A Measure of Culture: Cultural experiences and cultural spending in New Zealand

Statistics New Zealand
Te Tari Tatau

TE MANATŪ TAONGA
MINISTRY FOR CULTURE AND HERITAGE

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Preface

Increasing recognition is being given to the importance of cultural activities in the daily lives of New Zealanders. Our sense of nationhood and identity is dependent to a significant extent on our experience of New Zealand culture and heritage – a matter of increasing relevance in an ever-globalising world. A developed culture, an appreciation of the unique aspects of our culture – particularly Māori culture – and a strong cultural identity contribute positively to matters as diverse as economic growth, social cohesion, the acceptance and encouragement of diversity, creative thinking in a range of fields, and the imbuing of self-confidence in people. Intrinsic value is also derived from cultural experiences, with their power to stimulate and enlighten us.

Given the increasing emphasis placed on the role of culture by both local and central government, it is timely that *A Measure of Culture: Cultural experiences and cultural spending in New Zealand* is being released. It is the sixth publication in the Cultural Statistics Programme operated jointly by the Ministry for Culture and Heritage and Statistics New Zealand. The Cultural Experiences Survey, on which much of the report is based, was made possible through funding from the Cross Departmental Research Pool.

Based on the *New Zealand Framework for Cultural Statistics*, information from the Cultural Experiences Survey provides a snapshot of New Zealanders' engagement with cultural activities as diverse as listening to popular music, visiting museums and art galleries, visiting marae and buying original art works and craft objects. This information is supplemented by expenditure information from the Household Economic Survey, which updates an earlier report, *Household Spending on Culture (1996),* and provides an expanded view of New Zealanders' cultural activities.

The report presents a number of notable findings from the Cultural Experiences Survey. One is the high level of engagement by New Zealanders with cultural activities, with 93 percent having experienced at least one activity during the survey period. Another is the very high level of interest in New Zealand content in a range of activities, including theatre, music and literature. The section on barriers to experiencing cultural activities identifies issues that can help inform cultural organisations in their delivery of cultural activities. Finally, the information on household spending indicates that the economic importance of spending on cultural activities cannot be overlooked, as it accounts for 4 percent of domestic expenditure.

It is our hope that those who use this report find the information useful. It is, however, only a beginning. Potentially, there are many other aspects of cultural activity that can be explored through the data from this survey. Further information derived from the survey is available on request from Statistics New Zealand.

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Acknowledgements

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Finally, we would also like to acknowledge the Australian Bureau of Statistics; Grant Cushman and Bob Gidlow, of Lincoln University; and Henry Barnard, Susan Abasa and David Butts, of Massey University, who acted as peer reviewers. Their comments have helped strengthen this report.

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The project was made possible by a grant from the Cross Departmental Research Pool.

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Total population estimates

- Age-and-sex-specific estimates are rounded to the nearest 10.
- New Zealand totals are rounded to the nearest 100.

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- National population projections are rounded to the nearest 1,000.
- Subnational population projections are rounded to the nearest 100.

Changes of base

Where consecutive figures have been compiled on different bases, and are not strictly comparable, a footnote is added indicating the nature of the difference.

Values

All values are shown in New Zealand currency, except where otherwise stated.

Source

All data is compiled by Statistics New Zealand, except where otherwise stated.

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Introduction

Cultural Statistics Programme

The Cultural Experiences Survey (CES) is one of a series of projects undertaken as part of the Cultural Statistics Programme. The programme is operated jointly by the Ministry for Culture and Heritage and Statistics New Zealand. It was established to improve the range and quality of information available on the cultural sector, particularly for the development of cultural policy, for future planning, for monitoring the sector's progress and performance, for marketing the sector's products and services, and for use in seeking funding and sponsorship support.

Since its inception in 1993, the programme has developed the *New Zealand Framework for Cultural Statistics (1995).* The framework is a systematic and structured way of organising statistical information. It defines the area under study by listing its components and by clarifying how they relate to one another. In this way, it provides the basis for developing a coherent approach to the collection, analysis and presentation of data on a particular topic.

The framework identifies nine major categories of cultural activity in New Zealand, describing the activities and specifying detailed data requirements. The categories can be found in Appendix B of this report. The framework is based on a cultural industry model relating to the cycle of production and consumption of cultural goods and services. In this model, statistics are presented under each category relating to:

- *Creators* - people undertaking a cultural activity in order to produce a cultural good or service.
- *Organisations* - institutions, companies and other organisations involved in the cultural production or distribution process.
- *Products* - cultural goods and services produced as a result of cultural activities being undertaken.
- *Consumers* - individuals and organisations consuming cultural products.

A series of statistical reports based on the framework have been released since its development. The first of these, *Cultural Statistics (1995),* used data from official and unofficial sources to describe the size and characteristics of the industrial part of New Zealand's cultural sector. Information on employment in cultural occupations and cultural industries was updated in a subsequent report, *Employment in the Cultural Sector (1998),* using data from the New Zealand Census of Population and Dwellings 1986, 1991 and 1996.

Cultural Statistics (1995) outlined other areas of data collection needed to build a more complete picture of the cultural sector. These included expenditure on culture by local and central government and by New Zealand households. This information was released in two reports – *Household Spending on Culture (1996)* and *Government Spending on Culture 1990–1999 (2000).* Both these reports again used official and unofficial sources of data.

Cultural Experiences Survey

Cultural Statistics (1995) indicated that a stand-alone survey would provide accurate information on goods and services consumed both on a regular or irregular basis. Feedback following release of the report identified lack of data on cultural consumption as the highest priority for future action.

On the basis that such a survey would support a number of the government's objectives, especially those relating to creative industries and development of national identity, the Ministry for Culture and Heritage applied to the Cross Departmental Research Pool, operated by the Ministry for Science, Research and Technology, for funding to undertake such a survey. Funding was secured and the survey developed, with fieldwork carried out over a three-month period from January 2002.

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.

In finalising survey objectives, the Ministry for Culture and Heritage and Statistics New Zealand consulted with government departments and agencies with an interest in, and a responsibility for supporting, cultural activities, such as the Aotearoa Traditional Māori Performing Arts Society, Creative New Zealand, National Archives, National Library, the New Zealand Film Archive, the New Zealand Film Commission, the New Zealand Historic Places Trust, the New Zealand Symphony Orchestra, NZ On Air, the Ministry of Pacific Island Affairs, the Royal New Zealand Ballet, and the Museum of New Zealand Te Papa Tongarewa. Discussions were also held with Te Puni Kōkiri. A wider group of about 80 stakeholders were advised of the survey by mail and their views sought in writing.

While a small number of surveys of consumption of cultural products are conducted on a regular basis by organisations such as Radio New Zealand and Television New Zealand, it is not possible to build a complete picture of New Zealanders' consumption of cultural products from these sources. As a result, the consultations with agencies and government departments prioritised the information which should be collected as part of the survey.

The fieldwork for the survey was undertaken by Statistics New Zealand as a supplement to the Household Labour Force Survey (HLFS). This meant CES data could be linked to demographic and socio-economic data of the HLFS, thus reducing respondent burden.

A nationally representative sample of 13,475 adults aged 15 and over living in private dwellings responded to the survey. A decision was made to limit the survey to adults only, primarily because of the additional cost and complexity involved in interviewing children. The survey achieved a response rate of 80 percent. Data was weighted to provide estimated figures for the total New Zealand population. Full technical details of the survey can be found in Appendix D.

Household Economic Survey

This report also provides an opportunity to update information on cultural spending from the Household Economic Survey (HES). The first publication on household spending on culture was published in 1996 and presented expenditure information for the year ending March 1996. Some trend information for the years 1985/86 and 1990/91 was also presented. This report updates that information by presenting expenditure data for the year ended June 2001. The spending data supplements CES data to give a more complete picture of New Zealanders' involvement in cultural activities.

The HES collects itemised information on household income and expenditure, as well as demographic information, from a representative sample of approximately 3,000 households, with results 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. Appendix C provides a list of cultural spending items identifiable from the HES, while Appendix E provides technical information about the survey itself.

Structure of the report

This report follows the structure of the *New Zealand Framework for Cultural Statistics* and focuses on the consumers of cultural products. The parts correspond to framework categories. Because activities surveyed by the CES are not spread evenly across categories from the framework, the number of activities covered in each part (and consequently the size of the parts) varies considerably. Part 1: Overview summarises the key findings of all parts, as well as providing aggregated information on total cultural spending.

The lead in to each part provides an overview of the characteristics of people who took part in at least one of the activities in each framework category. This is followed by more detailed analysis of the characteristics of those who experienced activities within each category. It covers numbers of people who experienced activities, how often they had done so, barriers faced and, where relevant, their interest in New Zealand content within those activities. Demographic and socio-economic information on each cultural activity is presented from two different perspectives – as a proportion of people in the population who experienced an activity, and as a profile of those who did so. By presenting the information in this way it is possible to highlight not only which groups are most interested in particular activities, but also what the make-up of the audience and potential audience is for those activities.

Where appropriate, additional information from the HES is presented at the end of each part. In some instances, for example spending on heritage activities, the sampling errors associated with the data were too high and the data was not included because it was unreliable. Categories of expenditure do not correspond directly with categories of activities in the CES and this is noted within the section. Data from the HES is for the financial years 1990/01, 1995/96 and 2000/01. Where possible, trend data has been presented. It should be noted that this information is not directly comparable with that presented in *Household Spending on Culture (1996)*, as the way in which information was calculated has been changed in the interim.

Except where otherwise stated, graphs and tables are sourced from the CES.

Part 1

Overview

Cultural Experiences Survey

The Cultural Experiences Survey (CES) asked people whether they had experienced a range of activities during a set reference period – 12 months for goods and services experienced relatively infrequently, and four weeks for activities experienced on a more regular basis. People were asked how often they experienced these activities, whether they had encountered any barriers to doing so, how interested they were in New Zealand content and whether they had experienced the activities by any other means, such as radio, television or the Internet. Their responses were linked with data from the Household Labour Force Survey (HLFS) on personal characteristics such as age, sex, ethnicity, highest educational qualification, labour force status, income and location.

The results showed that 93 percent of the New Zealand population aged 15 and over had participated in at least one of the cultural activities asked about in the survey. Rates of participation for particular activities varied from 44 percent for purchasing books and 39 percent for visiting public libraries, to 11 percent for attending classical music performances and 10 percent for purchasing art.

As figure 1.01 shows, purchasing books was the most popular cultural activity during the four-week reference period, with 1.2 million people, or 44 percent of the adult population, having purchased at least one book in that time.[1]

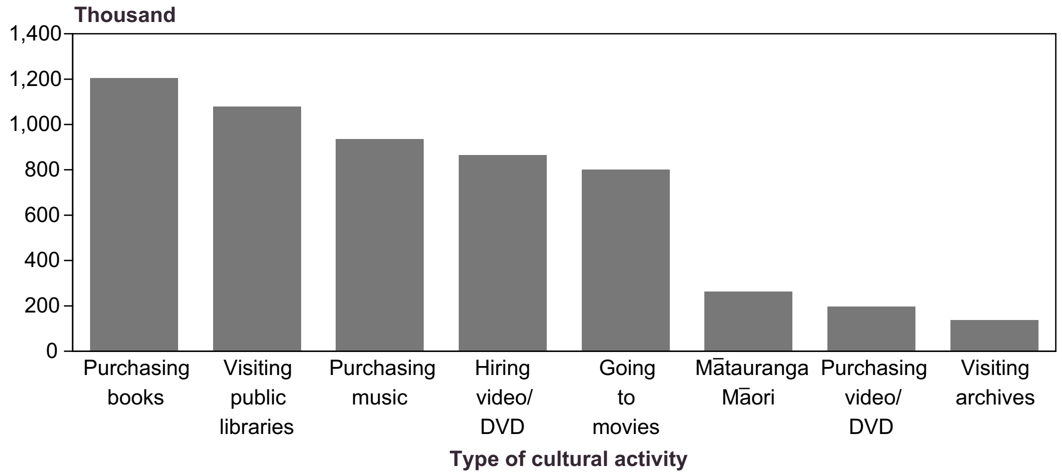
People with either secondary or tertiary qualifications were far more likely than people with no such qualifications to buy books, and women were more likely to do so than men. These patterns were also evident with the second most popular activity – visiting public libraries – which an estimated 1.1 million people had done during the reference period. However, this differed from many other cultural activities in that older people, and those not employed (either unemployed or not in the labour force), were more likely than others to use libraries.

About a third of the adult population (937,000 people) purchased an item of recorded music in the four weeks before the survey. This was one of several activities most popular among people in the 15–24 year group, and diminished with age. Education levels were also a factor in music purchasing, with people with formal qualifications being more likely to buy recorded music than those without such qualifications.

The next most popular activities, video or DVD hire (866,000 people) and going to the movies (801,000 people), were also more popular with young people, with both activities being most common in the 15–24 year group, and diminishing as people got older. Education was an important factor in whether people went to the movies, with people with formal qualifications being twice as likely to do so as those with no qualifications. Purchasing videos or DVDs was a much less common activity (197,000 people), but followed similar patterns in terms of age profile.

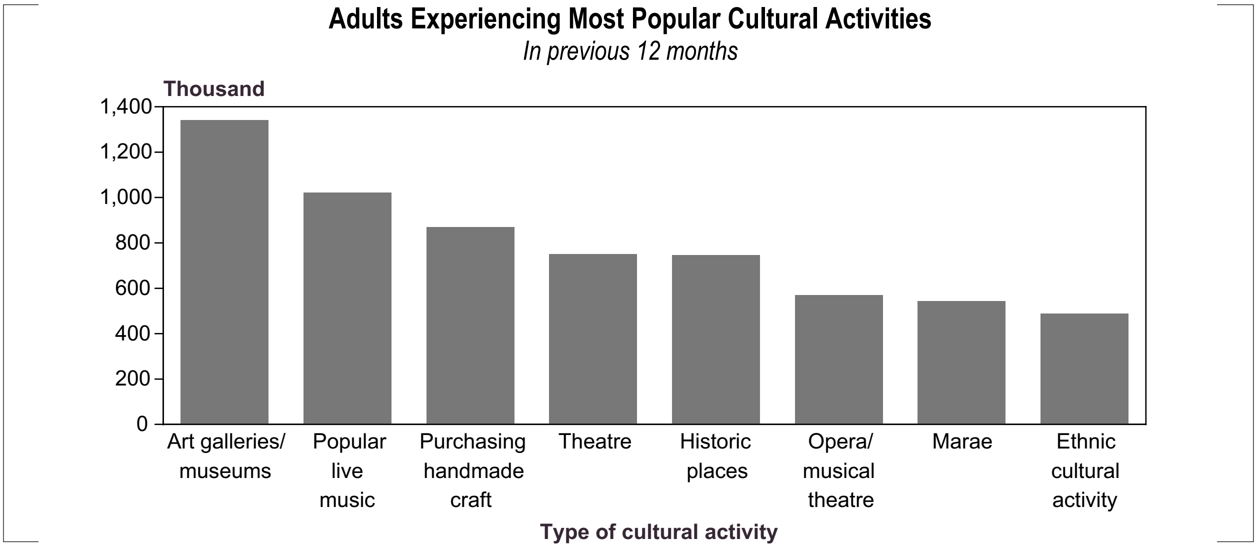
Figure 1.01

Adults Experiencing Most Popular Cultural Activities
In previous four weeks



1. It should be noted in respect of purchasing cultural items such as books, music, videos or DVDs, and art or craft, that no distinction was made as to whether people purchased these items for themselves or for others. For some respondents, the reference period included Christmas, so a certain amount of cultural purchasing would have been for gifts, rather than for personal consumption, though it is not possible to quantify how much.

Figure 1.02



Other activities surveyed during the four-week reference period were much less common, including mātauranga Māori (learning about traditional Māori customs, practices, history or beliefs), which was experienced by an estimated 264,000 people, and using the services of an archive (137,000 people).

Respondents were asked whether they had undertaken other cultural activities in the 12 months leading up to the survey. The most popular of these activities, as shown in figure 1.02, was visiting an art gallery or museum, with an estimated 1,340,000 people, or nearly half of the adult population, having done so. People with either secondary or tertiary qualifications were more likely than those without such educational qualifications to have been to art galleries or museums, and women were also slightly more likely than men to have undertaken this activity.

An estimated 1,021,000 people, or 37 percent of the adult population, attended live performances of popular music during the 12-month period. This was another activity more popular with young people, with more than half of all people in the 15–24 year group having been to live performances – a proportion which diminished progressively with age. Education was also a factor, with qualified people being more likely concert-goers than those without qualifications.

An estimated 869,000 people, or 31 percent of the adult population, purchased handmade craft during the 12-month period. This was another activity more common among women than men and more common among people with educational qualifications.

Theatrical performances were experienced by around 752,000 people (27 percent of the adult population) during the 12-month period. Again, people with educational qualifications were far more likely to go to the theatre than those without qualifications, and women were more likely to do so than men. A similar number of people (747,000) visited historic places during the reference period, with education again being an important factor.

Other activities surveyed during the 12-month reference period included attending opera and musical theatre (570,000 people), visiting marae (543,000), attending ethnic cultural performances other than Māori performances (487,000), visiting wāhi taonga, or sites of historical importance to Māori (447,000), attending dance performances (401,000), attending exhibitions of taonga, or historical objects of Māori origin (390,000), attending classical music performances (307,000) and purchasing art (269,000).

In very general terms, single variable analysis showed that participation in most cultural activities tended to be more common among people with educational qualifications, among those who were in the labour force, among those earning middle to high incomes, and among those who lived in larger urban areas.

There were, however, some contrasting patterns of participation across different types of cultural activities. For instance, younger people were more likely than older people to go to the movies, hire videos, attend popular live music performances and purchase recorded music. But they were less likely than those in most older age groups to purchase books or works of art, and to attend either opera and musical theatre, or classical music performances.

Women were more likely than men to participate in many cultural activities, including book purchasing, using public libraries, purchasing handmade craft and attending theatre, dance, opera or musical theatre. On the other hand, there was little difference between the sexes when it came to activities such as attending popular live music performances, purchasing recorded music, going to the movies, watching videos, visiting historic places, purchasing art and experiencing most forms of taonga tuku iho (see Part 2), or Māori culture.

Some activities showed varying levels of participation by different ethnic groups. People of European/ Pākehā ethnicity were more likely than other ethnic groups to attend theatrical performances and performances of opera or musical theatre. Māori, not surprisingly, were more likely than other ethnic groups to participate in all forms of taonga tuku iho. Māori were just as likely as Pākehā to attend popular live music and dance performances, to purchase recorded music and to purchase handmade craft. Participation by other ethnic groups varied across different activities, but all were more likely than European/Pākehā people and Māori to have attended performances of non-Māori ethnic song and dance.

Some activities showed varying levels of participation across different locations, which could partly reflect the availability of activities in some areas, and also the composition of the population in those areas. People in main urban areas were more likely than others to visit art galleries and museums, go to the movies, hire videos or DVDs, and attend ethnic cultural performances. On the other hand, experiencing taonga tuku iho was more common among those living in minor urban and rural areas.

Regionally, many activities were most popular in Wellington, including visiting art galleries and museums, going to the movies and hiring videos or DVDs, and attending performances of theatre, dance, opera and musical theatre. Participation in some of these activities, particularly in the performing arts, would have been boosted by the fact that the International Festival of the Arts was held in Wellington during the reference period. The other clear regional pattern to emerge was that higher proportions of people in the Northland and Bay of Plenty regions – with relatively large Māori populations – had experienced Māori cultural activities.

Many cultural activities involve some expense for the participant, which is one factor accounting for differing patterns of participation by income and labour force status. People who were employed and earning higher incomes were more likely than others to purchase books, music, works of art and handmade craft, and to attend some forms of live performance, such as theatrical performances and opera or musical theatre. However, differing patterns of participation by income and labour force status could also be observed for less expensive activities, such as visiting historic places and visiting art galleries and museums. An activity which involves little or no expense, such as using public library services, was more common among those unemployed or not in the labour force, and among low income earners. This was reflected in library usage being most common in the 65 and over age group, most of whom are retired.

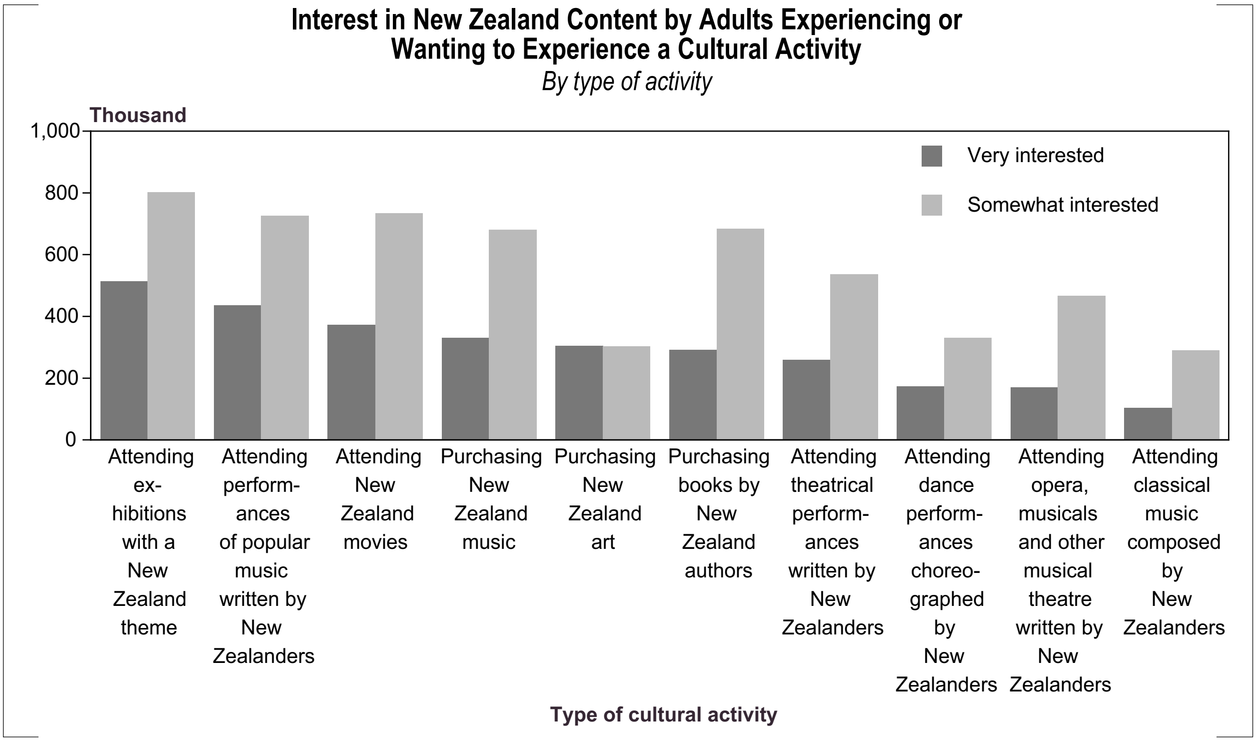
Variables such as age, education, labour force status and income are all inter-related. People with high incomes, for instance, tend to be employed and have tertiary qualifications, and tend not to be in the youngest and oldest age groups. Simple cross-tabular analysis may, therefore, show that participation in a particular activity differs by each of these variables, but it may not show which is the most important factor. It was necessary, therefore, to conduct multivariate analysis (see Appendix A) for selected activities to determine which variables were most important in explaining participation.

Multivariate analysis showed that for most activities, educational qualifications were the most important variable, with a clear split between people with either secondary or tertiary qualifications and those with no formal qualifications. Among those activities tested, highest educational qualification was the most important variable associated with attendance at theatrical performances, classical music performances, performances of opera or musical theatre, visiting art galleries or museums, visiting historic places, going to the movies, purchasing books, purchasing art and visiting exhibitions of taonga. Sex was the most important variable when it came to dance performance and using public library services. Ethnicity was the most important factor for most Māori cultural activities, including mātauranga Māori, visiting marae and visiting wāhi taonga. Age was the most important factor influencing attendance at live performances of popular music.

New Zealand content

People who had participated in particular cultural activities, and those wanting to do so, were asked how interested they were in experiencing New Zealand content in that activity. For all activities, more than half the respondents were either very interested or somewhat interested. As figure 1.03 shows, the highest level of interest was in attending exhibitions with a New Zealand theme, with an estimated 513,000 being very interested and a further 802,000 being somewhat interested. High levels of interest were also expressed in attending performances of popular music composed by New Zealanders (with an estimated 436,000 people being very interested) and in attending New Zealand movies (374,000 very interested). The lowest level of interest was in classical music composed by New Zealanders, with only an estimated 104,000 people being very interested.

Figure 1.03



Women were generally more interested than men in New Zealand content, particularly in attending exhibitions with a New Zealand theme, attending dance performances choreographed by New Zealanders and attending theatrical performances written by New Zealanders. Māori were more interested than people from other ethnic groups in New Zealand content. Their level of interest was higher for all types of activity, but particularly for attending performances of popular music written by New Zealanders, attending exhibitions with a New Zealand theme, attending theatrical performances written by New Zealanders, and attending opera, musicals and other musical theatre written by New Zealanders.

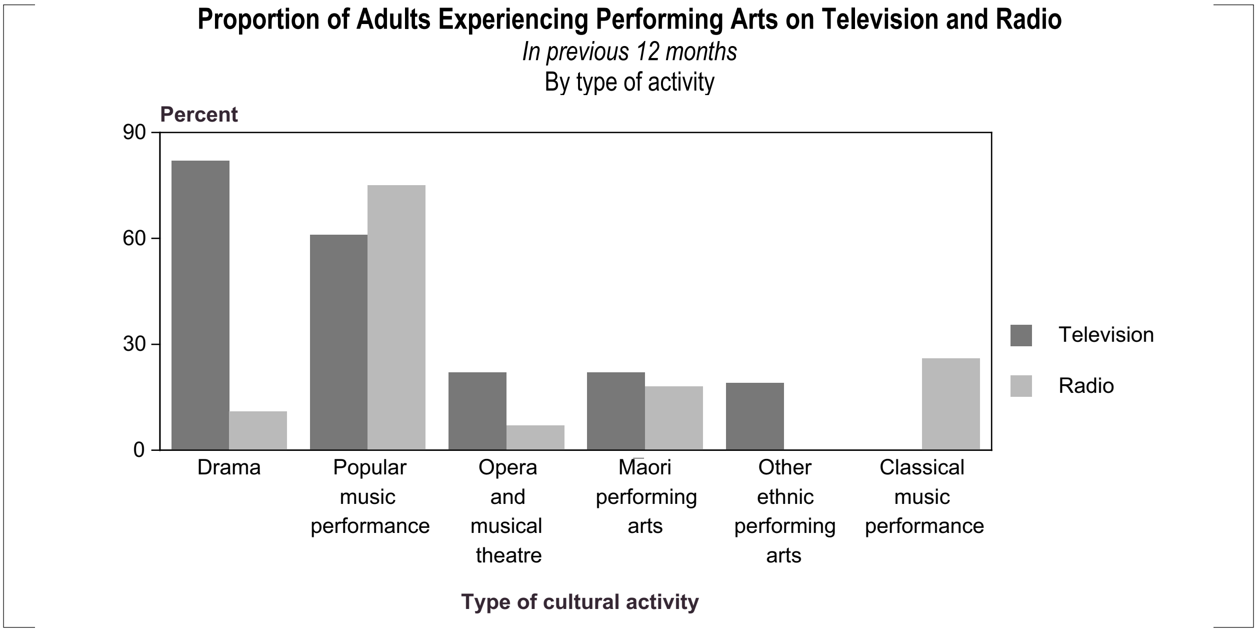
Barriers to experiencing culture

People who had not taken part in each cultural activity, but had wanted to, or who had taken part in the activity and had wanted to do so more often, were asked whether there were any barriers that prevented them from doing so. Only those who had found it 'very hard' to attend, or 'somewhat hard' 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. The main reasons given for not taking part in activities, or not taking part more often, were lack of time and the cost involved. In some cases, such as Māori cultural experiences, the main reason was lack of time, followed by lack of information, or the activities not being available locally. Cost was a major barrier for activities such as live dance, opera or musical theatre, live popular music performances, and the purchase of music and handmade craft. In general, the responses were too low to allow detailed analysis of the characteristics of people citing particular reasons.

Other means of consumption

In addition to experiencing cultural activities in person, people were asked whether they had experienced them by other means – the Internet for some activities and television and/or radio for others. Television and radio were popular media for experiencing some cultural activities. In the four-week reference period, 71 percent of adult New Zealanders had watched movies on television, nearly double the proportion who had visited a cinema during that time. As figure 1.04 shows, watching drama on television was another popular activity, with 82 percent having done so during the 12-month period. Eleven percent had listened to drama on the radio. During the same period, 27 percent of the adult population attended live theatrical performances. Both television and radio were widely used for popular music experiences, with 75 percent listening to the radio and 61 percent watching and listening to television. While experiencing other performing arts through television and radio was much less common, the proportions experiencing opera and musical theatre, Māori performing arts and other ethnic performing arts were similar to, or greater than, the proportions experiencing them in person. And people were more than twice as likely to have listened to classical music on the radio as they were to have attended a live event.

Figure 1.04



The Internet was most commonly used for listening to popular music, with 20 percent of the adult population having done so in the 12 months before the survey. Other activities experienced over the Internet during the 12-month reference period included visiting library websites (15 percent) or archive websites (11 percent), and viewing movie clips (14 percent) or works of art (10 percent). In the four-week reference period, 3 percent of adult New Zealanders purchased music over the Internet and another 3 percent purchased books.

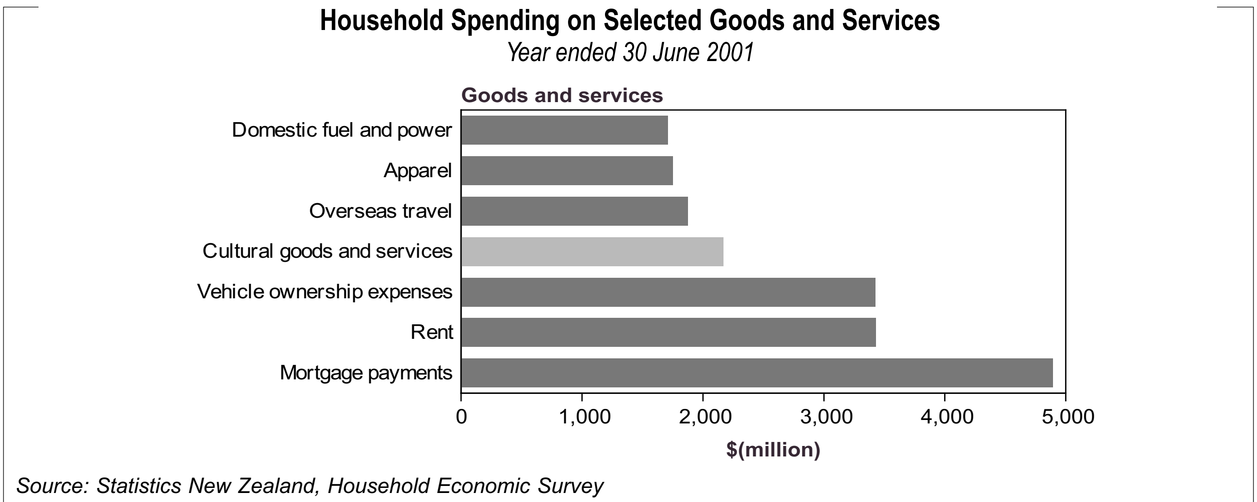
The characteristics of people experiencing cultural activities by these alternative means in general resembled the profile of those experiencing them in person. This was an indication that the nature of the cultural activity was more important than the medium, or the means of access, in influencing the make-up of the audience, or the consumers.

Household Economic Survey

The Household Economic Survey (HES) shows that in the 2000/01 June year, 91 percent of households reported spending on cultural items during the survey period. During that year, household spending on cultural items amounted to $2.17 billion, or $41.6 million dollars a week – an average of $30 a week per household. Cultural spending was 5 percent higher than in the 1995/96 year, although after adjusting the figures for inflation, there had been a slight decrease in cultural spending in real terms during the five-year period.

Spending on cultural items accounted for 4 percent of net household expenditure in the year to June 2001. Figure 1.05 compares spending on cultural goods and services with spending on other types of goods and services. While cultural expenditure was

Figure 1.05



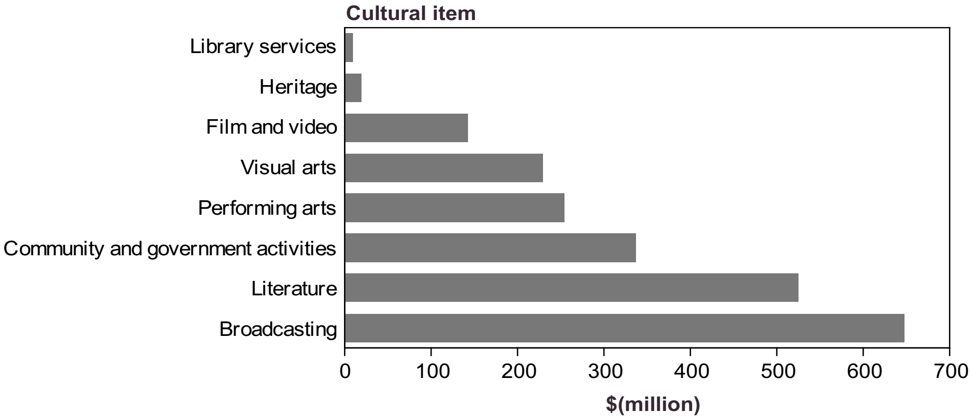
Source: Statistics New Zealand, Household Economic Survey

Figure 1.06

Annual Household Spending on Cultural Items

By category

Year ended 30 June 2001



Source: Statistics New Zealand, Household Economic Survey

much lower than rent and mortgage payments, and vehicle expenses, it exceeded spending on overseas travel, apparel, and domestic fuel and power. Different categories of cultural expenditure are analysed in more detail in later parts of this report.

Figure 1.06 shows that broadcasting was the largest category of cultural spending in 2000/01, at $648 million. This figure includes expenditure on audio-visual appliances, included as cultural items because they are used to access broadcasting services, as well as other cultural products. Broadcasting expenditure declined in real terms in the decade to 2000/01 largely because of a drop in spending on audio-visual appliances and the abolition of the public broadcasting fee.

The popularity of book buying revealed by the CES is also evident in HES data, with New Zealand households spending $525 million on literature items (including magazines and newspapers) in 2000/01 – an average of more than $7 per household per week. There was an increase in real spending on literature between 1990/91 and 2000/01.

In figure 1.06, the $337 million in community and government activities relates solely to cultural education and training, which includes pre-school expenses. Spending in this category increased in real terms in the decade to 2000/01. The $255 million of spending on the performing arts covers admission to events such as theatre, concerts and dance. Spending on the performing arts increased between 1990/91 and 1995/96, but fell slightly in the five years to 2000/01. The relatively low level of spending on items such as heritage and library services does not reflect the popularity of these activities, but more the level of expense involved in them.

HES data can be analysed by the demographic and socio-economic characteristics of the purchaser. However, some spending – especially larger household purchases – is attributable to the household and not to particular individuals. Therefore, just $1.28 billion of cultural spending in 2000/01 can be analysed by purchaser characteristics. Of this amount, 57 percent was spent by females and 43 percent by males, supporting the findings of the CES that many cultural activities are more popular with women than men. The average weekly expenditure per adult was $9.71 for women and $7.85 for men.

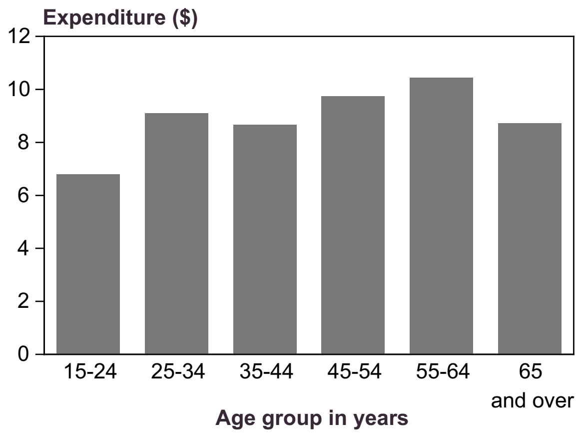
Figure 1.07 shows that cultural spending in 2000/01 generally increased with age, from an average of $6.79 a week for 15–24 year olds to $10.43 for 55–64 year olds. It then fell in the 65 and over age group – where people tend to have less disposable income – to $8.71 a week. However, older people were among the most likely to report some expenditure on cultural items, with 64 percent doing so, compared with a low of 43 percent in the 15–24 year group.

Figure 1.07

Average Weekly Spending on Cultural Items

By age

Year ended 30 June 2001



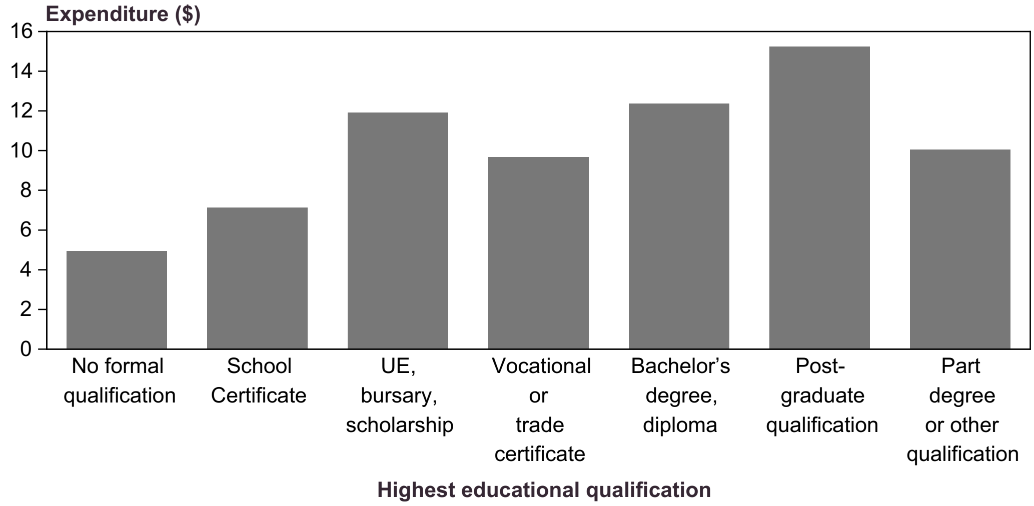
Source: Statistics New Zealand, Household Economic Survey

Figure 1.08

Average Weekly Spending on Cultural Items

By highest educational qualification

Year ended 30 June 2001



Source: Statistics New Zealand, Household Economic Survey

As mentioned earlier, the results of the CES clearly show the importance of education as a variable influencing participation in cultural activities. This is also reflected in HES data, as figure 1.08 shows. People with university qualifications or higher school qualifications spent more on cultural items than those without such qualifications. The highest expenditure was by people with post-graduate qualifications, who spent an average $15.24 a week on culture. By contrast, those with no formal qualifications spent an average of just $4.95 a week. However, as there are relatively few people with post-graduate qualifications, this group accounted for only 5 percent of total cultural spending. Conversely, people with vocational or trade qualifications spent less on average, but in total accounted for 20 percent of cultural spending.

Income obviously has a major influence on cultural expenditure. Figure 1.09 shows spending on cultural items by personal income deciles, with spending generally increasing with income, from an average $5.86 a week for those in the lowest decile, to $13.36 for those in the second highest decile, before falling slightly in the top decile.

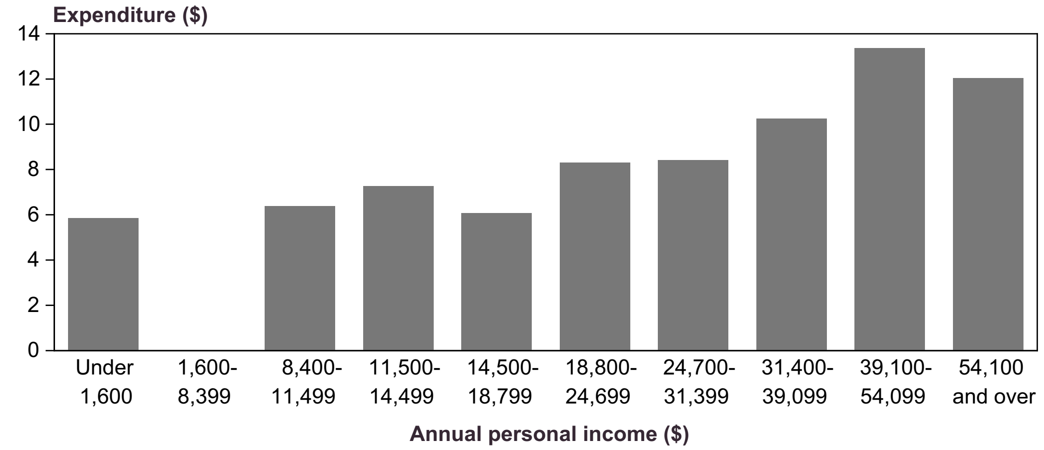
Personal income is also closely related to labour force status. Those who were employed tended to spend more on cultural items than others – an average of $9.67 a week, compared with $5.66 for those who were unemployed and $6.48 for those outside the labour force.

Figure 1.09

Average Weekly Spending on Cultural Items

By annual personal income

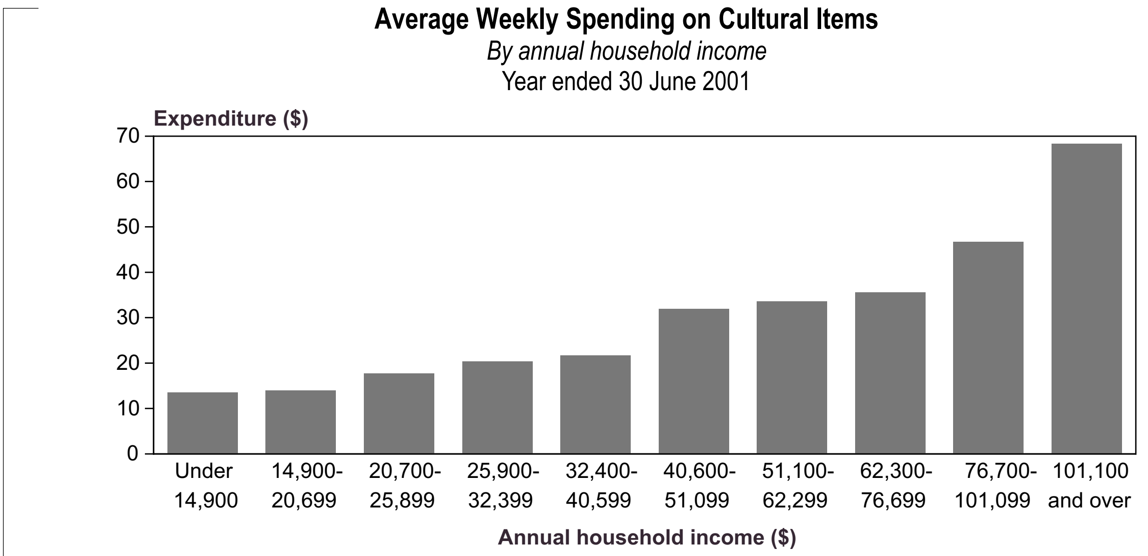
Year ended 30 June 2001



Source: Statistics New Zealand, Household Economic Survey

Note: The figure for the second income decile has been suppressed due to high sampling error.

Figure 1.10



Source: Statistics New Zealand, Household Economic Survey

The pattern of expenditure on culture increasing with income is more evident if analysed by household income, as shown in figure 1.10. Households in the bottom income decile spent an average $13.52 a week on cultural items, with the figure increasing steadily through the income bands, and more markedly in the top decile, where households spent an average $68.30 a week on culture.

Part 2

Taonga tuku iho

The Cultural Experiences Survey (CES) asked questions about New Zealanders' experience of taonga tuku iho – valued Māori items handed down from earlier generations.

In the *New Zealand Framework for Cultural Statistics,* taonga tuku iho is categorised into four Māori cultural activities – mātauranga Maori (learning about traditional Māori customs, practices, history or beliefs); visiting a marae; visiting wāhi taonga (sites of historical importance to Māori); and viewing exhibitions of taonga (Māori ancestral treasures).

Unlike other parts, this part draws solely on information from the CES, as information on expenditure on taonga tuku iho cannot be identified from the Household Economic Survey.

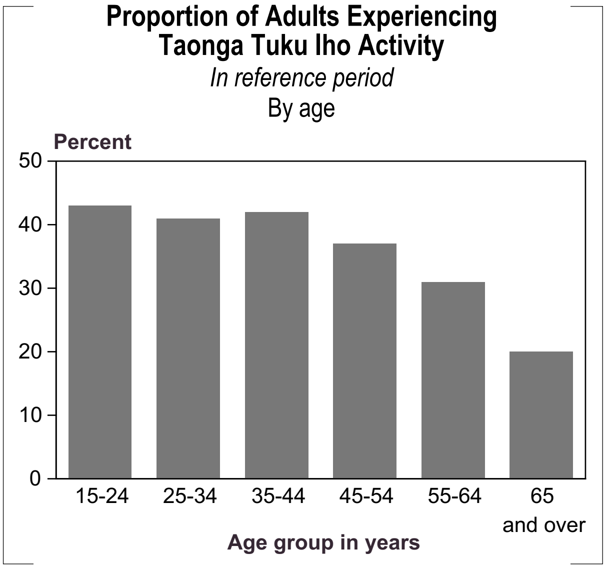
Around 1,015,000 people, or 37 percent of New Zealand's adult population, experienced one or more Māori cultural activity during the survey reference periods. The reference period differed for some activities. Those that were expected to be experienced relatively infrequently by the total population, such as marae and wāhi taonga visits, and viewing exhibitions of taonga, had a reference period of 12 months. It was expected that learning about traditional Māori knowledge would be experienced on a more frequent basis, and the recall period for this activity was four weeks.

Overview

The experience of Māori cultural activities varied markedly by ethnicity. As expected, accessing Māori cultural activities was more popular with Māori than with other ethnic groups. Nearly 211,000, or 77 percent of Māori adults, experienced one or more of these activities during the recall period. By comparison, 48,000, or 34 percent of the Pacific peoples ethnic group, and 688,000 (just under a third) of the European/Pākehā ethnic group did the same. A higher proportion of Māori than members of other ethnic groups experienced one or more barriers to accessing taonga tuku iho.

Adults under 45 were more likely than older people to experience at least one form of taonga tuku iho. As shown in figure 2.01, adults under 45 were twice as likely to access a Māori cultural activity as those aged 65 and over.

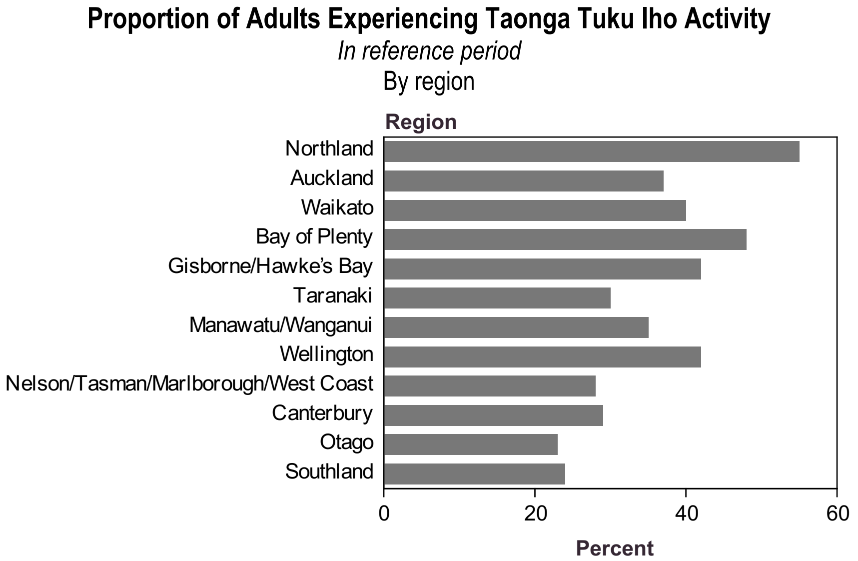
Figure 2.01



Accessing taonga tuku iho varied by socio-economic characteristics such as education and income. Survey results showed that around four in 10 adults who had a tertiary qualification had experience of at least one Māori cultural activity. A similar proportion of the population with personal incomes of $30,000 or more shared this experience.

Unemployment also appeared to be related to the propensity to access Māori cultural activities. Nearly half (48 percent) of those who were unemployed at the time of the survey accessed taonga tuku iho. This could be a reflection of the high levels of unemployment in areas where these activities were most available. By comparison, only 39 percent of those who were employed at the time of the survey had experienced at least one Māori cultural activity.

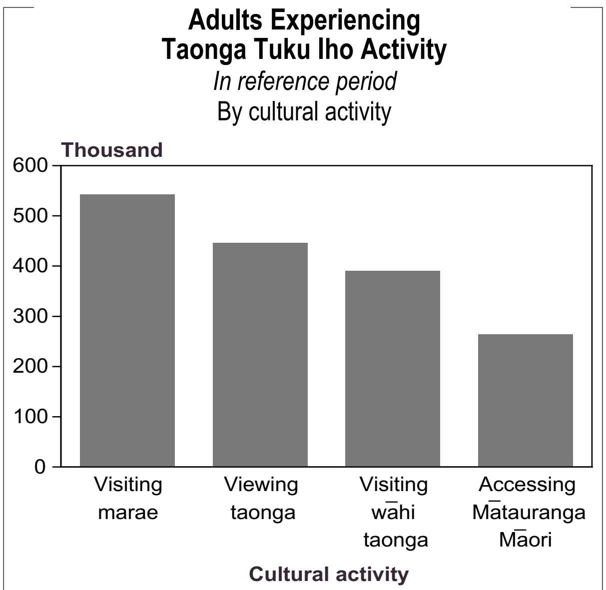
Figure 2.02



Similar proportions of those living in urban and rural areas experienced a Māori cultural activity during the recall period. However, there were some significant differences by regional council area. As figure 2.02 shows, apart from the Wellington region, accessing taonga tuku iho was more popular in regions with relatively high Māori populations. In the North Island, regions such as Northland and the Bay of Plenty had the highest proportion of people accessing at least one of these activities. There was less regional variation in the South Island, with its smaller Māori population. The location of the Museum of New Zealand Te Papa Tongarewa could explain the relatively high proportion of those living in the Wellington region who reported accessing at least one Māori cultural activity.

Of the three Māori cultural activities experienced during the 12-month reference period, the most popular was visiting a marae, with 543,000 people, or one in five New Zealand adults, having done this, as shown in figure 2.03. The next most popular activity was viewing exhibitions of taonga, with 447,000 people, or 16 percent of adults, doing so, followed by 390,000 people (14 percent of the adult population) who visited historical sites of special significance to Māori (wāhi taonga). Knowledge about Māori wisdom and tradition (mātauranga Māori) was accessed by fewer people, which could have been due to the shorter recall period. One in 10 of the adult population, or around 264,000 people, reported accessing mātauranga Māori at some time in the four weeks before the survey.

Figure 2.03



Note: The recall period for marae visits, accessing taonga and wāhi taonga visits was 12 months. The recall period for mātauranga Māori was four weeks.

Characteristics of people experiencing taonga tuku iho

Another way to analyse the data is to look at the characteristics of the population who experienced at least one Māori cultural activity. As table 2.01 shows, 53 percent were female, 65 percent were aged between 15 and 44, and 68 percent were European/Pākehā. While Māori represent 10 percent of the New Zealand adult population, they made up 21 percent of those who accessed at least one cultural activity. Although the majority of those who experienced a Māori cultural activity held a tertiary qualification (54 percent) and were employed at the time of the survey (68 percent), nearly two-thirds (64 percent) had personal incomes below $30,000. Seven out of 10 lived in a main urban area, the three most common regions being Auckland (31 percent), Wellington (14 percent) and Canterbury (12 percent).

Table 2.01

Characteristics of Adults Experiencing Māori Cultural Activity in the Appropriate Reference Period

Characteristics	Percent of adults experiencing activity	Percent of population
Sex		
Male	47	49
Female	53	51
Total	100	100
Age group in years		
15–24	21	18
25–34	20	18
35–44	24	20
45–54	17	17
55–64	10	12
65 and over	8	14
Total	100	100
Ethnicity		
European/Pākehā	68	77
Māori	21	10
Pacific peoples	5	5
Chinese	2[1]	2
Indian	2[1]	2
Other	3	4
Total	100	100
Highest educational qualification		
None	21	25
Secondary	24	26
Tertiary	54	49
Total	100	100
Labour force status		
Employed	68	65
Unemployed	5	4
Not in labour force	27	32
Total	100	100

Characteristics	Percent of adults experiencing activity	Percent of population
Personal income		
Under $15,000	41	43
$15,000–$29,999	23	24
$30,000–$49,999	21	20
$50,000 and over	14	14
Total	100	100
Location		
Main urban areas	71	71
Secondary urban areas	6	7
Minor urban and rural areas	23	22
Total	100	100
Regional council area		
Northland	5	3
Auckland	31	31
Waikato	10	9
Bay of Plenty	8	6
Gisborne/Hawke's Bay	5	5
Taranaki	2	3
Manawatu/Wanganui	5	6
Wellington	14	12
Nelson/Tasman/Marlborough/ West Coast	3	4
Canterbury	12	15
Otago	3	5
Southland	2	2
Total	100	100

1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

Note: Due to rounding, some figures may not add to the stated total.

In general, the profile of people who accessed at least one cultural activity was very similar to the distribution of the population as a whole. However, Māori were more strongly represented among those accessing these activities than among the total population, as were people with a tertiary qualification.

Marae visits

The survey collected information on single-purpose visits to marae and the results reflect the number of visits made within the previous 12 months. It is common for Māori to stay several days at a marae for a tangihanga (funeral ceremony) or hui, and because such a stay was counted as one visit, survey results may not reflect the amount of time Māori spent at a marae.

More than two-thirds of Māori adults (69 percent) made at least one visit to a marae during the reference period. This compared with 22 percent of Pacific peoples and 14 percent of European/Pākehā. The visits were to either an ancestral marae or any other marae, sometimes referred to as a wharenui (meeting house), and associated buildings.

Figure 2.04

Proportion of Adults Visiting Marae

Number of visits in previous 12 months

By selected ethnic group

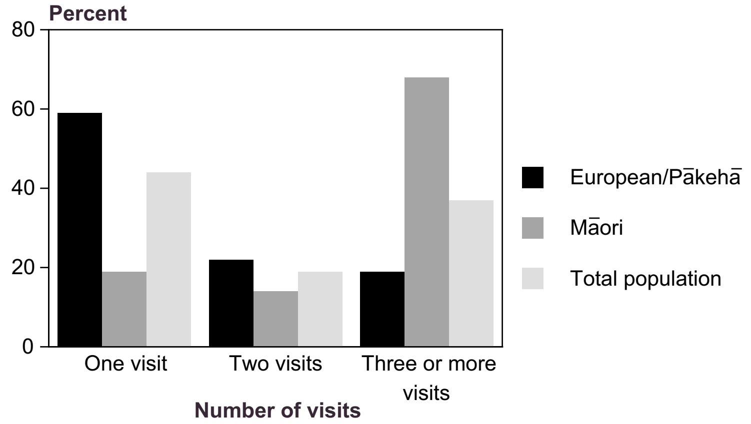


Figure 2.04 shows that of the people who visited a marae during the 12-month period, 68 percent of Maori made three or more visits and 19 percent visited only once. Conversely, 59 percent of European/Pākehā made one marae visit and only 19 percent visited three or more times.

Marae visits varied by age and labour force status. Younger adults and people who were unemployed at the time of the survey were more likely than older adults and those employed to visit a marae. Twenty-five percent of all 15–24 year olds made visits to a marae, compared with 9 percent of those aged 65 and over. Twenty-eight percent of unemployed adults made marae visits, compared with 20 percent of those employed.

People living in minor urban areas and rural areas were more likely to visit a marae than those living in main urban areas. For Māori, this may be a reflection of the strength of identification with marae in rural and minor urban areas where iwi and hapū ties are still strong. In the 12 months leading up to the survey, 24 percent of those who lived in minor urban or rural areas (populations of less than 10,000) visited a marae, compared with 18 percent of those who lived in main urban areas (populations of 30,000 and over).

Regions with a relatively high Māori population were also the regions with the highest proportion of marae visits. People living in Northland were more likely than those living in any other region to visit a marae, with 43 percent reporting a visit in the previous 12 months. Other regions with a high marae attendance included the Bay of Plenty (33 percent), Gisborne/Hawke's Bay (28 percent) and Waikato (25 percent).

Characteristics of people visiting a marae

A different picture of the characteristics of people visiting a marae emerges when compared with the characteristics of the total population. As shown in table 2.02, marae visitors were mostly women (54 percent) and adults under the age of 45 (67 percent). Although the European/Pākehā population makes up more than three-quarters of the total adult population, only a little more than half (54 percent) of the people who made marae visits belonged to this ethnic group. By comparison, Māori, who comprise only 10 percent of the adult population, made up 35 percent of those who visited a marae. Patterns of attendance by social and economic characteristics follow that of the total population. Half of marae visitors had a tertiary level qualification, two-thirds were employed and lived in the main urban areas, and two-thirds had incomes under $30,000. The largest proportion of marae visitors lived in the Auckland (29 percent), Wellington (12 percent), Waikato (11 percent) and Bay of Plenty (10 percent) regions.

Table 2.02

Characteristics of Adults Visiting Marae in Previous 12 Months

Characteristics	Percent of adults visiting	Percent of population	Characteristics	Percent of adults visiting	Percent of population
Sex			**Personal income**		
Male	46	49	Under $15,000	43	43
Female	54	51	$15,000–$29,999	24	24
Total	100	100	$30,000–$49,999	20	20
			$50,000 and over	13	14
Age group in years			Total	100	100
15–24	23	18			
25–34	20	18	**Location**		
35–44	24	20	Main urban areas	66	71
45–54	17	17	Secondary urban areas	7[1]	7
55–64	10	12	Minor urban and rural areas	27	22
65 and over	6	14	Total	100	100
Total	100	100			
			Regional council area		
Ethnicity			Northland	7	3
European/Pākehā	54	77	Auckland	29	31
Māori	35	10	Waikato	11	9
Pacific peoples	6	5	Bay of Plenty	10	6
Indian	1[1]	2	Gisborne/Hawke's Bay	7	5
Other	3[1]	6	Taranaki	2	3
Total	100	100	Manawatu/Wanganui	6	6
			Wellington	12	12
Highest educational qualification			Nelson/Tasman/Marlborough/		
None	26	25	West Coast	2[1]	4
Secondary	24	26	Canterbury	9	15
Tertiary	50	49	Otago	2[1]	5
Total	100	100	Southland	1	2
			Total	100	100
Labour force status					
Employed	66	65			
Unemployed	5	4			
Not in labour force	28	32			
Total	100	100			

1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

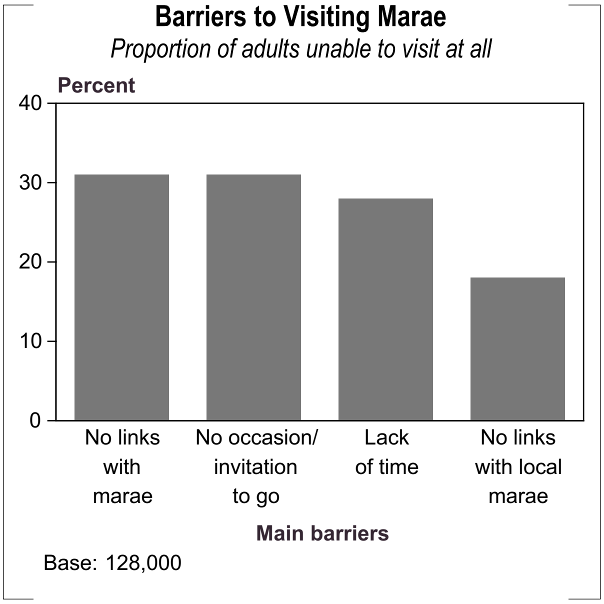
Note: Due to rounding, some figures may not add to the stated total.

Barriers to marae visits

Of the adult population who wanted to visit a marae in the 12 months before the survey but had not done so, 6 percent experienced one or more barriers that prevented them from doing so. It was more common for Māori (13 percent) than for European/Pākehā (5 percent) to report a barrier.

As shown in figure 2.05, lack of contact with a marae was an important feature that prevented marae visits. For those who reported barriers, 'no links with any marae' was the main barrier (31 percent). A similar proportion (30 percent) reported they had 'no invitation to go' and 18 percent reported they had 'no links with a local marae'. For Māori, this may reflect the decline of affiliation with marae outside those areas where iwi and hapū ties are still strong.

Figure 2.05



'Lack of time' was a commonly reported barrier, with 28 percent of those who reported barriers saying they did not have enough time to do so. Other barriers included lack of cultural knowledge, transport problems, marae not being available locally and cost of travel.

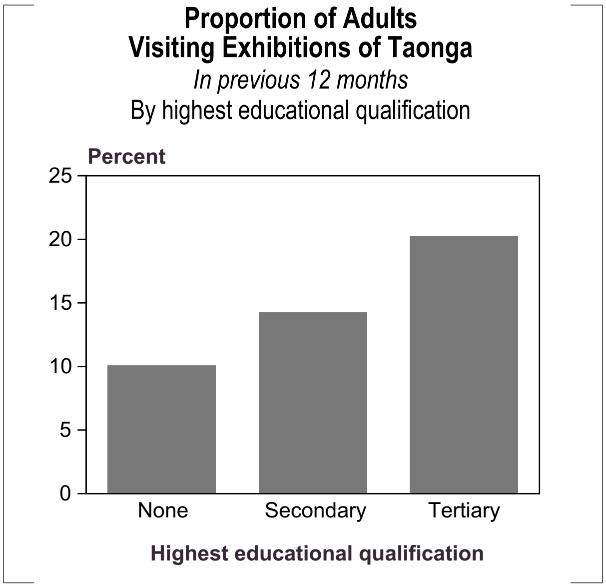
Of those who had been to a marae in the 12 months before the survey and who wanted to go more often, 14 percent reported barriers that prevented them from doing so. Māori were more likely than European/Pākehā to report barriers to going more often (18 percent compared with 10 percent). Barriers that prevented these people from going more often included those reported above. However, 'lack of time' was the most commonly reported barrier, with 41 percent of marae attendees reporting this as a reason for not going more often.

Exhibitions of taonga

Sixteen percent of the New Zealand adult population (447,000 people) visited a public exhibition of Māori ancestral taonga in the 12 months before the survey. Taonga are valued items of Māori heritage and custom and can include carvings, waka, musical instruments, clothing, weaponry and jewellery. These items of historical, cultural and aesthetic value have been handed down through generations. The exhibitions asked about in the survey were either of a temporary or permanent nature.

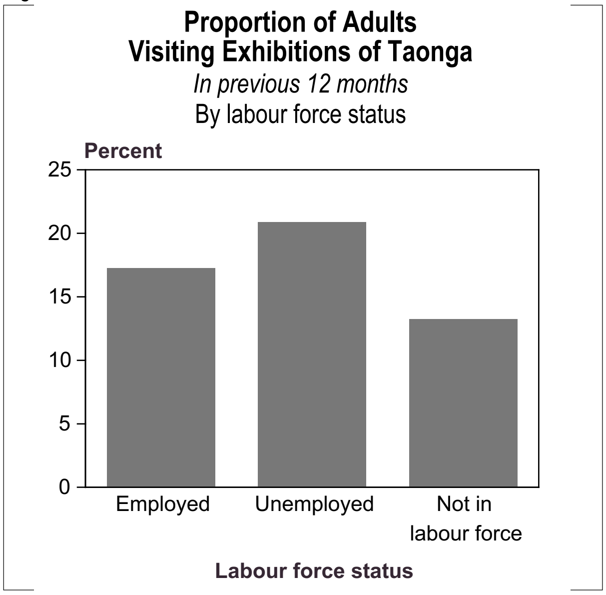
Nearly twice as many Māori (29 percent) as European/Pākehā (15 percent) visited such exhibitions. Adults aged 25–44 were more likely than those in any other age group to have gone to an exhibition. Twenty percent of people in this age group made at least one visit to a display of taonga during the recall period.

Figure 2.06



As figure 2.06 shows, people with a tertiary qualification were twice as likely as those without qualifications to be exhibition attendees. Attending an exhibition was more common among the unemployed than it was with the employed, as shown in figure 2.07. Those outside the labour force were least likely to have visited an exhibition.

Figure 2.07



People living in the Wellington region were more likely than people living in any other region to have viewed displays of taonga, with 24 percent doing so. This could be because the Museum of New Zealand Te Papa Tongarewa is located in Wellington. People in Taranaki and Otago were least likely to have visited a display of taonga (12 percent each).

Although the majority of those who visited exhibitions of taonga did so in person, 3 percent viewed displays of these items on the Internet.

Frequency of visits

Of the 447,000 adults who visited exhibitions of taonga, 63 percent visited once, 21 percent made two visits and 15 percent visited three or more times.

Variations were apparent by ethnic group. As shown in figure 2.08, Māori were more likely than European/Pākehā to have visited an exhibition more than once during the year-long recall period. More than a quarter of Māori (27 percent) attended exhibitions twice and just under a quarter (23 percent) visited three or more times. By comparison, 20 percent of those belonging to the European/Pākehā ethnic group attended an exhibition twice and 14 percent visited three or more times.

Characteristics of people visiting an exhibition of taonga

Analysis of the survey data by the demographic and socio-economic characteristics of those who accessed this cultural activity show that adults under the age of 45 and women made up the majority of the viewing audience for exhibitions of taonga. Although European/Pākehā adults made up a high proportion of visitors to these exhibitions (72 percent), Māori were over represented relative to their population size. Māori made up 18 percent of all visitors to taonga exhibitions despite comprising only 10 percent of the adult population, as shown in table 2.03. Sixty-nine percent of visitors were employed, 61 percent had a tertiary qualification and a similar proportion had personal incomes under $30,000. Seventy-five percent lived in main urban areas, with 28 percent of exhibition-goers from the Auckland region, 18 percent from Wellington, 13 percent from Canterbury and 11 percent from the Waikato region.

Figure 2.08

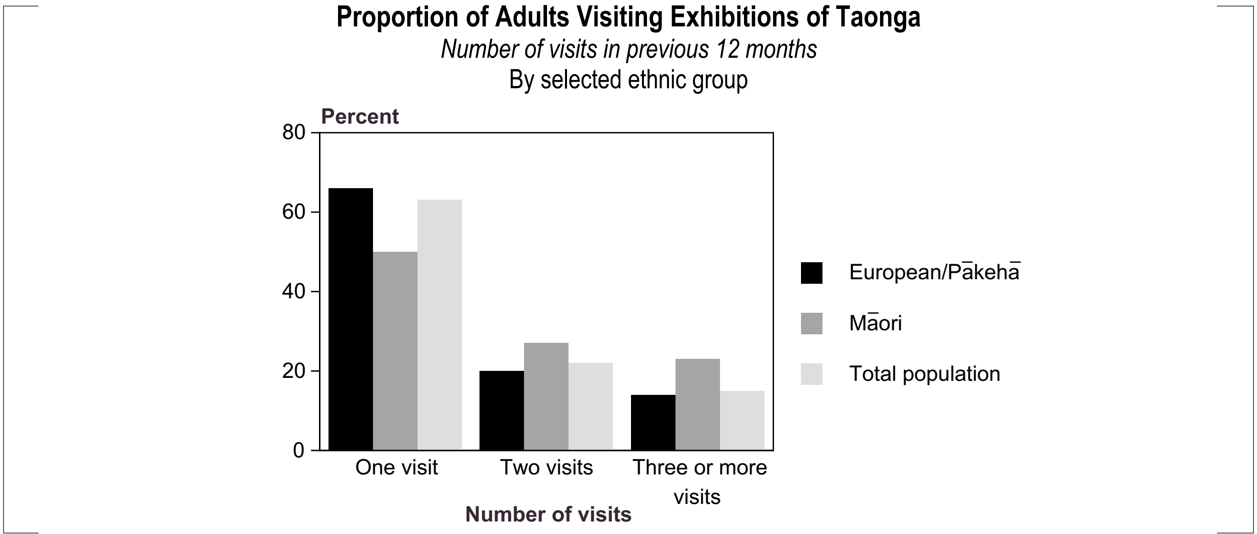


Table 2.03

Characteristics of Adults Visiting Exhibitions of Taonga in Previous 12 Months

Characteristics	Percent of adults visiting	Percent of population	Characteristics	Percent of adults visiting	Percent of population
Sex			**Personal income**		
Male	46	49	Under $15,000	39	43
Female	54	51	$15,000–$29,999	23	24
Total	100	100	$30,000–$49,999	23	20
			$50,000 and over	16	14
Age group in years			Total	100	100
15–24	19	18			
25–34	22	18	**Location**		
35–44	25	20	Main urban areas	75	71
45–54	16	17	Secondary urban areas	6	7
55–64	10	12	Minor urban and rural areas	19	22
65and over	7	14	Total	100	100
Total	100	100			
			Regional council area		
Ethnicity			Northland	3	3
European/Pākehā	72	77	Auckland	28	31
Māori	18	10	Waikato	11	9
Pacific peoples	3[1]	5	Bay of Plenty	6	6
Chinese	2[1]	2	Gisborne/Hawke's Bay	5	5
Indian	2[1]	2	Taranaki	2	3
Other	3[1]	4	Manawatu/Wanganui	4	6
Total	100	100	Wellington	18	12
Highest educational qualification			Nelson/Tasman/Marlborough/ West Coast	3	4
None	16	25	Canterbury	13	15
Secondary	23	26	Otago	4	5
Tertiary	61	49	Southland	2	2
Total	100	100	Total	100	100
Labour force status					
Employed	69	65			
Unemployed	5	4			
Not in labour force	26	32			
Total	100	100			

1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

Note: Due to rounding, some figures may not add to the stated total.

Barriers to viewing exhibitions of taonga

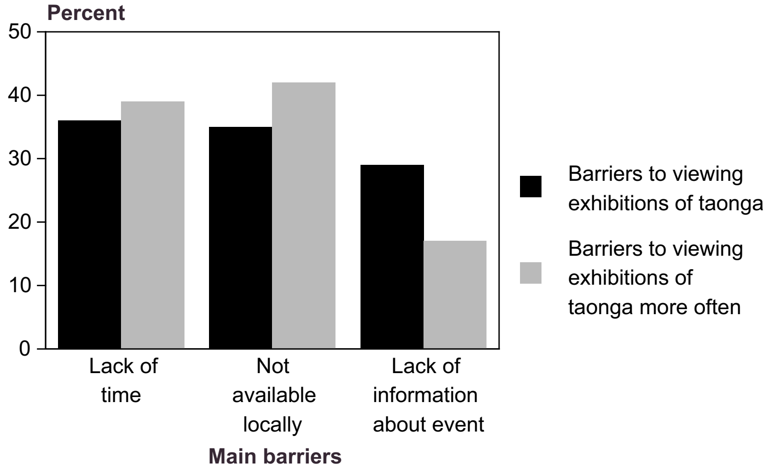
Of those who had not visited an exhibition but wanted to during the 12-month recall period, 9 percent reported that a barrier prevented them from doing so. Māori were much more likely than European/Pākehā to experience barriers to viewing displays of Māori ancestral treasures (26 percent compared with 7 percent). By comparison, 12 percent of Pacific peoples who wanted to view at least one taonga exhibition reported a barrier that prevented them from doing so. Lack of time to visit exhibitions (36 percent), exhibitions not being displayed locally (35 percent) and lack of information about the displays (29 percent) were the top three reported barriers to viewing exhibitions of taonga, as shown in figure 2.09. Other barriers reported by people prevented from viewing exhibitions of taonga were transport problems (19 percent), cost of entry (13 percent), and caregiver responsibilities (8 percent).

Twenty-two percent of people who visited displays of taonga during the 12-month recall period experienced barriers that prevented them from viewing more of these exhibitions. Māori were more likely than European/Pākehā to report barriers to viewing taonga displays more often (43 percent compared with 17 percent). Among those most affected by barriers to viewing exhibitions more often were adults aged 25–34 (28 percent), people without a formal qualification (26 percent) and those living in minor urban and/or rural locations (27 percent). As shown in figure 2.09, the three most commonly reported barriers for those who wanted to view more

Figure 2.09

Barriers to Viewing Exhibitions of Taonga

Proportion of adults reporting main barriers



Base population for those reporting barriers to viewing exhibitions of taonga: 215,000.

Base population for those reporting barriers to viewing exhibitions of taonga more often: 96,000.

exhibitions of Māori ancestral treastures, but were prevented from doing so, were 'exhibitions not availble locally' (42 percent), 'lack of time' (39 percent) and 'lack of information about event' (17 percent).

Wāhi taonga

Visits to wāhi taonga were made by 390,000 people, or 14 percent of the New Zealand adult population, in the 12 months before the survey. Wāhi taonga are historical sites or places of great Māori significance. Trips to these sites were more likely to be undertaken by Māori than European/Pākehā (30 percent compared with 13 percent), people with formal educational qualifications (17 percent) and those with personal incomes of $30,000 or more (17 percent). Visits to these sites were less likely to be undertaken by adults aged 65 and over (8 percent) and by people not in the labour force (11 percent).

People living in minor urban and rural areas were more likely to visit wāhi taonga (16 percent) than those living in other locations. It was also more common for visits to these sites to be made by people living in the North Island (16 percent) than it was by those living in the South Island (9 percent). This could be because many of the known wāhi taonga sites are in the North Island.

One-quarter of all those who lived in the Northland region and one-fifth of those in the Bay of Plenty region visited at least one site in the reference period. Seventeen percent of the Waikato regional population and 15 percent of Auckland's also visited wāhi taonga. By contrast, only 9 percent of those who lived in the Otago region reported visiting wāhi taonga during the recall period.

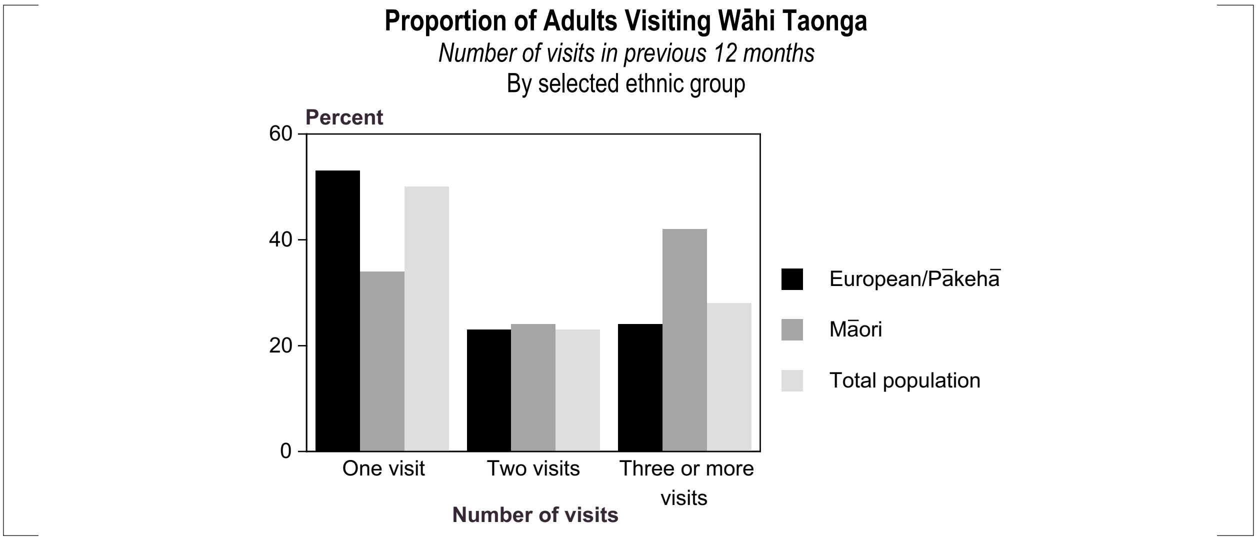
Frequency of visits

Of the population that visited wāhi taonga, 50 percent made just one visit, 23 percent visited twice and 28 percent visited these sites three or more times. Adults in the 25–34 year group (33 percent) were more likely than people in any other age group to make three or more visits.

Although similar proportions of males and females made single visits to wāhi taonga, females were more likely than males to have made three or more visits during the 12-month period (32 percent compared with 24 percent).

Around half of all visitors in the European/Pākehā ethnic group, and just over a third of those in the Māori ethnic group, made one visit in the 12 months before the survey.

Figure 2.10



By comparison, Māori were more likely than European/Pākehā to visit wāhi taonga more frequently, as shown in figure 2.10. Forty-two percent of Māori visited these sites three or more times during the recall period, compared with 25 percent of European/Pākehā.

Characteristics of people visiting wāhi taonga

A different view of the demographic and socio-economic characteristics of those who visited wāhi taonga during the 12-month reference period is gained when the data is compared with characteristics of the total population.

Similar proportions of males and females visited wāhi taonga and the majority (62 percent) were under 45, as shown in table 2.04. Attendance at wāhi taonga by ethnicity reflected patterns seen for other Māori cultural activities. Although the European/Pākehā ethnic group comprised the majority of visitors to these significant sites (71 percent), Māori were over represented as wāhi taonga visitors at 22 percent. Fifty-eight percent of all people who reported this activity had a tertiary educational qualification, 70 percent were employed and nearly 60 percent had personal incomes under $30,000. Most wāhi taonga visitors (71 percent) lived in main urban areas, with Auckland being the most popular region.

Table 2.04

Characteristics of Adults Visiting Wāhi Taonga in Previous 12 Months

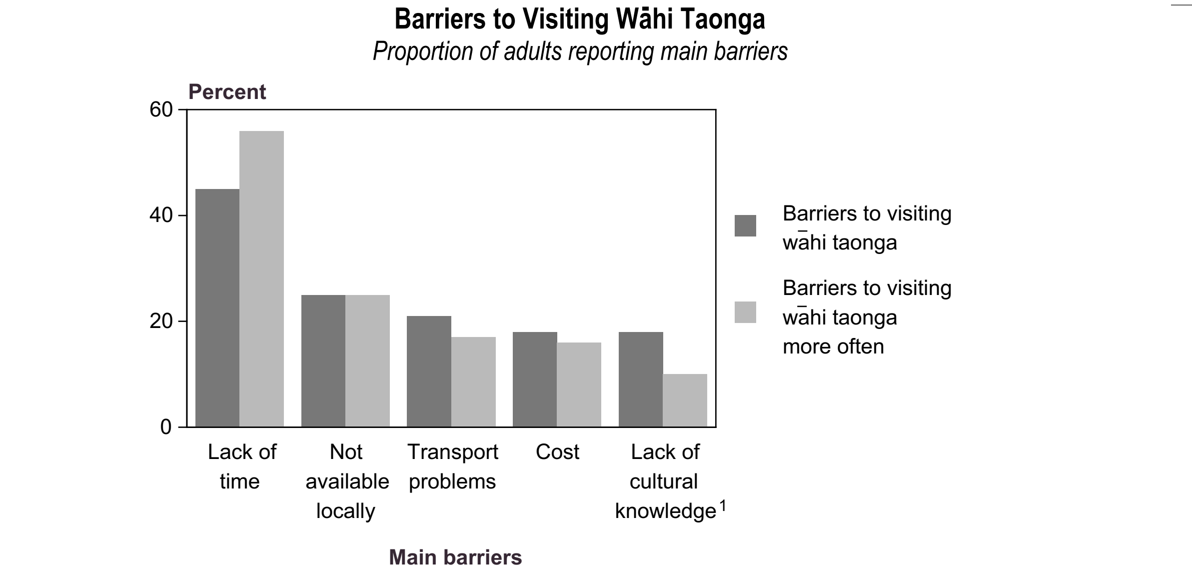
Characteristics	Percent of adults visiting	Percent of population
Sex		
Male	49	49
Female	51	51
Total	100	100
Age group in years		
15–24	20	18
25–34	19	18
35–44	23	20
45–54	18	17
55–64	11	12
65 and over	8	14
Total	100	100
Ethnicity		
European/Pākehā	71	77
Māori	22	10
Pacific peoples	3[1]	5
Other	4[1]	8
Total	100	100
Highest educational qualification		
None	18	25
Secondary	24	26
Tertiary	58	49
Total	100	100
Labour force status		
Employed	70	65
Unemployed	5	4
Not in labour force	26	32
Total	100	100

Characteristics	Percent of adults visiting	Percent of population
Personal income		
Under $15,000	38	43
$15,000–$29,999	21	24
$30,000–$49,999	23	20
$50,000 and over	17	14
Total	100	100
Location		
Main urban areas	71	71
Secondary urban areas	5	7
Minor urban and rural areas	24	22
Total	100	100
Regional council area		
Northland	6	3
Auckland	34	31
Waikato	11	9
Bay of Plenty	9	6
Gisborne/Hawke's Bay	5	5
Taranaki	3	3
Manawatu/Wanganui	4	6
Wellington	11	12
Nelson/Tasman/Marlborough/ West Coast	3[1]	4
Canterbury	10	15
Otago	3	5
Southland	1[1]	2
Total	100	100

1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

Note: Due to rounding, some figures may not add to the stated total.

Figure 2.11



1. Data for barriers to visiting wāhi taonga more often has a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

Base population for those reporting barriers to visiting wāhi taonga: 134,000.

Base population for those reporting barriers to visiting wāhi taonga more often: 109,000.

Barriers to visiting wāhi taonga

Six percent of those who wanted to make visits to wāhi taonga during the 12-month recall period were prevented from doing so by one or more barrier. Māori were more likely than any other ethnic group to experience barriers preventing them from visiting these sites. Seventeen percent of Māori who had not visited a site, but wanted to do so, reported barriers to visiting at least one site during the recall period. By comparison, only 4 percent of European/ Pākehā who wanted to visit these sites during the previous 12 months but didn't, reported barriers to making these visits.

Twenty-eight percent of those who visited wāhi taonga during the recall period experienced at least one barrier that prevented them going more often. Thirty-seven percent of Māori and 22 percent of the European/ Pākehā population who made at least one visit experienced barriers to visiting more often. As with barriers to viewing more exhibitions of taonga, the group most affected by barriers to visiting wāhi taonga more often were those aged 25–34 (38 percent).

Of the five main barriers, 'lack of time' was the most commonly reported barrier preventing people from visiting wāhi taonga (45 percent), or visiting them more often (56 percent), as shown in figure 2.11.

Mātauranga Māori

Accessing knowledge about traditional Māori customs, practices, history or beliefs was reported by 264,000 adults (10 percent of New Zealand's adult population) during the four weeks before the survey. This knowledge was accessed through published material, from the Internet, or from people who were knowledgeable about Māori cultural heritage.

Ethnicity and age appeared to have an influence on the propensity to access traditional Māori knowledge. Māori were more than four times more likely than European/Pākehā to access this knowledge (31 percent compared with 7 percent).

As figure 2.12 shows, people aged 65 and over were less likely to engage in this activity than those in younger age groups. Adults in the 25–44 year group were three times more likely than those aged 65 and over to seek out this information (12 percent compared with 4 percent).

Figure 2.12

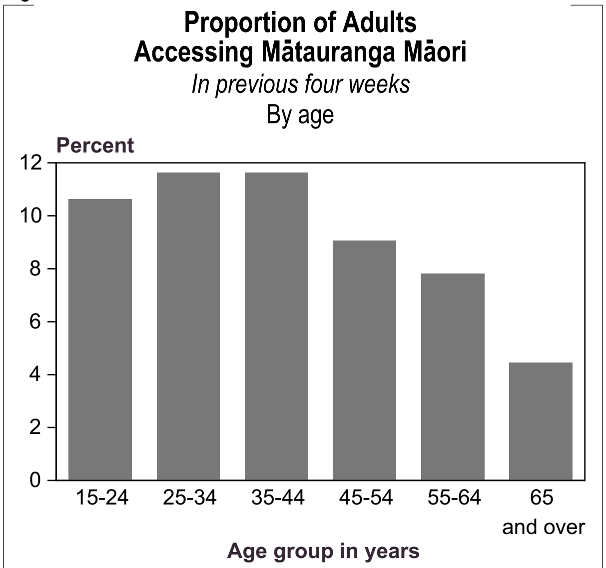
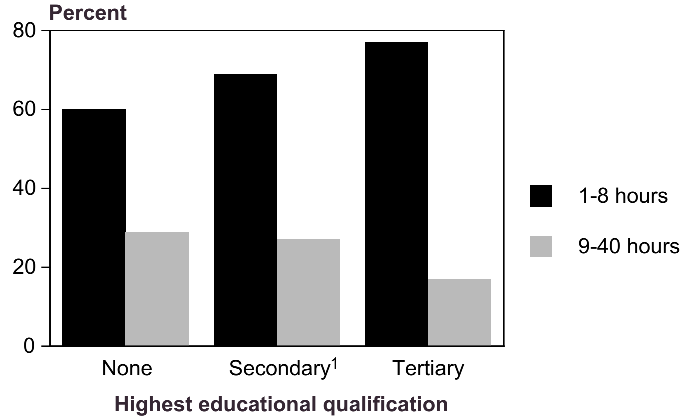


Figure 2.13

Proportion of Adults Accessing Mātauranga Māori

Hours accessed in previous four weeks

By highest educational qualification



1. Data for those who spent 9–40 hours accessing mātauranga Māori has a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

People living in upper-North Island regions were more active seekers of this information than people living elsewhere in New Zealand. The four most active regions were Northland (18 percent), Bay of Plenty (14 percent), Gisborne/Hawke's Bay (11 percent) and Auckland (10 percent). This could be due to the relatively high Māori populations in these regions.

Of those who did spend time finding out about traditional Māori customs, the majority (71 percent) were involved for up to eight hours during the four-week period. Māori were not only much more likely than European/Pākehā to be involved in this activity, but were also more likely to spend a greater amount of time increasing their knowledge. Māori adults were twice as likely to access between nine and 40 hours of mātauranga Māori as European/Pākehā adults (32 percent compared with 14 percent). Whereas 83 percent of European/Pākehā spent up to eight hours on this activity, 54 percent of Māori did so.

As figure 2.13 shows, 76 percent of those with a tertiary qualification spent up to eight hours on this activity, compared with 60 percent of those without qualifications. Those with a tertiary qualification, however, were less likely than those without one to spend between nine and 40 hours seeking knowledge about traditional Māori cultural customs and beliefs.

Characteristics of people accessing mātauranga Māori

The characteristics of those accessing mātauranga Māori were similar to those who accessed the other three Māori cultural activities. As shown in table 2.05, women (59 percent) and people under the age of 45 (67 percent) were over represented among those wanting to find out more about traditional Māori customs.

Although the European/Pākehā population makes up 77 percent of the adult New Zealand population, they made up only 58 percent of those seeking information about traditional Māori customs, beliefs and practices. Conversely, a third of those who sought information about mātauranga Māori during the reference period were Māori, who make up only 10 percent of the adult population.

Fifty-seven percent of those who accessed mātauranga Māori had a tertiary level qualification, and two-thirds were employed and had personal incomes of less than $30,000. Just over 70 percent lived in main urban areas, the most common regions being Auckland (32 percent), Wellington (12 percent) and Canterbury (11 percent).

Table 2.05

Characteristics of Adults Accessing Mātauranga Māori in Previous Four Weeks

Characteristics	Percent of adults accessing	Percent of population
Sex		
Male	41	49
Female	59	51
Total	100	100
Age group in years		
15–24	20	18
25–34	22	18
35–44	25	20
45–54	17	17
55–64	10	12
65 and over	7	14
Total	100	100
Ethnicity		
European/Pākehā	58	77
Māori	33	10
Pacific peoples	4[1]	5
Other	4[1]	8
Total	100	100
Highest educational qualification		
None	20	25
Secondary	23	26
Tertiary	57	49
Total	100	100
Labour force status		
Employed	66	65
Unemployed	7[1]	4
Not in labour force	27	32
Total	100	100

Characteristics	Percent of adults accessing	Percent of population
Personal income		
Under $15,000	41	43
$15,000–$29,999	25	24
$30,000–$49,999	21	20
$50,000 and over	12	14
Total	100	100
Location		
Main urban areas	71	71
Secondary urban areas	5[1]	7
Minor urban and rural areas	25	22
Total	100	100
Regional council area		
Northland	6	3
Auckland	32	31
Waikato	8	9
Bay of Plenty	9	6
Gisborne/Hawke's Bay	5	5
Taranaki	2[1]	3
Manawatu/Wanganui	6	6
Wellington	12	12
Nelson/Tasman/Marlborough/ West Coast	3[1]	4
Canterbury	11	15
Otago	3[1]	5
Southland	2[1]	2
Total	100	100

1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

Note: Due to rounding, some figures may not add to the stated total.

Barriers to accessing mātauranga Māori

Of those who accessed information about Māori traditional customs, beliefs and practices, 23 percent experienced one or more barriers to finding more information. Māori were more than twice as likely as European/Pākehā to report at least one barrier to accessing more knowledge (36 percent compared with 17 percent). Of those who wanted to find out more about mātauranga Māori, 57 percent reported 'lack of time' and 35 percent reported 'difficulty in accessing this information at all' as main barriers that prevented them from doing so.

Only 2 percent of those who wanted to find out about these things for the first time during the four-week recall period, reported barriers that prevented them from doing so.

Multivariate analysis

When controlling for other variables, ethnicity was the most common variable associated with accessing Māori cultural activities, except for viewing exhibitions of taonga. Māori were nearly five times more likely than non-Māori to visit a marae (69 percent compared with 14 percent), two and-a-half times more likely to visit wāhi taonga (30 percent compared with 12 percent) and four times more likely to access mātauranga Māori (31 percent compared with 7 percent).

A tertiary qualification was the most important predictor for viewing exhibitions of taonga, with 20 percent of those with this level of educational qualification doing so, compared with 12 percent of those with either a secondary qualification or no qualifications. After educational qualification, ethnicity was the next most important factor associated with viewing taonga, with Māori more likely than non-Māori to visit such exhibitions.

Summary

- Ethnicity was the most important variable in determining whether people accessed Māori cultural activities, except for exhibitions of taonga, where a tertiary qualification was the most important variable.
- Māori cultural activities were more popular with Māori than other ethnic groups. Nearly 211,000, or 77 percent of all Māori adults, experienced one or more of these activities. By comparison, 48,000 (34 percent) Pacific peoples and 688,000 (just under one-third) of the European/Pākehā ethnic group did so.
- A higher proportion of Māori than members of other ethnic groups reported one or more barrier preventing them from accessing Māori cultural activities.
- Of the three Māori cultural activities experienced during the 12-month reference period, the most popular was visiting a marae, with 543,000 people, or one in five adults, having done this.
- One in 10, or around 264,000 people, reported accessing mātauranga Māori during the four weeks leading up to the survey. This was the least-reported Māori cultural activity, which could have been because of the shorter recall period
- Generally, accessing taonga tuku iho was more popular in regions with relatively high Māori populations.
- Adults under 45 were more likely than older people to experience at least one Māori cultural activity.
- Unemployment appeared to be related to the propensity to access taonga tuku iho. Forty-eight percent of those who were unemployed at the time of the survey had accessed at least one of these activities during the respective recall periods. By comparison, only 39 percent of those who were employed had experienced one or more Māori cultural activity.
- Lack of time was a common barrier to experiencing all four activities asked about in the survey.

Part 3

Heritage

The heritage category in the *New Zealand Framework for Cultural Statistics* includes the following five sub-categories:

- Heritage, which includes historic places.
- Museum services, which includes art galleries and museums.
- Archival services, which includes archives.
- Heritage retailing.
- Services to heritage.

The Cultural Experiences Survey (CES) asked respondents about their experiences of three of these categories – visits to historic places, and visits to museums and art galleries in the 12 months before the survey; and their use of archives in the four weeks leading up to the survey. It also asked how people accessed these activities, how often they did so, and what barriers prevented them from doing so more often or at all.

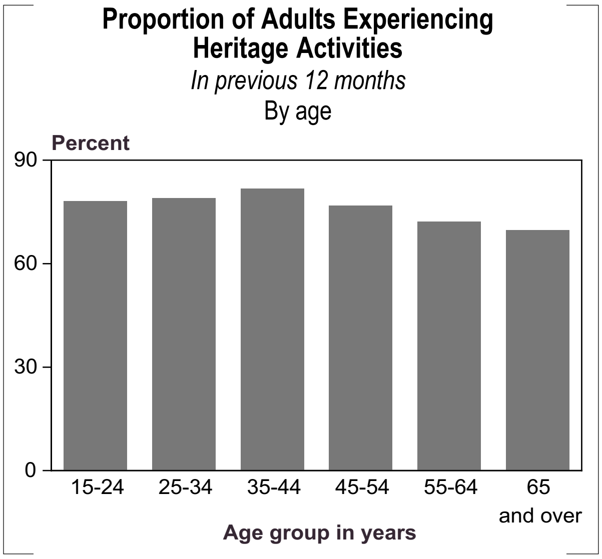
Analysis of CES data showed that heritage activities, especially visiting museums and art galleries, were popular with New Zealanders. Those with educational qualifications were more likely to access heritage activities than those without qualifications, while similar proportions of men and women took part in the activities included in the survey. Income levels and where people lived influenced heritage activities, with greater proportions in the higher income brackets and from Wellington having experienced the various heritage activities.

Household expenditure on heritage activities is not included in this report as the number of households reporting expenditure was too small for estimates to be reliable.

Overview

An estimated 2.1 million New Zealanders, or 77 percent of the population aged 15 and over, experienced at least one of the heritage activities asked about in the survey in the previous 12 months. Women (81 percent) were more likely than men (72 percent) to have experienced a heritage activity. The proportion of people in each age group who had experienced at least one heritage activity varied from 82 percent of those aged 35–44 to 70 percent of those aged 65 and over. As figure 3.01 shows, people aged 65 and over were less likely than people in younger age groups to have experienced at least one heritage activity.

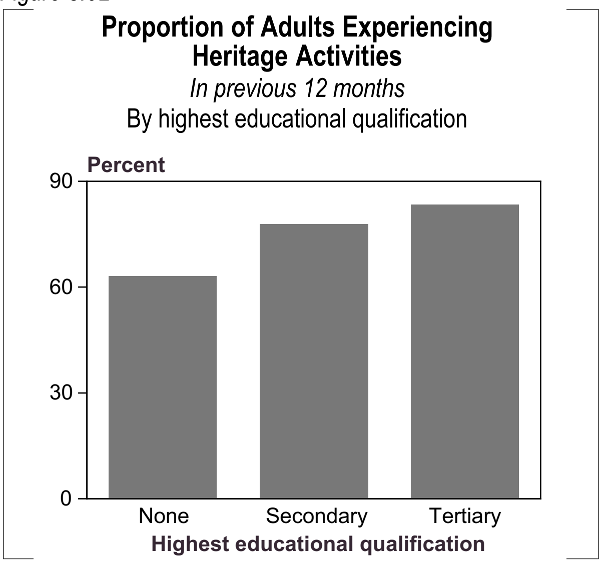
Figure 3.01



More than three-quarters of the people in each ethnic group had experienced a heritage activity, except Pacific peoples, of whom less than two-thirds had done so.

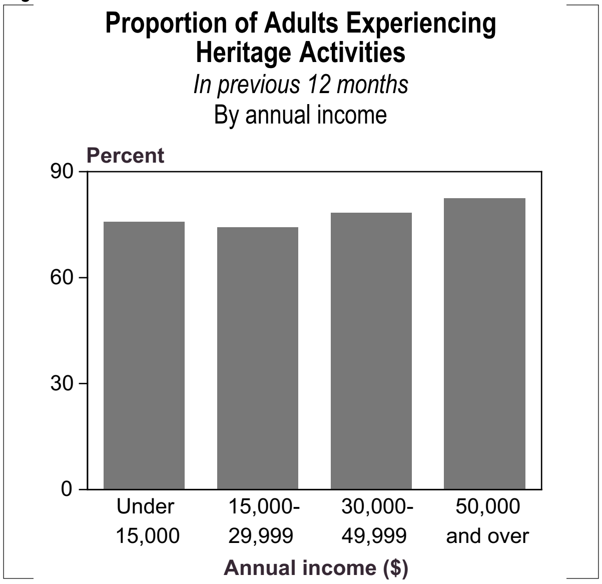
People with qualifications were more likely than those without to have experienced a heritage activity, as figure 3.02 shows. Eighty-three percent of people with a tertiary qualification experienced at least one heritage activity in the 12-month period, as did 78 percent of those with a secondary qualification and 63 percent of those with no educational qualifications.

Figure 3.02



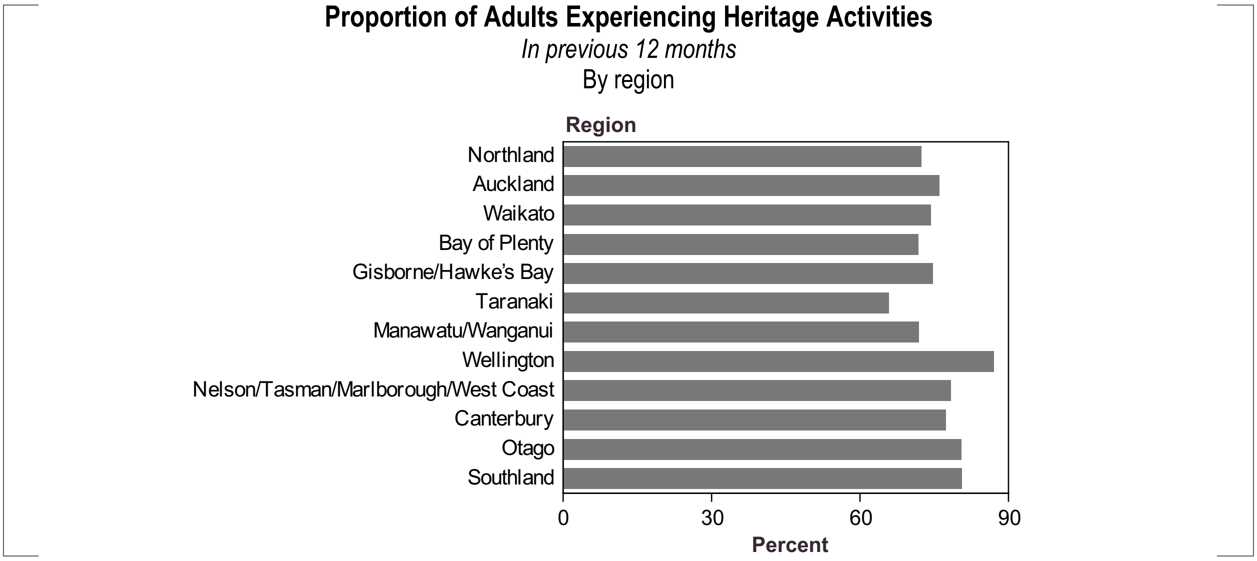
Labour force status made little difference to whether people experienced heritage activities. Likewise, there was little variation by level of income, as figure 3.03 shows.

Figure 3.03



Whether people lived in major urban centres or rural areas did not significantly affect whether or not they experienced heritage activities, with around three-quarters of people living in each location having experienced at least one activity in the previous 12 months. There was slightly more variation in the proportions of people experiencing heritage activities on a regional basis, ranging from 66 percent in Taranaki to 87 percent in Wellington, as figure 3.04 shows. The high level of heritage activity in the Wellington region can be attributed to the fact that the Museum of New Zealand Te Papa Tongarewa is located there.

Figure 3.04



Historic places

The *New Zealand Framework for Cultural Statistics* defines historic places as:

Buildings, structures, and areas of land, including archaeological sites, notable for their importance in New Zealand's history, and for their historic, cultural, spiritual, aesthetic, social or architectural value. They may be privately or publicly owned and are not necessarily open to the public.

(Statistics New Zealand and Ministry of Cultural Affairs, 1995, p 30.)

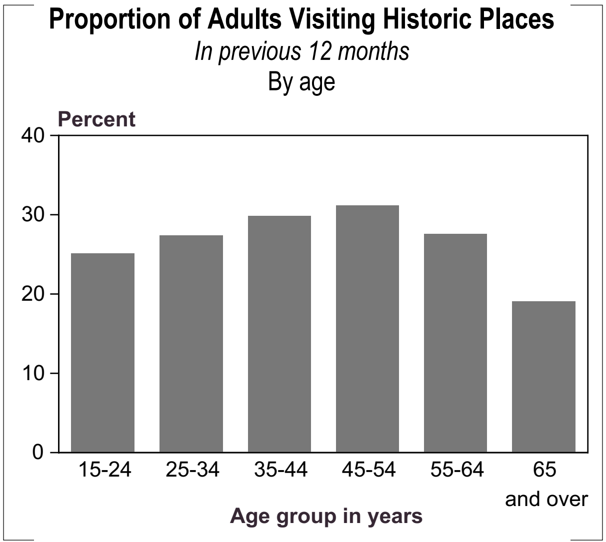
The CES asked New Zealanders if they had visited any site or building, other than those of historical importance to Māori, because of their historical importance. (Sites of importance to Māori are covered in Part 2: Taonga tuku iho). The survey also asked how often they had done so, if they had wanted to do so more often, and what had prevented them from visiting historic places more often or at all.

Visits to historic places

An estimated 747,000 New Zealanders, or 27 percent of those aged 15 and over, visited historic places in the 12 months leading up to the survey.

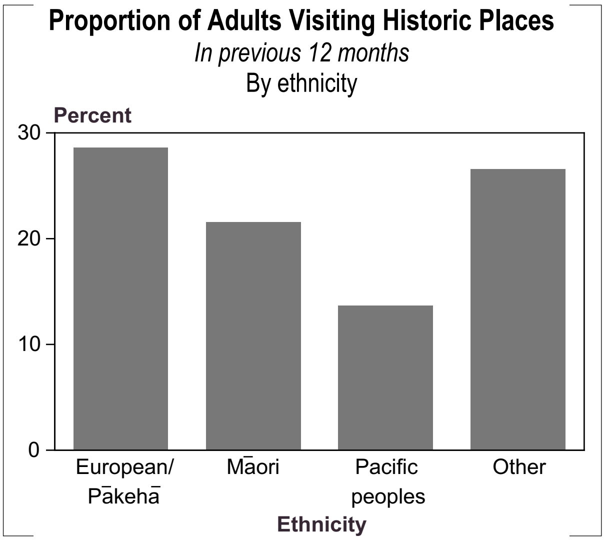
The same proportion (27 percent) of men and women visited historic places and, as figure 3.05 shows, the proportions of each age group visiting sites increased slightly with age, from 25 percent of people aged 15–24 to 31 percent of people aged 45–54. Over the age of 54, the proportions of people visiting historic places began to decline, reaching 19 percent for people aged 65 and over.

Figure 3.05



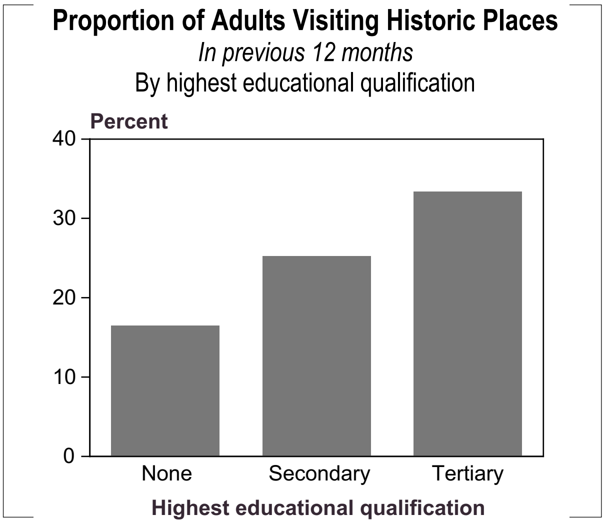
As figure 3.06 shows, proportions of each ethnic group visiting an historic place varied, with around 25 percent of Māori and European/Pākehā having done so, compared with 14 percent of Pacific peoples.

Figure 3.06



People with a tertiary qualification were more likely (33 percent) to visit historic places than those with a secondary qualification (25 percent), who were in turn

Figure 3.07



more likely to visit than those without a qualification (16 percent), as figure 3.07 shows.

Similar proportions of people who were employed and unemployed (about 30 percent) visited an historic site, as shown in figure 3.08. The proportion of people not in the labour force who visited sites was slightly lower – a little more than 20 percent.

Figure 3.08

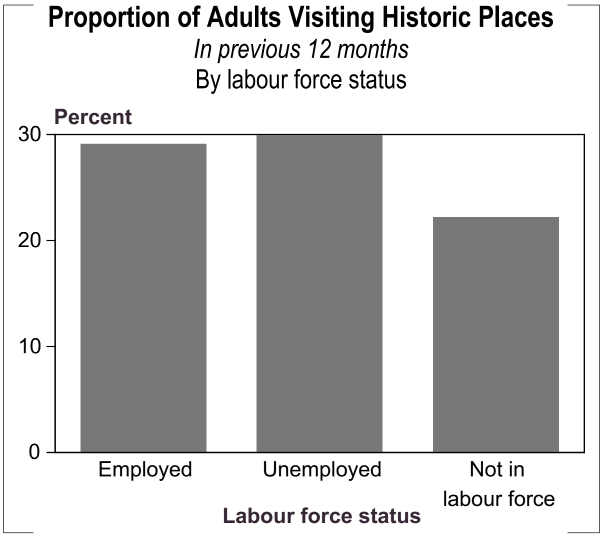
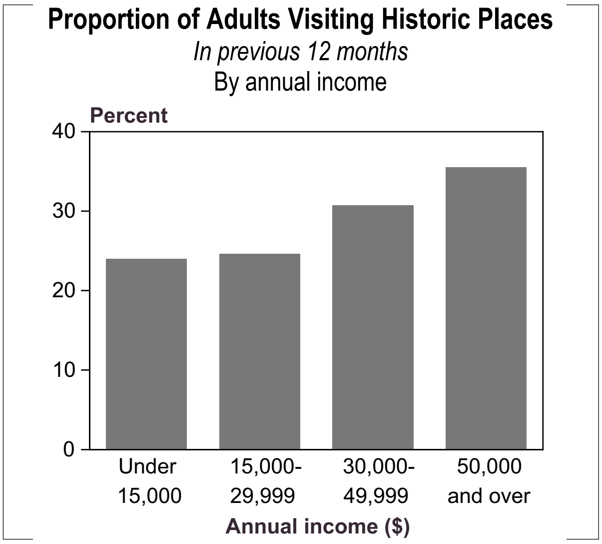


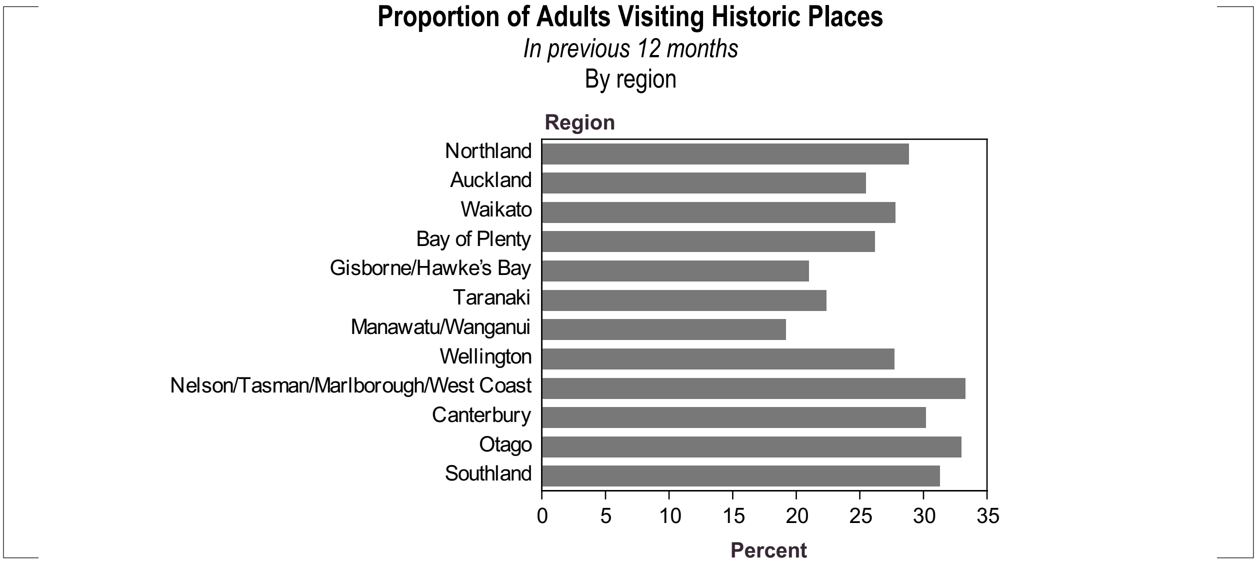
Figure 3.09 shows that as people's incomes increased, so did the propensity to visit historic places. Slightly less than one-quarter of those earning under $15,000 visited a site in the 12 months before the survey, compared with just over one-third of people earning more than $50,000.

Figure 3.09



People living in urban or rural areas were equally as likely to visit historic places, with around one-quarter of each having visited a site in the 12 months before the survey. As figure 3.10 shows, however, there was some variation among regions. Manawatu/Wanganui had the lowest proportion of visitors to historic places, at 19 percent, while the highest proportions came from Otago and the Nelson/Tasman/Marlborough/West Coast regions, where one-third of adults reported visiting an historic place.

Figure 3.10



Visitors to historic places

Another way to analyse the data is to take the group who visited historic places, look at its demographic and socio-economic characteristics, and compare them with the population overall. Table 3.01 summarises the characteristics of the group that visited historic places in the 12 months before the survey.

Fifty-one percent of the people who visited historic places were women and 58 percent were under the age of 45. The majority were European/Pākehā (82 percent), held tertiary qualifications (60 percent), were employed (70 percent) and had incomes under $30,000 a year (60 percent). Most lived in the main urban centres (71 percent), in particular the Auckland (29 percent), Wellington (12 percent) and Canterbury (16 percent) regions.

Table 3.01

Characteristics of Adults Visiting Historic Places in Previous 12 Months

Characteristics	Percent of adults visiting	Percent of population	Characteristics	Percent of adults visiting	Percent of population
Sex			**Personal income**		
Male	49	49	Under $15,000	38	43
Female	51	51	$15,000–$29,999	22	24
Total	100	100	$30,000–$49,999	22	20
			$50,000 and over	18	14
Age group in years			Total	100	100
15–24	17	18			
25–34	18	18	**Location**		
35–44	23	20	Main urban areas	71	71
45–54	20	17	Secondary urban areas	6	7
55–64	12	12	Minor urban and rural areas	22	22
65 and over	10	14	Total	100	100
Total	100	100			
			Regional council area		
Ethnicity			Northland	4	3
European/Pākehā	82	77	Auckland	29	31
Māori	8	10	Waikato	9	9
Pacific peoples	3	5	Bay of Plenty	6	6
Chinese	2[1]	2	Gisborne/Hawke's Bay	4	5
Indian	2[1]	2	Taranaki	2	3
Other	4	4	Manawatu/Wanganui	4	6
Total	101	100	Wellington	12	12
			Nelson/Tasman/Marlborough/ West Coast	5	4
Highest educational qualification					
None	15	25	Canterbury	16	15
Secondary	24	26	Otago	6	5
Tertiary	60	49	Southland	3	2
Total	100	100	Total	100	100
Labour force status					
Employed	70	65			
Unemployed	4	4			
Not in labour force	26	32			
Total	100	100			

1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

Note: Due to rounding, some figures may not add to the stated total.

In most respects, the socio-economic and demographic characteristics of people who visited historic places resembled those of the population as a whole, with only European/Pākehā, people who were tertiary qualified, and people who were employed being over represented.

Multivariate analysis

Multivariate analysis showed that education was the most important variable in determining whether people visited historic places. Those with tertiary or secondary qualifications were more likely than those with no formal qualifications to have visited a site in the previous 12 months (31 percent compared with 17 percent). For those with a qualification, the level of that qualification was the next most important factor, with 33 percent of those with a tertiary qualification and 25 percent of those with a secondary qualification having visited a site. For people with a tertiary qualification, their ethnicity was the next most important factor, with Māori, Pacific peoples, Chinese and people from 'other' ethnic groups being more likely to visit sites than people of European/Pākehā or Indian ethnicity (35 percent, compared with 26 percent).

Frequency of visits to historic places

Two-thirds of those who had visited an historic site made up to two visits. Twenty-seven percent visited between three and six times and 8 percent visited seven or more times. The proportions of people who visited historic places regularly did not vary greatly by demographic and socio-economic characteristics when compared with the pattern of distribution for visitors to historic places overall.

Table 3.02

Characteristics of Adults Visiting Historic Places Three or More Times in Previous 12 Months

Characteristics	Percent of adults visiting	Percent of population	Characteristics	Percent of adults visiting	Percent of population
Sex			**Personal income**		
Male	52	49	Under $15,000	33	43
Female	48	51	$15,000–$29,999	22	24
Total	100	100	$30,000–$49,999	23	20
			$50,000 and over	21	14
Age group in years			Total	100	100
15–24	15	18			
25–34	20	18	**Location**		
35–44	22	20	Main urban areas	73	71
45–54	21	17	Secondary urban areas	5	7
55–64	12	12	Minor urban and rural areas	22	22
65 and over	9	14	Total	100	100
Total	100	100			
Labour force status					
Employed	74	65			
Unemployed	4	4			
Not in labour force	22	32			
Total	100	100			

Note: Due to rounding, some figures may not add to the stated total.

As table 3.02 shows, of people who visited historic places three or more times in the 12-month period, a slightly greater proportion were men (52 percent) than women (48 percent) and nearly two-thirds were between 25 and 54 years of age. One-third of frequent visitors earned less than $15,000.

When compared with the demographic and socio-economic distribution of the population as a whole, people who were employed and people earning more than $50,000 a year were over represented among frequent visitors to historic places.

Barriers to visiting historic places

Of the 747,000 people who visited an historic place in the 12 months before the survey, 236,000 (32 percent) indicated they would have visited sites more often, but did not do so for a number of reasons. The main reason for not visiting more often was lack of time. An estimated 137,000 people (or 58 percent of those who had visited a site) gave this as a reason. Twenty-nine percent did not visit more often because there were no historic places locally. The cost of entry to historic places was the reason 20 percent did not visit more often, followed by transport problems (17 percent). Other reasons were given for not visiting sites more often, but the numbers were too small for estimates to be reliable.

Nine percent (177,000 people) of the estimated 2 million people who had not visited an historic place but would have liked to, gave a variety of reasons for not having done so. As with people who wanted to visit sites more often, the most common reason given for not visiting sites at all was lack of time (49 percent). Other reasons included no historic places locally (25 percent), transport problems (20 percent), cost of entry to sites (18 percent) and lack of cultural knowledge or local information (10 percent).

Archives

The *New Zealand Framework for Cultural Statistics* defines archives as:

Institutions, or parts of institutions, whose primary function is the permanent preservation of unique records, selected because of their cultural, administrative, financial, legal, evidential or other information value, and which are preserved and made available by government agencies, non-government organisations or private individuals.

(Statistics New Zealand and the Ministry of Cultural Affairs, 1995, p 32)

The CES asked people if they had used the services of an archive in the four weeks preceding the survey. It also asked how often they had used those services in the four-week period, if they had wanted to use them more often and, if so, what had prevented them from doing so. People who had not used archives were asked if they had wanted to and, if so, why they hadn't.

Using archive services in person

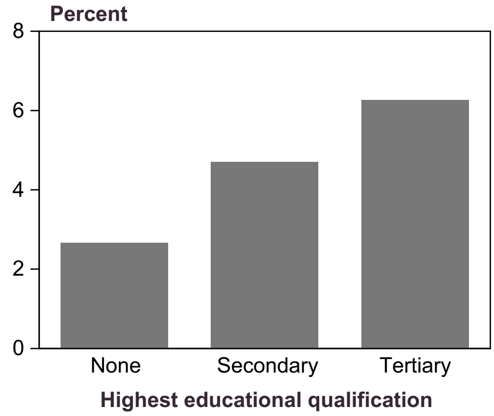
An estimated 5 percent of New Zealanders aged 15 and over (equivalent to 137,000 people) used archive services in person in the four weeks before the survey.

Sex, age, ethnicity, labour force status, income and where people lived had little effect on the proportions of people using archive services.

The level of educational qualification appeared to have some influence, as the proportion using archives increased with the level of qualification held. For instance, whereas 3 percent of people with no qualifications used archives, 6 percent of people with a tertiary qualification had done so, as figure 3.11 shows.

Figure 3.11

Proportion of Adults Using Archive Services
In previous four weeks
By highest educational qualification



Archive users

Another way of analysing the data is to take the people who used archive services in person and look at their demographic and socio-economic characteristics. This information is summarised in table 3.03, which shows that half of those who used archives were women (51 percent) and that use of archives declined after the age of 54. More than two-thirds were employed and 60 percent had incomes under $30,000 a year.

Overall, the demographic and socio-economic characteristics of archive users are very close to those of the population as a whole.

Table 3.03

Characteristics of Adults Using Archive Services in Previous Four Weeks

Characteristics	Percent of people using archives	Percent of population	Characteristics	Percent of people using archives	Percent of population
Sex			**Personal income**		
Male	49	49	Under $15,000	37	43
Female	51	51	$15,000–$29,999	23	24
Total	100	100	$30,000–$49,999	23	20
			$50,000 and over	18	14
Age group in years			Total	100	100
15–24	20	18			
25–34	16	18	**Location**		
35–44	21	20	Main urban areas	75	71
45–54	21	17	Secondary urban areas	7	7
55–64	11	12	Minor urban and rural areas	18	22
65 and over	11	14	Total	100	100
Total	100	100			
Labour force status					
Employed	68	65			
Unemployed	4	4			
Not in labour force	28	32			
Total	100	100			

Note: Due to rounding, some figures may not add to the stated total.

Frequency of visits to archives

Forty-eight percent of those who had used archives visited them only once, 19 percent visited twice and 33 percent visited three or more times. Generally, the numbers who visited three or more times were too small for further analysis to be undertaken.

Barriers to using archives

Of the 137,000 people who had used archives, an estimated 16,000 (or 12 percent) indicated they would have used them more often, but had been unable to do so. For nearly two-thirds of those who wanted to use archives more often, lack of time was given as a reason for not doing so.

Of the 2.6 million people who had not used archives in the four weeks before the survey, an estimated 2 percent (48,000 people) wanted to use archives. For half these people, time was also a reason they did not use archive services at all.

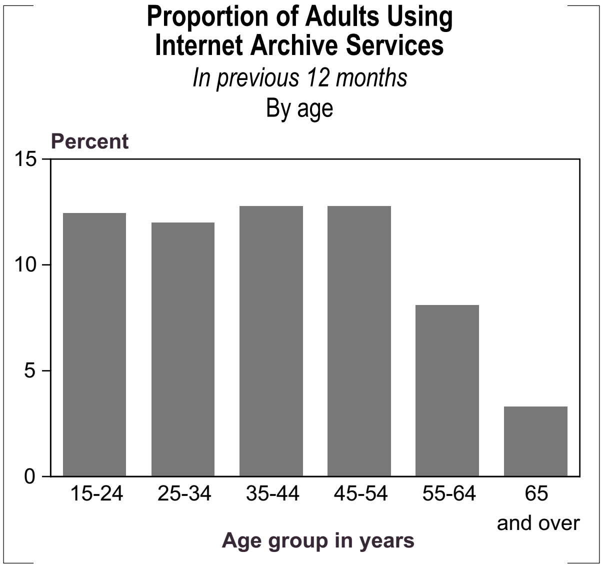
Because the numbers of people giving other reasons for not using archives more often, or at all, were small, it was not possible to do further analysis.

Archive services and the Internet

More than twice as many people used on-line archive services as visited archives in person. An estimated 296,000 people, or 11 percent of the population aged 15 and over, accessed archives on the Internet in the 12 months before the survey. Males (13 percent) were more likely to have been Internet archive users than females (9 percent).

Consistent with the age of Internet users overall, Internet archive use was higher for people up to 54 years of age (between 12 and 13 percent of people in each of the four age groups). The proportions of people in each subsequent age group using Internet archive services then dropped sharply, to 3 percent of people aged 65 and over, as figure 3.12 shows.

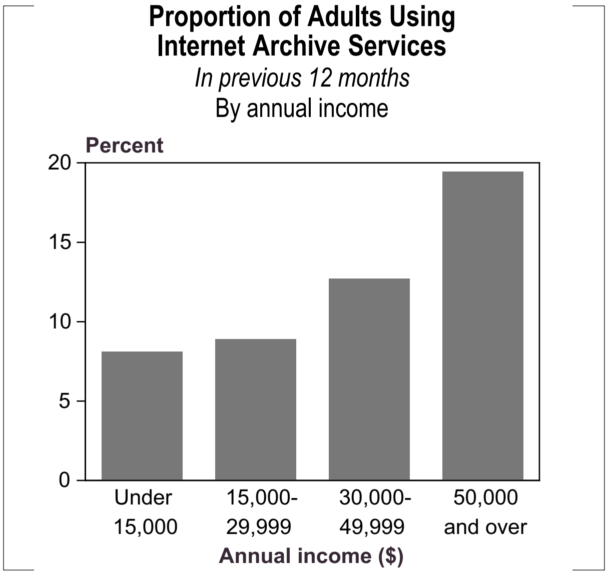
Figure 3.12



Similar proportions of European/Pākehā, Māori and other ethnic groups (around 10 percent) used Internet archive services. As people's levels of education increased, so did proportions using Internet archives, rising from 4 percent of those without qualifications to 14 percent of those with tertiary qualifications.

As figure 3.13 shows, use of Internet archives also rose as incomes increased, from 8 percent of those with incomes of less than $15,000 to 19 percent of those earning more than $50,000.

Figure 3.13



Internet archive users

As a group, people who used Internet archive services tended to be male (59 percent). They were also younger than those who used archives in person and younger than the population as a whole. Two-thirds of Internet archive users were aged 44 or less, a group which made up just over half the population. Users were predominantly European/Pākehā (82 percent), held a tertiary qualification (64 percent) and nearly half had incomes of more than $30,000.

When compared with the population overall, people up to the age of 44 were over represented among Internet archive users, as were European/Pākehā, people with tertiary qualifications, employed people, and those earning more than $50,000.

Museums and art galleries

The *New Zealand Framework for Cultural Statistics* defines museum services as:

The collection, acquisition, registration, research into, conservation, communication and exhibition of the material evidence of people, their culture and their environment, including the natural world, for the purposes of study, education and enjoyment by the general public and/or specialists. Included are the operation of history, natural science, combined general science and history, applied science and technology, transport, maritime, military and other specialist museums, science centres, art museums, art galleries and historical theme parks.

(Statistics New Zealand and the Ministry of Cultural Affairs, 1995, p 31.)

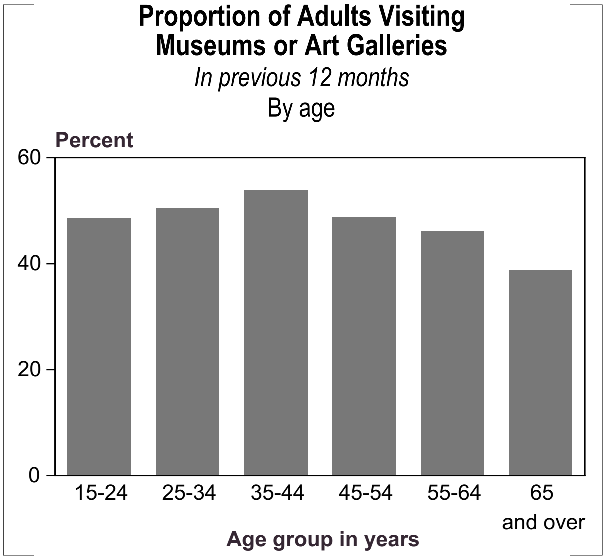
The CES asked New Zealanders aged 15 and over if they had visited an exhibition or display in a New Zealand museum or art gallery in the 12 months before the survey. It also asked how many times they had done so, whether they would have liked to do so more often and, if so, what prevented them. People who had not visited an exhibition were asked if they would have liked to and, if so, what prevented them from doing so.

Visiting museums or art galleries in person

An estimated 1.34 million New Zealanders, or 48 percent of those aged 15 and over, visited an art gallery or museum in the 12 months before the survey. Fifty-one percent of New Zealand women made visits, compared with 46 percent of men.

As figure 3.14 shows, the proportions of people visiting museums or galleries increased from 49 percent of 15–24 year olds to 54 percent of people aged 35–44. After this age, the proportions of people visiting a museum or gallery declined, to 39 percent of people aged 65 and over.

Figure 3.14



Fifty-one percent of European/Pākehā people visited a museum or gallery in the recall period, as figure 3.15 shows. The proportions of other ethnic groups visiting museums or galleries ranged from 27 percent for Pacific peoples to 49 percent for 'other' ethnic groups.

Figure 3.15

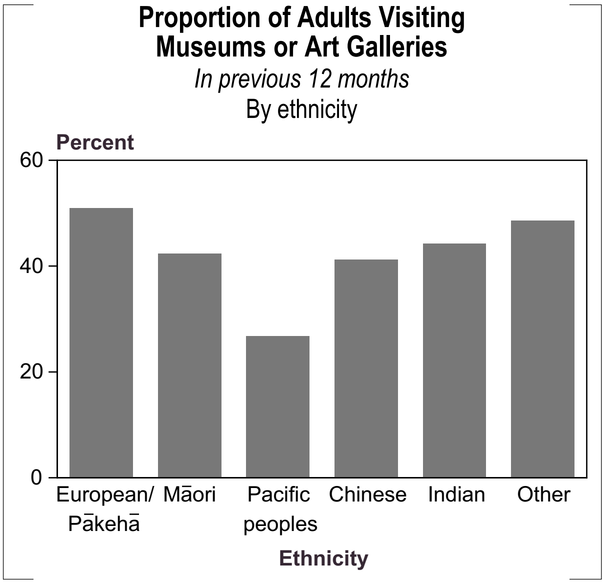
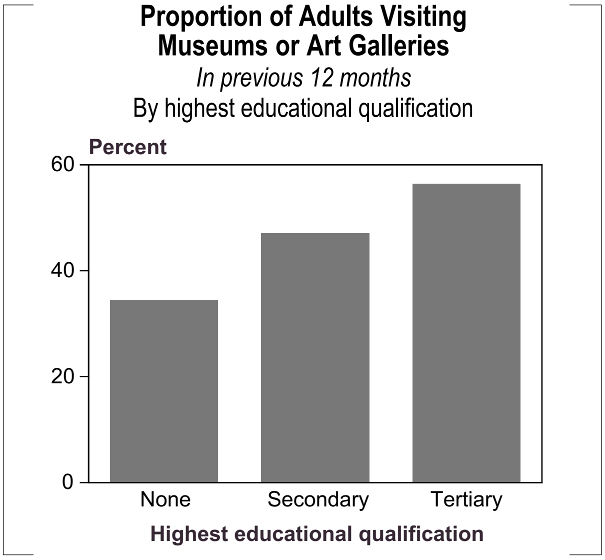


Figure 3.16 shows a positive relationship between visiting galleries or museums and educational qualifications, with 56 percent of those with a tertiary qualification having visited a museum or gallery in the recall period, compared with 33 percent of those with no qualifications.

Figure 3.16

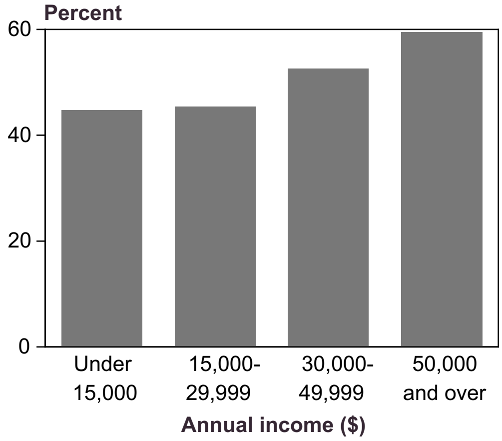


Variations on the basis of labour force status were less marked. Half those who were employed (51 percent) had visited a museum or gallery, 47 percent of people who were unemployed had done so, as had 43 percent of people who were not in the labour force.

Proportions of people who visited a museum or gallery increased as levels of income increased, rising from 45 percent of people with annual incomes under $30,000, to 59 percent of those with incomes over $50,000, as figure 3.17 shows.

Figure 3.17

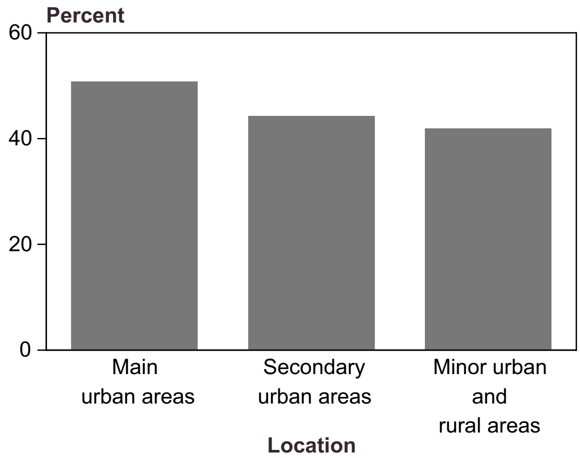
Proportion of Adults Visiting Museums or Art Galleries
In previous 12 months
By annual income



Museums and galleries are widespread throughout New Zealand, ranging from small, local museums housing collections of local interest and importance, to larger institutions housing collections of national and regional significance. The proportions of people visiting museums or galleries varied slightly based on their location. People living in major urban areas (51 percent) were more likely to have visited a museum or gallery than those living in rural/minor urban areas (42 percent) as figure 3.18 shows.

Figure 3.18

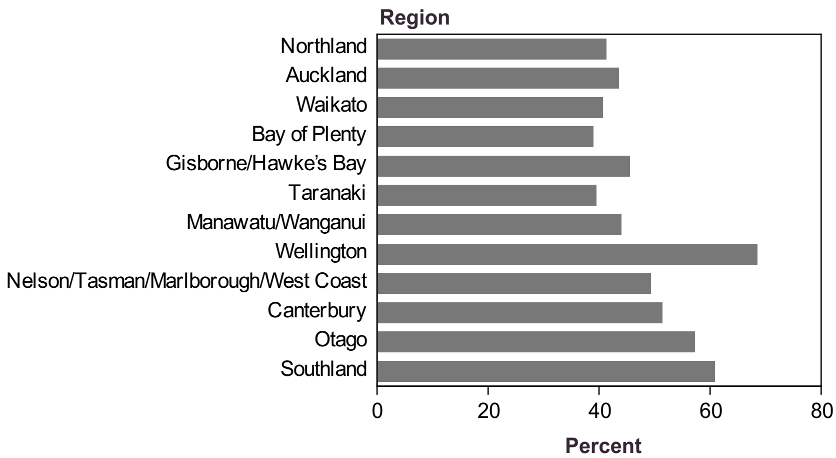
Proportion of Adults Visiting Museums or Art Galleries
In previous 12 months
By location



Variation in visits to museums was more marked when looked at from a regional perspective than it was on the basis of whether people lived in urban or rural locations, as can be seen in figure 3.19. The closure and redevelopment of some regional museums may have affected proportions who visited a museum or gallery in some regions. For example, the Taranaki Museum was undergoing major redevelopment during the survey recall period. Likewise, the size of museums and galleries, and the range of exhibitions they offer, may also affect how many people in a region visit them in a given timeframe. As noted at the beginning of this part, the huge popularity of the Museum of New Zealand Te Papa Tongarewa, and the fact that many of Wellington's public museums and galleries have free entry, may also influence the proportions of the population visiting them.

Figure 3.19

Proportion of Adults Visiting Museums or Art Galleries
In previous 12 months
By region



Proportions of regional populations visiting museums or galleries in the 12-month period ranged from 39 percent of those living in the Bay of Plenty and Taranaki, to 69 percent of the people living in the Wellington region.

Museum and art gallery visitors

If the people who visited museums or galleries are taken as a group, the following characteristics, as shown in table 3.04, emerge: Fifty-four percent are women, 60 percent are under the age of 45, and the vast majority (81 percent) are European/Pākehā. Fifty-seven percent have a tertiary qualification and 68 percent are employed. Thirty-nine percent have incomes of less than $15,000 a year, while 62 percent earn less than $30,000. The majority live in the main urban centres (75 percent), with 28 percent living in the Auckland region, 17 percent in the Wellington region and 16 percent in Canterbury.

Table 3.04

Characteristics of Adults Visiting Museums or Art Galleries in Previous 12 Months

Characteristics	Percent of adults visiting	Percent of population
Sex		
Male	47	49
Female	54	51
Total	100	100
Age group in years		
15–24	18	18
25–34	19	18
35–44	23	20
45–54	18	17
55–64	12	12
65 and over	11	14
Total	100	100
Ethnicity		
European/Pākehā	81	77
Māori	9	10
Pacific peoples	3	5
Chinese	2	2
Indian	2	2
Other	4	4
Total	100	100
Highest educational qualification		
None	18	25
Secondary	25	26
Tertiary	57	49
Total	100	100
Labour force status		
Employed	68	65
Unemployed	4	4
Not in labour force	28	32
Total	100	100

Characteristics	Percent of adults visiting	Percent of population
Personal income		
Under $15,000	39	43
$15,000–$29,999	23	24
$30,000–$49,999	21	20
$50,000 and over	17	14
Total	100	100
Location		
Main urban areas	75	71
Secondary urban areas	6	7
Minor urban and rural areas	19	22
Total	100	100
Regional council area		
Northland	3	3
Auckland	28	31
Waikato	7	9
Bay of Plenty	5	6
Gisborne/Hawke's Bay	4	5
Taranaki	2	3
Manawatu/Wanganui	5	6
Wellington	17	12
Nelson/Tasman/Marlborough/ West Coast	4	4
Canterbury	16	15
Otago	6	5
Southland	3	2
Total	100	100

Note: Due to rounding, some figures may not add to the stated total.

When the demographic and socio-economic characteristics of people who visited museums or galleries are compared with the population as a whole, there are only two characteristics that distinguish this group from the population overall. They are more likely to hold a tertiary qualification (57 percent compared with 49 percent) and to live in Wellington (17 percent of museum visitors compared with 12 percent of the population). In all other respects, museum visitors are very similar to the general population.

Multivariate analysis

Additional analysis was carried out to establish the key variables associated with museum attendance. This showed that education was the main variable in whether or not people visited museums or galleries. People who held either tertiary or secondary qualifications were more likely than those who did not to have visited a museum or gallery (53 percent compared with 34 percent). The level of qualification held was also important. A greater proportion of people with tertiary qualifications had visited a museum or gallery than people who held a secondary qualification (56 percent compared with 47 percent). For people who held a tertiary qualification, sex was the next most important variable, with more females than males having visited a museum or gallery (61 percent compared with 52 percent).

For people with a secondary qualification, the next most important variable was their ethnicity. European/Pākehā, Māori and Indian people were more likely than Pacific peoples and Chinese to have visited a gallery or museum (49 percent compared with 27 percent).

Frequency of visits to a museum or art gallery

Sixty-four percent of people who visited a museum or gallery in the 12 months before the survey visited once or twice. A further 30 percent visited between three and six times, and 7 percent visited seven or more times.

As table 3.05 shows, people who visited museums or galleries three or more times tended to be women (58 percent) and 85 percent were European/Pākehā. Most held tertiary qualifications (64 percent), were employed (70 percent) and earned less than $15,000 a year (37 percent). They tended to live in the main urban areas (77 percent), in particular the Auckland (23 percent), Wellington (23 percent) and Canterbury (18 percent) regions.

Groups over represented when compared with the population as a whole were women, European/Pākehā, people with tertiary qualifications, employed people, people living in main urban areas, and people living in Wellington. While these groups were also over represented among museum or gallery visitors generally, differences were even more marked among those who visited museums and galleries frequently.

Table 3.05

Characteristics of Adults Visiting Museums or Art Galleries Three or More Times in Previous 12 Months

Characteristics	Percent of adults visiting	Percent of population	Characteristics	Percent of adults visiting	Percent of population
Sex			**Personal income**		
Male	42	49	Under $15,000	37	43
Female	58	51	$15,000–$29,999	23	24
Total	100	100	$30,000–$49,999	21	20
			$50,000 and over	20	14
Ethnicity			Total	100	100
European/Pākehā	85	77			
Māori	8	10	**Location**		
Pacific peoples	2[1]	5	Main urban areas	77	71
Other	6	8	Secondary urban areas	6	7
Total	100	100	Minor urban and rural areas	17	22
			Total	100	100
Highest educational qualification					
None	12	25	**Regional council area**		
Secondary	24	26	Northland	2	3
Tertiary	64	49	Auckland	23	31
Total	100	100	Waikato	6	9
			Bay of Plenty	4	6
Labour force status			Gisborne/Hawke's Bay	4	5
Employed	70	65	Taranaki	2	3
Unemployed	4	4	Manawatu/Wanganui	4	6
Not in labour force	26	32	Wellington	23	12
Total	100	100	Nelson/Tasman/Marlborough		
			West Coast	5	4
			Canterbury	18	15
			Otago	6	5
			Southland	3	2
			Total	100	100

1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

Note: Due to rounding, some figures may not add to the stated total.

Barriers to visiting a museum or art gallery

Of the 1.3 million people who visited a museum or art gallery in the 12 months before the survey, an estimated 347,000 (26 percent) indicated they would have liked to visit more often, but had not done so for a range of reasons.

As figure 3.20 shows, for 54 percent of people, lack of time was the reason they did not visit museums and galleries more often. No museums or galleries locally (30 percent), transport problems (15 percent) and cost of entry (11 percent) were also reasons for not visiting more often. Other reasons included caregiver responsibilities (9 percent) and lack of information (6 percent).

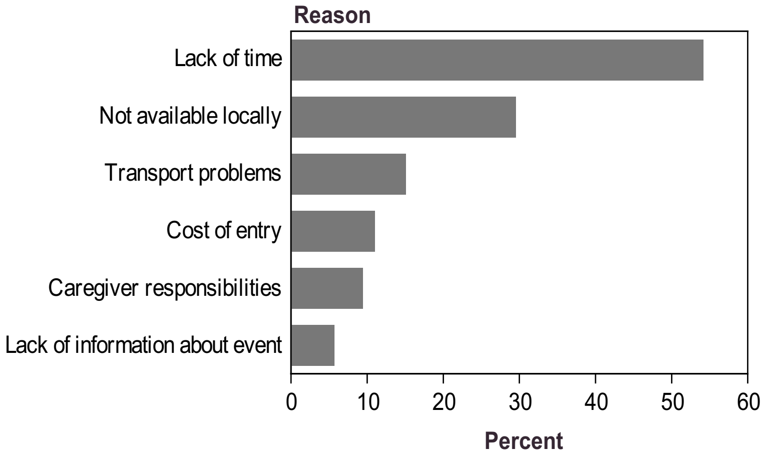
Of the 1.4 million who had not visited, 241,000 (17 percent) wanted to visit. The reasons they gave for not doing so were the same as those given by people who wanted to visit more often. For nearly half (49 percent), time was again a barrier, followed by galleries and museums not being available locally (29 percent), transport problems (18 percent) and cost of entry (16 percent), as shown in figure 3.21.

As the numbers giving reasons were small, it is not possible to do further analysis based on the demographic and socio-economic characteristics of respondents.

Figure 3.20

Barriers to Visiting Museums or Art Galleries

Proportion of adults unable to visit more often

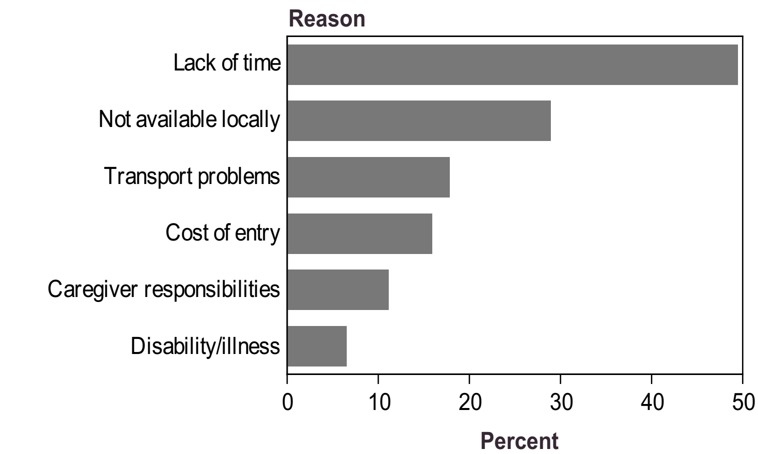


Base: 347,000

Figure 3.21

Barriers to Visiting Museums or Art Galleries

Proportion of adults unable to visit at all



Base: 241,000

Viewing works of art on the Internet

An estimated 277,000 people viewed works of art on the Internet in the 12 months before the survey. Consistent with what is known about Internet users, people in younger age groups used the Internet to view works of art in greater numbers than those in older age groups.

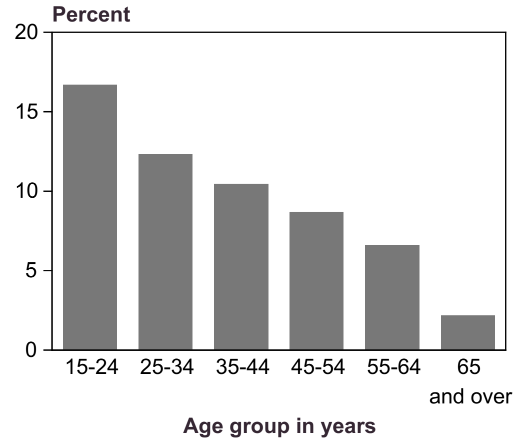
As figure 3.22 shows, use of the Internet for viewing works of art was highest for people aged 15–24 years where it was estimated that 17 percent had done so. Usage dropped to 2 percent for people aged 65 and over.

Figure 3.22

Proportion of Adults Viewing Works of Art on the Internet

In previous 12 months

By age



Interest in exhibitions with a New Zealand theme

People who had visited museums or galleries, or who were interested in doing so, were asked how interested they were in attending exhibitions with a New Zealand theme. An estimated 513,000 people, or 30 percent of those asked, were very interested and a further 802,000 (47 percent) were somewhat interested. In addition, 350,000 (21 percent) were not interested and 36,000 (2 percent) had no opinion.

Figure 3.23 shows that women were more interested in exhibitions with a New Zealand theme than men. An estimated 306,000 women were very interested and a further 407,000 were somewhat interested, compared with 207,000 and 396,000 men respectively.

Figure 3.23

Adults Interested in Exhibitions with a New Zealand Theme

By sex

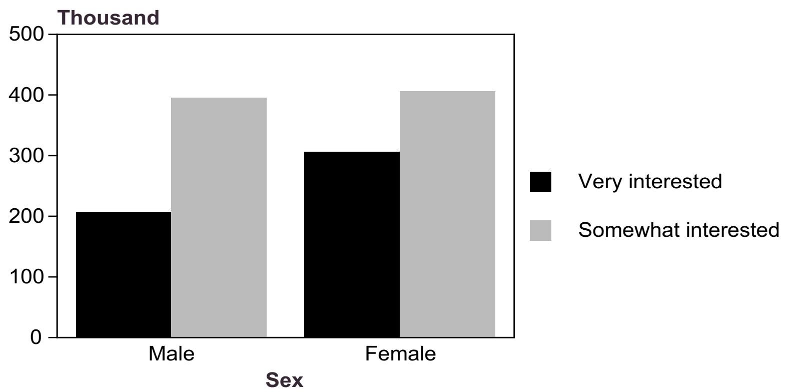
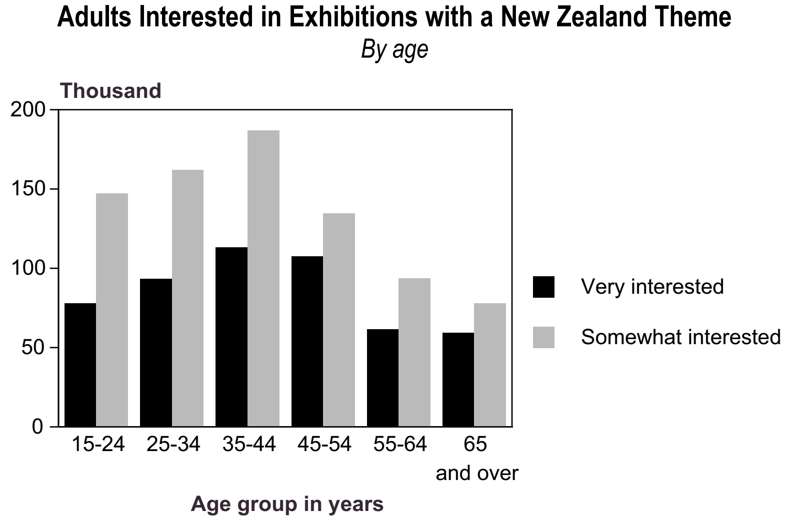


Figure 3.24



As shown in figure 3.24, levels of interest in exhibitions with a New Zealand theme increased up to the 35–44 year group, where 113,000 people were very interested and 187,000 were somewhat interested. Numbers then declined with age until in the 65 and over age group, only 59,000 were very interested and 78,000 were somewhat interested.

Of all the people who had visited museums and galleries, or who were interested in doing so, the greatest level of interest in exhibitions with a New Zealand theme was shown by 45–54 year olds. Eighty-one percent were either very interested or somewhat interested. The lowest levels of interest were shown by people aged 65 and over (72 percent either very interested or somewhat interested) and by 15–24 year olds (73 percent either very interested or somewhat interested).

A greater proportion of Māori (84 percent) than any other ethnic group were interested in attending exhibitions with a New Zealand theme. This equates to an estimated 74,000 Māori who were very interested and a further 67,000 who were somewhat interested. Seventy-seven percent of European/Pākehā were interested in doing so (375,000 very interested and 648,000 somewhat interested).

Attendance at museums or galleries increased as educational qualifications increased. This was also reflected in the numbers interested in attending exhibitions with a New Zealand theme, as figure 3.25 shows. The greatest number of people who were interested had a tertiary qualification – 302,000 very interested and a further 455,000 somewhat interested.

Of those who had visited a museum or gallery, or who were interested in doing so, 69 percent of those with no educational qualifications were very interested or somewhat interested in attending an exhibition with a New Zealand theme. Seventy-five percent of those with a secondary qualification, and 81 percent of those with a tertiary qualification, were very interested or somewhat interested in attending.

Figure 3.25

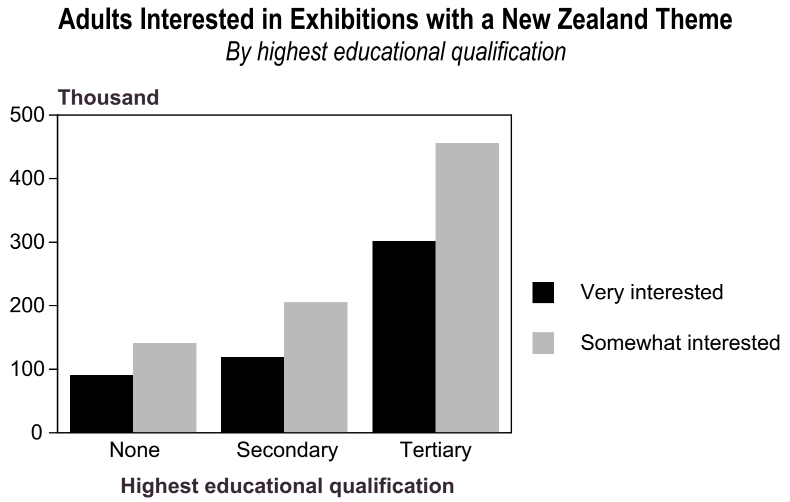
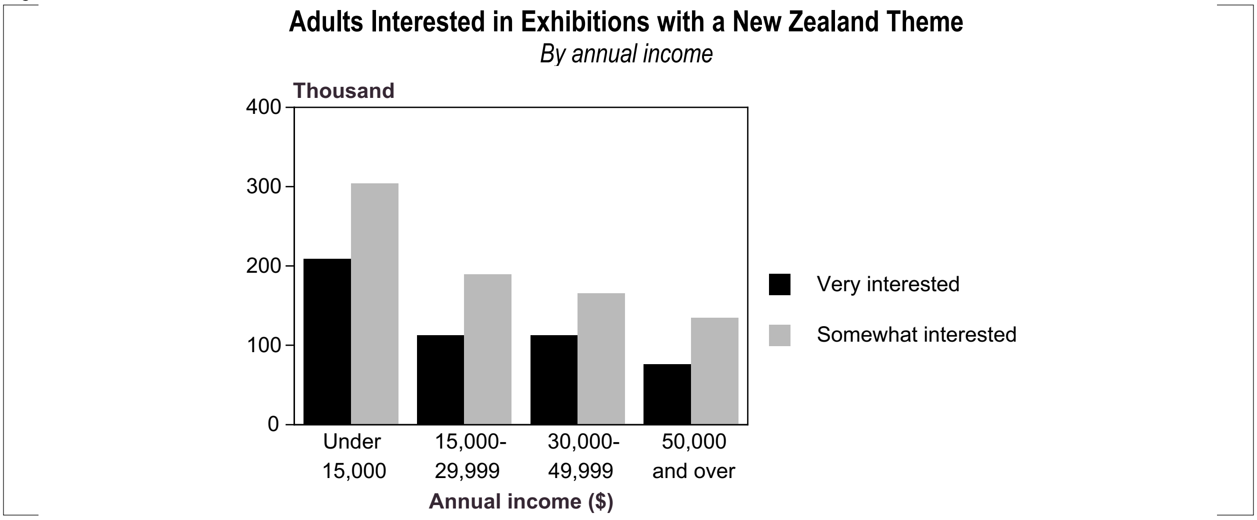


Figure 3.26



As income increased, the number of people interested in attending exhibitions with a New Zealand theme decreased, as shown in figure 3.26.

Of those who were very interested, 209,000 had incomes under $15,000, compared with 76,000 on incomes over $50,000. The number who were somewhat interested fell from 304,000 in the under $15,000 income band to 135,000 in the $50,000 and over bracket. However, proportionally, interest was greater among higher income earners, with 80 percent of those on incomes of $50,000 or more being either very interested or somewhat interested.

Summary

- An estimated 2.1 million New Zealanders experienced at least one heritage activity in the 12-month recall period.
- Visiting museums or art galleries was the most popular heritage activity with a 12-month recall period. Forty-eight percent (1.34 million) of New Zealand adults visited a museum or art gallery in the 12 months before the survey.
- Education was the most important variable determining whether or not people experienced heritage activities. More than three-quarters of those with educational qualifications experienced such activities, compared with two-thirds of those without. Similar proportions of men and women experienced heritage activities.
- Where people lived affected the proportions experiencing heritage activities. Wellingtonians were more likely to have visited museums and art galleries than residents of other regions. The popularity of heritage activities in Wellington may be explained by the popularity of the Museum of New Zealand Te Papa Tongarewa.
- Two-thirds of visitors to historic places and museums or art galleries visited only once. Nearly half of those who visited archives visited only once.
- Time was the main reason given for not taking part in heritage activities more often.
- Overall, just over three-quarters of those who had visited museums or art galleries were interested in visiting exhibitions with a New Zealand theme.

Part 4

Library services

Library services, as defined in the *New Zealand Framework for Cultural Statistics,* include services provided by the National Library of New Zealand, public libraries, special, research and technical libraries, and those in schools and tertiary education institutions.

The Cultural Experiences Survey (CES) asked people whether they had used the services of any public library in the four weeks leading up to the survey, how often they had done so, and whether there were any barriers that prevented them from doing so. It also asked whether they had visited library websites on the Internet.

Because most library services are free or involve minimal expenditure, there is no useful spending data available from the Household Economic Survey, so this part focuses solely on CES data.

The CES showed that using libraries was one of the most popular cultural activities with New Zealanders. It was the second most popular activity during the four-week reference period, after book purchasing, reflecting New Zealanders' enthusiasm for literature.

Those most likely to have used library services during the reference period were women, people in the retirement age groups, those with educational qualifications, those who were not employed and those with incomes under $15,000. The fact that older people, those not employed and those on lower incomes were more likely than other people to use libraries, distinguishes them from most other cultural activities included in the survey. And unlike many other activities, cost was not a major barrier to using library services. Lack of time was the most common barrier.

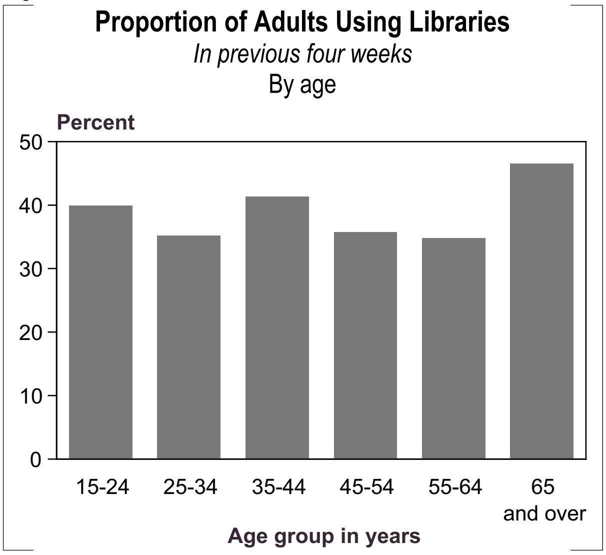
Use of library services

The CES showed that an estimated 1.1 million people, or 39 percent of the adult population, used the services of public libraries in the four weeks before the survey.

Women were more likely than men to have used library services during the reference period (45 percent compared with 33 percent). This mirrors the CES finding that women were also more likely than men to buy books. A certain amount of library usage and book purchasing by adults may be on behalf of children, and this may be more common among women than men. However, the CES does not provide information on this.

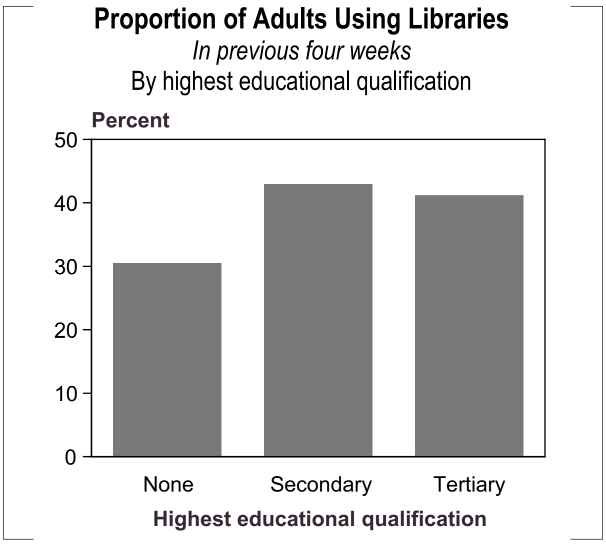
As figure 4.01 shows, older people had a high level of library usage, with an estimated 46 percent of those in the 65 and over age group having visited a public library in the four weeks preceding the survey. Other groups with relatively high rates of library use include 35–44 year olds (41 percent) and 15–24 year olds (40 percent). The former group may be more likely than others to use libraries because of young children, while the latter group may be more likely than others to be involved in study.

Figure 4.01



Library use was higher among people with educational qualifications than those without, although there was little difference between those with secondary and tertiary qualifications, as figure 4.02 shows. An estimated 43 percent of people with secondary qualifications and 41 percent of people with tertiary qualifications visited libraries in the four weeks before the survey, compared with 31 percent of people without formal educational qualifications.

Figure 4.02



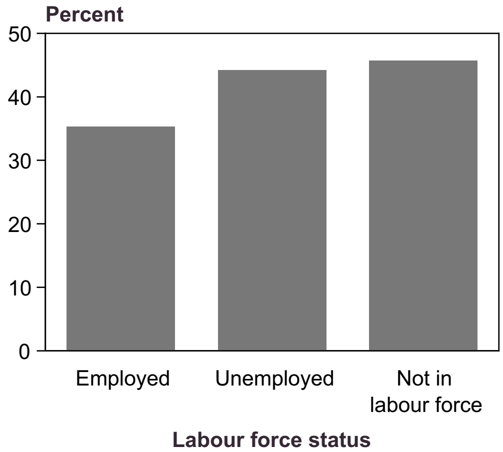
As figure 4.03 shows, people who were employed were less likely to use libraries than either the unemployed or people who were not in the labour force. Forty-six percent of people not in the labour force and 44 percent of people who were unemployed visited a public library during the reference period, compared with 35 percent of people who were employed. This may reflect the fact that people who aren't employed have more time available, and perhaps also that because they have less disposable income, they may be more inclined to borrow books than to buy them. The non-labour force population also includes more of those groups who tend to be high library users, such as retired people, students and parents of young children.

Figure 4.03

Proportion of Adults Using Libraries

In previous four weeks

By labour force status



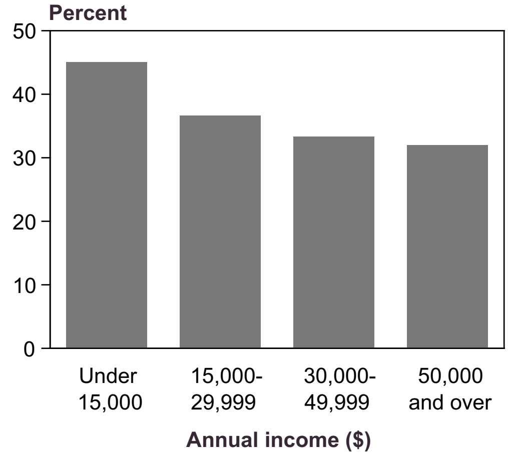
Greater library use by people who were unemployed or outside the labour force is also reflected in the fact that low income earners are more likely than others to use libraries. Nearly half (45 percent) of those on incomes under $15,000 reported library visits in the four-week period, compared with 32 percent of those earning $50,000 and more, as figure 4.04 shows.

Figure 4.04

Proportion of Adults Using Libraries

In previous four weeks

By annual income



In terms of ethnic differences, people in the Asian and 'other' ethnic groups had the highest rates of library usage (46 percent), followed by European/Pākehā (39 percent), Māori (34 percent) and Pacific peoples (31 percent).

People in main urban areas and secondary urban areas were slightly more likely than those in minor urban and rural areas to use libraries, while, regionally, the highest rates of library use were in Wellington (43 percent), Southland (42 percent), Auckland and Waikato (both 41 percent).

In table 4.01, the library-using population is broken down by demographic and socio-economic characteristics. This shows that women made up 59 percent of people who used libraries in the four weeks before the survey. The majority of library users were under 45, while 78 percent were of European/Pākehā ethnicity. Fifty-two percent had tertiary qualifications, 59 percent were employed and 49 percent had incomes under $15,000. Nearly three-quarters (73 percent) lived in main urban areas, with 32 percent living in the Auckland region, 15 percent in Canterbury and 13 percent in the Wellington region.

The profile of library users equates fairly closely to the distribution of the population as a whole, although women are over represented, as are people aged 65 and over, people with educational qualifications, people not in the labour force and people with annual incomes under $15,000 a year.

Table 4.01

Characteristics of Adults Using Libraries in Previous Four Weeks

Characteristics	Percent of adults using	Percent of population	Characteristics	Percent of adults using	Percent of population
Sex			**Personal income**		
Male	41	49	Under $15,000	49	43
Female	59	51	$15,000–$29,999	23	24
Total	100	100	$30,000–$49,999	17	20
			$50,000 and over	11	14
Age group in years			Total	100	100
15–24	19	18			
25–34	16	18	**Location**		
35–44	22	20	Main urban areas	73	71
45–54	16	17	Secondary urban areas	8	7
55–64	11	12	Minor urban and rural areas	19	22
65 and over	17	14	Total	100	100
Total	100	100			
			Regional council area		
Ethnicity			Northland	3	3
European/Pākehā	78	77	Auckland	32	31
Māori	9	10	Waikato	9	9
Pacific peoples	4	5	Bay of Plenty	5	6
Other	9	8	Gisborne/Hawke's Bay	4	5
Total	100	100	Taranaki	2	3
			Manawatu/Wanganui	6	6
Highest educational qualification			Wellington	13	12
None	20	25	Nelson/Tasman/Marlborough/		
Secondary	29	26	West Coast	4	4
Tertiary	52	49	Canterbury	15	15
Total	100	100	Otago	4	5
			Southland	3	2
Labour force status			Total	100	100
Employed	59	65			
Unemployed	4	4			
Not in labour force	37	32			
Total	100	100			

Note: Due to rounding, some figures may not add to the stated total.

Multivariate analysis

Multivariate analysis showed that sex was the most important variable in determining whether people were likely to use library services, with women being more likely than men to have done so during the reference period (45 percent compared with 33 percent).

For women, education was the next most important variable. Those with either secondary or tertiary qualifications were more likely to use libraries than those without formal qualifications (49 percent compared with 35 percent). Age was the next most important variable for women, regardless of qualifications. Among those with qualifications, those in the 35–44 year group were the greatest library users, while for those without qualifications they were those in the 15–24, 25–44 and 65 and over groups. For men, labour force status was the most important variable, with those unemployed or not in the labour force being more likely to use libraries than those who were employed (43 percent compared with 29 percent). Education was the next most important variable for both these groups, with those holding either secondary or tertiary qualifications being more likely to use libraries than those with no formal qualifications.

Frequency of library visits

The majority of people who visited public libraries in the four weeks before the survey did so once or twice (62 percent), while 27 percent made three or four visits and 12 percent went five or more times. The proportion of people who visited a library three or more times did not vary greatly by demographic or socio-economic characteristics, except for ethnicity, where 47 percent of Māori and 49 percent of Pacific peoples and other non-European ethnicity who used libraries, did so three or more times during the period, compared with 35 percent of European/Pākehā people.

As table 4.02 shows, 61 percent of people who used a library three or more times during the four-week period were women. When compared with their population size, other groups who were over represented among high users of libraries were people aged 65 and over, people in the 'other' ethnic group category, people who were not in the labour force and people with incomes under $15,000.

Table 4.02

Characteristics of Adults Using Libraries Three or More Times in Previous Four Weeks

Characteristics	Percent of adults using	Percent of population	Characteristics	Percent of adults using	Percent of population
Sex			**Highest educational qualification**		
Male	39	49	None	19	25
Female	61	51	Secondary	30	26
Total	100	100	Tertiary	51	49
			Total	100	100
Age group in years					
15–24	19	18	**Labour force status**		
25–34	15	18	Employed	54	65
35–44	21	20	Unemployed	5[1]	4
45–54	15	17	Not in labour force	41	32
55–64	11	12	Total	100	100
65 and over	18	14			
Total	100	100	**Personal income**		
			Under $15,000	52	43
Ethnicity			$15,000–$29,999	22	24
European/Pākehā	72	77	$30,000–$49,999	17	20
Māori	11	10	$50,000 and over	9	14
Pacific peoples	5[1]	5	Total	100	100
Other	12	8			
Total	100	100			

1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

Note: Due to rounding, some figures may not add to the stated total.

Library websites

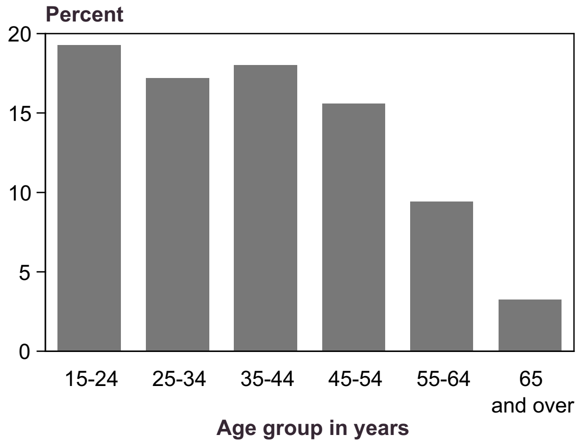
In addition to visiting libraries in person, many people use the services of libraries over the Internet. In the 12 months before the survey, an estimated 400,000 people, or 15 percent of the adult population, visited library websites. As figure 4.05 shows, younger people were more likely to have done this than older people, particularly those over 55, with 19 percent of 15–24 year olds using library websites during the 12 months, compared with just 3 percent of people aged 65 and over. People with higher incomes were also more likely than those on lower incomes to have visited library websites – 23 percent of those with incomes over $50,000, compared with 13 percent of those with incomes under $15,000.

Figure 4.05

Proportion of Adults Visiting Library Websites

In previous four months

By age



Barriers to visiting libraries

People who had not used libraries during the reference period were asked whether they had wanted to do so and, if they did, what barriers had prevented them from doing so. An estimated 143,000 people encountered at least one barrier to using library services – representing just 8 percent of the people who had not used library services during the reference period. The most common barrier was lack of time, cited by 92,000 people, or 64 percent of those who had encountered barriers. Other reasons were not cited by sufficiently large numbers of people to provide reliable estimates.

People who had visited libraries during the reference period were asked if they had wanted to use library services more often during that time and, if so, what had prevented them from doing so. An estimated 129,000 people cited one or more barriers to using library services more often. This was 12 percent of people who had used library services during the reference period. Again, the most common barrier was lack of time, cited by an estimated 89,000 people, or 69 percent of those who had encountered barriers. Twelve percent of this group said libraries were not open at convenient times. The numbers were too small to provide reliable estimates for other possible barriers.

Summary

- More than a million people, or 39 percent of the adult population, used library services in the four weeks before the survey.
- Sex was the most important variable in determining whether people used libraries, with 45 percent of women doing so, compared with 33 percent of men.
- People in the retirement age groups were more likely than younger people to use libraries, with nearly half (46 percent) of people aged 65 and over doing so during the reference period.
- People with educational qualifications – either secondary or tertiary – were more likely than those without qualifications to use libraries.
- People who were not employed and those on incomes under $15,000 were more likely than others to use library services, which is contrary to the pattern for many other cultural activities.
- Most people (62 percent) who had visited libraries during the reference period had done so just once or twice, with 27 percent doing so three or four times and 12 percent doing so five or more times.
- An estimated 400,000 people, or 15 percent of the adult population, visited library websites in the 12 months before the survey.
- Lack of time was the most commonly cited barrier preventing people from using library services – affecting an estimated 92,000 people who had not used libraries but had wanted to, and 89,000 people who had used libraries and had wanted to do so more often.

Part 5

Literature

In the *New Zealand Framework for Cultural Statistics*, the category of literature includes not only primary literary creation, but also book publishing, periodicals publishing, newspaper and other publishing, and associated services.

The Cultural Experiences Survey (CES) gathered information on whether people had bought books of any kind in the previous four weeks, but not magazines and newspapers.

The survey did not ask whether people were buying books for themselves or for others, so in some cases purchases may have been gifts, particularly as the reference period for some respondents encompassed Christmas. The CES also asked how many books people had bought in the reference period, whether any barriers prevented them from buying books, and how interested they were in buying books by New Zealand authors.

Buying books was the most common cultural activity reported in the CES. Analysis showed that education was the most important variable influencing book buying – people with educational qualifications were far more likely to purchase books than those without qualifications. In addition, women were more likely than men to buy books, and people who were employed and receiving higher incomes were also more likely than others to do so. This reflects the finding that cost was the most common barrier preventing people from buying books. Interest in buying books by New Zealand authors was highest among women and people with tertiary qualifications.

The popularity of book buying is confirmed by information from the Household Economic Survey (HES), which shows that publications account for the greatest proportion of cultural spending other than broadcasting. The HES records expenditure on all types of publications, including magazines and newspapers, and all kinds of books and other publications. It shows that New Zealanders spent more than $10 million dollars a week on publications in 2000/01, a figure which had increased in real terms during the previous decade. While newspapers were the most commonly purchased item, more money was spent on books. People in pre-retirement age groups were the biggest spenders on publications.

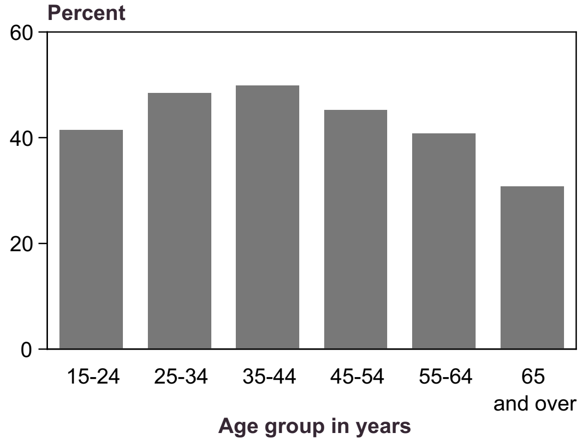
Book purchasing

Of all the cultural activities surveyed in the CES, purchasing books was the most popular. More than 1.2 million people, or 44 percent of the adult population, reported buying at least one book in the four weeks before the survey. It should be noted that the recall period included the Christmas period for some respondents, and the start of the new academic year for some school and tertiary students. This may have meant more people were buying books, and buying them in greater numbers, than would be the case at other times of the year.

Women were more likely than men to purchase books, with 49 percent of women doing so during the four-week period, compared with 37 percent of men. As figure 5.01 shows, book buying was a popular activity with people of most ages, but particularly with those in the 25–34 and 35–44 year groups, of whom around half bought at least one book during the recall period. The proportion of people who purchased books fell after the age of 44 and was lowest in the 65 and over age group (31 percent).

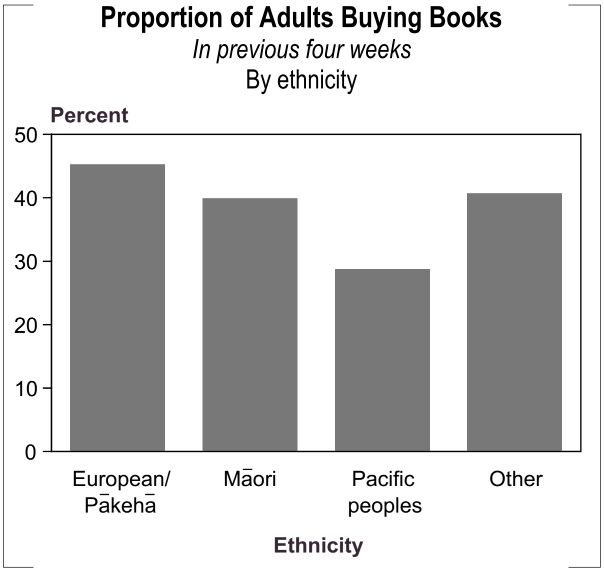
Figure 5.01

Proportion of Adults Buying Books
In previous four weeks
By age



As figure 5.02 shows, there was some variation in book buying by ethnicity, with the European/Pākehā group being the most likely to have bought books in the recall period (45 percent) and Pacific peoples the least likely (29 percent). Similar proportions of Māori and people from other ethnic groups purchased books (around 40 percent).

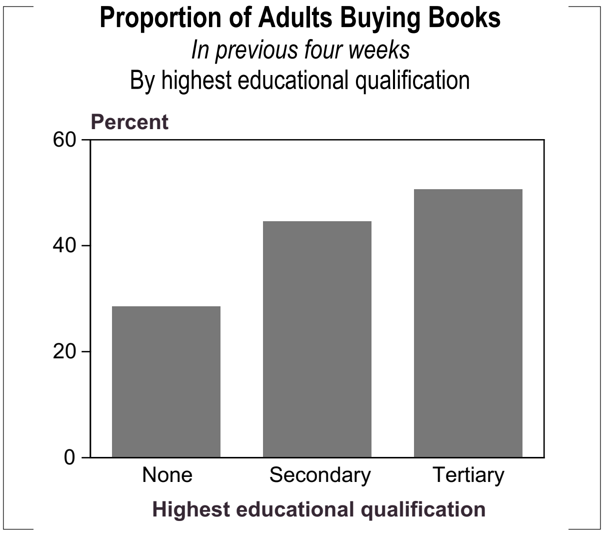
Figure 5.02



Differences in book buying among ethnic groups may in part reflect differences in socio-economic status. Factors such as education, income and labour force status may influence both people's interest in buying books and their ability to afford them.

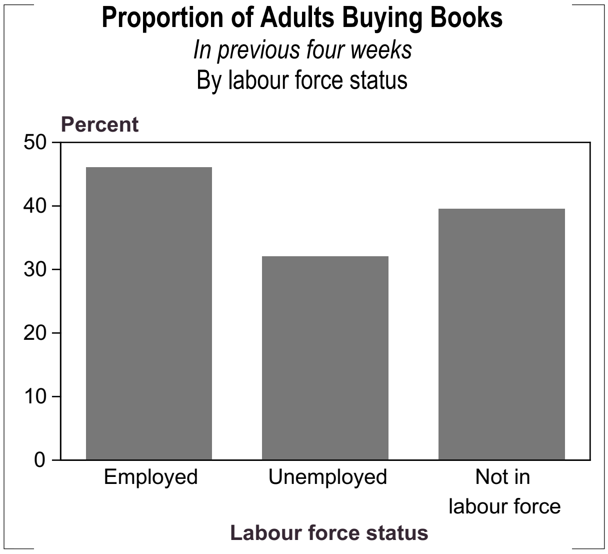
Figure 5.03 shows that education clearly has an influence on book purchasing, with more than half (51 percent) of all people with tertiary qualifications having purchased books during the recall period. People whose highest qualification was from a secondary school were slightly less likely to have purchased books (45 percent), while only 29 percent of people without any formal educational qualifications did so.

Figure 5.03



Employed people were also more likely than others to buy books, as figure 5.04 shows. Forty-six percent of employed people purchased books during the recall period, compared with 40 percent of people who were not in the labour force and 32 percent of the unemployed. This may reflect the fact that people in the labour force have more disposable income with which to purchase books.

Figure 5.04



As figure 5.05 shows, the higher people's income the more likely they were to have purchased books during the recall period. More than half (54 percent) of people earning $50,000 and over reported purchasing at least one book, compared with 47 percent of people in the $30,000–$49,999 bracket and around 40 percent of those in the lower income brackets.

Figure 5.05

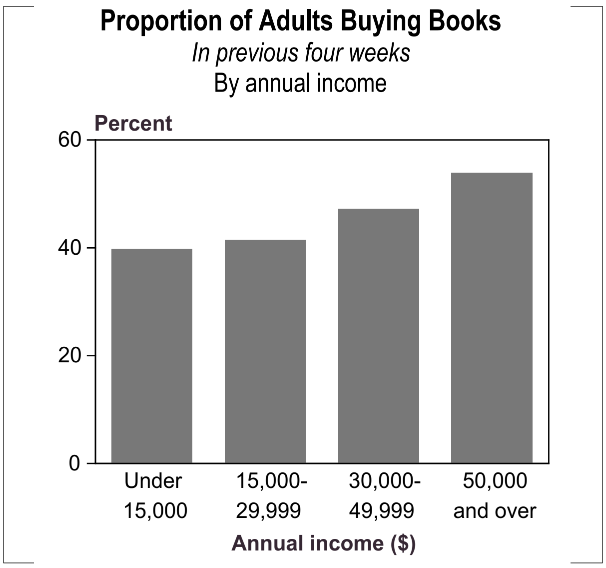
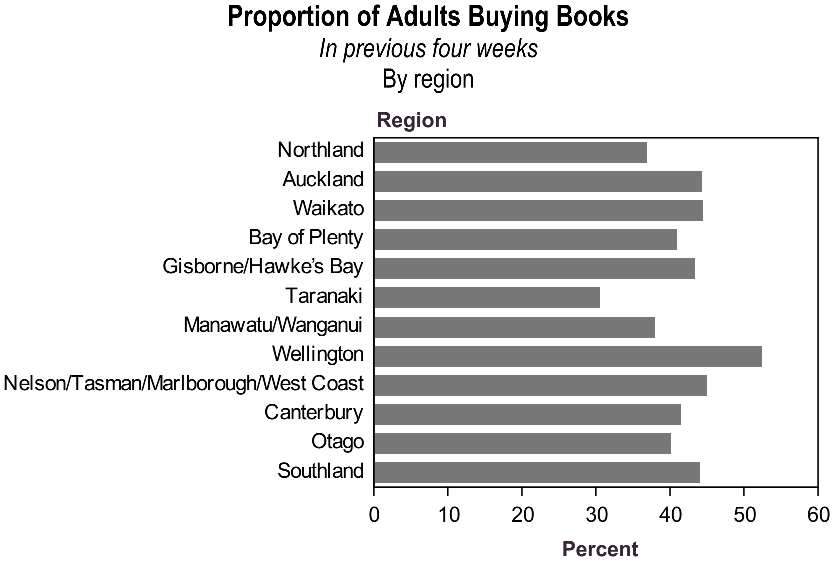


Figure 5.06



Variations in proportions of people in urban and rural areas who bought books were relatively slight. However, there was some variation between regions, as figure 5.06 shows, with Wellington having the highest proportion of book buyers (52 percent) and Taranaki the lowest (31 percent). In most regions, around four out of 10 people reported purchasing books during the recall period.

Table 5.01

Characteristics of Adults Buying Books in Previous Four Weeks

Characteristics	Percent of adults buying	Percent of population	Characteristics	Percent of adults buying	Percent of population
Sex			**Personal income**		
Male	42	49	Under $15,000	39	43
Female	58	51	$15,000–$29,999	23	24
Total	100	100	$30,000–$49,999	21	20
			$50,000 and over	17	14
Age group in years			Total	100	100
15–24	17	18			
25–34	20	18	**Location**		
35–44	23	20	Main urban areas	73	71
45–54	18	17	Secondary urban areas	7	7
55–64	11	12	Minor urban and rural areas	20	22
65 and over	10	14	Total	100	100
Total	100	100			
			Regional council area		
Ethnicity			Northland	3	3
European/Pākehā	80	77	Auckland	31	31
Māori	9	10	Waikato	9	9
Pacific peoples	3	5	Bay of Plenty	6	6
Chinese	2	2	Gisborne/Hawke's Bay	5	5
Indian	1[1]	2	Taranaki	2	3
Other	4[1]	4	Manawatu/Wanganui	5	6
Total	100	100	Wellington	14	12
			Nelson/Tasman/Marlborough/ West Coast	4	4
Highest educational qualification					
None	17	25	Canterbury	14	15
Secondary	27	26	Otago	5	5
Tertiary	57	49	Southland	3	2
Total	100	100	Total	100	100
Labour force status					
Employed	69	65			
Unemployed	3	4			
Not in labour force	29	32			
Total	100	100			

1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

Note: Due to rounding, some figures may not add to the stated total.

Another way of analysing the data is to break down the book-buying population by demographic and socio-economic characteristics, as illustrated in table 5.01. This shows that 58 percent of people who bought books were women, the majority were under 45, and 80 percent were European/Pākehā. Most also had tertiary qualifications (57 percent) and were employed (69 percent), while 39 percent had annual incomes of under $15,000. The majority of book buyers lived in main urban areas (73 percent), with 31 percent living in the Auckland region and 14 percent in each of the Wellington and Canterbury regions.

In general, the profile of people who purchased books equates fairly closely to the distribution of the population as a whole. However, women were more strongly represented among book buyers than among the total population (58 percent compared with 51 percent), as were people with tertiary qualifications (57 percent compared with 49 percent).

Multivariate analysis

The importance of the relationship between education and book purchasing was confirmed by multivariate analysis, which showed that highest qualification was the most important variable in determining whether people bought books. Those with either secondary or tertiary qualifications were far more likely to buy books than those without formal qualifications (49 percent compared with 29 percent). Sex was the next most important variable, with women being more likely than men to buy books, regardless of qualifications. Among women book buyers with qualifications, age was the next most important factor, with those of working age (15–64) being more likely than others to buy books. For male book buyers with qualifications, income was the next most important factor, with those on incomes of more than $50,000 being more likely to purchase books.

Number of books purchased

The vast majority (84 percent) of people who purchased books during the four-week period had purchased six or fewer books in that time. However, 14 percent of people had bought between seven and 20 books and 2 percent had bought 21 or more. The proportion of book buyers who bought more than six books during the period did not vary greatly by demographic or socio-economic characteristics, except for ethnicity, with 27 percent of Māori and 25 percent of Pacific peoples who purchased books having bought seven or more – despite the fact that these groups were less likely than others to have bought any books.

As table 5.02 shows, 62 percent of people who purchased seven or more books during the four-week period were women. Other groups who were over represented among buyers of large numbers of books were Māori, people in the 35–44 year group and people with tertiary qualifications.

Table 5.02

Characteristics of Adults Buying Seven or More Books in Previous Four Weeks

Characteristics	Percent of adults buying	Percent of population	Characteristics	Percent of ādults buying	Percent of population
Sex			**Highest educational qualification**		
Male	38	49	None	19	25
Female	62	51	Secondary	25	26
Total	100	100	Tertiary	56	49
			Total	100	100
Age group in years					
15–24	17	18	**Labour force status**		
25–34	20	18	Employed	66	65
35–44	26	20	Unemployed	3	4
45–54	19	17	Not in labour force	31	32
55–64	10	12	Total	100	100
65 and over	8	14			
Total	100	100	**Personal income**		
			Under $15,000	40	43
Ethnicity			$15,000–$29,999	22	24
European/Pākehā	71	77	$30,000–$49,999	24	20
Māori	16	10	$50,000 and over	14	14
Pacific peoples	5	5	Total	100	100
Other	8	8			
Total	100	100			

Note: Due to rounding, some figures may not add to the stated total.

Means of purchasing books

In addition to purchasing books in person, many people now buy books over the Internet. During the four-week reference period, 41,000 people reported purchasing books via the Internet. This was a relatively small proportion of the book-buying market, at 3 percent of all book buyers and just over one percent of the adult population. The numbers were too small to allow analysis by demographic and socio-economic characteristics.

Barriers to purchasing books

People who had not purchased books during the reference period were asked if they had wanted to do so and, if they did, what barriers had prevented them from doing so. An estimated 174,000 people, or 11 percent of those who had not purchased books, encountered at least one barrier to doing so. The most commonly cited barrier was cost, with an estimated 137,000 people giving this as a reason for not buying books. This represented 79 percent of those who reported barriers. Lack of time was a barrier reported by 23,000 people, or 13 percent. Other barriers such as the unavailability of items, limited selection and disability or illness were reported by too few respondents to provide reliable estimates.

People who had purchased books during the four-week period were asked if they had wanted to buy more books during that period and, if so, what had prevented them from doing so. An estimated 320,000 people, or 27 percent of book buyers, had encountered at least one barrier to buying more books. Cost was again the most common barrier, with an estimated 278,000 people citing this as a reason for not buying more books – representing 87 percent of all people who cited barriers. Unavailability of items was mentioned as a barrier by 26,000 people, or 8 percent, while lack of time was cited by 22,000 people, or 7 percent.

The figures on barriers to purchasing books were generally too low to be analysed by demographic and socio-economic characteristics. Among book buyers, however, relatively high proportions of unemployed people (40 percent) and Māori (35 percent) reported barriers to buying more books, and the barrier was most commonly one of cost.

New Zealand authors

People who bought books or wanted to buy books during the reference period were asked how interested they were in buying books by New Zealand authors. An estimated 292,000 people, or 20 percent of those asked, were very interested in books written by New Zealanders, with a further 684,000 (47 percent) being somewhat interested. Around 406,000 people (28 percent) were not interested in books by New Zealand authors, while 83,000 (6 percent) expressed no opinion.

As figure 5.07 shows, women outnumbered men among those who were interested in books by New Zealand authors. An estimated 180,000 women were very interested, compared with 112,000 men, while another 412,000 women were somewhat interested, compared with 272,000 men. In part, this reflects the fact that women were more likely to be interested in buying books overall, but even among people who had an interest in buying books, 71 percent of women were very interested or somewhat interested in books by New Zealanders, compared with 61 percent of men.

Figure 5.07

Adults Interested in Buying Books by New Zealand Authors

By sex

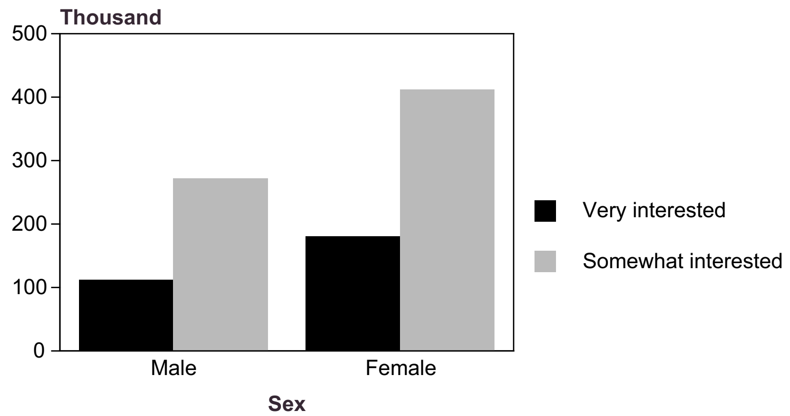
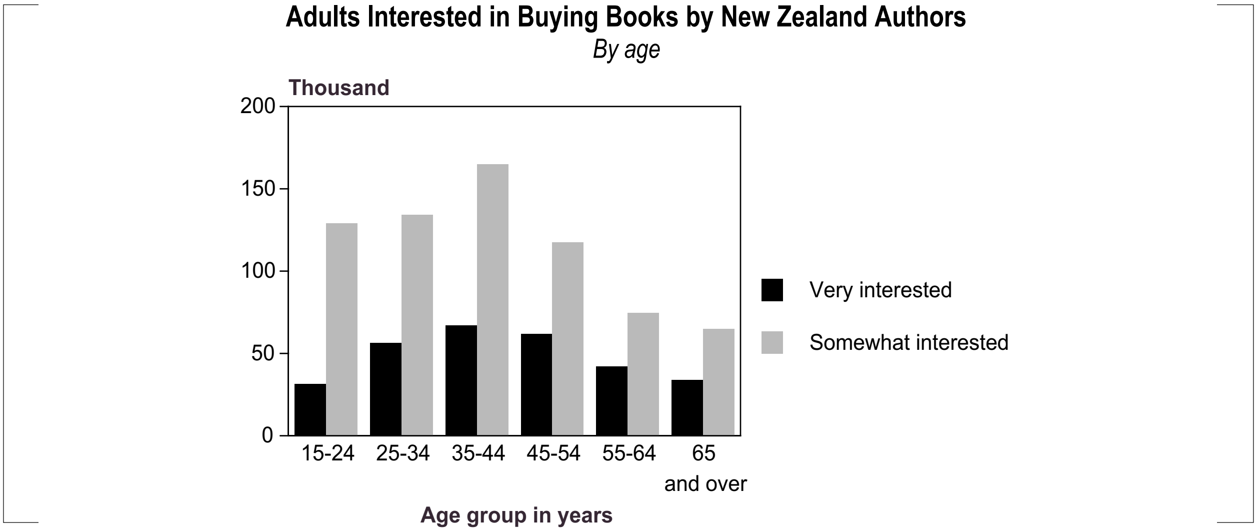


Figure 5.08



As figure 5.08 shows, the number of people interested in books by New Zealand authors increased with age up to the 35–44 year group, and decreased again in the older age groups. Of those in the 35–44 year group, an estimated 67,000 people were very interested in purchasing books by New Zealand authors and a further 165,000 were somewhat interested.

However, the proportion of book buyers interested in books by New Zealand authors was highest in the older age groups, with 26 percent of people aged 55–64 and 24 percent of people in each of the 45–54 and 65 and over age groups being very interested in New Zealand authors. Those who were the least interested in books by New Zealanders were the younger age groups, with just 11 percent of 15–24 year olds who had bought or wanted to buy books expressing an interest in books by New Zealand authors.

Most of the people who were interested in buying books by New Zealand authors had tertiary qualifications. As figure 5.09 shows, an estimated 183,000 people with tertiary qualifications were very interested in buying books by New Zealand authors, while a further 387,000 were somewhat interested. Among people who had bought or were interested in buying books, 70 percent of those with tertiary qualifications were either very interested or somewhat interested in books by New Zealand authors, compared with 63 percent of those with secondary school qualifications and 62 percent of those with no formal qualifications.

Figure 5.09

Similar proportions of Māori and European/Pākehā people who had bought or wanted to buy books during the reference period were interested in buying books by New Zealand authors. However, Māori were more likely than European/Pākehā to be very interested. Among Māori, 27 percent were very interested and 42 percent were somewhat interested, while among European/Pākehā, 20 percent were very interested and 48 percent were somewhat interested.

Household spending on literature

Data from the Household Economic Survey (HES) shows that New Zealanders spend more than $10 million dollars a week on publications, representing an average of $7.30 across all New Zealand households. This amounts to total spending of more than $525 million a year. These figures cover all types of publications, from newspapers and magazines to all types of books.

Newspapers are the most frequently bought item, but as they are comparatively inexpensive, more money is spent on books and magazines. In the 2000/01 HES, 55 percent of households reported expenditure on newspapers in their two-week expenditure diary. Total household weekly spending on newspapers amounted to $2.5 million, or an average of $1.80 across all New Zealand households.

Around 36 percent of households reported expenditure on magazines during the two-week reference period. Total household weekly spending on magazines amounted to nearly $3 million, or an average of $2.20 a week for each household.

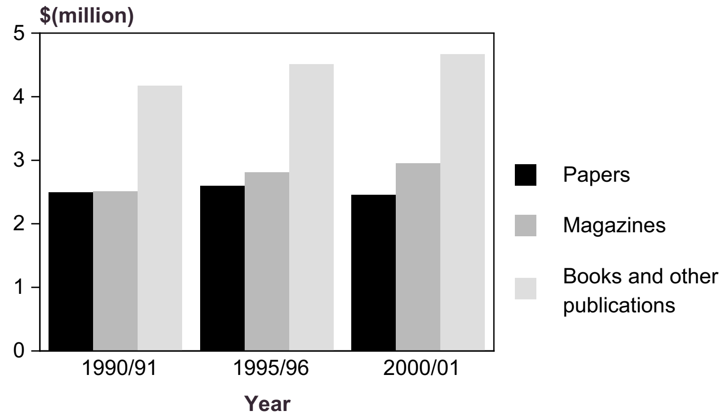
The proportion of households spending money on books and other publications as recorded in the HES was relatively small. The HES is less able to estimate accurately the proportion of households buying books annually, as book purchase is infrequent and there is only a slim chance that it will be reported in the two-week period that each household is surveyed. Despite this, spending on books and other publications is estimated to exceed that for newspapers or magazines because books are much more expensive items. In the 2000/01 year, household expenditure on books and other publications is estimated to have totalled nearly $4.7 million a week, an average of $3.41 for each New Zealand household.

In the years between 1990/91 and 2000/01, total weekly spending by households on various types of publications (adjusted for inflation) increased from $9.2 million to $10.1 million. Spending on books and other publications consistently outstripped spending on papers or magazines, accounting for around 46 percent of expenditure on literature goods in each of the years shown, increasing from $4.2 million in 1990/91 to $4.7 million in 2000/01. Spending on newspapers and magazines was at similar levels (around $2.5 million) in 1990/91, but while spending on magazines gradually increased to nearly $3 million by 2000/01, spending on newspapers fell between 1995/96 and 2000/01 to a level slightly lower than in 1990/91. The differing trends in magazines and newspapers may reflect the increasing range of magazines available and the growing popularity of other media, such as the Internet, at the expense of daily newspapers.

Figure 5.10

Real Weekly Household Spending on Publications

1990/91 – 2000/01

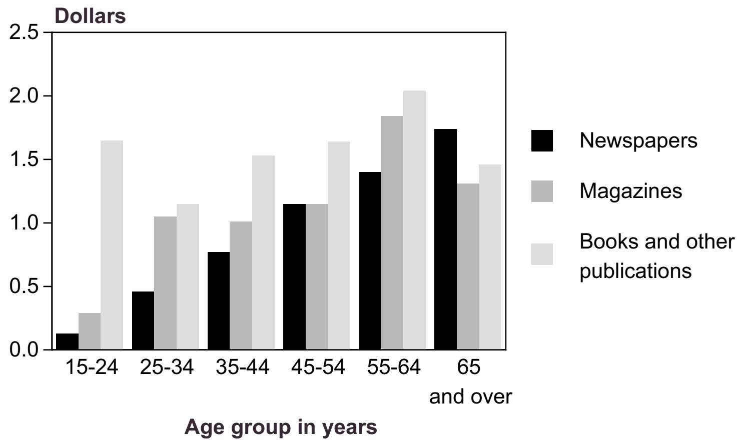


Source: Statistics New Zealand, Household Economic Survey

Figure 5.11

Average Weekly Spending on Publications

By age of purchaser



Source: Statistics New Zealand, Household Economic Survey

Average weekly spending on publications varies according to age, as figure 5.11 shows. Expenditure on newspapers and magazines generally increases with age, up to the age of retirement, with people aged 55–64 being the biggest spenders on magazines ($1.84 a week) and books and other publications ($2.04 a week). People in the 65 and over age group spent the most money on newspapers, averaging $1.74 a week. In the 15–24 year group, spending on books and other publications was relatively high, compared with spending on newspapers and magazines, at $1.65 a week. At these ages, many people would be buying books and other resources for study.

Summary

- Buying books was the most popular activity surveyed in the CES, with 1.2 million people, or 44 percent of New Zealand adults, buying at least one book during the four-week reference period.
- Education was the most important variable determining whether people bought books – 49 percent of people with tertiary or secondary qualifications bought books, compared with 29 percent of people without formal qualifications.
- Women were more likely than men to buy books, while people aged between 25 and 44 were more likely than younger or older people to do so.
- Employed people were more likely than the unemployed or those not in the labour force to buy books, while book buying also increased with income.
- Cost was reported as the major barrier preventing people from buying books.
- One in five people who had bought books or wanted to buy books during the reference period were interested in buying books by New Zealand authors. Interest in buying New Zealand books was highest among women, people aged 35–44 and those with tertiary qualifications.
- New Zealanders spent $10 million a week, or an average of $7.30 per household, on publications in 2000/01. Total spending increased by 10 percent in real terms between 1990/91 and 2000/01.
- Newspapers were the most frequently purchased item, but books and other publications accounted for more expenditure – $4.7 million in 2000/01.
- People aged 55–64 were the biggest spenders on magazines and books and other publications, while people aged 65 and over spent the most money on newspapers.

Part 6

Performing arts

The *New Zealand Framework for Cultural Statistics* breaks the overarching performing arts category into three sub-categories:

- Performing arts, which includes theatrical performance, dance, opera and theatrical music, Māori performing arts, and the performing arts of other ethnic and cultural groups.
- Music, which includes primary music creation, popular music performance, classical music performance, and the recording, publishing and retailing of music.
- Services to the performing arts, which includes venues and other support services.

The Cultural Experiences Survey (CES) covered New Zealanders' consumption of performing arts 'products', such as theatre productions, dance performances and music. It did not cover the use of venues and other services to the performing arts, or the primary creation of performing arts.

This chapter explores the experience of New Zealanders in terms of live performances of theatre, dance, opera, Māori performing arts, the performing arts of other ethnic groups, classical and popular music, and purchasing music. It looks at personal attendance at live performances; the level of interest in New Zealand content in theatre, dance and music; and the purchase of music by New Zealanders. Watching performing arts on television, on the Internet, or listening to them on the radio are covered in Part 9: Broadcasting and the Internet.

Finally, this part covers spending by New Zealand households on the performing arts. Data for this section is drawn from the Household Economic Survey (HES) for the year ended June 2001.

Data from the CES shows that participation in performing arts experiences is influenced by a number of variables. For instance, the main variable influencing whether or not people attend performances of classical music, theatre, opera and musical theatre is whether or not they have a qualification. Attendance at dance is most strongly influenced by the sex of people; attendance at popular music performances and buying music, by age; and attendance at Māori performing arts and cultural performances of ethnic dance and song, by ethnicity.

The survey also showed high levels of interest in performances of works by New Zealanders.

Generally, cost and lack of time prevented people from experiencing activities, or experiencing them more often.

Overview

An estimated 2 million New Zealanders aged 15 and over (73 percent of the adult population) experienced one or more performing arts activity in the 12-month period preceding the survey. Women (76 percent) were more likely than men (70 percent) to have experienced the performing arts.

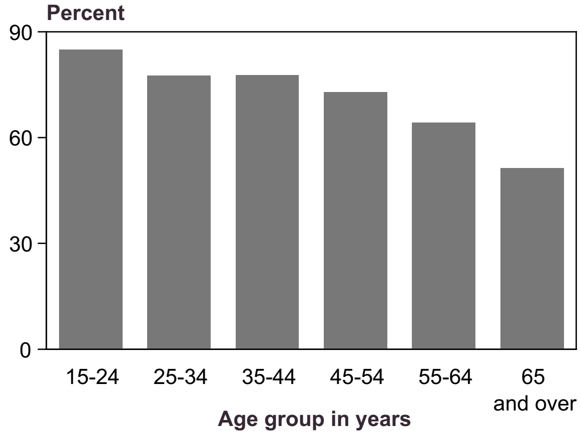
As figure 6.01 shows, the proportions of people attending performing arts decreased as ages increased, from 85 percent of 15–24 year olds to 51 percent of people aged 65 and over.

Figure 6.01

Proportion of Adults Experiencing at Least One Performing Arts Activity

In previous 12 months

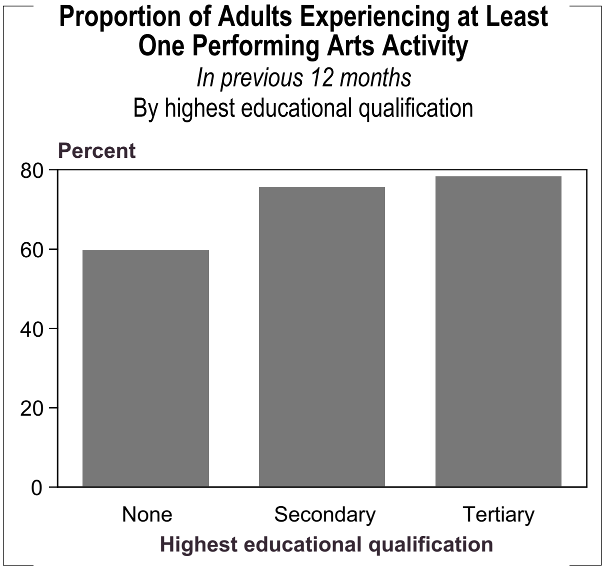
By age



The proportion of New Zealanders experiencing performing arts activities varied slightly by ethnicity, from 76 percent of Māori to 64 percent of Chinese.

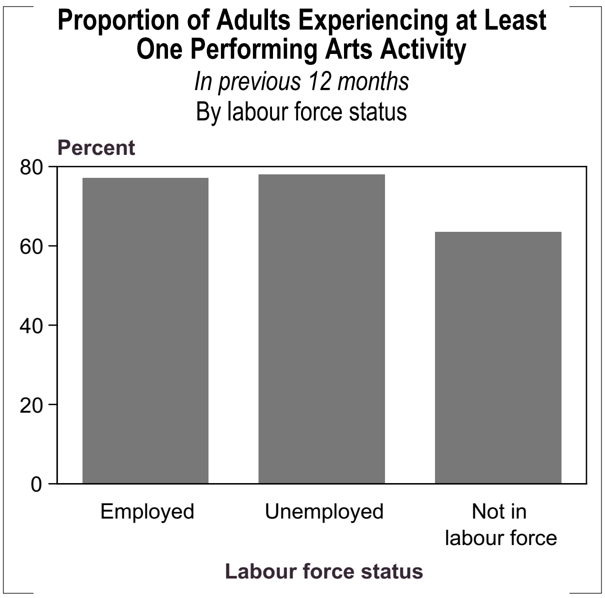
For those who experienced performing arts, educational qualifications were important, as figure 6.02 shows. People with secondary qualifications (76 percent) and tertiary qualifications (78 percent) were more likely to have experienced performing arts than those with no qualifications at all (60 percent).

Figure 6.02



People who were either employed or unemployed (more than 75 percent in both cases) were more likely than those who were not in the labour force (63 percent) to have experienced a performing arts activity in the 12-month period, as figure 6.03 shows.

Figure 6.03



As figure 6.04 shows, as incomes increased, so did the proportion of people experiencing performing arts activities, from 69 percent of those with incomes under $15,000, to 79 percent of those with incomes of more than $50,000. This pattern may in part be explained by the level of disposable income available to people in upper income groups. Although the under $15,000 group is the largest numerically, a sizeable proportion is still at school, thus its income-earning capacity is likely to be limited and its spending low. By contrast, those earning more than $50,000 are likely to have more discretionary income at their disposal.

Figure 6.04

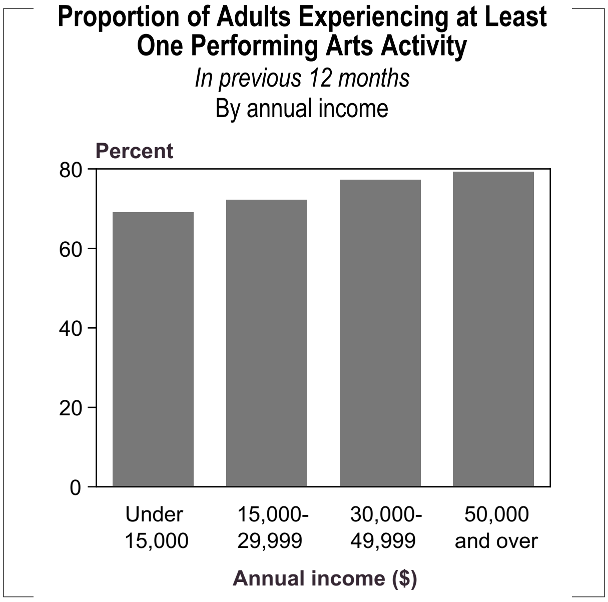
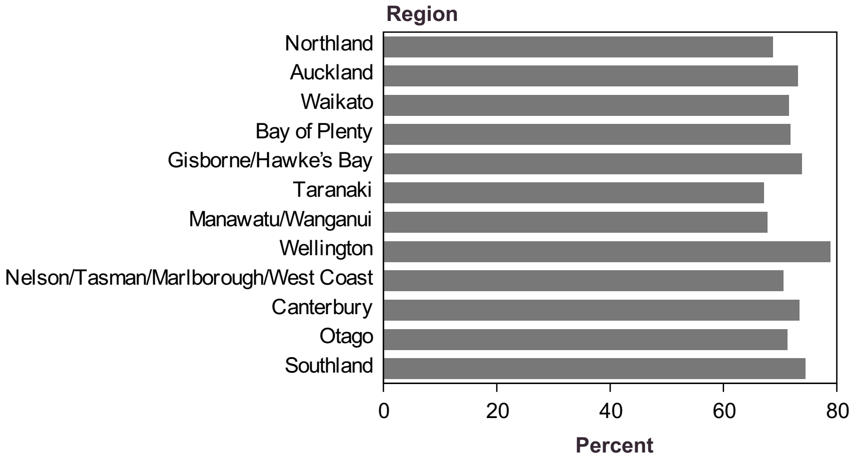


Figure 6.05

Proportion of Adults Experiencing at Least One Performing Arts Activity
In previous 12 months
By region



Where people live also has some influence on their ability to experience live performances, in particular theatre, dance and classical music, as figure 6.05 shows. Regional variations were slight, however, with a greater proportion of those living in the Wellington region experiencing the performing arts (79 percent) than those living in any other region. This may have been influenced by the International Festival of the Arts being held in Wellington in the early months of the survey.

Theatre

Theatrical performance in the *New Zealand Framework for Cultural Statistics* is described as live theatrical performances presented by professional and amateur theatre companies.

The CES asked respondents if they had attended a theatrical performance, such as a drama, mime or play, in the 12 months before the survey. The question encompassed not only ticketed performances, but also free and children's performances. The survey also asked respondents how often they had been to a performance, if they wanted to go more often and, if so, what barriers prevented then from doing so. It asked those who had not attended a performance if they had wanted to and what had prevented them from doing so. The survey also asked respondents how interested they were in attending performances written by New Zealanders.

As well as asking about attendance in person at live performances, the survey canvassed other ways of experiencing theatrical performances, such as listening to a play on the radio, or watching a drama on television. These aspects are covered in Part 9: Broadcasting and the Internet.

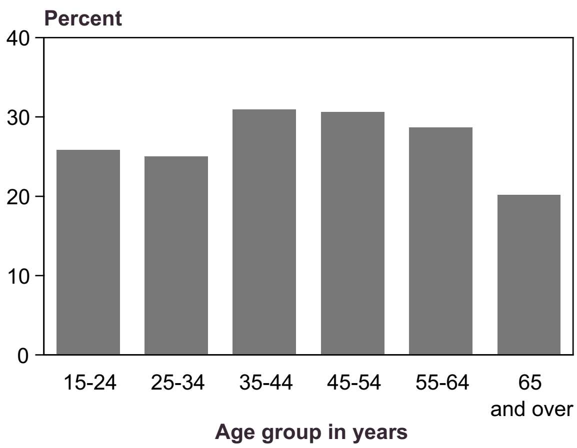
Attendance at theatrical performances

In the 12 months leading up to the survey, an estimated 752,000 people, or 27 percent of New Zealand's adult population, attended a theatrical performance. A higher proportion of women (32 percent) than men (22 percent) attended.

Attendance at theatrical performances was highest for people aged between 35 and 64, as figure 6.06 shows. For people between 15 and 34, it was estimated that close to 25 percent attended a performance. Attendance then rose to a little over 30 percent of people aged 35–54, after which it declined to 20 percent of people aged 65 and over.

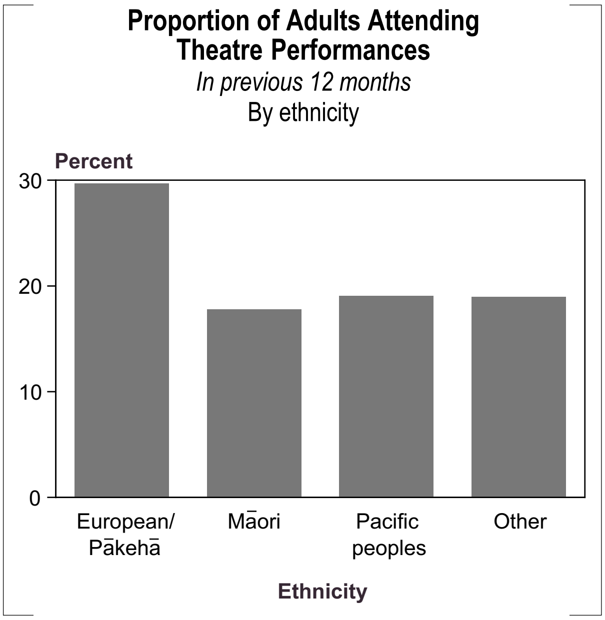
Figure 6.06

Proportion of Adults Attending Theatre Performances
In previous 12 months
By age



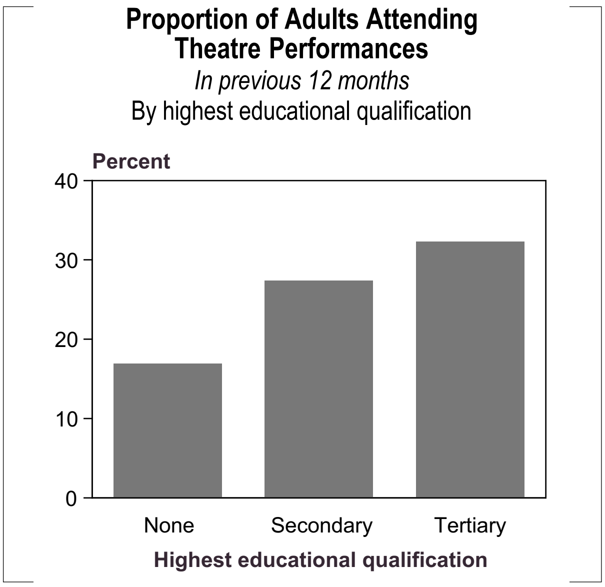
Estimated proportions of each ethnic group attending theatrical performances varied. As figure 6.07 shows, about 30 percent of European/Pākehā attended a performance, with smaller proportions of Māori (18 percent), Pacific peoples (19 percent) and people from 'other' ethnic groups (19 percent).

Figure 6.07



A higher proportion of people with qualifications attended theatrical performances than those without, as figure 6.08 shows. Nearly a third of people with a tertiary qualification, and more than a quarter of those with a secondary qualification, attended, compared with 17 percent of those with no qualifications.

Figure 6.08



As figure 6.09 shows, attendance at theatrical performances increased as individual incomes increased, from an estimated 24 percent of people whose incomes were under $15,000 a year, to 37 percent of those with incomes of more than $50,000. This can be explained in part by the cost of attending theatrical performances, and by the levels of disposable income available to people within each income group.

Figure 6.09

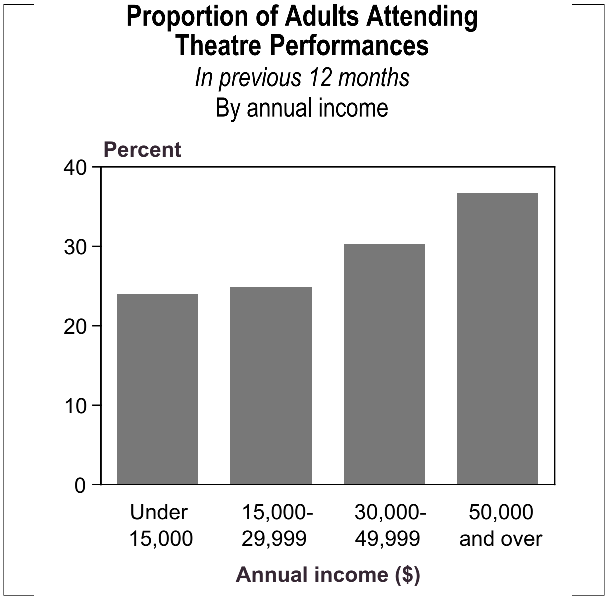
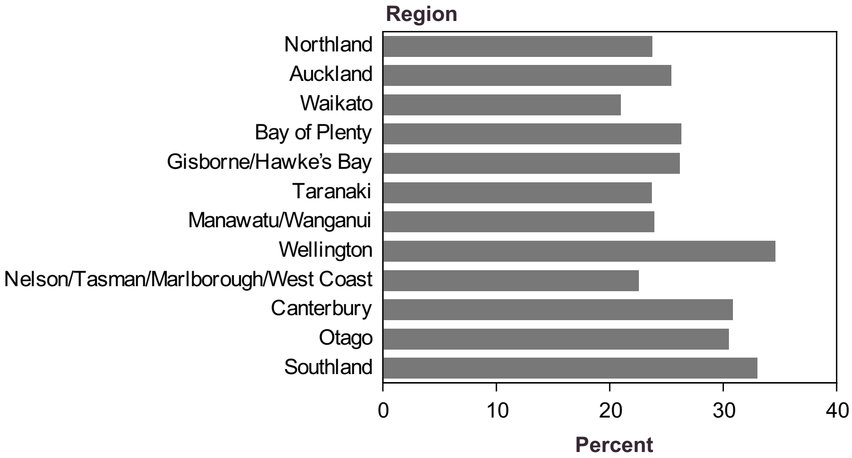


Figure 6.10

Proportion of Adults Attending Theatre Performances

In previous 12 months

By region



Whether people lived in urban or rural areas had little influence on their attendance at theatrical performances, as can be seen from figure 6.10. There were, however, differences in the proportions of the population in each region who attended, with just over one-third of the Wellington region's adult population experiencing a performance. The International Festival of the Arts was on in Wellington at the time of the survey, which may explain in part the high level of attendance within the region. In all other regions, between 20 and 30 percent of those aged 15 and over attended a performance.

The theatre audience

As table 6.01 shows, people who attended theatrical performances, when taken as a group, shared a number of characteristics that distinguished them from the population as a whole. The group tended to be female (59 percent), to be aged 35 and over (66 percent) and to be of European/Pākehā ethnicity (84 percent). More than half (58 percent) had tertiary qualifications and 70 percent were employed. More than a third had incomes of less than $15,000 a year. Theatre-goers tended to live in the main urban centres (74 percent). Twenty-nine percent lived in the Auckland region, 17 percent in Canterbury and 15 percent in the Wellington region.

Table 6.01

Characteristics of Adults Attending Theatre Performances in Previous 12 Months

Characteristics	Percent of adults attending	Percent of population
Sex		
Male	41	49
Female	59	51
Total	100	100
Age group in years		
15–24	17	18
25–34	16	18
35–44	23	20
45–54	20	17
55–64	13	12
65 and over	10	14
Total	100	100
Ethnicity		
European/Pākehā	84	77
Māori	7	10
Pacific peoples	4[1]	5
Other	5	8
Total	100	100
Highest educational qualification		
None	16	25
Secondary	26	26
Tertiary	58	49
Total	100	100
Labour force status		
Employed	70	65
Unemployed	3	4
Not in labour force	27	32
Total	100	100

Characteristics	Percent of adults attending	Percent of population
Personal income		
Under $15,000	38	43
$15,000–$29,999	22	24
$30,000–$49,999	22	20
$50,000 and over	18	14
Total	100	100
Location		
Main urban areas	74	71
Secondary urban areas	7	7
Minor urban and rural areas	20	22
Total	100	100
Regional council area		
Northland	3	3
Auckland	29	31
Waikato	7	9
Bay of Plenty	6	6
Gisborne/Hawke's Bay	5	5
Taranaki	2	3
Manawatu/Wanganui	5	6
Wellington	15	12
Nelson/Tasman/Marlborough/ West Coast	4	4
Canterbury	17	15
Otago	5	5
Southland	3	2
Total	100	100

1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

Note: Due to rounding, some figures may not add to the stated total.

When compared with the population as a whole, women, European/Pākehā and people with tertiary qualifications were over represented in the theatre-going audience. In other respects, the demographic and socio-economic characteristics of audiences were similar to the general population.

Multivariate analysis

Audiences for live theatrical performances are predominantly female. Results of multivariate analysis, however, reveal that sex is not the key variable associated with whether people attend theatrical performances. The main factor is whether or not an individual has an educational qualification. Nearly a third of those who held such a qualification attended a theatrical performance in the previous 12 months, compared with 17 percent of those who did not have a qualification. Sex was the next most important variable for both these groups, with women being more likely to attend than men.

For people with qualifications, the next most important variable was income. Women whose annual incomes were more than $30,000 (48 percent) were more likely than women whose incomes were below this level (33 percent) to attend live theatrical performances. For men, more than a third of those with annual incomes in excess of $50,000 attended performances, as did a quarter of those whose incomes were under this amount.

For women who did not have a qualification, ethnicity was the third variable related to theatre attendance. Women who were European/Pākehā, or of ‘other’ ethnic affiliation, were more likely to attend a performance than women of Māori or Pacific peoples ethnicity.

Number of performances attended

Nearly three-quarters of people who attended a theatrical performance in the 12 months before the survey attended one or two performances. Seventeen percent attended three or four performances and 10 percent attended five or more.

Women comprised nearly two-thirds of those who attended theatrical performances on a regular basis (five times or more). Nearly three-quarters were aged 35 and over, an age group which made up only two-thirds of the theatre audience overall. A greater proportion of people who attended theatre regularly had a tertiary qualification (64 percent), compared with the audience overall (58 percent). Income did not distinguish this group greatly, with half earning more than $30,000 and half earning less than that amount. Those earning more than $30,000, however, were over represented when compared with the population overall. Regular theatre-goers were more likely than the theatre audience overall, or the total population, to live in the main urban centres (81 percent compared with 74 percent), and in the Wellington region (20 percent). Again, the proportion of Wellington people attending theatre performances regularly may have been influenced by the International Festival of the Arts being held in Wellington at the time of the survey.

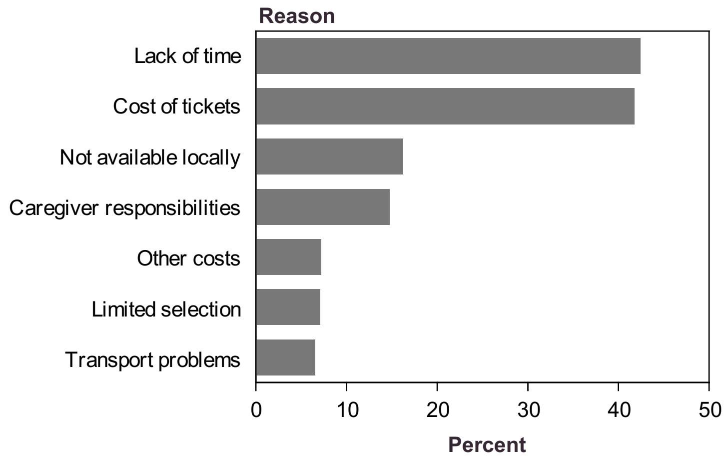
Barriers to attending theatre performances

Of the estimated 752,000 people who attended performances, 37 percent indicated they would have liked to have attended performances more often, but had been unable to do so. As figure 6.11 shows, the two main reasons people gave for not attending live theatre more often were lack of time (42 percent) and the cost of tickets (42 percent). Theatrical performances not being available locally and caregiver responsibilities were given as reasons by 16 percent and 15 percent of people respectively, followed by other costs associated with attending a performance (7 percent), limited selection (7 percent) and transport problems (7 percent). A range of other reasons were also given, but the estimated numbers were too small to be reliable.

Figure 6.11

Barriers to Attending Theatre Performances

Proportion of adults unable to attend more often

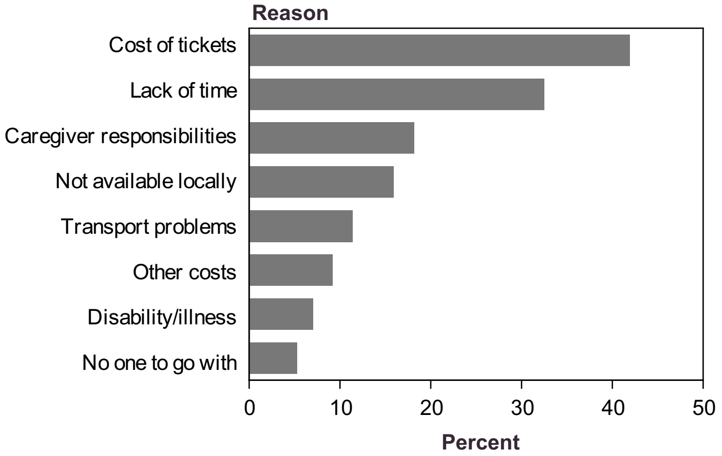


Base: 282,000

Figure 6.12

Barriers to Attending Theatre Performances

Proportion of adults unable to attend at all



Base: 332,000

Of the estimated two million people who had not attended a live theatrical performance in the 12 months before the survey, an estimated 332,000 (16 percent) indicated they would have liked to, but had been unable to do so.

For this group, as figure 6.12 shows, the main barriers to attendance were cost of tickets, given by an estimated 42 percent, and lack of time (33 percent). The proportion of people in each age group who cited cost as a barrier declined as age increased, from half of the 15–24 year group, to one-third of those aged 65 and over. A similar pattern was noted with income, where half of those earning less than $15,000 a year indicated cost was a barrier to attendance, while only 12 percent of those earning more than $50,000 a year gave the same reason. These reasons were followed by caregiver responsibilities (18 percent) and lack of performances locally (16 percent).

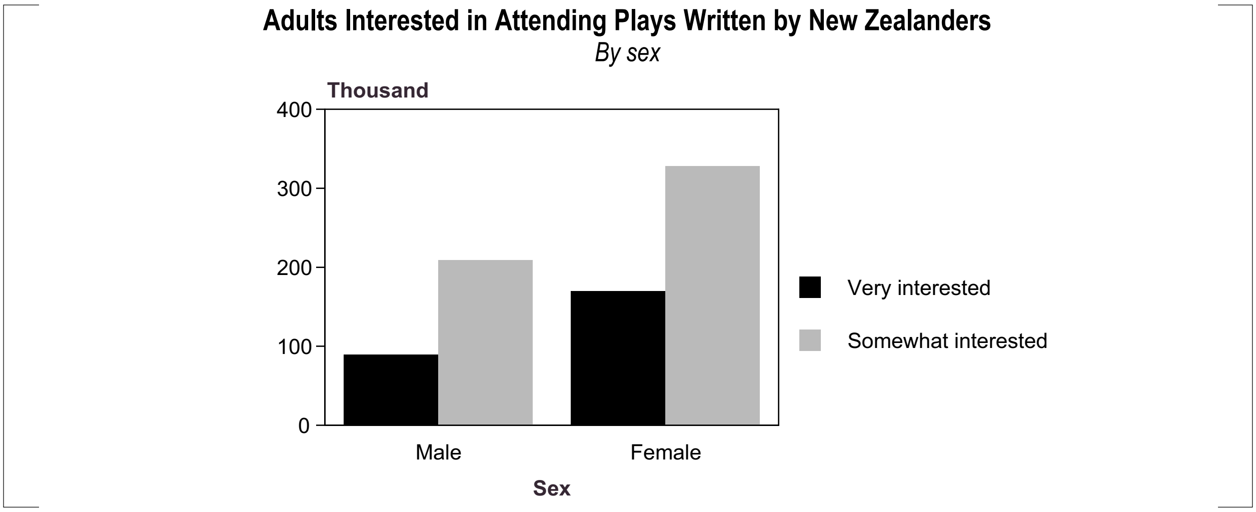
As with people who wanted to attend more often, this group also cited other costs associated with attending live performances (9 percent) and transport problems (11 percent) as barriers to attending theatrical performances. Smaller proportions identified disability (7 percent) and not having someone to go with (5 percent) as reasons why they had not attended.

Interest in plays written by New Zealanders

People who attended a theatrical production in person, or who had wanted to do so but had not been able to, were asked if they were interested in attending performances of plays written by New Zealanders.

An estimated 260,000 people, or 22 percent of those asked, were very interested and a further 537,000 (45 percent) were somewhat interested. Another 323,000 (27 percent) were not interested and 78,000 (6 percent) had no opinion.

Figure 6.13

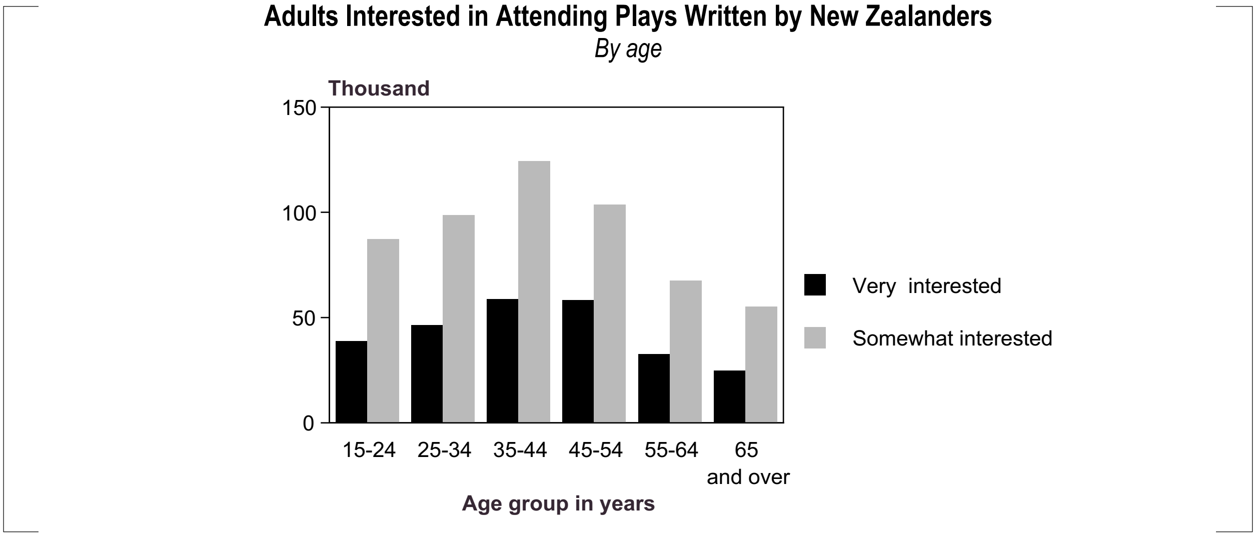


As figure 6.13 shows, the level of interest among women in attending plays written by New Zealanders was higher than for men, with 498,000 women (70 percent) being either very interested or somewhat interested, compared with 299,000 men (61 percent). This reflects women's greater interest in attending theatrical performances in general. Women made up 59 percent of the audience for live theatre, but comprised nearly two-thirds of those who were very interested or somewhat interested in plays written by New Zealanders.

As figure 6.14 shows, the number of people interested in New Zealand plays increased up to the age of 44, again reflecting attendance patterns at theatrical performances generally by each age group. On a proportional basis, however, the interest in New Zealand plays was highest among people aged 45–54, where 73 percent were either very interested or somewhat interested in attending performances.

The biggest group interested in attending New Zealand plays had incomes less than $15,000 a year. When looked at as a proportion of each income group, however, interest in New Zealand plays increased as levels of incomes increased, from 64 percent of people with incomes under $15,000, to 71 percent of people earning more than $50,000 a year.

Figure 6.14



Dance

In the *New Zealand Framework for Cultural Statistics,* dance includes paid or free live dance performances and dance-in-education performances for the general public by professional or amateur dance companies and groups.

The CES asked New Zealanders if they had been to a dance performance in the 12 months before the survey. The survey did not distinguish between different dance genres, such as ballet, jazz, contemporary or folk. As a result, the analysis that follows covers 'dance' in general, rather than the different forms of dance.

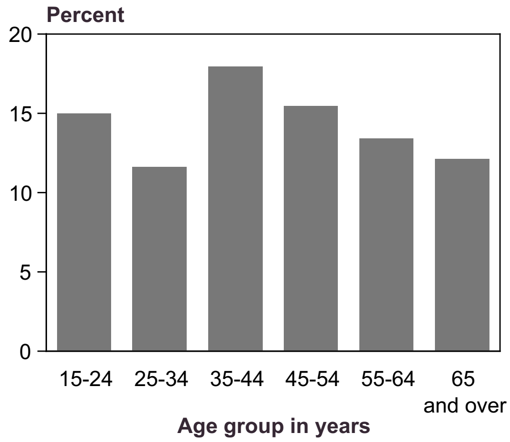
Attendance at dance performances

In the 12 months preceding the survey, an estimated 401,000 people, or 14 percent of New Zealanders aged 15 and over, had been to a live dance performance. A greater proportion of women (19 percent) than men (10 percent) attended.

The proportion of people in each age group who attended a performance varied, ranging from 12 percent of people aged 25–34 and 65 and over, to 18 percent of people aged 35–44, as shown in figure 6.15.

Figure 6.15

Proportion of Adults Attending Dance Performances
In previous 12 months
By age

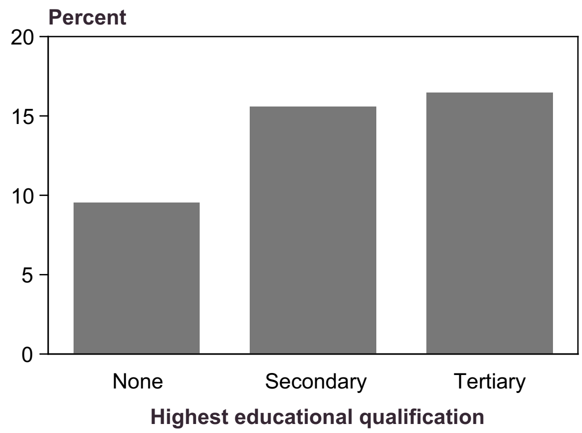


Similar proportions of European/Pākehā (15 percent) and Māori (13 percent) attended performances of dance in the 12-month period.

Generally, people who attended dance performances had either secondary or tertiary qualifications, as figure 6.16 shows. Sixteen percent of those who held these qualifications attended a performance, compared with only 10 percent of those without qualifications.

Figure 6.16

Proportion of Adults Attending Dance Performances
In previous 12 months
By highest educational qualification



Variations in proportions attending performances by labour force status were small.

Figure 6.17 shows that a slightly higher proportion (17 percent) of those earning more than $50,000 a year attended performances than those whose incomes were below $50,000.

Figure 6.17

Proportion of Adults Attending Dance Performances
In previous 12 months
By annual income

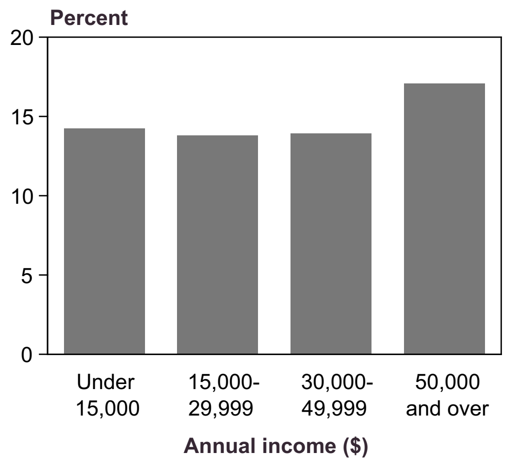
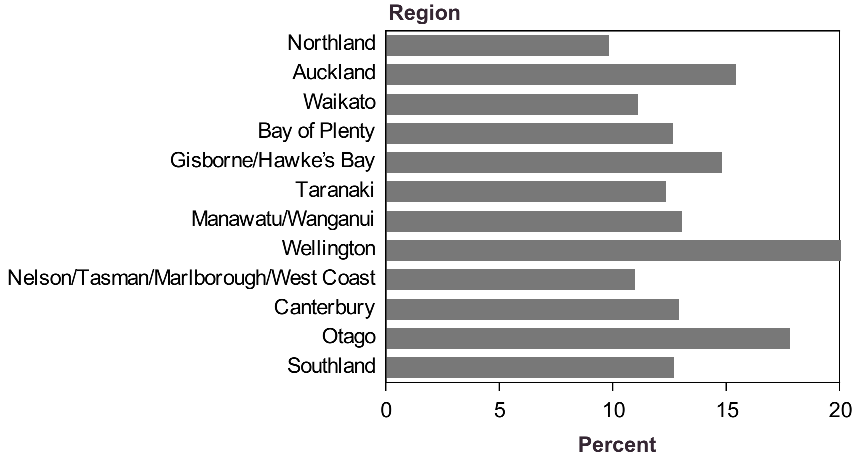


Figure 6.18

Proportion of Adults Attending Dance Performances

In previous 12 months

By region



Variations in the proportions of people living in urban and rural areas who attended dance performances were slight. There was, however, some variation among regions, as figure 6.18 shows. Proportions of regional populations attending dance performances are to some extent influenced by where dance companies such as the Royal New Zealand Ballet or Black Grace are located, or where they visit. Wellington had the highest proportion of its regional population attending dance performances, with 20 percent having done so. This may have been influenced by the International Festival of the Arts being held at the time of the survey.

The dance audience

Another way to look at the data is to break down the audience for dance by its demographic and socio-economic characteristics, as illustrated in table 6.02. This shows that during the survey period, an estimated 67 percent of the audience for dance were female; 25 percent were between 35 and 44; it was predominantly European/Pākehā (80 percent); 55 percent held a tertiary qualification; 67 percent were employed; and 42 percent earned less than $15,000. The majority of those who attended dance performances lived in the main urban areas (76 percent), with 33 percent living in the Auckland region, 16 percent in the Wellington region and 13 percent in Canterbury.

Table 6.02

Characteristics of Adults Attending Dance Performances in Previous 12 Months

Characteristics	Percent of adults attending	Percent of population	Characteristics	Percent of adults attending	Percent of population
Sex			**Personal income**		
Male	33	49	Under $15,000	42	43
Female	67	51	$15,000–$29,999	23	24
Total	100	100	$30,000–$49,999	19	20
			$50,000 and over	16	14
Age group in years			Total	100	100
15–24	19	18			
25–34	14	18	**Location**		
35–44	25	20	Main urban areas	76	71
45–54	19	17	Secondary urban areas	6	7
55–64	11	12	Minor urban and rural areas	17	22
65 and over	12	14	Total	100	100
Total	100	100			
			Regional council area		
Ethnicity			Northland	2[1]	3
European/Pākehā	80	77	Auckland	33	31
Māori	9	10	Waikato	7	9
Pacific peoples	5[1]	5	Bay of Plenty	5	6
Other	7	8	Gisborne/Hawke's Bay	5	5
Total	100	100	Taranaki	2	3
			Manawatu/Wanganui	5	6
Highest educational qualification			Wellington	16	12
None	17	25	Nelson/Tasman/Marlborough/		
Secondary	28	26	West Coast	3[1]	4
Tertiary	55	49	Canterbury	13	15
Total	100	100	Otago	6	5
			Southland	2[1]	2
Labour force status			Total	100	100
Employed	67	65			
Unemployed	3[1]	4			
Not in labour force	30	32			
Total	100	100			

1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

Note: Due to rounding, some figures may not add to the stated total.

The profile of the dance audience is similar to that of the population overall. Four groups, however, are more strongly represented in the dance audience than in the population as a whole – females, people aged between 35 and 44, people who hold tertiary qualifications and people living in the main urban areas.

Multivariate analysis

Following descriptive analysis of the data, additional statistical analysis was undertaken to determine which variables were most strongly associated with attendance at dance performances. This was one of only two activities included in the CES where sex was the most important variable, with the proportion of women attending dance performances being nearly twice that of men, (19 percent compared with 10 percent).

For both women and men who attended dance performances, the next most important variable was whether or not they held an educational qualification. Twenty-two percent of women with a qualification attended performances, compared with 13 percent of those without. For women with a qualification, personal income was the third most important variable, with those earning more than $50,000 being more likely to attend performances than those earning less than that amount (30 percent compared with 21 percent). For women who did not hold an educational qualification, the third most important variable was ethnicity, with women of Māori and Pacific peoples ethnicity (9 percent) being less likely than women from other ethnic groups (15 percent) to attend a live dance performance.

Number of performances attended

More than half (59 percent) of those who attended dance performances attended only one performance. Twenty-three percent attended two performances and 19 percent attended three or more performances.

The proportions of people who attended three or more performances did not vary greatly by demographic or socio-economic characteristics from the dance audience overall, except for ethnicity, where an estimated 31 percent of Māori attended three or more performances in the 12 months preceding the survey, compared with 16 percent of European/Pākehā.

More than two-thirds of those who attended three or more dance performances in the 12-month period were women, more than a quarter were aged 35–44, two-thirds were European/Pākehā and more than half held tertiary qualifications. The vast majority (83 percent) lived in the main urban centres and 40 percent lived in the Auckland region. This pattern reflects the pattern for attendance at dance performances overall.

Barriers to attending dance performances

Of the 401,000 people who attended a dance performance in the 12 months before the survey, 36 percent indicated they would have liked to attend performances more frequently than they did.

As figure 6.19 shows, for 46 percent, the cost of tickets meant they did not go to performances more often.

Figure 6.19

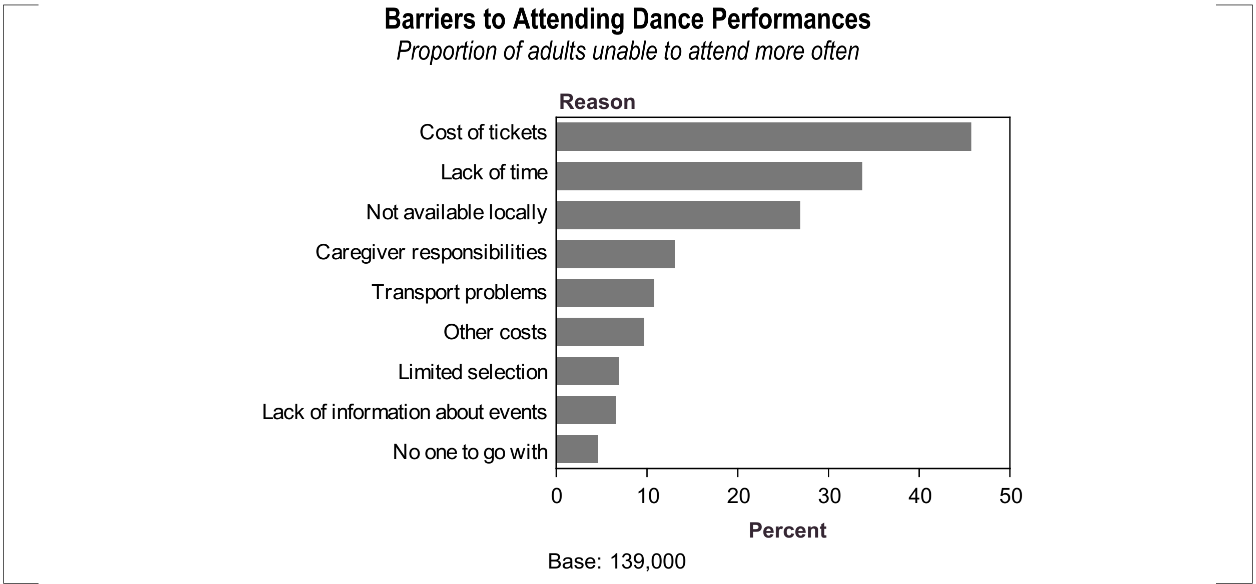
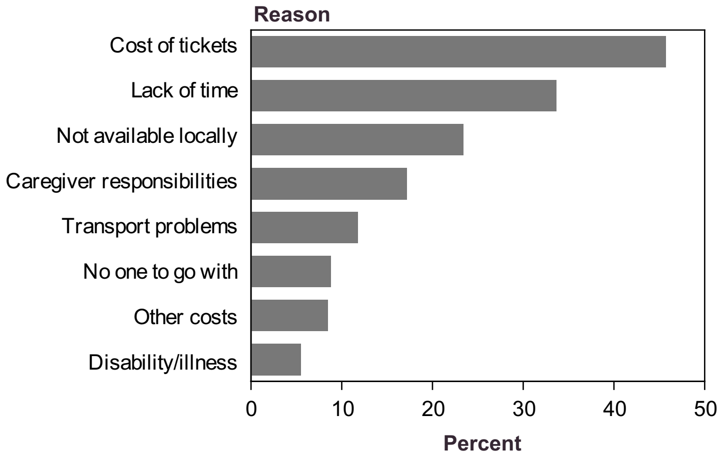


Figure 6.20

Barriers to Attending Dance Performances

Proportion of adults unable to attend at all



Base: 303,000

Lack of time (34 percent), no performances available locally (27 percent) and caregiver responsibilities (13 percent) were also given as reasons for not attending more often.

Of the estimated 2.4 million who had not attended, 303,000 (or 13 percent) indicated they would have liked to attend, but had been unable to do so for a variety of reasons.

As figure 6.20 shows, the main reason for people not attending dance performances at all was the cost of tickets. Forty-six percent of those who indicated they would have liked to attend gave this as a reason.

For an estimated 34 percent, lack of time was a barrier, followed by performances not being available locally (23 percent) and caregiver responsibilities (17 percent). Other reasons given included transport problems (12 percent), no one to go with (9 percent), other costs (8 percent) and disability/illness (5 percent). A range of other reasons were given, but the estimated numbers giving them were too small to be reliable.

Interest in dance choreographed by New Zealanders

Survey participants who had attended dance performances, or indicated they would have liked to but had been unable to do so, were asked how interested they were in attending dance performances choreographed by New Zealanders. An estimated 173,000 (23 percent) were very interested and 330,000 (43 percent) were somewhat interested. A further 214,000 (28 percent) were not interested and 49,000 (6 percent) expressed no opinion. As figure 6.21 shows, women outnumbered men among those who were interested.

Figure 6.21

Adults Interested in Attending Dance Choreographed by New Zealanders

By sex

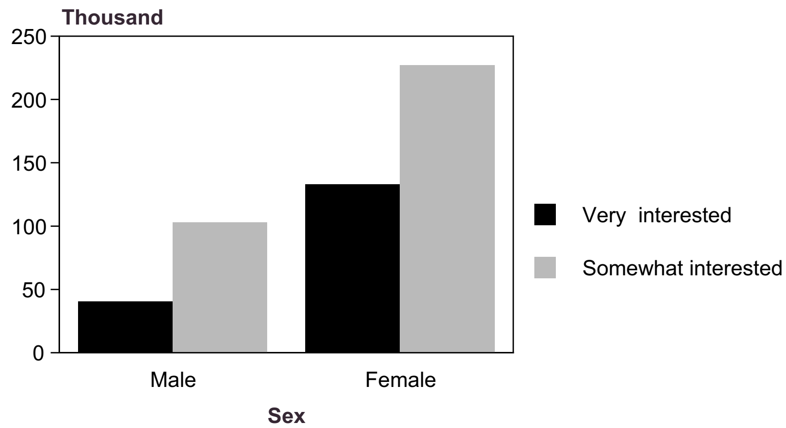
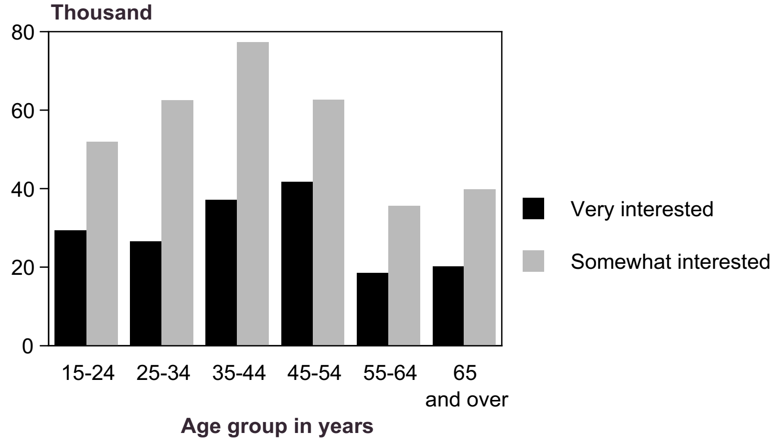


Figure 6.22

Adults Interested in Attending Dance Choreographed by New Zealanders

By age



The differences between the two sexes reflects the fact that, overall, more women than men attended dance performances. Among those who were interested in dance, a higher proportion of women (68 percent) than men (60 percent) were very interested or somewhat interested in attending performances choreographed by New Zealanders.

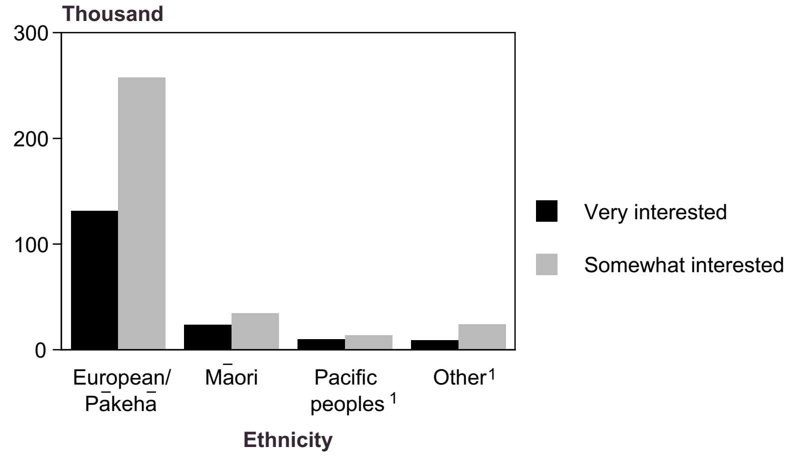
As figure 6.22 shows, the number of people very interested in dance choreographed by New Zealanders increased up to the age of 45–54, where an estimated 42,000 people were very interested. After this, the numbers that were very interested declined. Those who were somewhat interested increased in number up to the age of 35–44 years, where an estimated 77,000 were somewhat interested. Beyond this age, the numbers declined. Again, these numbers reflect the overall levels of attendance by the various age groups at dance performances. Among those who had attended or were interested in attending, the 45–54 year group was the most interested in dance choreographed by New Zealanders. Seventy-two percent of this group were very interested or somewhat interested, followed by 70 percent of people aged 25–34.

The majority of those interested in New Zealand-choreographed work were European/Pākehā, as shown in figure 6.23. An estimated 131,000 were very interested and 258,000 were somewhat interested. However, of those who had attended or were interested in attending dance performances, a greater proportion of Māori than any other ethnic group were interested in New Zealand-choreographed works. Seventy-three percent of Māori were either very interested or somewhat interested, compared with 65 percent of European/Pākehā, 64 percent of Pacific peoples and 58 percent of people from other ethnic groups.

Figure 6.23

Adults Interested in Attending Dance Choreographed by New Zealanders

By ethnicity



1. Data for people who were very interested has a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

The majority of people interested in works choreographed by New Zealanders held a tertiary qualification, with an estimated 101,000 being very interested and 190,000 somewhat interested. Of those who had attended a dance performance or were interested in doing so, 69 percent of those with tertiary qualifications were very interested in New Zealand choreographed works, compared with 62 percent of those with secondary qualifications or no qualifications.

Generally, the variations in the proportions of people living in each region who were interested in dance performances choreographed by New Zealanders were small, with around six in every 10 people being interested in attending.

Opera and musical theatre

The *New Zealand Framework for Cultural Statistics* includes opera and musicals in the broad category of performing arts. Opera and theatrical music are described as live performances where the entire or major part of the performance uses song and music, not the spoken word. Performances are presented to the general public by professional and amateur opera and theatrical music companies, and include paid, free and theatre-in-education performances.

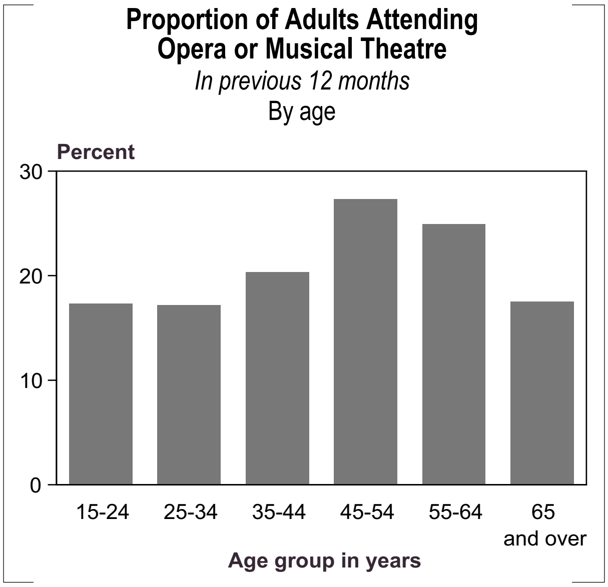
The CES asked respondents if they had seen an opera, a musical or any other type of musical theatre in the 12 months preceding the survey. It also asked them if they wanted to attend performances more often and, if so, what had prevented them from doing so. People who had not attended a performance were asked if they had wanted to and, if so, why they had not done so. People who had been to a live performance, or who wanted to, were asked how interested they were in going to performances of opera or musical theatre written by New Zealanders. Respondents were also asked if they had watched a performance on television or listened to a performance on the radio. These aspects are covered in Part 9: Broadcasting and the Internet.

Attendance at opera or musical theatre

An estimated 21 percent of New Zealanders (570,000 people) aged 15 and over attended a live performance of opera or musical theatre in the 12 months before the survey. A higher proportion of women (24 percent) than men (17 percent) had done so.

Attendance by age group varied, rising from an estimated 17 percent of people aged 15–34, to 27 percent of people aged 45–54. After this age, attendance declined to an estimated 18 percent of people aged 65 and over, as figure 6.24 shows.

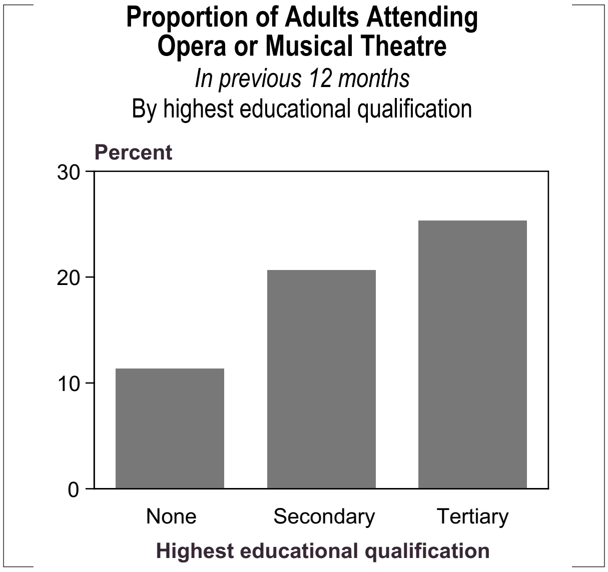
Figure 6.24



Twenty-three percent of European/Pākehā attended a performance of opera/musicals in the 12-month period. Much smaller proportions of people from other ethnic backgrounds did so, including only 11 percent of Māori.

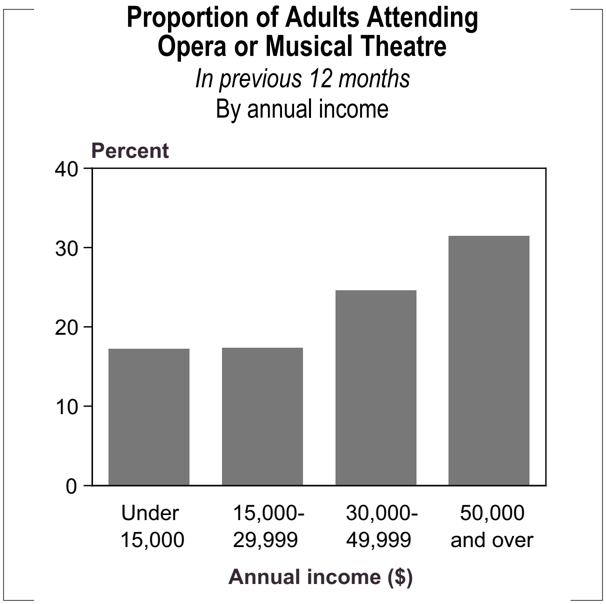
The proportions of people attending performances of opera and musical theatre increased as levels of educational qualification rose, as figure 6.25 shows. Nearly a quarter of people who held a secondary or tertiary qualification attended a live performance in the 12-month period, compared with 11 percent of those who did not hold a qualification.

Figure 6.25



Twenty-two percent of employed people attended a performance, compared with 17 percent of those who were not in the labour force and 15 percent of those who were unemployed.

Figure 6.26

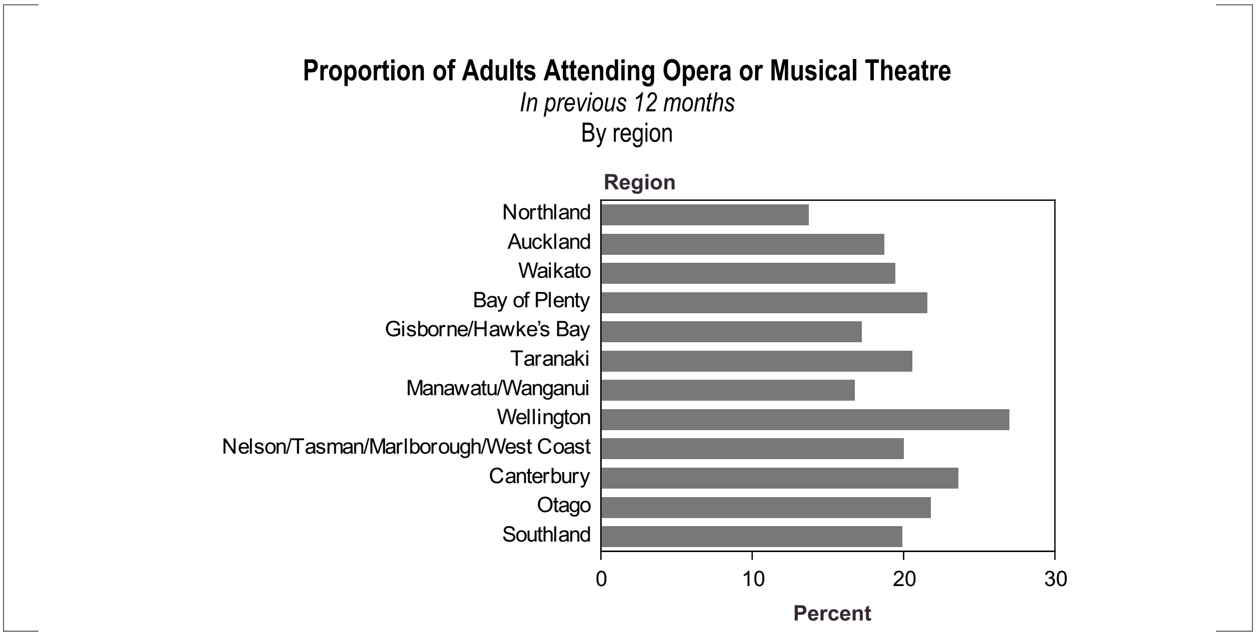


Attendance at live performances of opera/musicals increased as incomes increased. This may be related to the cost of attending performances and the amount of disposable income available to people with higher incomes. Lower proportions of people earning less than $30,000 attended performances (17 percent) than those on higher incomes. As figure 6.26 shows, people whose incomes were above $50,000 a year were considerably more likely (31 percent) than those earning under $30,000 (17 percent) to have attended a live performance.

Around 20 percent of those living in major or secondary urban areas attended performances of opera or musicals, as did a lower proportion of those living in rural areas.

Patterns of attendance on a regional basis showed some variation, ranging from 14 percent of those living in Northland, to 27 percent of those living in regional Wellington, as figure 6.27 shows.

Figure 6.27



The opera or musical theatre audience

Another way of analysing the data is to take the group who attended a performance of opera or musical theatre in the 12 months before the survey, and explore their characteristics.

As table 6.03 shows, the audience for opera/musical theatre was predominantly female (59 percent). Age-wise, the audience was evenly split, with half under 45 and half over this age. The audience was predominantly European/Pākehā (87 percent); 60 percent held a tertiary qualification; 71 percent were employed and 36 percent had incomes of less than $15,000 a year.

The majority lived in the major urban centres (76 percent), with 28 percent living in the Auckland region, 16 percent in the Wellington region and 17 percent in Canterbury.

In many respects the distribution of the audience for opera/musical theatre across demographic and socio-economic characteristics is similar to the population overall. Women, people aged 45–54 and European/Pākehā, however, were all more strongly represented among this group when compared with the population as a whole, as were people holding tertiary qualifications, people who were employed, and people earning more than $50,000 a year.

Table 6.03

Characteristics of Adults Attending Opera or Musical Theatre in Previous 12 Months

Characteristics	Percent of adults attending	Percent of population	Characteristics	Percent of adults attending	Percent of population
Sex			**Personal income**		
Male	41	49	Under $15,000	36	43
Female	59	51	$15,000–$29,999	20	24
Total	100	100	$30,000–$49,999	23	20
			$50,000 and over	21	14
Age group in years			Total	100	100
15–24	15	18			
25–34	15	18	**Location**		
35–44	20	20	Main urban areas	76	71
45–54	23	17	Secondary urban areas	7	7
55–64	15	12	Minor urban and rural areas	17	22
65 and over	12	14	Total	100	100
Total	100	100			
			Regional council area		
Ethnicity			Northland	2	3
European/Pākehā	87	77	Auckland	28	31
Māori	5	10	Waikato	8	9
Pacific peoples	2	5	Bay of Plenty	6	6
Other	6	8	Gisborne/Hawke's Bay	4	5
Total	100	100	Taranaki	3	3
			Manawatu/Wanganui	5	6
Highest educational qualification			Wellington	16	12
None	14	25	Nelson/Tasman/Marlborough/ West Coast	4	4
Secondary	26	26	Canterbury	17	15
Tertiary	60	49	Otago	5	5
Total	100	100	Southland	2	2
			Total	100	100
Labour force status					
Employed	71	65			
Unemployed	3[1]	4			
Not in labour force	27	32			
Total	100	100			

1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

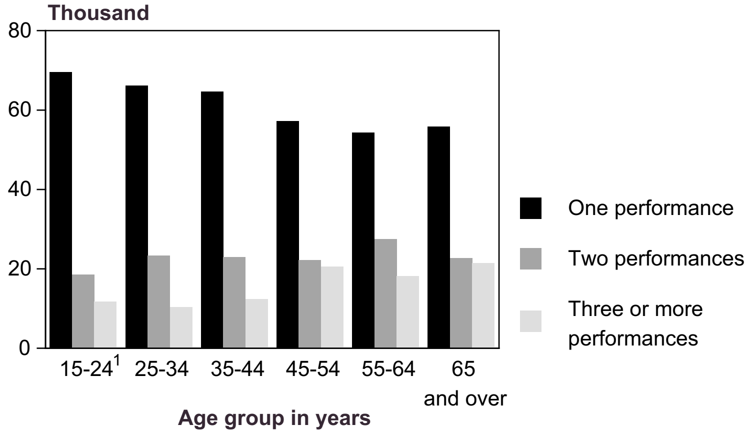
Note: Due to rounding, some figures may not add to the stated total.

Figure 6.28

Adults Attending One or More Opera or Musical Theatre Performance

In previous 12 months

By age



1. Data for three or more performances has a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

Multivariate analysis

Further analysis of the data was undertaken to ascertain which variables were closely associated with attendance at live performances of opera/ musical theatre.

As with many other activities in the CES, whether or not individuals held educational qualifications was the main variable affecting attendance. A higher proportion of people who held either a secondary or tertiary qualification (24 percent) attended an opera/ musical theatre performance in the 12 months before the survey than those who did not (11 percent). For those who held a qualification, the next most important variable was income, with a higher proportion of people earning more than $30,000 a year (30 percent) attending a performance than those earning less than this amount (20 percent).

For people earning more than $30,000 a year, the sex of the individual was the next most important variable, with a higher proportion of women (39 percent) than men (25 percent) attending a performance.

For those with no educational qualifications, ethnicity was the second most important variable associated with attendance, with a higher proportion of European/Pākehā attending a performance than any other ethnic group.

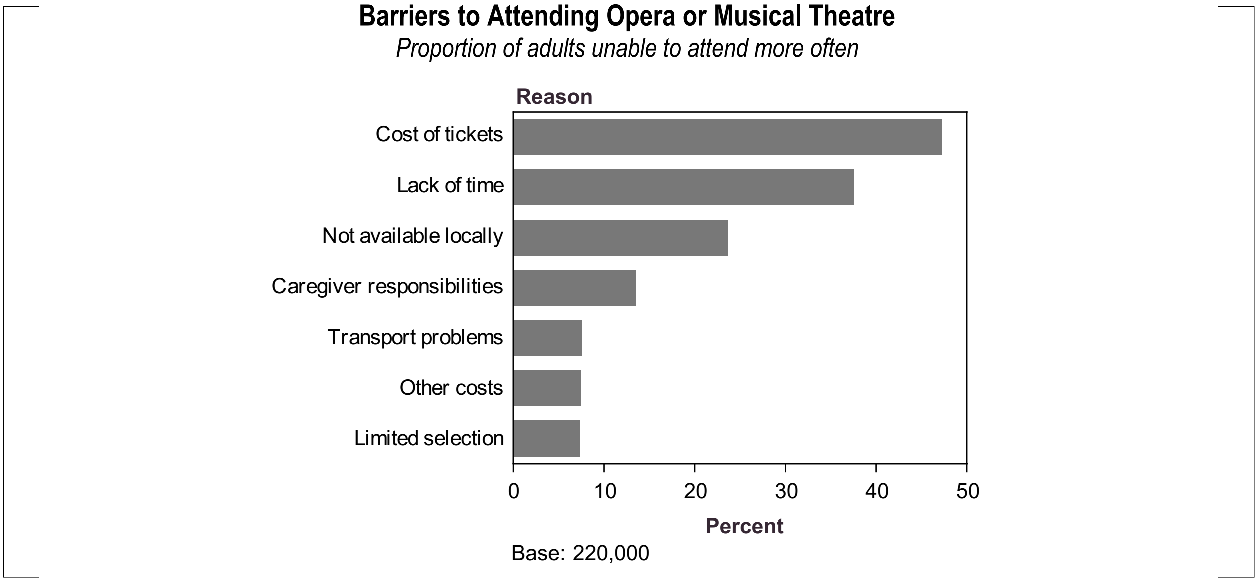
Number of performances attended

The majority (61 percent) of those who attended an opera or musical attended only one performance in the 12-month period, with 23 percent attending two performances and 16 percent attending three or more.

As figure 6.28 shows, proportions attending one performance declined as the age of the respondent increased, from 70 percent of people aged 15–24 to 56 percent of people aged 65 and over. Conversely, the proportion of people attending more than one performance increased as the age of respondents increased.

When considered as a group, the demographic and socio-economic characteristics of people who attended three or more performances were similar to the overall audience for opera/musical theatre, except for age. They were slightly older – 63 percent were aged 45 and over, an age group which made up only 50 percent of the overall opera/musical theatre audience.

Figure 6.29



Barriers to attending opera or musical theatre

Of the estimated 570,000 people who attended an opera or musical theatre performance, 39 percent wanted to attend more frequently. As figure 6.29 shows, the main reason given for not attending more often was the cost of tickets (47 percent). Lack of time (38 percent) and performances not being available locally (24 percent) were also main reasons given. Smaller proportions gave caregiver responsibilities (14 percent), transport problems (8 percent), other associated costs (7 percent) and a limited selection (7 percent) as reasons for not attending more frequently. Other reasons were also given, but the numbers were too small for estimates to be reliable.

Of the 2.2 million people who had not attended an opera or musical in the 12 months before the survey, 376,000 (17 percent) indicated they would have liked to, but had been unable to do so. As figure 6.30 shows, the reasons given by this group were similar to those given by people who wanted to attend performances more often. Cost of tickets was the main reason – cited by 43 percent of those who wanted to attend. This was followed by lack of time (32 percent), performances not being available locally (24 percent), caregiver responsibilities (15 percent), transport problems (12 percent) and other costs (12 percent). People who had not attended performances gave two additional reasons – not having someone to go with, and a disability or illness preventing them from going (both 6 percent).

Figure 6.30

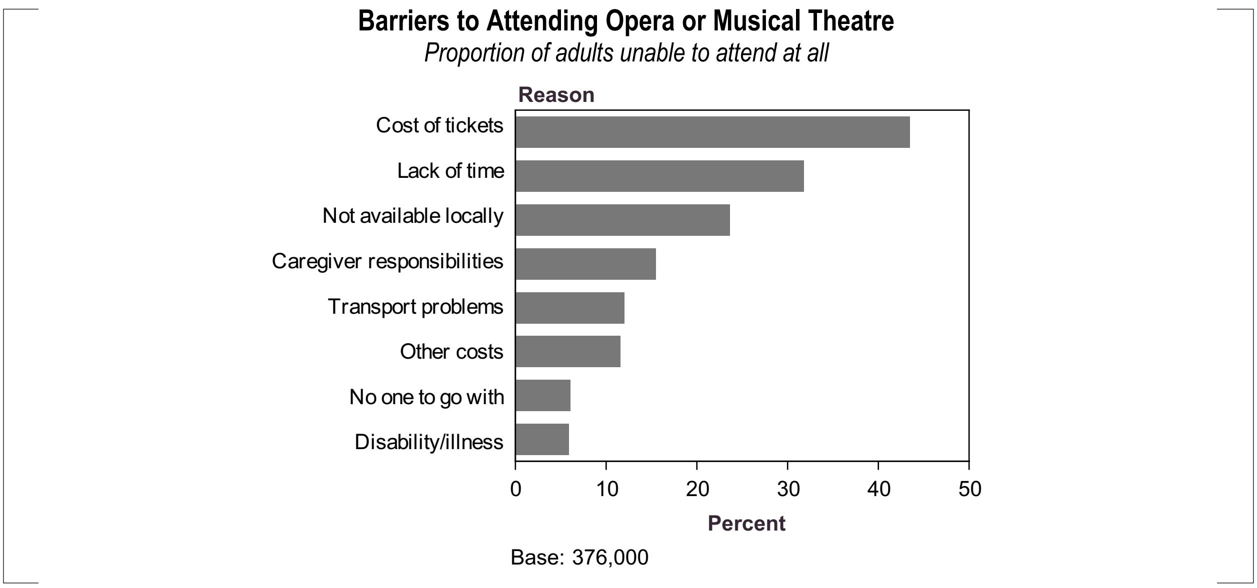
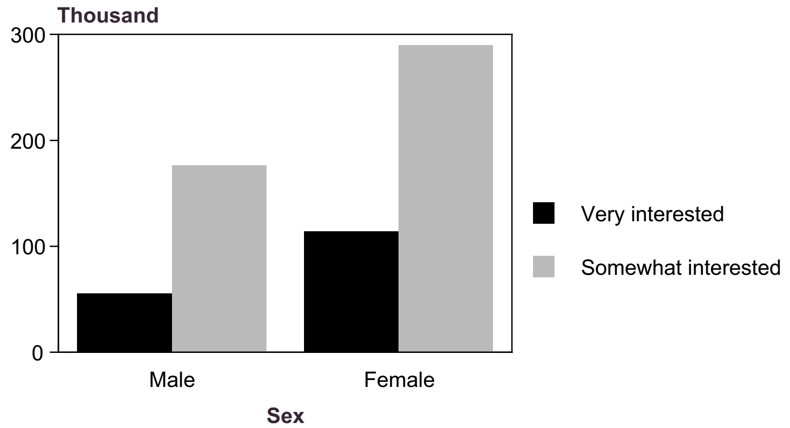


Figure 6.31

Adults Interested in Attending Opera or Musical Theatre Composed by New Zealanders

By sex



Interest in opera or musical theatre written by New Zealanders

People who had attended performances of opera or musical theatre, or who were interested in doing so, were asked how interested they were in attending performances written by New Zealanders.

An estimated 170,000 New Zealanders (16 percent of those who had attended performances or were interested in doing so) were very interested, and an additional 466,000 (45 percent) were somewhat interested. Nearly one third, or 330,000 people, were not interested and 7 percent (76,000 people) expressed no opinion.

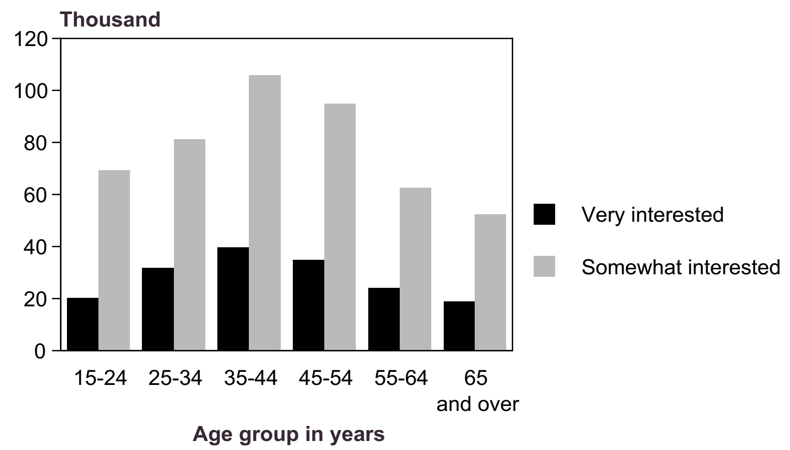
As figure 6.31 shows, more women than men were interested in New Zealand-composed opera/musical theatre. This reflects the greater number of women interested in opera/musical theatre overall. An estimated 114,000 women were very interested, and a further 290,000 were somewhat interested, compared with 55,000 men who were very interested and 176,000 who were somewhat interested.

The level of interest shown by people in different age groups reflected the interest in opera and musical theatre in general. The two groups most interested in opera and musical theatre were those aged 35–44 and 45–54 and, as figure 6.32 shows, it was these two groups who showed most interest in opera/musical theatre written by New Zealanders. For 35–44 year olds, 40,000 were very interested and 106,000 were somewhat interested and for the 45–54 year olds the comparable figures were 35,000 and 95,000. Of those who attended or were interested in attending, people aged 25–54 were the most interested in opera or musical theatre composed by New Zealanders, with almost two-thirds expressing an interest.

Figure 6.32

Adults Interested in Attending Opera or Musical Theatre Composed by New Zealanders

By age



Most people interested in opera or musical theatre composed by New Zealanders held a tertiary qualification, an estimated 99,000 of whom were very interested and a further 280,000 somewhat interested.

The number of people interested in opera or musical theatre composed by New Zealanders declined as their levels of income increased. This is related to the number of people in each income group. As a proportion of people who had attended or were interested in attending opera or musical theatre, however, there was very little difference in the proportions in each income group showing an interest in opera or musical theatre composed by New Zealanders. The proportions ranged from 59 to 66 percent.

Of those interested in opera or musical theatre composed by New Zealanders, two-thirds were women; two-thirds were aged 35 and over; 60 percent held tertiary qualifications; and 61 percent earned less than $30,000. Nearly a third of this group lived in Auckland.

Māori performing arts – kapa haka

In the performing arts category of the *New Zealand Framework for Cultural Statistics,* Māori performing arts include traditional and contemporary adaptations of waiata, poi, haka and other activities performed by cultural groups or individuals. Māori performing arts may be performed in both formal and informal settings, on marae, at schools, or in other settings such as kapa haka festivals. Performances for the public may be ticketed or free.

The CES asked respondents about their attendance in person at kapa haka, performances encompassing Māori song, poi and haka. Other ways in which respondents may have experienced kapa haka, such as by watching television or listening to Māori songs on the radio, are covered in Part 9: Broadcasting and the Internet.

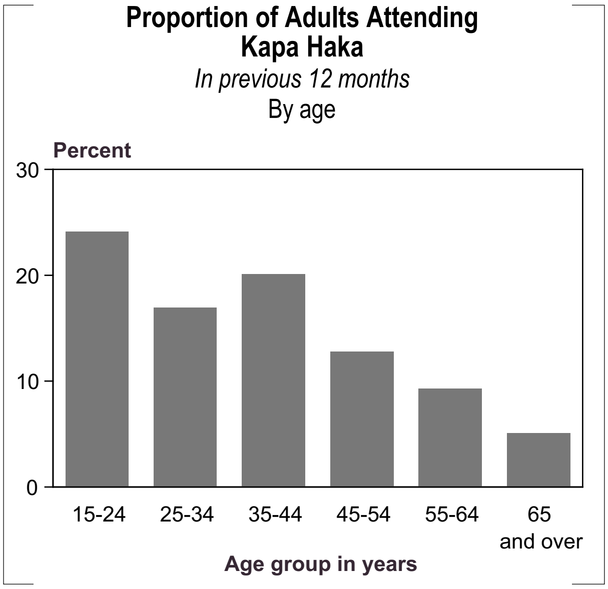
The survey also asked respondents how often they had attended kapa haka in the 12 months leading up to the survey and what had prevented them from doing so more often, or at all.

Attendance at kapa haka

An estimated 432,000 people, or 16 percent of the population aged 15 and over, attended kapa haka in the 12 months before the survey.

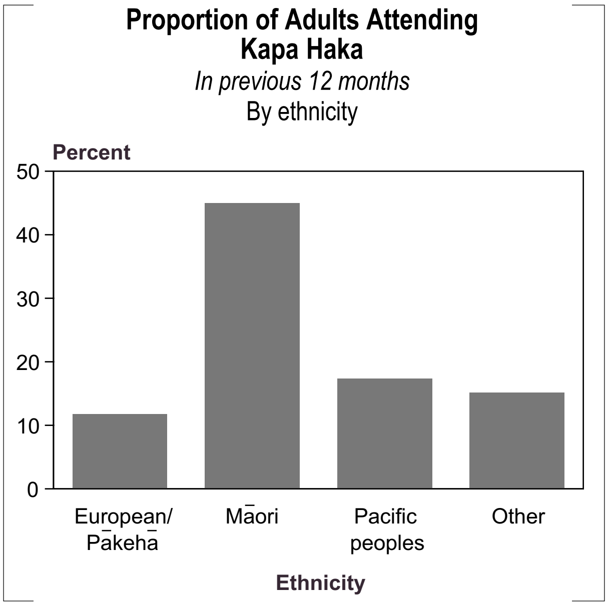
A higher proportion of women (18 percent) than men (13 percent) attended and, overall, attendance declined with age, as figure 6.33 shows. Twenty-five percent of adults aged 15–24 attended kapa haka, compared with 5 percent of people aged 65 and over.

Figure 6.33



Not surprisingly, Māori were considerably more likely than people of any other ethnicity to attend kapa haka. As figure 6.34 shows, 45 percent of Māori had done so in the preceding 12 months, compared with 12 percent of European/Pākehā and 17 percent of Pacific peoples.

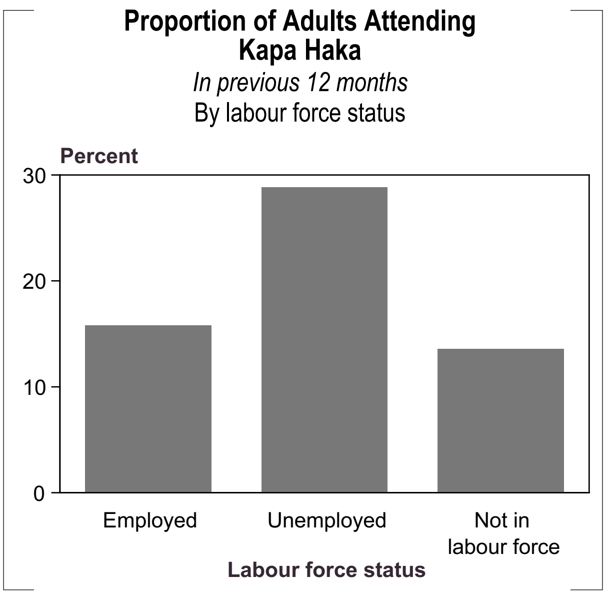
Figure 6.34



Proportions of people attending kapa haka did not vary greatly by level of qualification. Fourteen percent of those with no qualifications attended, as did 16 percent of those with qualifications.

As figure 6.35 shows, a higher proportion of unemployed people (29 percent) attended kapa haka than those who were employed (16 percent) or not in the labour force (14 percent).

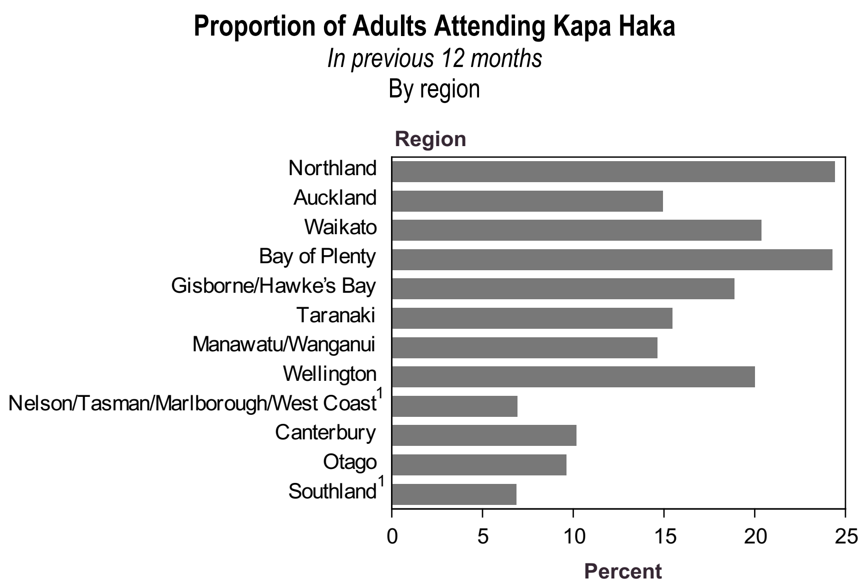
Figure 6.35



Similar proportions in each income group attended kapa haka, with percentages ranging from 14 to 17. Whether people lived in urban or rural areas had no influence on proportions of people attending performances.

As figure 6.36 shows, proportions of the population in each region who had attended performances in the 12-month period varied. Attendance was higher for people living in North Island regions, especially those with high Māori populations. These ranged from 15 percent in the Auckland region, Taranaki and Manawatu/Wanganui, to 25 percent of those living in Northland and Bay of Plenty (both regions with high Māori populations). By comparison, attendance at kapa haka was considerably lower in the South Island, ranging from 7 to 10 percent.

Figure 6.36



1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

The kapa haka audience

Another way in which the data can be analysed is to treat those who attended kapa haka as a group and look at their demographic and socio-economic characteristics. As table 6.04 shows, the audience for kapa haka was predominantly women – 59 percent, compared with 41 percent of men. Twenty-eight percent of the audience were aged between 15 and 24 and a further 26 percent were between 35 and 44. Overall, nearly three-quarters (73 percent) were aged between 15 and 44. More than half the audience was European/Pākehā (58 percent) and 29 percent were Māori. Half the audience held tertiary qualifications, 65 percent were employed and 47 percent earned less than $15,000 a year. The majority (71 percent) lived in the main urban centres, with 29 percent living in the Auckland region, 15 percent in the Wellington region and 12 percent in Waikato.

In the main, the demographic and socio-economic characteristics of the audience for kapa haka resembled the population as a whole. However, Māori, women, and both the 15–24 year and the 35-44 year groups were more strongly represented in the kapa haka audience than in the overall population. People aged 55 and over were under represented.

Table 6.04

Characteristics of Adults Attending Kapa Haka in Previous 12 Months

Characteristics	Percent of adults attending	Percent of population	Characteristics	Percent of adults attending	Percent of population
Sex			**Personal income**		
Male	41	49	Under $15,000	47	43
Female	59	51	$15,000–$29,999	22	24
Total	100	100	$30,000–$49,999	18	20
			$50,000 and over	12	14
Age group in years			Total	100	100
15–24	28	18			
25–34	19	18	**Location**		
35–44	26	20	Main urban areas	71	71
45–54	14	17	Secondary urban areas	6	7
55–64	7	12	Minor urban and rural areas	22	22
65 and over	5	14	Total	100	100
Total	100	100			
			Regional council area		
Ethnicity			Northland	5	3
European/Pākehā	58	77	Auckland	29	31
Māori	29	10	Waikato	12	9
Pacific peoples	6	5	Bay of Plenty	9	6
Other	4[1]	8	Gisborne/Hawke's Bay	6	5
Total	100	100	Taranaki	3	3
			Manawatu/Wanganui	5	6
Highest educational qualification			Wellington	15	12
None	23	25	Nelson/Tasman/Marlborough/		
Secondary	27	26	West Coast	2[1]	4
Tertiary	50	49	Canterbury	10	15
Total	100	100	Otago	3	5
			Southland	1[1]	2
Labour force status			Total	100	100
Employed	65	65			
Unemployed	7	4			
Not in labour force	28	32			
Total	100	100			

1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

Note: Due to rounding, some figures may not add to the stated total.

Number of performances attended

Slightly more than half (52 percent) of those who attended kapa haka attended one performance, just over a third (37 percent) attended two to four performances and the rest attended five or more performances in the 12 months before the survey.

The proportion of people who attended two or more performances did not vary greatly by demographic or socio-economic characteristics, except for ethnicity, with an estimated 78 percent of Māori and 56 percent of Pacific peoples who attended kapa haka, attending two or more performances. As the numbers who attended five or more performances were generally small, it was not possible to draw firm conclusions about the characteristics of this group. Indications are, however, that Māori are more likely to attend kapa haka than people from any other ethnic group. One-quarter of Māori attended five or more performances, compared with 6 percent of European/Pākehā.

Nearly two-thirds of those who attended two or more kapa haka were women. Nearly one-third were aged between 15 and 24 and half were under 35. Not unexpectedly, Māori were over represented in this group (40 percent), compared with their proportion of the adult population (10 percent), and European/Pākehā were under represented (47 percent compared with 77 percent), although they still made up nearly half of those who attended two or more kapa haka.

Half those who attended two or more kapa haka earned less than $15,000 a year.

Barriers to attending kapa haka

Of the estimated 432,000 people who attended kapa haka, one-quarter indicated they would have liked to attend performances more often than they did. A greater proportion of Māori (39 percent) than European/Pākehā (18 percent) indicated they would have liked to attend more often.

As figure 6.37 shows, the two principal reasons for not attending kapa haka more often were lack of time (41 percent) and performances not being available locally (28 percent). Other reasons given by small numbers of people included lack of information about events, transport problems, caregiver responsibilities and the cost of tickets.

Figure 6.37

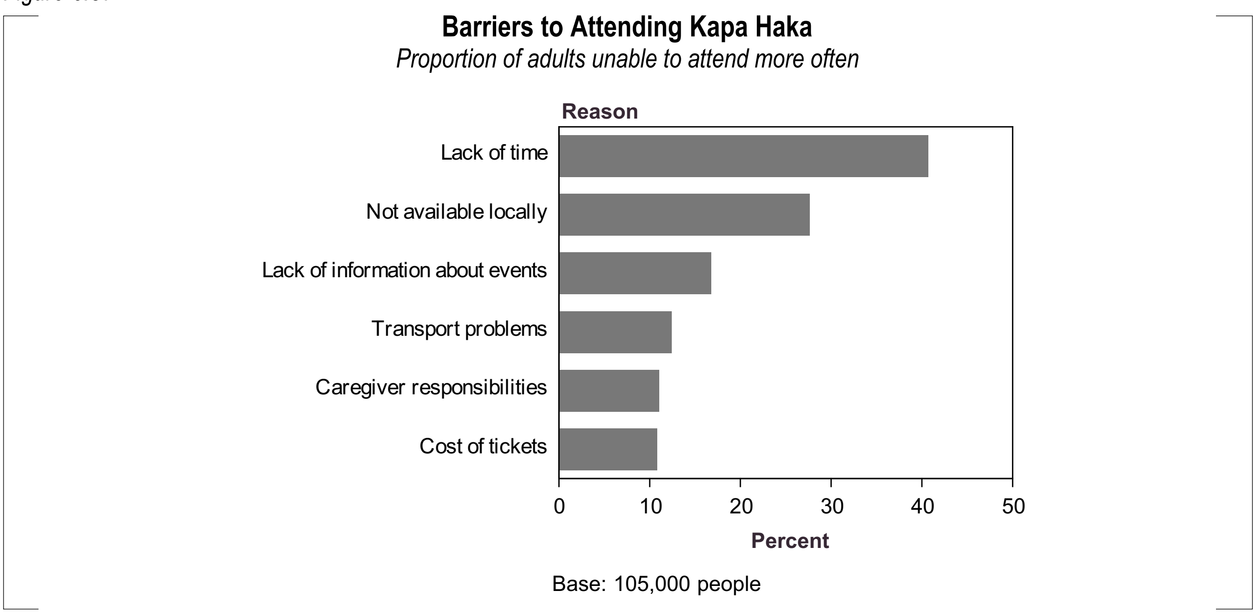
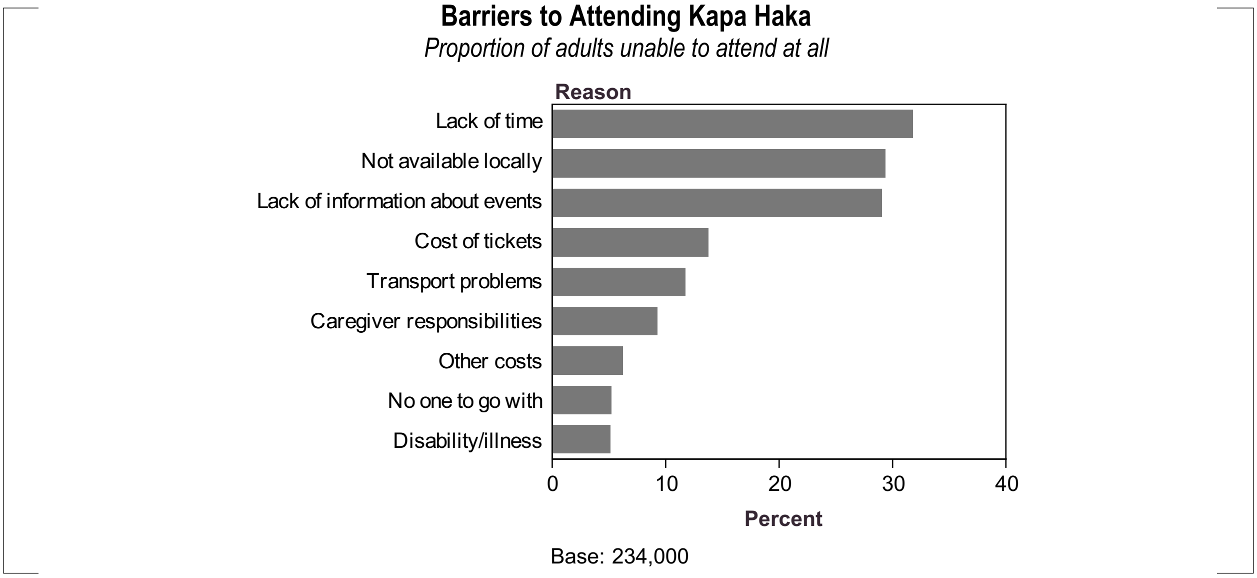


Figure 6.38



Of the estimated 2.3 million people who had not attended kapa haka in the 12 months before the survey, an estimated 234,000 people, or 10 percent, indicated they would have liked to attend, but had been unable to do so. As figure 6.38 shows, for one-third of this group, lack of time was a barrier. Kapa haka not being available locally and lack of information about events were also seen as barriers (29 percent each).

Smaller proportions of people indicated there were a range of other barriers to attendance, such as cost of tickets (14 percent), transport problems (12 percent), caregiver responsibilities (9 percent), other associated costs (6 percent), illness or disability and not having someone to go with (5 percent each).

Because the numbers of people identifying each barrier to attending kapa haka were generally small, it was not possible to do further analysis based on demographic and socio-economic characteristics.

Cultural performances of ethnic dance or song

Cultural performances of ethnic dance or song are described in the performing arts category of the *New Zealand Framework for Cultural Statistics* as performances presented to the public by a range of groups, reflecting the ethnic/cultural diversity of New Zealand people. These groups present traditional and contemporary adaptations of performing arts distinctive to their culture.

Cultural performances occur frequently within the diverse ethnic communities living in New Zealand. As the communities have grown in number, some of these performances have gained prominence and now attract large numbers of the general public.

The most prominent festivals are staged in Auckland, where large ethnic communities now live. For example, the Auckland region is home to two-thirds of both the Asian and Pacific peoples communities in New Zealand. Possibly the most well known of the festivals are the Chinese New Year Lantern Festival and the Pasifika Festival, both held annually. New Zealand also hosts cultural exchanges from other countries with the support of organisations such as Asia 2000 and Creative New Zealand.

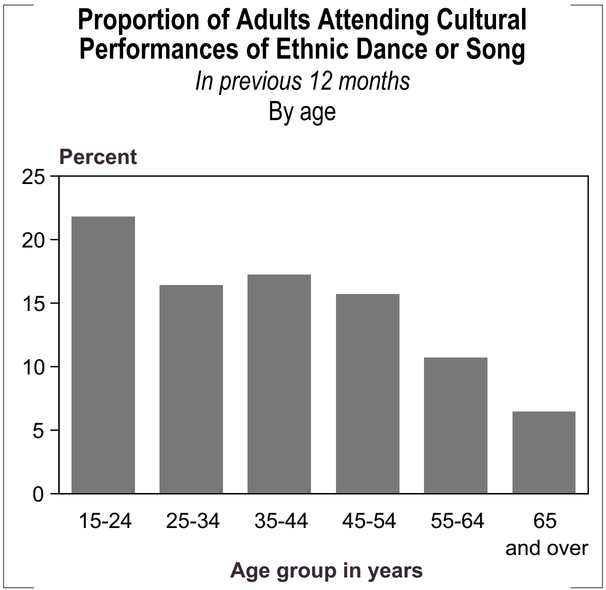
The CES asked participants if they had attended a cultural performance of ethnic song or dance, other than European/Pākehā or Māori, in the 12 months before the survey. It also asked how often they had done so, and what barriers prevented them from doing so more often, or at all. Watching songs and dances from other cultures on television was also included in the survey and these responses are covered in Part 9: Broadcasting and the Internet.

Attendance at cultural performances of ethnic dance or song

An estimated 426,000 people, or 15 percent of the population aged 15 and over, attended a performance of performing arts by ethnic groups other than European/Pākehā or Māori in the previous 12 months.

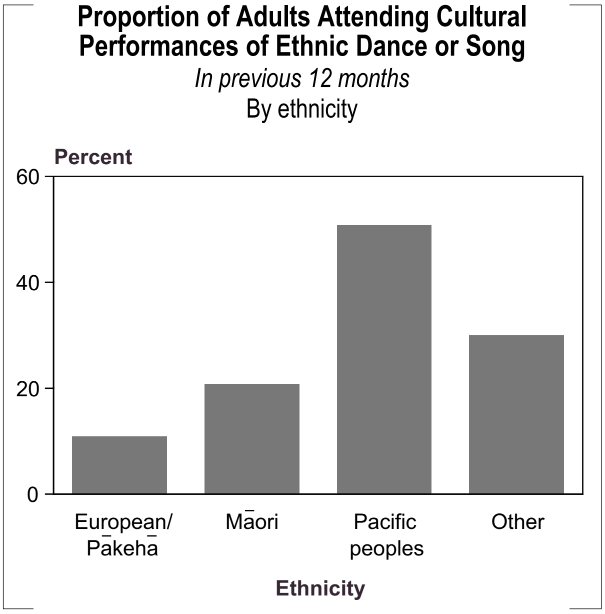
As figure 6.39 shows, the proportions of people in each age group who attended cultural performances by other ethnic groups varied, but overall declined as the age of individuals increased, from 22 percent of the 15-24 year group to 6 percent of people 65 aged and over. This may, in part, reflect the age structure of ethnic groups other than Māori and European/Pākehā, which tend to be younger. According to the 2001 Census of Population and Dwellings, the median age of the Pacific population is 21 years, that of the Asian population 28.3 years and that of the European/Pākehā population 34.8 years.

Figure 6.39



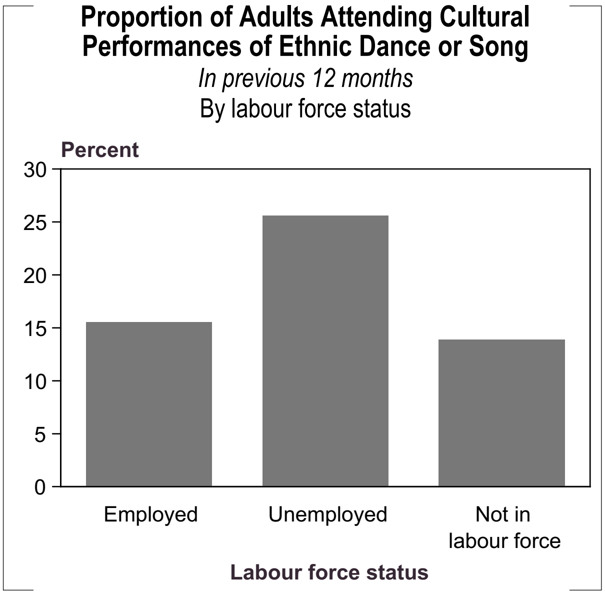
As figure 6.40 shows, the proportion of European/Pākehā who attended a performance was 11 percent – the lowest of any ethnic group. By contrast, Pacific peoples were more likely (51 percent) than any other group to have attended an ethnic/cultural performance in the preceding 12 months.

Figure 6.40



A greater proportion of people who held educational qualifications attended performances. Seventeen percent of people with a tertiary or secondary qualification attended a performance, compared with 11 percent of people who had no qualifications. As figure 6.41 shows, a greater proportion of unemployed people (26 percent) attended a performance in the 12-month period than people who were employed (16 percent), or people who were not in the labour force (14 percent). This may be related to the age structure of the ethnic groups participating in these events. Similar proportions of people in each income group (15–16 percent) attended performances.

Figure 6.41



A greater proportion of people living in major urban centres (18 percent) attended performances than those living in secondary urban (9 percent) or minor urban and rural centres (8 percent), as figure 6.42 shows.

Proportions of people in each region who attended an ethnic/cultural performance by groups other than European/Pākehā or Māori varied. It could reasonably be assumed that, in part, this variation is due to the distribution of the Pacific peoples, Chinese, Indian, other Asian and other ethnic groups within the New Zealand population, and their proportions within each of the regional populations. In the Auckland region, 24 percent of the population attended a performance in the 12 months before the survey. This was followed by the Wellington region, where 18 percent of the population attended other ethnic cultural performances.

Figure 6.42

Proportion of Adults Attending Cultural Performances of Ethnic Dance or Song

In previous 12 months

By location

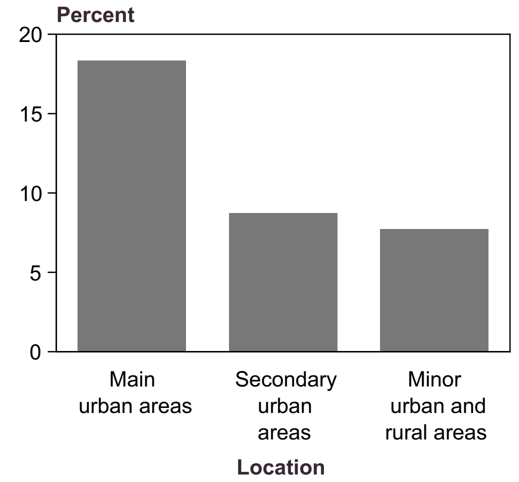


Table 6.05

Characteristics of Adults Attending Cultural Performances of Ethnic Dance or Song in Previous 12 Months

Characteristics	Percent of adults attending	Percent of population
Sex		
Male	43	49
Female	57	51
Total	100	100
Age group in years		
15–24	26	18
25–34	19	18
35–44	23	20
45–54	18	17
55–64	8	12
65 and over	6	14
Total	100	100
Ethnicity		
European/Pākehā	55	77
Māori	13	10
Pacific peoples	17	5
Chinese	5[1]	2
Indian	4	2
Other	7	4
Total	100	100
Highest educational qualification		
None	18	25
Secondary	29	26
Tertiary	53	49
Total	100	100
Labour force status		
Employed	65	65
Unemployed	6	4
Not in labour force	28	32
Total	100	100

Characteristics	Percent of adults attending	Percent of population
Personal income		
Under $15,000	43	43
$15,000–$29,999	23	24
$30,000–$49,999	21	20
$50,000 and over	13	14
Total	100	100
Location		
Main urban areas	85	71
Secondary urban areas	4	7
Minor urban and rural areas	11	22
Total	100	100
Regional council area		
Northland	2	3
Auckland	48	31
Waikato	8	9
Bay of Plenty	4	6
Gisborne/Hawke's Bay	3	5
Taranaki	2[1]	3
Manawatu/Wanganui	4	6
Wellington	14	12
Nelson/Tasman/Marlborough/ West Coast	2[1]	4
Canterbury	10	15
Otago	3	5
Southland	1[2]	2
Total	100	100

1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.
2. Donates a relative sampling error of greater than 50 percent. Data is unreliable.

Note: Due to rounding, some figures may not add to the stated total.

The audience for cultural performance of ethnic dance or song

Table 6.05 summarises the demographic and socio-economic characteristics of the group of people attending cultural performances of ethnic dance or song.

The table shows that 57 percent of the audience were female, compared with 43 percent of males. The audience was also young, with 26 percent aged between 15 and 24, and 68 percent under 45. Just 6 percent were 65 and over, compared with 14 percent of the population as a whole.

Slightly more than half the audience were European/Pākehā (55 percent) and held a tertiary qualification (53 percent). Two-thirds were employed and 43 percent earned less than $15,000. The vast majority lived in the main urban centres (85 percent), with 48 percent living in the Auckland region, 14 percent in the Wellington region and 10 percent in Canterbury.

The profile of the audience attending cultural performances of ethnic dance or song was similar to that of the population as a whole. It was, however, younger than the population as a whole – 68 percent were under 45, compared with 56 percent of the population. Not unexpectedly, ethnic groups other than European/Pākehā were more strongly represented, as were people living in the main urban centres and particularly people living in Auckland.

Number of performances attended

More than half the people (58 percent) who attended live cultural performances of ethnic dance or song attended only one performance, 21 percent attended two performances and 21 percent attended three or more. The proportions of people attending three or more performances did not vary greatly by demographic or socio-economic characteristics, except for ethnicity, with 25 percent of Māori and 39 percent of Pacific peoples attending three or more performances, compared with 13 percent of European/Pākehā.

Of those who had attended three or more performances, one-third were European/Pākehā, 90 percent lived in the main urban centres and 56 percent lived in the Auckland region.

Barriers to attending cultural performances of ethnic dance or song

Of the 426,000 people who attended performances, 31 percent (an estimated 131,000 people) indicated they would like to have attended more performances, but had been unable to do so for a variety of reasons.

The three main reasons for not attending more often were a lack of time (42 percent), performances not available locally (23 percent) and cost of tickets (23 percent). Other reasons included lack of information (15 percent) and transport problems (14 percent).

An estimated 2.3 million people had not attended cultural performances of ethnic dance or song. Of this group, 272,000 people (16 percent) indicated they had wanted to attend, but had not done so for a variety of reasons. For this group, the main reasons for not attending were that cultural performances were not available locally, or that they did not have the time to attend. Just over one-third gave each of these reasons. Lack of information about events and cost of tickets each prevented one-quarter from attending.

The number of people identifying each barrier to attendance at cultural performances were generally too small to be broken down by demographic and socio-economic characteristics.

Classical music

The *New Zealand Framework for Cultural Statistics* describes classical music as that presented to live audiences in other than ‘popular’ styles. It includes performances by symphony, philharmonic and youth orchestras, symphonia or regional orchestras, other classical music groups, choirs, chamber and choral groups, individual performers or singers, and vocal ensembles.

Attendance at classical music performances

The CES found that an estimated 307,000 people, or 11 percent of the adult population, attended a live classical music performance in the 12 months preceding the survey. Similar proportions of men (10 percent) and women (12 percent) attended performances.

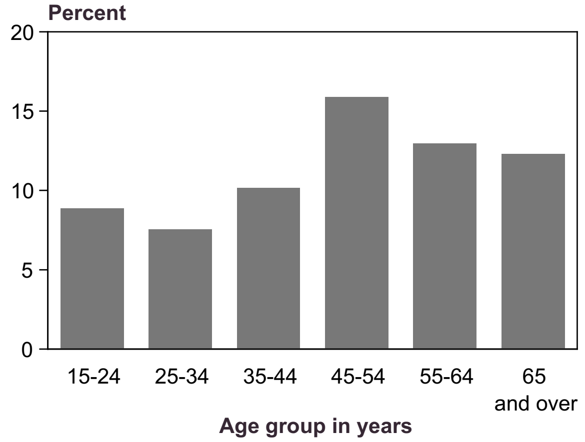
Attendance was highest for people aged 45 and over, as figure 6.43 shows. Attendance rose from 8 percent of people aged 25–34 to 16 percent of people aged 45–54. It then declined to 12 percent of people aged 65 and over.

Figure 6.43

Proportion of Adults Attending Classical Music Performances

In previous 12 months

By age



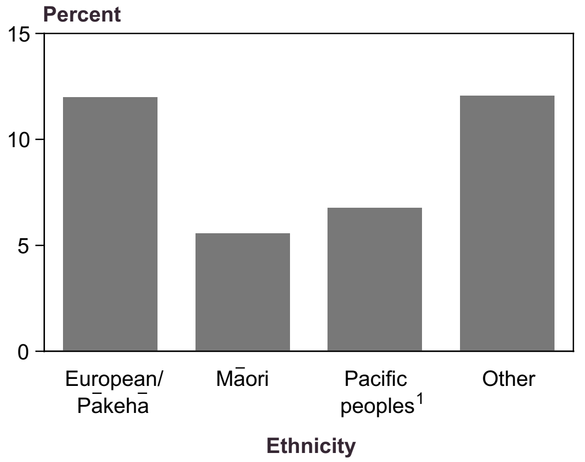
An estimated 12 percent of European/Pākehā New Zealanders and people belonging to 'other' ethnic groups attended a live classical music concert. This compares with 7 percent of Pacific peoples and 6 percent of Māori, as figure 6.44 shows.

Figure 6.44

Proportion of Adults Attending Classical Music Performances

In previous 12 months

By ethnicity



1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

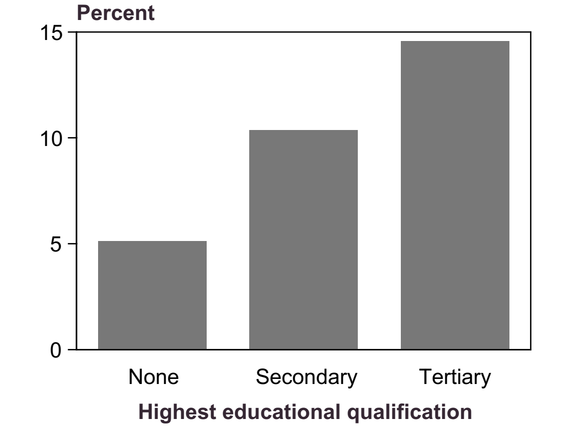
Proportions of people attending classical music performances increased with the level of educational qualification held. Fifteen percent of those with tertiary qualifications attended a live performance, compared with only 5 percent of those with no qualifications, as figure 6.45 shows.

Figure 6.45

Proportion of Adults Attending Classical Music Performances

In previous 12 months

By highest educational qualification



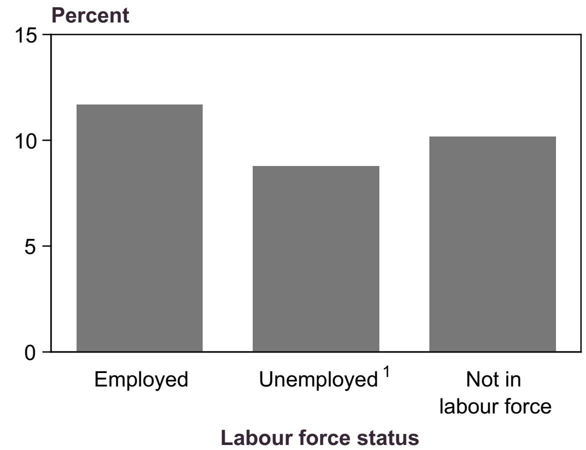
As figure 6.46 shows, differences in the proportions of those who experienced classical music were less marked when looked at by labour force status, with around one in 10 of each group attending a performance.

Figure 6.46

Proportion of Adults Attending Classical Music Performances

In previous 12 months

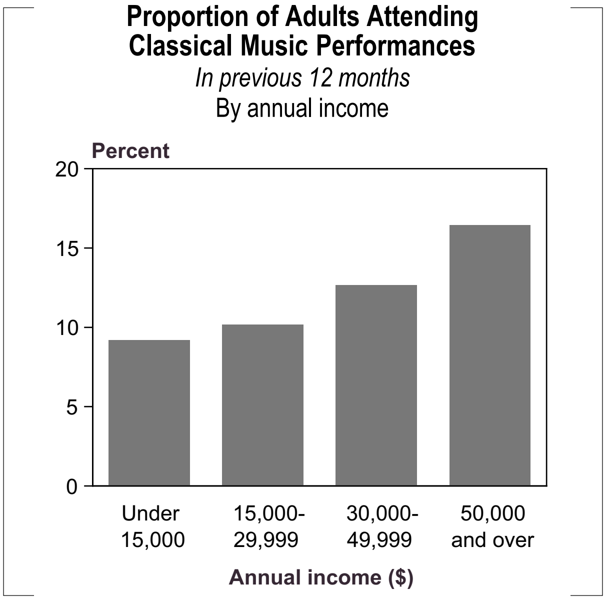
By labour force status



1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

As income increased, so too did the proportions of people who attended classical music performances. Nine percent of those with annual incomes under $15,000 attended a live performance, increasing to 16 percent of those with incomes of more than $50,000 a year, as figure 6.47 shows.

Figure 6.47



Where people live had some influence on patterns of attendance at classical music performances. The availability and frequency of live classical music performances in the regions influences how many attend performances in person. Attendees predominantly lived in the main urban centres (13 percent), rather than in rural areas (7 percent). Proportions attending live classical music performances in most regions were small, with only the Auckland region (13 percent), the Wellington region and Canterbury (14 percent each) and Otago (11 percent) being above 10 percent.

The classical music audience

Table 6.06 presents the demographic and socio-economic profile of those who attended live performances of classical music. More than half those who attended live performances were female (56 percent); one-quarter were aged between 45 and 54; 83 percent were European/Pākehā; 64 percent held a tertiary qualification; and 20 percent earned $50,000 and more a year. They also tended to live in the main urban centres (82 percent), and 37 percent lived in the Auckland region. These groups also tended to be more strongly represented than their proportions in the total population.

Table 6.06

Characteristics of Adults Attending Classical Music Performances in Previous 12 Months

Characteristics	Percent of adults attending	Percent of population
Sex		
Male	44	49
Female	56	51
Total	100	100
Age group in years		
15–24	15	18
25–34	12	18
35–44	19	20
45–54	25	17
55–64	14	12
65 and over	15	14
Total	100	100
Ethnicity		
European/Pākehā	83	77
Māori	5	10
Pacific peoples	3[1]	5
Other	9	8
Total	100	100
Highest educational qualification		
None	12	25
Secondary	24	26
Tertiary	64	49
Total	100	100
Labour force status		
Employed	68	65
Unemployed	3	4
Not in labour force	29	32
Total	100	100

Characteristics	Percent of adults attending	Percent of population
Personal income		
Under $15,000	35	43
$15,000–$29,999	22	24
$30,000–$49,999	22	20
$50,000 and over	20	14
Total	100	100
Location		
Main urban areas	82	71
Secondary urban areas	5[1]	7
Minor urban and rural areas	13	22
Total	100	100
Regional council area		
Northland	1[1]	3
Auckland	37	31
Waikato	8	9
Bay of Plenty	4	6
Gisborne/Hawke's Bay	3[1]	5
Taranaki	2[1]	3
Manawatu/Wanganui	2[1]	6
Wellington	15	12
Nelson/Tasman/Marlborough/ West Coast	4[1]	4
Canterbury	18	15
Otago	5	5
Southland	2[1]	2
Total	100	100

1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

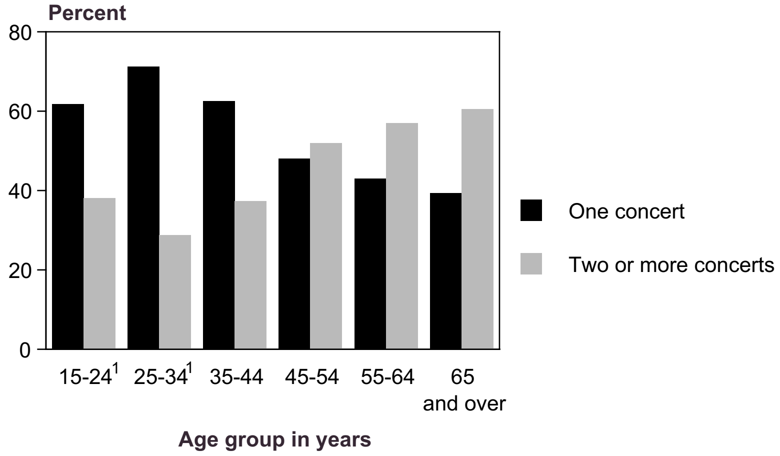
Note: Due to rounding, some figures may not add to the stated total.

Multivariate analysis

Multivariate analysis showed that holding an educational qualification was the most important factor in determining attendance at classical music performances. Thirteen percent of those with qualifications attended a performance, compared with 5 percent of those without. Age was the next most important variable. For those holding a qualification, people aged 45 and over were almost twice as likely (18 percent) to attend a performance as people under the age of 45 (10 percent). For people under 45, location was the next most important variable, while for people 45 and over, income was the next variable influencing their

Figure 6.48

Proportion of Adults Attending One or More Classical Music Performance
In previous 12 months
By age



1. Proportions for two or more concerts have relative sampling errors of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

attendance. People earning more than $50,000 were more likely (27 percent) to attend a live performance than those earning less than that amount (16 percent).

Number of performances attended

Just over half (54 percent) of those who attended classical music performances attended only one performance. Twenty-two percent attended two performances and 24 percent attended three or more.

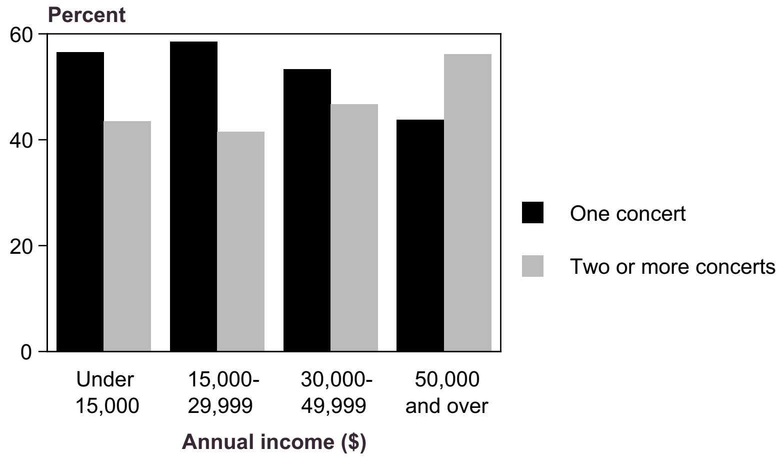
Women made up 57 percent of those who attended more than one concert. This reflects the fact that women also make up the majority of the audience for live classical music performance.

One of the most marked influences on frequency of attendance at classical music performances appears to be age, as shown in figure 6.48. Up to 44 years of age, two-thirds to nearly three-quarters of those who attended a performance attended only once. This pattern is reversed for people aged 45 and over, where more than half of those who attended live performances, attended more than one performance. Overall, two-thirds of the audience who attended more than one performance were 45 and over.

Income shows a similar pattern, although not as marked. More than half of those with incomes under $50,000 attended only one performance. By contrast, more than half (56 percent) of those with incomes of $50,000 and over attended more than one performance, as figure 6.49 shows.

Figure 6.49

Proportion of Adults Attending One or More Classical Music Performance
In previous 12 months
By annual income



Barriers to attending classical music performances

Of the 307,000 people who attended a live performance of classical music, 119,000 (39 percent) indicated they would have liked to attend more often, but had been unable to do so. The main barriers to more frequent attendance were lack of time and the cost of tickets. Forty percent of those who identified barriers gave each of these as reasons. The third reason, given by 21 percent of those who had attended a concert, was that classical music performances were not available locally. Other reasons, such as childcare responsibilities, feeling out of place, not having anyone to go with and being uncomfortable going out at night were given by small numbers of people.

Of those who had not attended a classical music performance in the preceding 12 months, 12 percent, or 301,000 people, indicated they would have liked to, but had been prevented by a range of barriers.

Thirty-seven percent of those who had been unable to attend a live performance indicated that cost was the reason they had not attended. Lack of time was the next major reason (35 percent), followed by performances not being available locally (24 percent) and caregiver responsibilities (14 percent). Smaller numbers of people indicated that a disability or illness, other associated costs, transport, not having someone to go with and lack of information prevented them from attending.

Interest in classical music composed by New Zealanders

Those who had attended a classical music performance in person, or who were interested in doing so but had not been able to, were asked how interested they were in going to performances of classical music composed by New Zealanders. An estimated 104,000 people, or 15 percent, were very interested and 291,000 people (42 percent) were somewhat interested. A further 245,000 (35 percent) were not interested and 55,000 (8 percent) expressed no opinion.

Women who were interested in classical music composed by New Zealanders outnumbered men, as figure 6.50 shows. An estimated 65,000 women were very interested, compared with 39,000 men, and a further 170,000 women were somewhat interested, compared with 120,000 men. This reflects the higher level of interest in classical music generally among women.

Figure 6.50

Adults Interested in Attending Performances of Classical Music Composed by New Zealanders

By sex

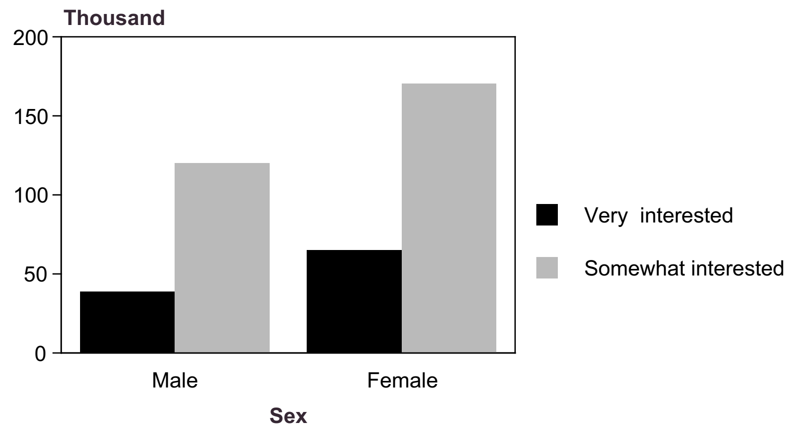
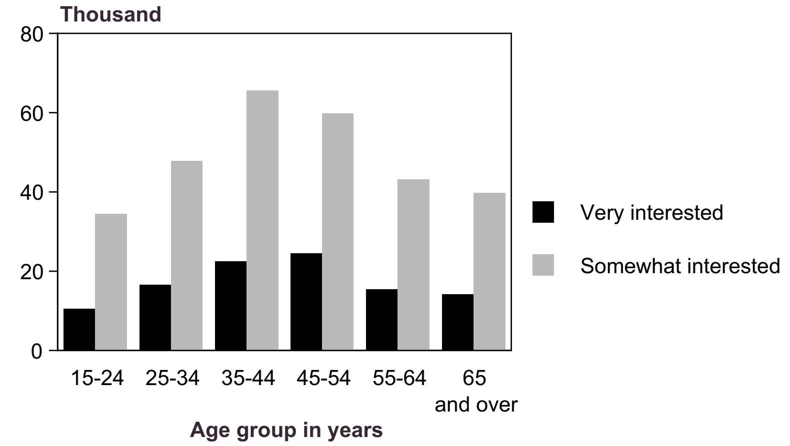


Figure 6.51

Adults Interested in Attending Performances of Classical Music Composed by New Zealanders

By age



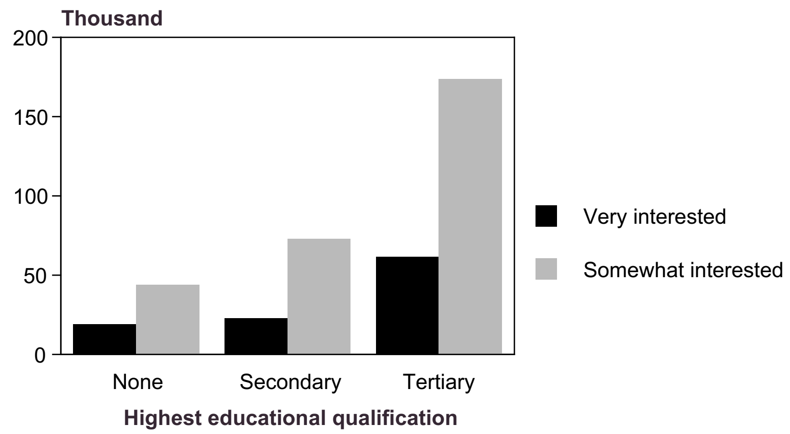
The numbers interested in attending performances of classical music composed by New Zealanders increased with age up to the 35–44 year group, where an estimated 89,000 indicated an interest. Of these, 23,000 were very interested and 66,000 were somewhat interested. The numbers interested began to decline after this age group, as figure 6.51 shows.

Most of those who were interested in attending performances of classical music by New Zealand composers held a tertiary qualification, as figure 6.52 shows. An estimated 62,000 were very interested and a further 174,000 were somewhat interested.

Figure 6.52

Adults Interested in Attending Performances of Classical Music Composed by New Zealanders

By highest educational qualification



The profile of the audience for classical music composed by New Zealanders was similar to that of the overall audience for classical music and the New Zealand population in most respects. However, a greater proportion of this group were female (60 percent), tertiary educated (60 percent) and aged between 35 and 64 (59 percent) than their proportion in the population would suggest.

Popular music

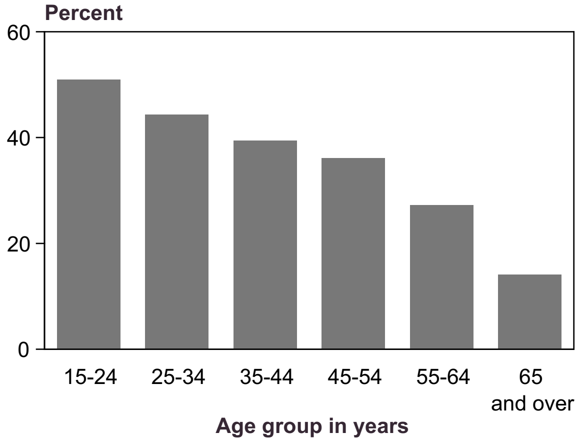
Popular music, as defined in both the *New Zealand Framework for Cultural Statistics* and the CES, encompasses pop, rock, jazz, blues, folk and country music. It includes live performances through both free and ticketed concerts, and performances in pubs, clubs and music festivals. Listening to popular music on the radio, television or the Internet is covered in Part 9: Broadcasting and the Internet.

Attendance at live performances of popular music

An estimated 1 million people, or just over a third of the New Zealand population aged 15 and over, attended live performances of popular music in the 12 months preceding the CES. Similar proportions of men and women attended (just over one-third in each case).

Figure 6.53

Proportion of Adults Attending Popular Music Performances
In previous 12 months
By age



Attending live music performances declined with age, as figure 6.53 shows. Attendance was highest for the 15–24 year group, with an estimated 51 percent attending a performance, and declined to 14 percent for people aged 65 and over.

Figure 6.54

Proportion of Adults Attending Popular Music Performances
In previous 12 months
By ethnicity

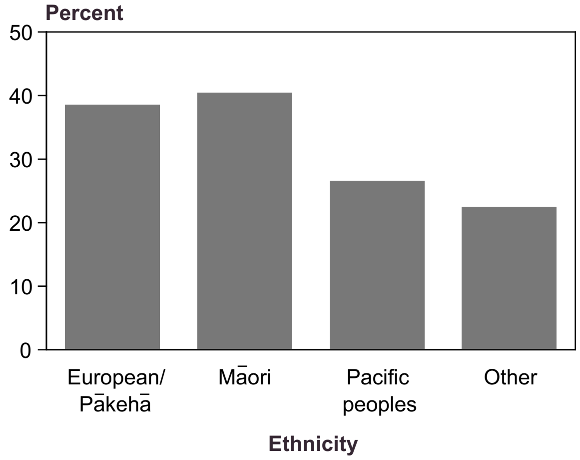
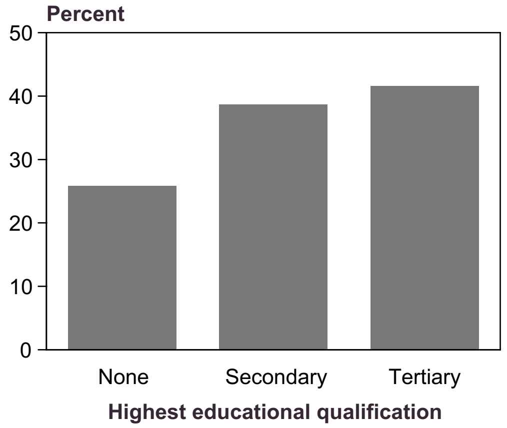


Figure 6.54 shows that similar proportions of Māori (40 percent) and European/Pākehā (39 percent) attended live performances of popular music. Just over one-quarter of Pacific peoples and just under one-quarter of those of ‘other’ ethnic groups also attended popular music performances.

Figure 6.55

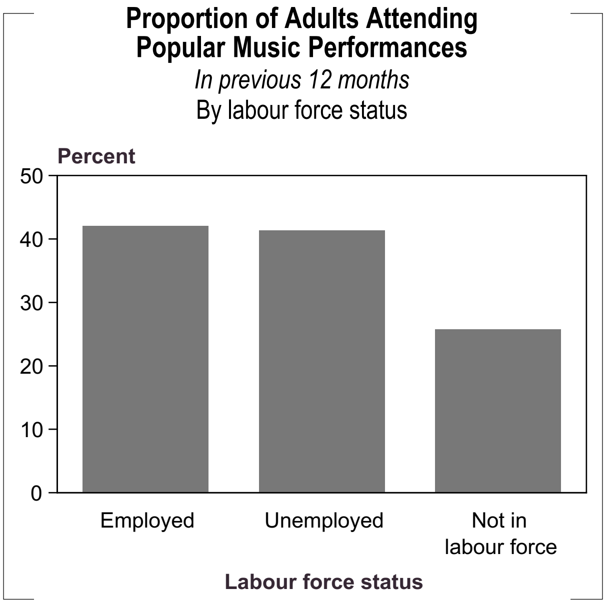
Proportion of Adults Attending Popular Music Performances
In previous 12 months
By highest educational qualification



As the level of educational qualification increased, so too did the proportion of New Zealanders in each group who attended a live performance of popular music, rising from about one-quarter of those with no qualifications to 42 percent of those with a tertiary qualification, as shown in figure 6.55.

Similar proportions of people who were employed and unemployed attended a performance (just over 40 percent), compared with just over a quarter of those not in the labour force, as figure 6.56 shows. This pattern may reflect the fact that those who are not in the labour force tend to be older, including many retired people.

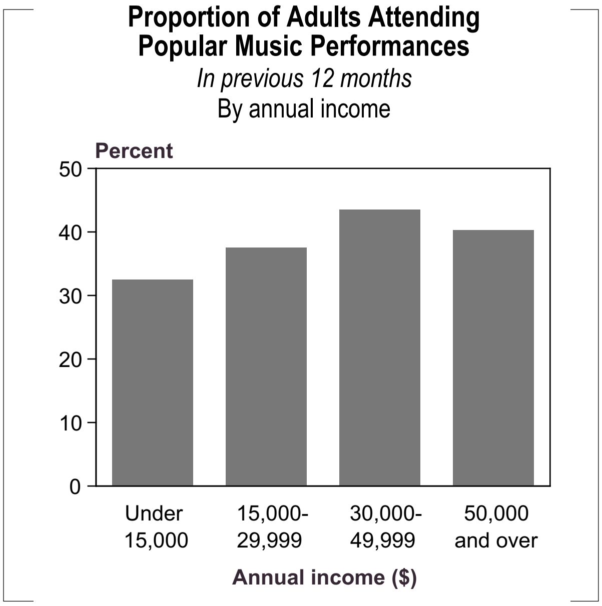
Figure 6.56



The proportion of people attending a live performance increased with income, from 33 percent of those earning less than $15,000 to 43 percent of those earning between $30,000 and $49,999. The proportion then dropped slightly for those earning more than $50,000, as figure 6.57 shows.

Popular music performances are more readily accessible than classical performances, as they are not confined to either formal or paying venues. Nor

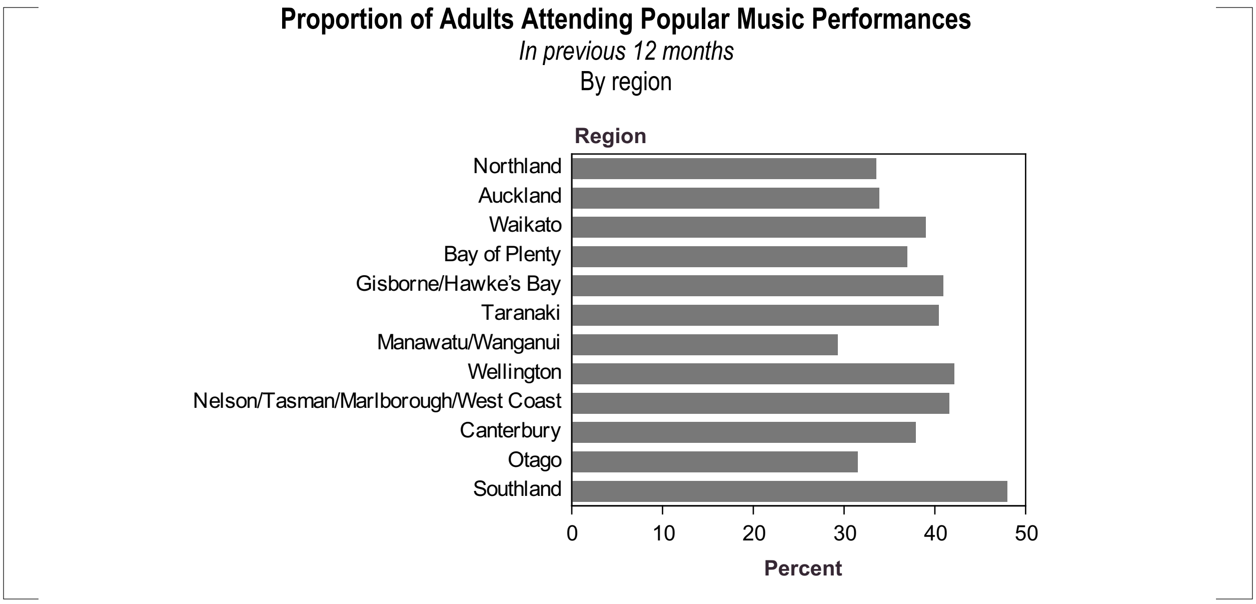
Figure 6.57



are they more likely to occur in the major urban centres than in rural areas. Bands of all types tour New Zealand on a regular basis. Where music is performed may in large part explain why attendance patterns for classical and popular music performances are different.

Unlike people attending classical music performances, similar proportions of people attending popular music performances lived in urban and rural areas. As figure 6.58 shows, the regions with the greatest proportion of population attending live performances were not necessarily those with major metropolitan centres. Southland, for example, had the highest proportion of its population attending live performances (48 percent). In all other regions, between three and four out of every 10 people attended a live performance.

Figure 6.58



The live popular music audience

Males and females made up similar proportions of the audience for live popular music. As table 6.07 shows, the popular music audience was young – one-quarter were aged between 15 and 24 years, a group which makes up only 18 percent of the adult population. The audience for live popular music also tended to be predominantly European/Pākehā (81 percent), tertiary educated (55 percent), employed (74 percent) and with incomes under $15,000 (37 percent). Except for those with incomes under $15,000 who were under represented, these groups were all over represented in this audience compared with the overall population. People aged 65 and over, people with no qualifications, and those not in the labour force were under represented.

Table 6.07

Characteristics of Adults Attending Popular Music Performances in Previous 12 Months

Characteristics	Percent of adults attending	Percent of population	Characteristics	Percent of adults attending	Percent of population
Sex			**Personal income**		
Male	49	49	Under $15,000	37	43
Female	51	51	$15,000–$29,999	25	24
Total	100	100	$30,000–$49,999	23	20
			$50,000 and over	15	14
Age group in years			Total	100	100
15–24	25	18			
25–34	21	18	**Location**		
35–44	22	20	Main urban areas	73	71
45–54	17	17	Secondary urban areas	7	7
55–64	9	12	Minor urban areas	20	22
65 and over	5	14	Total	100	100
Total	100	100			
			Regional council area		
Ethnicity			Northland	3	3
European/Pākehā	81	77	Auckland	28	31
Māori	11	10	Waikato	9	9
Pacific peoples	4	5	Bay of Plenty	6	6
Other	5	8	Gisborne/Hawke’s Bay	5	5
Total	100	100	Taranaki	3	3
			Manawatu/Wanganui	4	6
Labour force status			Wellington	14	12
Employed	74	65	Nelson/Tasman/Marlborough/ West Coast	5	4
Unemployed	4	4	Canterbury	15	15
Not in labour force	22	32	Otago	4	5
Total	100	100	Southland	3	2
Highest educational qualification			Total	100	100
None	18	25			
Secondary	27	26			
Tertiary	55	49			
Total	100	100			

Note: Due to rounding, some figures may not add to the stated total.

Multivariate analysis

Attendance at popular music performances was the only activity included in the CES in which age was the primary variable influencing behaviour. People aged 15–54 were more likely to have attended a performance than people over this age (43 percent compared with 20 percent). For people aged 15–54, the next most important variable was whether or not they held an educational qualification, with a higher proportion of people who had a qualification of some sort attending performances (46 percent compared with 32 percent). Whether or not people held a qualification, their attendance was influenced by their ethnicity, with a greater proportion of European/Pākehā and Māori attending performances than people from other ethnic backgrounds. Of people aged 55 and over, those aged 55–64 were more likely to have attended a performance (28 percent) than those aged 65 and over (14 percent).

Number of performances attended

The majority of people (61 percent) who attended performances of popular music attended a maximum of two performances in the 12-month period. However, 28 percent attended three to six performances, and 12 percent attended seven or more.

The proportion of each age group attending three or more times tends to confirm that the audience for popular music is dominated by younger age groups. As age increased, the proportion in each age group who attended three or more performances declined, as figure 6.59 shows.

As table 6.08 shows, 54 percent of those who attended more than three popular music performances were under 35. In particular, the 15–24 year group comprised 30 percent of those who attended three or more performances. Other groups over represented were those with tertiary qualifications, the employed and people earning between $30,000 and $49,000 a year.

Figure 6.59

Proportion of Adults Attending Three or More Popular Music Performances

In previous 12 months

By age

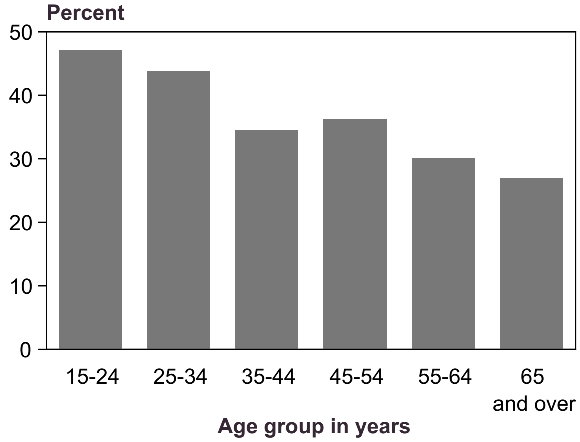


Table 6.08

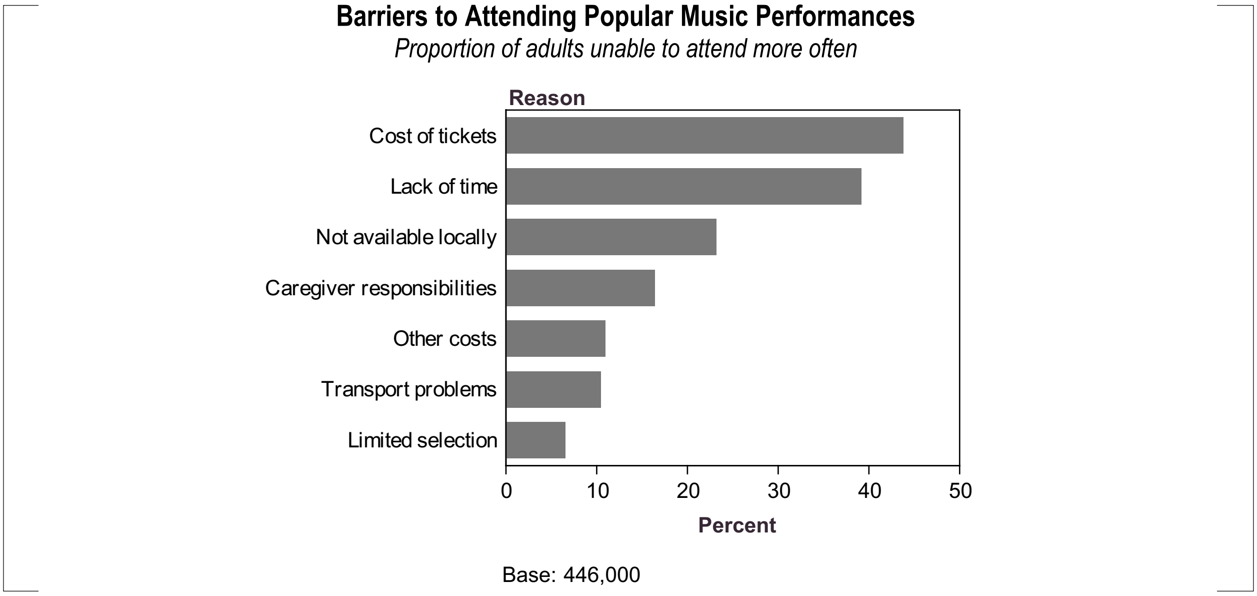
Characteristics of Adults Attending Three or More Popular Music Performances in Previous 12 Months

Characteristics	Percent of adults attending	Percent of population	Characteristics	Percent of adults attending	Percent of population
Sex			**Labour force status**		
Male	52	49	Employed	77	65
Female	48	51	Unemployed	4[1]	4
Total	100	100	Not in labour force	19	32
			Total	100	100
Age group in years					
15–24	30	18	**Personal income**		
25–34	24	18	Under $15,000	35	43
35–44	19	20	$15,000–$29,999	25	24
45–54	16	17	$30,000–$49,999	25	20
55–64	7	12	$50,000 and over	16	14
65 and over	4	14	Total	100	100
Total	100	100			
Highest educational qualification					
None	14	25			
Secondary	27	26			
Tertiary	58	49			
Total	100	100			

1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

Note: Due to rounding, some figures may not add to the stated total.

Figure 6.60



Barriers to attending popular music performances

People who attended performances of popular music were asked if they would have liked to have attended more frequently and, if so, what prevented them from doing so. An estimated 446,000 people, or 44 percent of those who had attended performances, indicated they would have attended more often had they been able to. For 44 percent of this group, cost of tickets was a barrier, as figure 6.60 shows. Thirty-nine percent were unable to attend more often because they did not have the time, and one-quarter did not do so because performances were not available locally. Caregiver responsibilities (16 percent), other costs (11 percent) and transport (10 percent) were also given as reasons.

A range of other reasons were given for not attending, but the numbers were too small to provide reliable estimates.

People who had not attended popular music performances were asked if they had wanted to attend and, if so, what had prevented them doing so. An estimated 436,000 people had been unable to attend for a variety of reasons. The most commonly cited barrier for this group was also cost (41 percent), as figure 6.61 shows. The next most common response was lack of time (39 percent), followed by performances not being available locally (19 percent), caregiver responsibilities (17 percent), other costs (11 percent) and transport (11 percent).

Figure 6.61

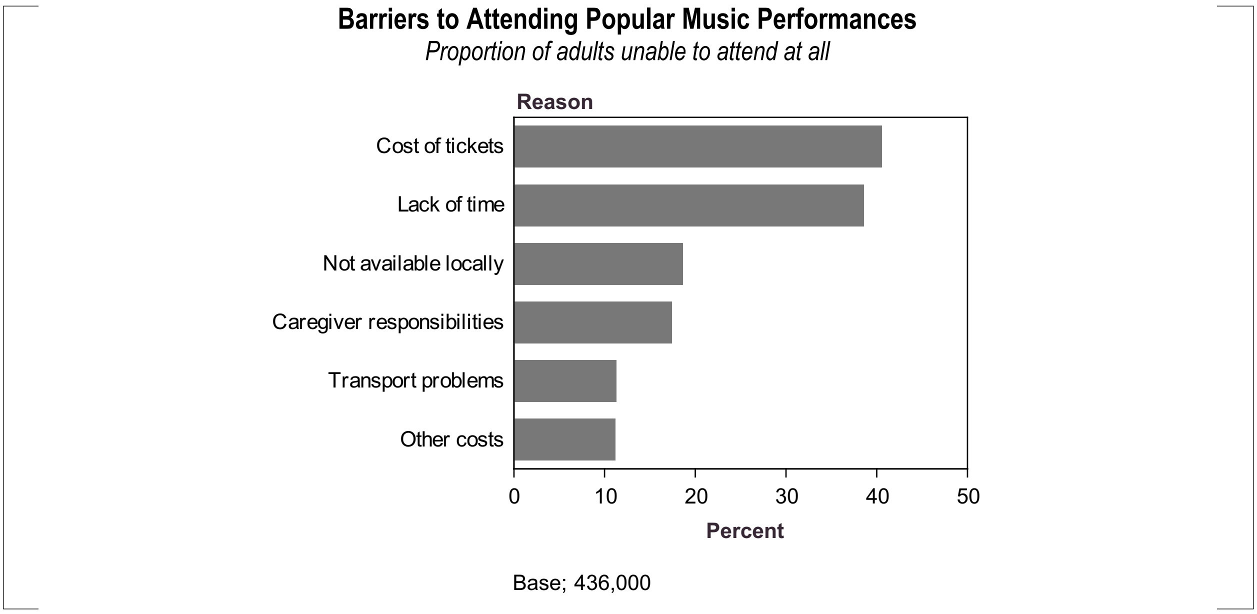
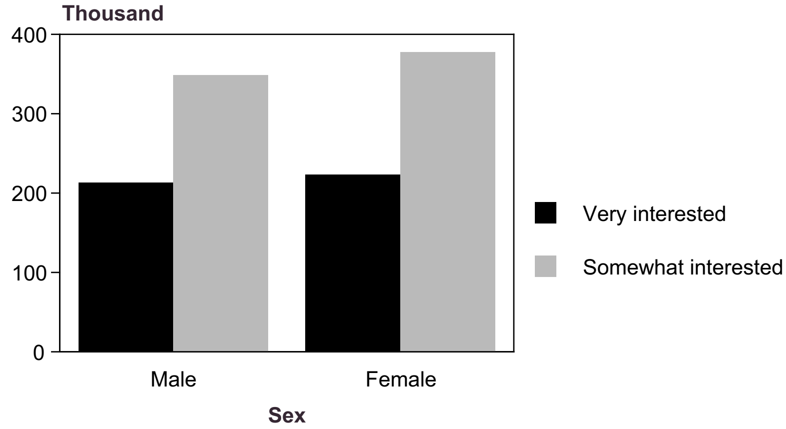


Figure 6.62

Adults Interested in Attending Performances of Popular Music Composed by New Zealanders

By sex



Interest in popular music by New Zealand composers

People who attended popular music performances, or who were interested in doing so but had not been able to, were asked if they would be interested in attending performances of popular music written by New Zealanders. Nearly three-quarters of this group indicated an interest. Of them, 436,000, or 28 percent, were very interested, and 726,000, or 46 percent, were somewhat interested. A further 360,000 (23 percent) were not at all interested and 64,000 (4 percent) expressed no opinion.

Women outnumbered men among those interested in popular music composed by New Zealanders, although the difference between the two groups was not as marked as it was for classical music. As figure 6.62 shows, an estimated 223,000 women were very interested in attending performances of popular music composed by New Zealanders, compared with 213,000 men, and a further 377,000 women were somewhat interested, compared with 349,000 men. As a proportion of those who had attended popular music performances, however, the proportions of men and women interested in attending performances of popular music composed by New Zealanders were similar (73 percent).

As figure 6.63 shows, the number of adults in each age group who were interested in attending performances of popular music composed by New Zealanders declined as age increased, from an estimated 256,000 people aged 15–34 who were very interested and 338,000 who were somewhat interested, to the 55 and over group, where 28,000 people were very interested and 92,000 were somewhat interested.

Figure 6.63

Adults Interested in Attending Performances of Popular Music Composed by New Zealanders

By age

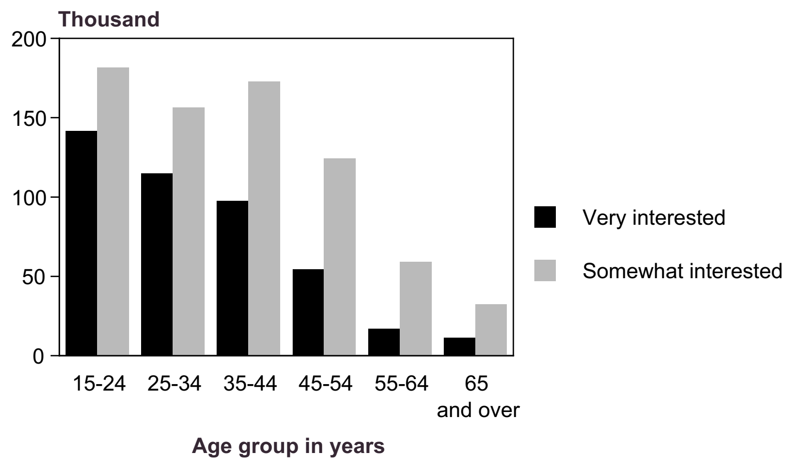
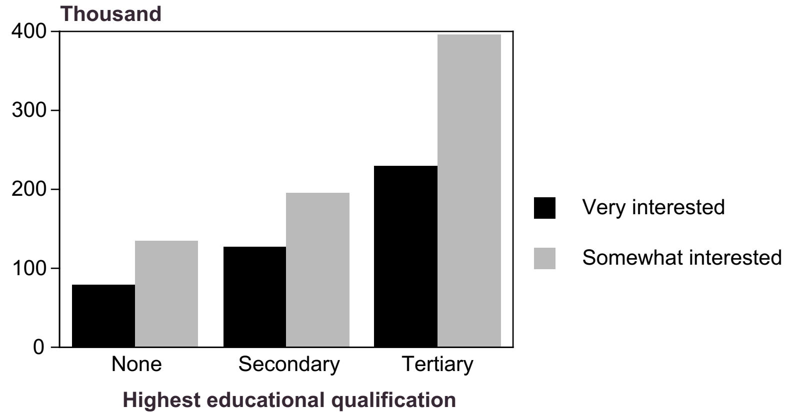


Figure 6.64

Adults Interested in Attending Performances of Popular Music Composed by New Zealanders

By highest educational qualification



Among those who were interested in attending popular music performances, the proportions interested in attending performances of music composed by New Zealanders declined with age, from 83 percent of those aged 15-24 to 46 percent of people aged 65 and over.

The levels of interest in attending performances of popular music composed by New Zealanders reflect the levels of interest in popular music overall. People with educational qualifications were most interested in popular music and this group was also most interested in live popular music composed by New Zealanders. An estimated 357,000 people were very interested and 591,000 were somewhat interested. As a proportion of those who had attended or were interested in attending performances of popular music, larger proportions of those with qualifications were interested than those without (three-quarters compared with two-thirds), as figure 6.64 shows.

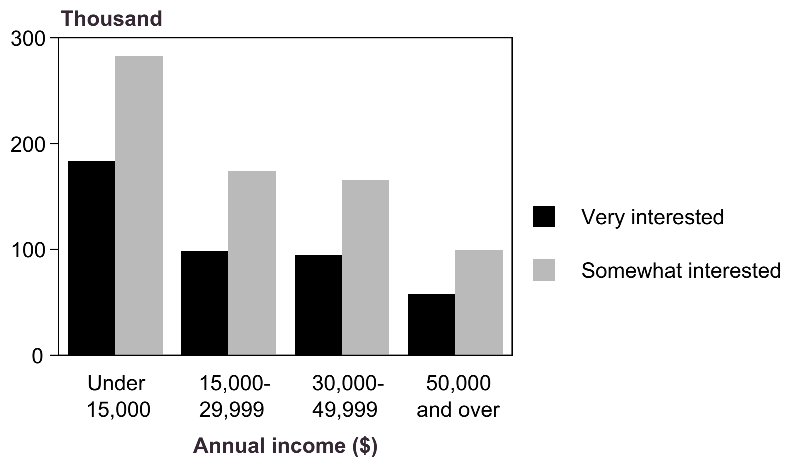
As figure 6.65 shows, the majority of those expressing an interest in attending performances of popular music composed by New Zealanders were earning less than $15,000 a year – 184,000 were very interested and 282,000 were somewhat interested. As incomes increased, the number of those expressing an interest declined. This pattern reflects the level of interest in popular music across all income groups. As a proportion of those who had attended or were interested in attending performances of popular music, the proportions of each income group who were interested were similar – around seven in every 10 people.

A greater proportion of Māori (83 percent) than European/Pākehā (72 percent) indicated they were interested in attending performances of popular music composed by New Zealanders. Seventy-seven percent of Pacific peoples expressed an interest, as did 72 percent of those belonging to other ethnic groups.

Figure 6.65

Adults Interested in Attending Performances of Popular Music Composed by New Zealanders

By annual income



Buying music

The CES asked respondents if they had bought any music on CD, vinyl, video or DVD in the preceding four weeks. The question largely reflected the music retailing sub-category in the *New Zealand Framework for Cultural Statistics.* The survey also asked respondents how many purchases of recorded music they had made, if there were any barriers to buying recorded music more often, or at all, and if they were interested in buying recorded New Zealand music.

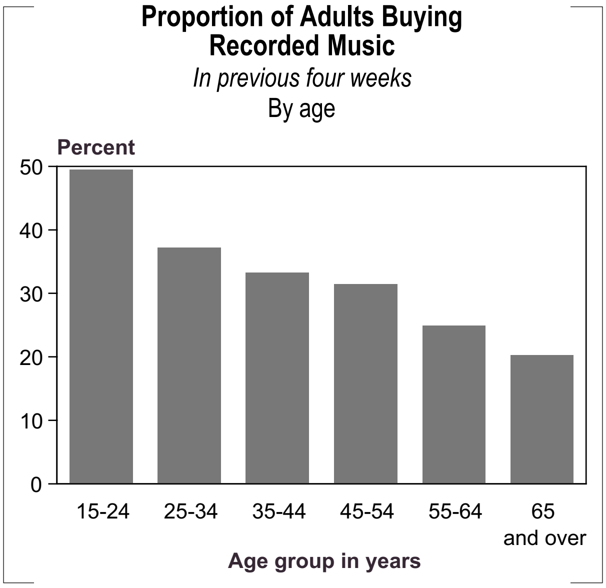
Buying recorded music

An estimated 937,000 people, or one-third of New Zealanders aged 15 and over, bought recorded music in the four weeks before the survey.

Overall, the patterns of recorded music purchasing resembled the demographic and socio-economic patterns of people experiencing popular music, rather than the patterns for those experiencing classical music. This suggests that the majority of recorded music bought was popular music rather than classical music. This assumption is supported by the report *The New Zealand Music Industry* (R P Douché Consulting Ltd, 2001). Although the Recording Industry Association of New Zealand does not collect statistical information on the musical genre sold, reports from Australia indicate that 80 percent of recorded music sold there is of the ‘pop/rock’ genre, and the industry assumes the proportion would be similar in New Zealand.

Similar proportions of men and women purchased recorded music, one-third in each case. The proportions of people in each age group who purchased recorded music declined as people got older. Half those aged 15–24 purchased recorded music, while only one-fifth of those aged 65 and over did so, as figure 6.66 shows.

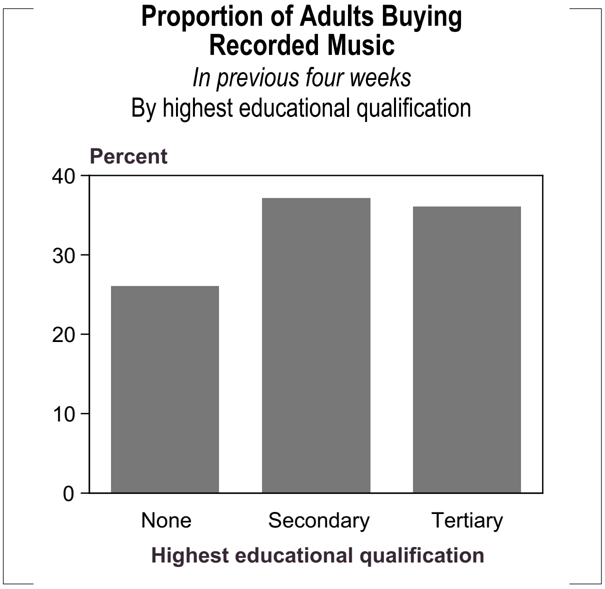
Figure 6.66



The pattern across ethnic groups for buying recorded music was different from the patterns for attending live performances of either classical or popular music (see figures 6.44 and 6.54 respectively). While there were clear differences in the proportions attending live performances, the differences in the proportions of each ethnic group who purchased recorded music were small, with around one-third of those in each group having made a purchase.

A higher proportion of people with educational qualifications purchased recorded music than those without such qualifications, as figure 6.67 shows. More than a third of those with secondary or tertiary qualifications purchased recorded music. By contrast, just over a quarter of those who had no educational qualifications purchased recorded music in the four-week period.

Figure 6.67



As figure 6.68 shows, higher proportions of employed and unemployed people bought recorded music than did those who were not in the labour force. Thirty-seven percent of those who were employed, and a slightly lower proportion of those who were unemployed, bought recorded music, compared with 28 percent of those who were not in the labour force. This may reflect the age of those in each group. People not in the labour force tend to be older and more interested in classical music than popular music.

Figure 6.68

Proportion of Adults Buying Recorded Music

In previous four weeks

By labour force status

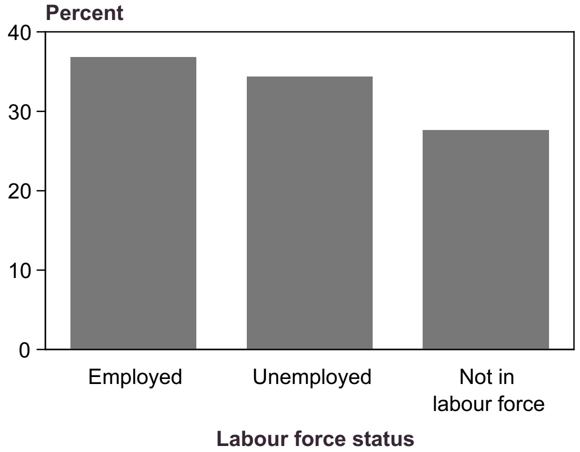
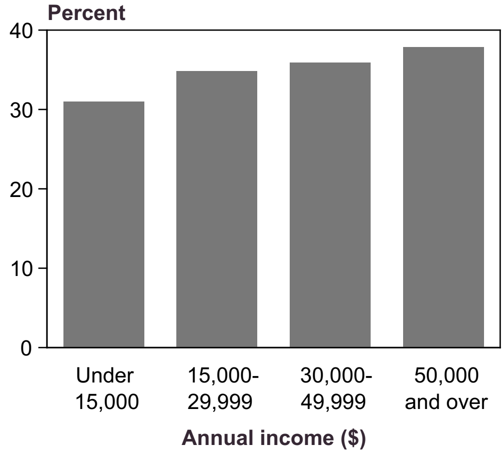


Figure 6.69

Proportion of Adults Buying Recorded Music

In previous four weeks

By annual income



Proportions of people who bought recorded music in the four weeks before the survey increased as incomes increased, from 31 percent of those with incomes under $15,000 a year to 38 percent of those with incomes over $50,000, as figure 6.69 shows.

Buying recorded music was not influenced by where people lived, with approximately one-third of people in each location and region of New Zealand having made a purchase in the four weeks before the survey.

The recorded music audience

Another way of looking at the buyers of recorded music is to look at them as a group and compare them with the general population. As table 6.09 shows, people who buy recorded music tend to be in the younger age groups, with two-thirds (67 percent) under 45. People in this age group make up 57 percent of the adult population. This is consistent with the age of the audience for popular music performances. Apart from age, the socio-economic and demographic characteristics of people who bought recorded music were similar to the population overall.

Table 6.09

Characteristics of Adults Buying Music in Previous Four Weeks

Characteristics	Percent of adults buying	Percent of population
Sex		
Male	49	49
Female	51	51
Total	100	100
Age group in years		
15–24	27	18
25–34	20	18
35–44	20	20
45–54	16	17
55–64	9	12
65 and over	8	14
Total	100	100
Ethnicity		
European/Pākehā	79	77
Māori	9	10
Pacific peoples	5	5
Other	7	8
Total	100	100
Highest educational qualification		
None	20	25
Secondary	28	26
Tertiary	52	49
Total	100	100

Characteristics	Percent of adults buying	Percent of population
Personal income		
Under $15,000	39	43
$15,000–$29,999	25	24
$30,000–$49,999	21	20
$50,000 and over	15	14
Total	100	100
Location		
Main urban areas	73	71
Secondary urban areas	6	7
Minor urban areas	21	22
Total	100	100
Regional council area		
Northland	3	3
Auckland	32	31
Waikato	9	9
Bay of Plenty	5	6
Gisborne/Hawke's Bay	5	5
Taranaki	2	3
Manawatu/Wanganui	5	6
Wellington	13	12
Nelson/Tasman/Marlborough/ West Coast	4	4
Canterbury	14	15
Otago	5	5
Southland	2	2
Total	100	100

Note: Due to rounding, some figures may not add to the stated total.

Buying music on the Internet

Most people who bought recorded music did so in person. A small proportion (3 percent, or an estimated 29,000 people) bought music on the Internet. Generally, the numbers who purchased music on the Internet were too small to draw any reliable conclusions about demographic or socio-economic patterns.

Patterns of recorded music buying

Most of those who bought recorded music in the four weeks before the survey (nearly two-thirds) bought one or two recordings. Nearly one-quarter bought between three or four recordings and 14 percent bought five or more. Similar proportions of people in each demographic or socio-economic category – except for ethnicity – bought three or more items of recorded music. A higher proportion of Māori (47 percent), Pacific peoples (52 percent) and people of other ethnic groups (47 percent) bought three or more recordings than European/Pākehā (36 percent).

Characteristics of those who purchased three or more items of recorded music were generally similar to the population overall. However, four groups were over represented compared with their proportions in the population – people aged 15–24, people with tertiary educational qualifications, people who were employed and people living in the Auckland region.

Barriers to buying recorded music

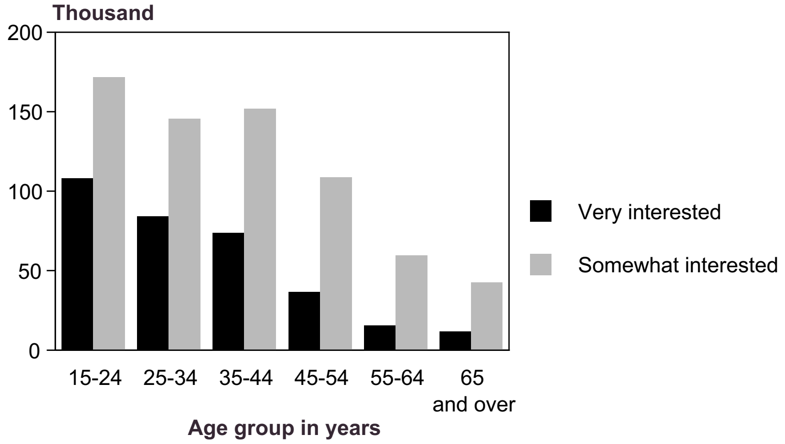
People were asked if they would have liked to have bought recorded music more often and, if so, what had prevented them from doing so. An estimated 330,000 people, or 35 percent of those who had bought recorded music in the four weeks before the survey, indicated they would have liked to have bought recorded music more often, but had been prevented from doing so for a variety of reasons.

The vast majority did not buy recorded music more often because of cost. An estimated 298,000 people, or 91 percent of those who identified barriers to purchasing more recorded music, said cost was a

Figure 6.70

Adults Interested in Buying Music Composed by New Zealanders

By age



barrier. Lack of time (5 percent) and items not being available (5 percent) were also given as reasons for not buying recorded music more often.

An estimated 1.8 million people, or 66 percent of the adult population, had not bought any recorded music at all in the preceding four weeks. Of this group, an estimated 334,000 people (18 percent) wanted to buy music, but had been unable to for a variety of reasons. Cost was the main reason for not having bought a recording, cited by 85 percent of this group. This was followed by lack of time (10 percent) and items not being available (6 percent).

Interest in buying New Zealand music

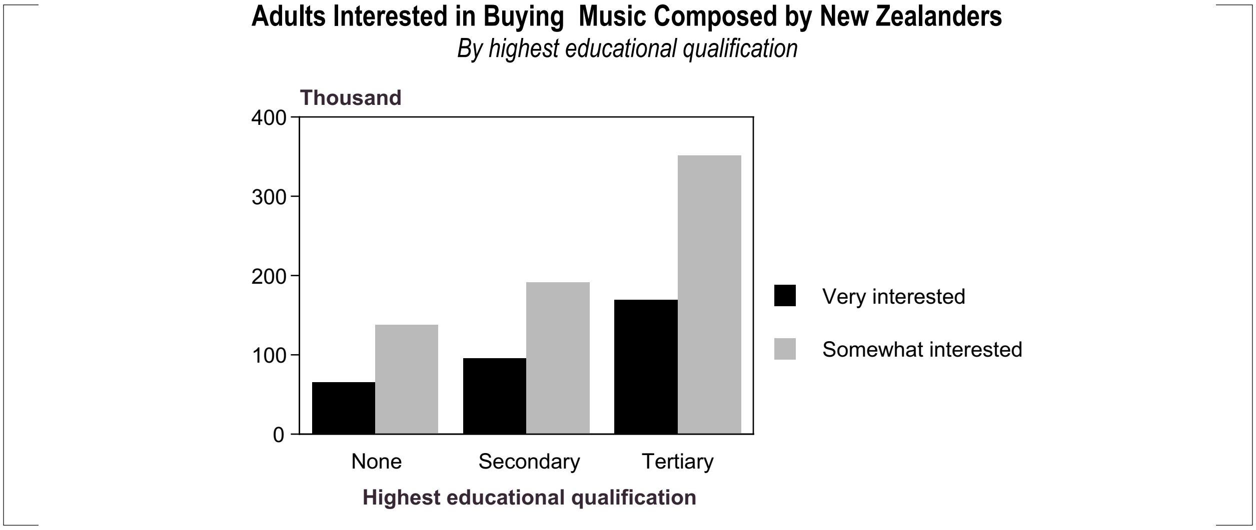
People who had bought recorded music, or who were interested in buying recorded music, were asked how interested they were in buying recorded New Zealand music. The survey estimated that just over 1 million, or one-third of New Zealanders aged 15 and over, were interested to some degree in buying New Zealand music.

An estimated 330,000 people, or 23 percent of those asked, were very interested. A further 48 percent, or 681,000, were somewhat interested. An estimated 346,000, or 25 percent, were not interested in buying New Zealand music and 49,000, or 3 percent, did not express an opinion.

Similar numbers of men and women expressed an interest in buying New Zealand music.

As figure 6.70 shows, the number of people interested in buying New Zealand music declined as people got older. This pattern differs from that for attending performances of classical music composed by New Zealanders, but is similar to that for attending performances of popular music composed by New Zealanders. The biggest group interested in buying recorded New Zealand music was the 15–24 year group, with an estimated 108,000 being very interested and 172,000 being somewhat interested. The least interested people were those aged 55 and over, of whom only 27,000 were very interested and 102,000 somewhat interested.

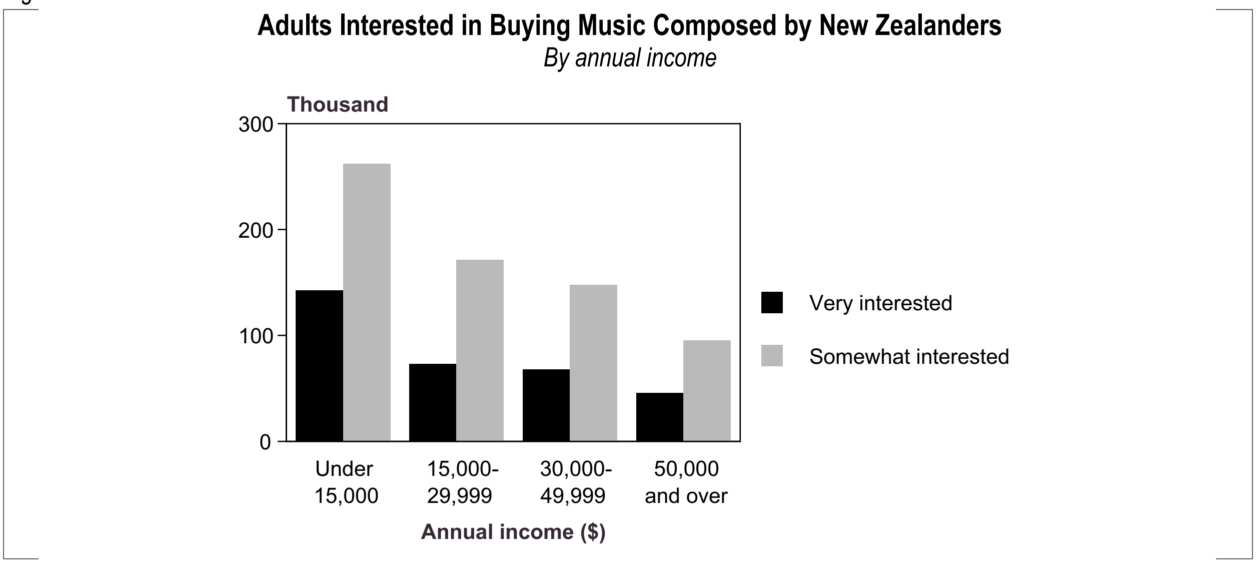
Figure 6.71



As figure 6.71 shows, the number of people interested in buying New Zealand music increased as educational qualifications increased, with 203,000 people with no educational qualifications expressing an interest and 520,000 people with tertiary qualifications being interested.

The number of people interested in purchasing recorded music by New Zealanders declined as incomes increased, as shown in figure 6.72. This mirrors the pattern of those who were interested in attending performances of popular music written by New Zealanders. The majority who were interested in buying recorded music by New Zealanders earned less than $15,000 a year – 142,000 were very interested and 262,000 were somewhat interested. The numbers declined to 45,000 who were very interested and 95,000 who were somewhat interested for people earning more than $50,000 a year. However, the proportions of each income group interested in buying New Zealand music were similar – between seven and eight out of every 10 people.

Figure 6.72



Household spending on performing arts

The *New Zealand Framework for Cultural Statistics* identifies six major types of performing arts: theatrical performance, dance, opera and theatrical music, Māori performing arts, other ethnic/cultural performing arts, and other performing arts. Other than expenditure on music, the Household Economic Survey (HES) has only one category of expenditure relating to the performing arts – admission charges to theatre, ballet, concerts and plays. This category covers a wide variety of activities, from orchestral performances to pop/rock music concerts, Shakespeare to stand-up comedy, and ballet to contemporary dance.

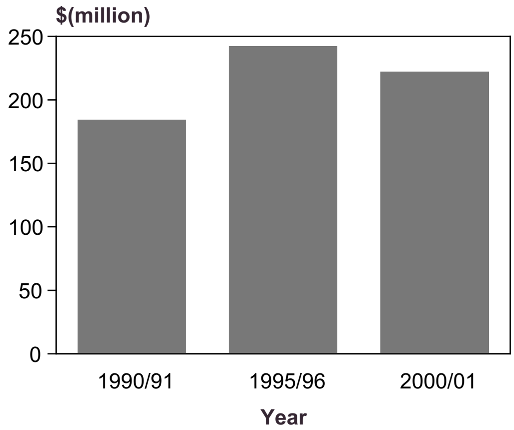
Overall, New Zealand households spent an estimated $4.3 million a week, or $3.10 per household, on the performing arts in the year ending June 2001. This amounted to an estimated $222 million for the year.

In the following section, all figures are adjusted for inflation, where appropriate.

Figure 6.73

Real Annual Household Spending on Performing Arts

1990/91 - 2000/01



Source: Statistics New Zealand Household Economic Survey

As figure 6.73 shows, in the years from 1990/91 to 2000/01, total expenditure on the performing arts increased in real terms by 20 percent, from $184 million to $222 million. Between 1990/91 and 1995/95, expenditure increased by 32 percent to an estimated $242.4 million. Between 1995/96 and 2000/01, however, there was a slight decrease in spending.

Admissions to theatre, ballet, concerts and plays

The HES estimates that in the year ending June 2001, spending by all New Zealand households on admissions to theatre, concerts, ballet and plays was $76 million.

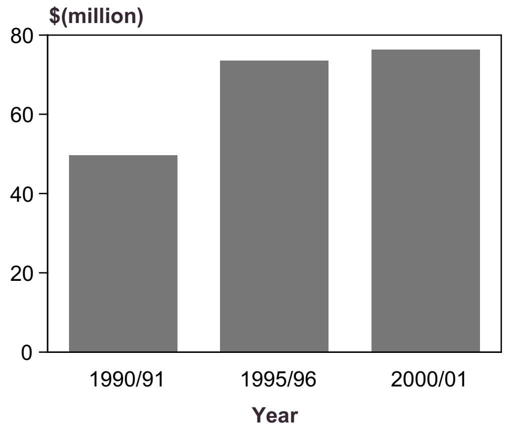
Total weekly expenditure was estimated at more than $1.4 million, or $1.07 per household per week. An estimated 3 percent of households reported expenditure on admission to theatre, ballet, concerts and plays. Estimated weekly expenditure for these households was $31.79.

Real annual expenditure increased by 52 percent from an estimated $50 million in 1990/91 to $76 million in 2000/01.

Figure 6.74

Real Annual Household Spending on Theatre, Ballet, Concerts and Plays

1990/91 - 2000/01



Source: Statistics New Zealand Household Economic Survey

As figure 6.74 shows, the period of greatest growth in spending was between 1990/01 and 1995/96, when annual household spending increased 48 percent, from an estimated $50 million to $74 million.

Music

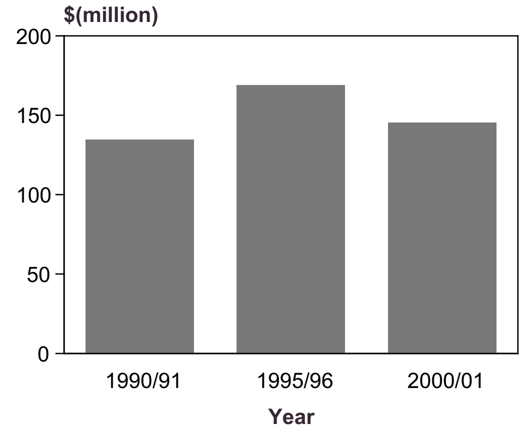
The HES includes two categories of expenditure relating to music – music retailing, which includes recorded music such as CDs, cassettes and vinyl recordings, and musical instruments.

In the year ending June 2001, New Zealand households spent an estimated $145 million on music. This means that on a weekly basis, New Zealand households spent an estimated $2.8 million, or $2.03 each per week. In real terms, household expenditure on music increased by 7 percent from 1990/91 to 2000/01. As figure 6.75 shows, however, the period of greatest growth was between 1990/91 and 1995/96, when household spending rose by 25 percent, from an estimated $135 million to $169 million. Between 1995/96 and 2000/01, spending declined by 14 percent, to an estimated $145 million.

Figure 6.75

Real Annual Household Spending on Music

1990/91 - 2000/01



Source: Statistics New Zealand Household Economic Survey

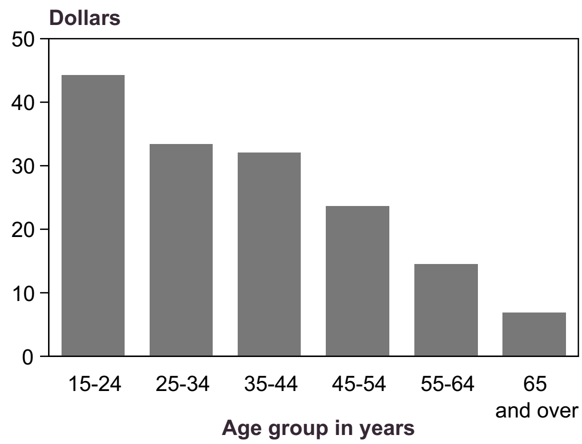
As figure 6.76 shows, overall spending on music for the year ended June 2001 declined as the age of the purchaser increased. Average annual expenditure for purchasers aged 15–24 was estimated at $44.31 each. By the time people were 65 and over, it was estimated they were spending just $6.86 each a year on music.

Figure 6.76

Average Annual Household Spending on Music

By age

Year ended June 2001



Source: Statistics New Zealand Household Economic Survey

Music retailing

In the years 1990/91 to 2000/01, expenditure on recorded music (CDs, vinyl and cassettes) rose in real terms by 36 percent, from $87 million dollars in 1990/01 to $118 million for the year ended June 2000/01.

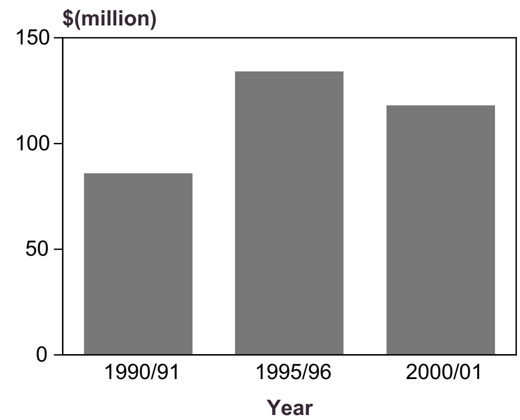
Expenditure peaked in 1995/96 at $134 million and has subsequently declined by 12 percent to $118 million in 2000/01. This trend in music retailing was also noted in *The New Zealand Music Industry* (R P Douché Consulting Ltd, 2001), which reported that annual recorded music sales in New Zealand peaked in 1995 and had since declined by 7 percent.

Music piracy is estimated to cost the New Zealand music industry about $95 million a year, according to the Recording Industry Association of New Zealand. The *New Zealand Music Industry* report also notes that the threat to sales of recorded music posed by on-line music start-ups such as Napster had largely subsided by 2001 because of the fall of the dot.com market and through takeovers by major recording companies, who are launching user-pays, on-line music sites. However, the illegal copying of CDs for sale, and the downloading of music from the Internet, are seen by the music industry internationally as the main reasons for the downturn in sales. Figure 6.77 illustrates the trend in sales of recorded music since 1990/91.

Figure 6.77

Real Annual Household Spending on Recorded Music

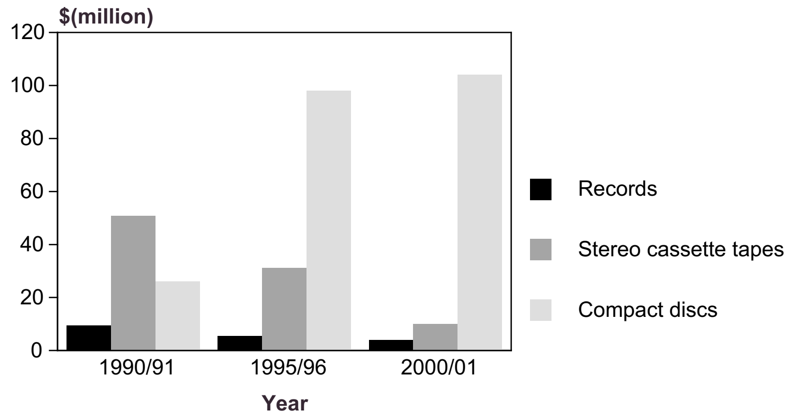
1990/91 - 2000/01



Source: Statistics New Zealand Household Economic Survey

Figure 6.78

Real Annual Household Spending on Recorded Music
By format
1990/91 - 2000/01



Source: Statistics New Zealand Household Economic Survey

The popularity of the different formats in which recorded music is sold changed markedly during this time, with CDs replacing all other formats in popularity, as shown in Figure 6.78.

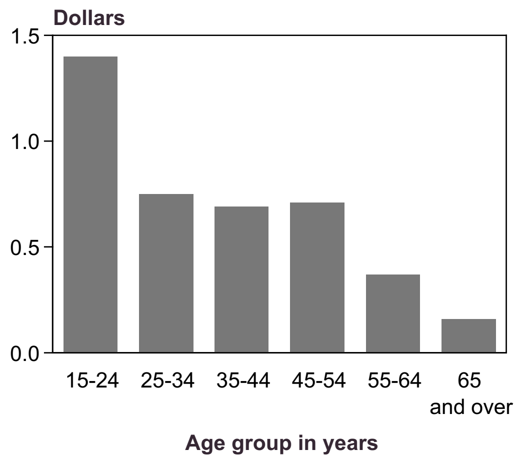
Spending on pre-recorded cassettes and tapes declined from $52 million in 1990/91 to $10 million in 2000/01. Likewise, spending on vinyl recordings decreased from $10 million in 1990/01 to $4 million in 2000/01. Spending on CDs increased significantly, from $26 million in 1990/91 to $104 million in 2000/01. Since 1995/96, spending on CDs has outstripped spending on all other forms of pre-recorded music.

In 2000/01, households spent $2 million a week on CDs, $71,000 on vinyl recordings and $191,000 on pre-recorded cassette tapes. This equates to $1.65 being spent on recorded music each week by every New Zealand household.

Across all people who purchased recorded music in 2001, the average expenditure per person on CDs was 72 cents a week. Young people were the largest spenders, with purchasers aged 15–24 spending an average $1.40 a week. Average weekly expenditure decreased as the age of the purchaser increased, as figure 6.79 shows. Purchasers aged 65 and over spent a mere 16 cents a week.

Figure 6.79

Average Weekly Spending on CDs
By age
Year ended June 2001



Source: Statistics New Zealand Household Economic Survey

Musical instruments

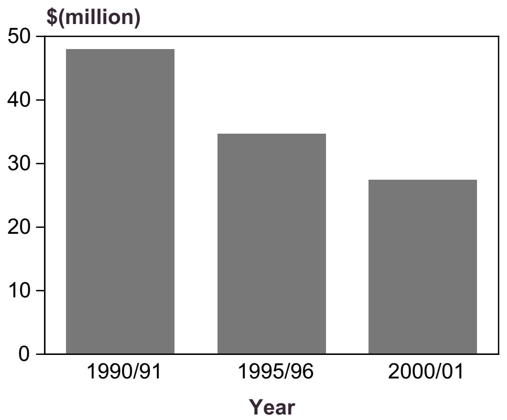
It is estimated that in the year ended June 2001, New Zealand households spent a total of just over $27 million on the purchase of musical instruments.

As figure 6.80 shows, household expenditure on musical instruments has declined steadily in real terms since 1991, when it was estimated at almost $48 million. In 1996, New Zealand households spent an estimated $35 million buying musical instruments. Spending decreased in real terms by 43 percent from 1991 to 2001. Weekly expenditure per household declined from 66 cents a household in 1991 to 38 cents a household in 2001.

Figure 6.80

Real Annual Household Spending on Musical Instruments

1990/91 - 2000/01



Source: Statistics New Zealand Household Economic Survey

Summary

- An estimated two million adults, or 73 percent of the population aged 15 and over, experienced at least one of the performing arts activities included in the survey.
- The most popular performing arts activity was attending a popular music performance, with just over one million people having done so in the 12 months preceding the survey.
- Attendance at theatre, opera, and musical theatre and classical music performances was closely related to the level of educational qualifications held. Attendance at dance performances, on the other hand, showed a close association with the sex of the attendee. Not unexpectedly, attendance at popular music performances and the tendency to buy recorded music was strongly related to age.
- Overall, the proportions of people experiencing performing arts activities rose as their incomes increased. The exceptions to this were attendance at kapa haka and cultural performances of ethnic song and dance, where similar proportions of all income groups attended.
- Higher proportions of unemployed people attended kapa haka or cultural performances than those who were employed or not in the labour force. Higher proportions of participants in the other activities were employed.
- Cost was one of the main barriers to attending performances, and to buying recorded music. Lack of time was also a barrier for many people.
- The main barriers for attendance at kapa haka or cultural performances were lack of time, and performances not being held locally.
- Levels of interest in performances of material written, choreographed or composed by New Zealanders were high, with between two-thirds and three-quarters of people who had participated, or who were interested in participating, indicating an interest in works by New Zealanders.
- New Zealand households spent an estimated $222 million, or $3.10 per household per week, on performing arts activities in the year ended June 2001.
- More than half the spending (53 percent) on performing arts activities was on pre-recorded music ($118 million), especially on CDs, on which $104 million was spent in the year ended June 2001.
- New Zealand households also spent an estimated $76 million a year on admissions to theatre, ballet, concerts and plays.

Part 7

Visual arts

The *New Zealand Framework for Cultural Statistics* divides the visual arts category into two sub-categories – visual arts and design.

The visual arts sub-category includes primary visual arts creation, incorporating, for instance, the work of painters, sculptors, artist photographers and crafts people such as potters, textile or fibre artists, carvers and jewellers. It also includes the retailing of visual arts; commercial, industrial and other photographic services; and services to the visual arts, such as outlets specialising in the provision of supplies necessary for visual art creation.

The design sub-category includes architectural services, landscape design, interior design, industrial design, fashion design, graphic design, advertising design, urban planning and design, and services to the design industry.

The Cultural Experiences Survey (CES) focused on the visual arts sub-category, especially on New Zealanders' purchases of original works of art and handmade craft. Respondents were asked about their art purchases in the 12 months preceding the survey, with art being defined as any original painting, drawing, sculpture, artistic photograph or other form of art. They were also asked if they had bought any objects of handmade craft in the same period. Craft was defined as including carving, jewellery, pottery or weaving.

As well as buying art or craft objects, respondents were asked if they had purchased any of these objects directly from the artist or craftsperson. They were also asked how often they had bought objects and what barriers prevented them from buying more, or from buying objects at all.

Data from the Household Economic Survey (HES) provides information on household spending on visual arts for the year ended June 2001. Categories related to the visual arts in this survey are not a direct match to those in the CES. Given that the CES focussed on people's purchases of art or craft objects, the HES section related to the results is that on visual arts retailing.

Both surveys covered a 12-month recall period. As the survey was conducted in the first quarter of 2002, it is possible that people's recall of purchases of art or craft objects as Christmas gifts was reflected in their responses.

CES data shows that education is the most important variable influencing the purchase of original art and handmade craft. The next most important variable is sex, with women being more likely than men to have purchased art and craft objects in the 12-month period. Income was also an important variable, with people on higher incomes being more likely to purchase art or craft objects. This is also reflected in the finding that cost was the main barrier to people purchasing more art or craft objects.

Overview

An estimated 985,000 people, or 36 percent of adult New Zealanders, purchased an original work of art or a handmade craft object in the 12 months before the survey.

Women (42 percent) were considerably more likely than men (29 percent) to have made a purchase. The tendency to purchase art and craft increased with age, from 37 percent of people aged 15–24 to 42 percent of those aged 45–54. From age 55 onwards, it declined, falling to 22 percent of those aged 65 and over, as figure 7.01 shows.

Figure 7.01

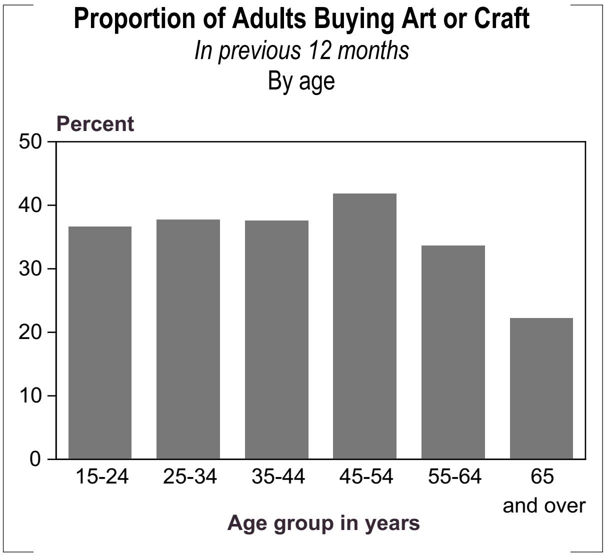
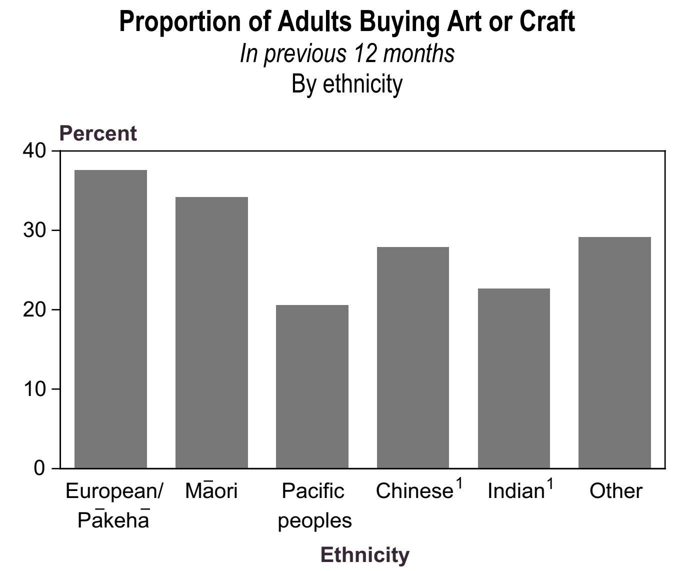


Figure 7.02



1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

Around one-third of both European/Pākehā and Māori purchased art or craft in the 12-month period, compared with one-fifth of Pacific peoples, as figure 7.02 shows.

The proportions of people who purchased objects of art or craft increased as their levels of educational qualifications rose, as figure 7.03 shows. Forty-two percent of those with tertiary qualifications purchased art or craft in the 12 months before the survey, compared with only 24 percent of those with no qualifications.

People who were employed were more likely (40 percent) than those who were not in the labour force (27 percent) to have purchased art or craft in the 12-month period.

The likelihood of purchasing art or craft objects increased with income, as figure 7.04 shows. Those earning more than $50,000 a year were more likely than those earning less than $15,000 to have purchased objects (45 percent compared with 30 percent). This reflects the higher levels of disposable income of those in higher income brackets.

Figure 7.03

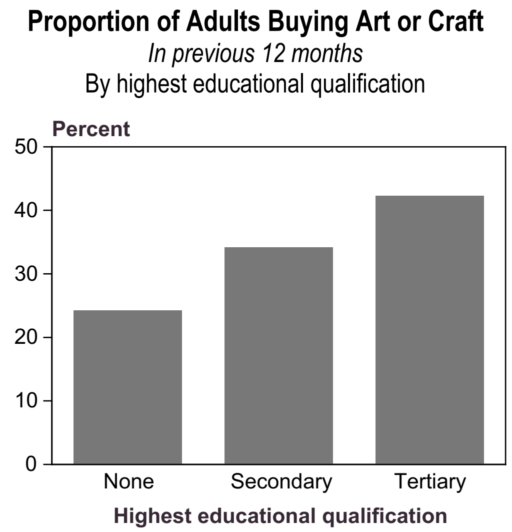


Figure 7.04

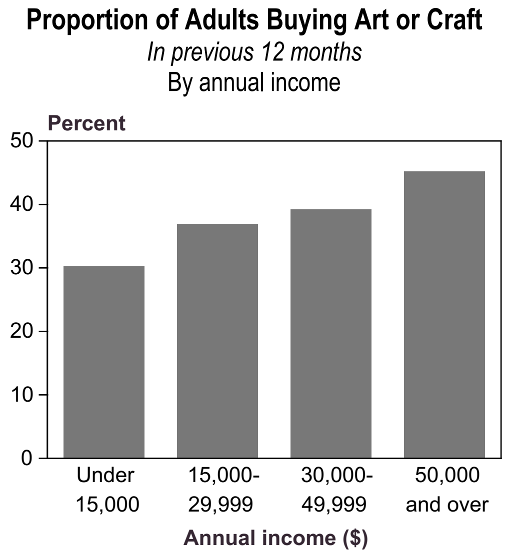
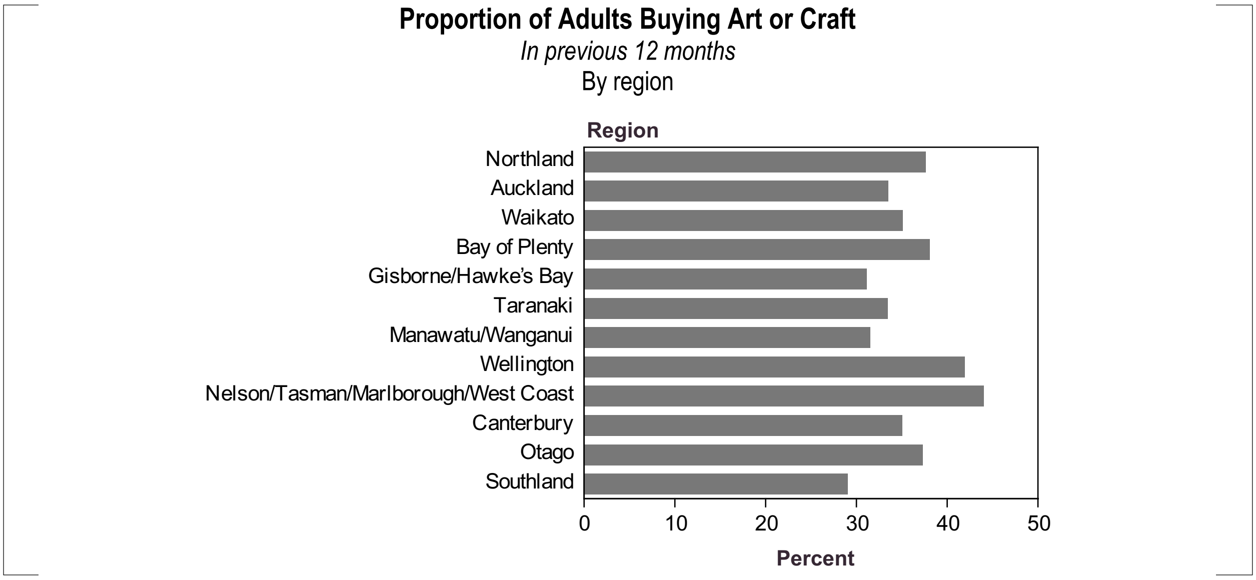


Figure 7.05



Whether people lived in urban or rural areas made only slight differences to the proportions purchasing art or craft objects. Regional variations in the proportions of people making purchases were not statistically significant, with between three and four people in every 10 in each region purchasing objects in the 12-month period, as figure 7.05 shows.

Buyers of art and craft

Another way of analysing the data is to explore the demographic and socio-economic characteristics of the group who bought art and craft objects. As table 7.01 shows, 60 percent of those buying art and craft were women, 42 percent were aged 35–54 and 81 percent were European/Pākehā. Fifty-eight percent held tertiary qualifications, 73 percent were employed and 36 percent earned less than $15,000 a year. Seventy-two percent lived in main urban centres, and 29 percent lived in the Auckland region.

Table 7.01

Characteristics of Adults Buying Original Art and Handmade Craft in Previous 12 Months

Characteristics	Percent of adults buying	Percent of population	Characteristics	Percent of adults buying	Percent of population
Sex			**Personal income**		
Male	40	49	Under $15,000	36	43
Female	60	51	$15,000–$29,999	25	24
Total	100	100	$30,000–$49,999	22	20
			$50,000 and over	17	14
Age group in years			Total	100	100
15–24	19	18			
25–34	19	18	**Location**		
35–44	22	20	Main urban areas	72	71
45–54	20	17	Secondary urban areas	6	7
55–64	11	12	Minor urban and rural areas	22	22
65 and over	9	14	Total	100	100
Total	100	100			
			Regional council area		
Ethnicity			Northland	3	3
European/Pākehā	81	77	Auckland	29	31
Māori	10	10	Waikato	9	9
Pacific peoples	3	5	Bay of Plenty	6	6
Chinese	2[1]	2	Gisborne/Hawke's Bay	4	5
Indian	1[1]	2	Taranaki	3	3
Other	3	4	Manawatu/Wanganui	5	6
Total	100	100	Wellington	14	12
			Nelson/Tasman/Marlborough/ West Coast	5	4
Highest educational qualification					
None	17	25	Canterbury	14	15
Secondary	25	26	Otago	5	5
Tertiary	58	49	Southland	2	2
Total	100	100	Total	100	100
Labour force status					
Employed	73	65			
Unemployed	3	4			
Not in labour force	24	32			
Total	100	100			

1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

Note: Due to rounding, some figures may not add to the stated total.

Generally, the profile of those buying art and craft is similar to that of the population as a whole. However, two groups are strongly over represented – women (60 percent) and people with tertiary qualifications (58 percent) – when compared with their proportions in the population.

Multivariate analysis

Additional statistical analysis was undertaken to determine which variables influenced whether or not people purchased art and craft.

As with many cultural activities, the key variable influencing the purchase of art and craft objects was whether or not the person had an educational qualification, with 38 percent of those who held a qualification buying objects, compared with 24 percent of those who did not hold a qualification. For those with secondary or tertiary qualifications, sex was the next most important variable. For women (47 percent) in this group, the third most important variable was labour force status, with a greater proportion of employed women (53 percent) than those who were unemployed or not in the workforce (36 percent) buying arts and crafts. For men, the next most important variable was their level of income, with a greater proportion of men earning more than $50,000 buying arts and crafts than those earning less than this amount (40 percent compared with 29 percent).

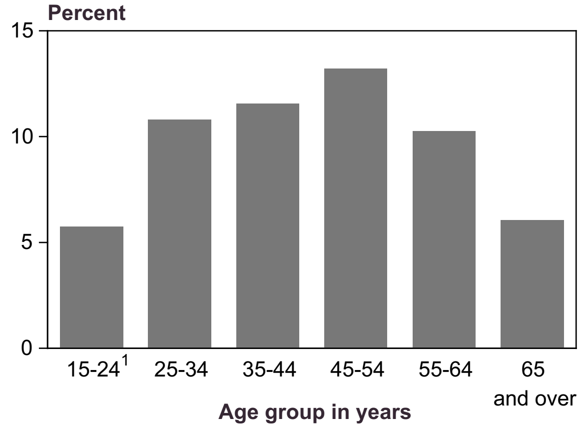
For the group who purchased art and craft objects, but had no educational qualifications, the most influential variable was also sex. In both cases, the third variable was income, with larger proportions of both men and women who earned more than $15,000 buying art and craft objects than those who earned less than this amount.

Buying original art

In the 12 months before the survey, an estimated 269,000 people, or 10 percent of adult New Zealanders, bought an original art work. Similar proportions of men and women made purchases. The proportions of the population buying original art increased with age, peaking at 45–54 (13 percent) and then declining to 6 percent of people aged 65 and over, as figure 7.06 shows.

Figure 7.06

Proportion of Adults Buying Original Art
In previous 12 months
By age



1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

A higher proportion of European/Pākehā (11 percent) than any other ethnic group bought original works of art in the 12-month period. Māori were next, with an estimated 7 percent having bought art.

People who bought art typically tended to be tertiary educated. Thirteen percent of those with tertiary educational qualifications bought an original work of art in the 12-month period. By contrast, 9 percent of those with a secondary qualification and 4 percent of those with no qualifications did the same. A higher proportion of people who were employed (11 percent) bought art than those who were unemployed (8 percent) or not in the labour force (6 percent).

As figure 7.07 shows, buying original works of art increased steadily as incomes of individuals increased, from 7 percent of those earning under $15,000 to 18 percent of those earning more than $50,000. The ability to purchase original art is closely related to the level of disposable income available to individuals.

Figure 7.07

Proportion of Adults Buying Original Art
In previous 12 months
By annual income

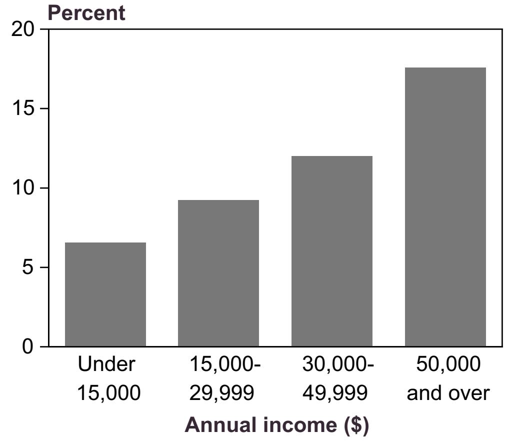
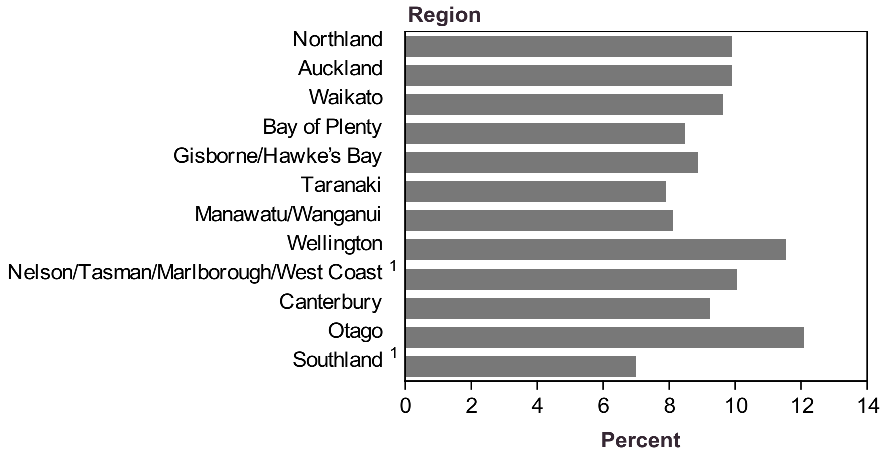


Figure 7.08

Proportion of Adults Buying Original Art

In previous 12 months

By region



1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

As figure 7.08 shows, regional variations in the proportion of people who bought original art were slight, with around one in 10 of those living in most regions purchasing art in the 12-month period. These differences were not statistically significant.

Buyers of original art

Table 7.02 shows the art purchasing public by their demographic and socio-economic characteristics. It shows that 55 percent of the people who bought art were women, nearly half were aged 35–54, 87 percent were European/Pākehā and two-thirds held a tertiary qualification. Three-quarters of those who bought art were employed and lived in major urban centres. One third lived in the Auckland region.

Table 7.02

Characteristics of Adults Buying Original Art in Previous 12 Months

Characteristics	Percent of adults buying	Percent of population	Characteristics	Percent of adults buying	Percent of population
Sex			**Personal income**		
Male	45	49	Under $15,000	29	43
Female	55	51	$15,000–$29,999	23	24
Total	100	100	$30,000–$49,999	24	20
			$50,000 and over	24	14
Age group in years			Total	100	100
15–24	11[1]	18			
25–34	20	18	**Location**		
35–44	24	20	Main urban areas	73	71
45–54	24	17	Secondary urban areas	6[1]	7
55–-64	13	12	Minor urban and rural areas	21	22
65 and over	9	14	Total	100	100
Total	100	100			
			Regional council area		
Ethnicity			Northland	3	3
European/Pākehā	87	77	Auckland	31	31
Māori	7	10	Waikato	9	9
Pacific peoples	2[1]	5	Bay of Plenty	5	6
Other	4[1]	8	Gisborne/Hawke's Bay	4	5
Total	100	100	Taranaki	2	3
			Manawatu/Wanganui	5	6
Highest educational qualification			Wellington	14	12
None	12	25	Nelson/Tasman/Marlborough/		
Secondary	24	26	West Coast	4[1]	4
Tertiary	64	49	Canterbury	14	15
Total	100	100	Otago	6	5
			Southland	2[1]	2
Labour force status			Total	100	100
Employed	76	65			
Unemployed	3[1]	4			
Not in labour force	21	32			
Total	100	100			

1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

Note: Due to rounding, some figures may not add to the stated total.

Across most demographic and socio-economic variables, the proportions of people buying art are similar to their proportions in the population. However, there are four variables that characterise the art-buying public. The group is disproportionately European/Pākehā, tertiary qualified, employed, and earns more than $50,000.

Number of original art works bought

Half those who bought original art works bought only one. Just over one-third bought two or three and 13 percent bought four or more. Generally, the demographic and socio-economic characteristics of the group who bought more than one art work in the 12-month period were very similar to the group who bought art as a whole.

Barriers to buying art

Of the 269,000 New Zealand adults who purchased art in the preceding 12 months, an estimated 127,000 (47 percent) indicated they would have liked to have been able to do so more often. For the vast majority (89 percent), cost was the reason they did not.

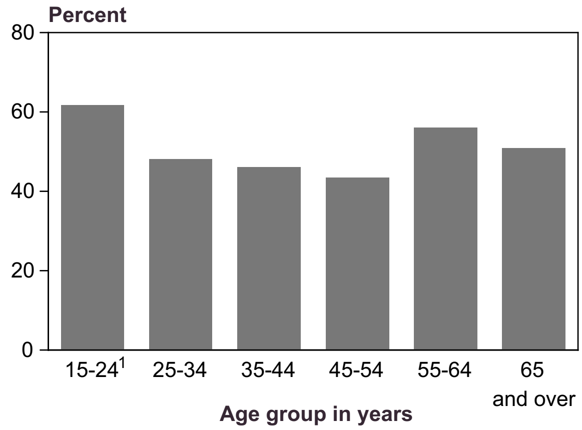
A total of 2.5 million adults had not purchased an original art work in the 12-month period. Of these, an estimated 389,000 people, or 16 percent of this group, were interested in doing so. As with people who wished to purchase art more often, the major reason for not buying art at all was the cost (84 percent). Other reasons given by much smaller numbers of people included a limited selection of works (5 percent), lack of time (5 percent) and works not being available (4 percent).

Buying art direct from artist

Overall, nearly half (133,000) of those who bought art bought it direct from the artist. Of those who bought art, a greater proportion of women (53 percent) than men (44 percent) bought from the artist. The tendency to buy art increased up to the age of 54 and then declined. However, the proportion of people in each age group who bought art direct from the artist followed a different pattern, with a greater proportion of those aged 15–24 and those aged 55 and over buying direct, as figure 7.09 shows.

Figure 7.09

Proportion of Adults Buying Original Art Direct from Artist
In previous 12 months
By age



1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

Nearly two-thirds of Māori who bought art bought it direct from the artist, compared with half of European/ Pākehā. Proportions buying direct from the artist varied slightly across income groups, with just over half of those earning between $15,000 and $49,999 buying from the artist, and 44 percent of those in the $50,000 and over group doing the same.

Interest in New Zealand art

People who had either bought or were interested in buying original art in the 12-month period were asked how interested they were in buying New Zealand art. Forty-two percent were very interested and a further 42 percent were somewhat interested. Eleven percent were not interested and 5 percent had no opinion. Overall, 607,000 people were interested in purchasing New Zealand art.

Women were more likely than men to purchase original art works and this was reflected in their interest in buying New Zealand art. As figure 7.10 shows, women who were interested in purchasing New Zealand art outnumbered men. An estimated 189,000 women were very interested, compared with 115,000 men. A further 171,000 women were somewhat interested, compared with 132,000 men.

Figure 7.10

Adults Interested in Buying New Zealand Art
By sex

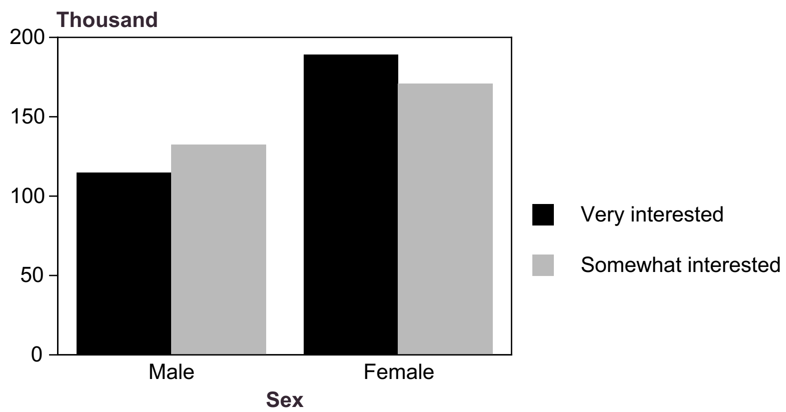
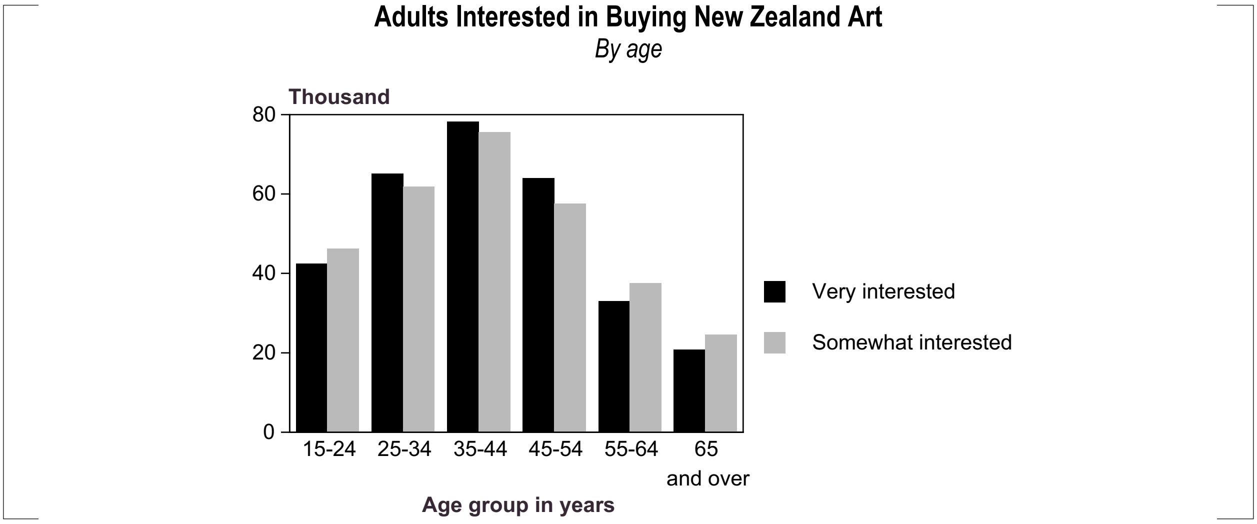


Figure 7.11



As figure 7.11 shows, the number of people interested in purchasing New Zealand art increased up to the age of 44. After this they began to decline. This is consistent with the increase in the number of New Zealanders purchasing art in each age group up to the age of 44. Of those who had purchased art, the proportions interested in buying New Zealand art increased from 79 percent of those aged 15–24 to 88 percent of those aged 55–64.

Most people interested in buying New Zealand art held a tertiary qualification. As figure 7.12 shows, an estimated 194,000 New Zealanders holding a tertiary qualification were very interested in purchasing New Zealand art and a further 181,000 were somewhat interested. Similar proportions of those in each level of qualification who had purchased art were interested in purchasing New Zealand art – around eight in 10 people.

Figure 7.12

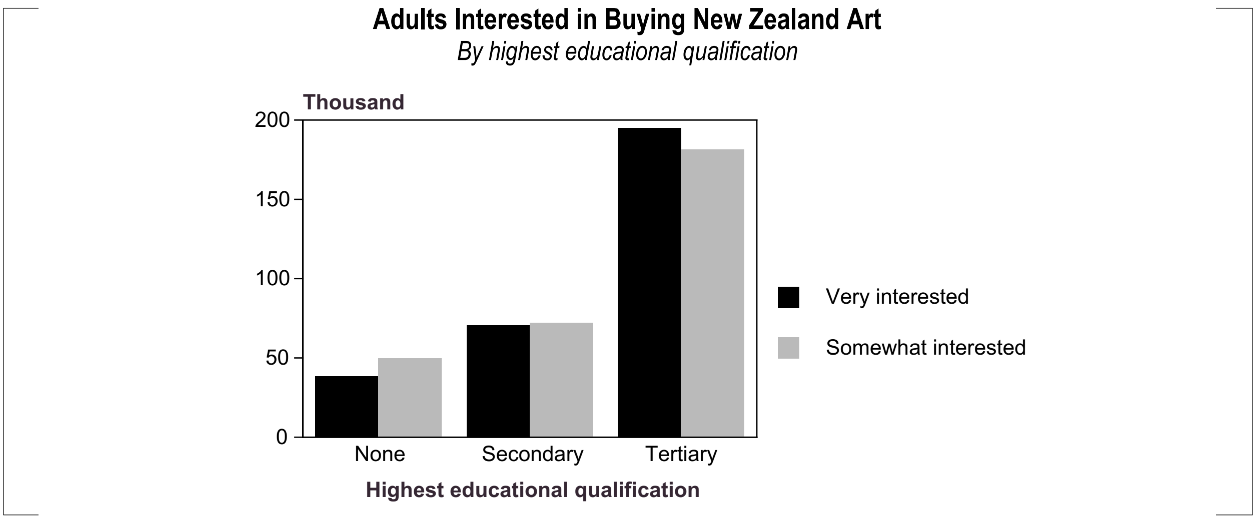
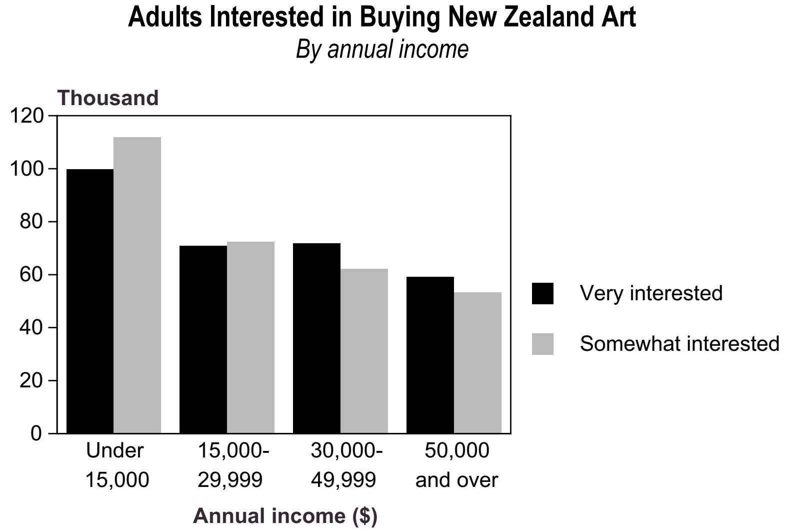


Figure 7.13



When analysed by income, those earning under $15,000 a year were numerically the largest group interested in buying New Zealand art, as figure 7.13 shows. An estimated 100,000 people were very interested and 112,000 were somewhat interested. Those most likely to purchase original art works (those earning more than $50,000) were numerically the smallest group of people interested in purchasing New Zealand works – 59,000 were very interested and 53,000 somewhat interested. Of those who had purchased art, or were interested in doing so, the proportions interested in purchasing New Zealand art increased slightly in each income group, from 82 percent of those earning less than $15,000 to 87 percent of those earning more than $50,000.

Buying handmade craft

New Zealanders were more likely to buy handmade craft objects (31 percent) than they were to buy original works of art (10 percent). Three times as many purchased handmade craft, an estimated 869,000 people, compared with an estimated 269,000 who bought art.

Women were more likely than men to buy craft objects, with 38 percent of women and 24 percent of men making purchases in the preceding 12 months.

Approximately one-third of people in each age group up to the age of 54 purchased craft objects in the 12-month period. People 55 and over were less likely to purchase craft, with the proportion dropping to 20 percent of people aged 65 and over, as figure 7.14 shows.

Figure 7.14

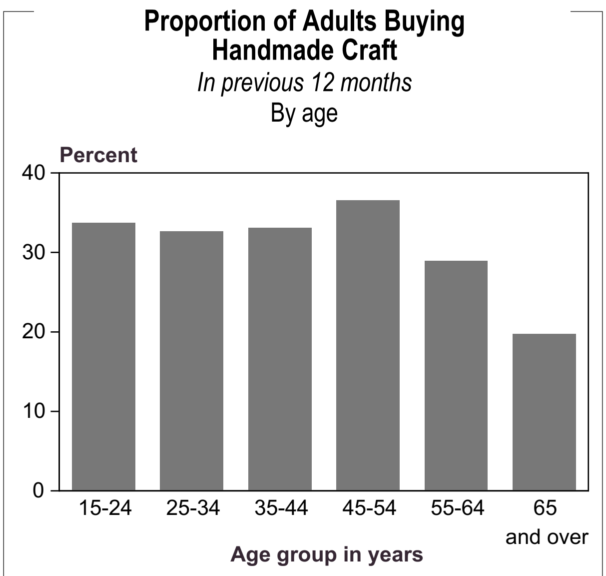
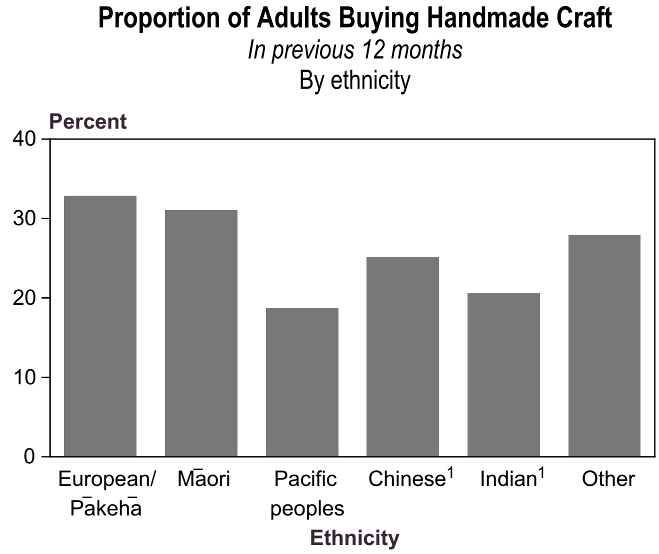


Figure 7.15

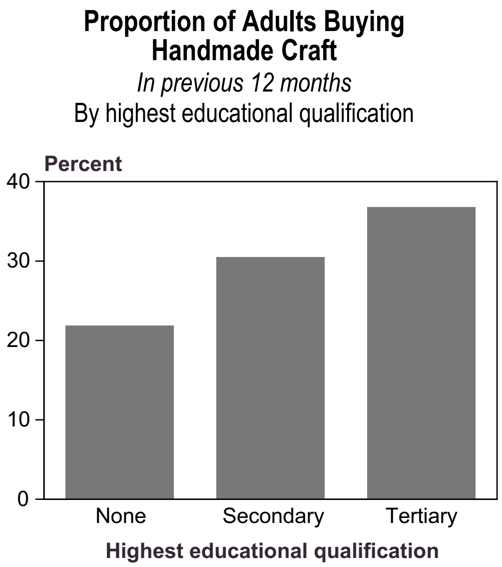


1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

Figure 7.15 shows that about a third of both Māori and European/Pākehā purchased handmade craft in the 12-month period, compared with 19 percent of Pacific peoples.

As figure 7.16 shows, the effect of education is apparent – though slightly less so than in relation to purchasing original works of art – with a greater proportion of people with qualifications buying craft than those without qualifications. People with tertiary qualifications were more likely (37 percent) to purchase craft objects than those with no qualifications (22 percent).

Figure 7.16



One-third of those who were employed bought craft objects, compared with a quarter of those who were not in the workforce.

The tendency to buy craft increased with income, as figure 7.17 shows. However, the effects of income on buying craft were not as marked as they were for buyers of original art. The proportions of people buying craft objects increased from 27 percent of people earning less than $15,000 a year to 38 percent of those earning more than $50,000.

Figure 7.17

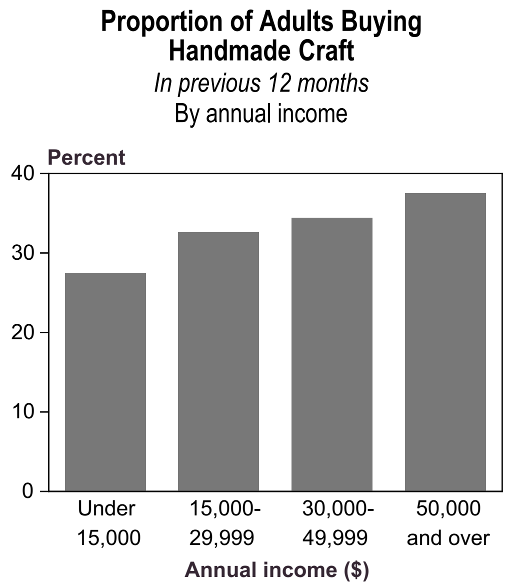
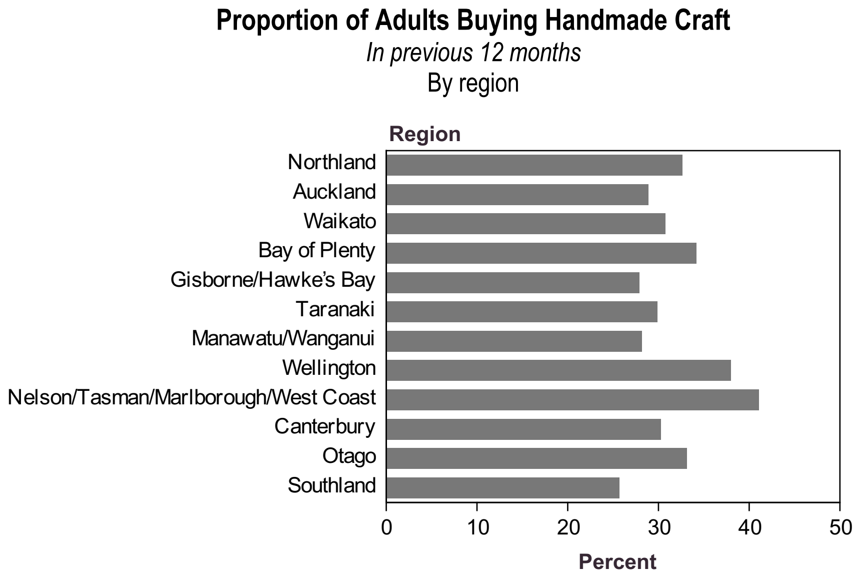


Figure 7.18



Living in rural or urban areas had little effect on whether people bought craft, with a third of those living in each location having done so. However, as figure 7.18 shows, the region in which people live may have some effect, with the proportions of residents in each region who purchased craft ranging from 26 percent in Southland to 41 percent in the Nelson/Tasman/Marlborough/West Coast region, an area with a high concentration of craft artists.

Buyers of handmade craft

Another way of analysing the data is to look at the demographic and socio-economic characteristics of the craft-buying public in New Zealand. These are summarised in table 7.03.

Craft buyers tend to be female (62 percent), two-thirds are under 45 and the majority are European/Pākehā (81 percent). They also tend to hold tertiary qualifications (57 percent), be employed (72 percent) and one-third have incomes under $15,000. Most live in the major urban centres (71 percent) and 28 percent live in the Auckland region, 14 percent in the Wellington region and 14 percent in Canterbury.

As a group, craft buyers are more predominantly female than purchasers of original art (62 percent compared with 55 percent), and their incomes are lower – two-thirds had incomes under $30,000, compared with just over half of the art buyers.

Women, European/Pākehā, people who held tertiary qualifications and people who were employed were over represented when compared with the population overall. In all other respects, the demographic and socio-economic characteristics of craft buyers were similar to the population as a whole.

Table 7.03

Characteristics of Adults Buying Handmade Craft in Previous 12 Months

Characteristics	Percent of adults buying	Percent of population	Characteristics	Percent of adults buying	Percent of population
Sex			**Personal income**		
Male	38	49	Under $15,000	37	43
Female	62	51	$15,000–$29,999	25	24
Total	100	100	$30,000–$49,999	21	20
			$50,000 and over	16	14
Age			Total	100	100
15–24	20	18			
25–34	19	18	**Location**		
35–44	22	20	Main urban areas	71	71
45–54	20	17	Secondary urban areas	7	7
55–64	11	12	Minor urban and rural areas	22	22
65 and over	9	14	Total	100	100
Total	100	100			
			Regional council area		
Ethnicity			Northland	3	3
European/Pākehā	81	77	Auckland	28	31
Māori	10	10	Waikato	9	9
Pacific peoples	3	5	Bay of Plenty	7	6
Chinese	2 [1]	2	Gisborne/Hawke's Bay	4	5
Indian	1 [1]	2	Taranaki	3	3
Other	3	4	Manawatu/Wanganui	5	6
Total	100	100	Wellington	14	12
			Nelson/Tasman/Marlborough/ West Coast	6	4
Highest educational qualification					
None	18	25	Canterbury	14	15
Secondary	25	26	Otago	5	5
Tertiary	57	49	Southland	2	2
Total	100	100	Total	100	100
Labour force status					
Employed	72	65			
Unemployed	3	4			
Not in labour force	25	32			
Total	100	100			

1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

Note: Due to rounding, some figures may not add to the stated total.

Number of handmade craft objects bought

Half those who bought handmade craft in the 12-month period bought one or two objects. Just over a third purchased between three and six objects and 12 percent purchased seven or more.

Fifty-two percent of women who bought craft and 41 percent of men bought three or more objects in the 12-month period. A slightly higher proportion (50–52 percent) of those in the middle age groups (25–54) purchased three or more craft objects than people aged 15–24 (41 percent) and 55 and over (42 to 47 percent).

Ethnicity, qualification level, employment status and income all made very little difference to the proportions in each group purchasing multiple craft objects. There were also only slight variations in the proportions of people in each region who bought three or more objects.

Barriers to buying handmade craft

Of the estimated 869,000 people who bought craft objects, an estimated 307,000, or just over one-third, indicated barriers that prevented them buying objects more often. The vast majority (87 percent) indicated that the cost of objects prevented them from buying more often. Much smaller proportions gave other reasons, such as the limited selection of objects available, objects not being available, or not having time.

Of the nearly two million who had not bought any craft in the preceding 12 months, 10 percent (192,000 people) indicated they had wanted to buy, but had been prevented from doing so for a number of reasons. Again, the main barrier was cost (84 percent of those who had been unable to purchase craft objects). Other reasons, given by a much smaller number of people, included limited selection, objects not being available and lack of time.

Buying direct from craftsperson

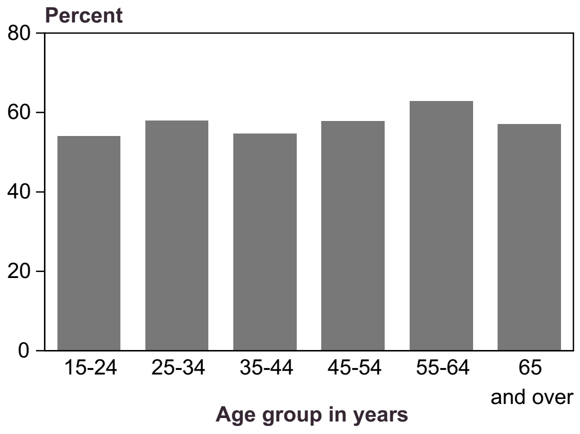
More than half (57 percent) of those who purchased craft (495,000 people) bought direct from the craftsperson. This represents about 18 percent of the adult population. A higher proportion of women (60 percent of those who had purchased craft objects) than men (51 percent) bought direct from the craftsperson. A greater proportion of Māori (66 percent) than European/Pākehā (58 percent) also bought craft objects direct from the craftsperson.

As figure 7.19 shows, age does not appear to be a clear influence on where purchasers of craft purchase from. Unlike those purchasing original works of art from the artists, among whom there was a decline in the proportions purchasing art in the age groups between 15 and 54, the tendency to purchase craft objects direct from the craftsperson fluctuated with age. The highest proportion of people buying from the craftsperson was the 55–64 year group, with 63 percent.

Figure 7.19

Proportion of Adults Buying Handmade Craft Direct from Craftsperson

By age

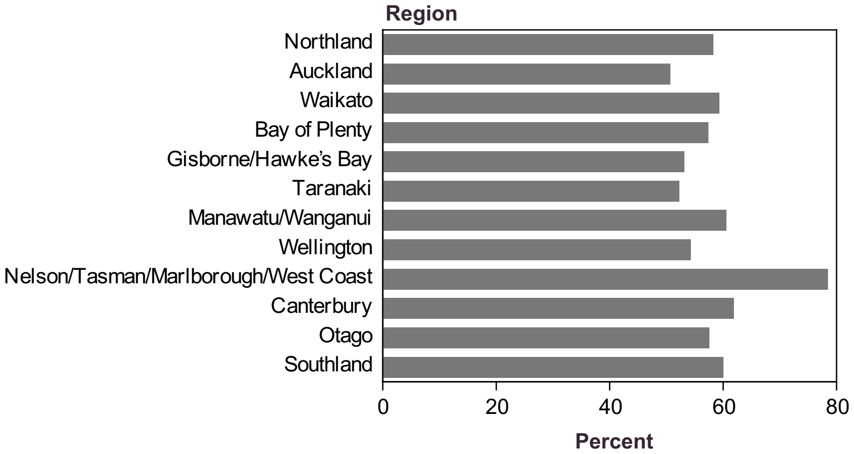


Where people live may have an influence on those buying direct from the craftsperson, as figure 7.20 shows. The opportunity to buy direct may be influenced by proximity to craftspeople and their studios (or other outlets, such as regular market days). A higher proportion of Nelson/Tasman/Marlborough/West Coast region residents bought craft objects than those in any other region. Overall, 78 percent of those buying craft in this region purchased direct from the craftsperson, compared with between 50 and 60 percent of residents in other regions.

Figure 7.20

Proportion of Adults Buying Handmade Craft Direct from Craftsperson

By region



Household spending on visual arts

Information on household spending on arts and crafts is available from the HES for the year ended June 2001. Included in this survey is expenditure on art and craft objects, the purchase of raw materials and equipment to make those objects, fees paid for professional services, such as photographers, and spending on classes associated with the visual arts.

The proportion of New Zealand households reporting spending on most visual arts and crafts activities is small, usually less than 2 percent. The proportion of households reporting expenditure on services offered by the design sector, such as architectural or landscaping services, is even lower. As a consequence, the sampling error is unacceptably high. For this reason, spending on design services is not included in this report. Where appropriate, amounts that follow are adjusted for inflation.

Spending on visual arts

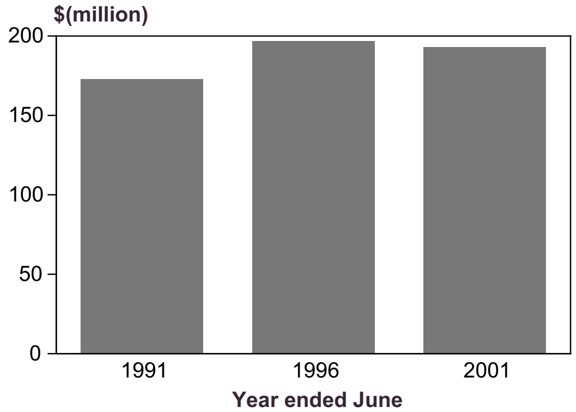
New Zealand households spent an estimated $193 million in the year ended June 2001, or an estimated $3.7 million a week, on visual arts activities. On average, each household in New Zealand spent $2.69 a week on visual art goods and services. For those households reporting expenditure on arts and crafts, the average weekly expenditure was $143.

Figure 7.21 shows that from 1990/91 to 2000/01, household spending on arts and craft increased in real terms by 12 percent, from $173 million a year to $193 million a year. Weekly expenditure rose from $3.3 million to $3.7 million.

Figure 7.21

Real Annual Household Spending on Visual Arts

1990/91 – 2000/01



Source: Statistics New Zealand, Household Economic Survey

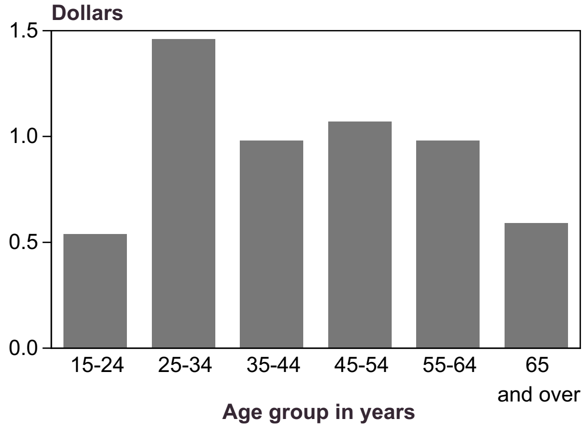
Average expenditure on visual arts activities varied with the age of the purchaser, as figure 7.22 shows. Purchasers aged 25–34 spent the most on visual arts activities in the June 2001 year – an average of $1.46 each a week. People aged 15–24 and those 65 and over spent 54 and 59 cents a week respectively.

Figure 7.22

Average Weekly Spending on Visual Arts

By age of purchaser

Year ended June 2001



Source: Statistics New Zealand, Household Economic Survey

Visual arts retailing

The HES collects spending information on a number of items than can be grouped under the general heading ‘purchase of visual arts’. These relate to the purchase of prints, paintings, picture frames, pottery furnishings and vases. While the sampling error associated with each of these activities individually is unacceptably high, aggregating them allows patterns of spending to be examined.

In the year ended June 2001, New Zealand households spent an estimated $109 million buying arts and crafts objects. In real terms, annual expenditure on the purchase of visual arts and crafts decreased by 4 percent from 1990/91 to 2000/01, from $113 million to $109 million. From 1990/91 to 1995/96 annual expenditure rose by 14 percent to $129 million, but in 2000/01 expenditure dropped to $109 million – a decrease of 15 percent.

Photographic services

The *New Zealand Framework for Cultural Statistics* includes a category for the services professional photographers provide to the general public. It does not include commercial film processing and printing, so expenditure on photos taken by household members is excluded from the following statistics.

In the year ended June 2001, New Zealanders spent an estimated $49 million on photographic equipment and photographer's fees. This equates to $936,000 a week, or 68 cents per household per week. Real annual expenditure on photography increased by 39 percent from 1990/91 to 2000/01. The greatest increase was from 1990/91 to 1995/96, when spending increased by 21 percent to an estimated $42 million.

Primary visual arts creation

Household spending on primary visual arts creation can be estimated by aggregating expenditure on a number of individual items, including the purchase of artists' equipment and materials; handcraft equipment and materials; modelling materials; materials for pottery and ceramics; and needlework cloth.

In the year ended June 2001, New Zealand households spent an estimated $30 million, or $568,000 a week, purchasing materials and equipment for their arts and craft activities. Rising from $19 million in 1990/91, estimated annual household spending had increased in real terms by 55 percent by 2000/01. Annual expenditure was almost static from 1990/91 to 1995/96, with nearly all of the increase occurring from 1995/96 to 2000/01.

Summary

- More than 900,000 adults purchased original art or handmade craft in the 12 months preceding the survey. However, three times as many people bought handmade craft as purchased art.
- Similar proportions of men and women purchased original art, while a greater proportion of women bought craft objects.
- Education was the most important variable affecting purchasing, with qualified people, especially those with a tertiary qualification, being more likely to buy original art or handmade craft.
- Proportions buying art and craft increased as levels of income rose, though this was more marked for those buying original art than for those buying handmade craft.
- Around half of those who purchased art or craft objects bought them direct from the artist.
- The highest proportion of people buying craft lived in the Nelson/Tasman/Marlborough/West Coast region, an area with a high concentration of craftspeople. More than three-quarters of people in this region who bought craft items bought them from the craftsperson.
- Cost was the main barrier to people not buying more art or craft.
- New Zealand households spent an estimated $193 million in the year ended June 2001 on the visual arts.

Part 8

Film and video

The category of film and video in the *New Zealand Framework for Cultural Statistics* includes motion picture production, distribution and exhibition, video hire and sales, and services related to film and video.

The Cultural Experiences Survey (CES) collected information on whether people had been to the movies, or hired or purchased a video or DVD, during the previous four weeks; how many times they had done so; whether they encountered any barriers to doing so; whether they were interested in going to New Zealand movies; and whether they had watched movies on television or movie clips on the Internet during the reference period.

The Household Economic Survey (HES) recorded how much money people spent on cinema admissions and the hire and purchase of videos and DVDs.

Watching movies and videos or DVDs is one of the most popular cultural activities regularly undertaken by New Zealanders, particularly by younger people. It is one of the few activities measured in the CES which is most popular among young adults and which then declines in popularity with age. The HES also shows that people in younger age groups are the biggest spenders on film and video.

The most important variable in relation to movie-going, however, is education. As with most other cultural activities, movie-going is more popular among people with qualifications than those without. Hiring or purchasing videos or DVDs is also more common among those with educational qualifications, as is interest in New Zealand movies.

Overview

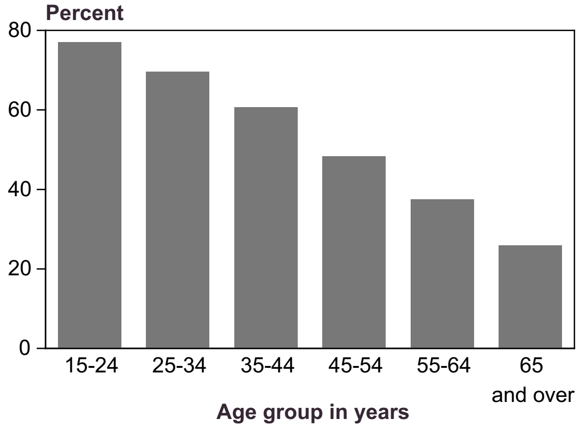
The CES showed that an estimated 1.5 million adults had either been to the movies or hired or purchased videos or DVDs during the four weeks before the survey. Hiring videos and DVDs was the most popular of these activities, with an estimated 866,000 adults having done so during the reference period. The survey also estimated that 801,000 people had seen movies at the cinema, while 197,000 had purchased videos or DVDs. Similar proportions of males and females (54 percent and 57 percent respectively) experienced at least one of these activities during the reference period. However, there was marked variation by age. As figure 8.01 shows, proportions fell consistently with age, from 77 percent of 15–24 year olds to 26 percent of people aged 65 and over.

Figure 8.01

Proportion of Adults Experiencing Film or Video Activity

In previous four weeks

By age



Whether people had educational qualifications and whether they were in the labour force were also important factors. As figure 8.02 shows, people with either tertiary or secondary qualifications were considerably more likely than those without qualifications to have undertaken one of the activities during the reference period (62 percent compared with 37 percent). People who were in the labour force, either employed (61 percent) or unemployed (63 percent), were considerably more likely to have undertaken one of the activities than people who were not in the labour force (43 percent). Many of those not in the labour force are 65 and over, the age group least likely to engage in these activities. People aged 65 and over are also less likely to have educational qualifications than others.

Figure 8.02

Proportion of Adults Experiencing Film or Video Activity

In previous four weeks

By highest educational qualification

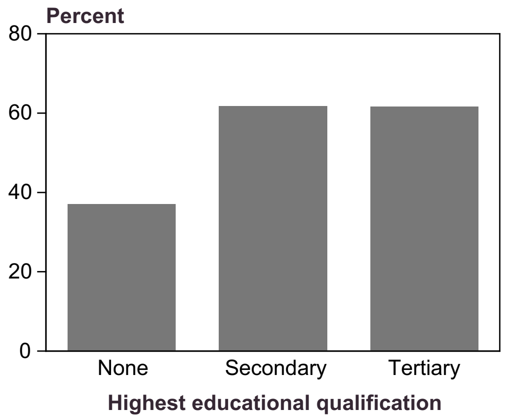
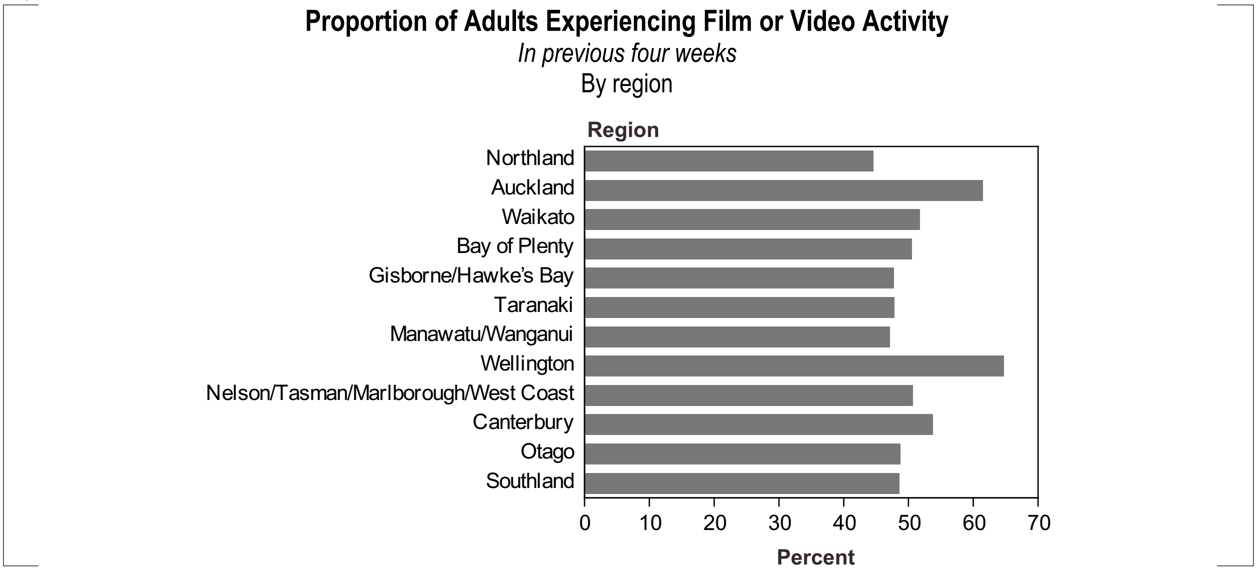


Figure 8.03

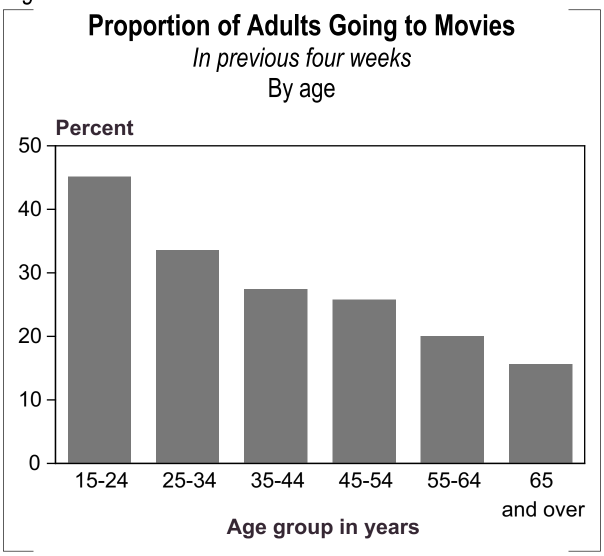


Location also had an influence on whether people experienced film or video-related activities. People in main urban areas (59 percent) were more likely to do so than people in secondary urban areas (47 percent), or minor urban and rural areas (46 percent). Participation was also highest in the Wellington and Auckland regions, at 65 percent and 62 percent respectively, as figure 8.03 shows.

Cinema

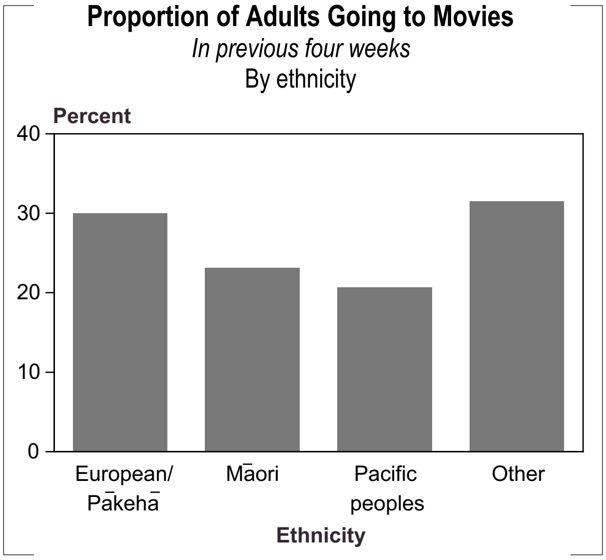
An estimated 801,000 New Zealanders went to the movies in the four weeks before the survey. Similar proportions of males and females (28 percent and 30 percent respectively) attended. Movie-going was most popular among younger people and declined with age, as figure 8.04 shows. In the 15–24 year group, 45 percent of people had been to the movies in the previous four weeks. This fell progressively among the age groups, to 16 percent of people aged 65 and over.

Figure 8.04



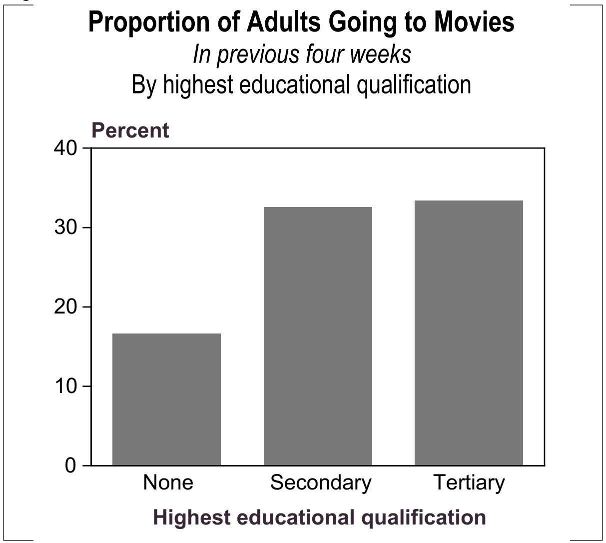
There was also some variation by ethnicity, as figure 8.05 shows. European/Pākehā (30 percent) and people in the 'other' ethnic group category (32 percent) were more likely than Māori (23 percent) and Pacific peoples (21 percent) to have been to the movies during the reference period.

Figure 8.05



Ethnic variations in movie attendance may in part reflect socio-economic differences in variables such as education and income. As figure 8.06 shows, education is clearly a factor in whether people attend the movies, as it is with most cultural activities. A third (33 percent) of people with secondary or tertiary qualifications had been to the movies during the reference period, almost twice the proportion of people with no qualifications (17 percent).

Figure 8.06



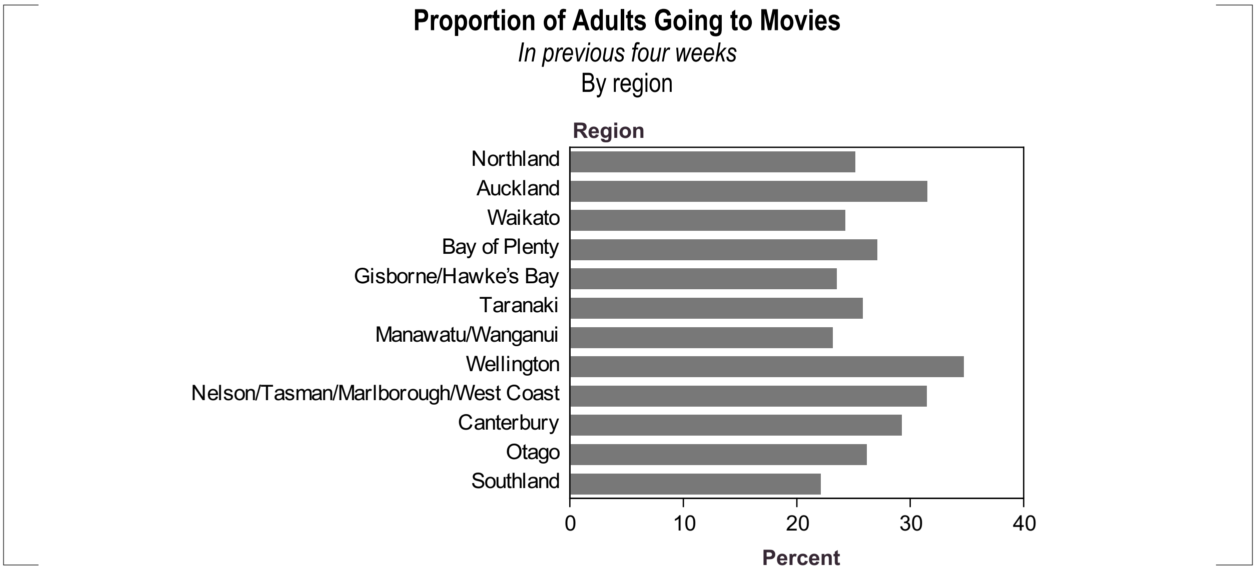
People who were in the labour force, whether employed or unemployed, were more likely to have been to the movies recently than people who were not in the labour force. Nearly a third (32 percent) of people in the labour force had been to the movies during the reference period, compared with 22 percent of people who were not in the labour force. The latter group includes many people in the retirement-age group, who are less likely than others to go to the movies.

Variations in movie-going by labour force status are also reflected in variations by income. People with incomes over $30,000 were more likely than others to go to the movies. Thirty-four percent of people earning between $30,000 and $50,000, and 33 percent of those earning $50,000 and over, had been to the movies during the reference period, compared with 26 percent of those earning under $15,000 and 28 percent of those with incomes between $15,000 and $30,000.

Where people lived had some effect on movie-going. People in main urban areas (31 percent) were more likely to have been to movies during the reference period than those in secondary urban areas (24 percent) and minor urban or rural areas (23 percent). This may reflect a combination of the range of movies available and lifestyle factors.

As figure 8.07 shows, regions containing the larger urban centres had relatively high rates of movie-going, with 35 percent of people in the Wellington region, 31 percent of those in the Auckland region and 29 percent of Canterbury people having been to the movies during the reference period. The Nelson/Tasman/Marlborough/West Coast region also had a relatively high rate of movie-going (31 percent).

Figure 8.07



A profile of the movie-going population broken down by demographic and socio-economic characteristics, is shown in table 8.01. This shows that young people were over represented, with 15–24 year olds, who make up 18 percent of the population, making up 29 percent of the people who had been to the movies in the previous four weeks. Conversely, people in the 55–64 and 65 and over groups each made up just 8 percent of movie-goers, while making up 12 percent and 14 percent of the population respectively.

The majority of people who had been to the movies had tertiary qualifications (56 percent) and this group was slightly over represented relative to its population size. Conversely, people without formal educational qualifications made up just 15 percent of people who had been to the movies, despite comprising 25 percent of the population. Employed people and people living in the main urban areas were also slightly over represented among movie-goers. Six out of 10 movie-goers lived in either the Auckland, Wellington or Canterbury regions, but these regions were not significantly over represented relative to their population size.

Table 8.01

Characteristics of Adults Going to Movies in Previous Four Weeks

Characteristics	Percent of adults going	Percent of population
Sex		
Male	47	49
Female	53	51
Total	100	100
Age group in years		
15–24	29	18
25–34	21	18
35–44	19	20
45–54	15	17
55–64	8	12
65 and over	8	14
Total	100	100
Ethnicity		
European/Pākehā	80	77
Māori	8	10
Pacific peoples	4[1]	5
Chinese	2[1]	2
Indian	2[1]	2
Other	4	4
Total	100	100
Highest educational qualification		
None	15	25
Secondary	29	26
Tertiary	56	49
Total	100	100
Labour force status		
Employed	72	65
Unemployed	4	4
Not in labour force	24	32
Total	100	100

Characteristics	Percent of adults going	Percent of population
Personal income		
Under $15,000	39	43
$15,000–$29,999	23	24
$30,000–$49,999	23	20
$50,000 and over	15	14
Total	100	100
Location		
Main urban areas	77	71
Secondary urban areas	6	7
Minor urban and rural areas	18	22
Total	100	100
Regional council area		
Northland	3	3
Auckland	33	31
Waikato	7	9
Bay of Plenty	6	6
Gisborne/Hawke's Bay	4	5
Taranaki	2	3
Manawatu/Wanganui	5	6
Wellington	14	12
Nelson/Tasman/Marlborough/ West Coast	5	4
Canterbury	15	15
Otago	4	5
Southland	2	2
Total	100	100

1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

Note: Due to rounding, some figures may not add to the stated total.

Multivariate analysis

Multivariate analysis showed education was the most important variable in determining whether people had been to the movies during the reference period, with a third of people with either secondary or tertiary qualifications having done so, compared with 17 percent of people without qualifications. For both these groups, age was the next most important variable. Among people with qualifications, there was a split between those aged 15–54 (36 percent) and those 55 and over (23 percent). Among those without qualifications, the split was between those aged 15–24 (34 percent) and those 25 and over (13 percent). Income and ethnicity were other important variables, with higher incomes and non-Māori and non-Pacific peoples ethnicity being associated with movie-going.

Number of movies attended

Nearly two-thirds of people (65 percent) who had been to the movies in the four weeks before the survey attended only one film, with 23 percent attending two and 12 percent attending three or more. As might be expected, people in the 15–24 year group were the most likely to attend more than one movie. Of those in this age group who had been to the movies during the reference period, 27 percent had been to two and 16 percent had been to three or more. Other variables showed no major variations in the number of movies attended.

Table 8.02 shows that people in the 15–24 year group made up more than a third (35 percent) of people who had been to more than one movie during the reference period, despite making up just 18 percent of the population. By comparison, people aged 55 and over made up just 13 percent of people who had been to more than one movie, while making up more than a quarter (26 percent) of the population. Apart from young people, other groups who were slightly over represented among multiple film-goers were people with tertiary qualifications, people who were employed and those living in the main urban areas, with the latter group making up 81 percent of people who had been to more than one movie during the reference period.

Table 8.02

Characteristics of Adults Going to More Than One Movie in Previous Four Weeks

Characteristics	Percent of adults going	Percent of population	Characteristics	Percent of adults going	Percent of population
Sex			**Labour force status**		
Male	47	49	Employed	70	65
Female	53	51	Unemployed	5[1]	4
Total	100	100	Not in labour force	24	32
			Total	100	100
Age group in years					
15–24	35	18	**Personal income**		
25–34	21	18	Under $15,000	39	43
35–44	17	20	$15,000–$29,999	24	24
45–54	15	17	$30,000–$49,999	19	20
55–64	7	12	$50,000 and over	17	14
65 and over	6[1]	14	Total	100	100
Total	100	100			
			Location		
Highest educational qualification			Main urban areas	81	71
None	13	25	Secondary urban areas	4[1]	7
Secondary	32	26	Minor urban and rural areas	14	22
Tertiary	55	49	Total	100	100
Total	100	100			

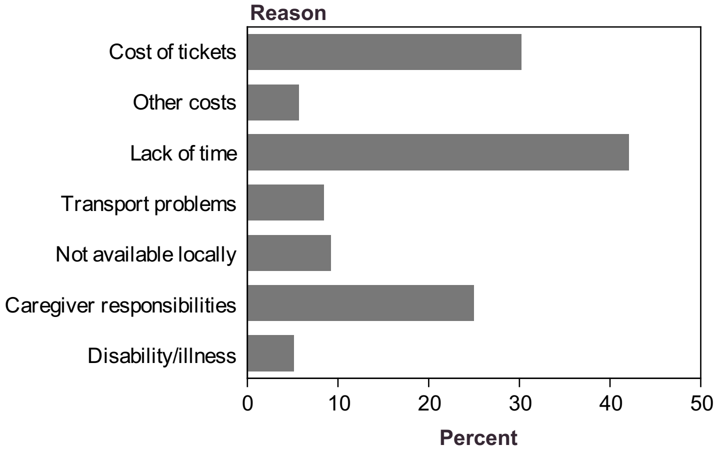
1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

Note: Due to rounding, some figures may not add to the stated total.

Figure 8.08

Barriers to Going to Movies

Proportion of adults unable to attend at all



Base number: 450,000

Barriers to movie attendance

People who had not been to the movies during the reference period were asked if they had wanted to do so and, if they did, what barriers had prevented them. An estimated 450,000 people, or 23 percent of those who hadn't been to the movies, reported at least one barrier prevented them from doing so. The most common barrier cited by this group, as shown in figure 8.08, was lack of time – affecting an estimated 189,000 people, or 42 percent of those who cited reasons for not going to the movies. Other major barriers were the cost of tickets (136,000 or 30 percent) and caregiver responsibilities (112,000 or 25 percent).

Among those who had not been to the movies, those who were most likely to report barriers to doing so were those aged 15–24 (33 percent) and 25–34 (31 percent) and the unemployed (34 percent). In both these groups, cost and lack of time were major barriers, while in the 25–34 year group, caregiver responsibilities were also a commonly reported barrier. Caregiver responsibilities were also commonly cited by 35–44 year olds. Among the unemployed, cost was the major barrier.

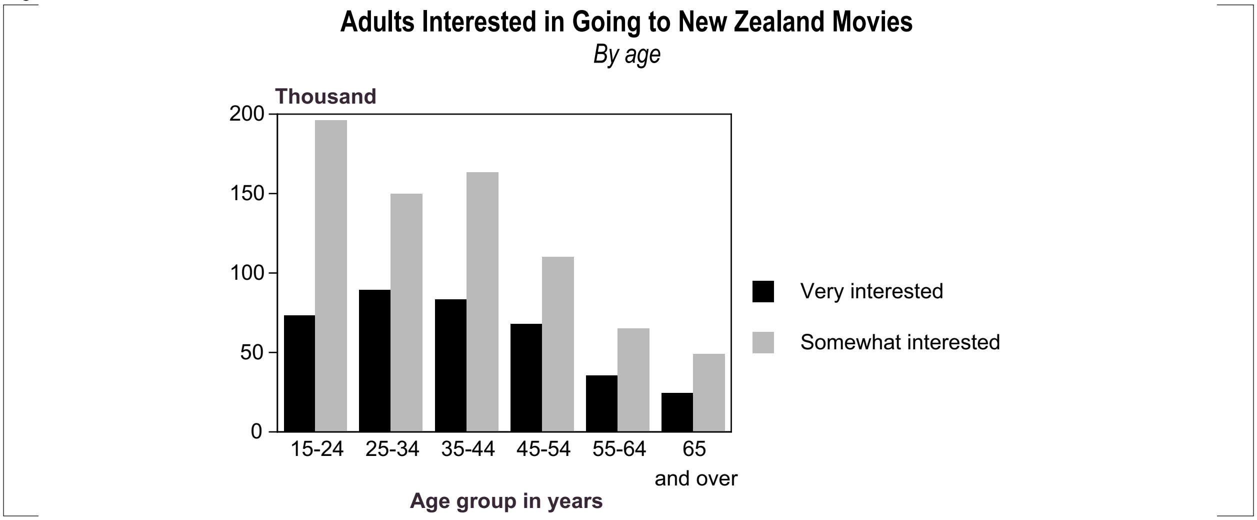
People who had been to the movies during the reference period were asked if they had wanted to do so more often and, if so, whether there were any barriers that prevented them from doing so. An estimated 213,000 people, or 27 percent of movie-goers, wanted to attend more movies than they had during the reference period. The most commonly cited barriers encountered by those groups were lack of time (an estimated 92,000 people or 43 percent of those who cited a barrier to going more often) and the cost of tickets (90,000 people or 42 percent). The only other reason cited by sufficient numbers of people to give a reliable estimate was caregiver responsibilities (39,000 people or 18 percent).

The movie-goers most likely to cite barriers to attending more movies were 35–44 year olds, and the most commonly cited barriers for this group were lack of time, cost and caregiver responsibilities.

Interest in New Zealand movies

People who had been to the movies or had wanted to go to the movies during the reference period were asked how interested they were in going to New Zealand movies. Of this group, 25 percent, or an estimated 374,000 people, were very interested and a further 49 percent (733,000) said they were somewhat interested. Less than a quarter (22 percent) were not at all interested and 5 percent had no opinion. Similar proportions of men and women were very interested or somewhat interested in New Zealand content.

Figure 8.09



While young people aged 15–24 were the most likely to go to the movies, they were less likely than others to be very interested in going to New Zealand movies, with 19 percent being very interested, compared with 30 percent of 45–54 year olds and 28 percent of 25–34 year olds. However, while young movie-goers were proportionally less likely than others to be interested in New Zealand movies, figure 8.09 shows that they still made up the greatest number of people who were either very or somewhat interested (269,000). Those who were very interested in seeing New Zealand movies were more likely to be aged between 25 and 34 (89,000) or 35 and 44 (83,000). Levels of interest in New Zealand movies were lowest in the older age groups. Among those aged 65 and over, just 24,000 people were very interested in New Zealand movies and 49,000 were somewhat interested.

There was also some variation by ethnicity, with more than a third (35 percent) of Māori being very interested in New Zealand movies, compared with 24 percent of European/Pākehā and 17 percent of people from other ethnic groups. However European/Pākehā still made up more than three-quarters of people who were very interested in New Zealand movies (287,000) or somewhat interested (588,000). Māori made up 14 percent of those who were very interested (51,000 people) and 8 percent of those who were somewhat interested (60,000 people).

Interest in New Zealand movies also varied by education. More than three-quarters (76 percent) of people with tertiary qualifications were either very interested or somewhat interested in seeing New Zealand movies, compared with 72 percent of people with secondary school qualifications and 67 percent of people without formal qualifications. As figure 8.10 shows, people with tertiary qualifications made up the majority of people who were very interested in seeing New Zealand movies (213,000) or somewhat interested (401,000).

Figure 8.10

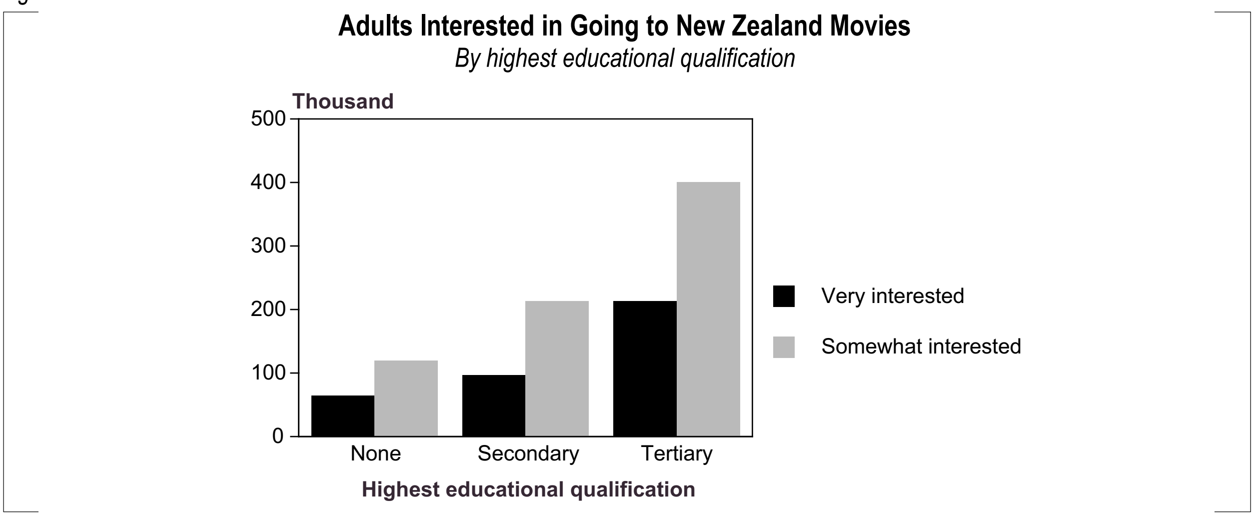
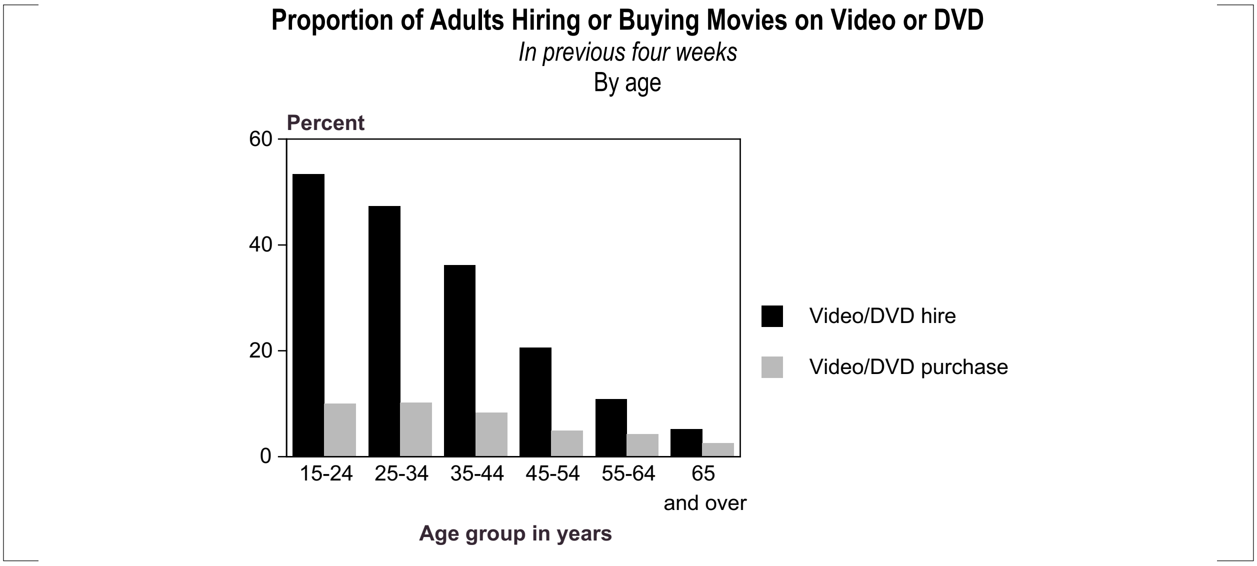


Figure 8.11



Videos and DVDs

The CES asked people whether they had hired any movies on video or DVD in the previous four weeks. It also asked whether they had purchased any movies on DVD or video in the same period. Just under a third (31 percent) had hired videos or DVDs and 7 percent had purchased videos or DVDs.

Similar proportions of men and women had done each of these things, but there was some clear variation by age, as figure 8.11 shows. Hiring videos and DVDs declined markedly with age, from 53 percent of 15–24 year olds to just 5 percent of people aged 65 and over. Purchasing videos and DVDs was much less common in all age groups, peaking at 10 percent for 15–24 and 25–34 year olds and declining among the older age groups.

There was some variation in video/DVD hire by ethnicity, with Māori being the most likely to have done so during the reference period (39 percent) and Pacific peoples the least likely (26 percent). Figures for video/DVD purchasing were too low to analyse for most ethnic groups.

Education also influenced the purchase and hire of videos and DVDs, as figure 8.12 shows. While 35 percent of people with either secondary or tertiary qualifications had hired videos or DVDs during the reference period, just 20 percent of people without qualifications had done so. People without qualifications were also less likely than others to have purchased videos or DVDs.

Figure 8.12

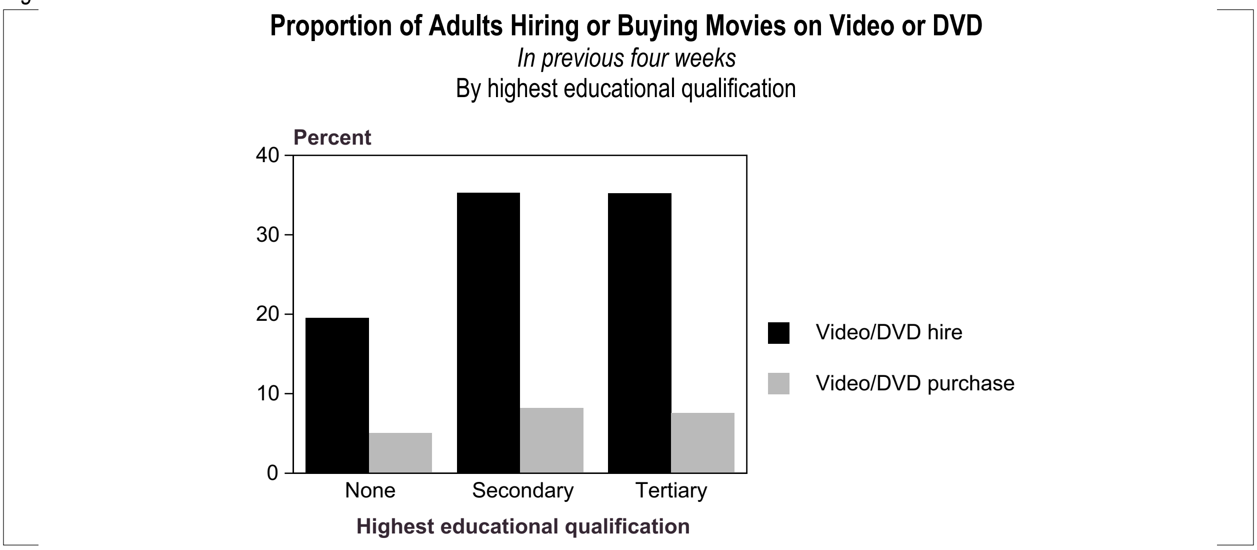
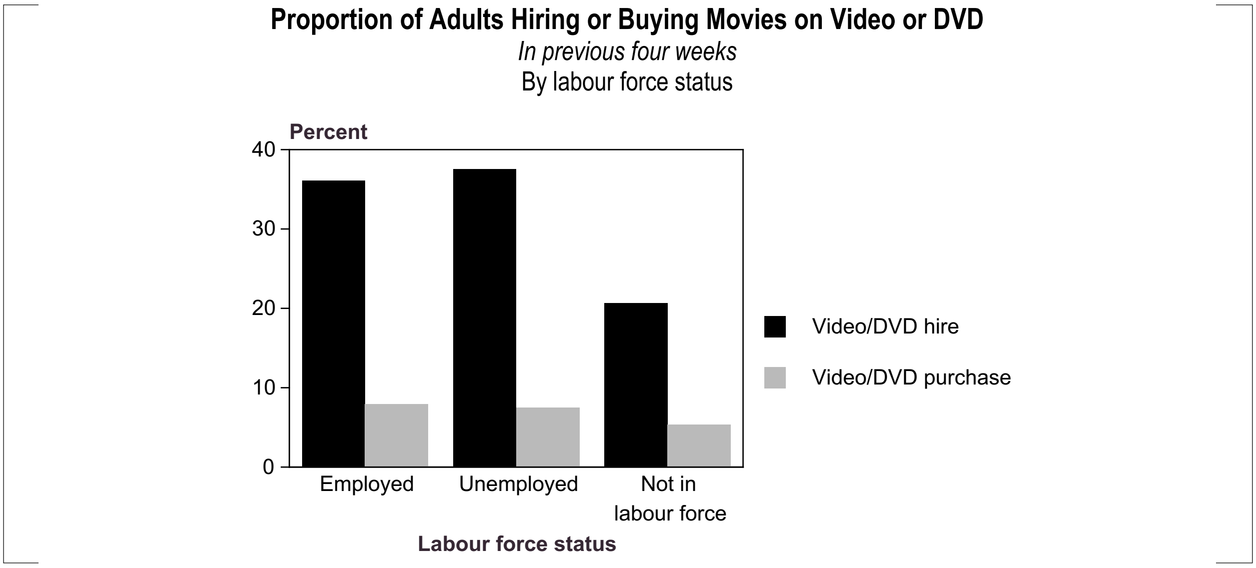


Figure 8.13



There was also a difference between people inside and outside the labour force, as figure 8.13 shows. An estimated 36 percent of employed people and 38 percent of unemployed people had hired DVDs or videos in the previous four weeks, while around 8 percent of each group had purchased them. Among people who were not in the labour force, 21 percent had hired videos or DVDs and 5 percent had purchased them. This was also reflected in income differences, with people on incomes under $15,000 being the least likely to hire or buy videos or DVDs (28 percent and 6 percent respectively). Age is likely to be a factor here, with older people, who are less likely to hire or purchase videos or DVDs, being over represented in the non labour force and low income groups.

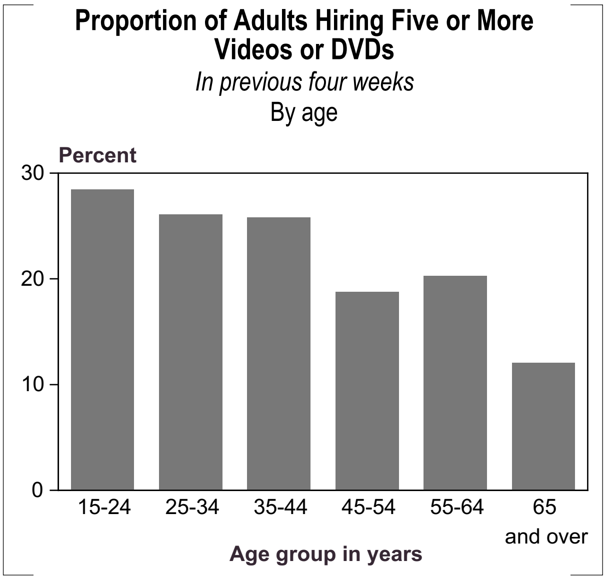
There was some variation in the hiring of videos and DVDs by location. People in main urban areas were more likely (33 percent) to hire videos or DVDs than those in secondary urban areas (27 percent) and those in minor urban and rural areas (25 percent). Regionally, Wellingtonians were the most likely to hire videos or DVDs, at 38 percent, followed by people from the Auckland and Waikato regions, at 33 percent. Figures for video/DVD purchases were generally too low to show significant differences by location.

Number of videos/DVDs hired or bought

Three-quarters (75 percent) of people who had hired movies on video or DVD during the reference period had hired four or less, while 21 percent had hired between 5 and 10, and 5 percent had hired 11 or more. The figures were similar for men and women.

Younger people were not only more likely to hire videos or DVDs, but they were also more likely to hire a large number of them. As figure 8.14 shows, among people who had hired videos or DVDs during the reference period, the proportion hiring five or more fell from 28 percent of 15–24 year olds to 12 percent of people aged 65 and over.

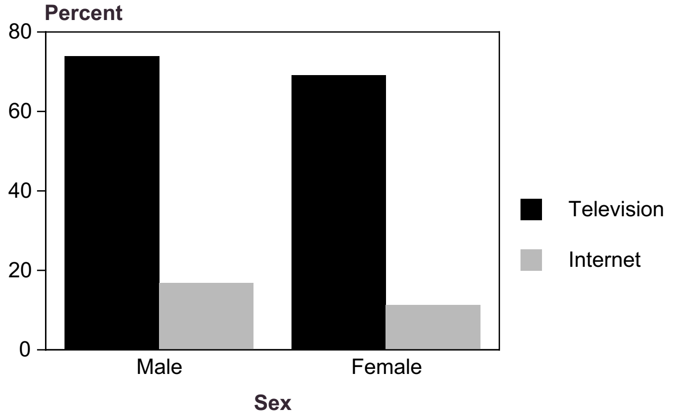
Figure 8.14



Of those people who had purchased movies on video or DVD during the reference period, around half (51 percent) had purchased just one, while 24 percent had bought two and 25 percent had bought three or more. The proportions were similar for males and females, but the numbers were generally too low to break down by other variables.

Figure 8.15

Proportion of Adults Watching Movies on Television or the Internet[1]
In appropriate reference period
By sex



1. Reference period for watching movies on television: Four weeks.
   Reference period for watching movie clips on the Internet: Twelve months.

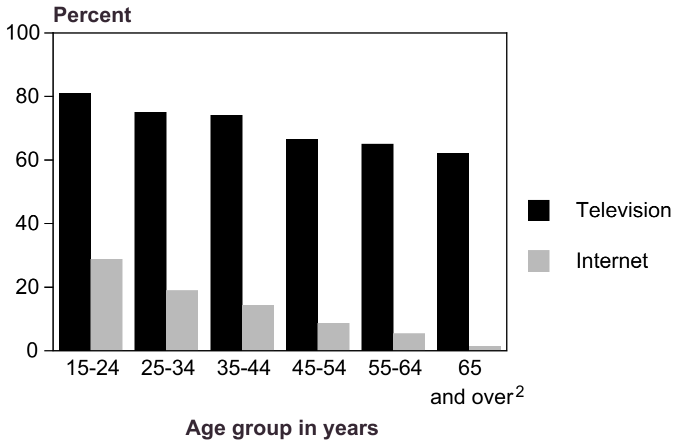
Movies on television and the Internet

People were asked whether they had watched any movie on television from start to finish in the previous four weeks, and whether they had viewed a movie clip on the Internet in the previous 12 months. Most people (71 percent) had watched movies on television in the four weeks before the survey, but relatively few (14 percent) had viewed a movie clip on the Internet. Men were slightly more likely than women to have watched movies by either means, with 74 percent having viewed movies on television and 17 percent having watched movie clips on the Internet, as figure 8.15 shows.

Watching movies through both of these media was also most popular among younger people and fell with age. As figure 8.16 shows, 81 percent of 15–24 year olds watched movies on television during the reference period, with the figure falling to 62 percent among people in the 65 and over age group. Watching movie clips on the Internet was far less common in all age groups, but 29 percent of 15–24 year olds had done so, falling to around only one percent of people in the 65 and over group. Watching movie clips on the Internet was also more common among people with educational qualifications, those in the labour force and those on higher incomes.

Figure 8.16

Proportion of Adults Watching Movies on Television or the Internet[1]
In appropriate reference period
By age

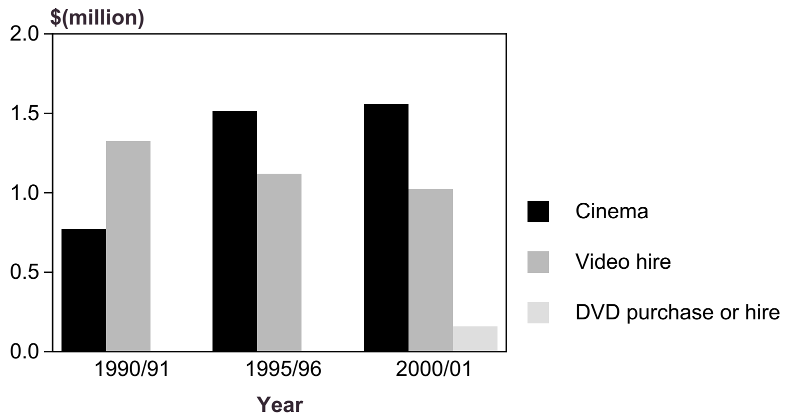


1. Reference period for watching movies on television: Four weeks.
   Reference period for watching movie clips on the Internet: Twelve months.
2. Data for Internet use has a relative sampling error of greater than 30 percent and less than or equal to 50 percent.
   Data should be used with caution.

Figure 8.17

Real Weekly Household Spending on Film and Video

1990/91 – 2000/01



Source: Statistics New Zealand, Household Economic Survey

Household spending on film and video

The HES collects data on admissions to cinemas and contributions to cinema clubs, as well as video hire. Since 2000/01, it has also collected data on DVD purchase and hire. Together, these items accounted for spending of $143 million by New Zealand households in the year ended June 2001. The average weekly expenditure per household was $2 a week. Expenditure on film and video has been growing in recent years, with total weekly spending in real terms increasing from $1.8 million to $2.4 million between 1990/91 and 1995/96 and to $2.7 million in 2000/01.

As figure 8.17 shows, cinema now accounts for the majority of spending in the film and video category, at $1.6 million a week in 2000/01, compared with $1 million on video hire and $0.2 million on DVD hire or purchase. Expenditure on cinema has increased, while spending on video hire has been falling. This trend was most marked between 1990/91 and 1995/96, when spending at the cinema increased from $0.7 million to $1.4 million a week and spending on video hire fell from $1.3 million to $1.1 million a week in real terms.

The trend in cinema spending reflects increased cinema admissions, with data from the Motion Picture Distributors Association of New Zealand showing that admissions increased from 6.1 million in 1991 to 14.3 million in 1996, but then grew more slowly to 16.6 million in 2001. In part, this may reflect the increased range and availability of movies, with the number of screens nationwide having increased from 140 to 325 between 1991 and 2001. Increased cinema attendance may, in turn, have contributed to the decline in expenditure on video hire. The growth in subscriber television (see Part 9: Broadcasting), including the growing number of movie channels, may also have impacted on video hire.

Figure 8.18

Average Weekly Spending on Film and Video

By age

Year ended June 2001

Source: Statistics New Zealand, Household Economic Survey

1. Data for video hire suppressed due to sampling error.

As figure 8.18 shows, young people are the biggest spenders on film and video. Cinema spending was similar in the 15–24 and 25–34 age groups, at just over 80 cents a week on average, but fell progressively among older age groups, to just 20 cents a week for people in the 65 and over group. Spending on video hire was highest among 25–34 year olds, at an average of 76 cents a week, followed by 15–24 year olds at 57 cents. Expenditure on video hire fell markedly after the age of 34 and more slowly thereafter, reaching just 12 cents in the 55–64 age group. Figures for the 65 and over age groups were too low to be reliable.

These patterns generally reflect those in the CES, which show cinema attendance and video hire declining with age. However, whereas the CES shows 15–24 year olds to be the most likely to experience film and video activities, the HES shows that 25–34 year olds spend more money on these items. This may reflect different patterns of consumption among these two groups.

Summary

- An estimated 1.5 million adults had either been to the movies or hired or purchased videos or DVDs in the four weeks before the survey, with 801,000 going to the movies and 866,000 hiring videos or DVDs.
- Each type of film and video activity was most popular with young people and declined with age. More than three-quarters of people aged 15–24 experienced at least one film and video activity during the reference period, compared with one-quarter of people aged 65 and over.
- Education was the most important variable in relation to movie-going, with a third of people with either tertiary or secondary qualifications going to the movies, compared with 17 percent of people without qualifications.
- People with qualifications were also more likely than others to hire or purchase videos or DVDs.
- Nearly two-thirds of people who had been to the movies in the four-week period had been to only one. People aged 15–24 were the most likely to have attended more than one movie.
- Three-quarters of people who had hired videos or DVDs during the reference period had hired four or fewer.
- Lack of time was the most commonly cited barrier preventing people from going to the movies, followed by cost and caregiver responsibilities.
- Among people who had been to the movies during the reference period, nearly three-quarters were interested in going to New Zealand movies.
- Most people (71 percent) had watched movies on television during the four-week period, while just 14 percent had watched movie clips on the Internet.
- New Zealand households spent $143 million on film and video during 2000/01, with spending increasing in real terms since 1990/91.
- Spending on film and video was highest among people aged between 15 and 34 and declined among older age groups.

Part 9

Broadcasting and the Internet

The category of broadcasting within the *New Zealand Framework for Cultural Statistics* includes radio and television services of all types, including commercial and non-commercial services, community-based stations, and subscriber and free-to-air channels.

While broadcasting media are important means of experiencing cultural activities for most people, the Cultural Experiences Survey (CES) did not seek information on whether people had watched television or listened to radio per se during the reference period, as this would include almost the entire population. Instead, people were asked whether they had experienced particular cultural activities, such as movies, drama or musical performances, by way of television, radio or the Internet.

The results showed that the vast majority of people had experienced television drama, while most had also experienced popular music on both television and radio. By comparison, experience of other cultural activities, such as opera and musical theatre, classical music and ethnic performing arts, through broadcasting media was relatively low. However, the survey does not show to what extent this was due to lack of interest or lack of availability.

Generally, the profile of people who experienced particular cultural activities via broadcasting media was similar to that of people who experienced the comparable activities in person. For instance, popular music on radio and television was more commonly experienced by younger people, while classical music was more popular among older people. Use of the Internet for experiencing cultural activities was relatively rare, but it was most popular among younger people and males.

This part also presents data from the Household Economic Survey (HES) on household spending on broadcasting items, including audio and visual appliances, public broadcasting fees and subscriber television fees. A large part of this expenditure is on audio and visual appliances and a decline in this in recent years, along with abolition of the public broadcasting fee, has meant a decline in total broadcasting spending. However, there has been a big increase in spending on subscriber television in recent years.

Television

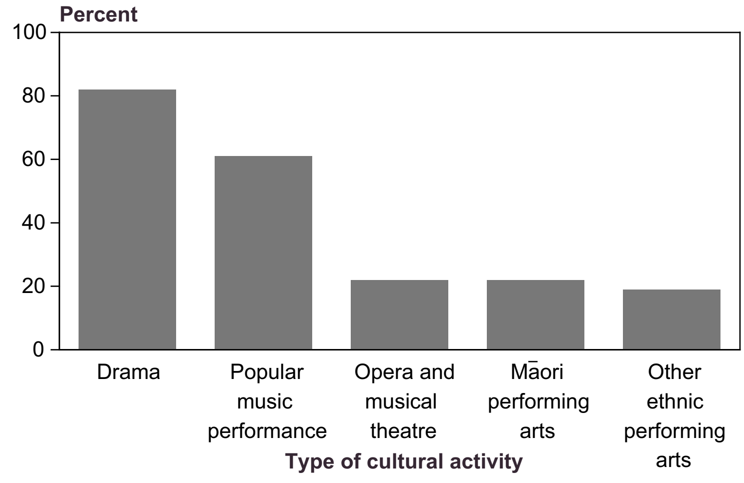
The vast majority of people watched some form of cultural activity on television in the 12 months before the survey. As figure 9.01 shows, drama was the most popular television experience, with an estimated 2.3 million people, or 82 percent of the adult population, having watched at least one episode of a television drama during the reference period. An estimated 1.7 million people, or 61 percent of the adult population, had watched a popular music performance or music clip. Other cultural activities were less commonly experienced via television, with around one in five people watching opera or musical theatre, Māori performing arts and other ethnic performing arts.

Figure 9.01

Proportion of Adults Experiencing Cultural Activities on Television

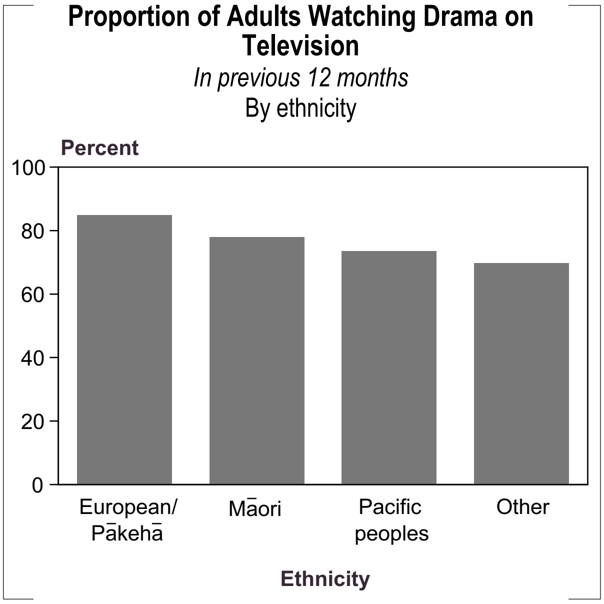
In previous 12 months

By cultural activity



Watching television drama was very common among all groups. Women were slightly more likely than men to have done so (85 percent compared with 80 percent) and the proportion of viewers fell slightly with age. People with educational qualifications were also slightly more likely than those without qualifications to watch television drama. There was also some variation by ethnicity, as figure 9.02 shows, with European/Pākehā being the most likely to watch television drama (85 percent) and Pacific peoples and those in the 'other' ethnic group category being the least likely (73 percent and 70 percent respectively).

Figure 9.02



The viewing of different types of musical performance on television was clearly differentiated by age, mirroring the patterns for attendance at live musical performances. As figure 9.03 shows, viewing of popular music declined with age, while viewing of opera and musical theatre increased with age. The proportion of people watching popular music performances or music clips fell from 79 percent of 15–24 year olds to 36 percent of those aged 65 and over. The proportion of people watching opera was much smaller, which may partly reflect a lack of opera on television rather than simply a lack of interest. However, the pattern contrasts markedly with that of popular music, with the proportion viewing opera increasing with age, from 14 percent of 15–24 year olds to 33 percent of those aged 65 and over.

There were also some similarities in the audiences for each type of music on television – viewing was higher among people with educational qualifications in each instance and it was higher among people who were not employed. In the case of opera and musical theatre, viewing was highest among people not in the labour force (25 percent), and in the case of popular music, it was highest among people who were unemployed (68 percent). This may reflect the age profile of the different audiences – older people, who are the most likely to watch opera and musical theatre, tend to have left the labour force, while the youngest age groups, who are the most interested in popular music, have the highest rates of unemployment.

Figure 9.03

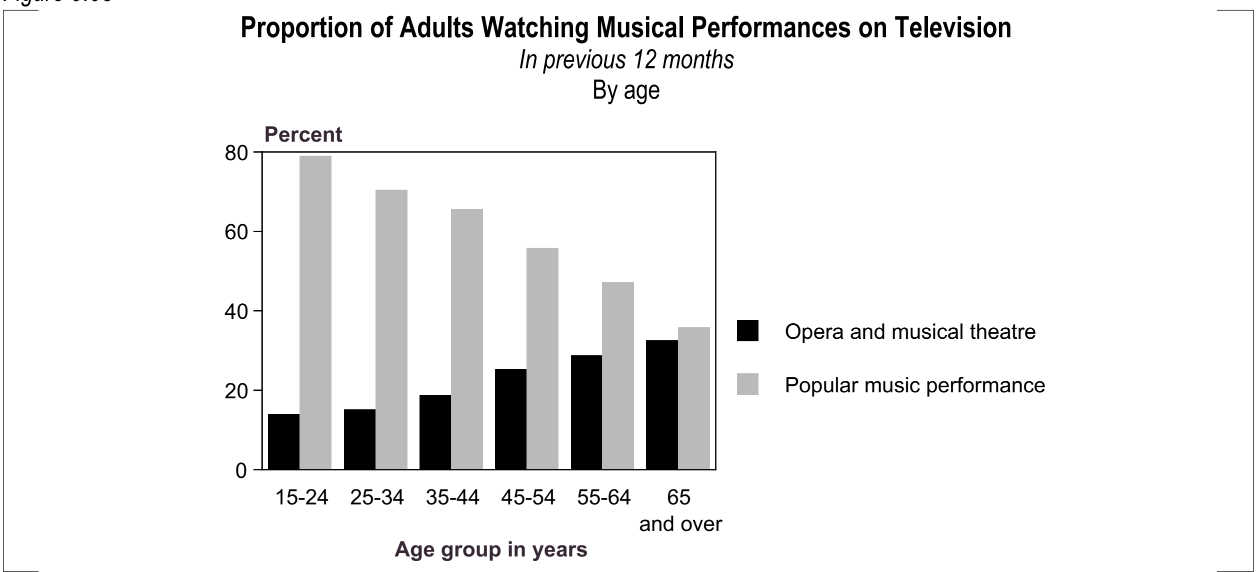
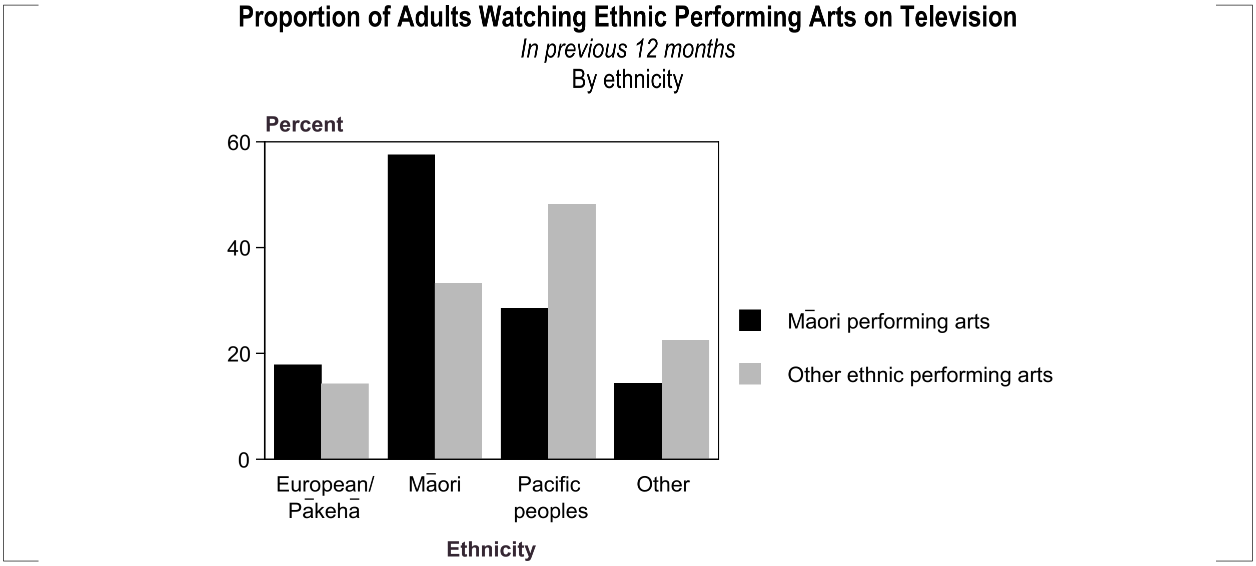


Figure 9.04



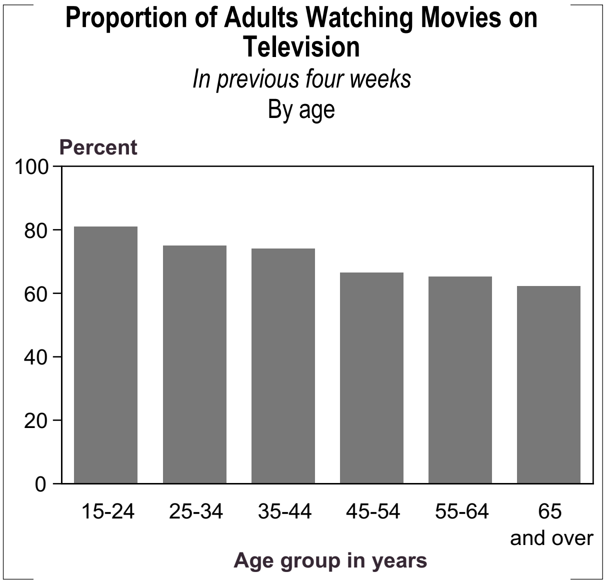
Not surprisingly, viewing of Māori and other ethnic performing arts varied considerably by ethnicity, as figure 9.04 shows. Māori were far more likely than other ethnic groups to watch Māori performing arts on television, with an estimated 158,000, or 58 percent of adult Māori, doing so over the 12-month period. The number of European/Pākehā watching Māori performing arts was far greater at 382,000, but the proportion was far less at 18 percent – lower than the proportion of Pacific peoples watching Māori performing arts (29 percent). Pacific peoples were the most likely to have watched other ethnic performing arts on television, with 68,000 (48 percent) doing so during the reference period. European/Pākehā made up the majority of people watching other ethnic performing arts (305,000 people), but the proportion doing so was relatively low, at 14 percent, compared with 33 percent of Māori and 23 percent of people from other ethnic groups.

Viewing of ethnic performing arts was also highest among people who were unemployed, with 33 percent watching Māori performing arts and 28 percent watching other ethnic performing arts. Those least likely to view such performances were those who were employed and those in high income groups. Of those in the $50,000 and over income bracket, just 18 percent watched Māori performing arts on television and 14 percent watched other ethnic performing arts. These patterns reflect the socio-economic position of the ethnic groups who make up much of the audience for such performances.

There was also regional variation in the television audience for Māori performing arts, with viewing being highest in Northland (32 percent), Bay of Plenty (29 percent) and Gisborne/Hawke's Bay (27 percent) – all regions with relatively large Māori populations.

In addition to the above activities surveyed in the 12-month period, people were asked whether they had watched any movies from start to finish on television in the previous four weeks. Just under two million people, or 71 percent of the adult population, had done so. As figure 9.05 shows, this fell progressively with age, from 81 percent of people aged 15–24 to 62 percent of people in the 65 and over group. This mirrors the pattern among people who had gone out to watch movies, although the numbers watching on television are far greater and fall less markedly with age. The proportions of people watching movies on television did not vary significantly by any other characteristics.

Figure 9.05



Radio

Radio tends to be a less popular medium than television for experiencing most forms of cultural activity. However, three-quarters of all adults (2.1 million people) listened to popular music on the radio during the 12 months before the survey. As figure 9.06 shows, this far outstrips the number of people who had listened to classical music (26 percent), any modern or traditional song sung in the Māori language (18 percent), any episode of a radio play (11 percent) or opera (7 percent).

Figure 9.06

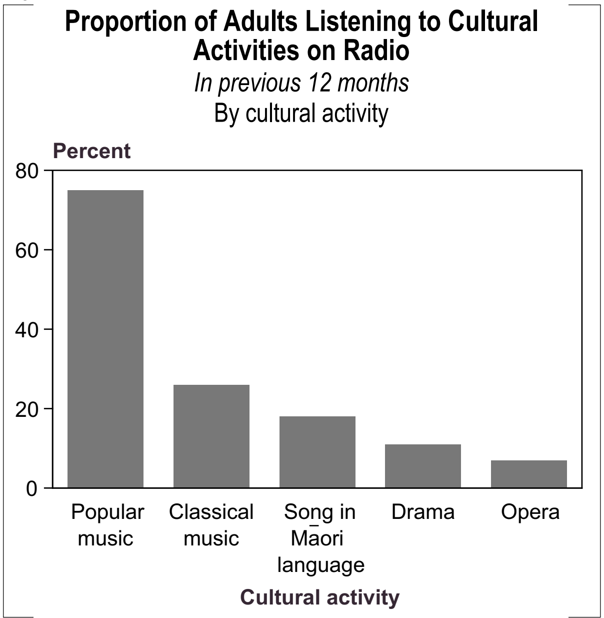
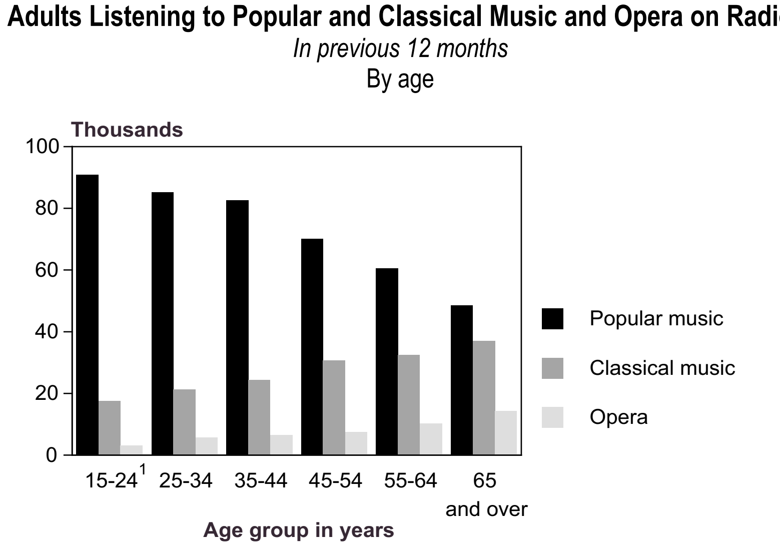


Figure 9.07 shows that listening to popular and classical music on the radio follows similar patterns to television viewing of musical performances, with popular music listening falling with age and classical music listening increasing with age. The proportion of people who had listened to popular music on the radio during the year fell from 91 percent of people aged 15–24 to 49 percent of people in the 65 and over age group. By contrast, the proportion of people listening to classical music during the same period increased from 18 percent of 15–24 year-olds to 37 percent of people aged 65 and over. Similarly, the proportion listening to opera and musical theatre increased from approximately 3 percent of 15–24 year-olds to 14 percent of people aged 65 and over. However, even in the oldest age group, more people listened to popular music than to classical music or opera.

Listening to both classical and popular music varied somewhat by education. Seventy-eight percent of people with tertiary or secondary qualifications listened to popular music performances on radio during the previous 12 months, compared with 66 percent of people without qualifications. The proportion of people who had listened to classical music on the radio fell from 32 percent of people with tertiary qualifications to 24 percent of people with secondary qualifications and to 18 percent of those without qualifications.

Figure 9.07



1. Data for opera has a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

As with watching music on television, radio listening varied with labour force status – unemployed people were the most likely to listen to popular music (83 percent), while people outside the labour force were the most likely to listen to classical music (29 percent) and opera (9 percent). Again, this is probably a reflection of the different age profile of the audiences.

Listening to classical music was also most common among people with higher incomes, with a third of people in the $50,000 and over bracket listening to classical music, compared with 25 percent of those with incomes under $15,000.

The other marked variation in radio listening related to songs sung in the Māori language, with 48 percent of Māori adults (133,000 people) having listened to this form of cultural activity in the previous year, compared with 15 percent of European/Pākehā adults and 19 percent of Pacific peoples. However, although the proportion of European/Pākehā listening to Māori songs was relatively low, they still made up the majority of listeners, at 322,000 people. Unemployed people were also more likely than others to have listened to Māori songs on the radio (24 percent), perhaps reflecting the higher rates of unemployment among the Māori population.

Listening to radio drama was a relatively rare activity for all groups, although it was slightly more common in the oldest and youngest age groups. Among people aged 65 and over, 14 percent had listened to an episode of a radio play, as had 13 percent of people aged 15–24.

The Internet

The Internet is an increasingly important medium for experiencing cultural activities, although the number of people using the Internet for such activities is still relatively low, compared with the number experiencing them in person, or via broadcasting media. The CES asked people whether they had experienced a range of activities on the Internet in the previous 12 months. As figure 9.08 shows, the most popular of these was listening to popular music, which 20 percent of people had done via the Internet. Visiting library websites (15 percent) and viewing movie clips (14 percent) were the next most popular activities, while around one in 10 people visited archive websites or viewed art works. Just 3 percent of people viewed taonga on the Internet.

Figure 9.08

Proportion of Adults Experiencing Cultural Activities on the Internet

In previous 12 months

By cultural activity

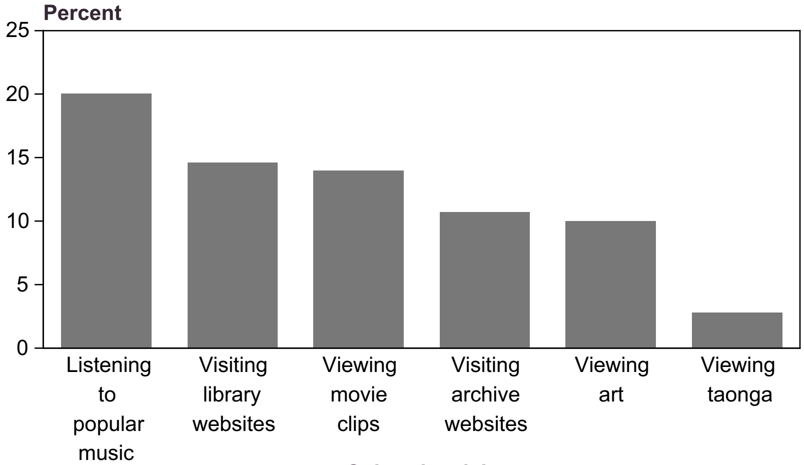
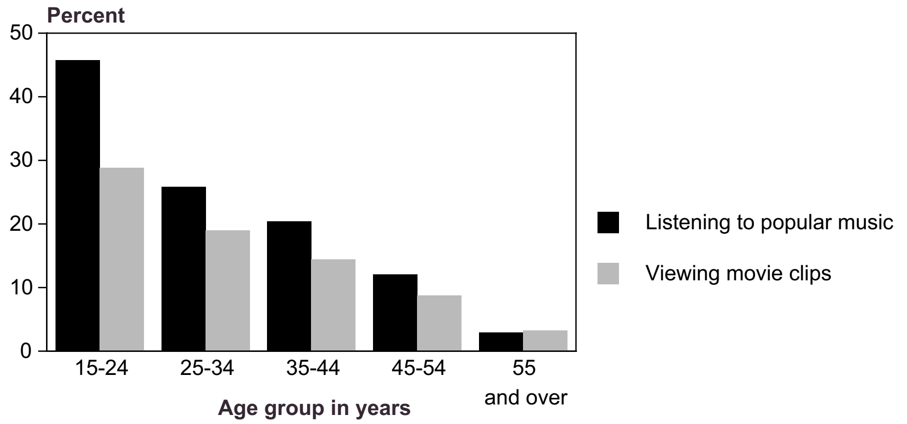


Figure 9.09

Proportion of Adults Listening to Popular Music and Viewing Movie Clips on the Internet

In previous 12 months

By age



Most Internet activities were more popular among males than females and more popular among younger people than older people. The age pattern was most pronounced in the case of entertainment activities such as listening to popular music or viewing movie clips, as figure 9.09 shows. Nearly half (46 percent) of people in the 15–24 year group listened to popular music on the Internet during the previous 12 months. This figure was markedly higher than for any other age group and declined with age to just three percent of people aged 55 and over. Watching movie clips on the Internet was less common, but also declined with age, from 29 percent of 15–24 year-olds to 3 percent of people aged 55 and over.

Both these activities were more popular among males than females – 23 percent of males had listened to popular music on the Internet compared with 18 percent of females, while 17 percent of males had watched movie clips in the Internet, compared with 11 percent of females.

Popular music and movies on the Internet were also more commonly experienced by people who held educational qualifications, particularly secondary qualifications, and by people who were unemployed. These patterns probably reflect the age profile of Internet users – most people in the 15–24 year group have secondary qualifications and rates of unemployment are relatively high compared with older age groups.

Income did not appear to be a factor in whether people had listened to popular music on the Internet, but those on incomes of more than $50,000 were more likely than others to have watched movie clips on the Internet.

The age factor was not as pronounced when it came to visiting library and archive websites, as figure 9.10 shows. In each age group up to the age of 55, between 16 and 19 percent of people visited library websites and between 12 and 13 percent visited archive websites. However, the proportions fell considerably after the age of 55.

Figure 9.10

Proportion of Adults Visiting Library and Archive Websites

In previous 12 months

By age

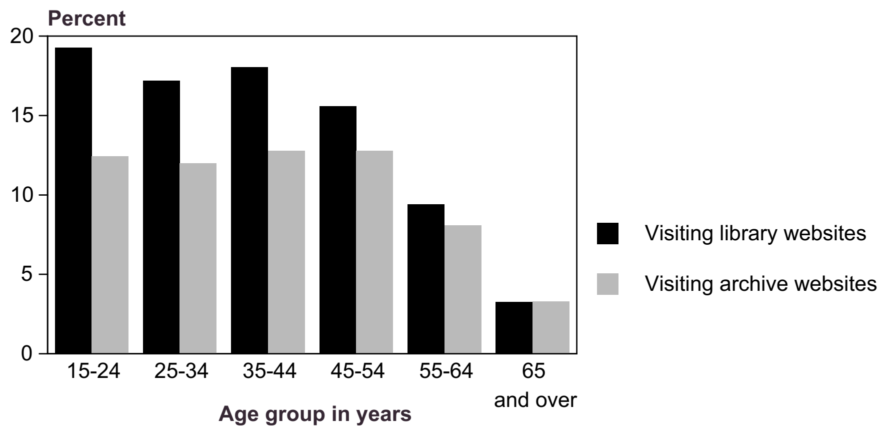
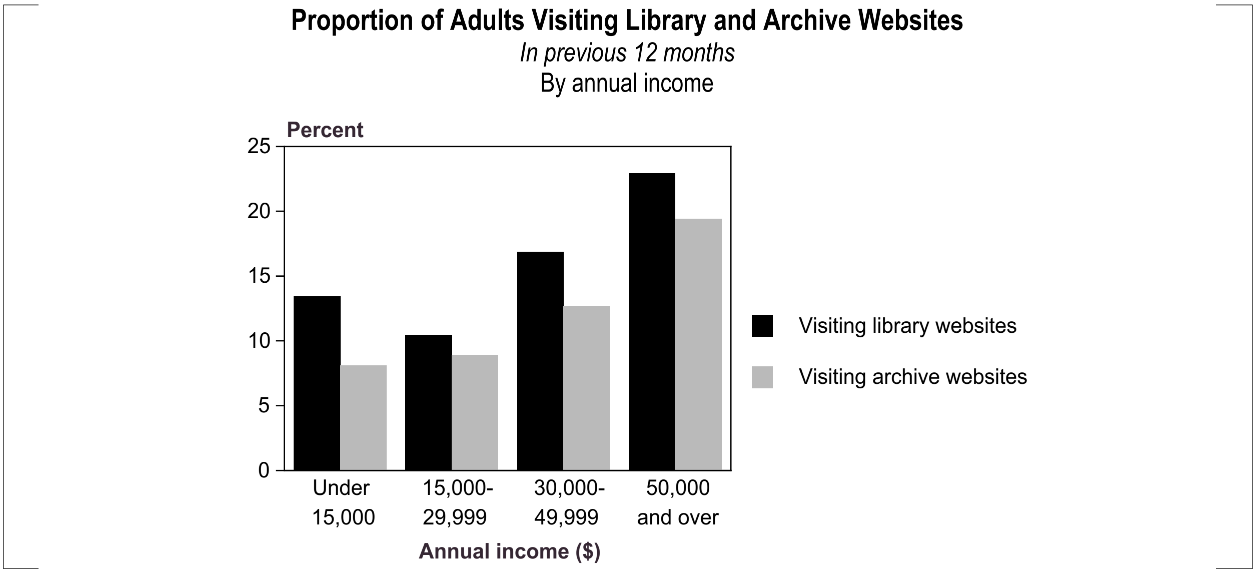


Figure 9.11



Visiting library and archive websites was more common among people with tertiary qualifications, of whom 19 percent had been to library websites and 14 percent had been to archive websites. The proportions also tended to increase with income, as figure 9.11 shows. Among people with incomes of $50,000 or more, 23 percent visited library websites and 19 percent visited archive websites.

Viewing art on the Internet was also more common among younger people – falling from around 17 percent of 15–24 year olds to two percent of people aged 65 and over. It was also more common among people with tertiary qualifications (13 percent) and those with incomes of more than $50,000 (14 percent).

Viewing taonga on the Internet was relatively rare, with just 1 percent of people having done so during the reference period. The figures were too low to allow further analysis.

People were also asked whether they had purchased books or music on the Internet in the four weeks before the survey. Just three percent of people had done each of these things, and again the figures were to small to allow further analysis.

Household spending on broadcasting

The HES provides information on household spending on audio-visual appliances, public broadcasting fees (although these were abolished in July 2000) and subscriber television fees and installation costs. In the case of audio and visual appliances, not all items will be used to receive broadcasting signals or have this as their primary purpose (eg stereos), but as it is difficult to disaggregate such items, all have been included for the purposes of this analysis.

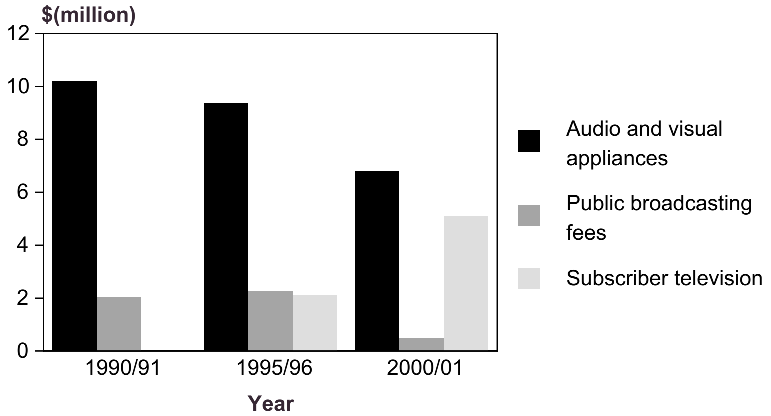
Total spending on broadcasting items in real terms has fallen in recent years. From $12.3 million a week in 1990/91, it increased to $13.8 million in 1995/96, but then fell back to $12.4 million in 2000/01. As figure 9.12 shows, this reflects falls in real expenditure on audio and visual appliances, many of which have fallen in price in recent years, and on the public broadcasting fee, which has now been abolished.

In real terms, total weekly spending on audio and visual appliances (including repairs, servicing, rental charges and credit costs) fell from $10.2 million a week in 1990/91, to $9.38 million in 1995/96 and to $6.82 million in 2000/01. With the abolition of the public broadcasting fee, expenditure on this item fell from $2.26 million a week in 1995/96 to just over $0.5 million in 2000/01, the year in which it was abolished. However, the period from 1990/91 did see major increases in expenditure on subscriber television (including subscriptions, installation and modification charges). In 1990/91, when subscriber television was only just being introduced in this country, the amount spent on it was too low to be reliably measured by the HES. By 1995/96 it had reached $2.1 million a week and by 2000/2001 it had more than doubled to $5.1 million a week.

Figure 9.12

Real Weekly Household Spending on Broadcasting

1990/91 – 2000/01



Source: Statistics New Zealand, Household Economic Survey

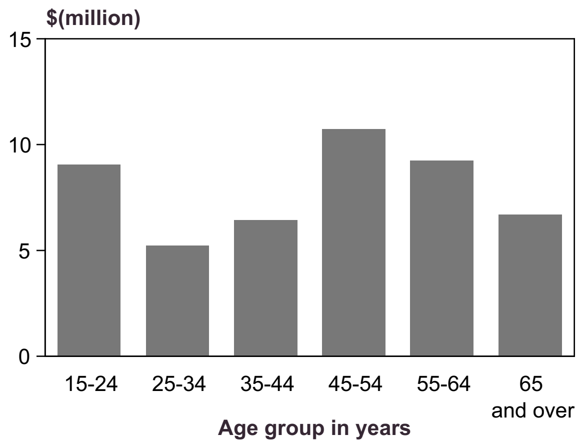
Young people aged 15–24 and those aged from 45 to 64 were the biggest spenders on broadcasting-related items, as figure 9.13 shows. The $9.1 million which 15–24 year olds spent in 2000/01 was almost all spent on audio and visual appliances – many of which may not be purchased primarily to receive broadcasting services. Broadcasting spending peaked in the 45–54 year group at $10.7 million, of which 59 percent comprised spending on audio and visual appliances.

Figure 9.13

Total Annual Spending on Broadcasting

By age

Year ended June 2001



Source: Statistics New Zealand, Household Economic Survey

Summary

- Eight in 10 people watched drama on television in the 12 months before the survey, making it the most popular cultural experience on television, ahead of popular music performance.
- The proportion of people who watched popular music on television declined with age, while the proportion who watched opera and musical theatre increased.
- The proportion of people who watched movies on television in the four weeks before the survey also fell with age.
- Popular music was by far the most common cultural activity listened to on the radio, with three-quarters of adults having done so in the previous 12 months, compared with one-quarter who had listened to classical music.
- The older people were the less likely they were to listen to popular music on the radio, and the more likely they were to listen to classical music or opera.
- Listening to popular music was also the cultural activity most commonly experienced via the Internet, with 20 percent of people doing so in the previous 12 months.
- Most Internet activities were more popular among young people – particularly listening to popular music and viewing movie clips.
- Visiting library websites or archive websites was most common among people with tertiary qualifications and with those earning more than $50,000 a year.
- New Zealand households spent $12.4 million a week on broadcasting items (including audio-visual appliances) in 2000/01, with the figure declining in real terms since 1990/91.
- There has been a considerable increase in spending on subscriber television in recent years, with $5.1 million a week being spent in 2000/01.

Part 10

Community and government activities

The community and government activities category in the *New Zealand Framework for Cultural Statistics* encompasses religious activities, secular community activities, festivals, cultural education and training, and government administration related to culture.

Within this category, the only relevant activity measured by the Cultural Experiences Survey (CES) was ethnic community activities. Respondents were asked whether, in the previous 12 months, they had attended any ethnic cultural activity, such as food fairs, film evenings, or any other ethnic activity. People were also asked how many times they had been to ethnic community activities, and whether there were any barriers that prevented them from doing so. The questions covered overseas cultures only – Māori cultural activities were covered by separate questions and are discussed in Part 2: Taonga tuku iho.

As expected, attendance at ethnic community activities varied markedly by ethnicity and by location, with participation being highest among Pacific and Asian ethnic groups and in locations where these groups have significant populations. The importance of location is also reflected in the fact that many people who cited barriers to attending ethnic community activities mentioned the fact that activities weren't available locally, or that they weren't aware of them. Attendance at ethnic community activities also varied markedly by education.

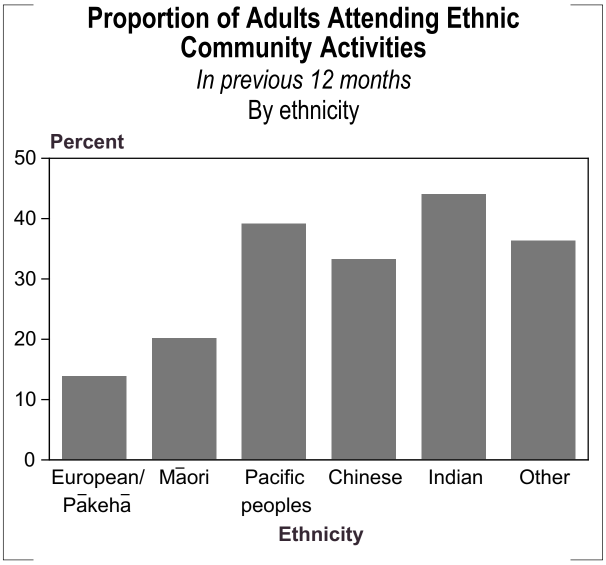
Information on household spending on community and government activities is also limited. The only item within this category which can be identified from the Household Economic Survey (HES) is expenditure on cultural education and training. This showed increases between 1990/91 and 2000/01 in spending on music, dancing, art, drama and speech lessons, and on pre-school education.

Ethnic community activities

The CES showed that an estimated 487,000 people, or 18 percent of the adult population, had been to ethnic community activities in the previous 12 months. There was little variation by age and sex, although women were slightly more likely than men to go to ethnic community activities and attendance tended to fall with age.

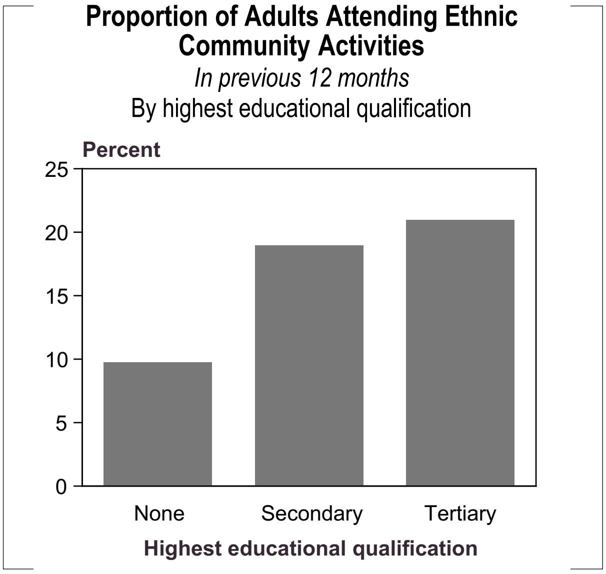
Not surprisingly, there was considerable variation by ethnicity, as figure 10.01 shows. Those most likely to have attended such activities were people belonging to the Indian ethnic group (44 percent), the Pacific peoples ethnic group (39 percent), the Chinese ethnic group (33 percent) and other non-European and non-Māori ethnic groups (36 percent). European/Pākehā were the least likely to attend ethnic community activities, at just 14 percent.

Figure 10.01



Attendance at ethnic community activities also varied with education, as figure 10.02 shows. While 21 percent of people with tertiary qualifications and 19 percent of those with secondary qualifications had been to such activities during the reference period, just 10 percent of people without formal qualifications had done so.

Figure 10.02



Figures 10.03 and 10.04 show location was also a factor. Attendance at ethnic community activities was higher among people in main urban areas (21 percent) than among those in secondary urban areas (12 percent) and minor urban or rural areas (9 percent). People in the Auckland and Wellington regions (25 percent and 27 percent respectively) were also more likely than those in other regions to have been to such activities. These patterns reflect the fact that immigrant ethnic minorities tend to be concentrated in the larger urban areas, particularly in Auckland.

Figure 10.03

Proportion of Adults Attending Ethnic Community Activities
In previous 12 months
By location

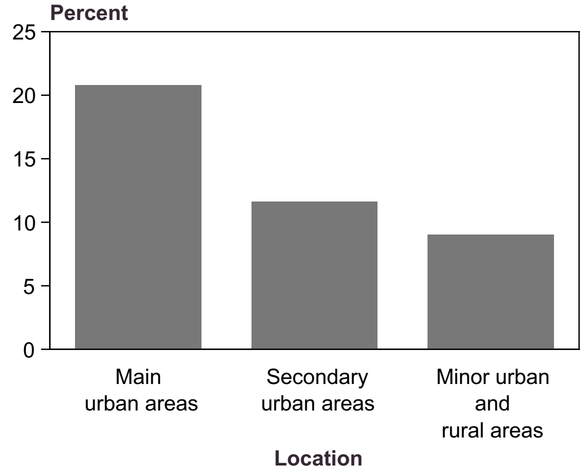
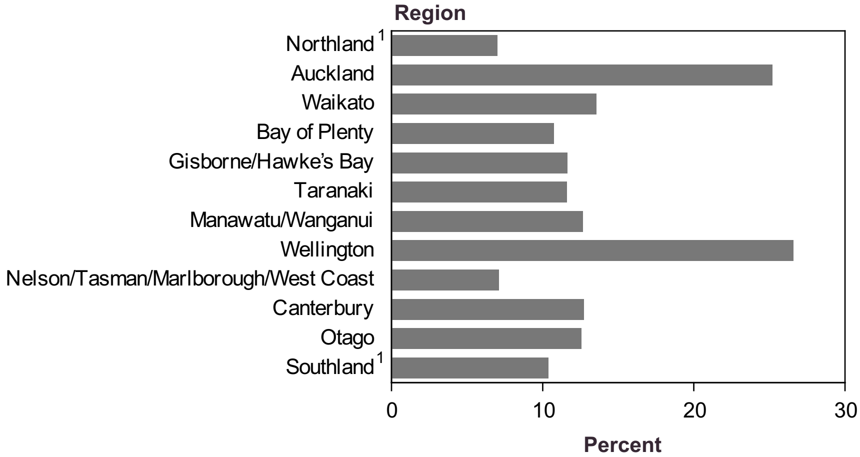


Figure 10.04

Proportion of Adults Attending Ethnic Community Activities
In previous 12 months
By region



1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

The demographic breakdown of people who had attended ethnic community activities during the reference period is shown in table 10.01. Although European/Pākehā people were under represented among people who attended such activities, they still made up the majority (61 percent) of people who did so. People belonging to the Pacific, Chinese, Indian and ‘other’ ethnic groups together made up 28 percent of people attending ethnic community activities and were all over represented relative to their population size. Other groups who were over represented included women, people with tertiary qualifications, people in main urban areas and people living in the Auckland and Wellington regions. Forty-four percent of people who had been to ethnic or community activities during the reference period lived in the Auckland region, and 84 percent lived in main urban areas.

Table 10.01

Characteristics of Adults Attending Ethnic Community Activities in Previous 12 Months

Characteristics	Percent of adults attending	Percent of population
Sex		
Male	46	49
Female	54	51
Total	100	100
Age group in years		
15–24	22	18
25–34	21	18
35–44	23	20
45–54	18	17
55–64	9	12
65 and over	7	14
Total	100	100
Ethnicity		
European/Pākehā	61	77
Māori	11	10
Pacific peoples	11	5
Chinese	5	2
Indian	4[1]	2
Other	8	4
Total	100	100
Highest educational qualification		
None	14	25
Secondary	28	26
Tertiary	58	49
Total	100	100
Labour force status		
Employed	69	65
Unemployed	5	4
Not in labour force	26	32
Total	100	100

Characteristics	Percent of adults attending	Percent of population
Personal income		
Under $15,000	39	43
$15,000–$29,999	24	24
$30,000–$49,999	22	20
$50,000 and over	15	14
Total	100	100
Location		
Main urban areas	84	71
Secondary urban areas	4	7
Minor urban and rural areas	11	22
Total	100	100
Regional council area		
Northland	1[1]	3
Auckland	44	31
Waikato	7	9
Bay of Plenty	4	6
Gisborne/Hawke’s Bay	3	5
Taranaki	2	3
Manawatu/Wanganui	4	6
Wellington	18	12
Nelson/Tasman/Marlborough/ West Coast	2	4
Canterbury	11	15
Otago	3	5
Southland	1[1]	2
Total	100	100

1. Denotes a relative sampling error of greater than 30 percent and less than or equal to 50 percent. Data should be used with caution.

Note: Due to rounding, some figures may not add to the stated total.

Frequency of attendance at ethnic community activities

Of those who had been to ethnic community activities during the 12-month period, nearly half (49 percent) had done so only once, 27 percent had attended twice and 24 percent had attended three or more times. People of European or Pākehā ethnicity were the most likely to have attended only once (57 percent), while Pacific peoples were the most likely to have attended three or more times (41 percent), followed by Māori (33 percent) and people from 'other' ethnic groups (29 percent). Analysis of other demographic characteristics did not show major variations in the number of activities attended.

Barriers to attending ethnic community activities

People who had not attended ethnic community activities during the 12-month period were asked if they had wanted to do so and, if they had, what barriers had prevented them from doing so. An estimated 12 percent, or 278,000 people, encountered at least one barrier that prevented them from attending. The most commonly cited barrier, as figure 10.05 shows, was that such activities were not available locally, mentioned by an estimated 109,000 people, or 39 percent of those who reported barriers. Lack of time was a barrier for 106,000 people, or 38 percent. A further 62,000, or 22 percent, said they didn't hear about events, while 36,000, or 13 percent, cited transport problems and 18,000, or 6 percent, said they had no links with ethnic groups.

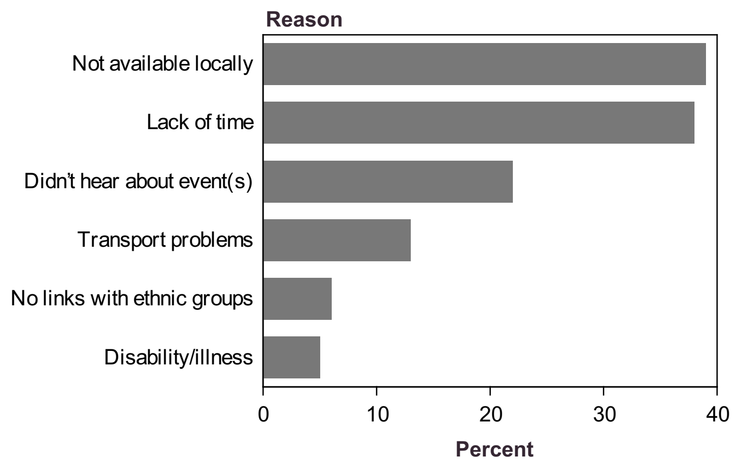
People who had been to ethnic community activities during the reference period were asked whether they had wanted to do so more often and, if so, what had prevented them. An estimated 151,000 people, or 31 percent of those who had attended ethnic community activities, encountered at least one barrier to attending more. The most common reason was lack of time, cited by an estimated 71,000 people, or 47 percent of those who cited barriers. Other reasons included activities not being available locally (55,000 or 36 percent), not hearing about events (21,000 or 14 percent) and transport problems (19,000 or 13 percent).

It was not possible to analyse these figures by demographic and socio-economic characteristics because of high sampling error.

Figure 10.05

Barriers to Ethnic Community Activity Attendance

Proportion of adults who had not attended

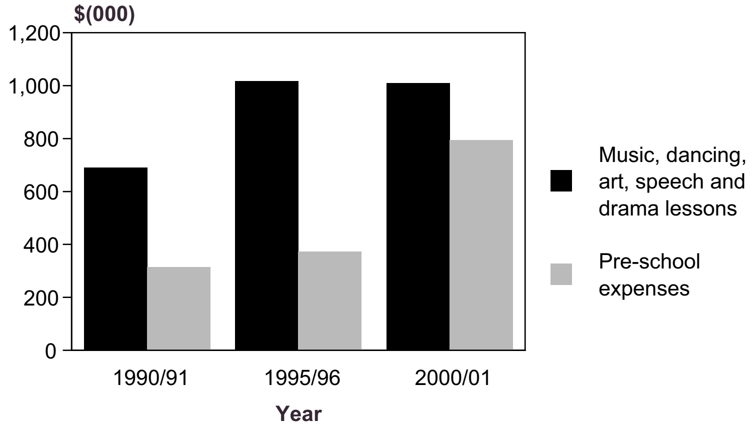


Base number: 278,000

Figure 10.06

Real Weekly Household Spending on Cultural Education and Training

1990/91 – 2000/01



Source: Statistics New Zealand, Household Economic Survey

Cultural education and training

The HES provides information on household spending on music and singing lessons, dancing lessons, art courses and hobby classes, and speech and drama lessons. It also records spending on pre-school education expenses, which are defined as cultural spending by the *New Zealand Framework for Cultural Statistics.*

Real total spending on cultural education and training increased from $1 million a week in 1990/91, to $1.4 million in 1995/96 and to $1.8 million in 2000/01. As figure 10.06 shows, lessons in cultural activities such as music, dancing, art, speech and drama accounted for the majority of this spending – more than $1 million a week in 2000/01. However, this was at about the same level as it had been five years earlier, whereas spending on pre-school expenses had more than doubled, from $370,000 to more than $790,000 in the same period.

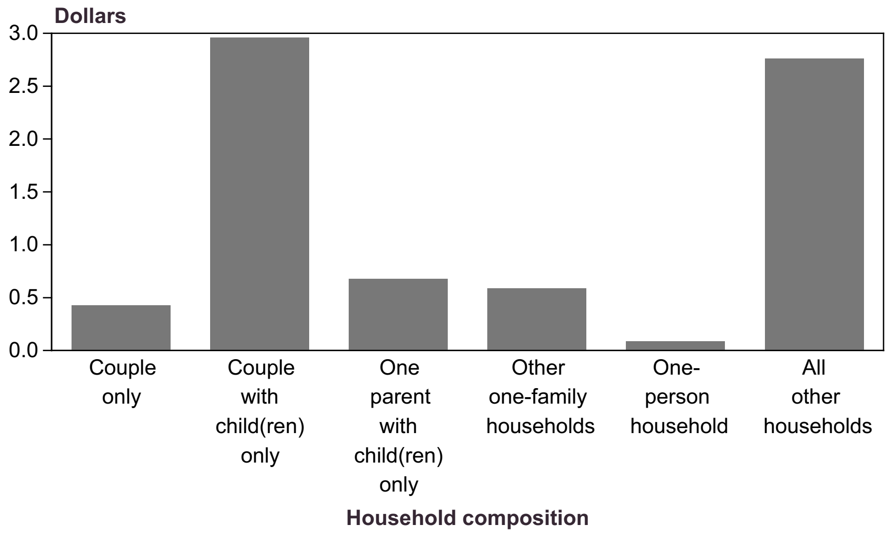
The amount spent on cultural education and training varies according to household composition, indicating that much of this expenditure is likely to be on lessons for children, including early childhood education. As figure 10.07 shows, the highest expenditure, at just under $3 a week on average, was by households consisting of couples with children and those in the residual category of 'other households', which includes multi-family and other multi-person households. The average expenditure for sole-parent family households was much lower, at an estimated 68 cents a week, as was that for other types of households.

Figure 10.07

Average Weekly Household Spending on Cultural Education and Training

By household composition

Year ended June 2001



Source: Statistics New Zealand, Household Economic Survey

Summary

- An estimated 487,000 people, or 18 percent of adult New Zealanders, attended ethnic community activities in the 12 months prior to the survey.
- Those in the Pacific peoples, Indian, Chinese and other non-European ethnic groups were much more likely to have attended ethnic community activities than European/Pākehā people or Māori.
- Attendance at ethnic community activities was highest in main urban areas and in the Auckland and Wellington regions, reflecting the location of Asian and Pacific ethnic groups.
- Nearly half of those who attended an ethnic community activity during the reference period had done so only once. Pacific peoples were the most likely to have done so more than once.
- People who hadn't attended ethnic community activities, but had wanted to do so, were most likely to cite the fact that activities weren't available locally, and lack of time, as reasons for not doing so. These were also the most common barriers cited by those who had attended such activities, and wanted to do so more often.
- Household spending on cultural education and training increased in real terms from $1 million to $1.8 million a week between 1990/91 and 2000/01.
- Households consisting of couples with children spent the most on cultural education and training.

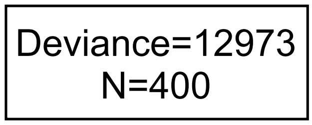
Appendix A

Multivariate analysis

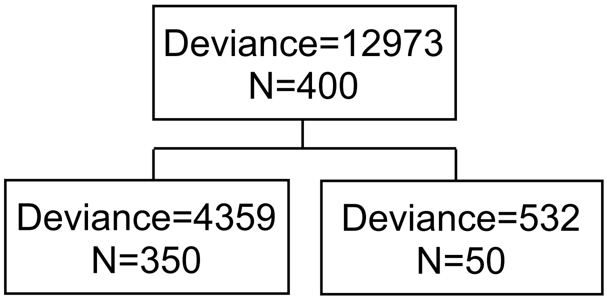
The multivariate analysis discussed in the report used a tree-based method. This method provides a useful way of expressing information and guiding decision making by telling us which factors have the most influence over other given factors and showing their relationships.

The steps involved

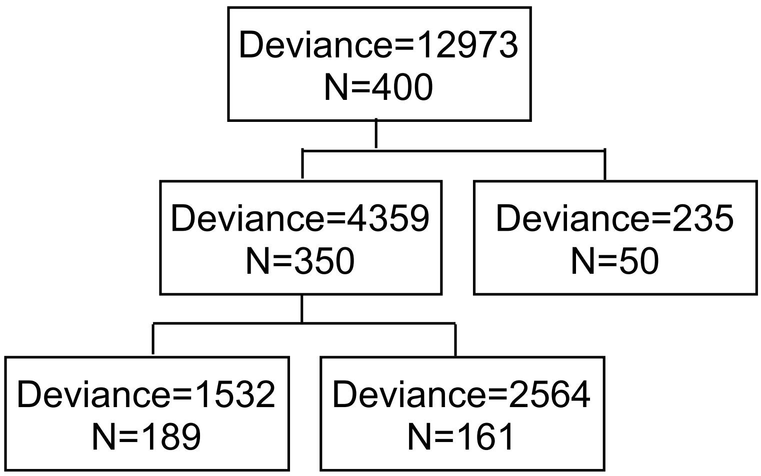
At the first step, the deviance of the variable to be considered is measured.



At the second step, two groups are created which have less deviance about the same considered variable. The best split is the one which minimises the deviance.



More splits occur until there is no longer any change in the deviation.



The point at which the tree splits into two branches is called a node and the terminal node is called a leaf.

The results of the 2002 Cultural Experiences Survey were analysed in order to determine the primary factors influencing the experience of cultural activities.

The variables used to explain whether a cultural activity was experienced were:

Sex:	Male Female
Age:	15–24 25–34 35–44 45–54 55–64 65 and over
Ethnicity:	European/Pākehā Māori Pacific peoples Chinese Indian Other
Highest educational qualification:	No qualifications Secondary qualifications Tertiary qualifications
Personal income:	Under $15,000 $15,000–$29,999 $30,000–$49,999 $50,000 and over
Labour force status:	Employed Unemployed Not in labour force
Location:	Main urban areas Secondary urban areas Minor urban areas

The types of cultural activities considered were:

Movies: Attendance at the movies.

Theatre: Attending theatrical performances such as drama, mime or play.

Classical performance: Attending classical or symphonic music performances.

Popular music: Attending pop, rock, jazz, blues, or country and western, including free concerts and pub performances and music festivals.

Visual arts: Purchasing art work or handmade crafts.

Marae: Attendance at a marae.

Taonga: Attendance at a display or exhibition of Māori ancestral taonga.

Wāhi taonga: Visits to places of historical importance to Māori.

Mātauranga Māori: Learning about Māori customs, practices, history or beliefs.

A technical perspective

Tree-base modelling techniques used in this report were implemented in S-Plus2000. This analysis is limited to binary recursive modelling, which can analyse both categorical and continuous variables. Data in this report leads to classification trees, as the response variable is categorical.

The model is created by binary splits where data is hierarchically split into two distinct groups, with similar types of respondents being grouped together, until creation of more splits is deemed insignificant, or there is no change to the deviation. Almost all tree-construction methods, including those in S-Plus2000, use one-step look ahead. That is, they choose the next split in a optimal way without attempting to optimise the performance of the whole tree.

Pruning of the tree in this case was implemented by the prune.tree function, where the number of nodes was limited to 25. Another restriction to aid interpretation used was to set a lower limit for the number of responses at a node before splitting and also a lower limit for a leaf. For example, a node with 25 respondents could be split into leaves, with a range varying from 1 to 24 respondents, but a limit of 10 is set so the number of leaves can only range between 10–15. If the node limit were set to 30, a node with 25 respondents would not be able to split any further.

Appendix B

New Zealand Classification of Cultural Activities

0 Taonga Tuku Iho

01 Mātauranga Māori
- 011 Mātauranga Māori

02 Marae
- 021 Ancestral marae
- 022 Other marae

03 Wāhi taonga
- 031 Wāhi taonga

04 Taonga
- 041 Taonga

1 Heritage
Ngā Waihotanga Mai a Rātau Mā

11 Heritage
- 111 Historic places

12 Museum services
- 121 Art galleries/museums

13 Archival services
- 131 Archives

14 Heritage retailing
- 141 Heritage retailing

15 Services to heritage
- 151 Services to heritage

2 Library Services
Ngā Ratonga Whare Pukapuka

21 Library services
- 211 National library
- 212 Public libraries
- 213 Special, research and technical libraries
- 214 Libraries in tertiary education institutions
- 215 School libraries
- 216 Services to libraries

3 Literature
Ngā Tuhinga Kōrero

31 Literature
- 311 Primary literary creation
- 312 Book publishing
- 313 Periodicals publishing
- 314 Newspaper and other publishing
- 315 Distribution and retailing of books and periodicals
- 316 Services to literature

4 Performing Arts
Ngā Mahi a Rēhia

41 Performing arts
- 411 Theatrical performance
- 412 Dance
- 413 Opera and theatrical music
- 414 Māori performing arts
- 415 Other ethnic/cultural performing arts
- 416 Other performing arts

42 Music
- 421 Primary music creation
- 422 Popular music performance
- 423 Classical music performance
- 424 Music and audio recording and publishing
- 425 Music retailing

43 Services to the performing arts
- 431 Venues
- 432 Other services

5 Visual Arts
Ngā Mahi Toi-ā-kanohi

51 Visual arts
- 511 Primary visual arts creation
- 512 Retailing of visual arts
- 513 Photographic services
- 514 Services to visual arts

52 Design
- 521 Architectural services
- 522 Landscape design
- 523 Interior design
- 524 Industrial design
- 525 Graphic design
- 526 Fashion design
- 527 Advertising design
- 528 Urban planning and design
- 529 Services to design

6 Film and Video
Ngā Ataata

61 Film and video
- 611 Motion picture production
- 612 Motion picture distribution
- 613 Motion picture exhibition
- 614 Video hire and sales
- 615 Services to film and video

7 Broadcasting
Ngā Mahi Pāho

- 71 Radio services
  - 711 Non-commercial radio
  - 712 Commercial radio
  - 713 Māori radio
  - 714 Community radio
- 72 Television services
  - 721 Commercial television
  - 722 Restricted-access television

8 Community and Government Activities
Ngā Mahi ā-iwi, Mahi Kāwanatanga

- 81 Religious activities
  - 811 Religious activities
- 82 Secular community activities
  - 821 Ethnic/cultural activities
  - 822 Other secular activities
- 83 Festivals
  - 831 Festivals
- 84 Cultural education and training
  - 841 Early childhood education
  - 842 Primary and secondary school cultural courses
  - 843 Formal post-secondary cultural courses
  - 844 Adult and continuing cultural education
  - 845 Other cultural education and training
- 85 Government administration
  - 851 Central government
  - 852 Local government

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
	5764	Video 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	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

Framework category	HES Code	Description
Community cultural 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
Education and training	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

Cultural Experiences Survey

Introduction

The 2002 Cultural Experiences Survey (CES) was conducted by Statistics New Zealand on behalf of the Ministry for Culture and Heritage.

The survey was based on the *New Zealand Framework for Cultural Statistics* jointly developed by the ministry and Statistics New Zealand in 1995 to improve the quality of information about the cultural sector in New Zealand. The framework provides a structured basis for the consistent and coherent collection, analysis and presentation of data on the New Zealand cultural sector.

The CES was undertaken as a supplement to the March 2002 quarter Household Labour Force Survey (HLFS). Information collected from respondents in the CES was linked with their HLFS data on personal characteristics, such as age, sex, ethnicity, highest educational qualification, labour force status, and location.

Survey scope

The target population was based on the target population for the March 2002 quarter HLFS. However, the CES was restricted to permanent private households. In full, the target population for the survey was the civilian, usually-resident New Zealand population aged 15 and over living in private households.

This means that the statistics in this release do not cover long-term residents of homes for the elderly, hospitals and psychiatric institutions; inmates of penal institutions; members of the permanent armed forces; members of the non-New Zealand armed forces; overseas diplomats; overseas visitors who expect to be resident in New Zealand for less than 12 months; and those aged under 15.

In addition, New Zealand residents living on offshore islands (except Waiheke Island), households in very remote locations inaccessible by private car, and households that had been selected in any of Statistics New Zealand's survey samples in the previous year were not surveyed for practical reasons. The exclusion of these households has negligible impact on the results.

Survey period

The survey was carried out over a period of three months from 7 January to 8 April 2002. People were asked about cultural experiences over either a 12-month period (for goods and services accessed or experienced relatively infrequently) or a four-week recall period (for activities experienced on a more regular basis). Of the 23 cultural activities asked about, information on accessing matāurangi Māori, accessing archives and/or library services, purchasing books and/or music, purchasing and/or hiring videos, and going to the movies was collected on a four-week recall basis. The remaining 15 activities had a 12-month recall period.

Reliability of estimates

The CES comprised 13,475 individuals, sampled on a statistically representative basis from rural and urban areas throughout New Zealand.

The estimates derived from this survey were based on a sample of primary sampling units (PSUs), households selected within PSUs, and individuals selected within households. Two types of error are possible in an estimate based on a sample survey – sampling error and non-sampling error.

Sampling error is a measure of the variability that occurs by chance, because a sample, rather than the entire population, is surveyed. The size of the sampling error has been controlled by the size of the sample, the sample selection using multi-stage cluster design, and estimation techniques.

Given a certain sample size, the level of sampling error for any given estimate depends on the number of sampled individuals in the category of interest and the variability of the estimate due to the random nature of the sample selection.

For this reason, it was important to take into account the Relative Sample Error measure (RSE) when assessing the reliability of an estimate. RSEs are the sampling error as a percentage of the estimate. In this report, only estimates with RSEs of less than 30 percent are considered sufficiently reliable for most purposes. However, estimates with larger RSEs, between 30 percent and less than 50 percent, have been included in some instances, with notes to show that they are subject to high sampling error. These estimates should be used with caution. Estimates with RSEs of 50 percent or more are considered unreliable for most uses.

Non-sampling error includes errors arising from biases in the patterns of response and non-response, inaccuracies in reporting by interviewers and respondents, and errors in the coding and processing of data. Statistics New Zealand endeavours to minimise the impact of these errors through the application of best survey practices and monitoring of known indicators (eg non-response). The overall response rate was 80 percent.

Questionnaire

A copy of the CES questionnaire is available on the Statistics New Zealand website, www.stats.govt.nz.

Appendix E

Household Economic Survey

The New Zealand Household Economic Survey (HES) was conducted annually by Statistics New Zealand from 1 July 1973 until 1998 before moving to a three-year cycle. It switched to an April–March year from April 1975, but, for 2000/01, switched back to a July–June year. The HES provides a comprehensive range of statistics relating to income and expenditure.

Survey scope

The target population for the HES is New Zealand-resident, private households living in permanent private dwellings. This means that the population does not include overseas visitors who expect to be resident in New Zealand for less than 12 months; people living in institutions or in establishments such as boarding houses, hotels, motels, and hostels; homes for the elderly; hospitals; or psychiatric institutions. Inmates of penal institutions; members of the permanent armed forces; members of the non-New Zealand armed forces; and overseas diplomats are not included. However, children at boarding schools are accounted for by including expenditure on behalf of those children in the record-keeping of the parent or guardian.

For survey purposes, a 'household' comprises a group of people who share a private dwelling and normally spend four or more nights a week in the household. They must share consumption of food, or contribute some portion of income towards the provision of essentials for living as a group.

Survey period

The survey was carried out over the period 1 July 2000 to 30 June 2001. People were asked about their spending in the 12 months preceding the interview.

Expenditure data was collected by the following methods:

- twelve-month recall (for single payments of $200 or more)
- latest payment (for regular commitments, such as electricity, telephone, rates, rent, insurance and superannuation)
- fourteen-day diary keeping.

Expenditure data collected by the diary covers a 12-month period (from 1 July 2000 for households interviewed in that month, to 30 June 2001 for those interviewed then). Expenditure data collected by recall in the expenditure questionnaire covers a two-year period (one year back from 1 July 2000 for households interviewed in that month, through to 30 June 2001 for households interviewed then). Reported expenditure has not been adjusted for the effects of that difference in coverage.

Similarly, for information on income, each household member aged 15 and over was asked about their income in the year prior to interview date. So income data covers a two-year period, depending on the month each household was interviewed.

Under reporting of expenditure

For some items of expenditure, the total annual expenditure for all private households is less than that reported from other data sources. Some of the main reasons for this are:

- Expenditure by residents of non-private households or by those ineligible for the survey (for example overseas visitors) is excluded from this survey.
- Respondents to the survey forget or omit some types of purchases. This may include such items as cigarettes, alcoholic drinks, confectionery, newspapers and public transport fares.
- Expenditure by children under 15 is not recorded in the survey.
- There is a bias associated with non-response that affects some statistics.

No adjustments were made to the data to compensate for any under reporting. Items for which under reporting occurs in the HES are generally consistent with items that are under reported in similar overseas surveys.

Reliability of survey estimates

The HES sample comprises 2,808 private households, sampled on a statistically representative basis from rural and urban areas throughout New Zealand. Information is obtained for each member of a sampled household that falls within the scope of the survey and meets survey coverage rules.

Two types of error are possible in estimates based on a sample survey – sampling error and non-sampling error.

Sampling error is a measure of the variability that occurs by chance because a sample rather than an entire population is surveyed. Relative sampling errors are calculated for average weekly expenditure and aggregate annual expenditure. For example, in 2000/01, the estimated average weekly household expenditure (excluding net capital outlay) was $758.30. This is subject to a percentage sampling error at the 95 percent confidence interval of plus or minus 3 percent. This means that there is a 95 percent likelihood that the true value lies between $735.60 and $781.00.

Non-sampling errors include errors arising from biases in the patterns of response and non-response, inaccuracies in reporting by respondents, and errors in the recording and coding of data. Statistics New Zealand endeavours to minimise the impact of these errors through the application of best-practice survey methods and the monitoring of known indicators (eg non-response). The overall response rate was 73 percent for the 2000/01 year.

New estimation methodology

A new estimation methodology, integrated weighting, was introduced for the 2001 HES. This is a recently developed method of adjusting the statistical output of a survey to match population person and household benchmarks. In particular, it takes account of under coverage in the survey for specified population groups, such as young males and Māori.

Integrated weighting improves the robustness and accuracy of survey estimates. It also reduces the effect of bias in estimates resulting from under coverage, as well as reducing the level of sampling error for benchmark variables. It permits the calculation of one weight for each household that can be used for both individual and household estimates.

Definitions and notes

Base numbers

The base numbers used to calculate the proportions of people interested in New Zealand content, and the proportions encountering barriers to cultural experiences, are different. For New Zealand content, the base number includes all people who had experienced the activity in question, as well as all those who had not experienced that activity but indicated that they would have liked to do so. This base number differs from that used to calculate the proportion of people who wanted to experience an activity but were prevented because they encountered barriers. In this case, people who could not identify the barriers or indicated that they really hadn't tried to experience an activity by responding 'not so hard', were not included in the calculation. Only those who indicated that it was 'very hard' or 'somewhat hard' were included in the calculation – giving a smaller base number than that used for the calculation of the New Zealand content figures.

Employed

All persons in the working-age population who, during the reference week:

(a) worked for one hour or more for pay or profit in the context of an employee/employer relationship or self-employment

(b) worked without pay for one hour or more in work which contributed directly to the operation of a farm, business or professional practice owned or operated by a relative

(c) had a job but were not at work.

Ethnicity

Ethnicity is the ethnic group, or groups, that people identify with, or feel they belong to. Thus, ethnicity is self-perceived and people can belong to more than one ethnic group. Ethnicity is a measure of cultural affiliation, as opposed to race, ancestry, nationality or citizenship.

Ethnic data used in this report is based on prioritised recording of ethnicity. People were asked which ethnic group, or groups, they belonged to and were allowed to specify as many as they wished. The priority system allocates people to one group only, on the following basis: 'European/Pākehā' includes those who specified a European group as their sole ethnic group; 'Māori' includes all those who specified Māori, either alone or in combination with other groups; 'Pacific peoples' includes all people who specified a Pacific ethnic group, except those who specified Māori; 'Asian' includes all those who specified an Asian ethnic group, except those who also specified Māori or a Pacific ethnic group; 'other' includes all those who specified another ethnic group, except those who also specified Māori or a Pacific or Asian ethnic group.

Highest educational qualification

Highest qualification combines highest secondary school qualification and post-school qualification to derive a single highest qualification by category of attainment.

A qualification is a formally recognised award for attainment resulting from a full-time (20 hours a week) learning course of at least three months, or from part-time study for an equivalent period of time or from on the job training.

Where the text refers to people with a qualification, this includes people with either a secondary or a tertiary qualification.

Household

In the Household Economic Survey the term household relates to a 'private household', which is defined as either:

(a) a single individual living in a dwelling who makes his or her own housekeeping arrangements

(b) a group of people living in, or sharing, a dwelling who participate in some measure at least in consumption of food purchased for joint use by members, or who, if not dependent upon a household member, contribute some portion of income towards the provision of essentials of living for the household as a whole.

People living in institutions, or in establishments such as boarding houses, hotels, motels, and hostels, are not included in the survey. However, children at boarding school are accounted for by including expenditure on behalf of those children in the record-keeping of the parent or guardian. If, at the interview stage, people occupying a permanent private dwelling can be separated into groups, each achieving independence with respect to the purchase of food and the sharing of meals, then each group is considered a separate household for survey purposes.

Household income

Household income is defined as the sum of gross income received by each household member aged 15 and over.

Labour force status

Labour force status defines whether a person is employed, unemployed or not in the labour force. These are mutually exclusive and every eligible respondent has to have a labour force status.

Main urban areas

Main urban areas are very large urban areas centred on a city or major urban centre. Main urban areas have a minimum population of 30,000.

Minor urban areas

Minor urban areas are urbanised settlements (outside main and secondary urban areas), centred around smaller towns with populations between 1,000 and 9,999. This complies with international definitions of 'urban' population, which include towns with more than 1,000 people

Multivariate analysis

See Appendix A

Not in labour force

Any person in the working-age population who is neither employed nor unemployed is deemed to be not in the labour force. This residual category includes, for example:

- retired persons
- persons with personal or family responsibilities, such as unpaid housework and childcare
- persons attending educational institutions
- persons permanently unable to work due to physical or mental handicaps
- persons temporarily unavailable for work in the survey reference week
- persons not actively seeking work.

Real expenditure

Where comparisons are made with spending over time, figures are adjusted for inflation to allow meaningful comparisons. In this report, expenditure figures for 1990/91 and 1995/96 are adjusted to 2000/01 values. This is done by adjusting the expenditure value by the change in the All Groups Consumers Price Index over the relevant time period.

Rural areas

The rural areas of New Zealand are those which are not specifically designated as 'urban'. They include rural centres, and district territories where these are not included in main, secondary or minor urban areas, and inlets, islands, inland waters and oceanic waters outside urban areas. Rural centres have populations between 300 and 999.

Sampling error

Sampling error is a measure of the variability that occurs by chance because a sample, rather than the entire population, is surveyed. For more detail see Appendices D and E.

Secondary urban areas

Secondary urban areas have populations between 10,000 and 29,999 and are centred on the larger regional centres.

Sources

Except where otherwise stated, all graphs and tables are sourced from the 2002 Cultural Experiences Survey.

Unemployed

All persons aged 15 and over who were without a paid job, and who were available for work and had actively sought work in the previous four weeks, or had a new job to start within four weeks.

A person whose only job search method in the previous four weeks has been to look at job advertisements in the newspapers is not considered to be actively seeking work.

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