experiences during the four-week and 12-month reference periods.

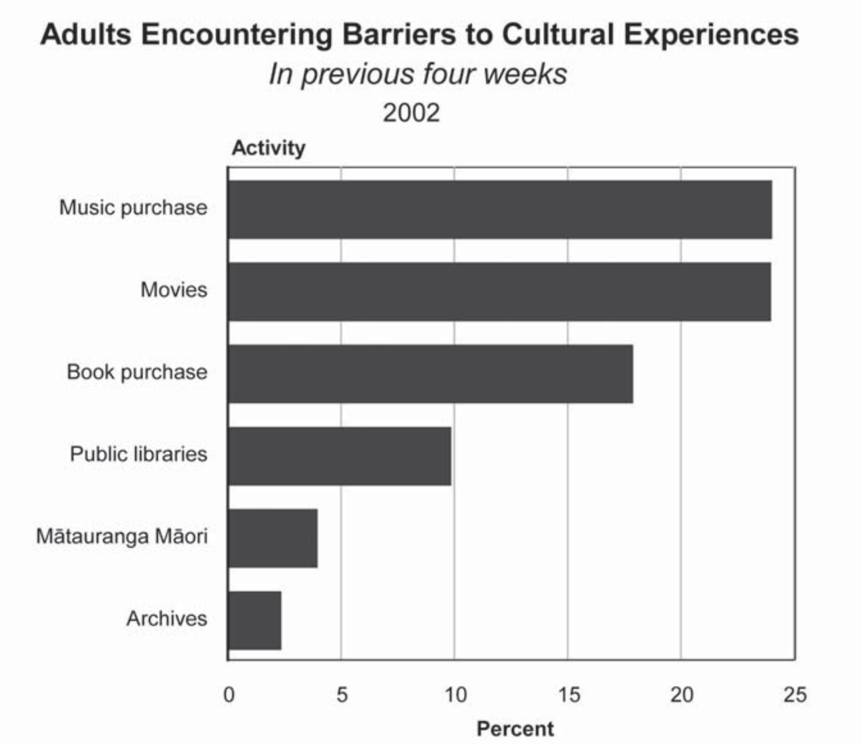
Of the activities surveyed over a four-week period, barriers were most commonly encountered in relation to purchasing recorded music and going to the movies (both 24 percent), while the figure for book purchasing was also relatively high (18 percent). Cost of items was by far the most common barrier to buying recorded music and books (mentioned by 21 percent and 15 percent of people, respectively). In the case of movies the barriers were more diverse – 10 percent cited lack of time, 8 percent the cost of tickets, and 5 percent caregiver responsibilities.

The relatively low proportions of people who encountered barriers to the other activities in figure 18 may partly reflect the fact that they involve less cost and – in the case of mātauranga Māori[10] and archives – that they are less popular activities. Just 9 percent encountered barriers to using public libraries, 4 percent to accessing mātauranga Māori, and 2 percent to using archive services. In each case lack of time was the most commonly cited barrier – 7 percent in the case of libraries, 2 percent for mātauranga Māori and 1 percent for archives.

9 Only those who had found it 'very hard' or 'somewhat hard' to experience the activity were included in the analysis, as it was assumed that those who responded 'not very hard' or 'did not know' (why they had not taken part) were not sufficiently interested in doing so.

10 Knowledge about traditional Māori customs, practices, history or beliefs.

Figure 18



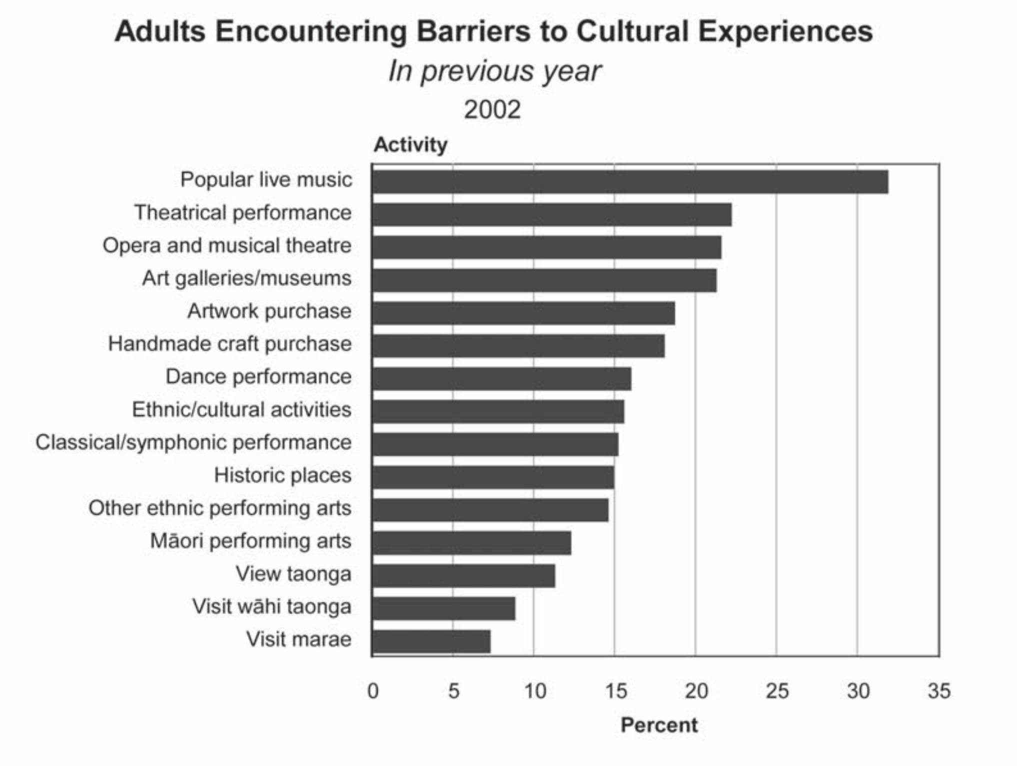
Of the activities surveyed over a 12-month period (figure 19), barriers were most commonly reported in relation to some of the performing arts, particularly performances of popular live music (32 percent), theatrical performances and opera or musical theatre (both 22 percent). In each case, along with dance performances and classical or symphonic musical performances, the most commonly cited reasons were the cost of tickets, followed by lack of time and a lack of performances available locally. Cost prevented 13 percent of people from seeing popular music performances, 10 percent from attending opera or musical theatre, 9 percent from attending the theatre, 7 percent from attending dance performances and 6 percent from attending classical or symphonic music performances. In each case, lack of time was cited as a barrier by slightly fewer people.

Outside of the performing arts, barriers were most commonly reported in relation to art galleries or museums (21 percent). Here cost was not a major factor but lack of time and lack of local availability were the most commonly cited barriers (11 percent and 6 percent, respectively). These were also the most commonly cited obstacles to visiting historic places (8 percent and 4 percent, respectively).

Cost was a major factor when it came to purchasing artwork or handmade crafts (17 percent and 15 percent, respectively). In each of these cases other barriers were reported by very few people.

Ethnic cultural experiences were generally the least likely to meet with barriers – fewer than 15 percent of people reported barriers to Māori or other ethnic performing arts and to viewing taonga or visiting wāhi taonga or marae. Again, the fact that these activities tend to cost less and the fact that they are among the less popular activities for the population as a whole contributes to the lower figures. The most commonly cited barriers for these activities were lack of time, followed by lack of availability in the local area.

Figure 19



Sub-population differences

Sub-population analysis is hampered by difficulties in aggregating barriers data for different activities. Also, providing analysis disaggregated by both activity and demographic characteristics becomes too complex for the purposes of this report and raises problems of sampling error due to small cell sizes. However, it is possible to make some broad observations about which groups are most likely to encounter barriers to certain types of activity.[11]

Females were more likely than males to have encountered barriers to each type of cultural activity. Gender differences were most pronounced in the performing arts and visual arts categories: 28 percent of women reported barriers to attending both theatrical and opera or musical theatre performances, 23 percent to dance performances, 24 percent to purchasing handmade craft and 23 percent to purchasing artwork. In part, this reflects that women are more likely than men to be in interested in these activities. For both sexes, barriers were most likely to be encountered in relation to attending live performances of popular music (34 percent of women and 30 percent of men).

The incidence of barriers for different age groups varied according to the type of activity. People aged between 25 and 44 years were generally the most likely to report barriers. Those aged 25 to 34 reported the highest incidence of barriers to ethnic cultural activities, both Māori and non-Māori, as well as literary activities – the purchase of books and the use of libraries. People aged between 35 and 44 years were more likely to encounter barriers with performing arts such as theatre and dance, and with purchasing visual arts. People aged 65 and over were generally the least likely to report barriers, except in the case of some of the performing arts.

Māori were more likely than other ethnic groups to report barriers to most activities. Figures for Māori were particularly high in the category of taonga tuku iho: 34 percent reported barriers to attending Māori performing arts, 31 percent to viewing exhibitions of taonga and 24 percent to visiting wāhi taonga. In addition, 40 percent of Māori reported barriers to attending live performances of popular music and 32 percent to purchasing recorded music. Those in the European/Pākehā ethnic group were generally the least likely to encounter barriers to cultural experiences, although in the case of theatre and opera or musical theatre they reported more barriers than any other groups, perhaps reflecting greater interest in these activities.

Educational differences clearly influence people's interest in certain cultural experiences and this is also reflected in the barriers data, with tertiary educated people being more likely than others to report barriers to all activities, with the exception of popular music performances and the purchase of recorded music. Conversely, people with no formal qualifications were the least likely to report barriers

11 See *A Measure of Culture* (Statistics New Zealand and Ministry for Culture and Heritage, 2003) for more detailed analysis.

for all activities, with the exception of those in the category of taonga tuku iho.

Labour force status and income data clearly show the importance of cost as a barrier to many cultural experiences, with low income earners and the unemployed being the most likely to report barriers to most activities. Unemployed people reported particularly high incidence of barriers to attending live popular music performances (43 percent), purchasing recorded music (39 percent) and going to the movies (33 percent). These were also the activities for which people on incomes under $15,000 were most likely to encounter barriers. Those not in the labour force were the least likely to report barriers, reflecting the high proportion of retired people in this group, many of whom may be less interested in several of the activities. People with incomes over $50,000 were less likely than those on lower incomes to report barriers to most activities, although they were the most likely to report barriers to activities such as attending classical music and opera or musical theatre performances as well as purchasing artwork and visiting art galleries or museums.

Indicator 1f: Household spending on cultural items

Definition

This indicator shows the value of household spending on cultural goods and services as a proportion of all household expenditure.

Rationale

Household expenditure data provides a further measure of people’s engagement with culture by showing the proportion of the total expenditure households are prepared to spend on cultural goods and services, and how this compares with other types of expenditure.

Data source

Statistics New Zealand: Household Economic Survey (HES).

Cultural spending is not a category normally used in analysing HES expenditure data but a number of cultural items can be identified from the survey (see Appendix C). Some of this data needs to be treated with caution due to large sampling variability. It should also be noted that between the 2000/01 survey and 2003/04 survey, the broadcasting fee was abolished.

Current level and trends

In the year ended June 2004, New Zealand households spent a total of $2.94 billion on cultural items – an average of $38 a week per household. This amounted to 4.2 percent of all household expenditure, compared with 4.0 percent in the 2000/01 year, and the 1995/96 figure of 4.5 percent.[12]

Spending on cultural goods and services in 2003/04 increased by 28 percent since 2000/01, exceeding the 21 percent increase in total household spending over that period. Figure 20 shows how cultural spending compares with expenditure on other types of goods and services. In the year to June 2004 New Zealand households spent more on cultural items than they did on either apparel, domestic fuel and power, or overseas travel. However, cultural expenditure remained well below major budgetary items such as vehicle expenses and rent or mortgage payments.

Figure 21 shows a breakdown of cultural spending by category. Broadcasting accounted for almost a third (32 percent) of the total spending on culture by households in the year to June 2004, at $932 million – up 37 percent on the June 2001 year figure. The majority of spending in this category was on audio-visual appliances, which are included as cultural items because they are used to access cultural products, including broadcasting services.

The next largest category was literature, which covers expenditure on books, magazines and newspapers. New Zealand households spent around $613 million on these items in the year to June 2004 – an average of just under $8 per household per week and up 10 percent on the June 2001 year figure. Community and government activities, which includes cultural education and training as well as community cultural activities, accounted for $402 million of cultural spending in the year to June 2004.

12 Although reference is made here to the 1995/96 figure, further analysis does not include the 1995/96 data due to the uneven time interval between the two periods 2001–2004 and 1996–2001.

Figure 20

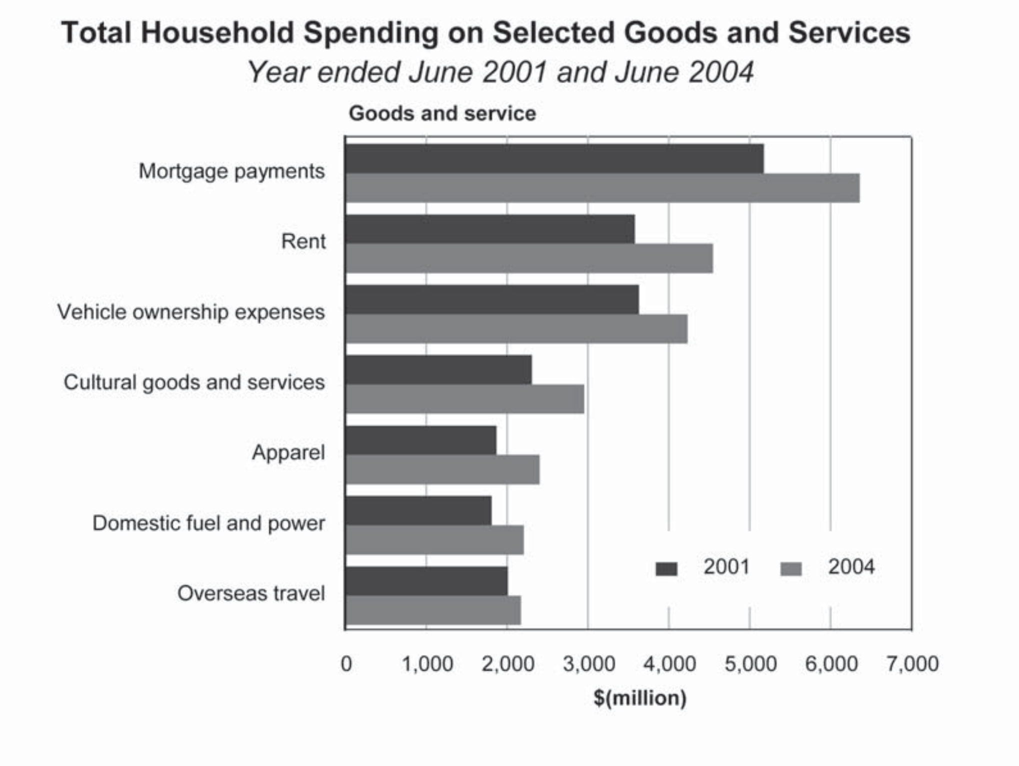
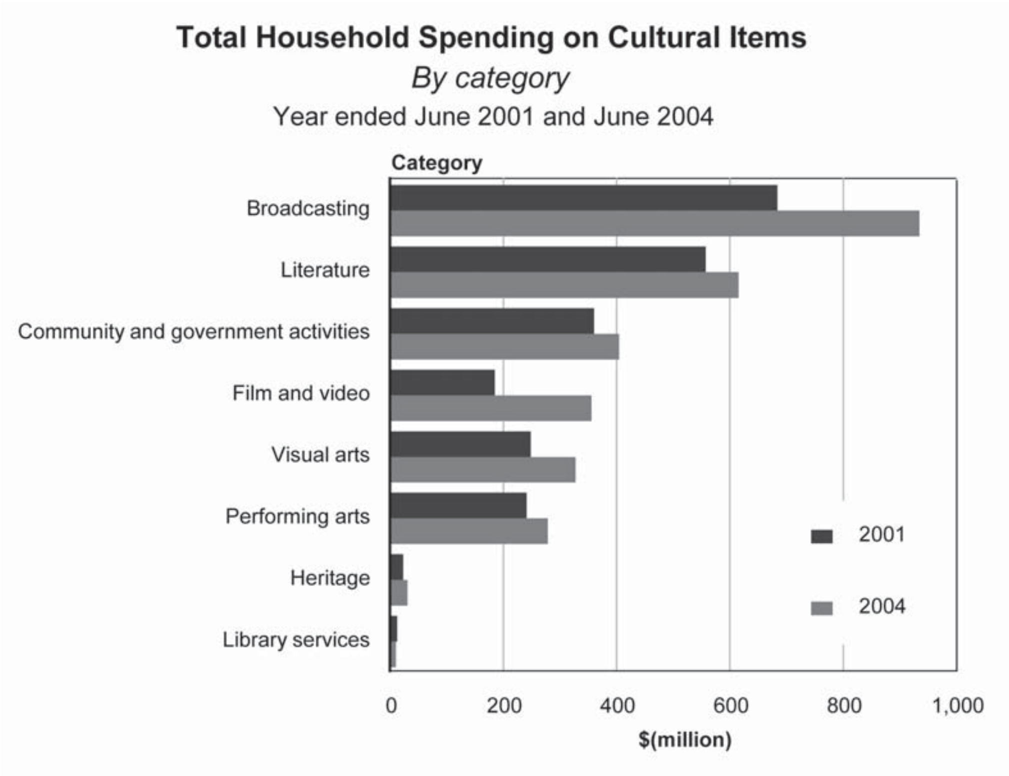


Figure 21



Film and video is the fastest growing category of cultural spending, almost doubling to $353 million in the year to June 2004 – an average of around $4.50 per household per week. This category includes the purchase and hire of videos and DVDs as well as cinema admissions.

The visual arts category includes expenditure on art and craft objects, the purchase of raw materials and equipment used to make those objects, and the professional fees of visual artists such as photographers and designers. This amounted to $325 million in the year to June 2004. Performing arts spending covers admission to events such as theatre, concerts and dance, and accounted for $276 million of cultural spending in the same time period.

By comparison with the other categories, household spending on library services and heritage activities is relatively low – less than $8 million for libraries and $28 million for heritage activities (which includes visits to museums and art galleries as well as the purchase of antiques). This is likely to reflect the fact that much of the activity in these categories involves little or no cost to users.

Unpopulated engagement indicators

Indicator: Heritage protection

Definition: The proportion of those sites either registered with the Historic Places Trust or listed as places with heritage value in district plans, which have been destroyed during the period, expressed as a ratio to the proportion lost in a base year.

Rationale: A crucial component of success in sustaining the nation's culture is that irreplaceable cultural material is not lost or destroyed. One reasonably well defined set of items of cultural value is that of recorded historic places, which can be monitored to assess one aspect of cultural protection.

Discussion: This indicator cannot be evaluated at present. It requires a purpose-designed survey of the historic place records of all district councils and the Historic Places Trust. Such a survey would require specific resources to be devoted to it, and the survey would need to be maintained on a regular basis (for example, every two years) before significant results could be obtained. Such a survey would be a valuable addition to the set of cultural indicators.

Indicator: Access to arts, culture and heritage activities and events

Definition: An index of numbers of shows, performances and exhibitions at a sample of venues outside the five main centres, relative to the numbers in the first year of survey.

Rationale: Accessibility is primarily measured by the presence or absence of barriers to access, something that was thoroughly examined by the Cultural Experiences Survey. A wide variety of barriers were reported but some of the most significant were:

- cost of tickets and other costs
- lack of time
- transport problems
- cultural experience not available locally
- caregiver responsibilities
- limited selection.

Of these, limited selection and cultural experience not available locally are two geographical barriers. A survey of availability of activities outside the main centres would seek to index these.

Discussion: This indicator cannot be evaluated at present. It requires the design and execution of a customised survey.

A key requirement for such a survey would be the identification of the nature and geographical spread of the events/venues that are to be included. This needs to range from large venues in secondary cities down to rural community halls and outdoor locations that even people with severely limited mobility could get to, if events were staged there. The definition must be sufficiently precise that it can be consistently applied over time by a wide variety of people.

This indicator also relates to cultural identity, as in a sense it is a measure of 'local content'. However, it is included as part of engagement as it relates to issues of access and barriers.

Indicator: Audience numbers

Definition: Index of audience numbers at a sample of performances by New Zealand cultural organisations.

Rationale: Sustaining artistic endeavours requires several resources, one of which is a sufficient number of consumers. Events that are expensive to stage are particularly dependent on achieving substantial audiences.

Discussion: This indicator cannot be populated at present. The first step is to define the organisations that would make up the population to be sampled. A possible criterion is that the organisation employs performers on a professional basis. To select the sample, all performances by these organisations during the period to be sampled will need to be established.

Indicator: Enjoyment of arts, culture and heritage events and activities

Definition: An index of satisfaction ratings from an exit survey at a sample of museums, heritage sites and performance venues.

Rationale: While sales revenue and income is one measure of value, not all cultural activities cost money – and income does not measure the degree to which events and activities were actually enjoyed.

Discussion: Such a survey does not currently exist. Designing and coordinating a customised exit survey that would produce a consistent rating system across a sample of different types of venues, managed by a variety of organisations, would be necessary to populate this indicator.

Theme 2: Cultural Identity

Discussion

Three key ideas underlie the theme of cultural identity:

- New Zealanders identify their common culture and heritage as being distinctive to this nation.
- Expressions of our culture are valued because they link past, present and future generations of New Zealanders.
- Māori culture is valued for the contribution it makes to New Zealand's identity.

The essence of the theme of cultural identity is that New Zealanders identify with a distinctly 'New Zealand' cultural identity. Defining a national identity is not a simple matter. New Zealand is a diverse nation, made up of many cultural groups each with its own customs and traditions, and so the emphasis is on those aspects and expressions of culture that are not normally found in other countries. Inevitably, these aspects and expressions include a high proportion that draw on Māori culture, since Māori culture is unique to New Zealand and forms part of our identity in the outside world.

The standard measure of value (willingness to pay) is not helpful in this context. The outcome relates to the largely intangible aspects of culture, which people already possess and would not expect to purchase. Other means are needed to establish changes in the extent to which people identify with and value New Zealand culture.

Cultural identity is important for people's sense of self and how they relate to others. A strong cultural identity can contribute to overall well-being. Identifying with a particular culture gives feelings of belonging and security, and accesses social networks that provide support and shared values and aspirations. These can help break down barriers and build a sense of trust between people – sometimes referred to as social capital – although excessively strong cultural identity can also contribute to barriers between groups.

Indicators

- **Indicator 2a:** Speakers of te reo Māori
- **Indicator 2b:** Local content on television
- **Indicator 2c:** Māori TV ratings.

Indicator 2a: Speakers of te reo Māori

Definition

This indicator is expressed as the proportion of Māori able to hold an everyday conversation in Māori.

Rationale

One of the most essential components of any culture is the language in which it is communicated. The degree to which Māori is spoken both by Māori and non-Māori is a measure of the extent to which Māori culture permeates New Zealand society and is valued by it. While the indicator is focused on Māori, information is provided on non-Māori speakers of Māori where available.

Data source

Statistics New Zealand: 1996 and 2001 censuses of population and dwellings.

The census question asks people in which languages they can have a conversation about a lot of everyday things. It does not indicate how fluent or proficient people are in a given language and is subject to variations in people's assessment of their own ability to converse in the language.

Current level and trends

In the 2001 Census, 25.2 percent of those people identifying themselves as of Māori ethnicity stated that they were able to hold an everyday conversation in Māori. This compares with an almost identical 25.0 percent in the 1996 Census. However, the ethnicity question (though not the language question) changed between the two censuses and may have affected the numbers of people identifying themselves with a particular ethnicity. Caution is therefore required with these figures, with a more reliable indicator likely to emerge following the 2006 Census.

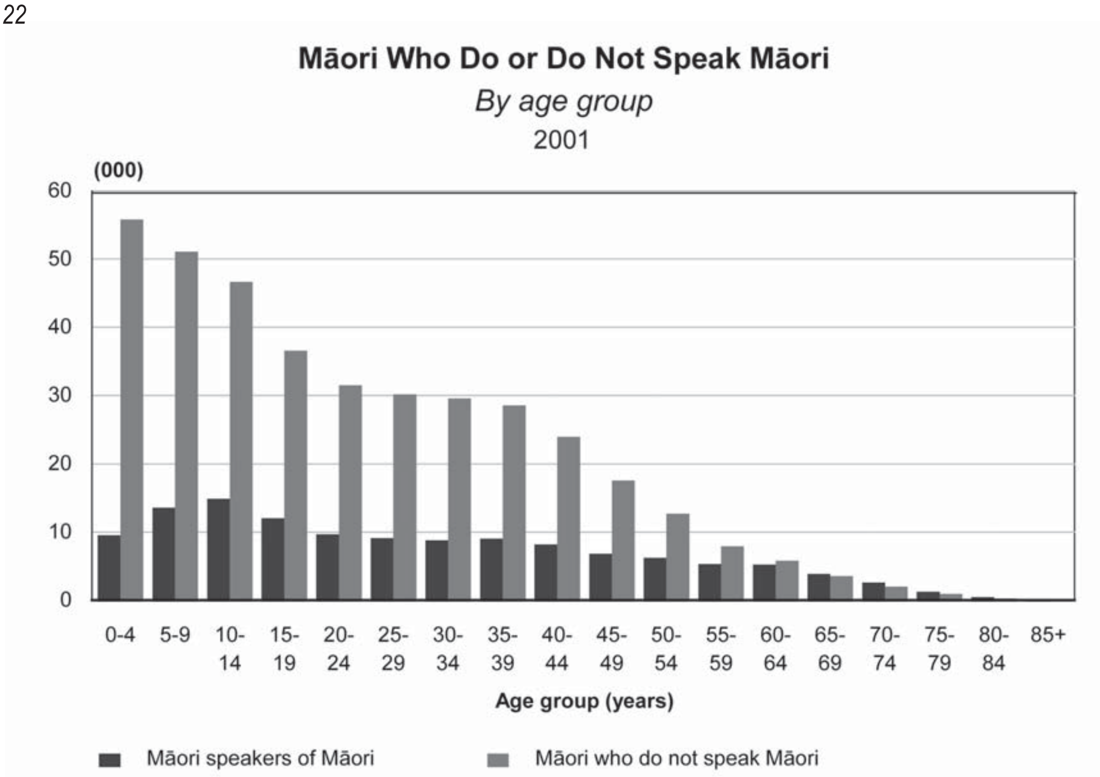
By contrast, in 2001 only 0.9 percent of the non-Māori population identified themselves as being able to speak Māori, bringing the total number of Māori speakers in the population to 160,530 (4.5 percent).

Sub-population differences

Age

The age profile of Māori speakers is clearly an important indicator of the future number and proportion of Māori speakers, given that the Māori population overall is heavily concentrated in the younger age groups. The largest numbers of Māori speakers of Māori are in the younger age groups, although speakers of Māori make up a much lower proportion of the younger age groups than of the older age groups. The 65 years and over age group is the only one in which more than 50 percent of Māori people speak Māori (see Figure 22).

Figure 22



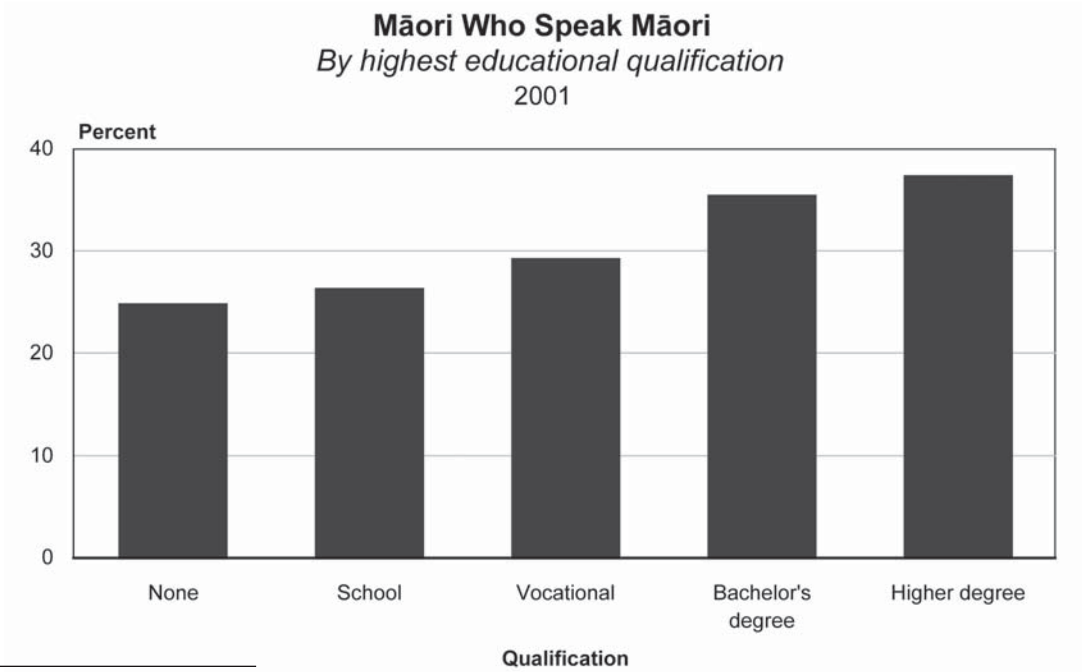
Gender

Among Māori, a higher number of females (68,172, or 25.6 percent) than males (62,307, or 24.7 percent) reported the ability to speak Māori in 2001. This difference was similar to that in 1996. The 2002 Te Puni Kokiri report *Speakers of Māori within the Māori Population* made the point that "it is important to recognise the key role that many Māori women play in the transmission of the Māori language to future generations, as primary caregivers to their children."[13]

Education

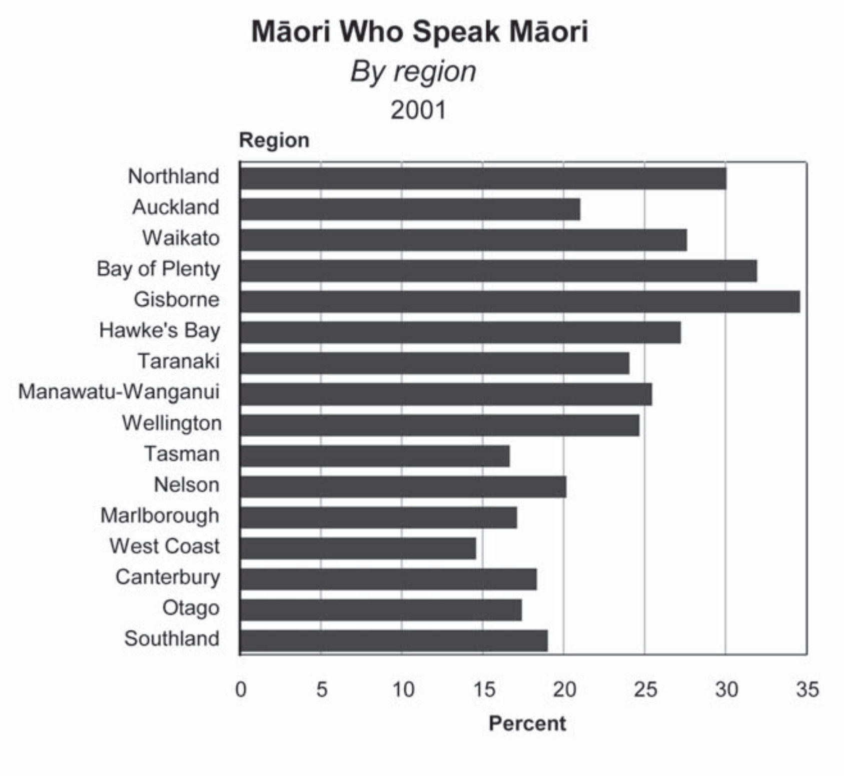
The 2001 Census showed an association between conversational competency in te reo Māori and educational achievement (Figure 23) – the higher the qualification, the more likely a Māori person was to speak Māori. For example, of Māori with a tertiary qualification, 30–40 percent could speak Māori – as opposed to 27 percent of those with secondary qualifications and 25 percent with no qualification.

Figure 23



13 *Speakers of Māori within the Māori Population* (2002), Te Puni Kōkiri, p15.

Figure 24



Region

Figure 24 above shows the proportion of Māori who speak te reo Māori in each region. The greatest proportion is in the Gisborne region. The pattern of proportions closely resembles the regional distribution of the Māori population; the three regions with the highest populations of Māori proportionately (Gisborne, Bay of Plenty and Northland), are also the three regions with the highest proportions of Māori speakers of te reo Māori. The pattern holds for other North Island regions (Auckland has both the ninth largest proportion of Māori population and speakers), while the seven South Island regions have the lowest proportions of Māori population and the lowest proportions of Māori speakers of te reo Māori. Te reo Māori therefore appears to be in better health in those regions with greater concentrations of Māori population. One of the great challenges would appear to be the improvement of Māori speaking rates in more largely populated areas, such as Auckland and Wellington.

Indicator 2b: Local content on television

Definition

This indicator is expressed as the first-run hours of local content, as a proportion of the total television schedule. Local content is generally defined as material that is both predominantly made in New Zealand and reflects New Zealand identity and culture.

Rationale

A strong sense of national identity is reflected and reinforced by material which incorporates and expresses that identity. The fact that television is the dominant cultural medium for most New Zealanders makes it a powerful means for communicating material that is made by, for and about New Zealanders. A local-content measure reflects the extent to which we see our culture reflected through this medium.

Data source

New Zealand On Air: *Local Content 2004* (Report).

Current level and trends

First-run hour figures exclude repeats. New Zealand on Air considers this to be “an important local content indicator because their levels directly reflect the amount of new investment (both increasing and decreasing) in local programmes”.[14]

Figure 25 shows that first-run hours as a proportion of the total schedule have steadily increased since 1995. The peak in 2004 was 27 percent of the schedule, or 5,231 hours. However, from 2003, New Zealand on Air moved to calculating figures based on an 18-hour (6am to midnight) schedule, and the highest number of local content hours was actually in 2002 (5,749 hours, or 21.9 percent of the 24-hour schedule). The actual hours of first-run local content broadcast from 2000 to 2004 are broadly similar, with the exception of 2002.

14 *Local Content 2004* (2005) New Zealand on Air, p10.

Figure 25

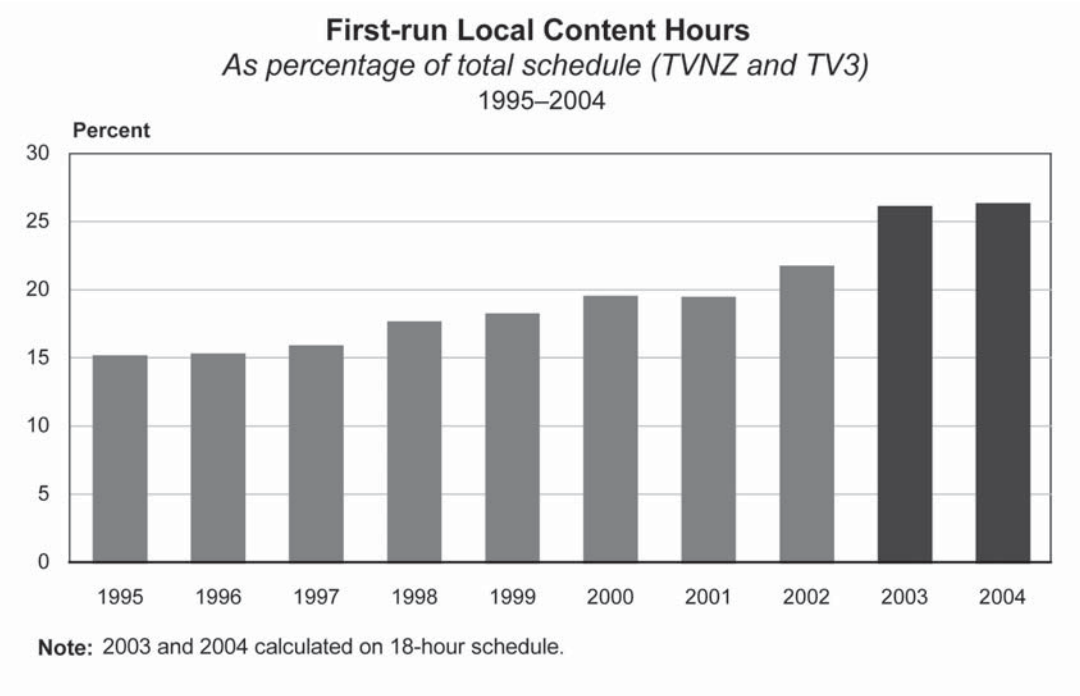


Table 2 below shows the breakdown by genre for hours of first-run local content on the three main free-to-air channels. There have been over 5,000 first-run hours of local content each year for the last five years, spread over the three channels. Entertainment, and news and current affairs are the key genres supporting the increase in the proportion of first-run hours. Sport, entertainment, and drama drove the higher 2002 figure.

The proportion of programming classed as local content during prime time on the three free-to-air channels (TV1, TV2, and TV3) is shown in figure 26. Prime time is a usual indicator of the status of production spending by networks because that is when the biggest audiences are attracted, and it is logical therefore for the bulk of production spending to be directed at programming to be shown at this time. The proportion has slowly but steadily increased over the last four years, following a slight dip in 2000. At over 42 percent in 2004, the proportion is now at its highest level in the last decade. The greatest proportion of this local content is news and current affairs, and sport (for example comprising 62 percent of the 2004 prime-time schedule).

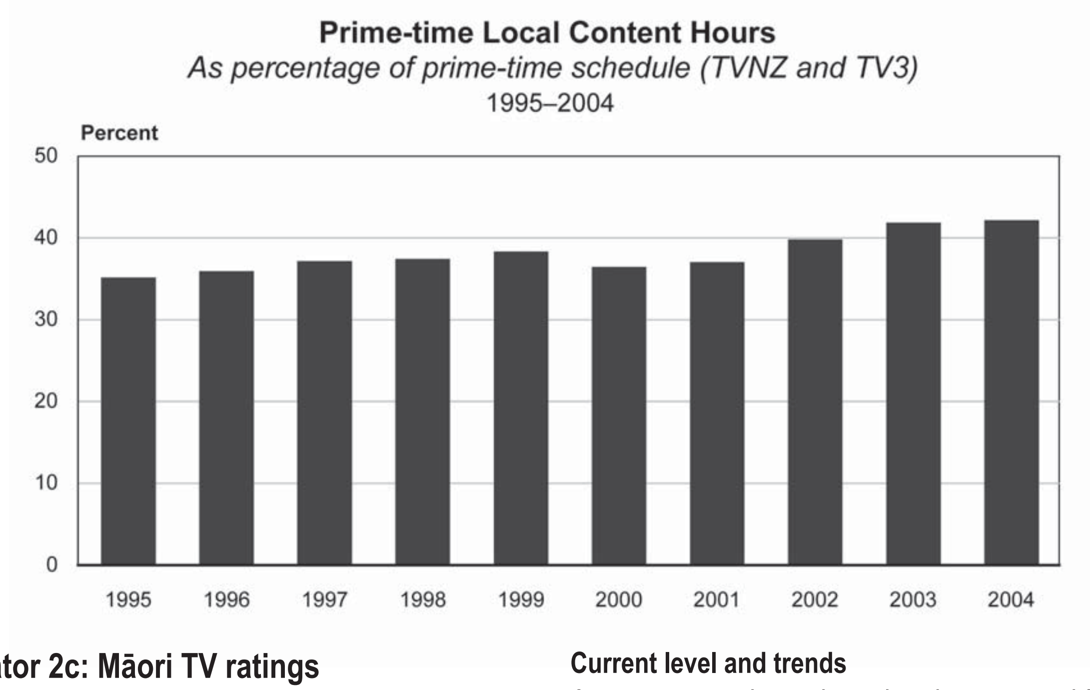
Table 2

First-run Local Content hours (TVNZ and TV3)
1995–2004

Genre	1995	1996	1997	1998	1999	2000	2001	2002	2003(1)	2004(1)
Drama/comedy	225	200	171	181	180	182	206	247	217	175
Children's drama	0	0	0	13	0	0	8	0	14	13
Children's programmes	468	403	368	342	298	308	308	314	399	296
Documentary	207	187	188	233	230	168	197	165	191	227
Information	321	716	771	729	743	893	991	963	921	866
Entertainment	270	154	230	314	419	313	391	605	419	470
Māori	127	166	180	180	195	257	296	296	232	237
News, current affairs	1,032	1,186	1,438	1,749	1,835	1,876	1,692	2,014	1,946	2073
Sport	1,545	1,055	864	945	932	1,188	766	1,157	842	942
Total	**4,017**	**4,067**	**4,211**	**4,673**	**4,830**	**5,185**	**5,150**	**5,749**	**5,173**	**5231**

1 Calculated on basis of 18-hour schedule in these years.

Figure 26



Indicator 2c: Māori TV ratings

Definition
This indicator is expressed as the viewer ratings for Māori TV by Māori, non-Māori, and all viewers of this channel.

Rationale
Māori TV began broadcasting in 2004. The ratings for Māori TV provide a measure of the level of interest in Māori culture.

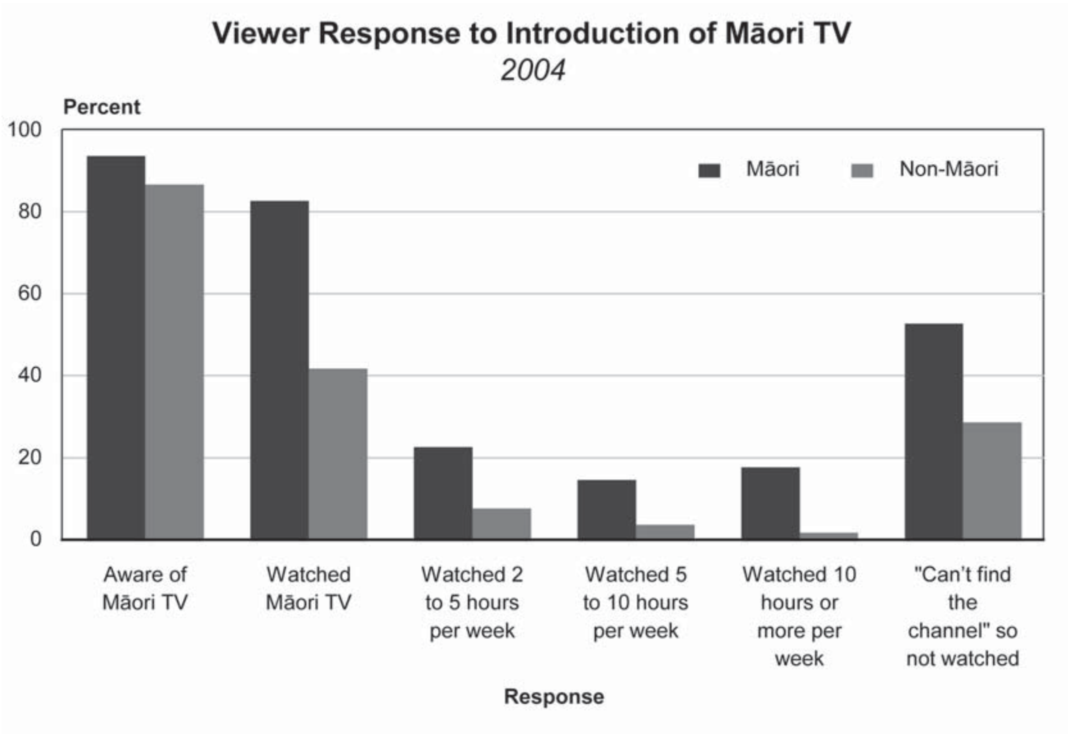
Data source
New Zealand On Air: "Public Information and Opinion Monitor", September 2004.

Current level and trends
At present, ratings data that is comparable with other channels is not available for Māori TV, and the indicator cannot be populated with data which matches the indicator definition.

In its 2004 "Public Information and Opinion Monitor" New Zealand On Air included some questions on the response to the introduction of Māori TV, results from which are presented in figure 27.

This shows that 88 percent of respondents were aware of Māori TV. Of these, 39 percent stated that they had watched it at some time. Māori and non-Māori responses were substantially different in terms of viewing – with Māori rates being

Figure 27



consistently higher than non-Māori. Respondents identifying themselves as Māori were not only much more likely to report having watched Māori TV, but were also watching for longer periods each week.

Unpopulated cultural identity indicators

Indicator: Perceptions of the role of arts, culture and heritage

Definition: An index of New Zealanders' perceptions of the importance of arts, culture and heritage to their cultural and national identity.

Rationale: Many things influence and generate a sense of cultural and national identity. An indicator which isolates perceptions of the role of arts, culture and heritage in forming that identity will be useful in contrasting that role against that of other influences such as geography, shared history, sport, family, or economic status.

Discussion: A specific question or questions to explore this question would need to be included in an existing survey before this indicator can be populated. It is possible that questions about national identity and the factors that influence that identity will be included in the proposed General Social Survey, to be undertaken by Statistics NZ.

Indicator: Number of New Zealand events

Definition: Index of numbers of New Zealand shows, performances and exhibitions at a national sample of venues, with a base of 100 in 2001.

Rationale: One way of monitoring the vitality of New Zealand cultures is to track the outputs from creative activities that are available to New Zealanders.

Discussion: This indicator cannot be evaluated at present. It would in the first instance require work to develop an agreed definition of a 'New Zealand' event (in terms of location, content, performers, and so on). It would also require the design and execution of a custom survey.

Theme 3: Diversity

Discussion

Three key ideas underlie this theme:

- New Zealanders are positive about the contribution that cultural diversity makes to the fabric of their communities.
- New Zealanders of all cultural backgrounds are free to express themselves through arts, culture and heritage events and activities.
- The diversity of New Zealand's communities is recognised as an essential part of New Zealand's culture.

New Zealanders, or their forebears, come from a wide range of cultural backgrounds. Acceptance of these cultures, and avoidance of discriminatory attitudes towards them, is important to the maintenance of peace and harmony in New Zealand society. This acceptance can be seen in the expression of a wide variety of artistic and other cultural activities.

Artistic cultural expressions are attractive as a means for encouraging the acceptance of diverse cultures, because they are seen as legitimate expressions of a particular culture's identity. There are not the same pressures to conform to the main culture(s) as there might be in other activities.

One important aspect of the diversity outcome is the level of recognition by the wider community that cultural diversity exists. This is shown by the extent of active involvement in, or assistance towards these cultural activities by the wider community.

Indicators

- **Indicator 3a:** Grants to minority ethnic cultural groups
- **Indicator 3b:** Attendance/participation at/in ethnic cultural activities.

Indicator 3a: Grants to minority ethnic cultural groups

Definition

This indicator is an index of the percentage of grants made by the New Zealand Lottery Grants Board (LGB) for arts, culture and heritage purposes to non-Māori and non-New Zealand European ethnic organisations and individuals, relative to those ethnic groups' percentage in the population of New Zealand.

Rationale

This indicator looks at the level of support that is directed toward minority ethnic cultures, as opposed to the more dominant ones.

The New Zealand LGB is a significant funder of cultural activities through the allocation of the proceeds of lotteries collected by the New Zealand Lotteries Commission. While it only represents a proportion of the grants made to cultural activities each year, its importance and the availability of information about its grants make it a useful indicator.

Data source

Lottery Grants Board grants, 2004/05. The LGB rearranged its committee structure following the 2003/04 financial year so it is not possible to make accurate comparisons with grants for previous years. See Appendix D for notes on how the indicator was constructed. In particular, the analysis excludes the grants made to Creative New Zealand, the New Zealand Film Commission, and the New Zealand Film Archive, which are effectively treated as distribution committees of the LGB.

Population data is sourced from the 2001 Census. This means that the population data is somewhat older than the LGB data but this should not significantly affect the calculation of the index as the ethnic composition of the population should not have changed greatly in the intervening period.

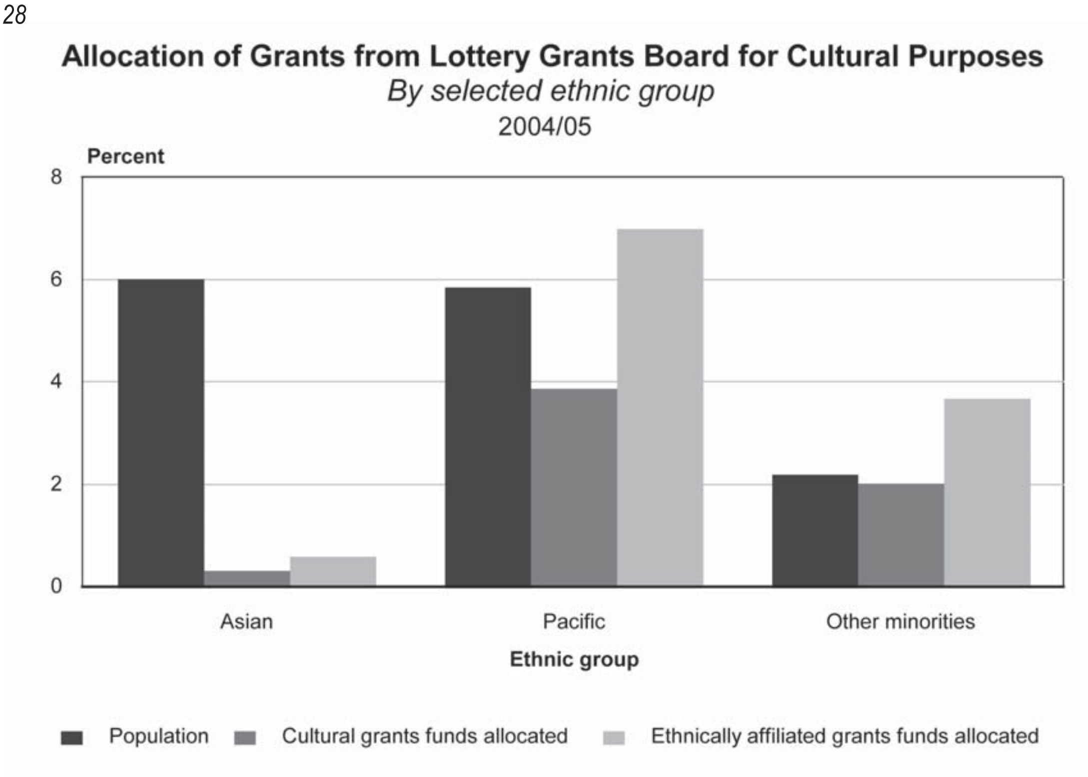
Minority, for the purposes of this indicator, broadly means non-Māori and non-New Zealand European ethnic groups. Appendix D details how this indicator was constructed in this respect.

Current level and trends

In the 2004/05 funding year, the LGB distributed $13.2 million of grants which can be considered to have a cultural purpose, across 571 recipient organisations/individuals. Of these cultural grants, $861,629 (6.5 percent) was distributed to minority ethnic organisations or individuals. This compares with the approximately 14 percent of people who identified themselves as having some affiliation to a minority ethnicity in the 2001 Census. Therefore, the index stands at 46 percent. New data for this indicator will be available each year.

Many grants are made which are not able to be associated with a specific ethnic group, but rather, are labelled 'all ethnic groups'. There were 216 grants that had no specific ethnic group associated with them ($5.9 million of grants). Of the $7.3 million which was paid in 355 grants to specific ethnic groups, $861,629 (12 percent) went to minority ethnic organisations or individuals.

Figure 28



This 12 percent is much closer to the proportion of the population who identified with a minority ethnicity in the 2001 Census (14 percent).

The figures can be broken down into three broad ethnic minority groups: Asian, Pacific peoples, and Other, as seen in figure 28. The figure shows the population share of each ethnic group compared with the proportion of cultural grants funds they were allocated in 2004/05. It also shows the proportions of funds allocated when funds which were distributed to 'all ethnic groups' are ignored (as above).

Compared with their population share, the Asian ethnic group receives a very small proportion of funds. Pacific peoples receive less than their population share when compared with all cultural grants, though when funds that are allocated to non-ethnically affiliated organisations and individuals are taken out, their share of grant funds rises considerably. The situation is similar for the Other minority ethnic group, though the trend is not so marked.

Indicator 3b: Attendance/participation at/in ethnic cultural activities

Definition

This indicator is expressed as the percentage of the population aged 15 years and over attending/ participating in at least one cultural activity in the year before the survey.

It is important to note that ethnic cultural activities in both categories exclude New Zealand European/ Pākehā or Māori activities. It should also be noted that no distinction can be made between attending an event and participating actively. More information about participation would allow conclusions to be drawn not only about diversity but also about links between groups (and about one aspect of social cohesion).

Rationale

Attendance at ethnic events is one measure of the general population's level of interest in diverse cultural groups and in communicating across cultural groupings.

This indicator is a subset of an unpopulated indicator that is intended to encompass involvement in the wider span of community activities, as defined by the *New Zealand Framework for Cultural Statistics.* This would include religious activities, ethnic cultural activities, and other secular activities.

Data source

Statistics New Zealand: Cultural Experiences Survey (CES), 2002.

Information about two types of ethnic events is presented. The first was referred to in the CES questionnaire as "ethnic cultural activit[ies] such as food fairs, film evenings or any other ethnic activity", but excluded church activities and performing arts activities. The other type of ethnic event which the CES questionnaire covered was any "cultural performance of ethnic song or dance". Data from the two questions cannot simply be aggregated to produce a single ethnic activity indicator as the questions in the CES dealing with the two types of activity were not necessarily exclusive of each other.

Current level and trends

Overall, it is estimated that 18 percent of the population attended at least one ethnic cultural activity in the year before the survey, while 15 percent of the population attended at least one ethnic performing arts activity in the year before the survey. Trend data will not be available until the CES is repeated, or new data becomes available through other sources (such as the proposed General Social Survey).

Sub-population differences – ethnic cultural activities

The CES showed that 14 percent of European/ Pākehā, 20 percent of Māori, 39 percent of Pacific peoples, and 37 percent of other ethnicities attended or participated in an ethnic activity during the year. Of those attending such an activity, 61 percent were European/Pākehā, 11 percent were Māori, 11 percent were Pacific peoples, and 17 percent belonged to other ethnic groups. By comparison, the ethnic breakdown of the adult population was 77 percent European, 10 percent Māori, 5 percent Pacific peoples and 8 percent other ethnicities. Unsurprisingly, the figures are relatively high for people from Pacific and other ethnic groups, who are likely to be attending events relating to their own cultures (though it is not possible from the data to tell exactly what type of ethnic events are being attended by which people). It does show that a large number of European/Pākehā and Māori are also attending other ethnic cultural events.

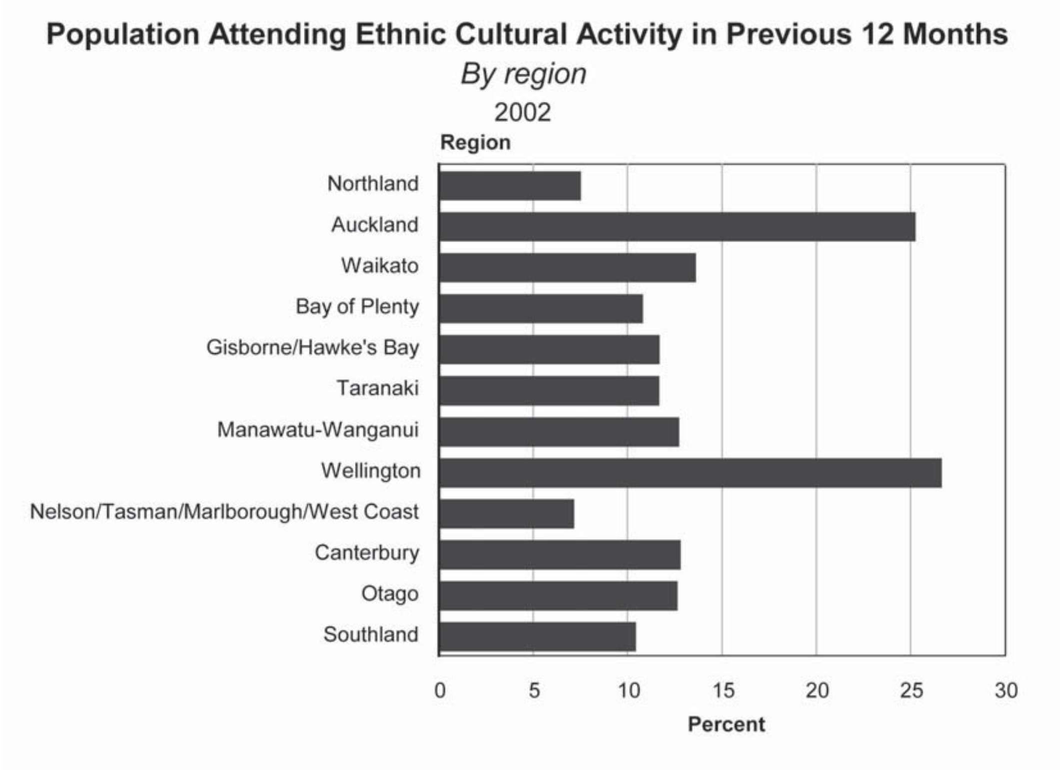
The majority of those attending or taking part in ethnic cultural activities were women – at 54 percent this was slightly higher than their representation in the surveyed population.

When looked by age group, attendance is relatively consistent for age groups between 15 and 54 years, with about one-fifth of people within this age range attending or participating in an ethnic cultural activity. The rate of attendance then tails off, so that for those over 65 years, only 9 percent attended such activities. Those in the younger age groups are therefore somewhat over-represented, and those in the older age groups very much under-represented.

Whether people were employed or unemployed made little difference to attendance rates, though those 'not in labour force' attended slightly less – perhaps because this group includes large proportions of older people. Those who had no educational qualification (about 25 percent of the surveyed population) attended considerably less than those who had a secondary qualification or higher. Between secondary and tertiary qualifications there was little difference in attendance rates. Neither did personal income seem to have a substantial impact on attendance rates.

One factor which unsurprisingly was associated with markedly different rates of attendance at ethnic cultural events was location. Over one-fifth (21 percent) of those in the main urban areas had attended an event in the previous year, compared with 12 percent and 9 percent in secondary urban, and minor urban/rural areas, respectively. This trend was driven particularly by Auckland and Wellington, as can be seen in figure 29, reflecting the larger ethnic communities in these regions.

Figure 29



Sub-population differences – ethnic performing arts

For ethnic performing arts, the proportions of each population attending were 11 percent of European/Pākehā, 21 percent of Māori, 51 percent of Pacific peoples, and 30 percent of other ethnicities. This meant that of those attending such events, 54 percent were European/Pākehā, 13 percent Māori, 17 percent Pacific peoples and 16 percent Other. As with ethnic cultural activities, this is not a surprising result, as many of the ethnic performing arts activities are likely to attract disproportionately high numbers of people from ethnic groups related to those performances. At the same time, two-thirds of the attendees were either European/Pākehā or Māori, which suggests that these performing arts are not simply minority activities for minority cultures.

Those in the 15- to 24-years age group were the most likely to attend ethnic performing arts, with over a fifth of people in this age group having attended an event in the previous 12 months. Around 16 percent of those between 15 and 54 years had attended such an event, with declining attendance in the older age groups.

The pattern of attendance by education was similar to that seen for ethnic cultural activities, in that those with secondary or tertiary qualifications had similar attendance rates. Those with no qualification had considerably lower attendance at ethnic performing arts.

Labour force status did seem to be an important factor, with around a quarter of unemployed people having attended an event in the past 12 months, compared with only 16 percent of employed people and 14 percent of those not in the labour force. It is not entirely clear why this pattern is different to that for ethnic cultural activities (see above), and is not duplicated when one looks at personal income, where similar proportions of people in each income group (15–16 percent) attended performances. When information on barriers to attending cultural performing arts events is considered, the picture remains unclear. One of the most commonly cited reasons for not attending was lack of time. Cost of tickets was also a factor, though not as frequent a barrier as lack of time. Because of the sample size it is not possible to analyse barriers for various demographic groups (such as unemployed people).

The main urban areas dominated attendance rates, although compared with ethnic cultural activities, Wellington is much less prominent, with around 18 percent of people attending an ethnic performing arts event. Most other regions had slightly higher attendance rates for ethnic performing arts than for ethnic cultural activities. It may be that there are differences between actually participating (in the cultural activities) and simply attending (for performing arts), but as noted above, this distinction is not able to be made from the data.

Frequency of attendance

The CES also collected data on the frequency with which people attended activities.

Of those who had attended ethnic cultural activities in the 12-month reference period, almost half attended only once. About a quarter had attended each of two activities (27 percent), or three or more activities (24 percent). A similar pattern existed for age groups, although those aged 15–34 years were more likely to have attended two or more ethnic activities in the year. The only significant difference in the pattern was associated with ethnicity. Well over half (57 percent) of European/Pākehā people attended only one ethnic cultural activity, with less than a fifth (18 percent) attending three or more activities. By contrast, more Pacific peoples attended three or more activities (41 percent) than either one (31 percent) or two (28 percent) activities. For other ethnicities, the distribution was more even across the categories. When looked at by region, the likelihood of attending just one activity was strongest in the provincial regions (where there are presumably fewer opportunities to attend), and weakest in the metropolitan regions.

For ethnic performing arts, very similar trends were evident, with minor variations. Overall, 58 percent of people who attended ethnic performing arts activities in the reference period did so only once; with 21 percent attending twice, and 21 percent three or more times. The age group mostly likely to attend three or more ethnic performing arts events was the over 65 years group. The CES identified lack of time as the most common reason people did not attend more ethnic cultural performances, so this may be an explanation. Those of Pacific ethnicity were also more likely to have gone to multiple performances in the 12 months, with those of other ethnicities and Māori people somewhat more likely to have attended more than once. Again, main urban areas were more commonly associated with multiple attendances, though not as strongly as for ethnic cultural activities.

Unpopulated diversity indicators

Indicator: Minority culture activities

Definition: Index of the numbers of arts, cultural and heritage events and activities that are produced by minority cultures and which take place at a national sample of venues.

Rationale: If the number of events and activities taking place is relatively small, then there are likely to be constraints to freedom of expression and limits to the degree of cultural diversity finding expression through the arts, culture and heritage.

Discussion: Cultural diversity can be measured in part by the number and range of cultural activities undertaken by ethnic groups other than the main groupings of European/Pākehā and Māori. This indicator will require a customised survey. ‘Minority cultures’ are defined for the purposes of this indicator as cultures of minority ethnic communities who are neither New Zealand European nor Māori.

Theme 4: Social Cohesion

Discussion

The theme of social cohesion addresses the issue of social connectedness. It also addresses the role that participation in arts, culture and heritage events and activities play in that connectedness.

This is based on the idea that arts, culture and heritage events and activities are a means by which New Zealanders can communicate across social, economic, cultural and ethnic groups. Diverse communities and individuals share common understandings that enable them to work collaboratively to achieve common goals.

Social cohesion is fostered both by membership of community groups, and by communication between such groups. Participation provides a sense of belonging for individuals at a personal level – and the contacts which those groups make at a collective level go on to provide individuals with a sense of awareness and tolerance for both the different and the common perspectives of others. Cultural events and activities have a potential role in creating points at which people from diverse cultural backgrounds can interact positively.

Indicators

No indicators for this theme are populated at present, although two have been identified for future development when information is available.

Indicator: Non-Māori attendance at Māori cultural events

Definition

Proportion of non-Māori attending a sample of Māori cultural events.

Rationale

One element of social cohesion is the degree to which people belong to various groups and communities in society. Another is the degree to which those groups communicate and interact with each other. This indicator is intended to measure how non-Māori New Zealanders engage with the culture of the indigenous people of New Zealand.

Discussion

This indicator will require a special survey at relevant Māori cultural events. A suitable sample of events will need to be agreed upon. To enable meaningful comparisons from one year to another, the sampled events will need to be restricted to those that are repeated each year. It is likely that the indicator will require a separate custom survey as there is little commonality with other survey-based indicators.

Indicator: Other ethnicities attendance

Definition

Involvement in community arts, culture and heritage groups by members of ethnic groups which are not Māori or New Zealand European/Pākehā.

Rationale

Cultures other than Māori and New Zealand European/Pākeha have important contributions to make to shared cultural identity. The degree to which people of these ethnic identities participate both in arts, culture and heritage activities of other ethnic groups and also within their own ethnic group is intended to be one measure of social inclusion and cohesion.

Discussion

This indicator requires considerable development before it can be populated. This will include being clear about what is intended to be measured, and how that might actually occur.

Indicator: Community cultural experiences

Definition

The percentage of people taking part in religious activities, ethnic cultural activities, and other secular activities (NZFCS sub-categories 811, 821 and 822), and the frequency of participation.

Rationale

There are two key issues here. One is that social cohesion and capital is built by creating strong community and cultural groups. Another is that social cohesion can be built by increasing relationships and understanding across and between different cultural communities. The first of these simply requires that people are getting involved in such groups. The second would require an indicator to show the extent to which people of one ethnicity were, for example, participating in the activities of other ethnicities.

Discussion

The closest measure of involvement that is feasible from presently available information comes from the Cultural Experiences Survey (CES). This survey classifies the respondents attending by their ethnicity, but does not classify the ethnicity of the events that respondents took part in. And so the extent to which cross-cultural relationships are being enhanced cannot be directly addressed.

Furthermore, the 2002 CES asked respondents only about participation/attendance in ethnic cultural activities (NZFCS sub-category 821); it did not ask about religious or other secular community activities. This indicator cannot, therefore, be populated. Data that is available on ethnic cultural activities is presented in the indicator on ethnic cultural activities (3b), which is effectively a subset of this proposed indicator.

Theme 5: Economic Development

Discussion

Economic development is about the ability of the cultural sector to contribute to the overall growth of the New Zealand economy. A cultural sector that is financially healthy is able to provide more employment opportunities for New Zealanders – and also provides the opportunity to raise the incomes of those working in the cultural sector. A cultural sector that is growing because it is receiving increased income from cultural consumers is also indicative of a population that appreciates the contribution that the creative and cultural industries make to New Zealand life.

Data on employment and incomes have been discussed in earlier parts of this report – see Section 1: Engagement (indicators 1a to 1c). This section focuses more closely on the amount of value-added by the cultural sector (and in particular the creative industries) from its 'raw materials' of people and capital. This is looked at both as a stand-alone measure, and compared with the economy as a whole. In other words, is the cultural sector growing and how does its growth compare with that of other industries?

Like the indicators in other sections, these economic indicators will require careful tracking over time.

Indicators

- **Indicator 5a:** Income of the cultural industries
- **Indicator 5b:** Value-added contributed by the creative industries
- **Indicator 5c:** The creative industries' proportion of total industry value-added.

Indicator 5a: Income of the cultural industries

Definition

This indicator is expressed as an index of the value of the sales of goods and services and other income of the cultural industries in constant prices.

Rationale

The long-term viability of the cultural industries depends on the value people place on them. One measure of this value is the willingness of people to spend their money on the products and services of the cultural industries. The cultural industries are defined in Appendix B.

Data source

Statistics New Zealand: Annual Enterprise Survey (AES).

The results reported below must be treated with some caution as the data has been interpreted in a way which was not originally intended when it was collected as part of the AES. Many of the series here are therefore unofficial. Also, due to confidentiality requirements, Statistics NZ cannot release certain financial data where the industries consist of a small number of businesses, or where industries are dominated by one or two large businesses.

Current level and trends

Figure 30 shows changes in the level of income between 2000 and 2004 in *constant* prices.[15] This shows that after a slight dip in 2001, income rose steadily, to a level 5 percent higher in real terms in 2004 ($9.7 billion) than in 2000 ($9.2 billion). In other words, for 2004 the index stands at 105 (2000 equals 100).

In *current* prices, the value of sales of goods and services and other income in the cultural industries, for the financial year ending 2004, was $10.94 billion.

15 See the definitions and notes section, following.

Figure 30

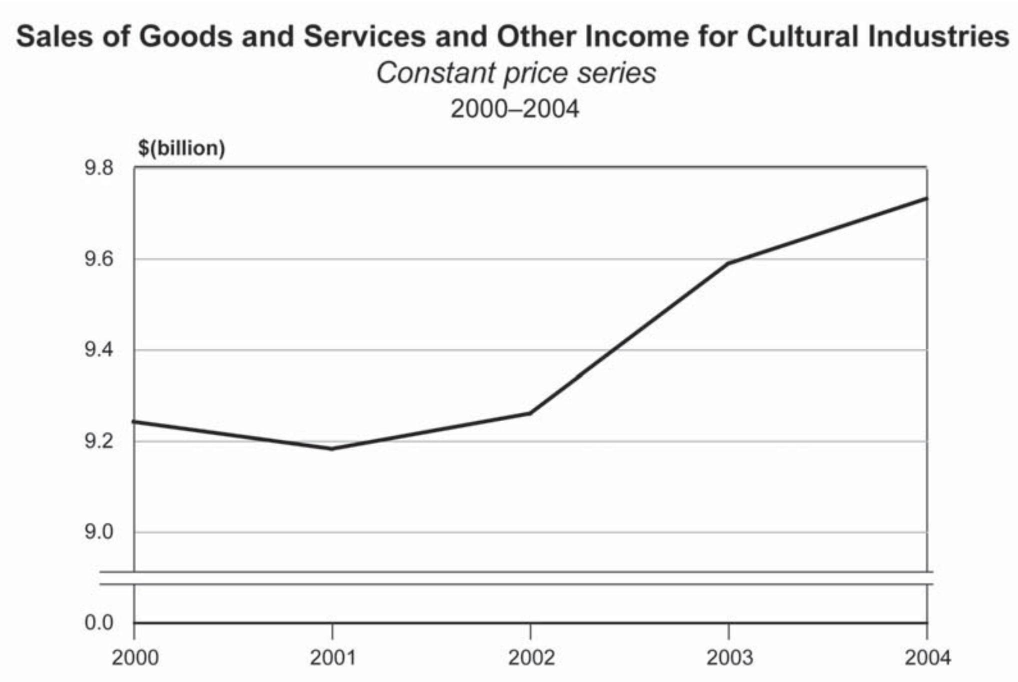


Table 3 shows a breakdown of the income of individual industries within the cultural sector in constant prices. The printing, publishing and recorded media; motion picture, radio and television services; advertising services; and newspaper, book, and stationery retailing industries were the four biggest income earners in the cultural sector. The greatest increases in incomes over the period were in motion picture, radio and television services; and printing, publishing and recorded media. Significant percentage increases were also recorded for some smaller earners such as pre-school education, services to the arts, and museums. Some industries declined in real income levels over the period, including advertising services, book and magazine wholesaling, and architectural services.

Table 4 shows changes in the relative contribution of individual industries to the total income of the cultural sector, using current prices. The only significant trend is that motion picture, radio and television services have increased their share from 19.7 percent in 2000 to 23.1 percent in 2004. The share of cultural sector income in other industries has either increased only slightly or declined over the period. Despite some fluctuations, the printing, publishing and recorded media industries retain by far the largest share of income in the cultural sector.

Table 3

Sales of Goods and Services and Other Income for Cultural Industries[1]

Constant price series

2000–2004

Industry	2000	2001	2002	2003	2004
	$(million)				
Printing, publishing and recorded media	3,430	3,494	3,338	3,474	3,713
Book and magazine wholesaling	328	292	211	192	173
Recorded music retailing	149	159	171	197	176
Newspaper, book and stationery retailing	807	734	841	806	853
Architectural services	358	355	376	304	309
Advertising services	1,077	1,002	1,112	1,056	851
Commercial art and display services	435	499	455	513	446
Pre-school education	46	44	59	69	73
Museums	34	33	37	43	48
Motion picture, radio and TV services	1,822	1,771	1,851	2,085	2,169
Arts	176	183	172	176	195
Services to the arts	104	105	130	127	157
Video hire outlets	152	164	157	135	155
Photographic studios	84	75	63	73	80
Interest groups nec[2]	240	271	287	339	335
Total	**9,242**	**9,182**	**9,260**	**9,589**	**9,732**

1 Confidentiality requirements prevent release of some data. There is some data missing from printing, publishing and recorded media in 2002, and from book and magazine wholesaling in 2002, 2003 and 2004.

2 Interest groups nec (not elsewhere classified) includes associations, clubs or organisations for the promotion of community interests. It also includes units of political parties. Although not all of this activity is 'cultural', some does fall within the community and government activities category of the Framework for Cultural Statistics.

Table 4

Sales of Goods and Services and Other Income for Cultural Industries

Percentage of total cultural sector income

Current price series 2000–2004

Industry	2000	2001	2002	2003	2004
	Percentage				
Printing, publishing and recorded media	37.1	37.4	34.9	35.1	36.5
Book and magazine wholesaling	3.5	3.3	2.3	2.1	1.9
Recorded music retailing	1.6	1.7	1.7	1.8	1.5
Newspaper, book and stationery retailing	8.7	8.2	9.3	8.8	9.2
Architectural services	3.9	3.9	4.1	3.2	3.3
Advertising services	11.7	11.1	12.7	12.2	9.7
Commercial art and display services	4.7	5.4	4.7	5.2	4.5
Pre-school education	0.5	0.5	0.7	0.7	0.8
Museums	0.4	0.4	0.4	0.5	0.5
Motion picture, radio and TV services	19.7	19.5	20.6	22.1	23.1
Arts	1.9	2.0	1.9	1.8	2.0
Services to the arts	1.1	1.1	1.3	1.2	1.4
Video hire outlets	1.6	1.7	1.6	1.3	1.5
Photographic studios	0.9	0.8	0.6	0.6	0.7
Interest groups nec	2.6	3.0	3.1	3.5	3.5
Total	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**

Indicator 5b: Value-added contributed by the creative industries

Definition

This indicator is expressed as the value added by the creative industries in year 2000 dollars expressed as an index (2000 equals 100 on the index).

Value-added is defined by Statistics NZ as: "The amount added to goods and services by the contributions of capital and labour (that is, the costs of bought-in materials and services have been deducted from the total value of output)." The creative industries are: printing, publishing and recorded media; architectural services; advertising services; commercial art and display services; motion picture, radio and TV services; arts; and photographic studios.

Rationale

This is a measure of the value-added within New Zealand's creative industries sector, and how it is changing over time.

Data source

Statistics New Zealand: Annual Enterprise Survey (AES)
Statistics New Zealand: Prices
Statistics New Zealand: National Accounts.

Note that value-added calculation is an approximation. It has not been through New Zealand's system of National Accounts and so is not an official measure.

The following results should be treated with some caution as the data have been used in a way not originally intended when it was collected as part of the AES. Many of the series are therefore unofficial. Also, due to confidentiality requirements Statistics NZ cannot release certain financial data where the industries consist of a small number of businesses, or where industries are dominated by one or two large businesses.

Current level and trends

In 2004 the value-added contributed by the creative industries was $3.56 billion in *current* prices.

Table 5 illustrates changes in the level of value-added between 2000 and 2004 using constant prices.[16] This shows that in real terms value-added increased by 2.7 percent over the full period. However, it was only in the 2004 year that it climbed above the figure achieved in 2000, after decreases in 2001 and 2002.

A comparison of value-added by industries within the creative sector (table 6) shows that the overall increase between 2000 and 2004 was entirely attributable to the motion picture, radio and television services industries. Value-added in this group increased by $201 million or 29 percent over the full period. For all other industry groups, value-added declined in real terms between 2000 and 2004. However, these decreases largely occurred in the 2001 and 2002 years, while the most recent year has seen increases in all industries with the exception of advertising services and commercial art and display services. The printing, publishing and recorded media industries remain by far the largest contributor to value-added in the creative sector.

Table 5

Value-added Contributed by the Creative Industries
Constant price series
2000–2004

	2000	2001	2002	2003	2004
Value-added in 2000 dollars ($m)	3,110	2,995	2,939	3,107	3,194
Change from previous year (%)	…	-3.7	-1.9	5.7	2.8
Change from 2000 (%)	…	-3.7	-5.5	-0.1	2.7
Index (relative to 100)	100.0	96.3	94.5	99.9	102.7

Symbol:
… not applicable

16 See the definitions and notes section, following.

Table 6

Value-added in the Creative Industries
Constant price series
2000–2004

Industry	2000	2001	2002	2003	2004
	$ (million)				
Printing, publishing and recorded media	1,469	1,449	1,433	1,365	1,431
Architectural services	222	202	215	190	217
Advertising services	397	377	403	381	338
Commercial art and display services	215	228	207	220	204
Motion picture, radio and TV services	688	629	575	841	889
Arts	82	76	78	78	78
Photographic studios	37	33	29	32	36
Total creative industries	**3,110**	**2,995**	**2,939**	**3,107**	**3,194**

Indicator 5c: The creative industries' proportion of total industry value-added

Definition

This indicator is expressed as the proportion of total industry value-added produced by the creative industries. It can be read in conjunction with the previous indicator (5b), which measured changes in value-added in the creative industries. Total industry value-added is gross domestic product less unallocated indirect taxes (ie less GST, import duties and stamp duty).

Rationale

This indicator is a measure of the contribution the creative industries make to New Zealand's economic development and whether that contribution is increasing over time. It directly relates to the desired outcome for the economic development theme (Arts, culture and heritage make a growing contribution to the economy).

Data source

Statistics New Zealand: Annual Enterprise Survey (AES)
Statistics New Zealand: National Accounts
Statistics New Zealand: Prices.

Value-added calculation is an approximation. It has not been through New Zealand's system of National Accounts and so is not an official measure.

The following results should be treated with some caution as the data has been interpreted for use outside of the design parameters of the AES. Many of the series are therefore unofficial.

Current level and trends

Creative industries contributed 2.8 percent of total industry value-added in 2004. Figure 31 illustrates changes between 2000 and 2004 using constant prices. This shows that the creative industries' contribution to total industry value-added fell from 3.1 percent to 2.7 percent between 2000 and 2002 and, although it has since increased slightly, it remains below the 2000 level.

Figure 32 shows how changes in the level of value-added in the creative industries compare with changes in total industry value-added between 2000 and 2004, using constant prices, deflated to dollar values for the year 2000 in order to remove the effect of price changes. (See the definitions and notes section following for a description of the methods used to deflate the data.) As shown in the previous indicator (5b), value-added in the creative industries fell in real terms in 2001 and 2002. Figure 32 shows that in the same years total industry value-added was increasing. However, in 2003 the 5.7 percent rise in value-added in the creative industries was almost double the total industry increase (3 percent). In 2004, value-added in the creative industries continued to grow but at a slightly slower rate than the total industry increase (2.8 percent compared with 3.5 percent).

Figure 31

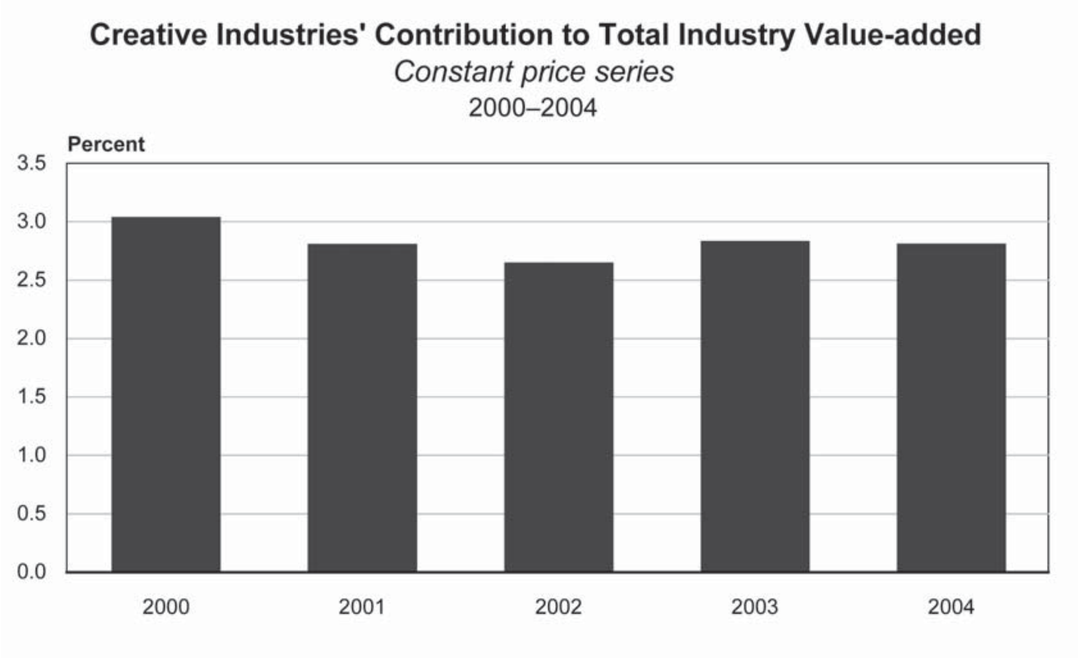
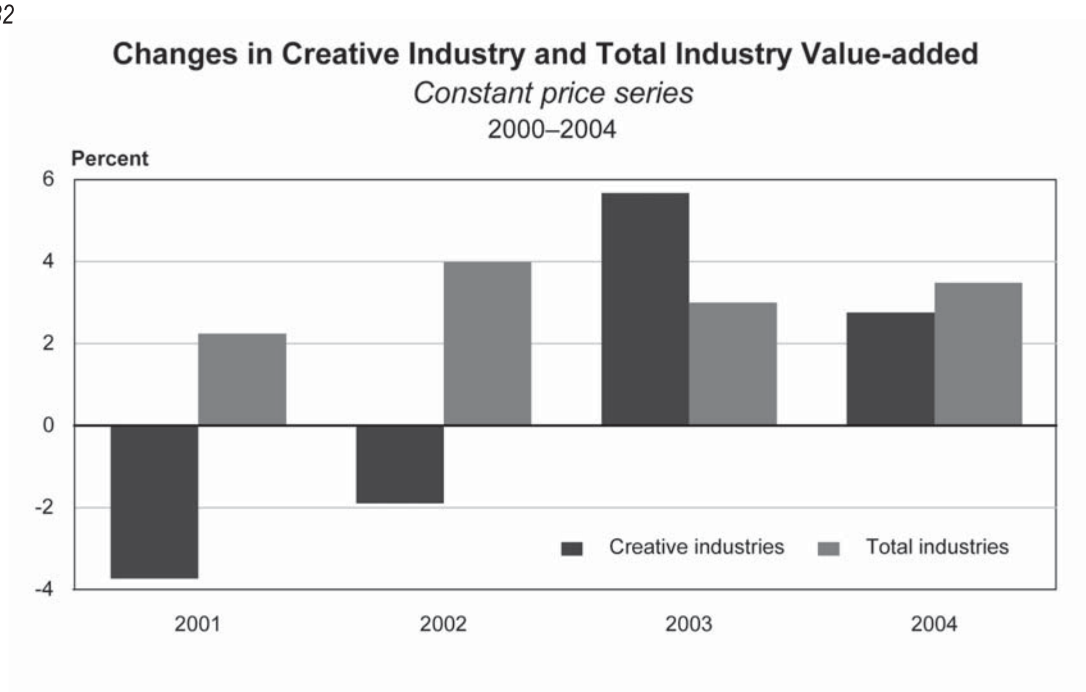


Figure 32



Summary and Conclusion

The Cultural Indicators report currently uses 13 indicators to document cultural wellbeing in New Zealand, grouped into five themes: engagement, identity, diversity, social cohesion, and economic development. It is the first attempt to provide a wide-ranging snapshot of cultural activity in New Zealand. There are also a number of other indicators which it is not yet possible to populate with data. This section summarises the findings from the populated indicators, and identifies areas for further development in future cultural indicators reports.

Engagement relates to the engagement of New Zealanders as participants, consumers and creators, how accessible cultural activities are, whether there is an environment supportive of creativity, and the extent to which cultural activities are valued by New Zealanders. Three of the engagement indicators deal with the outcomes relating to support and value by measuring employment and income data. While limited by the fact the time series information covers only two censuses, some tentative conclusions are possible.

Between 1996 and 2001 the number of people in cultural employment increased faster than the numbers in all other occupations in the economy. Much of this increase was due to increases in employment in early childhood education and interest groups, but even if these groups are excluded, the rate of growth for other cultural occupations and industries was still markedly higher than the growth in total employment – 15 percent for cultural occupations and 10 percent for cultural industries, compared with 6 percent for the total workforce (indicator 1a).

Similarly, the number of people in creative occupations (indicator 1b) rose much faster than the 6 percent growth in total employment. The largest increases were in the biggest occupational groups – graphic designers, and sculptors, painters and related artists. Unlike the situation in cultural employment where women were more numerous, men made up the majority of people in creative occupations. Workers in both creative occupations and cultural employment generally were overwhelmingly of European ethnicity, largely reflecting the workforce as a whole. In creative occupations, 92 percent of people were European (85 percent in total workforce; 88 percent in cultural employment).

People in creative occupations have a level of income which is slightly higher than the norm. In 2001, the median income for workers in creative occupations was 112 percent of the median income for workers in all occupations in New Zealand. While there was a wide diversity of incomes, around half of the occupation groups had median incomes above the national median, suggesting that the average is not simply being skewed by a few very large incomes at the top of the range. It will be interesting to see if this result is replicated in future (indicator 1c).

Other aspects of engagement, such as accessibility, were assessed by looking at data from the 2002 Cultural Experiences Survey (CES) on frequency of experiencing cultural activity, and barriers to that activity. This was the first time the CES had been undertaken, so this data will also form the basis for future work. There were a number of difficulties in constructing indicators from the CES data, which means that single ‘headline’ indicators were not able to be constructed. Buying books, using public libraries and purchasing recorded music were the most popular activities (indicator 1d).

Barriers were looked at in terms of each different cultural activity, and were quite diverse; they were also not able to be aggregated to assess the overall most common barriers. Music purchases and going to the movies appeared to be the activities for which barriers were most often experienced, with barriers to activities such as using libraries, mātauranga Māori and using archives being much less common. It could be inferred that cost of the activity is a major factor here (indicator 1e), though the (lack of) popularity of the activity itself may be key.

Finally, engagement was measured by looking at the amount of money people spend on cultural goods and services, compared with other types of expenditure, through the value of household spending on cultural items (indicator 1f). Spending on cultural goods and services increased by 28 percent over the three years between 2000/01 and 2003/04, exceeding the 21 percent increase in total household spending over that period. Spending on cultural items was well below major budgetary items such as vehicle and accommodation expenses, but larger than spending on items such as apparel, domestic fuel or power, or overseas travel.

Cultural identity indicators are intended to show the degree to which New Zealanders have a strong sense of identity based on their distinct heritage and cultures, and that the cultures that make up New Zealand are strong, living and valued by New Zealanders. The number of Māori speakers of Māori provides an indication of how Māori culture is valued (indicator 2a). In the 2001 Census, 25 percent of Māori stated that they could hold an everyday conversation in Māori. This was a slight increase from 1996, though definitions had changed in the interim. New data from the 2006 Census will provide an opportunity to begin to draw conclusions. Local content data (indicator 2b) shows that the proportion of prime time local content has been rising steadily since 1995. First indications for Māori TV ratings (indicator 2c) showed a good overall awareness by New Zealanders of this new channel.

Diversity is measured by two indicators, grants to minority cultural groups (indicator 3a) and participation in ethnic cultural activities (indicator 3b). For both these indicators, time series data is not available, so the data in this report is the base for future study. A smaller proportion (by dollar amount) of cultural grants (6.5 percent) went to minority cultural groups than their proportion in the population (14 percent), though when grants allocated to groups without any specific ethnic affiliation were excluded, this proportion rose to 12 percent. For participation, 18 percent of the general population attended at least one ethnic cultural activity in the year before the survey, while 15 percent of the population attended at least one ethnic performing arts activity in the year surveyed.

Social cohesion indicators were not able to be populated for this report. One of the challenges for future cultural indicators reports is to begin to fill some of the indicators for which no data is presently available. This is particularly true for social cohesion. While cohesion is a difficult theme to measure, the data required is potentially similar to that collected under the diversity indicators.

Economic development indicators show the contribution of the cultural industries to New Zealand's economy. These broadly indicate that in 2001, there was a drop in both the income of the cultural industries (indicator 5a) and value-added contributed (indicator 5b) by the cultural sector. Both of these have begun to climb recently. The final economic development indicator (5c) deals with the creative industries proportion of total industry value-added. This proportion also fell from 2000 to 2002, and while it increased slightly in 2003 and 2004, it was still at a level lower than that in 2000, the first year for which figures are shown.

Other key gaps remain to be filled in the heritage area, and also in measurement of access to, attendance at, and satisfaction with, various arts, culture and heritage events. Both will require separate new pieces of work to be undertaken. There are also some improvements which could be made to the CES when it is undertaken again, to allow some of the indicators to be populated, and perhaps to allow simple headline indicators to be constructed. Another area which may be able to be given more attention is international comparisons.

The Cultural Statistics Programme, which is jointly run by the Ministry for Culture and Heritage and Statistics NZ, has a number of important upcoming surveys and data collection activities. These include ongoing analysis of government spending on culture and employment in the cultural sector, new cultural data from the 2006 Census, and, further in the future, a repeat of the CES and any cultural information collected from the General Social Survey. All of these will allow a more extensive, and more comprehensive look at cultural indicators. In the meantime, this report represents an important first step in setting out a wide-ranging picture of the health of the cultural sector.

Definitions and Notes

Annual Enterprise Survey (AES)

The AES is New Zealand's most comprehensive source of financial statistics and provides annual financial performance and financial position information about industry groups operating within New Zealand. The industries covered in the survey contribute approximately 90 percent of New Zealand's gross domestic product (GDP). The AES is an important source of data for GDP as it is used to calculate detailed annual industry and sector National Accounts.

Constant price series

Price deflators, using a base year of 2000, have been used to ensure that the effect of changes in prices is removed from time series which measure levels of income and value-added in cultural industries (indicators 5a, 5b and 5c).

A constant price series is a time series expressed in the prices of one selected year of that series. The aim of a constant price series is to remove the direct effect of price changes on that series, to present the real change from one period to another. For this publication, they are obtained by dividing a current price series by a relevant price index (this method is referred to as price deflation).

Where possible, a price index designed to measure the output of the industry or sub-industry concerned was used. For example, the value series for the revenue of firms in the recorded music retailing industry has been deflated by the audio/video cassettes and CDs (CPIQ.SE9I2A5) component of the Consumers Price Index. Similarly, the value series for the revenue of firms in the photographic studio industry has been deflated by the price of services provided by photographers and photographic studio index (PPIQ.SPB97090C) component of the Producers Price Index.

Calculation of deflators for total industry value-added

Deflators for total industry value-added were calculated by taking the constant price GDP from QGDP (E) using the annual March year, and the current price GDP figures, to calculate the Implicit Price Deflator (IPD). The IPD was then applied to the current price total industry value-added.

Value-added for market industries

Some of the value-added numbers are negative. This is because some businesses in these industries are non-market. The System of National Accounts treats non-market differently to market. Non-market organisations provide services at little or no charge and are funded by general taxation, donations or subscriptions. The AES does not differentiate between the two, treating all activity as market.

Note on summing constant price series

For the purposes of this report the value-added for all the cultural industries was deflated by a price index to calculate the constant price series. This is not necessarily the method National Accounts would use for all the cultural industries. The New Zealand System of National Accounts creates constant price total series by chaining component industry series. The components of the cultural industries have instead been summed to create the total value. This produces a slightly different result than if they were chained.

Cultural employment

The census provides figures for employment in cultural occupations and cultural industries (listed in appendices A and B), but to obtain a figure for total cultural employment is not simply a matter of adding the two together – this would lead to double-counting of people who are in both cultural occupations and cultural industries. Nor can the two figures be fully reconciled, because each has a different number of non-specified responses. To estimate total paid employment in culture, a choice must be made between two methods. The first is to take the number of people employed in cultural occupations and add people not in cultural occupations but working in the cultural industries. The second is to take the number of people employed in the cultural industries and add people in cultural occupations working outside the cultural industries. The two methods differed in their estimates for total paid cultural employment by just over 600 people at the 2001 Census. The figures used in this publication have been derived by using the first method, to maintain consistency with the report on *Employment in the Cultural Sector* published after the 2001 Census.

Cultural Experiences Survey (CES)

The CES was conducted by Statistics NZ as a supplement to the Household Labour Force Survey (HLFS) over a three-month period from January 2002. A nationally representative sample of 13,475 adults aged 15 years and over and living in private dwellings responded to the survey. The objectives of the survey were:

- To determine who consumes cultural goods and services generally in New Zealand; what type; through what means; and the levels of consumption. Also to identify any significant differences among population groups.
- To determine the typical characteristics associated with particular patterns of cultural consumption in New Zealand (including age, sex, ethnicity, labour force status, income, education, location).
- To identify barriers to the consumption of cultural products.

Ethnicity

Ethnicity is a measure of cultural affiliation, as opposed to race, ancestry, nationality or citizenship. The census ethnicity question allows respondents to report more than one ethnicity. When a person reports more than one response they are counted in each group they report. The sum of ethnic group populations therefore exceeds the total population of New Zealand.

Full-time and part-time employment

People who are employed full time usually work 30 or more hours per week. People who are employed part time usually work fewer than 30 hours per week.

Household Economic Survey (HES)

The HES collects itemised information on household income and expenditure, as well as demographic information, from a representative sample of approximately 3,000 permanent, private households. Results are weighted to provide estimated figures for the total population. Cultural spending is not a category normally used in analysing HES expenditure data, but a number of cultural items can be identified from the survey to provide a picture of cultural spending and the characteristics of consumers.

Median income

The median income is calculated by ranking incomes from highest to lowest and selecting the middle value. Because census income data is collected in ranges, the median figures are estimates only. Median income values are rounded to the nearest hundred dollars. Percentage calculations for median incomes are calculated on the unrounded medians.

Value-added

Value-added is the amount added to goods and services by the contributions of capital and labour (ie the costs of bought-in materials and services has been deducted from the total value of output).

Appendix A:
Cultural and Creative Occupations

Occupation categories from the New Zealand Standard Classification of Occupations (NZSCO) that are designated as cultural within the terms of the *New Zealand Framework for Cultural Statistics* are listed below, along with their five-digit codes. Occupations that are also designated as creative are identified with an asterisk. The occupation data presented in this publication uses the NZSCO99 classification for the 2001 Census and NZSCO95 for the 1996 Census. Both versions of the classification are listed. Because of changes between these two classifications, some data for particular occupations may not be fully comparable across the two censuses. However, this does not affect the comparability of the aggregated data for total cultural occupations and total creative occupations.

Cultural Occupations (NZSCO99)

12212	Broadcasting and Theatrical Production Manager *
21411	Architect *
21412	Resource Management Planner
21413	Landscape Architect *
23321	Early Childhood Teacher
23322	Kōhanga Reo Teacher
24311	Archivist
24312	Art Gallery and/or Museum Curator *
24321	Librarian
24511	Minister of Religion
31311	Photographer *
31312	Camera Operator *
31313	Sound Recording Equipment Controller *
31321	Broadcasting Transmitting and Studio Equipment Operator *
31323	Cinema Projectionist
33611	Author and Critic *
33612	Reporter *
33613	Editor *
33614	Sub-Editor *
33615	Copywriter *
33621	Sculptor, Painter and Related Artist *
33631	Graphic Designer *
33632	Fashion Designer *
33633	Display and Window Dresser *
33634	Industrial Designer *
33636	Interior Designer *
33635	Paste Up Artist *
33641	Composer, Arranger and/or Conductor *
33642	Instrumentalist *
33643	Singer *
33644	Singing and Music Teacher
33651	Dancer *
33652	Dancing Teacher and/or Choreographer
33661	Actor *
33662	Artistic Director *
33671	Radio and Television Presenter
33681	Clown, Magician, Acrobat and Related Worker *
33711	Non-Ordained Religious Assistant
41411	Library Assistant

Cultural Occupations (NZSCO95)

12212	Broadcasting and Theatrical Production Manager *
21411	Architect *
21412	Town and Country Planner
21413	Landscape Architect *
23321	Early Childhood Teacher and Kōhanga Reo Teacher
24311	Archivist
24312	Art Gallery and Museum Curator *
24321	Librarian
24511	Minister of Religion
31311	Photographer *
31312	Camera Operator *
31313	Sound Recording Equipment Controller *
31321	Broadcasting Transmitting and Studio Equipment Operator *
31323	Cinema Projectionist
33611	Author and Critic *
33612	Reporter *
33613	Editor *
33614	Sub-Editor *
33615	Copywriter *
33621	Sculptor, Painter and Related Artist *
33631	Commercial Artist *
33632	Clothing Designer *
33633	Display and Window Dresser *
33634	Commercial Designer *
33635	Paste Up Artist *
33641	Composer, Arranger and/or Conductor *
33642	Instrumentalist *
33643	Singer *
33644	Singing and Music Teacher
33651	Dancer *
33652	Dancing Teacher and/or Choreographer
33661	Actor *
33662	Artistic Director *
33671	Radio and Television Announcer
33681	Clown, Magician, Acrobat and Related Worker *
33711	Non-Ordained Religious Assistant
41411	Library Assistant
41432	Proof Reader

41432 Proof Reader
71243 Sign Writer
73121 Musical Instrument Maker, Repairer and Tuner *

71243 Sign Writer
73121 Musical Instrument Maker, Repairer and Tuner *

* Creative occupations

Appendix B:

Cultural Industries

Industry categories from the Australian and New Zealand Standard Industrial Classification (ANZSIC) which are designated as cultural within the terms of the *New Zealand Framework for Cultural Statistics* are listed below, along with their industry codes. Both the 1996 and 2001 census employment data is coded to the ANZSIC96 classification and is directly comparable.

Cultural Industries (ANZSIC96)

C242100	Newspaper Printing or Publishing
C242200	Other Periodical Publishing
C242300	Book and other Publishing
F479400	Book and Magazine Wholesaling
G523500	Recorded Music Retailing
G524300	Newspaper, Book and Stationery Retailing
L782100	Architectural Services
L785100	Advertising Services
L785200	Commercial Art and Display Services
N841000	Preschool Education
P911100	Film and Video Production
P911200	Film and Video Distribution
P911300	Motion Picture Exhibition
P912100	Radio Services
P912200	Television Services
P921000	Libraries
P922000	Museums
P924100	Music and Theatre Productions
P924200	Creative Arts
P925100	Sound Recording Studios
P925200	Performing Arts Venues
P925900	Services to the Arts nec
Q951100	Video Hire Outlets
Q952300	Photographic Studios
Q961000	Religious Organisations
Q962900	Interest Groups nec

Note: nec not elsewhere classified

Appendix C:

Household Economic Survey Cultural Categories

Framework category	HES code	Description
Heritage	2335	Antique furniture
	5760	Antiques other than furniture
	6630	Art galleries, museums, painting exhibitions
Library services	6600	Library subscriptions and donations
	6704	Casual library charges, book hire
Literature	5600	Papers
	5601	Magazines
	5602–5619	Other publications
Performing arts	6625	Theatre, ballet, concerts, plays
Music	5710–5719	Musical instruments
	5761	Records
	5762	Compact discs
	5763	Stereo cassette tapes
	5794	Hire of stereo tapes, records and other leisure and recreational goods
Visual arts	1516	Design services
	2404	Wall decor (prints, paintings, etc.)
	2406	Pottery furnishings
	2408–2411	Vases, ornaments
	2424	Picture framing
	2770	Cake decorations (non-edible)
	2836	Photographers' fees
	5700–5709	Magnifying and photographic equipment
	5751	Artists' equipment
	5752	Handcraft equipment
	5776	Materials for pottery and ceramics
	5777	Needlework cloth
	5778	Handcraft materials
	5779	Artists' materials
	6695	Handcraft services
Film and video	5764	Purchase of video cassette tapes
	5787	Purchase of DVDs
	5793	Hire of video cassette tapes
	5798	Hire of DVDs
	6624	Cinemas, contributions to cinema clubs
Broadcasting	2130–2141 and 2144–2149	Audio and visual appliances (excluding telephones)
	2180–2181	Public broadcasting fees
	2182–2184	Rental charges for television sets and videos
	2186–2187	Audio visual service contracts
	2190	Credit costs for audio and visual appliances
	2194	Servicing of, and repairs to, audio and visual appliances
	6675	Subscriptions to subscriber television
	6676	Installation and modification charges for subscriber televisions

Community and government activities	5901	Religious artifacts
	6601	Record club, tape club, video club subscription
	6606	Community service club subscription
	6609	Garden society, floral society subscription
	6610	Cultural society subscription
	6616	Charitable, church, or civic organisation subscription or donation
	6617	Personal-interest group subscription
	6220	Music lessons, singing lessons
	6221	Dancing lessons
	6224	Art courses, hobby classes
	6228	Speech and/or drama lessons
	6702–6703	Pre-school expenses

Appendix D:

Lottery Grants Board grants

In this indicator 'minority ethnic cultural groups' refers to Asian ethnic groups, Pacific peoples, and Other ethnic groups, including African, Latin American, and Middle Eastern peoples. For the purposes of this indicator it has been decided to also include continental European groups (Dutch, Russian, Polish, and so on). Other European groupings such as English, Welsh, Australian, United States, Canadian and South African have been considered part of the majority ethnic grouping New Zealand European and excluded. While this distinction is somewhat arbitrary, it is partly a response to the fact that in the Lottery Grants Board grants listings, the continental European grouping features at least as significantly as some other ethnic groupings such as, for example, African.

The indicator was derived by first assessing the entire list of Lottery Grants Board applications, and isolating only those grants deemed to have a cultural purpose, in terms of the *New Zealand Framework for Cultural Statistics* (excluding the grants made to Creative New Zealand, the New Zealand Film Commission, and the New Zealand Film Archive, which are effectively treated as distribution committees of the Lottery Grants Board). This was initially done by considering the 'project type' field, to exclude project types such as health research and outdoor education/water safety. Following this, each individual grant was considered according to the 'project description' field, which is a description of the purpose to which the grant will be put, written by the grant applicant.

Once all grants for cultural purposes were isolated, the figures were analysed by ethnicity. As there were two main fields (each with subgroup fields) for ethnicity, some grants have been double-counted. This means that when grants to minority ethnic groups for cultural purposes are counted, overall there was a total value for these grants of $861,629, as reported under indicator 3a. If each of the individual amounts for each main minority ethnic group is added, it comes to $951,683. This amounts to a $90,054 difference.

www.stats.govt.nz

CONTACT

Information Centre
Email: info@stats.govt.nz
Ph: 0508 525 525 toll-free

Auckland
Private Bag 92003

Wellington
PO Box 2922

Christchurch
Private Bag 4741