

# EMPLOYMENT IN THE CULTURAL SECTOR

Ngā Mahi ki te Taha Tikanga ā-Iwi



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2009

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## INTRODUCTION

*Employment in the Cultural Sector* is one report in a series produced by the Ministry for Culture and Heritage, as part of the Cultural Statistics Programme. The aim of the programme is to improve the range and quality of statistical information about the cultural sector – for the development of cultural policy by both central and local government, for monitoring the sector's progress and performance, and for future planning.

The programme is based on the *New Zealand Framework for Cultural Statistics Te Anga Tatauranga Tikanga-ā-iwi o Aotearoa 1995*, which provides a framework for the systematic collection, analysis and presentation of data related to the cultural sector.

Data on cultural employment first appeared as part of a wide-ranging report on cultural statistics in 1995<sup>1</sup>. For the first time, information on the size, structure and diversity of the sector was available. This report showed that employment in the cultural sector was growing at a significantly faster rate than employment overall. Following subsequent censuses, more detailed stand-alone reports on cultural employment were published, first in 1998 and then in 2005<sup>2</sup>. The current report continues that series with an extensive analysis of 2006 Census data including changes since the previous report. Each of these reports has shown that employment in the cultural sector has continued to grow at a faster rate than the total workforce.

Paid employment in the cultural sector can be divided into two overlapping categories:

- employment in cultural occupations, that is, people who directly create cultural goods or services as defined by the framework, and
- those who are employed in cultural industries but aren't directly engaged in the creation of cultural goods and services, for example, those in supporting occupations such as accountants, cleaners or administrators.

Information in this report is presented under the nine major categories outlined in the cultural statistics framework. Under these headings, it presents the data according to cultural occupations and cultural industries, covering the number of people employed, their income, qualifications, age, whether they work part-time or full-time, the location of the industries in which they work, and changes since the last report.

The information on cultural employment produced through the Cultural Statistics Programme has been of considerable use to both the government, from a policy perspective, and to the cultural sector generally. The various parts of the sector, no doubt, will continue to be interested in the individual activities set out in the report. In addition, it is anticipated this report will increase knowledge and understanding of cultural employment and its contribution to the wider economy.

### Census of Population and Dwellings

This report uses data from the New Zealand Census of Population and Dwellings, particularly the three most recent censuses of 1996, 2001 and 2006. The New Zealand Census is conducted every five years. Every person in the country on census night is required by law to complete a questionnaire on personal characteristics such as their age, sex, ethnic group, religious affiliation and marital status, and details about their economic situation such as their employment status, income and occupation. Detailed technical notes on census data used in this report are contained in Appendix 1.

There are some limitations with census data when it comes to analysing cultural employment. The census asks for information on people's main job only, which is defined as the job in which they usually work the most hours. Therefore, it is not possible to identify those people for whom cultural employment is undertaken as a second job. Nor is it possible to identify those people who perform cultural work on an unpaid or voluntary basis. Census data also excludes people 'between jobs' and therefore will be less representative for a sector with a highly mobile labour force in which people are more likely to be employed intermittently, as is often the case for creative artists.

To compound these data problems, the classifications used to categorise census data do not correspond precisely with the classification of cultural activities in the *New Zealand Framework for Cultural Statistics Te Anga Tatauranga Tikanga-ā-iwi o Aotearoa* (set out in Appendix 2), which represents a desired or 'best-fit' statistical classification of cultural activities. This issue is investigated in more depth below.

### Classification of activities

Cultural activities do not easily fit into a classification system because they are by nature innovative, collaborative and unpredictable. Boundaries between different cultural activities, and between cultural activities and non-cultural activities, are often vague, making classifications problematic. This report uses two primary classification systems: one for cultural occupations (*New Zealand Standard Classification of Occupations or NZSCO*) and one for cultural industries (*Australian and New Zealand Standard Industrial Classification or ANZSIC*) which form the basis for coding data. The development of these two classification systems has been based on statistical objectives, not cultural objectives so when attempting to align these systems along with the cultural framework, discrepancies can occur (see Appendix 3). For example, the standard classifications do not allow for the identification of people employed in teaching art, music, performing arts or cultural studies at schools and tertiary institutions. They also do not allow the identification of people employed in cultural and arts administration in local authorities. Also, some cultural activities which are treated separately in the cultural statistics framework are not treated separately in the standard classifications, for example radio and television presenters.

Appendix 3 lists the occupations and industries against the chapters in which they appear. These are identical to the categories which were used in the 2005 report to analyse 2001 Census data, and so data for those two years is fully comparable. There were, however, some classification changes between the 1996 and 2001 censuses which affected the comparability of data for some cultural occupations and industries between those two censuses. Information on those classification changes can be found in the appendices of the 2005 report<sup>3</sup>.

<sup>1</sup> Statistics New Zealand and Ministry of Cultural Affairs (1995), *New Zealand Cultural Statistics, Ngā Tatauranga Whakapuaki Tuakiri o Aotearoa*.

<sup>2</sup> Statistics New Zealand and Ministry of Cultural Affairs (1998), *Employment in the Cultural Sector, Ngā Mahi ki te Taha Tikanga-ā-iwi*; Statistics New Zealand and Ministry for Culture and Heritage (2005), *Employment in the Cultural Sector 2005, Ngā Mahi ki te Taha Tikanga-ā-iwi*.

<sup>3</sup> Statistics New Zealand and Ministry for Culture and Heritage (2005), *Employment in the Cultural Sector 2005, Ngā Mahi ki te Taha Tikanga-ā-iwi*, pp 101-104.

## SELECTED TRENDS AND HIGHLIGHTS

In this report, cultural employment consists of employment in cultural occupations (jobs which are cultural by virtue of the nature of the work undertaken) regardless of industry, plus employment in non-cultural work undertaken in cultural industries (industries producing cultural goods and services).

### Structure of the report

This report follows the structure of the *New Zealand Framework for Cultural Statistics Te Anga Tatauranga Tikanga-ā-iwi o Aotearoa*. Therefore, chapters correspond to the major framework categories. Each chapter is divided into two sections: cultural occupations and cultural industries. They are selected from New Zealand standard classifications in accordance with the cultural statistics framework (summarised in Appendix 3). The Overview chapter also includes the 'creative arts' category because this category cuts right across nearly all the categories in the cultural statistics framework.

It is important to remember that two sections contain data that has been derived in different ways. Occupation data applies to people employed in the selected cultural occupations, so it includes people working outside the cultural industries, such as librarians employed in law firms. Industry data applies to all people employed in the selected cultural industries, so it includes data on people not in cultural occupations, such as cleaners and accountants working in museums.

### Key indicators

Each section begins with a table that sets out the 'key paid employment indicators' for the cultural categories in that section. These key indicators provide at-a-glance information on the nature of employment in each category. Where appropriate, additional data and more detailed analysis is presented in the text.

The indicators are designed for simplicity and brevity. Where appropriate, variables used in calculating the indicators are described in Appendix 1 (data definitions and standards). Medians show the mid-point of a population. The median income figure in the key employment indicators tables is, therefore, the income level at which half the population receives more, and half receives less. The upper and lower income bands presented alongside the median incomes should reveal skews in the distribution around the median.

### More data

In many instances, the statistics presented in this report are merely an introduction to a wider range of data available from Statistics New Zealand. This is particularly the case for the cultural categories in which large numbers of people are employed, such as the libraries and broadcasting categories. An exhaustive analysis of the data in these categories has not been possible due to the constraints of the wider report. But, by virtue of their size, reliable data is available on subgroups within the larger categories, and this data can be used for more detailed investigations. For example, it is possible to analyse the employment of librarians within certain geographical regions, within certain age groups, or in particular industries. For more information on what data is available, contact Statistics New Zealand.

### In 2006:

- 126,531 people were in paid cultural employment, making up almost 7 percent of all people in paid work.
- 68,427 people were employed in cultural occupations, 53 percent of whom worked in cultural industries.
- Cultural industries employed 93,084 people, 38 percent of whom worked in cultural occupations.
- By comparison with the total workforce, people in cultural occupations were more likely to: be women; be of European ethnicity; work part-time; have post-school qualifications; have more than one job; and live in Auckland or Wellington.
- The median income of people in cultural occupations employed full-time was \$37,500 per annum, compared with \$38,400 for all people employed full-time.
- The median income of people in cultural occupations employed part-time was \$15,900 per annum, compared with \$13,900 for all part-time workers.

### Between 2001 and 2006:

- The number of people in paid cultural employment increased by 21 percent, compared with an increase of 15 percent in total employment.
- There was a 26 percent increase in employment in cultural occupations and an 18 percent increase in employment in cultural industries.
- The cultural occupations accounting for the most growth were early childhood teachers; graphic designers; architects; and sculptors, painters and related artists.
- The cultural industries accounting for the most growth were preschool education, architectural services, religious organisations and interest groups.

# OVERVIEW OF EMPLOYMENT IN CULTURE TE TĀNGA WHAKAPUAKI TUAKIRI

This chapter looks at New Zealand cultural employment as a whole. As noted in the introduction, limitations in the data mean the analysis cannot claim to cover cultural employment in its totality. Nevertheless, the data is the most comprehensive available, and affords many valuable insights into the nature of cultural employment in New Zealand.

## Total cultural employment

In 2006, 126,531 people were in paid cultural employment, making up almost 7 percent of all people in paid work. It should be remembered, due to classification difficulties and other issues highlighted in the introduction, this figure represents an undercount of the actual number of people in paid cultural employment in 2006.

As illustrated in Figure 1, the total number of people in paid cultural employment includes people who are employed in cultural occupations *plus* people in non-cultural occupations working in cultural industries. Technical notes on the calculation of the total are included in Appendix 4.

Detailed analysis in each section of the report is restricted to two subsets of the total – one derived from census data using the standard occupational classifications, the other derived using the standard industrial classifications.

FIGURE 1 EMPLOYMENT IN CULTURE | 2006



Table 1 shows the numbers of people in cultural employment from 1996 to 2006 and provides comparative figures for total New Zealand employment. Overall, the table indicates cultural employment grew at almost double the rate of total employment over the ten years, although the increase was less marked in the 2001–2006 period than it had been in the previous five years.

EMPLOYMENT IN THE CULTURAL SECTOR  
1996–2006<sup>1</sup>

	1996	Change 1996–2001 (percent)	2001	Change 2001–2006 (percent)	2006	Total change 1996–2006 (percent)
Cultural occupations	45,465	19	54,123	26	68,427	51
Cultural industries	69,138	14	78,858	18	93,084	35
Total cultural employment	89,442	17	104,940	21	126,531	41
Total New Zealand employment	1,630,812	6	1,727,268	15	1,985,778	22

The next two sections of this chapter follow the standard of other chapters by investigating cultural occupations and cultural industries separately. The chapter ends with an analysis of the category 'creative arts', which cuts across many of the boundaries of the cultural framework and provides an indication of the nature of employment in the creative arts industry in New Zealand.

## Cultural occupations

At the 2006 Census, there were 68,427 people in paid employment in cultural occupations, an increase of over 14,000 people (26 percent) since 2001, and an increase of almost 23,000 people (51 percent) since 1996. As Figure 2 shows, less than half (47 percent) were employed in non-cultural industries (eg a librarian in a law firm).

EMPLOYMENT IN CULTURAL OCCUPATIONS

By type of industry | 2006

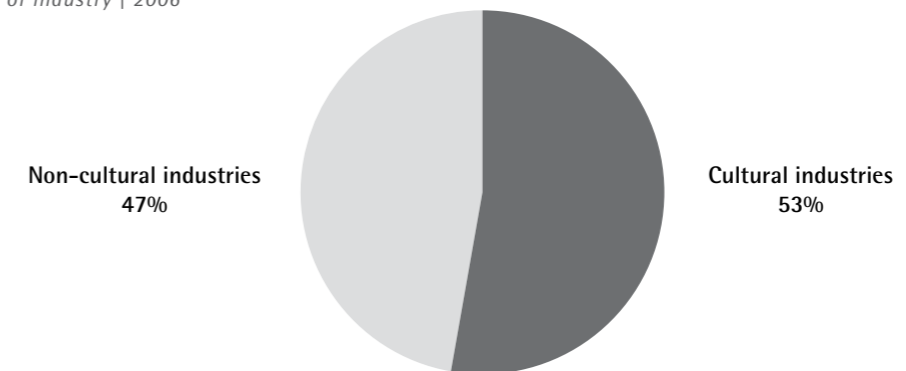


Table 2 contains a detailed breakdown of paid employment in cultural occupations in 1996, 2001 and 2006. Care must be taken when interpreting changes in employment as some occupations may show large percentage movements when the numbers involved are relatively small. The table is a summary of the total employment figures presented in Chapters 1 to 8.

Almost a third (30 percent) of the rise in employment in cultural occupations between 2001 and 2006 can be attributed to an increase of 4,341 (46 percent) in the number of early childhood teachers. If early childhood teachers are excluded from the data, the increase in employment in cultural occupations between 2001 and 2006 drops from 26 percent to 22 percent.<sup>2</sup>

Other areas contributing to the strong growth in employment in cultural occupations between the last two censuses include: graphic designers (an increase of 1,593 people); architects (1,560); and sculptors, painters and related artists (1,158).

<sup>1</sup> 1996 and 2001 figures have been revised and differ slightly from those published in earlier editions of *Employment in the Cultural Sector* and in *Cultural Indicators for New Zealand 2006*. This is due to a change in the method used to count people in cultural employment. Previously, small numbers of people working in cultural industries but with unspecified occupations were omitted from the count. They have now been included on the basis that they are in cultural employment by virtue of their industry, regardless of what their occupation might be.

<sup>2</sup> For an explanation of why early childhood teaching is included in the cultural statistics framework, refer to the report, *New Zealand Cultural Statistics, Ngā Tatauranga Whakapuaki Tuakiri o Aotearoa, 1995*, page 122.

TABLE 2  
PAID EMPLOYMENT IN CULTURAL OCCUPATIONS  
1996–2006

Occupation	1996	2001	2006	Percentage change	
				1996–2001	2001–2006
Actor	402	690	585	72	-15
Architect	1,863	2,028	3,588	9	77
Archivist	180	348	444	93	28
Art gallery and/or museum curator	423	558	591	32	6
Artistic director	753	984	1,602	31	63
Author and critic	1,170	1,419	1,689	21	19
Broadcasting and theatrical production manager	969	1,191	1,311	23	10
Broadcasting transmitting and studio equipment operator	549	927	1,011	69	9
Camera operator	390	471	651	21	38
Cinema projectionist	147	180	252	22	40
Clown, magician, acrobat and related worker	507	693	600	37	-13
Composer, arranger and/or conductor	99	180	240	82	33
Copywriter	183	261	261	43	0
Dancer	126	144	138	14	-4
Dancing teacher and/or choreographer	498	594	783	19	32
Display and window dresser	219	162	267	-26	65
Early childhood teacher	-	9,540	13,881	-	46
Editor	1,050	1,254	1,674	19	33
Fashion designer	552	588	921	7	57
Graphic designer	3,135	4,224	5,817	35	38
Industrial designer	-	972	1,293	-	33
Instrumentalist	1,083	1,014	1,098	-6	8
Interior designer	-	945	1,440	-	52
Kōhanga reo teacher	-	837	825	-	-1
Landscape architect	648	648	834	0	29
Librarian	3,312	3,627	3,948	10	9
Library assistant	2,379	2,400	2,388	1	-1
Minister of religion	3,093	3,489	3,756	13	8
Musical instrument maker, repairer and tuner	156	162	147	4	-9
Non-ordained religious assistant	696	690	837	-1	21
Paste-up artist	27	-	-	-	-
Photographer	1,356	1,422	1,770	5	24
Proofreader	240	165	165	-31	0
Radio and television presenter	924	933	954	1	2

Notes: 1 Early childhood teacher and kōhanga reo teacher were classified as a single occupation in 1996 but as separate occupations in 2001 and 2006. This was also the case for industrial designers and interior designers. Therefore, the table excludes data for these occupations in 1996.

2 The number of paste-up artists in 2001 and 2006 was too small to be expressed.

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

TABLE 2

Reporter	2,226	2,277	2,277	2	0
Resource management planner	726	936	1,629	29	74
Sculptor, painter and related artist	1,779	2,667	3,825	50	43
Signwriter	1,218	1,329	1,449	9	9
Singer	180	195	159	8	-18
Singing and music teacher	2,400	2,394	2,580	0	8
Sound recording equipment controller	222	321	411	45	28
Sub-editor	288	249	333	-14	34
All cultural occupations	45,465	54,123	68,427	19	26

Key paid employment indicators for cultural occupations for 2006 are set out in Table 3. The 2006 indicators reinforce the employment patterns that were evident in earlier reports on employment in the cultural sector:

- Women make up the majority of employees in cultural occupations.
- People employed in cultural occupations have a higher level of formal education than all employed people as a group.
- A higher proportion of people employed in cultural occupations work part-time compared with people in total employment, which partly explains the lower incomes of people in cultural occupations.
- People in cultural occupations are more likely to report belonging to a European ethnic group than other employed people.<sup>1</sup>

TABLE 3

### KEY PAID EMPLOYMENT INDICATORS

Cultural occupations | 2006

	Cultural occupations	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>	68,427	1,985,778
Change from 2001–2006 (%)	26	15
Change from 1996–2001 (%)	19	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>		
European	76	69
Māori	9	11
Pacific peoples	3	5
Asian	6	8
Other (including New Zealander)	13	14
Women (% of people employed)	60	47
Percent engaged part-time	28	23
Percent post-school qualified	69	47
Median age	40	41
Median personal income (\$ per annum)	31,600	33,700
Percent receiving \$50,001 and over per annum	22	25
Percent receiving \$20,000 and under per annum	29	26

<sup>1</sup> Ethnicity figures in this report are not comparable with those in earlier editions of *Employment in the Cultural Sector*, owing to changes in the way people who give their ethnicity as 'New Zealander' have been classified. See Appendix 1 for an explanation of this.

Census data also shows there was a concentration of cultural occupations in two major metropolitan areas – 54 percent of people in cultural occupations lived in the Auckland and Wellington regions compared with 43 percent of all employed people.

People in cultural occupations were more likely than others to be working in more than one job. In 2006, 13 percent of people in cultural occupations usually worked in more than one job, compared with 9 percent of all employed people. Table 4 shows the cultural occupations which had rates of multiple job-holding twice that for total employment in 2006. Only five cultural occupations – resource management planners, early childhood teachers, kōhanga reo teachers, display and window dressers, and signwriters – had lower rates of multiple job-holding than the rate across all occupations.

**TABLE 4** CULTURAL OCCUPATIONS WITH HIGHEST RATES OF MULTIPLE-JOB HOLDING  
2006

	Percent working hours in more than one job
Singing and music teacher	28
Instrumentalist	28
Actor	25
Dancing teacher and/or choreographer	24
Radio and television presenter	24
Singer	21
Non-ordained religious assistant	20
Clown, magician, acrobat and related worker	19
Sound recording equipment controller	19
<b>ALL CULTURAL OCCUPATIONS</b>	<b>13</b>
Total New Zealand employment	9

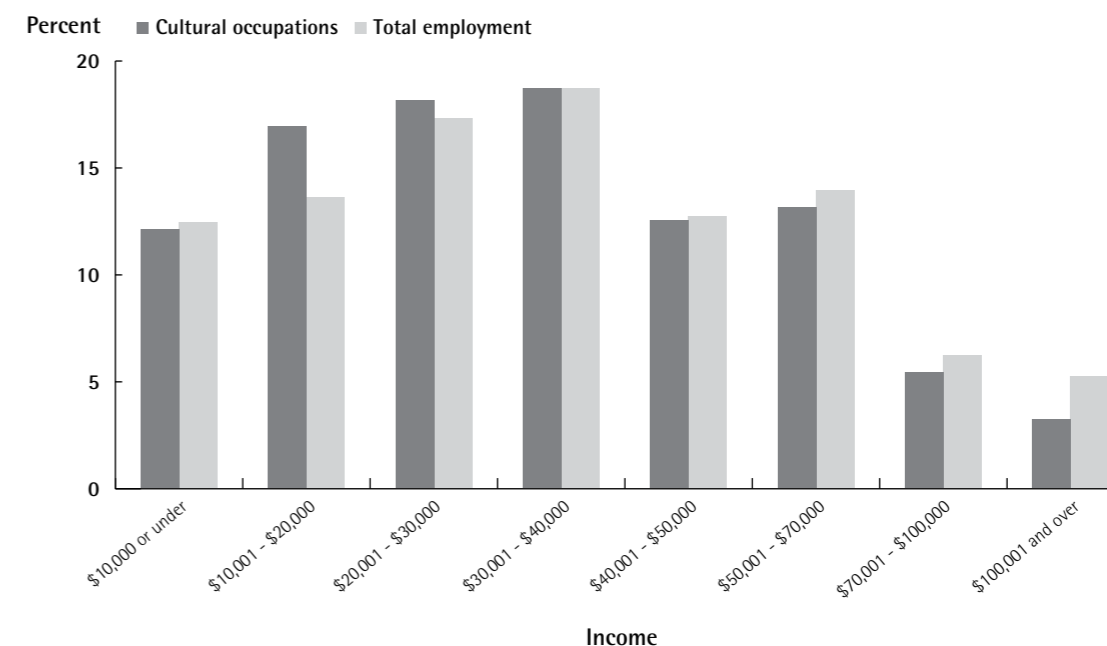
Because of the high rate of multiple job-holding, statements throughout this report referring to cultural occupations and full-time or part-time work require careful interpretation. The census records the occupation only of a person's main job, but it records hours worked in both main job and other jobs (if any). For example, a person whose occupation is recorded in the census as an actor may be employed only as an actor, or may work in a variety of different occupations but mainly (ie the most hours) in an acting job. To be consistent with previous editions of this report, the total number of hours worked has been used in all calculations. Thus we cannot refer to 'full-time actors' (ie people who work 30 hours or more a week only as actors), but only to 'actors who work full-time' (ie people who mainly work as actors, but may also work in other occupations, and work 30 hours or more in total per week).

Overall, people in cultural occupations tend to have lower incomes than other employed people. In 2006, the median income of people in cultural occupations was \$31,600 per annum. This was \$5,300 (20 percent) higher than in 2001, but it was still lower than the \$33,700 per annum median income for all employed people in 2006. Between 2001 and 2006, the difference in median incomes between cultural occupations and all occupations increased from \$1,400 to \$2,100 per annum.

Figure 3 shows the income distribution of people working in cultural occupations compared with employment as a whole. It reveals that people in cultural occupations were over-represented in the income bands between \$10,000 and \$30,000 and under-represented in income bands above \$40,000, particularly in the top income group of \$100,000 or more.

**3** FIGURE

**INCOME OF PEOPLE EMPLOYED IN CULTURAL OCCUPATIONS**  
2006



In part, the lower incomes of people in cultural occupations reflect the higher rates of part-time work in those occupations. However, even people in cultural occupations who worked full-time tended to have slightly lower incomes than other full-time workers. Table 5 shows that in 2006 the median income of people in cultural occupations working full-time was \$37,500 per annum, compared with \$38,400 per annum for all full-time workers. This lower median income can be explained to some extent by the fact that women made up a relatively high proportion of full-time workers in cultural occupations (54 percent compared with 40 percent in the total full-time workforce), given that women in full-time work tend to earn less than their male counterparts.

**5** TABLE

**MEDIAN INCOME OF PEOPLE IN CULTURAL OCCUPATIONS**  
By work status and sex | 2006

	Cultural occupations (\$ per annum)	All people employed (\$ per annum)
<b>FULL-TIME</b>		
Male	43,100	41,500
Female	34,100	34,600
Total	37,500	38,400
<b>PART-TIME</b>		
Male	17,500	13,500
Female	15,500	14,100
Total	15,900	13,900
<b>TOTAL EMPLOYMENT</b>	<b>31,600</b>	<b>33,700</b>



The gap between the median incomes of male and female full-time workers is greater in cultural occupations (\$9,000) than it is in the total workforce (\$6,900). Among those in cultural occupations working full-time, males had a higher median income than that of all male full-time workers but women had a lower median income than that of all female full-time workers. Further research would be required to identify the reasons for the extent of the gender income gap in cultural occupations but there are a number of possible factors: women working full-time may tend to work fewer hours than their male counterparts; they may be more likely to have spells out of the paid workforce or to be employed intermittently; within particular occupational categories women may be less likely than men to occupy senior positions; and there may be an element of pay discrimination between men and women doing the same or similar jobs.

Among part-time workers in cultural occupations, men also tended to have higher incomes, with a median \$2,000 higher than that of women. This differed from the situation in the total part-time workforce where the female median was \$600 higher than the male median. However, both men and women in cultural occupations working part-time tended to have higher incomes than other part-time workers. Overall, the median income of people in cultural occupations who worked part-time was \$15,900 per annum compared with \$13,900 per annum for all people employed part-time. Comparisons between the incomes of different groups of part-time workers – whether between men and women or between occupations or industries – should be treated with some caution, as in some cases they may be more a reflection of differences in the number of hours worked than in actual rates of pay.

**Cultural industries**

The data in this section differs from data on cultural occupations because it relates to people employed in cultural industries, including workers employed in both cultural and non-cultural occupations. For example, employment data for museums covers not only archivists and curators (cultural occupations), but also accountants, cleaners, shop assistants, café workers etc (non-cultural occupations) employed in museums.

At the 2006 Census, there were 93,084 people in paid employment in cultural industries, an increase of over 14,000 people (18 percent) since 2001, and an increase of almost 24,000 people (35 percent) since 1996. Sixty-two percent of people employed in cultural industries were in non-cultural occupations (see Figure 4).

4 FIGURE

**EMPLOYMENT IN CULTURAL INDUSTRIES**  
By type of occupation | 2006



Table 6 contains a detailed breakdown of paid employment in cultural industries in 1996, 2001 and 2006. The industries are ordered according to the *New Zealand Framework for Cultural Statistics*. Care must be exercised when interpreting percentage changes due to the small numbers involved in some of the categories. The table is a summary of the employment figures presented in Chapters 1 to 8.

The largest numerical increase in employment between the last two censuses occurred in the framework category of community and government activity. This category, driven by growth in preschool education, religious organisations and interest groups, accounted for 41 percent of the total growth in employment in cultural industries between 2001 and 2006.

The other two categories with notable increases in employment were visual arts (accounting for 28 percent of the increase across all cultural industries) and film and video (11 percent of the total increase). Within the visual arts category, most of the increase was in the sub-category of design, with the largest growth being in architectural services (an increase of 2,142 people). Within the film and video category, the largest growth was in film and video production (an increase of 918 people). The industry to experience the largest numerical decline in employment over the five years was newspaper printing or publishing (a loss of 927 people). Book and magazine wholesaling and performing arts venues also experienced falls in employment.

**TABLE 6**  
PAID EMPLOYMENT IN CULTURAL INDUSTRIES  
1996–2006

Framework category	Sub-category	Organisation type (ANZSIC classification)	Number employed			Percentage change		
			1996	2001	2006	1996–2001	2001–2006	
HERITAGE	Museum services	Museums	1,302	1,650	2,238	27	36	
LIBRARY SERVICES	Library services	Libraries	3,021	3,144	3,912	4	24	
LITERATURE	Literature	Newspaper printing or publishing	8,280	7,599	6,672	-8	-12	
		Other periodical publishing	1,839	1,941	2,316	6	19	
		Book and other publishing	1,512	1,677	1,776	11	6	
		Book and magazine wholesaling	1,242	1,122	981	-10	-13	
		Newspaper, book and stationery retailing	6,045	6,489	6,810	7	5	
		<i>Subtotal</i>	<i>18,918</i>	<i>18,828</i>	<i>18,555</i>	<i>0</i>	<i>-1</i>	
PERFORMING ARTS	Performing arts	Music and theatre productions	891	918	1,290	3	41	
		Music						
			Recorded music retailing	651	651	654	0	0
			Sound recording studios	153	198	285	29	44
			<i>Subtotal</i>	<i>804</i>	<i>849</i>	<i>939</i>	<i>6</i>	<i>11</i>
	Services to the performing arts							
		Performing arts venues	606	789	726	30	-8	
		Services to the arts not elsewhere classified	390	564	657	45	16	
		<i>Subtotal</i>	<i>996</i>	<i>1,353</i>	<i>1,383</i>	<i>36</i>	<i>2</i>	
VISUAL ARTS	Visual arts	Photographic studios	1,356	1,401	1,620	3	16	
		Design						
			Architectural services	3,996	4,932	7,074	23	43
			Advertising services	4,413	4,587	5,568	4	21
			Commercial art and display services	3,735	4,743	5,355	27	13
		<i>Subtotal</i>	<i>12,144</i>	<i>14,262</i>	<i>17,997</i>	<i>17</i>	<i>26</i>	
FILM AND VIDEO	Film and video	Film and video production	1,677	3,567	4,485	113	26	
		Film and video distribution	609	246	291	-60	18	
		Motion picture exhibition	891	1,104	1,296	24	17	
		Video hire outlets	1,257	1,980	2,412	58	22	
		<i>Subtotal</i>	<i>4,434</i>	<i>6,897</i>	<i>8,484</i>	<i>56</i>	<i>23</i>	
BROADCASTING	Radio services	Radio services	2,184	2,184	2,358	0	8	
	Television services	Television services	2,445	2,493	2,721	2	9	
COMMUNITY AND GOVERNMENT ACTIVITIES	Religious activities	Religious organisations	4,812	4,956	6,726	3	36	
	Secular community activities	Interest groups not elsewhere classified	6,837	8,877	9,996	30	13	
	Cultural education and training	Preschool education	6,684	8,604	11,496	29	34	
OTHER		Creative arts	2,307	2,442	3,369	6	38	
<b>TOTAL CULTURAL INDUSTRIES</b>			<b>69,135</b>	<b>78,858</b>	<b>93,084</b>	<b>14</b>	<b>18</b>	

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

## KEY PAID EMPLOYMENT INDICATORS

Cultural industries | 2006

**7** TABLE

	Cultural industries	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>	93,084	1,985,778
Change from 2001–2006 (%)	18	15
Change from 1996–2001 (%)	14	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>		
European	73	69
Māori	11	11
Pacific peoples	4	5
Asian	7	8
Other (including New Zealander)	14	14
Women (% of people employed)	59	47
Percent engaged part-time	29	23
Percent post-school qualified	57	47
Median age	39	41
Median personal income (\$ per annum)	32,000	33,700
Percent receiving \$50,001 and over per annum	24	25
Percent receiving \$20,000 and under per annum	30	26

Key paid employment indicators are set out in Table 7. These show a similar pattern to the indicators for cultural occupations. The main difference is that people in cultural industries are less likely than people in cultural occupations to have a post-school qualification (57 percent compared with 69 percent). However, people with post-school qualifications are over-represented in cultural industries, as are women and part-time workers. Incomes in cultural industries also tend to be lower than those in the workforce as a whole.

As with cultural occupations, cultural industries were more concentrated in the major metropolitan areas. In 2006, 55 percent of people in cultural industries lived in the Auckland and Wellington regions compared with 43 percent of all employed people.

### Creative arts

The standard industrial classification contains the category of creative arts. This category consists mainly of self-employed artists and creators who are unable to be classified under any other industrial category. It is important to note it does not include all creative artists or even all self-employed creative artists, many of whom are classified in other industries. It also includes a number of people who are not creative artists, such as people involved in the management and administration of the arts. However, the category does provide valuable data on employment in the creative arts and is included in this chapter because the data impacts on almost every section of the framework.

Key paid employment indicators for the creative arts industry are set out in Table 8. The indicators show that in 2006 people in the creative arts were more likely to be working part-time than the workforce as a whole. They were also more likely to have a post-school qualification, and tended to be older. In contrast to the pattern in cultural industries and occupations generally, women were not markedly over-represented in the creative arts industry, making up 48 percent of those in the industry compared with 47 percent of the total workforce. The creative arts industry had a high rate of multiple job-holding, with 17 percent having more than one job compared with 9 percent of all employed people.

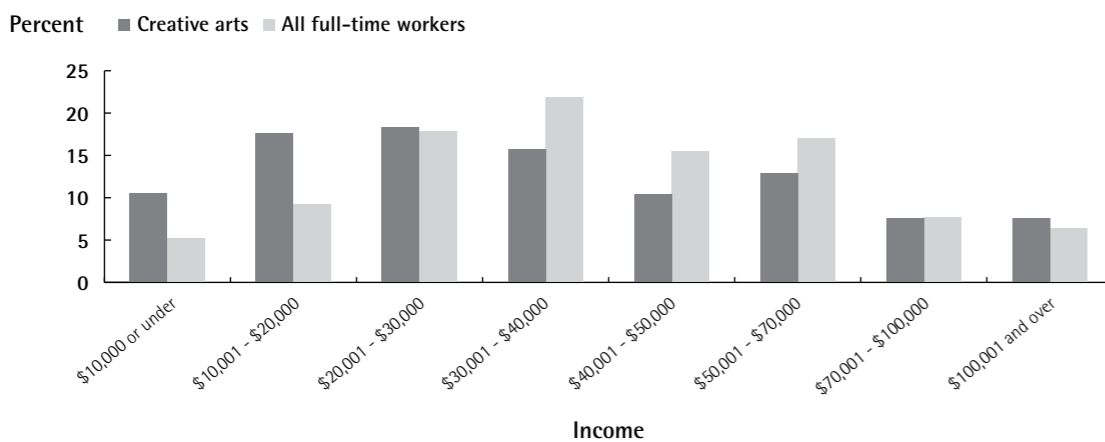
**TABLE 8**  
**KEY PAID EMPLOYMENT INDICATORS**  
*Creative arts industry | 2006*

	Creative arts	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>	3,369	1,985,778
Change from 2001-2006 (%)	38	15
Change from 1996-2001 (%)	6	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>		
European	77	69
Māori	10	11
Pacific peoples	3	5
Asian	5	8
Other (including New Zealander)	15	14
Women (% of people employed)	48	47
Percent engaged part-time	37	23
Percent post-school qualified	59	47
Median age	43	41
Median personal income (\$ per annum)	25,400	33,700
Percent receiving \$50,001 and over per annum	20	25
Percent receiving \$20,000 and under per annum	41	26

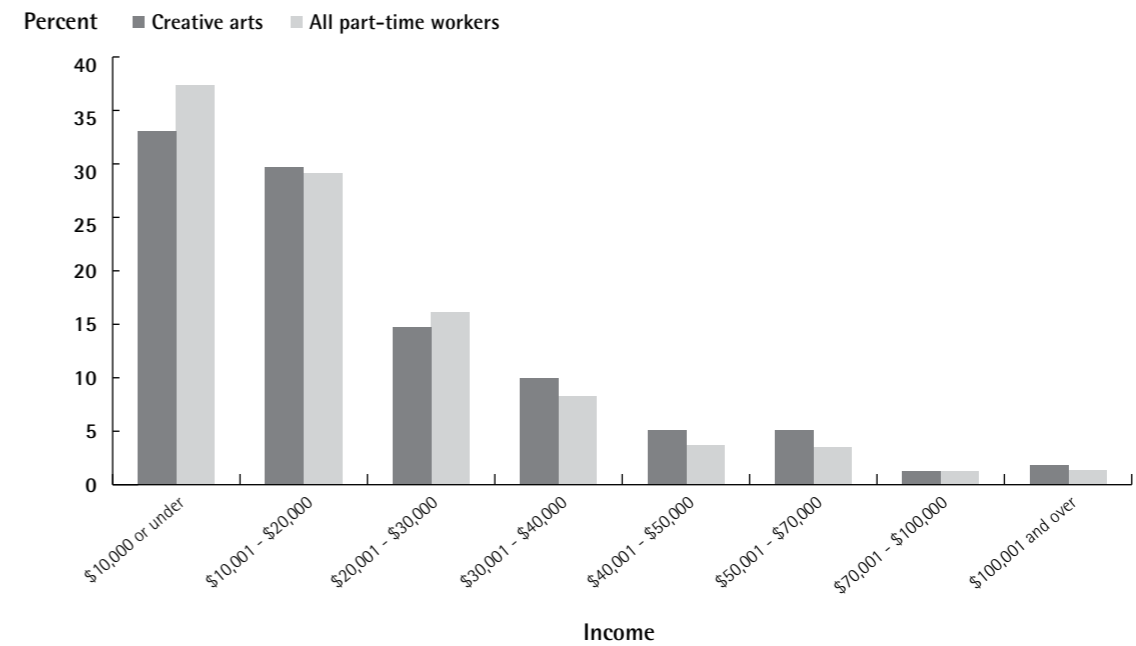
The incomes of people in the creative arts industry working full-time tended to be lower than those of other employed people, with a medium income of \$32,500 per annum in 2006 compared with \$38,400 per annum for all people employed full-time. Those working part-time, however, tended to receive higher incomes, with a median income of \$15,200 per annum compared with \$13,900 per annum for all people employed part-time.

Figures 5 and 6 show the incomes of people working full-time and part-time in the creative arts industry. Those working full-time were significantly over-represented in income bands up to \$20,000 and under-represented in the \$30,000 to \$70,000 income brackets. However they were slightly more likely than all full-time workers to have incomes over \$100,000. The picture among part-time workers was somewhat different, with those in the creative arts industry being under-represented among the lowest income earners and over-represented in most income brackets over \$30,000.

**FIGURE 5**  
**INCOME OF FULL-TIME WORKERS IN THE CREATIVE ARTS INDUSTRY**  
 2006



**INCOME OF PART-TIME WORKERS IN THE CREATIVE ARTS INDUSTRY**  
 2006



**6** FIGURE

In 2006, the difference in incomes between the sexes was less pronounced in the creative arts than in the total workforce. Among people in the creative arts industry working full-time, males had a median income of \$35,100 per annum, \$5,700 higher than the median income of their female counterparts (\$29,400 per annum). By comparison, the difference in median incomes of all men and women in full-time employment was \$6,800.

Conversely, the gender gap in median incomes among part-time workers was wider in the creative arts industry than in the total workforce. In the industry, the median income of males working part-time was \$17,400 per annum, \$3,500 higher than the median income of females working part-time (\$13,900 per annum). By comparison, there was a \$600 difference between the median incomes of all males and all females employed part-time, with females tending to earn slightly more than males.

People in the creative arts industry were more likely than other workers to live in Auckland or Wellington. Auckland was home to 37 percent of people working in creative arts compared with 32 percent of all workers, while Wellington was home to 17 percent of people in creative arts compared with 12 percent of all workers.

Almost half (49 percent) of those working in the creative arts industry were employed in five occupational categories: sculptors, painters and related artists; authors and critics; instrumentalists; reporters; and clowns, magicians, acrobats and related workers. Each of these occupations employed about 5 percent or more of people in the industry. Around seven in every ten people in the creative arts industry were employed in cultural occupations. The largest non-cultural occupation was general manager, accounting for just 2 percent of employment in the industry.

## TAONGA TUKU IHO | TRADITIONAL MĀORI CULTURE

Taonga Tuku Iho, the first category of the *New Zealand Framework for Cultural Statistics Te Anga Tatauranga Tikanga-ā-iwi*, provides a framework for statistics on aspects of New Zealand culture that are uniquely Māori. The category covers mātauranga Māori (learning about traditional Māori customs, practices, history or beliefs); marae; wāhi taonga (sites of historical importance to Māori); and taonga (items relating to Māori ancestral treasures). Taonga Tuku Iho was developed by a working group established by Statistics New Zealand's Māori Statistics Forum.

There is an underlying similarity between Taonga Tuku Iho and the rest of the framework. As with other parts of the framework, it aims to provide a structure for quantifying the human and physical resources that constitute a greater cultural resource. At a detailed level, many of the activities, resources and data specifications are mirrored in other parts of the framework.

Yet Taonga Tuku Iho differs in style from the rest of the framework. The broad categories set out in Taonga Tuku Iho cover aspects of culture that have no equivalent in the rest of the framework, either because no non-Māori counterpart exists (eg marae), or because the statistical boundaries are drawn from a different perspective (eg mātauranga Māori includes activities in heritage and the arts that are separated in the rest of the framework). Similarly, many of the activities and resources in Taonga Tuku Iho are not in other parts of the framework, even those for which a non-Māori counterpart exists (eg knowledge of medicines).

The differences between Taonga Tuku Iho and the rest of the framework make this chapter different from the others in the report. Specifically, it presents data on the speaking of te reo Māori whereas data on the speaking of other languages does not appear in other chapters of the report. This is because Taonga Tuku Iho is the only section of the framework in which language is defined as a cultural resource.

### Te reo Māori

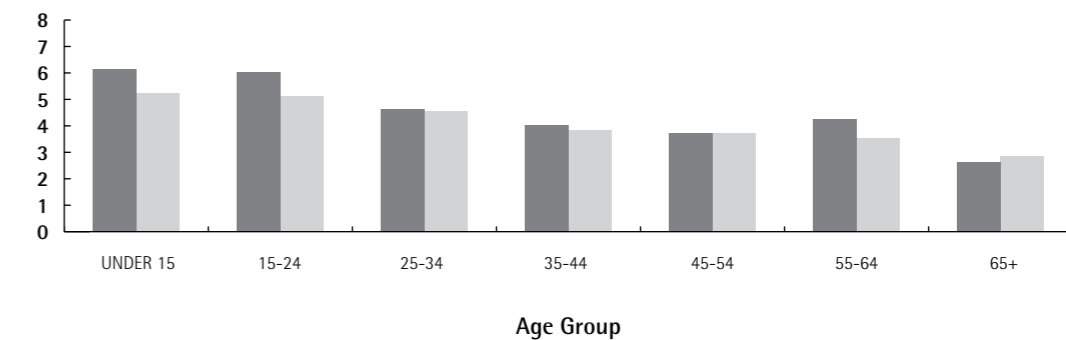
Data from the 2006 Census showed a total of 157,110 people (4.2 percent of New Zealand's population) who could speak te reo Māori, that is, they could hold conversations about everyday things in Māori. This was slightly lower than the proportion of the population who reported they spoke te reo Māori in 1996 and 2001 (4.6 percent).

As shown in Figure 0.1, younger New Zealanders were more likely than older people to be speakers of te reo Māori, with 5 percent of those under 15 years of age (39,357) and those aged 15–24 (27,672) able to have an everyday conversation in Māori compared with 3 percent (13,083) of those aged 65 years and over. However, the decline in the proportion of people speaking Māori between 2001 and 2006 was most marked in the under-25 age groups, along with the 55–64 age group. The 65-plus age group was the only group in which the proportion of Māori speakers increased over the five years.

### PROPORTION OF PEOPLE SPEAKING TE REO MĀORI

By age | 2001–2006

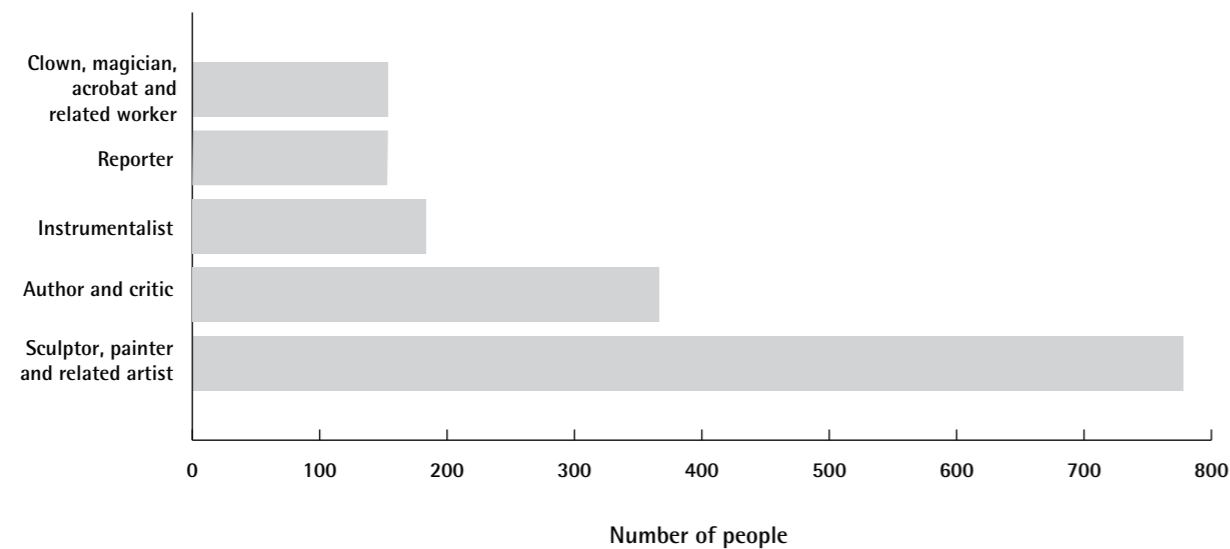
Percent ■ 2001 ■ 2006



0.1 FIGURE

FIGURE 7

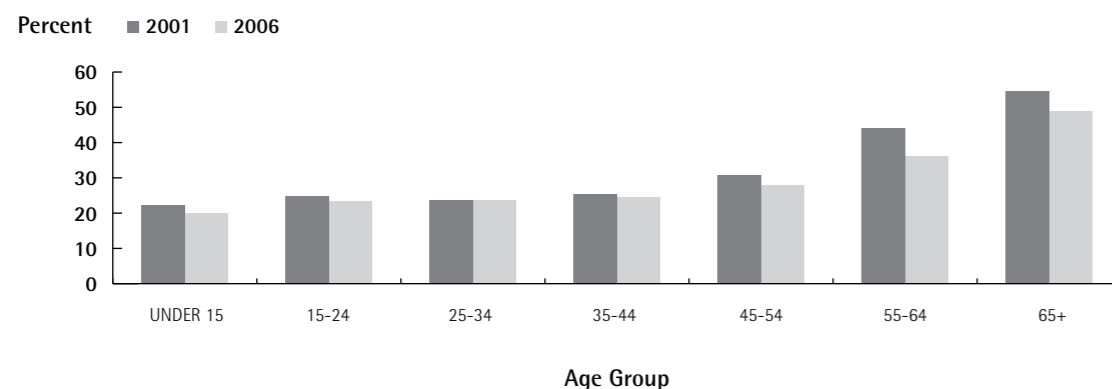
MAIN OCCUPATIONS OF PEOPLE IN THE CREATIVE ARTS INDUSTRY 2006



In 2006, just under a quarter (24 percent) of Māori spoke te reo Māori, slightly down from the figure in 2001 (26 percent). Of Māori speakers in 2006, the majority (88 percent) spoke te reo Māori and English. A further 7 percent spoke te reo Māori, English and another language(s).

As Figure 0.2 shows, the speaking of te reo Māori was most common among Māori in older age groups, particularly those aged 65 years and over (49 percent), and least common among those aged under 15 years (20 percent). However, there were falls in the proportion of Māori speakers in the older age groups between 2001 and 2006, possibly reflecting demographic changes as the oldest people, who were more likely to speak Māori, declined in number while the younger people, who were less likely to speak Māori, moved into the older age groups. There were also slight falls in the proportion of Māori under the age of 25 who spoke Māori.

FIGURE 0.2 PROPORTION OF MĀORI SPEAKING TE REO MĀORI  
By age | 2001–2006



The apparent fall in the proportion of Māori who speak te reo Māori should be treated with some caution as it is a relatively slight movement and it is not supported by data from the *Health of the Māori Language* survey.<sup>1</sup> This survey showed that 51 percent of Māori aged 15 years and over had some Māori speaking skills in 2006, up from 42 percent in 2001. The survey results are not directly comparable with those from the census, as the survey did not include people under the age of 15 years and it used a different methodology and a different measure of the ability to speak Māori. The survey counted as Māori speakers all those who could "talk about simple/basic things in Māori" which results in a higher figure than the census question which asks whether people could "have a conversation about a lot of everyday things" in Māori.

The *Health of the Māori Language* survey also provides data on the level of fluency in te reo Māori which is not available from the census. The survey showed that of those who spoke Māori in 2006, 14 percent professed a high level of fluency, reporting they could speak te reo Māori well or very well (up from 9 percent in 2001). However, almost half (48 percent) could speak no more than a few words or phrases in Māori.

The census data shows that speakers of te reo Māori were more numerous among those employed in cultural occupations than in other occupations. In 2006, 5 percent of people in cultural occupations spoke Māori compared with 3 percent of people in non-cultural occupations.

Of all cultural occupations, kōhanga reo teachers had the highest proportion of Māori speakers. According to the 2006 Census, 84 percent of kōhanga reo teachers spoke te reo Māori. Other cultural occupations with relatively large proportions of Māori speakers were: clowns, magicians, acrobats and related workers (19 percent of whom were speakers of te reo Māori); radio and television presenters (12 percent); early childhood teachers (8 percent); singers (8 percent); and actors (7 percent).

<sup>1</sup> Te Puni Kōkiri (2008), *Te Oranga o te Reo Māori 2006: The Health of the Māori Language in 2006*. Te Puni Kōkiri, Wellington. Available: <http://www.tpk.govt.nz/en/in-print/our-publications/publications/the-health-of-the-maori-language-in-2006?q=language+survey> [28 November 2008].

### Taonga Tuku Iho

Apart from data on the speaking of te reo Māori, Statistics New Zealand collections provide no information on employment in Taonga Tuku Iho. The paucity of aggregated, publicly available information on Taonga Tuku Iho is partly due to the nature of the activities specified. Activities such as passing down and sharing mātauranga Māori, preserving and appreciating taonga, and time spent on marae projects are largely undertaken as unpaid or voluntary tasks. As a result, they have been outside the domain of statistical collections such as those undertaken by Statistics New Zealand.

New Zealand's first national time use survey in 1998/1999 provided some national data on activities undertaken outside of paid employment, including time involved in activities relating to Māori culture.<sup>2</sup> The results showed that 35 percent of Māori and 5 percent of non-Māori had participated in a Māori cultural activity in the preceding four weeks. Among Māori, the most popular cultural activity (reported by 21 percent of respondents) was participating in a Māori event. This was followed by teaching or learning the skills of Māori cultural activities (17 percent), teaching or learning te reo Māori (17 percent), working at a hui for some purpose relevant to Māori (15 percent), and holding a conversation in te reo Māori (15 percent).

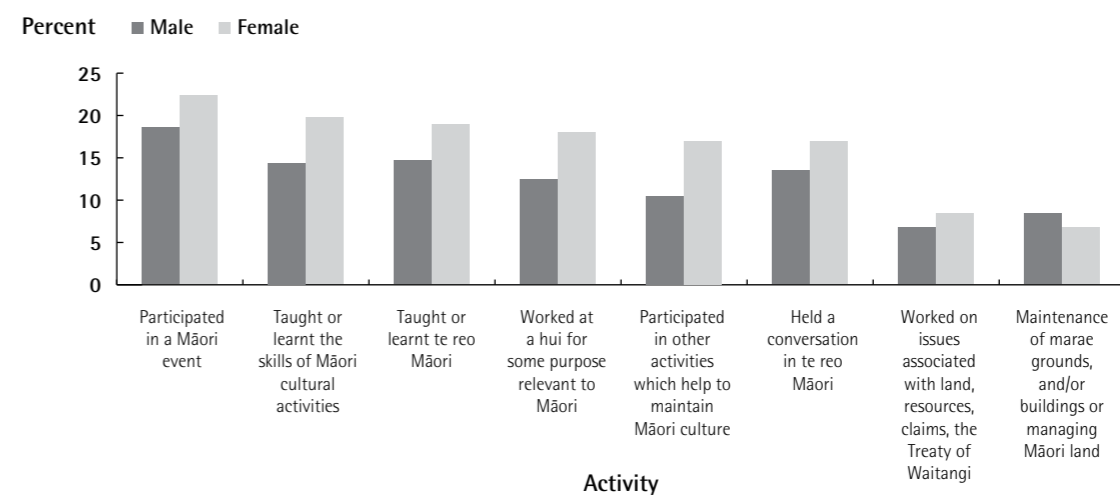
For non-Māori, the most common Māori cultural activity was participating in other events which help to maintain Māori culture (2.1 percent), followed by participating in a Māori event (1.6 percent) and teaching or learning te reo Māori or the skills of Māori cultural activities (1.5 percent each).

Among Māori, differences in participation were evident between men and women, as shown in Figure 0.3. Across all Māori activities, a higher proportion of Māori women participated in these activities, with the exception of maintaining marae grounds and/or buildings, or managing Māori land.

The survey also recorded how much time people spent on ceremonies or rituals significant to Māori culture. Māori spent an average of five minutes a day or 36 hours a year on such activities, while non-Māori participation was too low to be reliably recorded. When people do participate in Māori cultural activities, however, the amount of time involved can be significant. On days when people reported participation in such activities, the average amount of time involved was 4.6 hours.

FIGURE 0.3

PROPORTION OF MĀORI PARTICIPATING IN MĀORI CULTURAL ACTIVITIES  
By sex



<sup>2</sup> Statistics New Zealand and Ministry of Women's Affairs (2001). *Around the Clock: Findings from the New Zealand Time Use Survey 1998-99*. Wellington: Statistics New Zealand.

CHAPTER

# 1 HERITAGE | NGĀ WAIHOTANGA MAI A RATĀU MĀ

New Zealand's heritage industries manage, preserve, interpret and communicate the resource that is the country's past. The statistical categories for heritage industries, as defined by the framework for cultural statistics are: historic places, art galleries/museums, archives, heritage retailing and services to heritage. Within this framework, census employment data is only available for the occupation categories of art gallery and/or museum curator, and archivist; and the industry category of museums.

## OCCUPATIONS

Table 1.1 summarises key paid employment indicators for curators and archivists. Both occupations grew between 2001 and 2006 but at much slower rates than in the previous five years. In the latest period, the number of archivists still grew at almost double the rate of increase in total employment but growth in the number of curators was considerably slower.

TABLE 1.1 KEY PAID EMPLOYMENT INDICATORS  
Heritage occupations | 2006

	Art gallery and/or museum curator	Archivist	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>	591	444	1,985,778
Change from 2001-2006 (%)	6	28	15
Change from 1996-2001 (%)	32	93	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>			
European	75	79	69
Māori	13	12	11
Pacific peoples	6	3	5
Asian	2	3	8
Other (including New Zealander)	13	13	14
Women (% of people employed)	49	52	47
Percent engaged part-time	16	25	23
Percent post-school qualified	67	66	47
Median age	43	44	41
Median personal income (\$ per annum)	40,700	36,300	33,700
Percent receiving \$50,001 and over per annum	34	24	25
Percent receiving \$20,000 and under per annum	16	20	26

### Art gallery and museum curators

At the 2006 Census, 591 people identified themselves as art gallery or museum curators. The key employment indicators above show that women made up almost half of this group, slightly higher than their representation in the total workforce. Curators were more likely to report being of European ethnicity than all employed people as a group, were much more likely to have a post-school qualification, and their median age was 43 years, two years older than the median age of all employed people.

Between 2001 and 2006, there was an 8 percent increase in the number of curators working full-time and a 3 percent decrease in the number working part-time. As Figure 1.1 shows, the growth in the number of curators between 2001 and 2006 consisted entirely of male full-time workers, with the result that males now make up the majority (54 percent) of full-time curators.

1.1 FIGURE

## NUMBER OF CURATORS

By work status and sex | 1996-2006



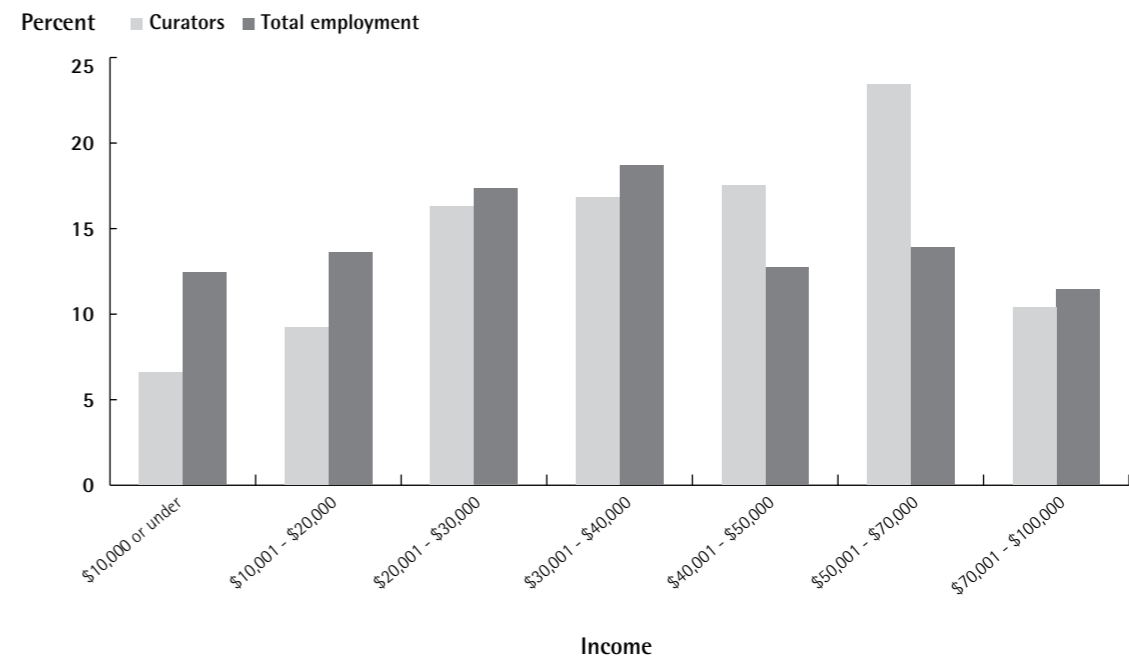
The proportion of curators who worked part-time in 2006 was smaller than the proportion of part-timers in the total workforce (16 percent compared with 23 percent). In 2006, as in earlier years, there were around twice as many women as men working part-time as curators.

Curators in both full-time and part-time employment tended to have higher incomes than people in other occupations. In 2006, the median income for all curators was \$40,700 per annum, \$7,000 more than the median income of all people employed. Full-time curators had a median income of \$43,800 compared with a median of \$38,400 for all full-time workers. Curators working part-time had a median income of \$21,800 compared with \$13,900 for all part-time workers. Figure 1.2 illustrates the income distribution of curators compared with the total workforce and shows clearly the higher proportion of curators with incomes between \$40,000 and \$70,000.

1.2 FIGURE

## INCOME OF CURATORS

2006



As in the rest of the workforce, male curators tended to have higher incomes than their female counterparts. In 2006, male curators in full-time employment had a median income of \$46,300 per annum compared with \$41,500 per annum for females.

Almost half of all curators were employed in Auckland and Wellington – 26 percent and 22 percent respectively. While the Auckland figure was smaller than the region's share of total employment (32 percent), the Wellington figure was almost double its share of total employment (12 percent). Otago also had a higher proportion of curators (10 percent) employed in the region compared with the proportion in total employment (5 percent).

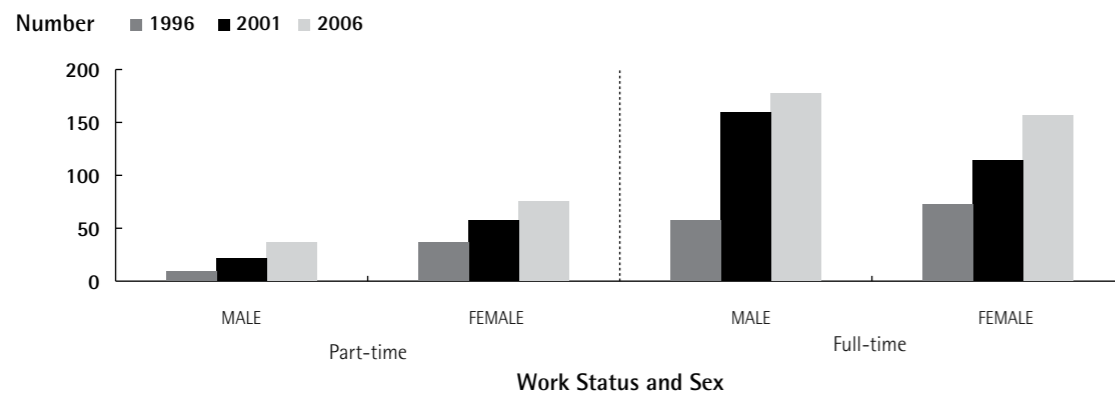
Over half of all curators (55 percent) were employed in cultural industries in 2006. Museums were the largest employers, accounting for 47 percent of curators in paid employment.

**Archivists**

There were 444 archivists recorded at the 2006 Census. The key indicators in Table 1.1 show similarities between archivists and curators. Compared with the total workforce, curators included higher proportions of women, they were more likely to report being of European ethnicity, more likely to have a post-school qualification, and they tended to be older.

Between 2001 and 2006, there was a 22 percent increase in the number of archivists working full-time and a 48 percent increase in the number working part-time. Figure 1.3 shows that the greatest growth was among women working full-time. However, while women make up the majority of all archivists (52 percent), they are still slightly under-represented among full-time workers in the occupation (47 percent). Around eight out of every 10 male archivists (83 percent) worked full-time compared with seven out of every 10 female archivists (68 percent).

**FIGURE 1.3**  
**NUMBER OF ARCHIVISTS**  
*By work status and sex | 1996–2006*

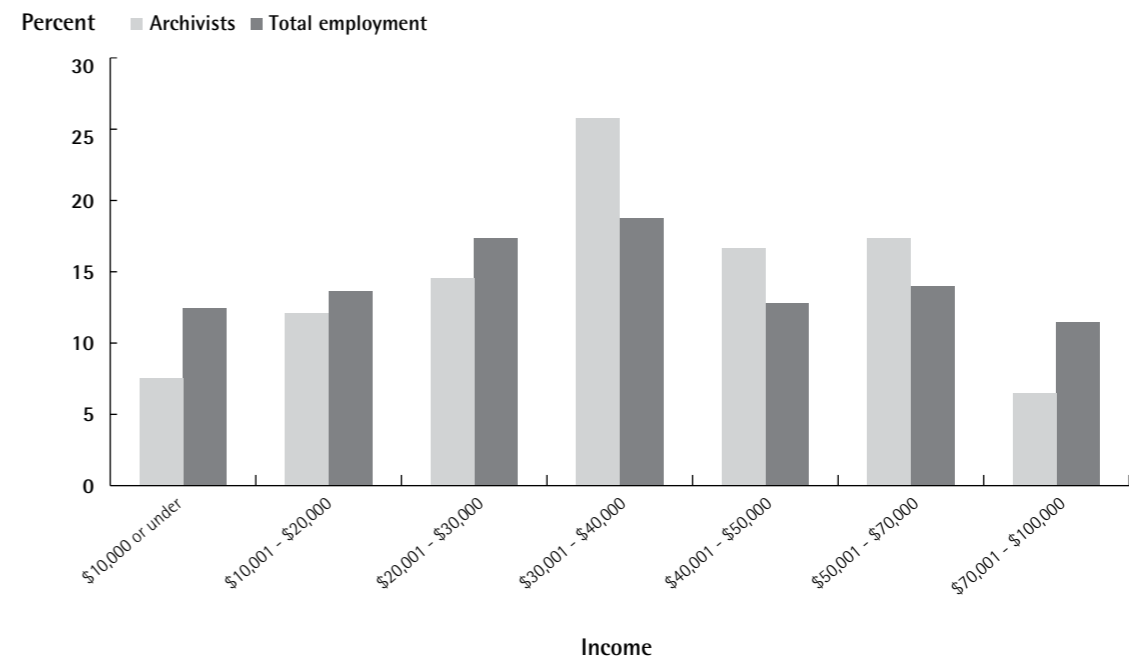


In 2006, the median income of archivists was \$36,300 per annum, \$2,600 higher than that of all employed people. Figure 1.4 shows that archivists were over-represented in income bands between \$30,000 and \$70,000.

Archivists working full-time had a median income of \$40,400 per annum, \$2,000 more than the median of all full-time workers. In a pattern typical of many other cultural occupations, and employment as a whole, male archivists in full-time employment had a higher median income than female archivists (\$43,300 per annum compared with \$38,100).

**1.4** FIGURE

**INCOME OF ARCHIVISTS**  
 2006



Half of all archivists were employed in cultural industries in 2006, including 23 percent working in libraries and 10 percent in museums. The remainder were spread over a wide range of industries including local government administration (5 percent), higher education, secondary education and religious organisations (all 3 percent).

In a similar pattern to curators, the proportion of archivists in both Wellington and Otago was higher than the share of total employment in those regions. More than a third (35 percent) of archivists lived in the Wellington region, and 7 percent lived in Otago. Over a quarter of archivists (27 percent) were employed in Auckland but this was smaller than the region's share of total employment (32 percent).

# LIBRARY SERVICES CHAPTER NGĀ RATONGA WHARE PUKAPUKA 2

## INDUSTRIES

The museum industry includes a variety of different types of museums such as art museums, historic houses, war memorial museums as well as general museums. At the 2006 Census, 2,238 people were employed in museums, 36 percent more than in 2001. This represented more than double the rate of growth in total employment over that period. Key paid employment indicators for the museums workforce are set out in Table 1.2.

**TABLE 1.2**  
**KEY PAID EMPLOYMENT INDICATORS**  
*Museum industry | 2006*

	Museums	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>	2,238	1,985,778
Change from 2001-2006 (%)	36	15
Change from 1996-2001 (%)	27	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>		
European	75	69
Māori	12	11
Pacific peoples	3	5
Asian	5	8
Other (including New Zealander)	15	14
Women (% of people employed)	59	47
Percent engaged part-time	28	23
Percent post-school qualified	63	47
Median age	43	41
Median personal income (\$ per annum)	32,600	33,700
Percent receiving \$50,001 and over per annum	23	25
Percent receiving \$20,000 and under per annum	28	26

As the table shows, by comparison with the total workforce museum workers were more likely to be women, more likely to be of European ethnicity, tended to be post-school qualified, and were more likely to work part-time.

The median income of people employed in museums in 2006 was \$38,900 per annum for full-time workers, and \$14,600 per annum for those employed part-time. As the key indicator table shows, the overall median income of people in the museum industry was \$1,100 less than the median income of all employed people. This largely reflects the higher proportion of the museum workforce in part-time employment (28 percent compared with 23 percent of all people employed). The median income of full-time museum workers was \$500 higher than the median for all full-time workers.

Twenty-six percent of the museum workforce was made up of people in cultural occupations, with the largest occupation group being art gallery and museum curators (12 percent). Other cultural occupations employed in the industry included: sculptor, painter and related artists; archivists; broadcasting and theatrical production managers; librarians; graphic designers; and library assistants. The largest non-cultural occupation within the museum industry was tour and travel guide, employing 10 percent of all people within the industry.

In 2006, just over half of all people working in the museum industry lived in either Auckland or Wellington (52 percent compared with 43 percent of all employed people). The proportion of museum workers employed in Wellington was more than double the region's share of total employment (27 percent compared with 12 percent). Other regions with a high share of museum employment relative to total employment included Otago and Northland, which employed 9 percent and 5 percent of all museum workers respectively.

Libraries manage, preserve, interpret and communicate information, particularly literature-based information. As cultural organisations, they are not just repositories of cultural knowledge but also provide a link between New Zealand's cultural resources, or cultural capital, and its wider cultural activities. The cultural statistics framework separates the library sector by library types, for example: public, special, research and technical libraries; and university and school libraries. The census provides data on one industry category for libraries and two occupational categories: librarians and library assistants.

## OCCUPATIONS

Table 2.1 summarises key paid employment indicators for librarians and library assistants. The number of librarians grew at a slower rate than the growth in total employment between 2001 and 2006 while the number of library assistants remained about the same.

Data for 2006 reinforces many of the employment patterns evident in 2001 and 1996 - specifically that librarians and library assistants are: predominantly women (5,451 of the total 6,336); more likely than workers, in general, to have a post-school qualification; and more likely to report being of European ethnicity.

**2.1** TABLE

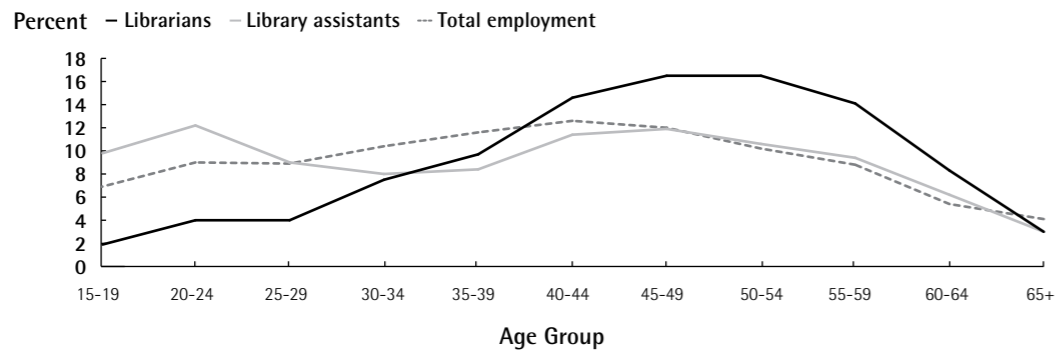
**KEY PAID EMPLOYMENT INDICATORS**  
*Library services occupations | 2006*

	Librarian	Library assistant	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>	3,948	2,388	1,985,778
Change from 2001-2006 (%)	9	-1	15
Change from 1996-2001 (%)	10	1	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>			
European	79	73	69
Māori	6	6	11
Pacific peoples	1	3	5
Asian	5	12	8
Other (including New Zealander)	15	13	14
Women (% of people employed)	87	84	47
Percent engaged part-time	34	57	23
Percent post-school qualified	74	53	47
Median age	47	41	41
Median personal income (\$ per annum)	33,500	19,400	33,700
Percent receiving \$50,001 and over per annum	17	2	25
Percent receiving \$20,000 and under per annum	26	52	26

Differences between the employment indicators of librarians and library assistants also follow a similar pattern to 1996 and 2001. By comparison with librarians, library assistants are more likely to be employed part-time, less likely to have post-school qualifications, more likely to be of non-European ethnicity (particularly Asian), and tend to be younger. Figure 2.1 shows that greater proportions of library assistants are aged under 30 while greater proportions of librarians are aged between 35 and 64.



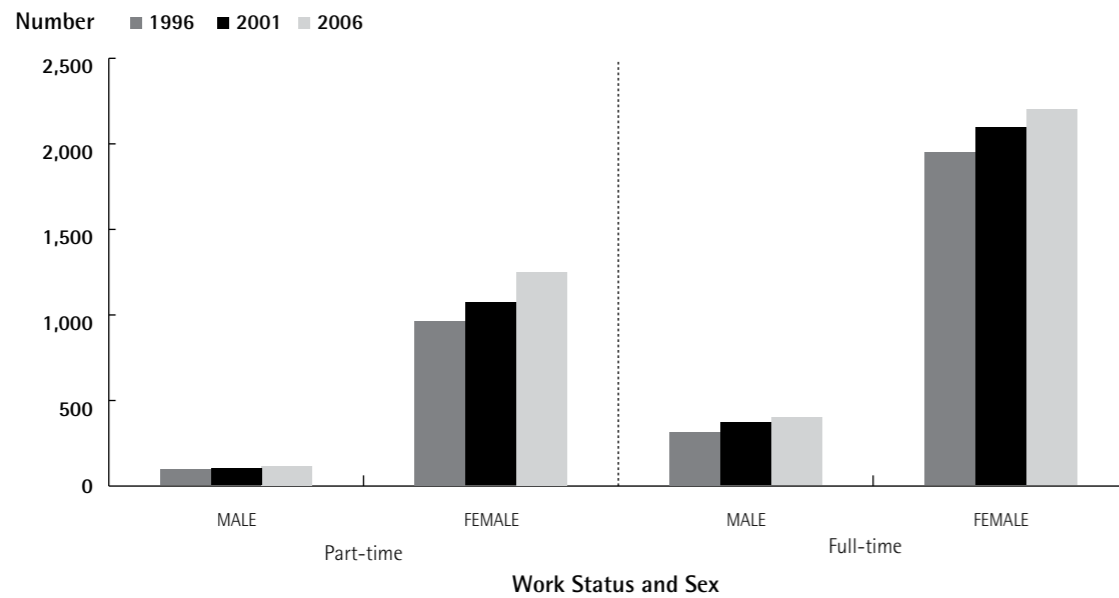
**FIGURE 2.1**  
AGE DISTRIBUTION OF LIBRARIANS AND LIBRARY ASSISTANTS  
2006



**Librarians**

At the 2006 Census, there were 3,948 librarians, a 9 percent increase on the previous census which followed a 10 percent increase over the preceding five years. As Figure 2.2 shows, women accounted for most of this growth and continue to dominate in the profession, making up 87 percent of all librarians. The majority of the growth was among part-time workers, who make up over a third of the profession. Women librarians were more likely than men to work part-time (36 percent compared with 22 percent).

**FIGURE 2.2**  
NUMBER OF LIBRARIANS  
By work status and sex | 1996–2006



In 2006, librarians had a median income similar to that for all employed people (\$33,500 compared with \$33,700). The median income for male librarians was \$40,300 per annum, compared with \$32,500 for female librarians. As Table 2.2 shows, among full-time librarians, men earned \$5,000 more than women, but among part-time librarians, the situation was reversed, with women earning \$4,000 more than men.

**2.2** TABLE

**MEDIAN INCOME OF LIBRARIANS**  
By work status and sex | 2006

	Librarians (\$ per annum)	All employed people (\$ per annum)
<b>FULL-TIME</b>		
Male	44,700	41,500
Female	39,700	34,600
Total	40,500	38,400
<b>PART-TIME</b>		
Male	13,000	13,500
Female	17,000	14,100
Total	16,700	13,900

Almost a third (32 percent) of librarians in 2006 were employed in general libraries (eg public libraries and the National Library). Another third (34 percent) were employed in educational institutions, including 13 percent in higher education, 12 percent in primary education and 8 percent in secondary education. A further 8 percent were employed in central or local government administration.

While the Auckland region was home to the largest number of librarians in 2006 (28 percent), the profession was most over-represented in Wellington, where 21 percent of librarians lived, compared with 12 percent of all employed people.

**Library assistants**

In 2006, there were 2,388 library assistants, about the same number as in 1996 and 2001. As Figure 2.3 shows, there was very little change between 1996 and 2006 in the balance of either male and female workers or part-time and full-time workers in the occupation. As with librarians, a very high proportion of library assistants are women – 84 percent compared with 47 percent of all employed people in 2006. The occupation also had a high proportion of part-time workers – 57 percent compared with 23 percent of the total workforce. Female library assistants were more likely to work part-time than their male counterparts (58 percent compared with 50 percent).

**NUMBER OF LIBRARY ASSISTANTS**  
By work status and sex | 1996–2006



**2.3** FIGURE

Table 2.3 shows that in 2006 the median income of library assistants employed full-time was \$31,000 per annum, \$7,400 per annum less than the median income for all full-time workers. The median income for library assistants working part-time was \$12,500 per annum, \$1,400 below the median for all part-time workers. Among full-time library assistants, the median income for men was \$900 higher than the median for women. However, among part-time library assistants, women earned considerably more than men - \$13,300 compared with \$8,500.

**TABLE 2.3**  
**MEDIAN INCOME OF LIBRARY ASSISTANTS**  
*By work status and sex | 2006*

	Library assistants (\$ per annum)	All employed people (\$ per annum)
<b>FULL-TIME</b>		
Male	31,700	41,500
Female	30,800	34,600
Total	31,000	38,400
<b>PART-TIME</b>		
Male	8,500	13,500
Female	13,300	14,100
Total	12,500	13,900

As with librarians, library assistants were most commonly employed in general libraries (44 percent). Just over a quarter of all library assistants (26 percent) were employed in educational institutions, including 15 percent in higher education, 5 percent in primary education and 4 percent in secondary education. Local government was also a significant employer of library assistants (5 percent).

A third of all library assistants lived in the Auckland region in 2006, which was similar to the region's share of total employment. Disproportionate percentages of library assistants lived in the Wellington and Otago regions, which were home to 16 percent and 10 percent of library assistants respectively, compared with 12 percent and 5 percent of the total workforce.

## INDUSTRY

The libraries category in the standard classification of industries consists primarily of general public libraries, but it also includes a limited number of other libraries that are not covered elsewhere in the industrial classification, such as the National Library. It does not include libraries within other types of organisations such as universities, schools, government departments or law firms. The term 'general libraries' will be used to describe the industry category in this section.

In 2006, 3,912 people were employed in general libraries, with employment in the industry growing at a faster rate than the growth in total employment between 2001 and 2006. Key indicators are given in Table 2.4.

**KEY PAID EMPLOYMENT INDICATORS**  
*General library industry | 2006*

**2.4** TABLE

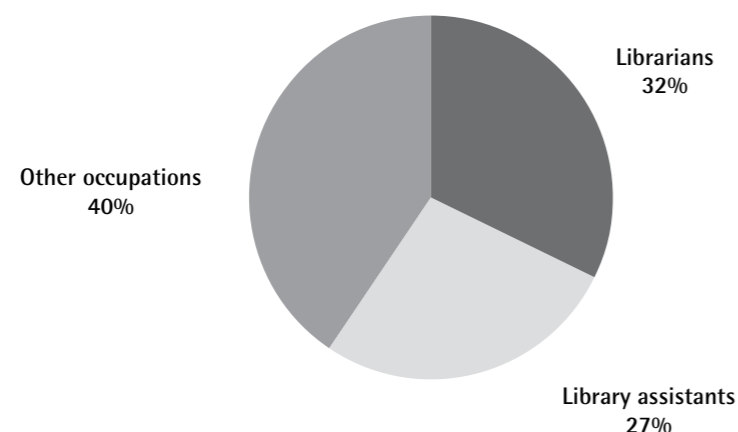
	Libraries	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>	3,912	1,985,778
Change from 2001-2006 (%)	24	15
Change from 1996-2001 (%)	4	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>		
European	75	69
Māori	8	11
Pacific peoples	3	5
Asian	7	8
Other (including New Zealander)	15	14
Women (% of people employed)	76	47
Percent engaged part-time	33	23
Percent post-school qualified	64	47
Median age	44	41
Median personal income (\$ per annum)	33,500	33,700
Percent receiving \$50,001 and over per annum	20	25
Percent receiving \$20,000 and under per annum	27	26

Given that the majority of people employed in general libraries are librarians and library assistants, it is not surprising that the patterns shown by the key indicators are similar to those in Table 2.1 for librarian occupations. By comparison with the total workforce, the libraries workforce is comprised of greater proportions of post-school qualified people, more women, more part-time workers, more people of European ethnicity and workers tend to be slightly older.

As Figure 2.4 shows, around six in every ten people employed in libraries in 2006 were librarians or library assistants. However, over recent years other occupations have accounted for a growing proportion of the libraries workforce, increasing from 25 percent in 1996 to 29 percent in 2001 and 40 percent in 2006. In 2006, the most common occupations other than librarian or library assistant were administration manager (4 percent), general clerk and archivist (both 3 percent).

## LITERATURE | NGĀ TUHINGA KŌRERO

FIGURE 2.4  
EMPLOYMENT IN GENERAL LIBRARIES  
By occupation | 2006



Full-time workers in the general library industry had a median income of \$40,800 in 2006, \$2,400 more than the median income of all full-time workers. Part-time workers in libraries also had a relatively high median income of \$15,500 per annum, \$1,600 higher than the median for all part-time workers. Despite this, the overall median for workers in libraries was slightly lower than the median for all people employed (\$33,500 compared with \$33,700), reflecting the high proportions of part-time workers and women in the industry.

Men in full-time employment in libraries had a considerably higher median income than their female counterparts \$48,400 compared with \$38,800 per annum. This gender gap was greater than the gap between male and female incomes in the total full-time workforce (\$6,900). However, among part-time workers in libraries the gender gap was reversed, with women earning a median of \$16,100 compared with a male median of \$10,600.

The majority of people working in general libraries lived in either Auckland (33 percent) or Wellington (21 percent). The proportion of library workers living in the Wellington region was much greater than its share of total employment (12 percent).

The literature category of the cultural statistics framework covers the creation, publication and distribution of the written word. The occupational classification allows for the identification of people employed as primary literary creators (eg authors and critics, reporters and copywriters) as well as two editorial occupations (editors and sub-editors). The industrial classification generally follows a discrete stratification of the publishing and retailing of literature, including a facility to analyse the publishing of books separately from the publishing of periodicals (eg newspapers and magazines).

### OCCUPATIONS

There are five categories in the standard classification of occupations that relate to primary literary creators (people who produce written material for publication, as defined in the cultural statistics framework): author and critic; reporter; editor; sub-editor; and copywriter. Proofreaders are also included in the cultural statistics framework. Key paid employment indicators for these occupations are set out in Table 3.1. Note that care must be taken when interpreting this data in cases where the numbers of people employed are small.

As a whole, employment in the literary occupations listed in Table 3.1 grew by 14 percent between 2001 and 2006, similar to the rate of growth in total employment. However, growth was confined to three occupations: editors, sub-editors, and authors and critics. The number of reporters, copywriters and proofreaders remained unchanged between 2001 and 2006.

By comparison with the total workforce, people in these occupations were generally more likely to be of European ethnicity, to be female and to have post-school qualifications, and they also tended to have higher incomes. Proofreaders stood out from the other literature occupations because of very high proportions of female and part-time workers, a high median age and low incomes.

3.1 TABLE

### KEY PAID EMPLOYMENT INDICATORS

Literature occupations | 2006

	Author and critic	Reporter	Editor	Sub-editor	Copywriter	Proofreader	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>	1,689	2,277	1,674	333	261	165	1,985,778
Change from 2001-2006 (%)	19	0	33	34	0	0	15
Change from 1996-2001 (%)	21	2	19	-14	43	-31	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>							
European	81	82	79	81	85	78	69
Māori	6	6	6	6	3	4	11
Pacific peoples	1	2	2	3	1	2	5
Asian	3	3	7	4	3	2	8
Other (including New Zealander)	15	13	12	12	13	18	14
Women (% of people employed)	56	50	57	63	46	67	47
Percent engaged part-time	33	17	19	23	16	51	23
Percent post-school qualified	79	74	74	72	69	65	47
Median age	46	41	40	41	34	53	41
Median personal income (\$ per annum)	37,000	46,300	43,700	41,600	40,600	25,400	33,700
Percent receiving \$50,001 and over per annum	32	44	40	32	41	10	25
Percent receiving \$20,000 and under per annum	27	13	15	17	12	37	26

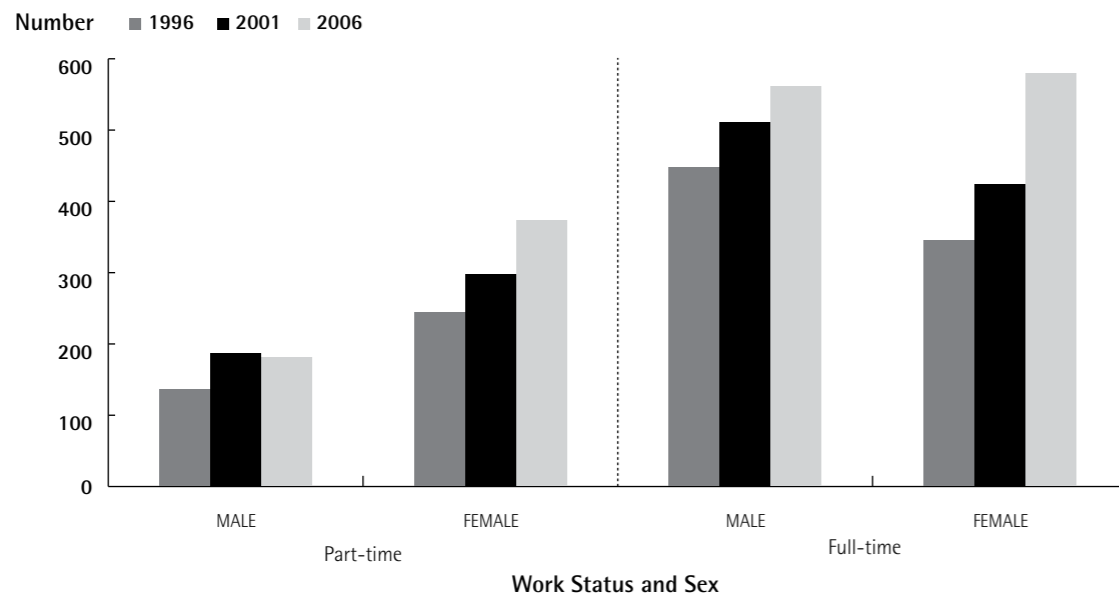
**Authors and critics**

There were 1,689 authors and critics recorded at the 2006 Census, an increase of 270 people (19 percent) from 2001. This followed a 21 percent increase over the previous five years.

Table 3.1 shows that, by comparison with all employed people, authors and critics included higher proportions of Europeans, more women, more part-time workers and more people with post-school qualifications. They also tended to be older, with a median age of 46 compared with a median of 41 for all employed people.

As Figure 3.1 shows, women accounted for most of the growth in the occupation between 2001 and 2006. As a result, women made up 56 percent of all authors and critics in 2006, compared with 51 percent five years earlier. Overall, a third of authors and critics worked part-time in 2006, similar to the proportion in 2001. Women were much more likely than men to work part-time (39 percent compared with 24 percent).

**FIGURE 3.1**  
**NUMBER OF AUTHORS AND CRITICS**  
*By work status and sex | 1996–2006*



In 2006, the median income of authors and critics was \$37,000 per annum, \$3,300 higher than the median income for all people employed. This is a reversal of the situation in 2001 when authors and critics earned a median income slightly below that of the total workforce, but similar to the situation in 1996 when they earned \$3,000 more than the overall median.

Median incomes for authors and critics were relatively high despite the fact that the occupation includes comparatively high proportions of part-time workers. As Table 3.2 shows, authors and critics working full-time had a median income which was \$6,200 higher than the median for all full-time workers, while those working part-time had a median \$6,500 higher than that of all part-time workers. Although female authors and critics earned lower medians than their male counterparts, they had much higher medians than the total female workforce. The median income of female authors and critics working full-time was \$9,300 higher than the median for all women working full-time in 2006.

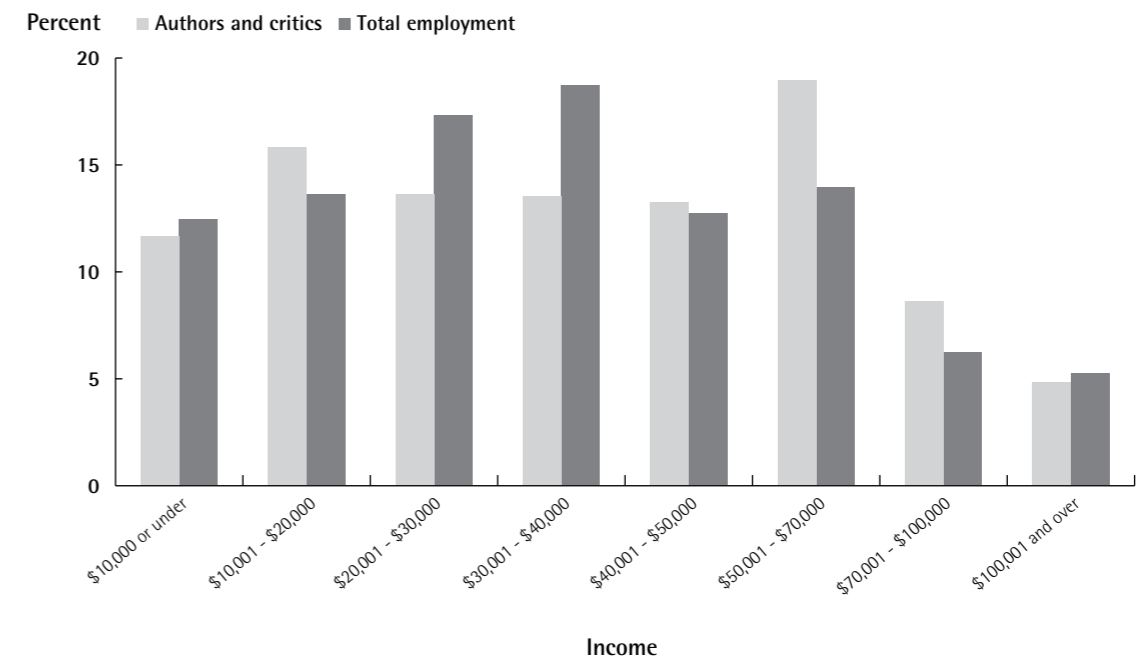
**MEDIAN INCOME OF AUTHORS AND CRITICS**

*By work status and sex | 2006*

	Authors and critics (\$ per annum)	All employed people (\$ per annum)
<b>FULL-TIME</b>		
Male	45,400	41,500
Female	43,900	34,600
Total	44,600	38,400
<b>PART-TIME</b>		
Male	25,100	13,500
Female	19,000	14,100
Total	20,400	13,900

Figure 3.2 shows that the comparatively high median incomes for authors and critics are a reflection of relatively large proportions who earned between \$50,000 and \$100,000. In particular, the occupation was strongly represented in the \$50,000–\$70,000 income bracket, with 19 percent of authors and critics in this group compared with 14 percent of all workers. At the lower end of the scale, authors and critics were also over-represented in the \$10,000 to \$20,000 income bracket.

**INCOME OF AUTHORS AND CRITICS**  
*2006*



**3.2** TABLE

**3.2** FIGURE

Almost two-thirds of authors and critics (64 percent) were self-employed in 2006. By far the most common industry for them to work in was the creative arts industry, which employed almost a quarter (24 percent) of all people in the occupation. Other significant industries included book and other publishing (9 percent), computer consultancy services and business management services (both 6 percent). Around one in five authors and critics (19 percent) held more than one job in 2006, twice the rate of all people employed.

Authors and critics are disproportionately concentrated in the Auckland and Wellington regions. In 2006, 39 percent lived in Auckland compared with 32 percent of the total workforce, while 22 percent lived in Wellington compared with 12 percent of the total workforce.

**Reporters**

Reporters are the most numerous of the literary occupations, but there has been little change in their numbers in recent years. In 2006, there were 2,277 reporters employed in New Zealand, exactly the same number as in 2001 and only around 50 more than in 1996.

Table 3.1 shows that exactly half of all reporters in 2006 were women and their median age, at 41 years, was the same as that of all employed people. However, the profile of reporters differs from the total workforce in other respects: they are more likely to be of European ethnicity and have post-school qualifications, and less likely to work part-time. Of the 17 percent who did work part-time, over two-thirds (69 percent) were women.

Reporters had relatively high incomes, with a median of \$46,300 compared with \$33,700 for all employed people. Table 3.3 shows that the median income of reporters working full-time was \$12,000 higher than the overall median for the full-time workforce, while those working part-time earned \$8,200 more than the overall median for part-timers.

Although both male and female reporters had median incomes well above those of the total workforce, there was a considerable income gap between male and female reporters, particularly among those working full-time. Male reporters in full-time employment had a median income which was \$13,100 higher than that of their female counterparts, compared with a gender gap of \$6,900 among all full-time workers. Among part-time reporters, the male median was \$1,900 higher than that of females, in contrast to the situation for all part-time workers where women earned slightly more than men.

**TABLE 3.3** MEDIAN INCOME OF REPORTERS  
By work status and sex | 2006

	Reporters (\$ per annum)	All employed people (\$ per annum)
<b>FULL-TIME</b>		
Male	57,300	41,500
Female	44,200	34,600
Total	50,400	38,400
<b>PART-TIME</b>		
Male	23,300	13,500
Female	21,400	14,100
Total	22,100	13,900

Not surprisingly, the majority of reporters were employed in the print and broadcasting media: 45 percent in newspapers, 9 percent in radio and 8 percent in television. Other significant employers were the creative arts industry and other periodical publishing (both 7 percent). Around one in five reporters (19 percent) were self-employed and 14 percent had more than one job.

Reporters, like authors and critics, were disproportionately concentrated in Auckland and Wellington: 36 percent in Auckland compared with 32 percent of all employed people, and 20 percent in Wellington compared with 12 percent of all employed people.

**Editors and sub-editors**

In 2006, there were just over 2,000 people employed in editorial occupations: 1,674 as editors and 333 as sub-editors. Each occupation grew by around a third between 2001 and 2006 – more than double the rate of growth in total employment. For editors, this built on strong growth in the preceding five years, while for sub-editors, it reversed a decline in those years.

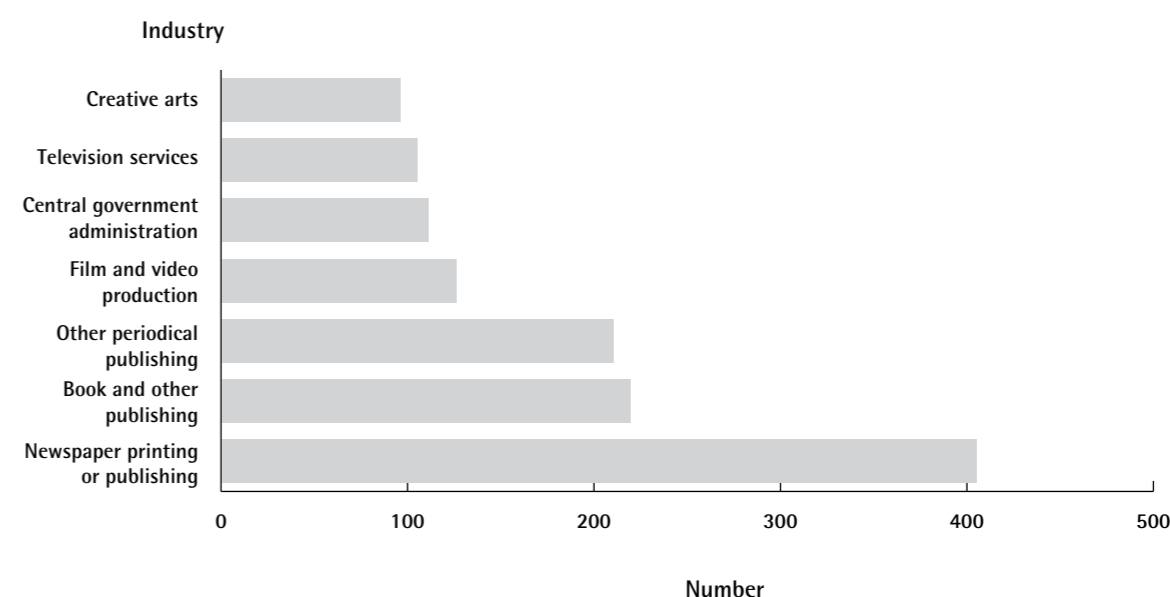
Table 3.1 shows the key employment indicators for the two editorial occupations. The profiles of the two occupations are similar, although sub-editors include higher proportions of women and part-time workers. By comparison with the total workforce, both occupations include relatively high proportions of Europeans, women and people with post-school qualifications.

Both occupations also have higher median incomes than the total workforce, with editors earning a median of \$43,700 and sub-editors \$41,600, compared with \$33,700 for all employed people. Among full-time workers, editors had a median of \$48,600 and sub-editors \$45,400, both considerably higher than the overall full-time median of \$38,400. Median incomes for part-time editors and sub-editors were also relatively high: \$21,400 and \$20,400 respectively, compared with \$13,900 for all part-time workers.

For both sexes, incomes in editorial occupations were well above those in the total workforce. However, as in other occupations, male editors and sub-editors tended to earn considerably more than their female counterparts. Among full-time workers, male editors had a median income of \$52,800 compared with \$45,500 for women, while male sub-editors had a median of \$48,900 compared with \$44,000 for women.

Figure 3.3 shows the main industries in which editors and sub-editors were employed in 2006. Not surprisingly, various branches of the publishing industry were the main employers, with 21 percent employed in newspaper printing or publishing, and 11 percent in both book and other publishing and other periodical publishing. These three industries between them employed 38 percent of editors and 65 percent of sub-editors. Over half of all sub-editors (52 percent) were employed in newspaper printing or publishing.

**3.3 FIGURE** MAIN INDUSTRIES OF PEOPLE EMPLOYED IN EDITORIAL OCCUPATIONS  
2006



Editors were almost twice as likely as sub-editors to be self-employed (25 percent compared with 13 percent). Similar proportions of people in each occupation had more than one job (16 percent of editors and 17 percent of sub-editors).

Both occupations were concentrated in the Auckland and Wellington regions, but particularly editors. Forty-seven percent of editors and 37 percent of sub-editors lived in Auckland (home to 32 percent of the total workforce), while 26 percent of editors and 13 percent of sub-editors lived Wellington (12 percent of the total workforce). Sub-editors were also over-represented in the Otago region (7 percent compared with 5 percent of all workers).

**Copywriters**

There were 261 copywriters recorded at the 2006 Census, the same number as in 2001, following an increase of 43 percent in the previous five years. As the key indicators set out in Table 3.1 show, copywriters differed from all employed people in that greater proportions were of European ethnicity, they were more likely to have post-school qualifications, and they tended to be younger, with a median age of 34 compared with 41 for the total workforce. They were also less likely to work part-time, with just 16 percent working fewer than 30 hours a week compared with 23 percent of all workers.

Like most of the primary literary creators, copywriters received a higher median income than all people employed: \$40,600 per annum, \$6,900 higher than the median for the total workforce. Copywriters working full-time had a median income of \$44,300 per annum compared with \$38,400 for all full-time workers. As in other occupations, there was a significant income gap between men and women, with male copywriters working full-time having a median of \$52,000 compared with \$39,000 for their female counterparts.

In 2006, copywriters were most commonly employed in the advertising services industry (41 percent). A further 13 percent were employed in radio services and 8 percent in newspaper printing or publishing. Twenty-nine percent of copywriters were self-employed and 14 percent held more than one job. Almost six out of every ten copywriters lived in the Auckland region – much greater than the region’s share of total employment.

**Proofreaders**

In 2006, there were 165 proofreaders recorded in the Census. This was the same as the figure in 2001, following a decrease in the previous five years.

As the key indicators in Table 3.1 show, most proofreaders (67 percent) were women. Proofreaders had a median age of 53, twelve years older than the median age of all people employed. They also included a high proportion of part-time workers: 51 percent compared with 23 percent in the total workforce.

Proofreaders had the lowest median income of all the five occupations in the literature category at \$25,400. While this, in part, reflects the high proportion of part-time workers in the occupation, even among full-time workers proofreaders had relatively low incomes: \$33,500 per annum, \$4,900 below the median for all full-time workers. Proofreaders working part-time, however, had a median income which was \$4,600 higher than the median for all part-time workers at \$18,500. These numbers need to be treated with some caution due to the relatively low number of workers in the occupation.

The majority of proofreaders worked in publishing industries, with 17 percent in newspaper printing or publishing, and 8 percent in both the industry categories of other periodical publishing, and book and other publishing. A quarter (26 percent) of all proofreaders were self-employed. Most proofreaders lived in either Auckland (37 percent) or Wellington (19 percent).

**INDUSTRIES**

There are five categories in the standard industrial classification relevant to literature. Three relate to publishing: newspaper printing or publishing; other periodical publishing; and book and other publishing. The other two relate to the wholesale and retail of literature: book and magazine wholesaling; and newspaper, book and stationery retailing.

In 2006, 10,764 people were employed in the combined publishing industries, 4 percent less than in 2001, following a similar drop in the previous five years. The literature wholesaling and retailing industries employed 7,791 people, an increase of 2 percent on the number recorded in 2001, following a 4 percent increase in the previous five years.

Table 3.4 shows the key employment indicators for the literature industries in 2006. The common features of the industries were that, by comparison with the total workforce, they employed higher proportions of European workers and women. In other respects, the profiles of the different industries varied. These profiles are discussed in more detail below.

**3.4** TABLE

**KEY PAID EMPLOYMENT INDICATORS**

*Literature industries | 2006*

	Newspaper printing or publishing	Other periodical publishing	Book and other publishing	Book and magazine wholesaling	Newspaper, book and stationery retailing	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>	6,672	2,316	1,776	981	6,810	1,985,778
Change from 2001-2006 (%)	-12	19	6	-13	5	15
Change from 1996-2001 (%)	-8	6	11	-10	7	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>						
European	75	75	78	76	73	69
Māori	7	5	6	6	7	11
Pacific peoples	3	6	2	5	3	5
Asian	7	7	7	8	10	8
Other (including New Zealander)	15	13	13	12	13	14
Women (% of people employed)	54	54	64	67	69	47
Percent engaged part-time	29	19	20	23	38	23
Percent post-school qualified	45	55	65	47	34	47
Median age	39	40	43	42	37	41
Median personal income (\$ per annum)	34,000	42,000	41,200	35,200	21,500	33,700
Percent receiving \$50,001 and over per annum	24	38	37	25	10	25
Percent receiving \$20,000 and under per annum	27	17	19	21	46	26

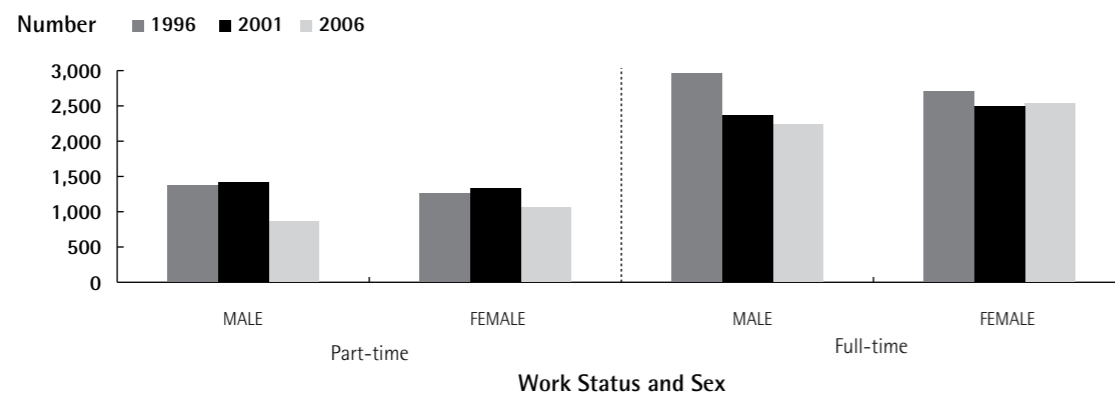
**Newspaper printing or publishing**

Of the five industries relevant to literature, the newspaper, book or stationery retailing industry employed the greatest number of people (37 percent of the total number). Table 3.4 shows that by comparison with the total workforce, people working in this industry tended to be slightly younger, were slightly less likely to have post-school qualifications and were more likely to be employed part-time.

The number of people employed in the newspaper printing or publishing industry fell by 12 percent between 2001 and 2006, following a fall of 8 percent in the preceding five years. Figure 3.4 shows that in the 1996–2001 period, the fall was due entirely to a decline in the number of full-time workers in the industry, but in the subsequent five years most of the decrease was in the part-time workforce. Between 2001 and 2006, the proportion of people in the industry who worked part-time fell from 36 percent to 29 percent.

With most of the decrease in the industry over the ten years being among male workers, women make up a growing proportion of the workforce, increasing from 50 percent in 2001 to 54 percent in 2006.

**FIGURE 3.4** NUMBER OF PEOPLE EMPLOYED IN THE NEWSPAPER PRINTING AND PUBLISHING INDUSTRY  
By work status and sex | 1996–2006



The incomes of people employed full-time in newspaper printing and publishing tended to be higher than those of the total workforce. In 2006, the median income of men in the industry working full-time was \$47,800 per annum, and women \$36,100 per annum. By comparison, the median income of all men employed full-time was \$41,500 per annum, and for all women it was \$34,600 per annum.

The incomes of men employed part-time in the industry were very low compared with those of other part-time workers. In 2006, their median income was just \$4,600 per annum compared with \$13,500 per annum for all people employed part-time. Women in the newspaper printing and publishing industry working part-time had a median income of \$12,700 per annum, almost three times that of their male counterparts. The low incomes of males working part-time in the industry reflect the fact that this group includes many young males working a small number of hours as newspaper deliverers.

The most common occupations in the industry in 2006 were couriers and deliverers, and reporters, each accounting for 15 percent of the workforce. Other significant occupations included business services representatives (6 percent), graphic designers, and general clerks (both 5 percent).

In 2006, 16 percent of people employed in newspaper printing or publishing lived in the Canterbury region, compared with 14 percent of all people employed. The industry was also over-represented in Otago which was home to 8 percent of people in the industry, compared with 5 percent of all workers. A third of people working in this industry lived in the South Island compared with 25 percent of all people employed. The newspaper printing or publishing industry was one of only four cultural industries with a higher concentration of people in the South Island than in employment as a whole.

**Other periodical publishing**

This category includes organisations that are mainly engaged in publishing magazines, bound periodicals, or periodicals issued less frequently than weekly. Table 3.4 shows that people working in this industry in 2006 were more likely to have a post school qualification, and were less likely to be employed part-time compared with all people in employment.

Between 2001 and 2006, employment in other periodical publishing grew by 19 percent, following a 6 percent increase in the previous 5 years. Figure 3.5 shows that most of the growth in the latest period was among full-time workers, whose numbers grew by 20 percent. Women accounted for more of the growth than men and increased their share of the employment in the industry from 51 percent to 54 percent over the 5 years. Women in the industry were much more likely than men to work part-time (26 percent compared with 11 percent), but with strong growth among women working full-time in the industry they now make up almost half (49 percent) of the full-time workforce.

**FIGURE 3.5** NUMBER OF PEOPLE EMPLOYED IN THE OTHER PERIODICAL PUBLISHING INDUSTRY  
By work status and sex | 1996–2006



The difference in income between men and women employed full-time was more pronounced in this industry than in the full-time workforce as a whole. The median income of men employed full-time in the industry was \$53,200 per annum, \$11,500 more than their female counterparts (the corresponding difference for all men and women working full-time was \$6,900). Among part-time workers in the industry the gap was smaller, with men earning a median of \$19,300 per annum, \$900 more than women. However, this differed from the situation in the total part-time workforce in which women had a median income \$600 higher than that of men.

A wide range of occupations was represented in the other periodical publishing industry in 2006, with the most common being editors (8 percent), and general managers, printing machinists and graphic designers (all 7 percent).

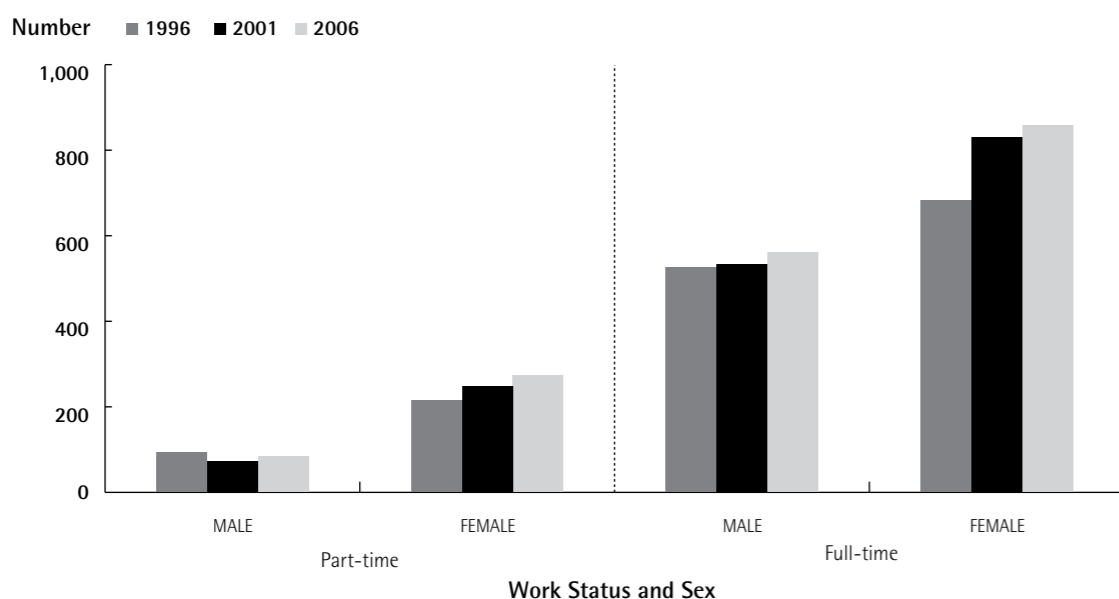
The large majority of people working in this industry lived in Auckland – 71 percent compared with 32 percent of all people in employment. Consequently, the industry was under-represented in employment in all other regions.

**Book and other publishing**

This industry consists of businesses engaged in publishing books, sheet music, maps, art prints or other printed articles. A total of 1,776 people were employed in this industry in 2006, an increase of 6 percent from 2001, following an 11 percent increase in the previous 5 years. As Figure 3.6 shows, in the latest period there were small increases in the numbers of both men and women in both part-time and full-time work in the industry.

The key indicators in Table 3.4 show that women make up a high proportion of workers in the industry – 64 percent compared with 47 percent of all people employed. Part-time work is slightly less common in the industry than in the total workforce (20 percent compared with 23 percent). As in other industries, women are much more likely than men to work part-time (24 percent compared with 13 percent).

**FIGURE 3.6** NUMBER OF PEOPLE EMPLOYED IN THE BOOK AND OTHER PUBLISHING INDUSTRY  
By work status and sex | 1996–2006



The incomes of people employed in the book and other publishing industry tend to be higher than those in the total workforce. In 2006, the median income of men employed full-time in the industry was \$48,800 per annum, \$7,300 higher than median of all full-time male workers. Women working full-time in the industry had a median income of \$44,700, which was \$10,100 higher than the median for all women employed full-time. Among part-time workers in the industry, men had a median income which was \$3,300 higher than the median for all part-time male workers, while the median for women was \$4,900 higher than that of all women working part-time.

These higher incomes reflect the types of occupations that make up employment in the industry. In 2006, editors were the largest occupation employed in book and other publishing (12 percent), followed by general managers (11 percent), authors and critics (7 percent), graphic designers, and sales and marketing managers (both 6 percent).

Employment in the book and other publishing industry was heavily concentrated in Auckland and Wellington. Auckland was home to exactly half of all workers in the industry compared with 32 percent of the total workforce, while Wellington was home to 25 percent in the industry compared with 12 percent of the total workforce. Workers in the industry were under-represented in all other regions.

**Book and magazine wholesaling**

In 2006, there were 981 people employed in book and magazine wholesaling, a 13 percent fall since 2001, following on from a 10 percent fall over the preceding five years. Between 2001 and 2006, there was a 21 percent fall in the number of part-time workers and a 9 percent fall in the number of full-time workers.

While women accounted for most of the fall in employment in the industry between 1996 and 2001, men accounted for almost all of the decline in the subsequent five years. Consequently, the proportion of women in the industry increased from 59 percent to 67 percent between 2001 and 2006.

In 2006, the median incomes of men and women employed in the industry were generally higher than those in the total workforce. Men in the industry working full-time had a median income of \$43,800 per annum, \$2,300 higher than the median for all men employed full-time. Women in the industry who were employed full-time had a median income of \$37,600 per annum, which was \$3,000 higher than the median for all female full-time workers. Part-time workers in book and magazine wholesaling had a median income which was \$3,800 higher than that of the total part-time workforce.

Employment in book and magazine wholesaling consists of a wide variety of occupations, most of which are non-cultural. In 2006, the largest occupation in the industry was loaders and checkers, making up 8 percent of the workforce. They were followed by sales representatives and sales assistants (both 7 percent) and general clerks, and sales or marketing managers (both 6 percent).

Employment in book and magazine wholesaling was heavily concentrated in Auckland, with seven in every ten workers in the industry residing in the Auckland region. Consequently, workers in the industry were under-represented in all other regions.

**Newspaper, book and stationery retailing**

Newspaper, book and stationery retailing is the largest of the five industries within the literature category. The key indicators set out in Table 3.4 show that in 2006 people employed in the industry were mainly women, tended to be younger and were less likely to have a post-school qualification than all people employed. They were also more likely to be employed part-time than people in other industries.

The number of people working in this industry rose from 6,489 in 2001 to 6,810 in 2006, an increase of 5 percent. This followed a 7 percent increase in the previous five years. Between 2001 and 2006, the number of full-time and part-time workers in the industry grew at similar rates. Part-time workers make up a relatively large proportion of the industry's workforce at 38 percent, including 41 percent of women and 29 percent of men.

The numbers of men and women in the industry also grew at similar rates between 2001 and 2006 but women accounted for most of the growth as they make up 69 percent of workers in the industry.

The incomes received by people employed in the newspaper, book and stationery retailing industry tended to be significantly lower than for total employment. In 2006, the median income of people employed full-time in the industry was \$28,100 per annum, \$10,300 lower than that of all people employed full-time. The median income of people employed part-time was \$8,900 per annum, which was \$5,000 below the median for all part-time workers.

Men in the industry working full-time had a median income of \$33,000 per annum, considerably higher than the median of \$26,300 earned by their female counterparts. Among part-time workers, the situation was reversed, with women in the industry having a median income of \$9,100 per annum, compared with \$8,100 for male part-time workers.

Sales assistants dominate employment in newspaper, book and stationery retailing, making up 43 percent of the workforce in 2006. Retail managers were the other major occupational group, accounting for 17 percent of people employed in the industry. No other occupation exceeded 3 percent of the industry's workforce.

People working in the industry were spread throughout New Zealand in similar concentrations to the workforce as a whole, although they were slightly over-represented in Auckland, Wellington and Canterbury.



CHAPTER

4

PERFORMING ARTS | NGĀ MAHI A RĒHIA

This chapter is divided into three main sections: the first, performing arts, looks at theatrical performance in general; the second, music, looks specifically at music as a performing art; and the third, services to the performing arts, looks at services that support performing arts including venues. The distinction is based on the framework for cultural statistics and has been made because of the large number of occupational and industrial categories that relate to the performing arts.

However, the division is not perfect. Some musical activities are not able to be disaggregated (eg data on orchestras cannot be extracted from the music and theatre productions category, which appears in the performing arts section). This highlights just one of the many problems associated with the statistical analysis of the performing arts. Performing arts activities are notoriously difficult to classify. They are, by nature, innovative and collaborative. Alliances are common among performing arts disciplines, among the performing arts and other arts, and among the performing arts and traditionally non-artistic and non-cultural disciplines. Because the defining boundaries of the performing arts are so fluid, statistical boundaries often appear unduly strict or inflexible.

To add to the problems of the statistician, the performing arts industry shares much of its labour resources with other industries in the cultural statistics framework, particularly film and broadcasting. In some instances, these other areas employ greater numbers of certain cultural occupations than the traditional live performing arts. These occupations appear in other chapters of this report and are cross-referenced when appropriate.

PERFORMING ARTS

OCCUPATIONS

Three performing arts occupations are analysed here: actors; dancers; and clowns, magicians, acrobats and related workers. Three other occupations relating to the performing arts are covered in other chapters of the report. These are:

*Artistic directors:* Of the 1,602 artistic directors employed in 2006, 41 percent were employed in film and video production and 17 percent in radio and television services. Just 2 percent were employed in music and theatre productions. Data on artistic directors is presented in Chapter 6: Film and Video.

*Theatrical production managers:* Theatrical production managers are included in the occupational category of broadcasting and theatrical production managers. Of the 1,311 people in this category in 2006, 35 percent were employed in film and video production and 22 percent in radio or television services, with just 3 percent in music and theatre production. Data on this occupation is presented in Chapter 6: Film and Video.

*Choreographers:* Choreographers are classified together with dancing teachers in the category of dancing teacher and/or choreographer. Since the vast majority of the 783 people in this category were employed in various branches of education, data relating to this category is presented in Chapter 8: Community and Government Activities.

Key paid employment indicators for performing arts occupations are set out in Table 4.1. Overall, people in performing arts occupations tended to be younger, had lower incomes and were more likely to report being of Māori ethnicity than all employed people. Their lower incomes were partly due to the large proportion of performing artists who worked part-time compared with people in other occupations. Employment in all these occupations fell between 2001 and 2006.

4.1 TABLE

KEY PAID EMPLOYMENT INDICATORS  
Performing arts occupations | 2006

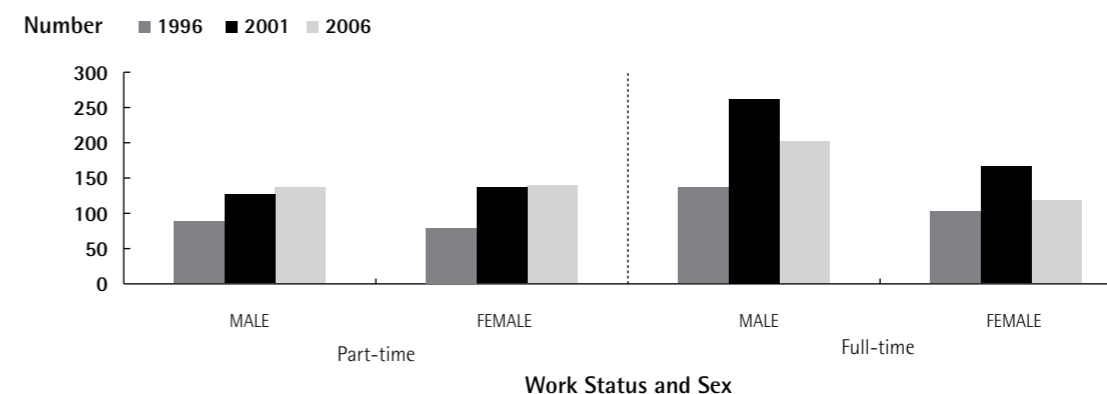
	Actor	Dancer	Clown, magician, acrobat and related worker	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>	585	138	600	1,985,778
Change from 2001-2006 (%)	-15	-4	-13	15
Change from 1996-2001 (%)	72	14	37	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>				
European	76	76	62	69
Māori	14	18	28	11
Pacific peoples	4	4	4	5
Asian	6	11	5	8
Other (including New Zealander)	11	7	11	14
Women (% of people employed)	43	57	44	47
Percent engaged part-time	47	33	56	23
Percent post-school qualified	53	47	37	47
Median age	34	24	36	41
Median personal income (\$ per annum)	22,100	25,100	18,600	33,700
Percent receiving \$50,001 and over per annum	14	8	12	25
Percent receiving \$20,000 and under per annum	47	42	54	26

Actors

The number of actors fell from 690 to 585 between 2001 and 2006, a decrease of 15 percent which was in marked contrast to the 72 percent increase in the previous five years. Figure 4.1 shows that all of the decrease between 2001 and 2006 was among those working full-time – a fall of 114 people or 27 percent. Over the same period, the number of actors working part-time remained fairly steady and their share of the occupation grew from 38 percent to 47 percent. Actors working part-time in 2006 included similar numbers of males and females, but men made up almost two-thirds (64 percent) of those working full-time.

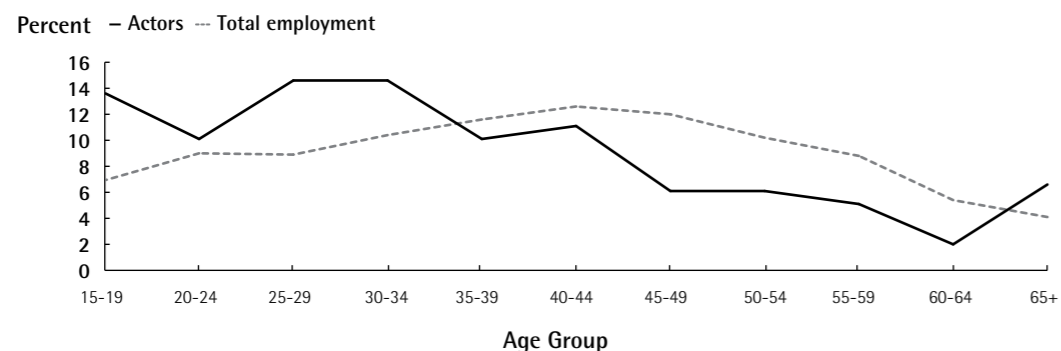
4.1 FIGURE

NUMBER OF ACTORS  
By work status and sex | 1996-2006



The key indicators in Table 4.1 show that by comparison with all employed people, actors were more likely to be European or Māori, male, and to have post-school qualifications. They also tended to be younger, with a median age of 34 compared with 41 for all people employed. Figure 4.2 shows the age distribution of actors compared with that of the total workforce. People aged between 15 and 35 were over-represented among actors, as were people aged 65 and over. All other age groups were under-represented.

FIGURE 4.2 AGE DISTRIBUTION OF ACTORS 2006



The median incomes of actors in 2006 were lower than those of all people employed, regardless of whether they were working full-time or part-time. As Table 4.2 shows, actors in full-time employment had a median income of \$29,000 per annum, \$9,400 below that of all full-time workers. The gap was smaller for those in part-time employment but at \$13,000, the median for actors was still \$900 below that of all part-time workers.

TABLE 4.2 MEDIAN INCOME OF ACTORS By work status and sex | 2006

	Actors (\$ per annum)	All employed people (\$ per annum)
<b>FULL-TIME</b>		
Male	31,100	41,500
Female	26,500	34,600
Total	29,000	38,400
<b>PART-TIME</b>		
Male	15,200	13,500
Female	10,400	14,100
Total	13,000	13,900

Within the acting profession, males had higher median incomes than females. Among actors working full-time, men had a median income which was \$4,600 higher than that of their female counterparts. Among those in part-time employment, males had a median income \$4,800 higher than that of females and \$1,700 higher than that of all males in part-time employment.

In 2006, actors were most commonly employed in the film and video production industry (23 percent). Other significant employers included services to the arts, a category which includes casting agencies (16 percent), music and theatre productions (12 percent) and the creative arts industry, which covers self-employed artists (10 percent). In all, 40 percent of actors were self-employed in 2006. One out of every four actors reported working in more than one job, compared with one out of every 10 New Zealanders in paid employment.

Almost two-thirds of actors (65 percent) lived in the Auckland region in 2006, which was more than double the region's share of the total workforce. Actors were also over-represented in Wellington, which was home to 16 percent of actors compared with 12 percent of the total workforce. Actors were under-represented in all other regions.

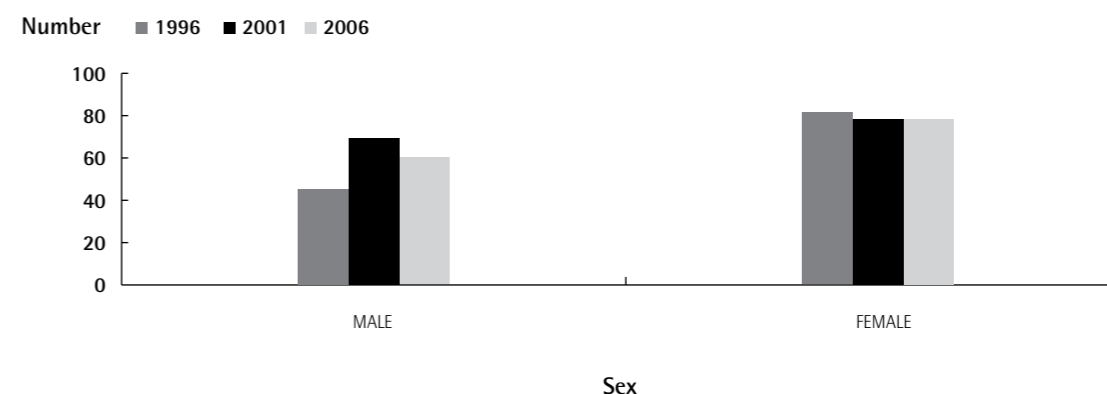
**Dancers**

Of all the occupations within the cultural statistics framework, dancers were the youngest group. In 2006, they had a median age of just 24 years, 17 years younger than the median age of all employed people. Table 4.1 shows that by comparison with the total workforce, they were also more likely to be of European or Maori ethnicity, more likely to be women and more likely to work part-time.

In the 2006 Census, there were 138 people whose main occupation was dancer, slightly lower than the figure in 2001. As Figure 4.3 shows, there was a small drop in the number of male dancers between 2001 and 2006, following an increase over the previous five years. The number of female dancers changed little over the ten years. Women made up 57 percent of all dancers in 2006 and were more likely than their male counterparts to work part-time (38 percent compared with 25 percent).

4.3 FIGURE

NUMBER OF DANCERS By sex | 1996-2006



The median income of dancers in full-time employment in 2006 was \$28,300, the same as it had been in 2001 and \$10,100 below the median for all full-time workers in 2006. Dancers in part-time employment had a median income of \$14,300 per annum, \$400 higher than the median for all part-time workers.

Forty-three percent of dancers were employed in the music and theatre productions industry, a category which includes dance and theatrical production companies. Twenty-two percent of dancers were self-employed and 13 percent worked in more than one job.

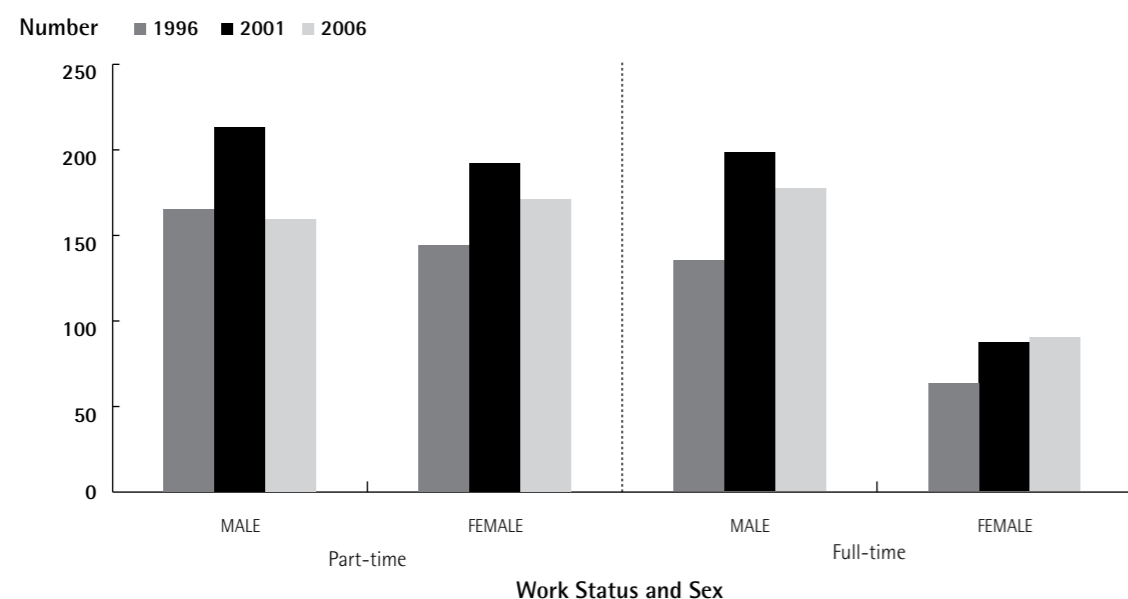
Dancers were disproportionately concentrated in the Auckland and Wellington regions. Auckland was home to 45 percent of dancers compared with 32 percent of the total workforce, while Wellington was home to 36 percent of dancers compared with just 12 percent of the total workforce.

### Clowns, magicians, acrobats and related workers

The 2006 Census recorded 600 people employed as clowns, magicians, acrobats and related workers. This group included the highest proportion of Māori workers (28 percent) in any cultural occupation other than Kōhanga Reo teacher. It also included one of the highest proportions of part-time workers (56 percent), one of the lowest proportions of people with post-school qualifications (37 percent) and one of the lowest median incomes (\$18,600). People in this group also tended to be relatively young, with a median age of 36 years, five years below that of the total workforce.

Between 2001 and 2006, there was a 13 percent decrease in the number of clowns, magicians, acrobats and related workers, in contrast to a 37 percent increase over the previous five years. Figure 4.4 shows that most of the decrease in the five years to 2006 was among male workers, particularly those in part-time employment. However, men still made up the majority of people working in this occupational group (56 percent).

FIGURE 4.4 NUMBER OF CLOWNS, MAGICIANS, ACROBATS AND RELATED WORKERS  
By work status and sex | 1996–2006



The low median income of clowns, magicians, acrobats and related workers partly reflects the high proportion of part-time workers in the group. However, even among full-time workers, this occupational group had a relatively low median income of \$26,800 in 2006, \$11,600 lower than that of all people employed full-time. The situation for part-time workers was more favourable with clowns, magicians, acrobats and related workers having a median income of \$14,200 per annum, \$300 higher than that of all part-time workers.

Clowns, magicians, acrobats and related workers were most commonly employed in the creative arts industry, which covers self-employed artists. Twenty-eight percent were employed in this industry, along with 15 percent in music and theatre production, and 8 percent in the category of other recreational services which includes circuses and amusement parks. The majority of clowns, magicians, acrobats and related workers were self-employed in 2006 (55 percent compared with 20 percent of all workers). One in five was working in more than one job compared with one in every ten people in paid employment.

While the Auckland region contained the highest proportion of clowns, magicians, acrobats and related workers (34 percent), the group was most over-represented in the Bay of Plenty region, which was home to 14 percent compared with just 6 percent of the total workforce.

### INDUSTRY

There is one category from the standard industrial classification corresponding to the general performing arts. The music and theatre productions category covers live theatrical or musical presentations including concerts, opera, ballet or drama. Key paid employment indicators for this industry are given in Table 4.3.

The indicators show that by comparison with the total workforce, people employed in the music and theatre production industry in 2006 tended to be younger, were more likely to work part-time, more likely to have a post-school qualification and more likely to be of European ethnicity.

4.3 TABLE

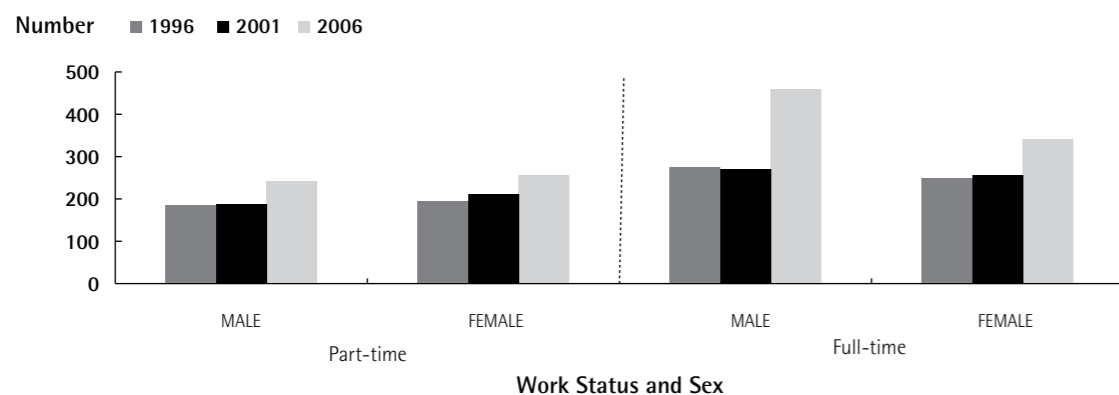
### KEY PAID EMPLOYMENT INDICATORS

Music and theatre production industry | 2006

	Music and theatre productions	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>	1,290	1,985,778
Change from 2001-2006 (%)	41	15
Change from 1996-2001 (%)	3	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>		
European	76	69
Māori	13	11
Pacific peoples	4	5
Asian	4	8
Other (including New Zealander)	12	14
Women (% of people employed)	46	47
Percent engaged part-time	38	23
Percent post-school qualified	60	47
Median age	36	41
Median personal income (\$ per annum)	28,400	33,700
Percent receiving \$50,001 and over per annum	22	25
Percent receiving \$20,000 and under per annum	35	26

In 2006, there were 1,290 people working in the music and theatre production industry, an increase of 41 percent since 2001. This followed a period of relatively slow growth in the preceding five years. Figure 4.5 shows that most of the growth between 2001 and 2006 was in the full-time workforce, particularly among male workers. Although the number of women increased, their share of employment in the industry fell from 51 percent to 46 percent over the five years.

**FIGURE 4.5** NUMBER OF PEOPLE EMPLOYED IN THE MUSIC AND THEATRE PRODUCTION INDUSTRY  
By work status and sex | 1996-2006

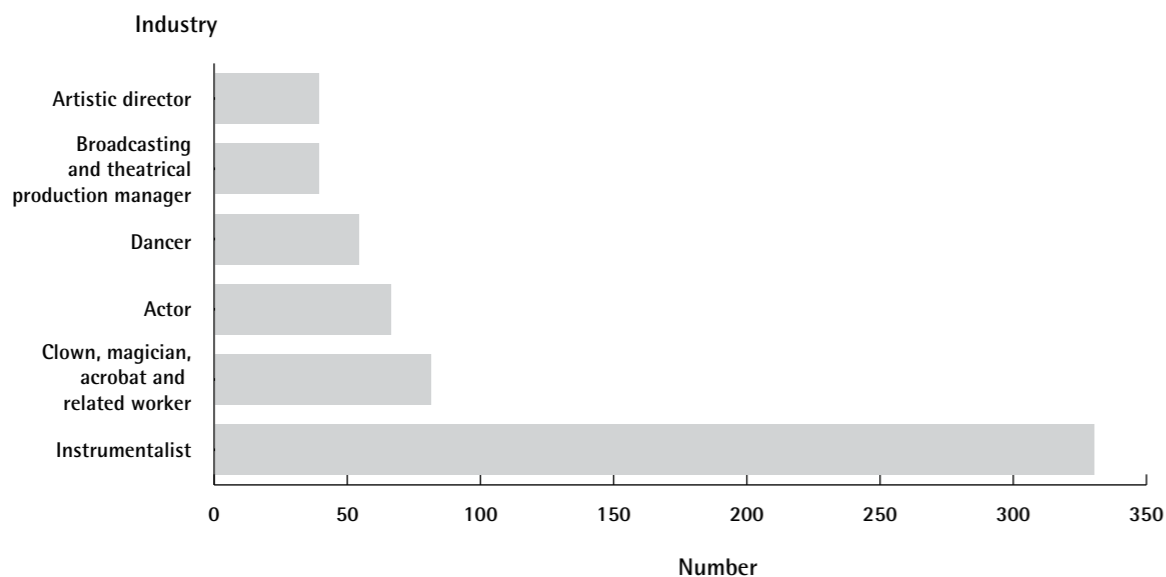


In 2006, the median income of people working in music and theatre production was \$28,400 per annum, \$5,300 less than the median for all people employed. This partly reflects the high rate of part-time employment in the industry (38 percent compared with 23 percent in the total workforce). However, even full-time workers in the industry had a relatively low median of \$34,000 per annum, \$4,400 lower than that of all full-time workers. The incomes of part-time workers in the industry compared more favourably, with a median of \$17,600 per annum, \$3,700 higher than that of all part-time workers.

As in most industries, men in music and theatre production had higher incomes than women, by a margin of \$2,600 among full-time workers, and \$2,000 among part-time workers.

Nearly two-thirds (64 percent) of people in the music and theatre production industry were employed in cultural occupations in 2006. Figure 4.6 shows the major occupational groups in the industry, with by far the largest being instrumentalists who accounted for 26 percent of the workforce. General clerks and administration managers were the largest non-cultural occupations, employing a total of 5 percent of all people in the industry.

**FIGURE 4.6** MAIN OCCUPATIONS OF PEOPLE EMPLOYED IN THE MUSIC AND THEATRE PRODUCTION INDUSTRY  
2006



The proportion of people in the music and theatre production industry living in Wellington was more than twice that of total employment (30 percent compared with 12 percent). The Auckland region was home to 34 percent of workers in the industry compared with 32 percent of all workers.

## MUSIC

### OCCUPATIONS

Four music occupations can be identified from the standard classification of occupations: instrumentalist; singer; composer arranger and/or conductor; and sound recording equipment controller. Key paid employment indicators for these occupations are set out in Table 4.4.

Although the characteristics of people in these occupations vary somewhat, some patterns are evident. By comparison with the total workforce, they tended to have lower median ages. With the exception of singers, they were more likely to be of European ethnicity, to be male, and to have post-school qualifications. With the exception of sound recording equipment controllers, they were more likely to work part-time and tended to have lower incomes. Singers were the only occupation in this group to experience a drop in employment between 2001 and 2006.

**4.4** TABLE

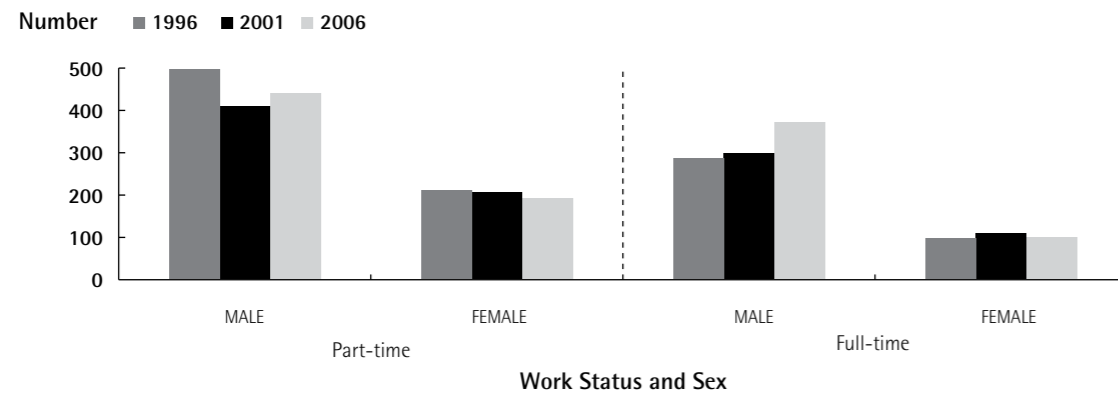
**KEY PAID EMPLOYMENT INDICATORS**  
Music occupations | 2006

	Instrumentalist	Singer	Composer, arranger and/or conductor	Sound recording equipment controller	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>	1,098	159	240	411	1,985,778
Change from 2001-2006 (%)	8	-18	33	28	15
Change from 1996-2001 (%)	-6	8	82	45	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>					
European	79	67	85	82	69
Māori	12	21	6	12	11
Pacific peoples	4	12	3	2	5
Asian	5	2	4	3	8
Other (including New Zealander)	13	8	9	11	14
Women (% of people employed)	26	57	30	11	47
Percent engaged part-time	57	58	28	20	23
Percent post-school qualified	55	40	56	57	47
Median age	40	36	39	35	41
Median personal income (\$ per annum)	23,600	18,600	31,700	37,900	33,700
Percent receiving \$50,001 and over per annum	18	9	27	33	25
Percent receiving \$20,000 and under per annum	44	53	34	23	26

### Instrumentalists

Over the five-year period from 2001 to 2006, the number of instrumentalists increased from 1,014 to 1,098, an increase of 8 percent which followed a 6 percent decrease over the previous five years. As Figure 4.7 shows, males accounted for all of the growth between 2001 and 2006, while there was a small decrease in the number of female instrumentalists. Most of the growth was among full-time workers but this group remains a minority among instrumentalists, with 57 percent working part-time in 2006 compared with just 23 percent of the total workforce. It also remains a male-dominated occupation with just one in four instrumentalists being women.

**FIGURE 4.7**  
**NUMBER OF INSTRUMENTALISTS**  
*By work status and sex | 1996–2006*



The high proportion of part-time workers among instrumentalists partly explains the occupation's low median income of \$23,600 per annum, \$10,100 below that of all employed people. However, as Table 4.5 shows, even instrumentalists working full-time had a relatively low median income of \$33,100 per annum, \$5,300 below that of all people employed full-time. In contrast to most occupations, female instrumentalists working full-time had a higher median income than their male counterparts (\$35,300 compared with \$32,400). It was also higher than the median for all women employed full-time.

The median income of instrumentalists working part-time was relatively high at \$17,600 per annum, \$3,700 above the median for all part-time workers. Male instrumentalists working part-time had a median income which was \$800 higher than that of their female counterparts.

**TABLE 4.5**  
**MEDIAN INCOME OF INSTRUMENTALISTS**  
*By work status and sex | 2006*

	Instrumentalists (\$ per annum)	All employed people (\$ per annum)
<b>FULL-TIME</b>		
Male	32,400	41,500
Female	35,300	34,600
Total	33,100	38,400
<b>PART-TIME</b>		
Male	17,800	13,500
Female	17,000	14,100
Total	17,600	13,900

In 2006, 63 percent of instrumentalists were employed in cultural industries. One-third (330 people) were in the music and theatre productions industry, and a further 18 percent were in the creative arts industry. Outside of the cultural industries, the largest industry category was that of other education which includes music schools and other music teaching, employing 6 percent of instrumentalists.

In all, 60 percent of instrumentalists were self-employed in 2006, compared with 20 percent of the total workforce. Instrumentalists had the second-highest rate of multiple job holding of all cultural occupations, with 28 percent working in more than one job compared to 10 percent of all employed people.

Disproportionate numbers of instrumentalists lived in the Wellington region – 26 percent compared with 12 percent of the total workforce. The occupation was also over-represented in Auckland (35 percent of instrumentalists compared with 32 percent of all workers) and Canterbury (17 percent of instrumentalists compared with 14 percent of all workers).

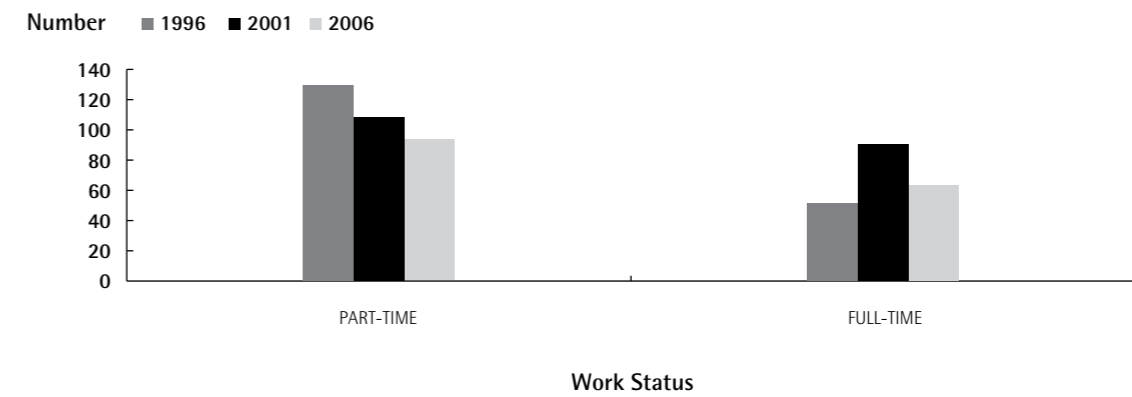
**Singers**

The 2006 Census recorded 159 singers in paid employment, a fall of 18 percent since 2001. As the indicators in Table 4.4 show, relatively high proportions of singers were of Māori and Pacific ethnicity (21 percent and 12 percent respectively). They also tended to be relatively young, with a median age of 36 years, five years younger than the median age of all people employed.

As with instrumentalists, a high proportion of singers were in part-time employment – 58 percent compared with 23 percent of all workers. As Figure 4.8 shows, the number of singers working part-time has been declining since 1996. There was a significant increase in the number of singers working full-time between 1996 and 2001 but this trend was reversed in the subsequent five years. Males accounted for all of the fall in the numbers of both part-time and full-time singers between 2001 and 2006.

**4.8** FIGURE

**NUMBER OF SINGERS**  
*By work status | 1996–2006*



In 2006, singers had one of the lowest median incomes among cultural occupations at \$18,600 per annum, \$15,100 below the median for all workers. While this was partly due to the high proportions of part-time workers in the occupation, even singers working full-time had a relatively low median income of \$27,900 per annum, \$10,500 below that of all people employed full-time. The median income of singers working part-time (\$14,000 per annum) was similar to that of the total part-time workforce (\$13,900 per annum).

Almost half of all singers in 2006 worked in either the creative arts industry (29 percent) or the music and theatre production industry (20 percent). Like instrumentalists, they had a particularly high rate of self-employment at 61 percent and a relatively high rate of multiple job holding at 21 percent.

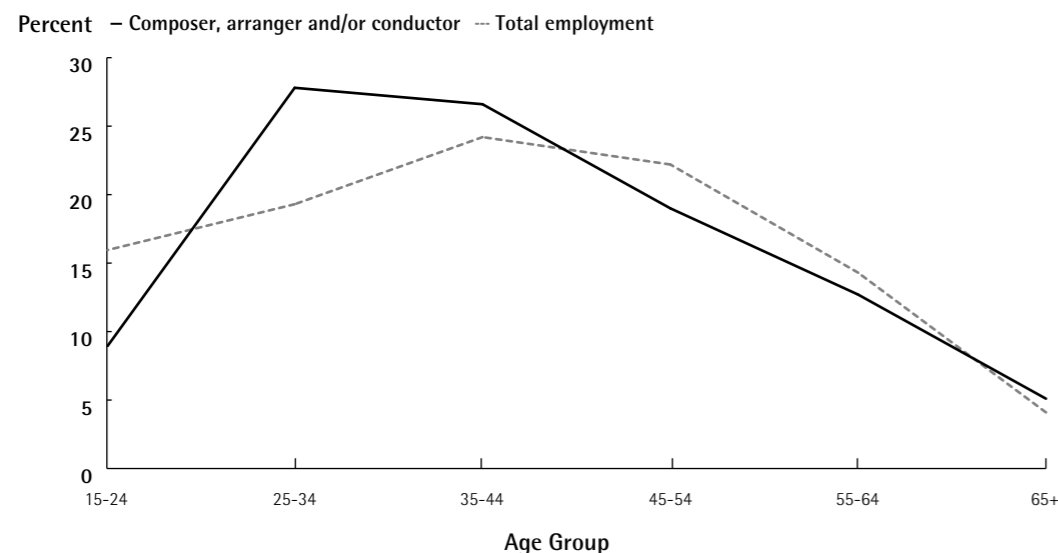
Thirty-five percent of singers in 2006 lived in Auckland – higher than the region's share of total employment (32 percent).

### Composers, arrangers and/or conductors

There were 240 people employed as composers, arrangers and/or conductors in 2006, an increase of one-third in the five years since 2001, following on from strong growth in the previous five year period. Most of the growth between 2001 and 2006 was among full-time workers.

As the key indicators in Table 4.4 show, non-European ethnic groups and women are under-represented in this occupational group. In 2006, 85 percent of composers, arrangers and conductors were European and 70 percent were men. By comparison with the total workforce, people in this group were also more likely to have post-school qualifications and tended to be slightly younger, with a median age two years below that of the total workforce. As Figure 4.9 shows, this was largely due to a relatively high proportion of this group being aged between 25 and 34 (28 percent compared with 19 percent of the total workforce) and despite an under-representation of 15-24 year olds in the occupation.

4.9 FIGURE AGE DISTRIBUTION OF COMPOSERS, ARRANGERS AND CONDUCTORS 2006



In 2006, the median income for composers, arrangers and conductors was \$31,700 per annum, \$2,000 below that of the total workforce. This difference reflects the higher proportion of composers, arrangers and conductors in part-time employment. Those working full-time had a median income similar to that of all full-time workers – \$38,500 compared with \$38,400. Those in part-time employment had a median of \$15,400 per annum, \$1,500 higher than that of all part-time workers.

The majority (57 percent) of composers, arrangers and conductors were employed in cultural industries in 2006. They were most commonly found in the creative arts industry (15 percent), music and theatre productions (12 percent) and religious organisations (9 percent). The majority (54 percent) were self-employed and almost one in five worked in more than one job, double the rate in the total workforce.

Composers, arrangers and conductors were most likely to live in Auckland (40 percent compared with 32 percent of all workers) or Wellington (25 percent compared with 12 percent of all workers).

### Sound recording equipment controllers

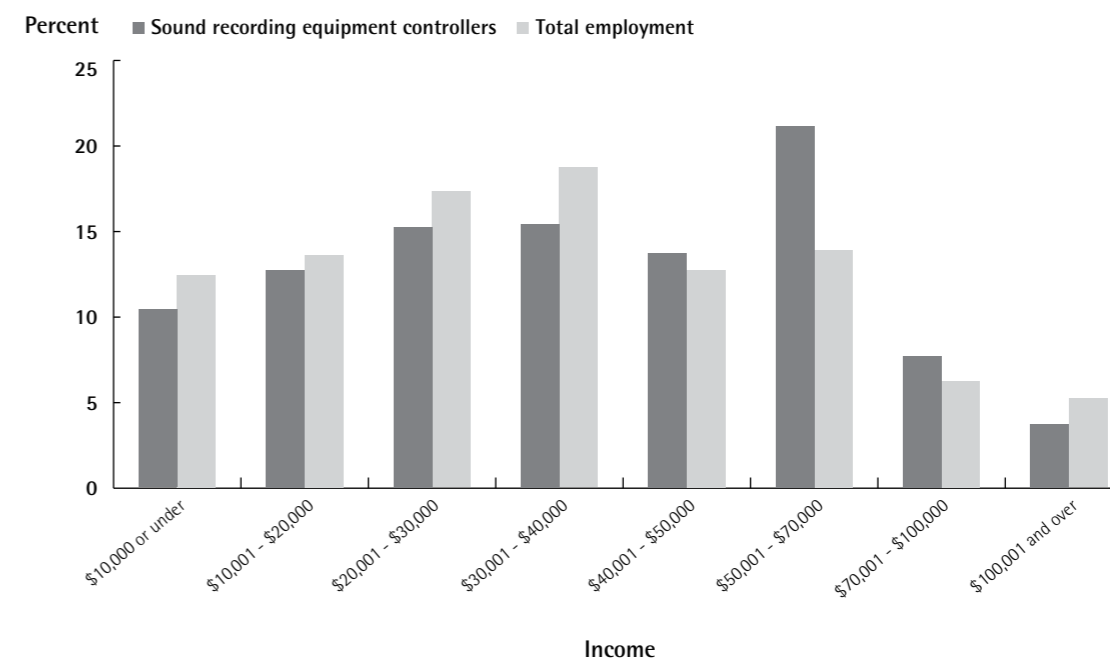
Between 2001 and 2006 the number of sound recording equipment controllers increased from 321 to 411, an increase of 28 percent which continued the strong growth of the previous five years.

This is a male-dominated occupation, with women making up just 11 percent of sound recording equipment controllers in 2006 – the second-lowest proportion among all cultural occupations. Table 4.4 shows that by comparison with the total workforce, people in this occupation were also more likely to be of European ethnicity, less likely to work part-time and more likely to have post-school qualifications. They also tended to be younger than average, with a median age of 35 years, compared with 41 years for all employed people.

This was the only occupation within the category of performing arts which had a median income above that of the total workforce in 2006 – \$37,900 compared with \$33,700 for all people employed. Sound recording equipment controllers who worked full-time had a median income of \$42,400 per annum, \$4,000 higher than that of all full-time workers. People in this occupation who worked part-time had a median income of \$16,400 per annum, \$2,500 higher than that of all part-time workers. As Figure 4.10 shows, sound recording equipment controllers were over-represented in income bands between \$40,000 and \$100,000. Twenty-one percent of people in the occupation earned between \$50,000 and \$70,000, compared with just 14 percent of the total workforce.

4.10 FIGURE

INCOME OF SOUND RECORDING EQUIPMENT CONTROLLERS 2006



Seven in every ten sound recording equipment controllers worked in cultural industries in 2006. They were most commonly employed in sound recording studios (23 percent), film and video production (21 percent) and television services (10 percent). Almost half (48 percent) were self-employed, and one in five held more than one job at the time of the census.

Almost half of all people employed in this occupation lived in the Auckland region, compared with just under a third of all people in paid employment. Wellington was the only other region to employ a greater proportion of sound recording equipment controllers than the total workforce (25 percent compared with 12 percent).

INDUSTRIES

There are two industry categories relating to the music industry: recorded music retailing and sound recording studios. Key paid employment indicators for these industries are set out in Table 4.6.

TABLE 4.6 KEY PAID EMPLOYMENT INDICATORS  
Music industries | 2006

	Recorded music retailing	Sound recording studios	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>	654	285	1,985,778
Change from 2001-2006 (%)	0	44	15
Change from 1996-2001 (%)	0	29	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>			
European	80	78	69
Māori	9	11	11
Pacific peoples	4	4	5
Asian	7	4	8
Other (including New Zealander)	11	14	14
Women (% of people employed)	46	23	47
Percent engaged part-time	35	21	23
Percent post-school qualified	36	49	47
Median age	25	35	41
Median personal income (\$ per annum)	21,000	29,900	33,700
Percent receiving \$50,001 and over per annum	6	24	25
Percent receiving \$20,000 and under per annum	47	31	26

**Recorded music retailing**

The number of people employed in recorded music retailing was unchanged between 1996 and 2006. Over this period there was a decrease of around 50 full-time workers and a corresponding increase in the number employed part-time, but most of this change occurred between 1996 and 2001.

The key indicators in Table 4.6 show that by comparison with all employed people in 2006, those in recorded music retailing were significantly younger, with a median age of just 25 years compared with 41 years for the total workforce. They were also less likely to have a post-school qualification and more likely to be employed part-time. People in the industry were also more likely to report being of European ethnicity.

The median income of people employed in recorded music retailing was among the lowest in the cultural sector at \$21,000 per annum, \$12,700 below the median for all employed people. As Table 4.7 shows, incomes in the industry were low for both full-time and part-time workers and for both men and women. Those working full-time had a median income which was \$11,500 below the median for all full-time workers, while for those working part-time the median was \$5,200 below that of all part-time workers.

MEDIAN INCOME OF PEOPLE EMPLOYED IN RECORDED MUSIC RETAILING

By work status and sex | 2006

4.7 TABLE

	Recorded music retailing (\$ per annum)	All employed people (\$ per annum)
<b>FULL-TIME</b>		
Male	28,000	41,500
Female	25,400	34,600
Total	26,900	38,400
<b>PART-TIME</b>		
Male	8,500	13,500
Female	8,900	14,100
Total	8,700	13,900

In 2006, almost three-quarters of people in the recorded music retailing industry fell into two occupational categories: sales assistants (47 percent) and retail managers (25 percent). The industry's workforce was highly concentrated in the Auckland and Wellington regions. Auckland was home to 44 percent of people in the industry compared with 32 percent of all workers, while Wellington was home to 17 percent of people in the industry compared with 12 percent of all workers.

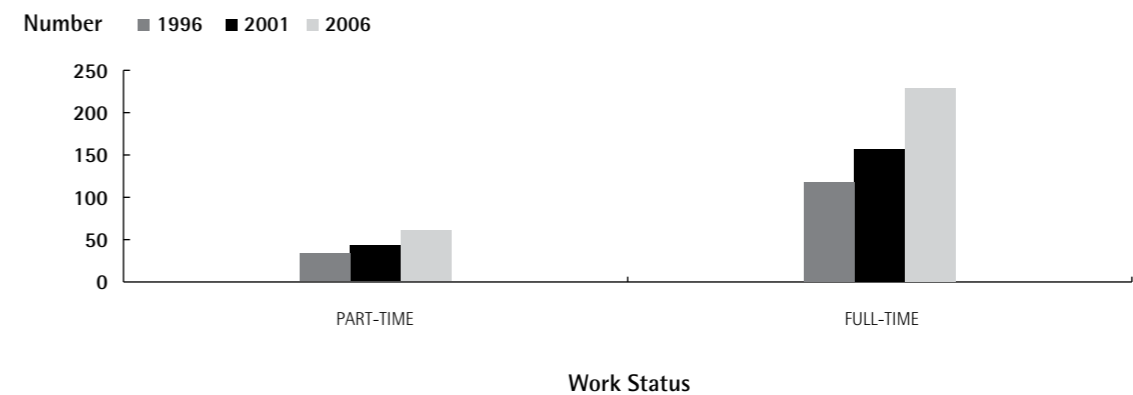
**Sound recording studios**

Between 2001 and 2006, there was a 44 percent increase in the number of people employed in sound recording studios, following on from 29 percent growth in the previous five years. As Figure 4.11 illustrates, most of the growth has been among full-time workers, who make up 79 percent of the industry's workforce.

4.11 FIGURE

NUMBER OF PEOPLE EMPLOYED IN SOUND RECORDING STUDIOS

By work status | 1996-2006



Sound recording studios were the most male-dominated industry in the cultural sector in 2006 with women providing just 23 percent of the workforce – less than half of their representation in total employment. People in this industry also tended to be younger, with a median age of 35 years, six years below the median age of 41 for the total workforce. They were also more likely to be of European ethnicity.

In these respects, the industry's profile resembles that of sound recording equipment controllers, who were the largest occupational group in the industry. In 2006, this group provided one-third (33 percent) of the industry's workforce. The next largest occupational groups were instrumentalists (8 percent) and general managers (7 percent).

Despite a relatively low proportion of part-time workers in the industry, median incomes were lower than those in the total workforce at \$29,900 per annum, \$3,800 below the median of all people employed. Full-time workers in the industry had a median income of \$32,200 per annum, \$6,200 below that of all full-time workers.

Employment in sound recording studios was heavily concentrated in the Auckland and Wellington regions. Sixty percent of people in the industry lived in Auckland (home to 32 percent of all workers) and a further 22 percent in Wellington (12 percent of all workers).

## SERVICES TO THE PERFORMING ARTS

### OCCUPATIONS

There is one occupation relating to services to the performing arts that can be identified from the New Zealand standard classification of occupations, namely musical instrument maker, repairer and tuner. In 2006, 147 people reported this as their occupation, slightly fewer than in 2001 and 1996. Key paid employment indicators for this occupation are given in Table 4.8.

4.8 TABLE

#### KEY PAID EMPLOYMENT INDICATORS

*Services to the performing arts occupations | 2006*

	Musical instrument maker, repairer and tuner	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>	147	1,985,778
Change from 2001-2006 (%)	-9	15
Change from 1996-2001 (%)	4	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>		
European	85	69
Māori	2	11
Pacific peoples	2	5
Asian	6	8
Other (including New Zealander)	6	14
Women (% of people employed)	8	47
Percent engaged part-time	24	23
Percent post-school qualified	49	47
Median age	51	41
Median personal income (\$ per annum)	27,900	33,700
Percent receiving \$50,001 and over per annum	10	25
Percent receiving \$20,000 and under per annum	31	26

This was the most male-dominated cultural occupation in 2006, with women making up just eight percent of all people employed as musical instrument makers, repairers and tuners. People in this group also had a relatively high median age at 51 years, ten years older than the median for all employed people and three years older than in 2001. This group had the second-oldest median age among cultural occupations in 2006. It was also one of the least ethnically-diverse cultural occupations, with 85 percent reporting European ethnicity.

In 2006, musical instrument makers, repairers and tuners had a relatively low median income of \$27,900 per annum, \$5,800 below the median for all people employed. People in the occupation who worked full-time had a median income of \$30,800 per annum, \$7,600 below the median for all full-time workers.

The majority of musical instrument makers, repairers and tuners were employed in three industries in 2006: household equipment repair services (41 percent), retailing (16 percent) and manufacturing (14 percent). Almost a third (32 percent) lived in Auckland with another 18 percent in Canterbury and 14 percent in Wellington. In the case of Wellington and Canterbury, this was greater than the regions' share of total employment.



## INDUSTRIES

There are two categories from the standard industrial classification corresponding to services to the performing arts. The first, performing arts venues, covers venues including concert halls, opera houses, and theatres (except motion picture theatres). The second, other services to the arts, includes businesses providing services such as costume design, theatre lighting, casting agencies and set design. The key paid employment indicators for these industries are given in Table 4.9.

TABLE 4.9  
KEY PAID EMPLOYMENT INDICATORS  
Services to the performing arts industries | 2006

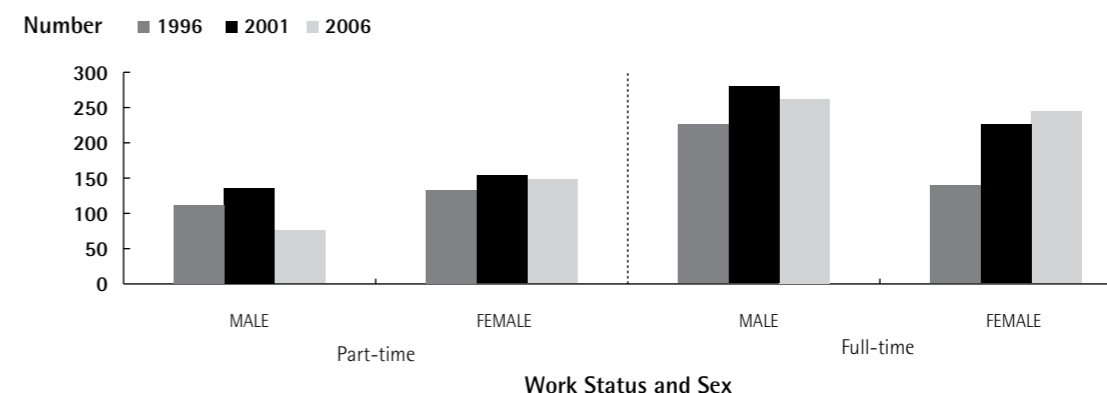
	Performing arts venues	Services to the arts	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>	726	657	1,985,778
Change from 2001-2006 (%)	-8	16	15
Change from 1996-2001 (%)	30	45	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>			
European	68	76	69
Māori	9	11	11
Pacific peoples	7	4	5
Asian	11	5	8
Other (including New Zealander)	13	13	14
Women (% of people employed)	54	53	47
Percent engaged part-time	31	36	23
Percent post-school qualified	52	50	47
Median age	33	35	41
Median personal income (\$ per annum)	28,300	29,100	33,700
Percent receiving \$50,001 and over per annum	15	18	25
Percent receiving \$20,000 and under per annum	36	37	26

### Performing arts venues

Between 2001 and 2006, the number of people working in the performing arts venues industry fell slightly, in contrast to strong growth in the previous five years. As Figure 4.12 shows, the fall was confined to male workers in the industry and mostly to those working part-time. The size of the full-time workforce changed little but there was a small drop in the number of males and a corresponding increase in the number of females. Consequently, the female share of the industry's workforce increased from 48 percent to 54 percent over the five years.

4.12 FIGURE

NUMBER EMPLOYED IN THE PERFORMING ARTS VENUES INDUSTRY  
By work status and sex | 1996-2006



The key indicators in Table 4.9 show that, by comparison with the total workforce, people employed in performing arts venues were more likely to be women, to work part-time and to have post-school qualifications. They also tended to be younger, with a median age of 33 years, eight years below the overall median. The industry workforce also included slightly higher proportions of Pacific and Asian people than the total workforce.

Incomes in the performing arts venues industry tended to be lower than those in the total workforce. In 2006, the median income of full-time workers in performing arts venues was \$35,400 per annum, \$3,000 less than the median income for all people employed full-time. Men employed full-time had a median income of \$37,000 per annum, \$4,500 less than all men in full-time employment. Women in the industry employed full-time had a median income of \$33,300 per annum, \$1,300 less than all women working full-time. The median income for part-time workers in performing arts venues was \$10,800 per annum, \$3,100 less than the median income for all people employed part-time.

Employment in the performing arts venues industry was made up of a wide variety of occupations in 2006, mostly non-cultural (83 percent). The most common occupational groups were conference and function organisers (8 percent), administration managers (6 percent) and usher and cloakroom attendants (5 percent).

Seven in every ten people working in performing arts venues lived in either Auckland (45 percent) or Wellington (25 percent). In both cases this was well in excess of the regions' share of total employment (32 percent and 12 percent respectively).

### Services to the arts

In 2006, there were 657 people employed in the services to the arts industry, an increase of 16 percent since 2001. This was similar to the growth in the total workforce in that period but slower growth than the industry had experienced in the previous five years. As Figure 4.13 shows, women accounted for most of the growth in the industry between 2001 and 2006, particularly those working full-time. Women's share of the industry's workforce increased from 48 percent to 53 percent over the five years.

## VISUAL ARTS | NGĀ MAHI TOI-Ā-KANOHI

**FIGURE 4.13**  
**NUMBER EMPLOYED IN THE SERVICES TO THE ARTS INDUSTRY**  
*By work status and sex | 1996–2006*

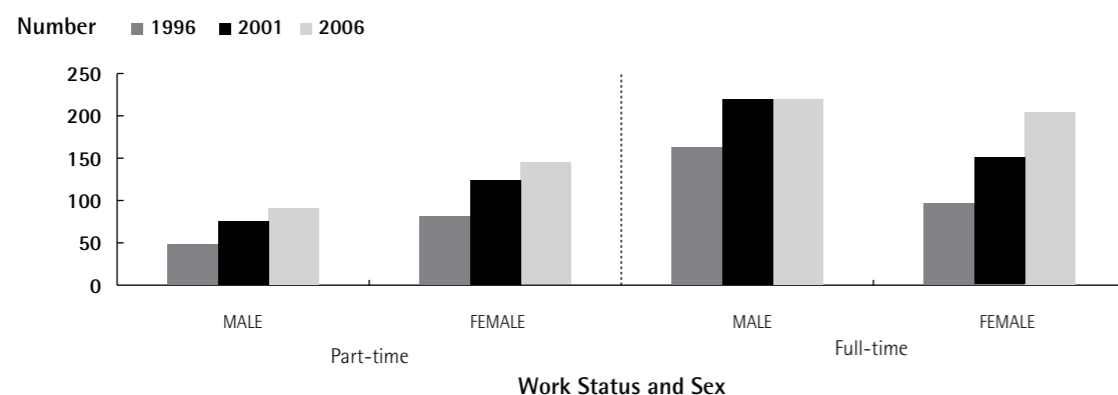


Table 4.9 shows that, by comparison with all people in paid employment, the industry's workforce included greater proportions of women, part-time workers, people with post-school qualifications and people of European ethnicity. It also had a younger median age at 35 years compared with 41 years for the total workforce.

The total median income of people in the services to the arts industry was \$29,100 per annum, \$4,600 less than the median income for all employed people. The gap was partly due to the high proportion of part-time workers in the industry but even among full-time workers the industry median of \$36,800 was \$1,600 lower than that of all people in full-time work. For part-time workers in the industry, the median of \$12,900 was \$1,000 below the median of all part-time workers.

Two-thirds of people employed in services to the arts in 2006 were in non-cultural occupations. The most common occupational group in the industry was actors, who made up 14 percent of the workforce. The remainder of the industry's workers were spread over a wide range of occupations, none of which contributed more than four percent of the workforce.

Services to the arts were heavily concentrated in Auckland and Wellington. Well over half (61 percent) of people employed in the industry lived in Auckland compared with 32 percent of all people in paid employment. Nineteen percent of people in the industry lived in Wellington compared with 12 percent of all people in paid employment.

This chapter is divided into two main sections: visual arts, which presents data on general visual arts including photography; and design, which presents data on a variety of design occupations and industries. As with the performing arts, the distinction is made because of the large number of occupations and industrial categories that relate to the visual arts, particularly design. The division is based on the framework for cultural statistics.

### VISUAL ARTS

#### OCCUPATIONS

The standard classification of occupations contains two categories relating to the visual arts: sculptors, painters and related artists, and photographers. Key paid employment indicators for these occupations are shown in Table 5.1.

**5.1** TABLE

**KEY PAID EMPLOYMENT INDICATORS**  
*Visual arts occupations | 2006*

	Sculptor, painter and related artist	Photographer	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>	3,825	1,770	1,985,778
Change from 2001–2006 (%)	43	24	15
Change from 1996–2001 (%)	50	5	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>			
European	78	79	69
Māori	10	5	11
Pacific peoples	2	1	5
Asian	4	4	8
Other (including New Zealander)	14	16	14
Women (% of people employed)	51	41	47
Percent engaged part-time	35	25	23
Percent post-school qualified	55	53	47
Median age	46	41	41
Median personal income (\$ per annum)	19,600	30,900	33,700
Percent receiving \$50,001 and over per annum	10	22	25
Percent receiving \$20,000 and under per annum	51	29	26

#### Sculptors, painters and related artists

The number of sculptors, painters and related artists more than doubled between 1996 and 2006, with growth of 43 percent in the latest intercensal period following an increase of 50 percent in the previous five years. Figure 5.1 shows that growth in the 2001–2006 period was strong in both full-time and part-time work and among both males and females – although for men the growth was largely confined to full-time workers. While women make up the slight majority of people in this occupational group (51 percent), they are much more likely than men to work part-time (48 percent compared with 21 percent).

**FIGURE 5.1** NUMBER OF SCULPTORS, PAINTERS AND RELATED ARTISTS  
By work status and sex | 1996–2006

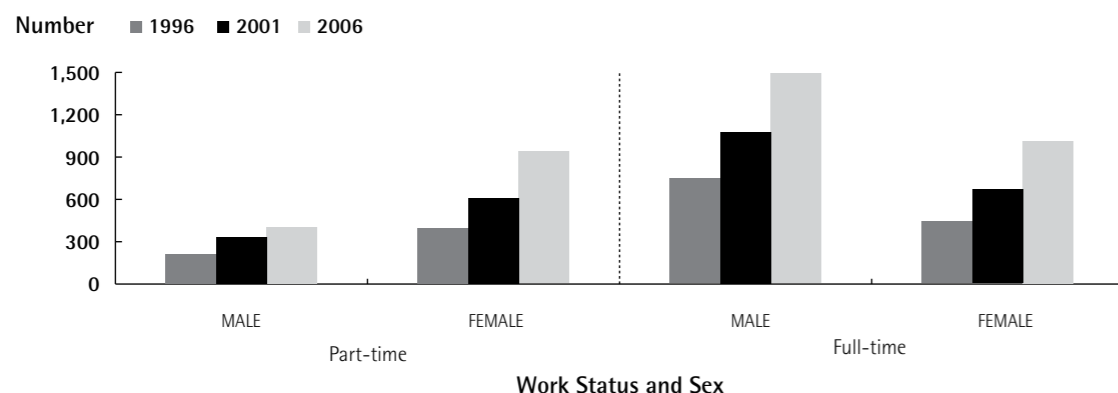


Table 5.1 shows that as well as including a relatively high proportion of part-time workers, people employed as sculptors, painters and related artists were more likely than the total workforce to be of European ethnicity and to have post-school qualifications. They also tended to be older, with a median age of 46 years, five years above that of the total workforce.

Sculptors, painters and related artists had a relatively low median income of \$19,600 per annum, \$14,100 below that of the total workforce. In part, this reflects the high rate of part-time work in this occupational group but it also reflects low incomes among those working full-time. As Table 5.2 shows, sculptors, painters and related artists in full-time employment had a median income of \$23,500, which was \$14,900 lower than the median for all full-time workers. Those working full-time had a median income similar to that of all part-time workers.

Men working as sculptors, painters and related artists tended to have higher incomes than their female counterparts, whether full-time or part-time. Among those working full-time, men had a median income \$5,600 higher than that of women, while among part-time workers the male median was \$2,200 higher.

**TABLE 5.2** MEDIAN INCOME OF SCULPTORS, PAINTERS AND RELATED ARTISTS  
By work status and sex | 2006

	Sculptors, painters and related artists (\$ per annum)	All employed people (\$ per annum)
<b>FULL-TIME</b>		
Male	25,900	41,500
Female	20,300	34,600
Total	23,500	38,400
<b>PART-TIME</b>		
Male	15,300	13,500
Female	13,100	14,100
Total	13,800	13,900

In 2006, sculptors, painters and related artists were most commonly employed in the creative arts industry (23 percent). Cultural industries together employed 37 percent of people in this occupational group. Over three-quarters (77 percent) of sculptors, painters and related artists were self-employed.

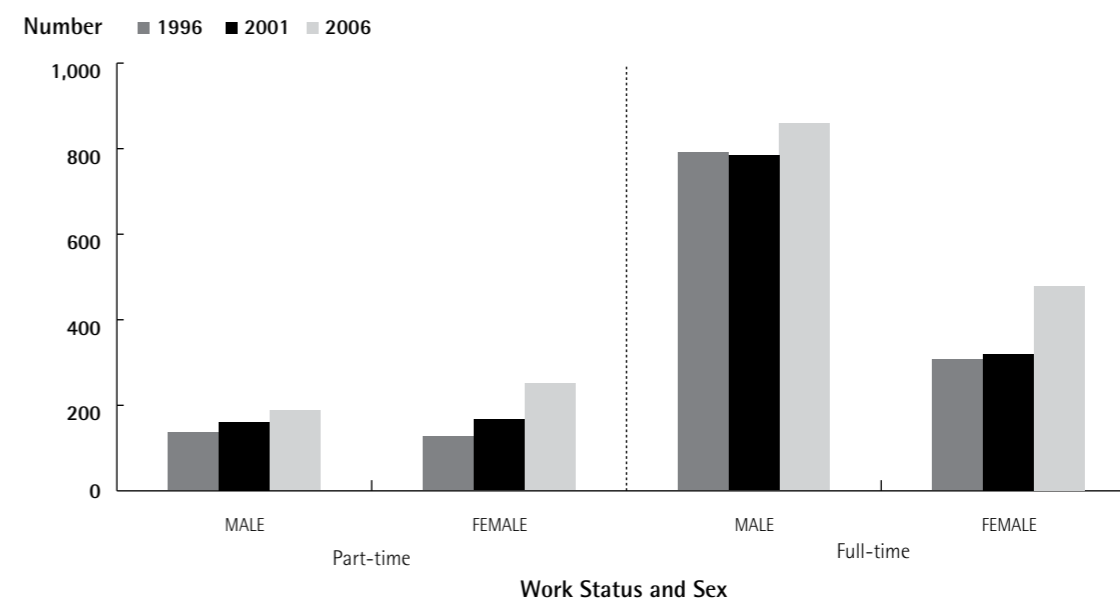
Sculptors, painters and related artists were more likely than most cultural workers to live in the South Island. Almost one-third (31 percent) did so, compared with 23 percent of all people in cultural occupations and 25 percent of the total workforce. Auckland was the region with the greatest share of sculptors, painters and related artists (29 percent) but this was smaller than its share of total employment (32 percent).

**Photographers**

In 2006, there were 1,770 people working as photographers, a 24 percent increase since 2001 following relatively slow growth in the previous five years. Figure 5.2 shows that most of the growth between 2001 and 2006 was among female workers, particularly those working full-time. As a result, the proportion of female photographers increased from 34 percent to 41 percent. However, women were still under-represented in the occupation by comparison with their share of the total workforce (47 percent). Female photographers were also far more likely than their male counterparts to work part-time (34 percent compared with 18 percent).

**5.2** FIGURE

**NUMBER OF PHOTOGRAPHERS**  
By work status and sex | 1996–2006



The key indicators in Table 5.1 show that as well as having fewer women in their ranks, photographers were less likely than all people in employment to belong to non-European ethnic groups and more likely to have post-school qualifications. Their median age was the same as that in the total workforce (41 years) and they included similar proportions of part-time workers (25 percent).

In 2006, the median income of photographers was \$30,900 per annum, \$2,800 below that of the total workforce. As Table 5.3 shows, this reflected relatively low incomes among full-time photographers, whose median income was \$2,900 lower than that of all full-time workers. Photographers in part-time employment had a relatively high median income, \$3,200 above that of all part-time workers.

**TABLE 5.3**  
**MEDIAN INCOME OF PHOTOGRAPHERS**  
*By work status and sex | 2006*

	Photographers (\$ per annum)	All employed people (\$ per annum)
<b>FULL-TIME</b>		
Male	40,300	41,500
Female	28,200	34,600
Total	35,500	38,400
<b>PART-TIME</b>		
Male	19,300	13,500
Female	15,400	14,100
Total	17,100	13,900

There were large differences in the median incomes of male and female photographers. Among those working full-time, men had a median income \$12,100 higher than that of women – considerably larger than the \$6,900 gap between men and women in the total full-time workforce. Among photographers working part-time, the median income for men was \$3,900 higher than that of women – in contrast to the total part-time workforce, where the female median was higher than that of males.

In 2006, three out of every four photographers worked in a cultural industry as defined by the cultural framework. More than half (57 percent) were employed in photographic studios carrying out portrait, commercial and other general photography. A further 7 percent were employed in publishing and printing of newspapers, and 3 percent in photographic processing laboratories. Almost two-thirds (63 percent) of photographers were self-employed.

Thirty-seven percent of photographers lived in the Auckland region compared with 32 percent of all people in paid employment. Photographers were also slightly more likely than all workers to live in Wellington and Otago.

**INDUSTRIES**

**Photographic studios**

Photographic studios is the only industry from the standard industrial classification corresponding to visual arts. Photographic studios provide a range of services including commercial, portrait and studio photography. Key paid employment indicators for this industry are shown in Table 5.4. By comparison with the total workforce, photographic studios employed higher proportions of Europeans, women and part-time workers. Its workers were slightly more likely to have post-school qualifications and had a median age similar to that of the total workforce.

Between 2001 and 2006, employment in photographic studios grew by 16 percent, similar to the rate of growth in total employment. Figure 5.3 shows that most of the growth was in full-time work and among female workers. Women accounted for the majority of workers in the industry (53 percent) but were far more likely than men to work part-time (41 percent compared with 19 percent).

**KEY PAID EMPLOYMENT INDICATORS**

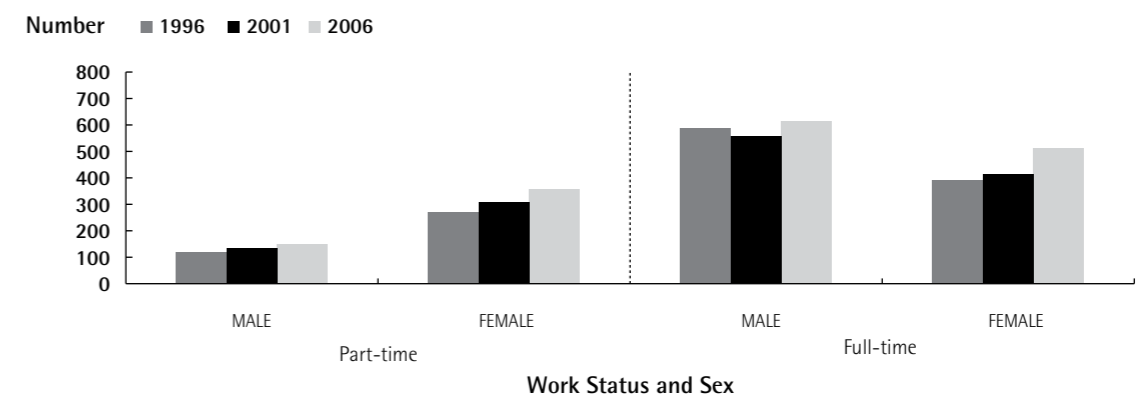
*Visual arts industry | 2006*

	Photographic studios	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>		
PEOPLE EMPLOYED (NUMBERS)	1,620	1,985,778
Change from 2001-2006 (%)	16	15
Change from 1996-2001 (%)	3	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>		
European	79	69
Māori	5	11
Pacific peoples	1	5
Asian	5	8
Other (including New Zealander)	15	14
Women (% of people employed)	53	47
Percent engaged part-time	31	23
Percent post-school qualified	49	47
Median age	40	41
Median personal income (\$ per annum)	27,300	33,700
Percent receiving \$50,001 and over per annum	19	25
Percent receiving \$20,000 and under per annum	35	26

**5.4** TABLE

**NUMBER OF PEOPLE EMPLOYED IN PHOTOGRAPHIC STUDIOS**

*By work status and sex | 1996-2006*



**5.3** FIGURE

People in the photographic studios industry tended to have lower incomes than all people employed. In 2006, the median income of full-time workers in the industry was \$32,000 per annum, \$6,400 less than the median income of all people employed full-time. The situation was more favourable for those in part-time work, with the industry median of \$15,900 per annum being \$2,000 higher than that of all part-time workers.

As was the case among photographers, the income gap between men and women employed in photographic studios was larger than average. In 2006, men in the industry working full-time had a median income of \$36,400 per annum, \$8,300 more than their female counterparts. In comparison, the difference in median incomes between the sexes for all full-time workers was \$6,900 per annum. For men in the industry employed part-time, the median income was \$17,400 per annum, \$2,200 more than for women. This contrasted with the situation in the total part-time workforce in which the female median was \$600 higher than that of males.

In 2006, the majority (61 percent) of people in the photographic studios industry were photographers. Other occupations accounted for relatively small proportions of workers in the industry, including darkroom operators (4 percent), general managers, and general clerks (both 3 percent). Men in the industry were much more likely than women to be employed as photographers (74 percent compared with 49 percent), while women were more likely than men to work in managerial, clerical and processing jobs.

## DESIGN

### OCCUPATIONS

Nine design occupations are identifiable from the standard classification of occupations: architects, landscape architects, interior designers, industrial designers, graphic designers, fashion designers, display and window dressers, sign writers, and resource management planners. As Table 5.5 shows, these occupations are quite diverse in terms of their characteristics. The only feature they all had in common in 2006 was that people of European ethnicity were over-represented in their ranks. In contrast to the pattern in most cultural occupations, this group generally included smaller proportions of part-time workers than the total workforce. Most included relatively high proportions of people with post-school qualifications and had younger median ages than the total workforce. Incomes varied considerably but for most occupations the median income was higher than that of all people employed. All these occupations grew between 2001 and 2006, most at a considerably faster rate than the growth in total employment.

5.5 TABLE

#### KEY PAID EMPLOYMENT INDICATORS

Design occupations | 2006

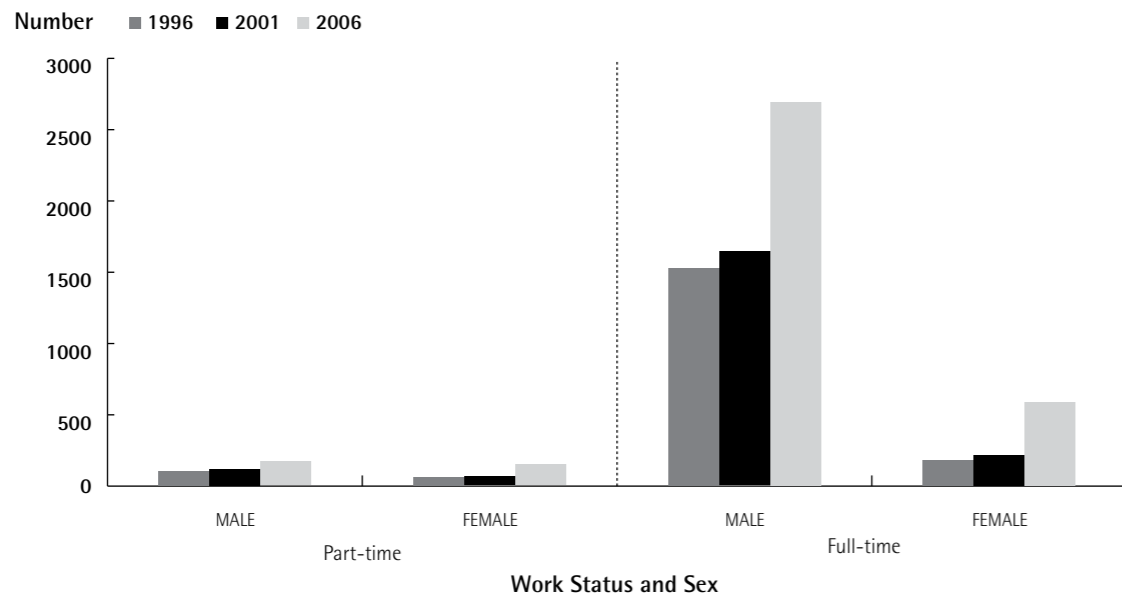
	Architect	Landscape architect	Interior designer	Industrial designer	Graphic designer	Fashion designer	Display and window dresser	Sign writer	Resource management planner	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>	3,588	834	1,440	1,293	5,817	921	267	1,449	1,629	1,985,778
Change from 2001-2006 (%)	77	29	52	33	38	57	65	9	74	15
Change from 1996-2001 (%)	9	0	–	–	35	7	-26	9	29	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>										
European	76	84	83	77	76	81	85	77	75	69
Māori	4	3	7	5	6	7	8	9	6	11
Pacific peoples	1	1	1	2	2	2	3	4	2	5
Asian	8	3	3	7	8	7	3	4	6	8
Other (including New Zealander)	17	14	12	15	15	9	10	16	18	14
Women (% of people employed)	20	51	77	42	47	85	75	18	47	47
Percent engaged part-time	9	23	26	13	16	20	22	11	11	23
Percent post-school qualified	88	81	60	66	74	60	44	43	92	47
Median age	42	41	42	38	32	38	32	36	35	41
Median personal income (\$ per annum)	54,800	36,600	34,100	38,600	37,600	30,000	30,200	31,900	56,500	33,700
Percent receiving \$50,001 and over per annum	56	27	23	34	27	21	12	13	61	25
Percent receiving \$20,000 and under per annum	8	23	22	19	17	32	20	20	7	26

Note: It is not possible to calculate the change in the numbers of interior designers and industrial designers between 1996 and 2001 as they were classified as a single occupation in 1996.

**Architects**

Of all the design occupations, architects experienced the fastest growth between 2001 and 2006, with their numbers increasing by 77 percent from 2,028 to 3,588. As Figure 5.4 shows, the profession consists predominantly of full-time male workers and this was the group which accounted for most of the growth. However, the number of female architects increased by 165 percent over the five years and as a consequence women's share of the profession increased from 13 percent to 20 percent.

**FIGURE 5.4**  
**NUMBER OF ARCHITECTS**  
 By work status and sex | 1996–2006



Of all cultural occupations, architects had the lowest proportion of part-time workers at just nine percent. They also had the second highest proportion with post-school qualifications (88 percent) and the second highest median income at \$54,800 per annum, \$21,100 higher than the median income for all employed people.

Incomes in the profession were high for both full-time and part-time workers. Architects working full-time had a median income of \$57,500 compared with \$38,400 for all full-time workers. Architects employed part-time had a median income of \$25,700 compared with \$13,900 for all people in part-time employment.

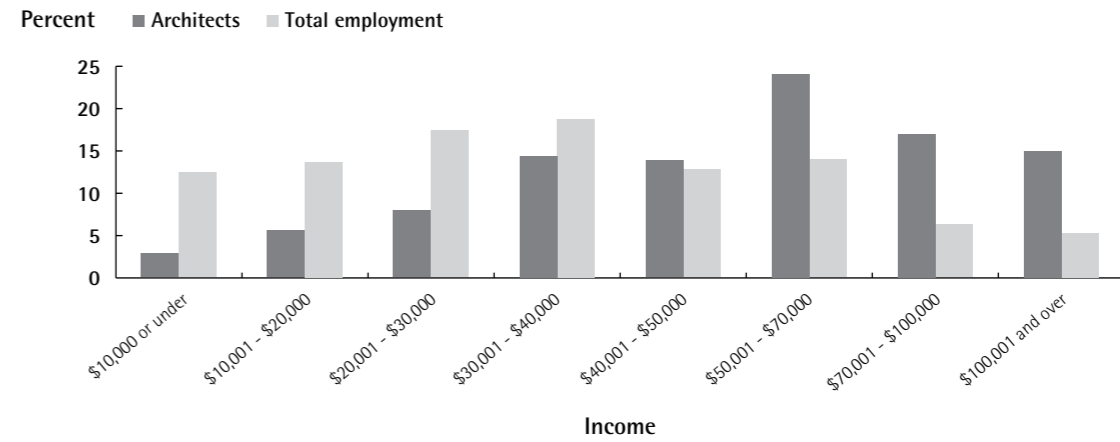
Both men and women in the profession had median incomes well above those of the total male and female workforces but there was a pronounced difference in the incomes of male and female architects. The median income for male architects employed full-time was \$61,100 per annum, while female architects employed full-time had a much lower median of \$42,900.

Figure 5.5 shows the high proportion of architects in income bands above \$50,000 by comparison with the total workforce. In all, 56 percent of architects earned over \$50,000 per annum compared with 25 percent of all people in paid employment. Fifteen percent of architects earned over \$100,000 compared with just 5 percent of the total workforce.

**5.5** FIGURE

**INCOME OF ARCHITECTS**

2006



Not surprisingly, architects were concentrated in one industry, architectural services, which employed 78 percent of the profession in 2006. No other industry accounted for more than four percent of people in the occupation. Over half (54 percent) of all architects were self-employed compared with just 20 percent of the total workforce.

In 2006 almost half of all architects lived in Auckland (47 percent), compared with 32 percent of all people employed. A further 18 percent lived in Wellington, compared with 12 percent of all workers.

**Landscape architects**

The 2006 Census recorded 834 people employed as landscape architects, a 29 percent increase on the 2001 figure. Full-time workers accounted for the vast majority of the growth and the number of women in the occupation grew at a faster rate than the number of men. Consequently, women in 2006 made up the majority of landscape architects at 51 percent, up from 48 percent five years earlier.

The key indicators in Table 5.5 show that by comparison with the total workforce, landscape architects were less ethnically diverse with 84 percent being of European ethnicity, and they were much more likely to have post-school qualifications (81 percent compared with 47 percent of all workers). The proportion of part-time workers in the occupation was the same as in the total workforce (23 percent) and the median age was also the same (41 years).

In 2006, landscape architects had a median income of \$36,600 per annum, \$2,900 higher than that of the total workforce. The gap was greater among part-time workers than among full-time workers. Landscape architects in full-time employment had a median income of \$40,400 per annum, \$2,000 higher than that of all full-time workers. Those in part-time employment had a median income of \$17,200, which was \$3,300 above the median for all part-time workers.

As in most other occupations, there was a considerable income gap between male and female landscape architects. Among those working full-time, males had a median income of \$44,000 compared with a female median of \$36,800.

Almost two-thirds of landscape architects were employed in two industries: architectural services (36 percent) and landscaping services (28 percent). Over half (56 percent) of people in the occupation were self-employed in 2006.

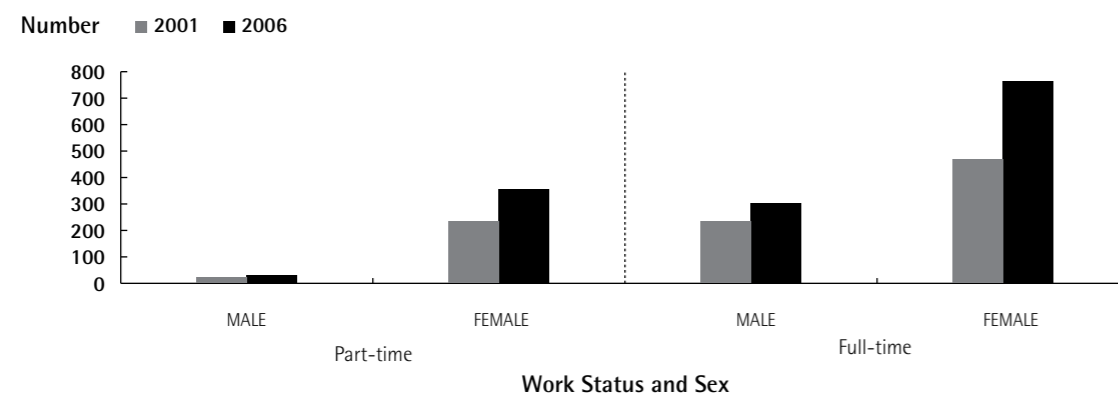
The Auckland and Canterbury regions were home to the majority of landscape architects: 36 percent lived in Auckland compared with 32 percent of the total workforce, while 18 percent lived in Canterbury compared with 14 percent of the total workforce.

**Interior designers**

The number of interior designers increased by around 50% between 2001 and 2006, taking their number to 1,440.<sup>1</sup> The rate of growth was similar for both part-time and full-time workers but as Figure 5.6 shows most of the growth was in the full-time workforce and particularly among females working full-time.

In 2006, over three-quarters (77 percent) of interior designers were women, including 93 percent of the part-time workforce and 72 percent of the full-time workforce. Other characteristics of the occupation, shown in Table 5.5, included a high proportion of people of European ethnicity (83 percent) and a relatively high proportion with post-school qualifications (60 percent). The median age of interior designers was just a year above that of the total workforce, at 42 years.

**FIGURE 5.6**  
**NUMBER OF INTERIOR DESIGNERS**  
By work status and sex | 2001–2006



The median income of interior designers in 2006 was \$34,100, slightly above the national median of \$33,700. Interior designers in full-time employment, in fact, had a median income below that of the total full-time workforce: \$37,900 compared with \$38,400. However, the median income of interior designers working part-time was considerably higher than the median for all part-time workers: \$20,700 compared with \$13,900.

Although they were in the minority in the occupation, men tended to have higher incomes than women. Among interior designers in full-time employment males had a median income of \$42,000 compared with the female median of \$36,500.

In 2006, just 13 percent of interior designers were employed in cultural industries. Business services employed by far the largest proportion of interior designers (27 percent) followed by architectural services (9 percent), painting and decorating services, and furniture retailing (both 7 percent).

Forty-two percent of interior designers lived in the Auckland region compared with 32 percent of all employed people. A further 15 percent lived in Canterbury compared with 14 percent of the total workforce.

**Industrial designers**

The number of industrial designers in paid employment increased by a third between 2001 and 2006 to reach a total of 1,293.<sup>2</sup> The vast majority of this growth was in full-time work, as part-timers made up a relatively small proportion of people in the occupation (13 percent). Men and women contributed equally to the increase, although women remained under-represented among industrial designers, making up 42 percent of people in the occupation in 2006.

Table 5.5 shows that other characteristics of industrial designers were that they were more likely than the total workforce to be European (77 percent) and to have post-school qualifications (66 percent). They also tended to be slightly younger, with a median age of 38 years, three years below that of the total workforce.

<sup>1</sup> No data is available on interior designers prior to 2001 as they were formerly included along with industrial designers in the category of commercial designers.

<sup>2</sup> Industrial designers were not identified as a separate occupation in censuses until 2001. Prior to that, they were included along with interior designers in the category of commercial designers.

The incomes of industrial designers tended to be higher than those in other occupations, with an overall median of \$38,600 per annum, \$4,900 more than that of the total workforce. This partly reflects the low rate of part-time employment in the occupation, but among both full-timers and part-timers industrial designers had higher median incomes than other workers. Industrial designers working full-time had a median of \$41,300 per annum, \$2,900 higher than that of all full-time workers. Among part-time workers the gap was greater, with industrial designers having a median income of \$19,200 per annum, \$5,300 per annum higher than the median for all part-time workers.

As in most other occupations, men tended to earn more than women but the gap among industrial designers was greater than average. Among those in full-time employment, men had a median income of \$47,400 while the median for women was \$35,000. This gap of \$12,400 was considerably larger than the gap of \$6,900 between men and women in the total full-time workforce.

Just 17 percent of industrial designers were employed in cultural industries in 2006. People in the occupation were spread over a variety of industries but the most common were wooden structural component manufacturing (15 percent) and commercial art and display services (7 percent). Thirty-eight percent of industrial designers were self-employed compared with 20 percent of the total workforce.

Forty-two percent of industrial designers lived in Auckland compared with 32 percent of all employed people. Wellington also had a larger proportion of industrial designers (15 percent) living in the region compared with the proportion of all employed people (12 percent).

**Graphic designers**

The 2006 Census recorded 5,817 graphic designers in paid employment, an increase of 38 percent since 2001, following a similar increase over the previous five years. As Figure 5.7 shows, the increase occurred across full-time and part-time employment for both sexes. Part-timers made up a relatively small share of the occupation (16 percent) and the vast majority of the growth was among full-time workers. Female graphic designers were more than twice as likely as their male counterparts to work part-time (22 percent compared with 10 percent).

**FIGURE 5.7**  
**NUMBER OF GRAPHIC DESIGNERS**  
By work status and sex | 1996–2006



Graphic designers tended to be relatively young, with a median age of 32 years, nine years younger than the median age of the total workforce in 2006. They also tended to be relatively well qualified, with 74 percent having post-school qualifications compared with 47 percent of the total workforce.

The median income of graphic designers in 2006 was \$3,900 higher than the median income for all employed people. As Table 5.6 shows, graphic designers in full-time employment had a median income of \$39,900 per annum, \$1,500 more than the median for all people employed full-time. The median income of designers working part-time was \$18,700 per annum, \$4,800 more than for all part-timers.

**TABLE 5.6**  
**MEDIAN INCOME OF GRAPHIC DESIGNERS**  
*By work status and sex | 2006*

	Graphic designers (\$ per annum)	All employed people (\$ per annum)
<b>FULL-TIME</b>		
Male	42,900	41,500
Female	37,500	34,600
Total	39,900	38,400
<b>PART-TIME</b>		
Male	16,700	13,500
Female	19,600	14,100
Total	18,700	13,900

Male graphic designers working full-time had a higher median income than their female counterparts, a pattern similar to most other occupations. However, the income gap was smaller than average. In 2006, male graphic artists in full-time employment had a median income of \$42,900 per annum, \$5,400 more than women working full-time. The corresponding difference across all occupations was \$6,900. Among part-time workers the gender gap was reversed, with female graphic artists having a median income \$2,900 higher than that of their male counterparts. Among the total part-time workforce women's median income was just \$600 higher than that of men.

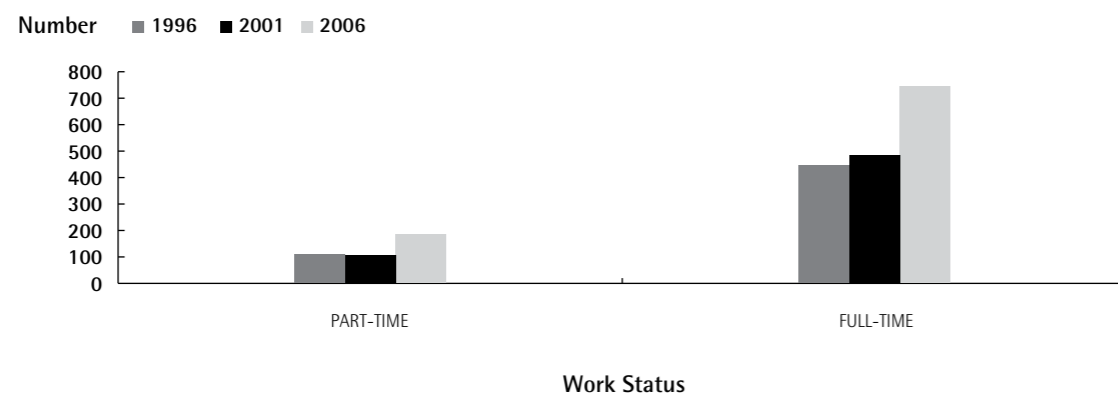
The two industries employing the largest numbers of graphic designers in 2006 were the commercial art and display services industry (28 percent) and advertising services (9 percent). The rest were employed in a wide range of industries including printing and publishing services, and film and video production. In 2006, 58 percent of graphic designers were employed in cultural industries. Over a third (35 percent) of all people in the occupation were self-employed, compared with 20 percent of the total workforce.

Almost two-thirds of graphic designers lived in either Auckland (48 percent) or Wellington (17 percent). This was well in excess of these regions' share of total employment. Graphic designers were under-represented in all other regions.

**Fashion designers**

The number of fashion designers increased from 588 to 921 between 2001 and 2006, an increase of 57 percent. As Figure 5.8 shows, there was considerable growth in the numbers of both full-time and part-time workers, although as the proportion of part-timers in the occupation is relatively small (20 percent) most of the growth was in full-time work.

**FIGURE 5.8**  
**NUMBER OF FASHION DESIGNERS**  
*By work status | 1996-2006*



Among cultural occupations, fashion designers had one of the highest proportions of female workers at 85 percent. The only other cultural occupations with greater representations of women were early childhood teachers, librarians, and dancing teachers and choreographers. While the number of male fashion designers increased by 68 percent between 2001 and 2006, this resulted in only a very slight increase in the proportion of men in the occupation (from 14 percent to 15 percent).

Fashion designers tended to receive lower incomes than average. In 2006, their overall median income was \$30,000 per annum, \$3,700 below the median for all workers. Among full-time workers the gap was greater, with fashion designers earning a median of \$33,500 per annum, \$4,900 less than all full-time workers. Fashion designers working part-time had a median of \$15,200, which was \$1,500 above the median for the total part-time workforce.

Despite being fewer in number, male fashion designers had a higher median income than their female counterparts. Almost all men working in this occupation were in full-time employment. In 2006, they received a median income of \$41,300 per annum compared to \$32,000 for women working full-time. This gap of \$9,300 was considerably larger than the difference between median incomes of all men and women in full-time employment (\$6,900).

In 2006, most fashion designers were employed in clothing manufacturing (35 percent), clothing retailing (11 percent) or clothing wholesaling (9 percent). Only 8 percent were employed in cultural industries. Almost half (49 percent) of all fashion designers were self-employed.

The Auckland region was home to almost half of all fashion designers (49 percent) compared with 32 percent of all employed people. The occupation was under-represented in all other regions apart from Otago, Nelson and Canterbury, where they were slightly over-represented.

**Display and window dressers**

In 2006, a total of 267 people were employed as display and window dressers, an increase of 65 percent which reversed a fall of 26 percent in the previous five years. Men and women in the occupation experienced contrasting fortunes in the latest period, with the number of men falling slightly while the number of women rose by 148 percent. Women made up 75 percent of display and window dressers in 2006 compared with 51 percent five years earlier.

The key indicators in Table 5.5 show that apart from the high proportion of women in the occupation, display and window dressers were characterised by a high proportion of people of European ethnicity (85 percent) and a low median age of 32 years, nine years below that of the total workforce.

Display and window dressers had a relatively low median income of \$30,200 per annum, \$3,500 below that of the total workforce. The median income of full-time display and window dressers was \$32,500 per annum compared with a median of \$38,400 per annum for all people employed full-time.

Just 7 percent of display and window dressers worked in cultural industries in 2006. They were most commonly employed in various branches of the retail industry, particularly department stores (28 percent) and clothing retailing (19 percent). It was less common for display and window dressers to be self-employed (14 percent compared with 20 percent of the total workforce).

By comparison with the total workforce, relatively high proportions of display and window dressers lived in either Auckland (47 percent), Wellington or Canterbury (both 16 percent).

**Signwriters**

In the 2006 Census, 1,449 people reported their occupation as signwriter, an increase of 9 percent on 2001, which was identical to the increase in the previous five years. Almost all of the increase between 2001 and 2006 was among full-time workers and mostly among women. Although women are very much a minority among signwriters, their share of the occupation increased from 14 percent to 18 percent over the five years.

Among cultural occupations, signwriters had not only one of the lowest proportions of female workers but also one of the lowest proportions of part-time workers at just 11 percent. Signwriters also tended to be relatively young, with a median age of 36 years, five years below that of the total workforce.



The median incomes of male and female signwriters in full-time employment were \$34,700 per annum and \$28,200 per annum respectively. The male median was \$6,800 lower than the median for all men working full-time, while the female median was \$6,400 less than the median for all women working full-time. Signwriters working part-time fared more favourably with a median income of \$16,800 per annum, \$2,900 more than the median for all people employed part-time.

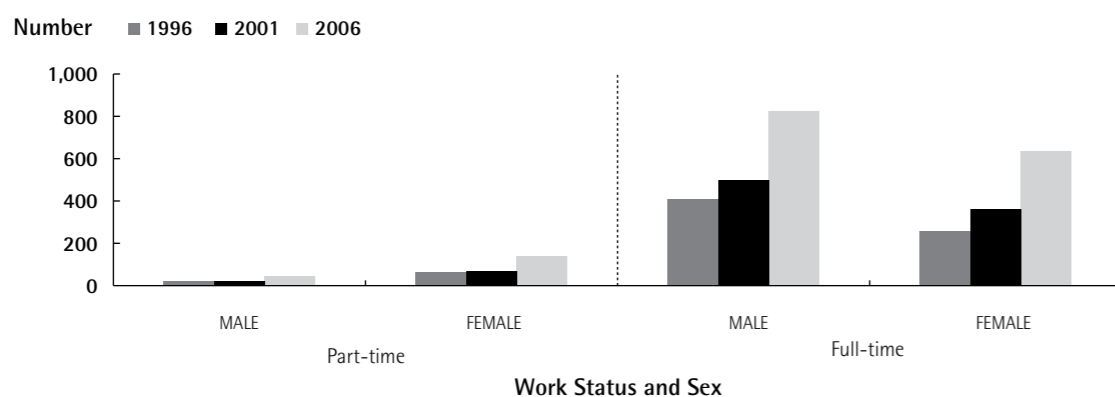
In 2006, 62 percent of signwriters were employed in the commercial art and display services industry. Many of the remainder were employed in various branches of manufacturing. Signwriters had a relatively high rate of self-employment – 39 percent compared with 20 percent of the total workforce.

As with other visual design occupations, a relatively large proportion of signwriters lived in Auckland compared with the total workforce. In 2006, 37 percent of signwriters lived in Auckland, compared with 32 percent of all people employed.

**Resource management planners**

Resource management planners (known prior to 2001 as town and country planners) numbered 1,629 in 2006, having increased in number by 74 percent in five years. This was an acceleration of the strong growth in the occupation over the previous five years. As Figure 5.9 shows, the vast majority of the growth was in full-time work. While the number of part-timers more than doubled between 2001 and 2006, they still only made up 11 percent of the occupation. There was strong growth in the number of both male and female resource management planners, with women making up 47 percent of people in the occupation in 2006 – the same as their representation in the total workforce.

**FIGURE 5.9** NUMBER OF RESOURCE MANAGEMENT PLANNERS  
By work status and sex | 1996–2006



Resource management planners stood out among cultural occupations for a number of reasons: they had the second-lowest lowest proportion of part-time workers after architects, they had the highest proportion of people with post-school qualifications (92 percent), and they had the highest median income at \$56,500.

The incomes of resource management planners tended to be high for both full-time and part-time workers and for both men and women. Full-time workers in the occupation had a median income of \$58,700 per annum, \$20,300 higher than that of all full-time workers. Those working part-time had a median income of \$29,300, which was \$15,400 higher than the median for all part-time workers.

There was again a considerable gap in the incomes of men and women in the occupation. The median income for males working full-time was \$64,100, compared with a median of \$52,000 for their female counterparts. However, the female median was still well above the median for the total full-time workforce (\$38,400).

In 2006, 37 percent of resource management planners were employed in local government administration – considerably lower than the figure of 55 percent in 2001. Other industries included consultant engineering services (13 percent), business management services (10 percent) and architectural services (8 percent). By comparison with other design occupations, self-employment was relatively less likely among resource management planners with just 14 percent working on their own account.

**INDUSTRIES**

There are three design industries in the standard industrial classification: architectural services, advertising services, and commercial art and display services. Key paid employment indicators for each of these industries are shown in Table 5.7. By comparison with the total workforce, people working in these industries were more likely to be of European ethnicity, more likely to be male (with the exception of people in advertising services), more likely to have post-school qualifications and less likely to work part-time. They also tended to be younger and to have higher incomes. All these industries experienced employment growth between 2001 and 2006 and in the previous five years.

**5.7** TABLE

**KEY PAID EMPLOYMENT INDICATORS**

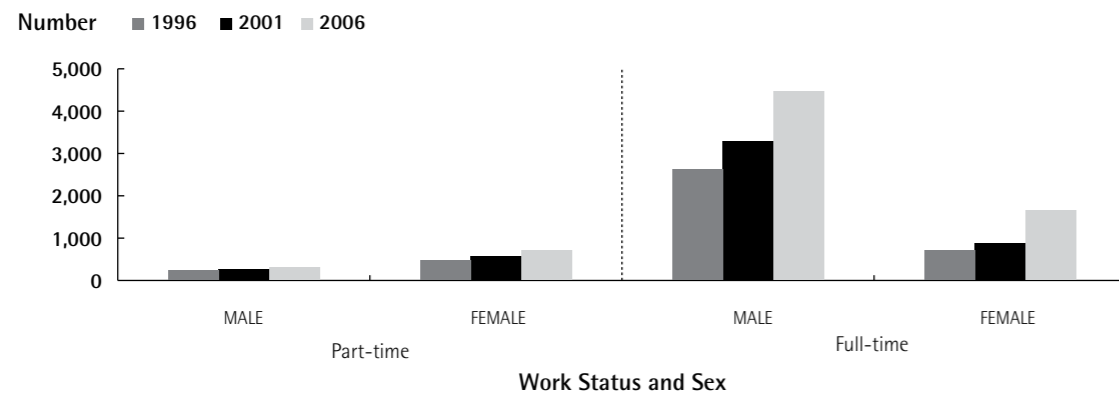
*Design industries | 2006*

	Architectural services	Advertising services	Commercial art and display services	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>	7,074	5,568	5,355	1,985,778
Change from 2001-2006 (%)	43	21	13	15
Change from 1996-2001 (%)	23	4	27	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>				
European	75	76	77	69
Māori	4	6	6	11
Pacific peoples	1	3	2	5
Asian	8	7	6	8
Other (including New Zealander)	17	15	16	14
Women (% of people employed)	33	53	40	47
Percent engaged part-time	14	18	19	23
Percent post-school qualified	78	58	60	47
Median age	39	35	37	41
Median personal income (\$ per annum)	45,800	44,300	37,700	33,700
Percent receiving \$50,001 and over per annum	44	43	31	25
Percent receiving \$20,000 and under per annum	13	17	19	26

**Architectural services**

In 2006, 7,074 people were employed in the architectural services industry, 43 percent more than in 2001. This was an acceleration of the growth experienced in the previous five years. As Figure 5.10 shows, the rate of growth was faster among full-time workers than part-time workers, who made up only 14 percent of the industry's workforce in 2006. The fastest growth was among women working full-time, whose numbers grew by 90 percent between 2001 and 2006. Despite this, women remained in the minority, providing just a third of the industry's workforce compared with almost half of the total workforce. Among cultural industries, architectural services had the second-lowest proportion of women in its workforce after sound recording studios.

**FIGURE 5.10**  
**NUMBER OF PEOPLE EMPLOYED IN THE ARCHITECTURAL SERVICES INDUSTRY**  
*By work status and sex | 1996–2006*



As well as employing relatively low proportions of women and part-time workers, the architectural services industry stood out from other cultural industries by having the highest proportion of people with post-school qualifications (78 percent) and the second-highest median income (after television services) at \$45,800.

As Table 5.8 shows, median incomes were relatively high for both sexes and for both full-time and part-time workers employed in architectural services. At \$49,300, the median for full-time workers in the industry was \$10,900 higher than the median for all full-time workers. Part-timers in the industry had a median income of \$22,000 per annum, \$8,100 higher than the overall median for part-time workers.

**TABLE 5.8**  
**MEDIAN INCOME OF PEOPLE EMPLOYED IN ARCHITECTURAL SERVICES**  
*By work status and sex | 2006*

	Architectural services (\$ per annum)	All employed people (\$ per annum)
<b>FULL-TIME</b>		
Male	54,800	41,500
Female	39,700	34,600
Total	49,300	38,400
<b>PART-TIME</b>		
Male	22,400	13,500
Female	21,800	14,100
Total	22,000	13,900

Among full-time workers in the industry there was a large gap between the median incomes of men and women, with the male median of \$54,800 being \$15,100 higher than that of their female counterparts. Among part-time workers the male median was just \$600 higher than the female median, but this differed from the situation in the total part-time workforce where the female median was \$600 higher than the male median.

This can be partly explained by the different occupations in which men and women were employed. The proportion of men in the industry employed as architects (47 percent) was almost double that of women (24 percent), and as discussed earlier, architects, in particular male architects, received median incomes well above the median for all people working full-time. Women in the architectural services industry were more likely than men to be employed in clerical and administrative occupations such as general clerk (8 percent), office manager (6 percent) and secretary (5 percent).

In 2006, 40 percent of all people employed in the architectural services industry were architects while a further 20 percent were draughting technicians. No other occupation accounted for more than four percent of the industry's workforce.

Forty-three percent of people employed in the architectural services industry lived in Auckland compared with 32 percent of all employed people. A further 14 percent lived in Wellington compared with 12 percent of all employed people.

**Advertising services**

Between 2001 and 2006, the number of people employed in the advertising services industry increased by 21 percent, from 4,587 to 5,568. This followed relatively slow growth of just 4 percent in the previous five years. All the growth between 2001 and 2006 was in the full-time workforce, while there was a slight fall in the number of part-time workers. Men and women each accounted for around half the overall increase in numbers but men accounted for more of the growth in full-time workers.

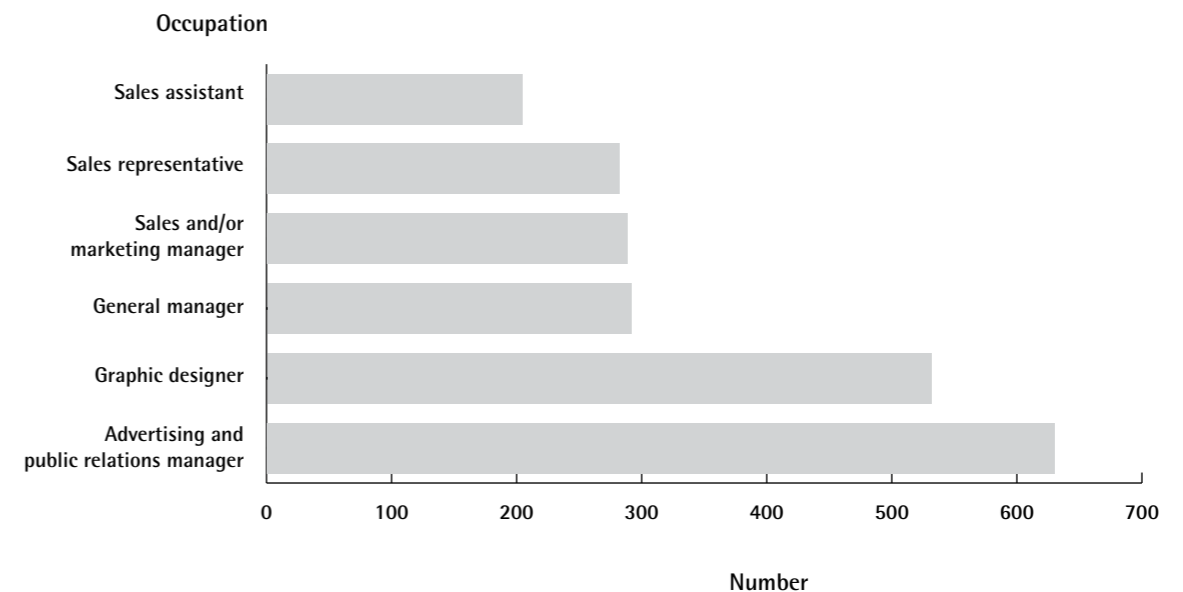
Table 5.7 shows that by comparison with the total workforce, the advertising services industry included higher proportions of women (53 percent), people of European ethnicity (76 percent), full-time workers (82 percent) and people with post-school qualifications (58 percent). It also had a young median age of 35 years, six years below that of the total workforce.

The median income in advertising services was among the highest in cultural industries at \$44,300 per annum, \$10,600 above that of the total workforce. Full-time workers in the industry had a median income of \$49,500, which was \$11,100 higher than the median for all full-time workers. The median for part-timers in the industry at \$16,200 was \$2,300 higher than the median for the total part-time workforce.

As in architectural services, there was a considerable gap in the median incomes of men and women in the advertising services industry. Among full-time workers in the industry men had a median income of \$57,100 while their female counterparts had a median of \$45,000. Despite the considerable gender income gap within the industry, the female median was still well above the median for all full-time workers (\$38,400).

Just 19 percent of people in the advertising services industry worked in cultural occupations. There was a wide variety of occupations in the industry, the largest of which are shown in Figure 5.11. The largest cultural occupation was graphic designer (10 percent) while the other major occupations were either managerial or sales jobs.

**MAIN OCCUPATIONS OF PEOPLE EMPLOYED IN THE ADVERTISING SERVICES INDUSTRY**  
*2006*



**5.11** FIGURE

# FILM AND VIDEO | NGĀ ATAATA

The Auckland region was home to 61 percent of advertising services workers in 2006, almost double the proportion of the total workforce who lived in the region (32 percent). The industry was under-represented in all other regions except for Wellington, which was home to 13 percent of people in the industry compared with 12 percent of the total workforce.

### Commercial art and display services

The industrial category of commercial art and display services includes organisations such as commercial art studios, graphic design services and signwriting. The number of people employed in the industry increased by 13 percent between 2001 and 2006, a slower rate of growth than it had experienced in the previous five years. In the latest period there was moderate growth in the number of both males and females in the industry. Full-time workers accounted for most of the growth but the rate of growth was faster among part-time workers.

Table 5.7 shows that by comparison with the total workforce, commercial art and display services employed smaller proportions of women (40 percent) and part-time workers (19 percent). People in the industry were more likely to be of European ethnicity (77 percent) and more likely to have post-school qualifications (60 percent). Their median age, at 37 years, was four years below that of the total workforce.

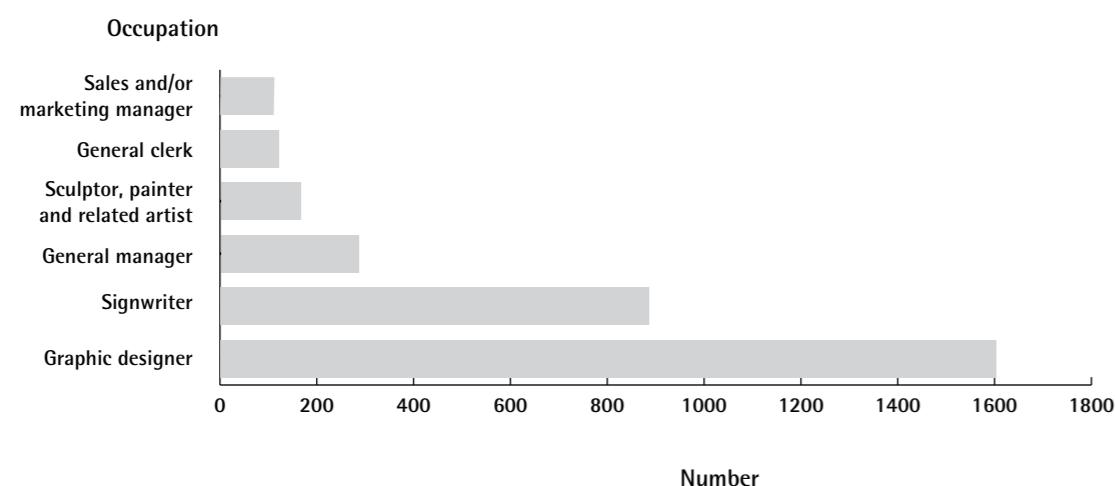
Median incomes were lower than in other design industries but still higher than those in the total workforce. The overall median income in the industry was \$37,700 per annum, \$4,000 higher than the median for all employed people. The gap was smaller for full-time workers than it was for part-time workers. Full-timers in the industry had a median income of \$40,900 per annum, \$2,500 higher than that of all full-time workers. People in the industry who worked part-time had a median income of \$19,800 which was \$5,900 higher than that of all part-time workers.

As in most other industries, men tended to earn more than women in commercial art and display services but the gap was not as pronounced as in the other design industries. Among those working full-time, the male median in the industry of \$42,700 was \$4,200 higher than that of their female counterparts. This was smaller than the gap between men and women in the total full-time workforce (\$6,900). Women in the industry who worked part-time had a median income which was \$1,000 higher than that of their male counterparts.

In 2006, 57 percent of people in commercial art and display services were employed in cultural occupations. As Figure 5.12 shows, the largest of these were graphic designers (accounting for 30 percent of employment in the industry), followed by signwriters (17 percent). General manager was the largest non-cultural occupation, accounting for 5 percent of people employed in the industry.

Almost half (46 percent) of people employed in the commercial art and display services industry lived in Auckland, compared with 32 percent of all employed people. Wellington was home to 16 percent of people in the industry compared with 12 percent of all workers.

FIGURE 5.12 MAIN OCCUPATIONS OF PEOPLE EMPLOYED IN THE COMMERCIAL ART AND DISPLAY SERVICES INDUSTRY 2006



New Zealand's motion picture industry has experienced considerable growth in recent times. The international success of locally-made films and the use of New Zealand locations, facilities and expertise by international productions saw an upsurge of employment in the industry during the 1990s. This growth has slowed somewhat in recent years but the industry continues to expand, while increasing consumer demand has also contributed to employment growth in film and video distribution, motion picture exhibition, and video/DVD hire. With this has come further growth in occupations associated with the film and video industries, of which four are examined here: broadcasting and theatrical production manager, artistic director, camera operator and cinema projectionist. While these are the occupations which fall within the film and video category of the Framework for Cultural Statistics, other occupations examined elsewhere in this report have also benefited from the expansion of the film and video industries, including actors, writers, editors, graphic designers, and sound recordists.

### OCCUPATIONS

Four occupations fall within the category of film and video: broadcasting and theatrical production manager, artistic director, camera operator and cinema projectionist. In earlier editions of Cultural Employment in New Zealand, broadcasting and theatrical production managers were included in the chapters on broadcasting as they were most commonly employed in the television and radio services industries. However, in 2006 they were more likely to be employed in the film and video production industry and hence their inclusion in this chapter.

Key paid employment indicators for film and video occupations are set out in Table 6.1. These occupations are quite diverse in terms of their characteristics. By comparison with the total workforce, they all include higher proportions of people of European ethnicity, although unlike most cultural occupations, Māori are not under-represented. To varying degrees, women are under-represented in all the occupations and they have younger median ages. With the exception of cinema projectionists, they include lower proportions of part-time workers and have higher median incomes. All these occupations grew in number in the last two intercensal periods, although there was considerable variation in the growth rates between 2001 and 2006.

6.1 TABLE

### KEY PAID EMPLOYMENT INDICATORS

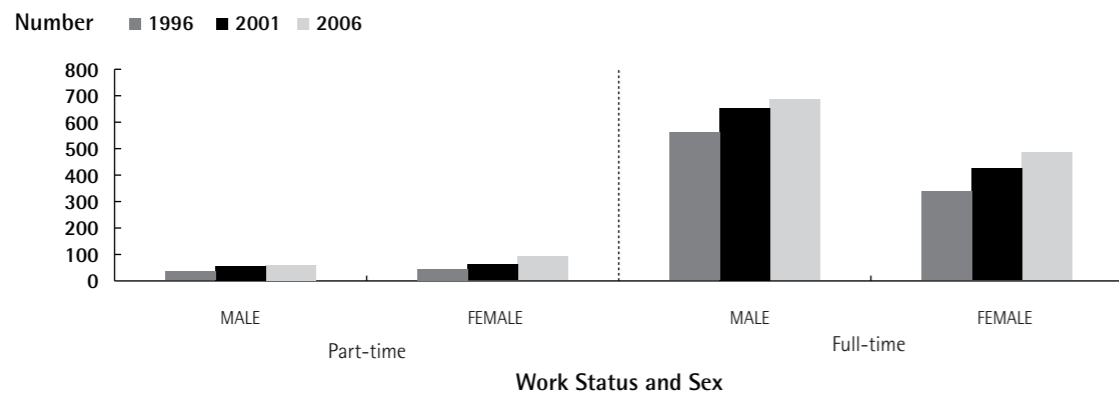
Film and video occupations | 2006

	Broadcasting and theatrical production manager	Artistic director	Camera operator	Cinema projectionist	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>	1,311	1,602	651	252	1,985,778
Change from 2001-2006 (%)	10	63	38	40	15
Change from 1996-2001 (%)	23	31	21	22	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>					
European	78	78	78	81	69
Māori	11	11	11	12	11
Pacific peoples	3	3	3	6	5
Asian	4	4	5	4	8
Other (including New Zealander)	14	14	14	11	14
Women (% of people employed)	43	43	17	15	47
Percent engaged part-time	11	12	18	31	23
Percent post-school qualified	60	65	48	28	47
Median age	40	35	36	27	41
Median personal income (\$ per annum)	49,600	44,600	38,700	20,900	33,700
Percent receiving \$50,001 and over per annum	50	43	33	3	25
Percent receiving \$20,000 and under per annum	15	14	22	48	26

**Broadcasting and theatrical production managers**

At the 2006 Census, there were 1,311 broadcasting and theatrical production managers employed in New Zealand. This was an increase of 10 percent on the 2001 figure, which represented a slower rate of growth than in the total workforce and slower than the occupation had experienced in the previous five years. Figure 6.1 shows that between 2001 and 2006, there were increases in the numbers of both part-time and full-time workers and the numbers of both men and women in the occupation. Women accounted for most of the growth in this period even though they were under-represented in the occupation, making up 43 percent of production managers compared with 47 percent of the total workforce.

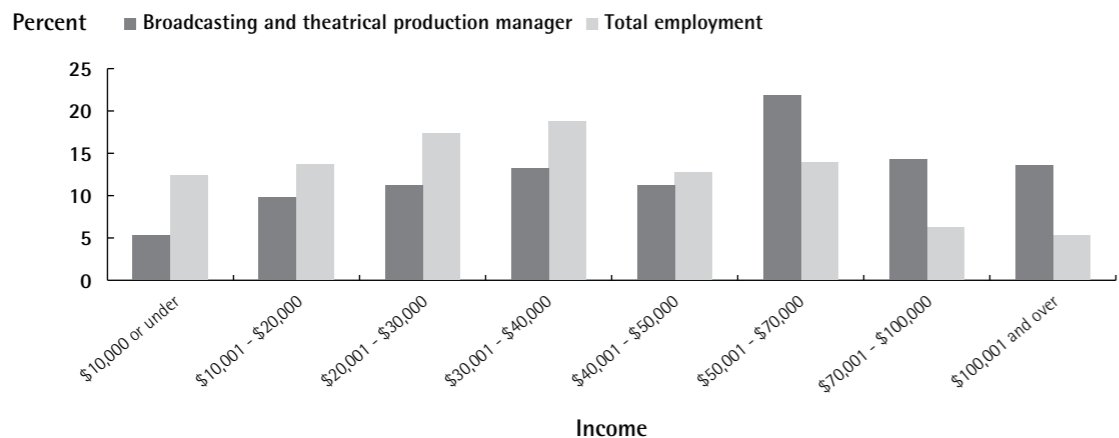
**FIGURE 6.1**  
**NUMBER OF BROADCASTING AND THEATRICAL PRODUCTION MANAGERS**  
 By work status and sex | 1996–2006



The employment indicators in Table 6.1 show that by comparison with the total workforce, production managers were also considerably less likely to work part-time (11 percent compared with 23 percent), more likely to have post-school qualifications (60 percent compared with 47 percent), and had a slightly lower median age at 40 years compared with 41 years.

They also had a relatively high median income at \$49,600 per annum, \$15,900 more than that of all people employed. This is the third-highest median income among cultural occupations, after resource management planners and architects. Production managers working full-time had a median income of \$52,800 per annum, \$14,400 above the median for all full-time workers. The median income for those working part-time (\$23,200) was \$9,300 more than the median of all part-time workers. As Figure 6.2 shows, production managers were considerably over-represented in all income bands above \$50,000. Half of all people in the occupation earned \$50,000 or more, compared with a quarter of the total workforce. Fourteen percent had incomes of \$100,000 or more, compared with just 5 percent of all people employed.

**FIGURE 6.2**  
**INCOME OF BROADCASTING AND THEATRICAL PRODUCTION MANAGERS**  
 2006



Although male production managers tended to have higher incomes than their female counterparts, the gap was smaller than average. Among production managers working full-time, men had a median income which was \$4,600 higher than that of women, compared with a gap of \$6,900 between men and women in the total full-time workforce.

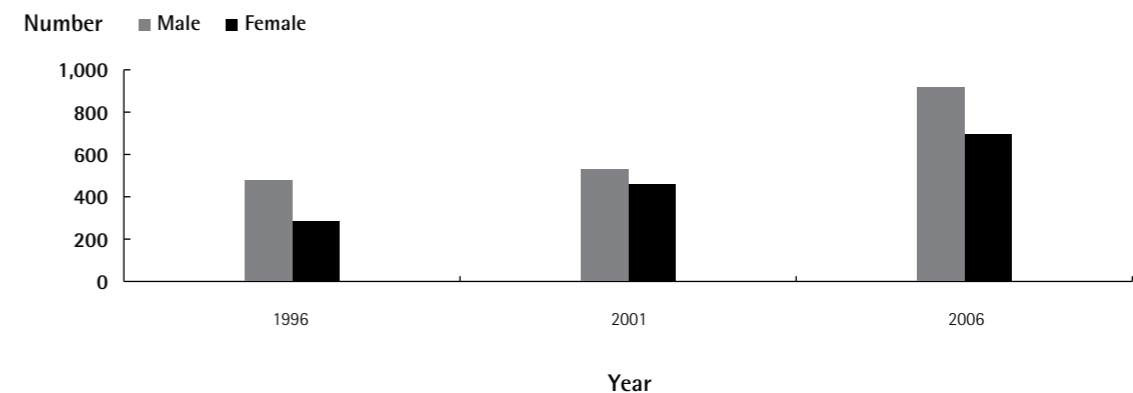
The large majority (79 percent) of production managers were employed in cultural industries in 2006. Film and video production employed 35 percent of all production managers, while 13 percent were employed in radio services and 9 percent in television services. Over half (51 percent) of all production managers were self-employed, compared with 20 percent of the total workforce. Sixteen percent usually worked in more than one job, compared with 9 percent of the total workforce.

Almost three-quarters of broadcasting and theatrical production managers lived in either Auckland (52 percent) or Wellington (21 percent). In both cases, this was well in excess of the regions' share of total employment (32 percent and 12 percent respectively).

**Artistic directors**

The 2006 Census recorded 1,602 artistic directors, a 63 percent increase on the number five years earlier – double the rate of growth which occurred over the previous five years. As Figure 6.3 shows, men accounted for most of the growth between 2001 and 2006, in contrast to the previous five years when women had provided most of the increase. As a result, the proportion of women in the occupation fell from 46 percent to 43 percent between 2001 and 2006.

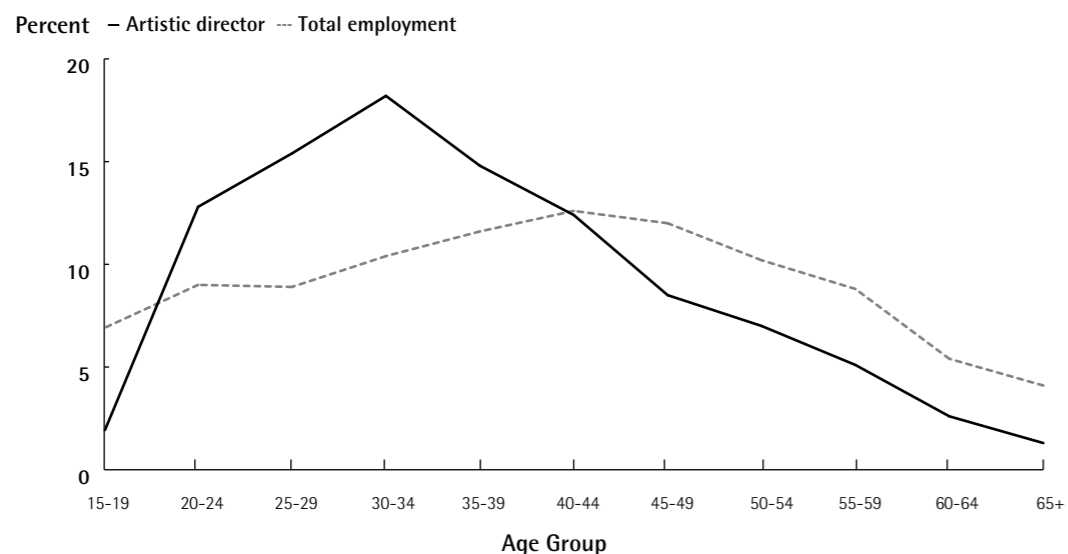
**FIGURE 6.3**  
**NUMBER OF ARTISTIC DIRECTORS**  
 By sex | 1996–2006



The key employment indicators in Table 6.1 show that artistic directors were less ethnically diverse, more educated and less likely to be in part-time employment than the New Zealand workforce as a whole. Almost 9 out of every 10 artistic directors (89 percent) worked full-time compared with 77 percent of all employed people.

They also tended to be relatively young, with a median age of 35 years, six years below that of the total workforce. Figure 6.4 shows that by comparison with the total workforce, artistic directors were more likely to be in their 20s and 30s. In all, 61 percent of artistic directors were aged between 20 and 39, compared with 40 percent of all people employed.

FIGURE 6.4 AGE DISTRIBUTION OF ARTISTIC DIRECTORS 2006



The median income of artistic directors in 2006 was \$44,600 per annum, \$10,900 higher than the median income of all employed people. The low rate of part-time work in the occupation contributed to the gap, but incomes among both full-time and part-time artistic directors were relatively high. Artistic directors working full-time had a median income of \$47,100 per annum, \$8,700 higher than that of all full-time workers. Those working part-time had a median income of \$23,200, which was \$9,300 more than the median for the total part-time workforce.

There was a pronounced income gap between male and female artistic directors. Among those working full-time, men had a median income of \$53,300 while women had a median income of \$40,300. This gap of \$13,000 was almost double the gap between men and women in the total full-time workforce (\$6,900).

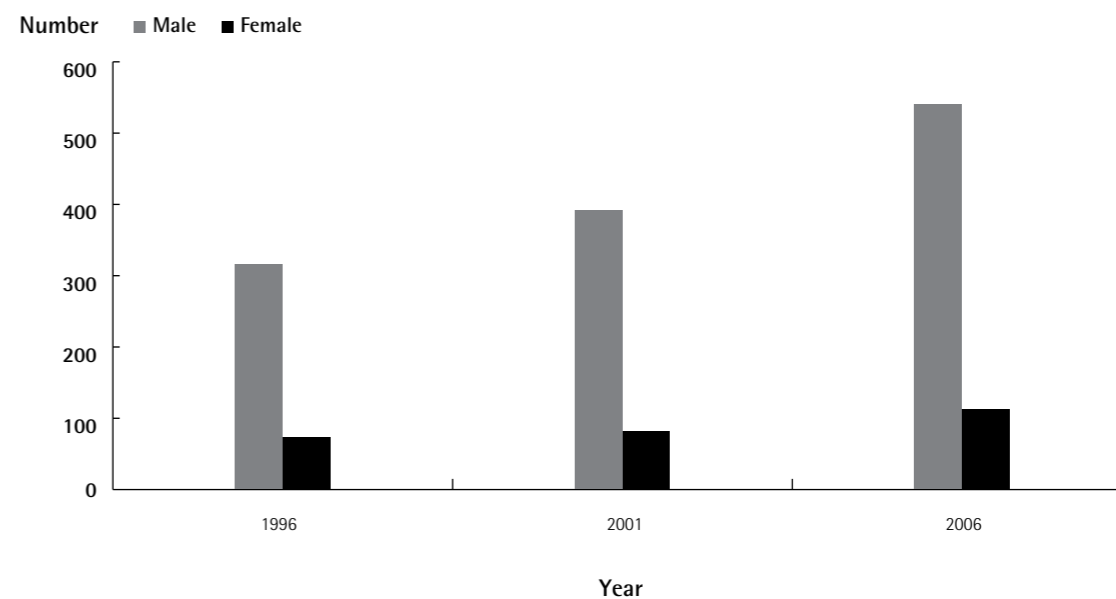
In 2006, 76 percent of artistic directors were employed in cultural industries. The two most important industries in terms of employment were film and video production (41 percent) and television services (14 percent). In all, 44 percent of artistic directors were self-employed compared with 20 percent of the total workforce. Thirteen percent usually worked in more than one job compared with 9 percent of the total workforce.

The Auckland region was home to 61 percent of artistic directors, almost double the region's share of the total workforce (32 percent). A further 17 percent of artistic directors lived in the Wellington region, compared with 12 percent of all employed people.

**Camera operators**

In the 2006 Census, 651 people reported their occupation as camera operator, a 38 percent increase on 2001, following 21 percent growth over the previous five years. The 2001–2006 period saw similar rates of increase among both male and female camera operators and among full-time and part-time workers. However, male full-time workers dominate the occupation and provided most of the growth. As Figure 6.5 shows, gradual increases in the number of female camera operators have done little to improve their under-representation in the occupation. In 2006, just 17 percent of camera operators were women, compared with 47 percent of the total workforce. Similarly, part-time workers also remained under-represented, accounting for 18 percent of camera operators compared with 23 percent of all employed people.

NUMBER OF CAMERA OPERATORS By sex | 1996–2006



6.5 FIGURE

Table 6.1 shows that by comparison with the total workforce, camera operators were also more likely to be of European ethnicity (78 percent), about as likely to have post-school qualifications (48 percent) and tended to be younger, with a median age five years below that of the total workforce.

They also tended to have higher incomes, with an overall median of \$38,700 per annum, \$5,000 above that of all people employed. Camera operators working full-time had a median income of \$42,700 per annum compared with \$38,400 per annum for all full-time workers. Male camera operators in full-time employment received substantially more than their female counterparts (\$44,900 per annum compared with \$33,200). Camera operators working part-time received a median income of \$18,400 per annum compared with \$13,900 per annum for all people employed part-time.

Cultural industries employed 72 percent of camera operators. Two industries accounted for most of these: 35 percent were employed in film and video production and 25 percent in television services. The rate of self-employment among camera operators was more than double that in the total workforce (43 percent compared with 20 percent). Similarly, multiple-job holding was twice as common among camera operators as among all employed people (18 percent compared with 9 percent).

In 2006, almost half (49 percent) of all camera operators lived in Auckland, compared with 32 percent of all employed people. A further 16 percent lived in Wellington, compared with 12 percent of the total workforce.

**Cinema projectionists**

There were 252 people employed as cinema projectionists at the time of the 2006 Census, 40 percent more than in 2001. This was almost double the rate of growth which the occupation experienced in the previous five years.

The key indicators in Table 6.1 show that in 2006, just 15 percent of cinema projectionists were women, the third-lowest proportion in all cultural occupations. A high percentage was of European ethnicity (81 percent), although Māori were also slightly over-represented. Cinema projectionists were more likely than other workers to be employed part-time (31 percent) and less likely to have post-school qualifications (28 percent). They had the second-youngest median age among cultural occupations at just 27 years, 14 years below that of the total workforce.

The median income of cinema projectionists was just \$20,900 per annum, \$12,800 below that of the total workforce. Those employed full-time had a median income of \$26,000, which was \$12,400 lower than that of all full-time workers.

Not surprisingly, the vast majority (82 percent) of cinema projectionists were employed in the motion picture exhibition industry. Self-employment was very rare at just four percent, while 13 percent usually worked in more than one job compared with 9 percent of the total workforce.

Although cinema projectionists were most likely to live in Auckland (29 percent), they were less likely to do so than all employed people (32 percent). Eighteen percent of projectionists lived in Wellington, compared with 12 percent of the total workforce.

**TABLE 6.2**  
**KEY PAID EMPLOYMENT INDICATORS**  
*Film and video industries | 2006*

	Film and video production	Film and video distribution	Motion picture exhibition	Video hire outlets	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>	4,485	291	1,296	2,412	1,985,778
Change from 2001-2006 (%)	26	18	17	22	15
Change from 1996-2001 (%)	113	-60	24	58	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>					
European	78	69	75	72	69
Māori	11	10	11	15	11
Pacific peoples	3	7	4	5	5
Asian	6	8	9	10	8
Other (including New Zealander)	13	16	13	12	14
<b>Women (% of people employed)</b>					
Percent engaged part-time	14	17	61	56	23
Percent post-school qualified	60	47	25	27	47
Median age	35	36	21	26	41
Median personal income (\$ per annum)	44,100	39,400	11,100	14,700	33,700
Percent receiving \$50,001 and over per annum	42	36	5	6	25
Percent receiving \$20,000 and under per annum	16	23	68	63	26

## INDUSTRIES

There are four industrial categories relating to the film and video industry: film and video production; film and video distribution; motion picture exhibition; and video hire outlets. Key paid employment indicators for the film and video industries are set out in Table 6.2. These industries differ considerably in terms of the profile of their workforces but they all experienced similar rates of growth between the last two censuses, expanding at faster rates than the total workforce but without experiencing the exceptional growth rates enjoyed by some other cultural industries.

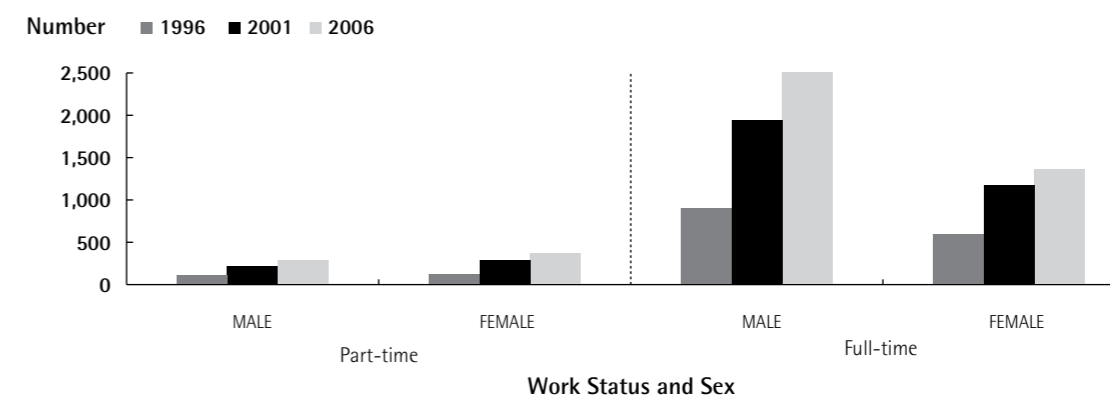
### Film and video production

This industry includes the production of motion pictures on film or videotape for theatre or television projection. It also includes such services as casting, film editing and titling. After more than doubling in size between 1996 and 2001, the film and video production industry experienced a slowdown in growth between 2001 and 2006 but still expanded at a faster rate than the total workforce. In the latest period its numbers grew from 3,567 to 4,485, an increase of 26 percent.

As Figure 6.6 shows, the 2001–2006 period saw an expansion in the numbers of both men and women in the industry and in both part-time and full-time work. However, most of the growth was among full-time workers and particularly among males in full-time employment. The industry included relatively low proportions of both female workers (38 percent compared with 47 percent in the total workforce) and part-time workers (14 percent compared with 23 percent of all employment).

### NUMBER OF PEOPLE EMPLOYED IN THE FILM AND VIDEO PRODUCTION INDUSTRY

*By work status and sex | 1996–2006*



**6.6** FIGURE

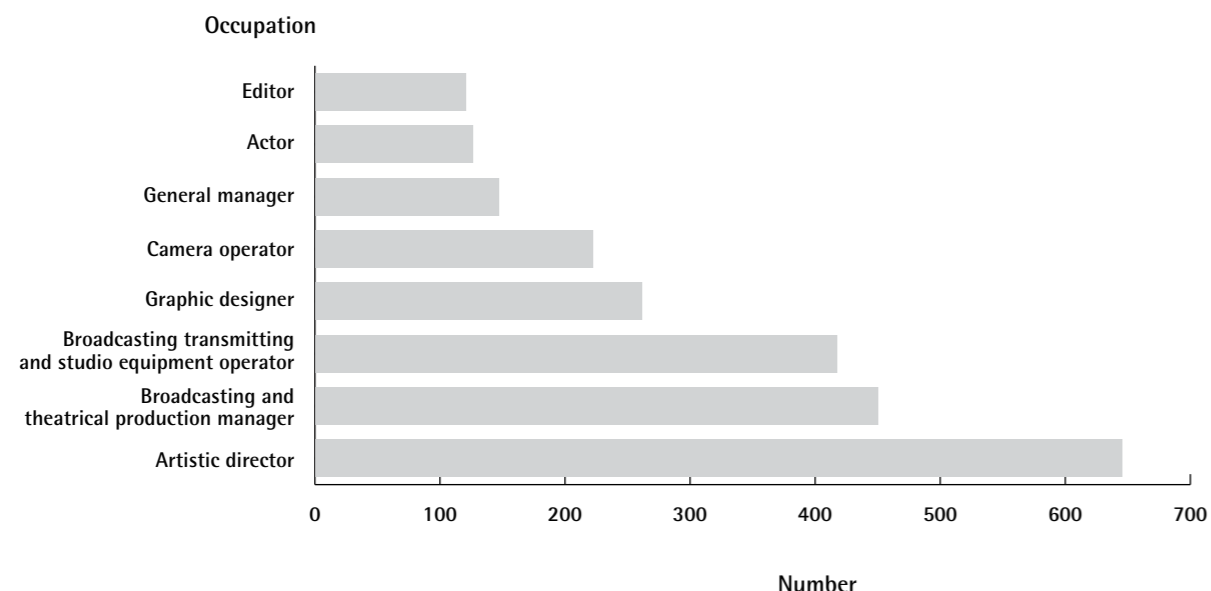
The key paid employment indicators in Table 6.2 show that, by comparison with the total workforce, people in the film and video production industry were also more likely to be of European ethnicity (78 percent), more likely to have post-school qualifications (60 percent) and tended to be younger, with a median age of 35 years, six years below that of the total workforce.

Incomes in the film and video production industry tended to be relatively high, with an overall median of \$44,100 per annum, \$10,400 higher than that of the total workforce. Among full-time workers, the industry median of \$47,500 was \$9,100 higher than that of all full-time workers. The industry median for part-time workers, at \$21,300 was \$7,400 higher than the median for all people in part-time employment.

As in most other industries, men tended to have higher incomes than women, although the gap was smaller than average in the film and video production industry. Among full-time workers in the industry, men had a median income of \$49,700 while women had a median of \$44,100. This gap of \$5,600 was smaller than the gap of \$6,900 between men and women in the total full-time workforce. Among part-time workers in the industry, the median income for women was \$2,100 higher than the median for men, compared with a gap of \$600 in the total part-time workforce.

In 2006, 60 percent of all people in the film and video production industry were employed in cultural occupations. As Figure 6.7 shows, the largest of these were artistic directors (15 percent), broadcasting and theatrical production managers (10 percent) and broadcasting transmitting and studio equipment controllers (9 percent). The largest non-cultural occupation was general manager (3 percent).

**FIGURE 6.7** MAIN OCCUPATIONS OF PEOPLE EMPLOYED IN THE FILM AND VIDEO PRODUCTION INDUSTRY 2006



More than eight in every ten people in the film and video production industry lived in the Auckland or Wellington regions in 2006. Auckland was home to 60 percent of people in the industry, compared with 32 percent of all employed people. A further 23 percent of the industry's workforce lived in Wellington compared with 12 percent of the total workforce.

**Film and video distribution**

Film and video distribution includes the leasing or wholesaling of motion pictures on film or videotape to organisations for exhibition or sale. Between 1996 and 2001, the industry experienced a major fall in employment of 60 percent, but the subsequent five years saw an 18 percent increase which took job numbers in the industry to 291 at the time of the 2006 Census. The growth was all in the full-time workforce, with men accounting for slightly more of the increase than women.

The key indicators set out in Table 6.2 show that people in the film and video distribution industry tended to be younger and less likely to have a post school qualification than all employed people. The industry included higher proportions of women (51 percent) and lower proportions of part-time workers (17 percent) than the total workforce. Unlike most cultural industries, the ethnic composition of the industry's workforce was similar to that of the total workforce.

The median income of people employed in film and video distribution was \$5,700 higher than that of all people employed. People in the industry working full-time received a median income of \$44,300 per annum, \$5,900 more than the median for the total full-time workforce. The income gap between men and women in film and video distribution was greater than average. Men in the industry working full-time had a median income of \$49,100 per annum, \$9,400 more than their female counterparts. By comparison, the gap between the median incomes of men and women in the total full-time workforce was \$6,900.

Only a small proportion (6 percent) of people working in the film and video distribution industry were employed in cultural occupations. The largest occupational group in the industry was sales and marketing managers (11 percent), followed by technical representatives, general clerks, and sales assistants (all 6 percent).

Employment in film and video distribution was heavily concentrated in the Auckland region, which was home to 77 percent of people in the industry compared with 32 percent of the total of all employed people.

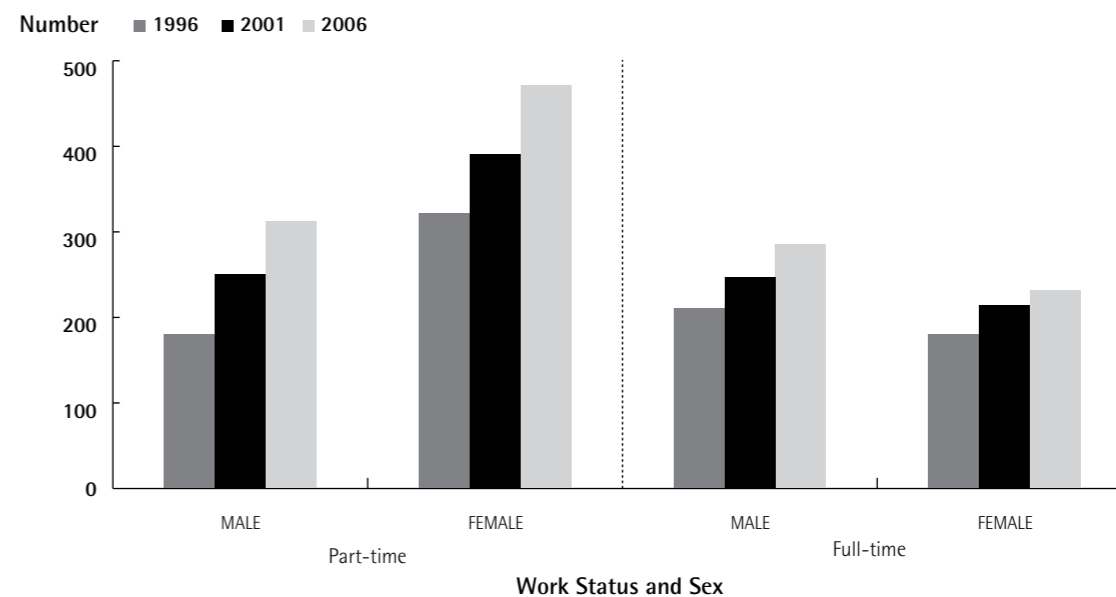
**Motion picture exhibition**

In 2006, there were 1,296 people working in the motion picture exhibition industry, an increase of 17 percent since 2001. This was similar to the rate of increase in total employment over that period and slightly lower than the growth in the industry over the previous five-year period.

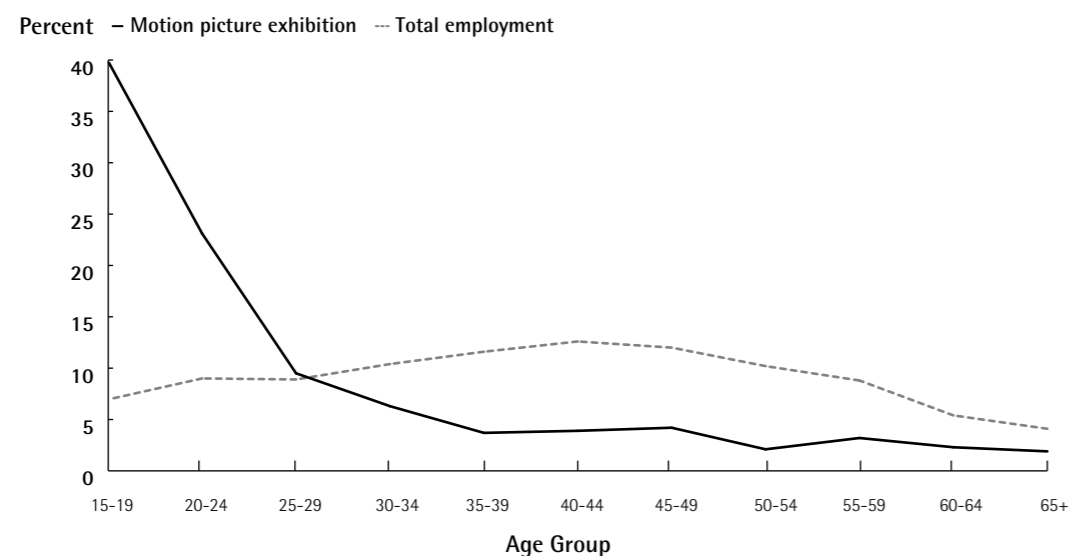
As Figure 6.8 shows, the latest period saw increases in the numbers of both part-time and full-time workers and both men and women in this industry. Most of the increase was in part-time work, which typifies the pattern of employment in the industry. Motion picture exhibition had the highest proportion of part-time workers of any cultural industry: 61 percent compared with 23 percent of the total workforce. Over half (53 percent) of men in the industry worked part-time, as did more than two-thirds (67 percent) of women. Fifty-four percent of all workers in the industry were women, compared with 47 percent of the total workforce.

Motion picture exhibition also stood out among cultural industries for having the lowest proportion of workers with post-school qualifications (25 percent) and the lowest median age at just 21 years, 20 years below the median age of all people employed. As Figure 6.9 shows, most of the workers in the industry were under the age of 25, including 40 percent who were aged 15–19 and a further 23 percent aged between 20 and 24. All age groups from 30 upwards were under-represented in the industry.

**FIGURE 6.8** NUMBER OF PEOPLE EMPLOYED IN THE MOTION PICTURE EXHIBITION INDUSTRY By work status and sex | 1996–2006



**FIGURE 6.9** AGE DISTRIBUTION OF PEOPLE WORKING IN THE MOTION PICTURE EXHIBITION INDUSTRY  
2006



With such a young workforce and high rate of part-time employment, it is not surprising that incomes in the industry were low. In fact, the median income of \$11,100 was the lowest in any cultural industry. The median income for full-time workers in the industry was \$26,800 per annum, \$11,600 lower than the median income for the total full-time workforce. This was the second-lowest median income among full-time workers in cultural industries, after video hire outlets. Part-time workers in motion picture exhibition had a median income of \$5,700, which was \$8,200 lower than the median income of all part-time workers.

As in most other industries, men tended to have higher incomes than women in the motion picture exhibition industry. The median income of full-time male workers was \$3,100 higher than that of their female counterparts, while among part-time workers the male median was \$1,100 higher than the female median.

In 2006, 17 percent of people in the motion picture exhibition industry were employed in cultural occupations. Most of these were cinema projectionists, who made up 16 percent of workers in the industry. The largest occupational group, however, was ushers and cloakroom attendants who accounted for 42 percent of the industry's workforce.

Auckland was home to the greatest proportion of people in the industry at 28 percent, but this was less than the region's share of total employment (32 percent). Eighteen percent of people in the industry lived in Wellington compared with 12 percent of all workers, while 17 percent lived in Canterbury compared with 14 percent of all workers.

**Video hire outlets**

In 2006, there were 2,412 people employed in video hire outlets, 22 percent more than in 2001. This was a slower rate of growth than the industry experienced in the previous five years. The latest period saw growth in the numbers of both full-time and part-time workers and both men and women in the industry.

Table 6.2 shows that workers in video hire outlets shared some of the same characteristics as those in the motion picture exhibition industry: the majority were women (55 percent), they had the second-highest proportion of part-time workers in cultural industries (56 percent), the second-lowest proportion of people with post-school qualifications (27 percent) and the third-lowest median age at 26 years.

Another distinguishing feature of video hire outlets was that they had a relatively high proportion of Māori workers at 15 percent, compared with 11 percent in the total workforce. Asian workers were also well represented at 10 percent compared with 8 percent of all people employed.

Given the high proportion of young and part-time workers in the industry, it is not surprising that it had a low median income at \$14,700 – the second-lowest among cultural industries after motion picture exhibition. Full-time workers in video hire outlets in fact had the lowest median among full-time workers in cultural industries at \$25,000 per annum, compared with \$38,400 for the total full-time workforce. Part-time workers in the industry had a median income of \$8,600 compared with \$13,900 for all part-time workers.

Among full-time workers in video hire outlets, men tended to have higher incomes than women but the situation was reversed among part-time workers. Men working full-time had a median income which was \$2,500 higher than that of women, while men working part-time had a median income \$1,400 lower than that of women.

Sales assistants made up the majority (52 percent) of workers in video hire outlets, followed by retail managers (19 percent) and technical representatives (11 percent). Cultural occupations accounted for just 1 percent of all employment in the industry.

The regional distribution of employment in video hire outlets was similar to that of the total workforce, although the industry had a slightly higher proportion of employment in the Auckland region – 34 percent compared with 32 percent of the total workforce.



CHAPTER

# 7 BROADCASTING | NGĀ MAHI PĀHO

This chapter presents data on employment in broadcasting. Two categories of broadcasting are identified within the *Framework for Cultural Statistics*: radio services and television services. The standard industrial classification allows the radio and television industries to be analysed separately but the standard occupational classification does not allow such a distinction with occupations. This chapter presents data on two occupations: radio and television presenters, and broadcasting transmitting and studio equipment operators. It should be noted that a number of other occupations have a strong presence in broadcasting, including broadcasting and theatrical production managers, camera operators, sound recordists, reporters, editors, and artistic directors. However, these occupations predominantly fall within other categories of the *Framework for Cultural Statistics* and are therefore covered in other chapters.

## OCCUPATIONS

The two occupations which relate primarily to broadcasting are radio and television presenters, and broadcasting transmitting and studio equipment operators. In previous reports, broadcasting and theatrical production managers were included in this chapter but they are now covered in the Film and Video chapter as they are more likely to be employed in the film and video industry than in broadcasting. Key paid employment indicators for radio and television presenters, and broadcasting transmitting and studio equipment operators are set out in Table 7.1. The two occupations share a similar age profile and relatively high income levels but differ in most of their other characteristics.

TABLE 7.1 KEY PAID EMPLOYMENT INDICATORS  
Broadcasting occupations

2006

	Radio and television presenter	Broadcasting transmitting and studio equipment operator	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>	954	1,011	1,985,778
Change from 2001-2006 (%)	2	9	15
Change from 1996-2001 (%)	1	69	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>			
European	64	77	69
Māori	21	10	11
Pacific peoples	5	3	5
Asian	4	5	8
Other (including New Zealander)	18	14	14
Women (% of people employed)	32	21	47
Percent engaged part-time	28	15	23
Percent post-school qualified	50	56	47
Median age	33	34	41
Median personal income (\$ per annum)	39,500	41,200	33,700
Percent receiving \$50,001 and over per annum	36	37	25
Percent receiving \$20,000 and under per annum	20	16	26

## Radio and television presenters

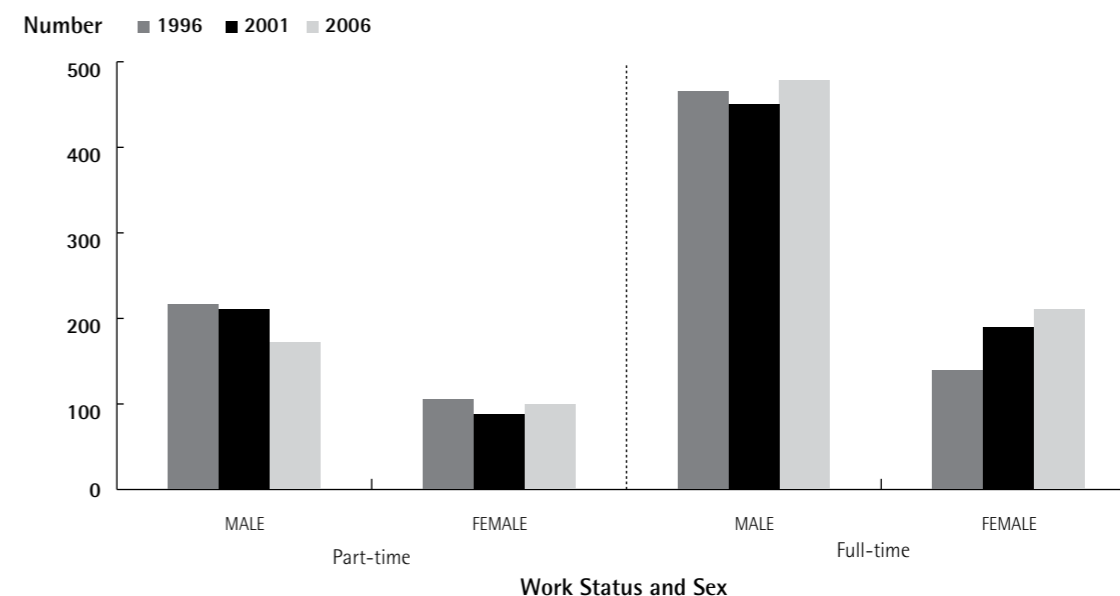
The category of radio and television presenter is somewhat broader than the title suggests. Although it primarily covers people working as presenters, announcers or hosts in broadcasting services, it also includes all people who give their occupation as disc jockey or compère, who may not necessarily be working in broadcasting. To reflect this, the following discussion will refer to the group simply as 'presenters'.

The 2006 Census categorised 954 people as presenters, which was only a slight increase on the numbers in 1996 and 2001. Between 2001 and 2006, there were small increases in the number of women and full-time workers, and slight falls in the number of men and part-time workers employed as presenters. However, as Figure 7.1 shows, the changes were relatively minor.

## NUMBER OF RADIO AND TELEVISION PRESENTERS

By work status and sex | 1996-2006

7.1 FIGURE



The key employment indicators in Table 7.1 show that presenters differed in a number of respects from the total workforce. They were almost twice as likely to be Māori (21 percent), much more likely to be male (68 percent) and likely to be younger, with a median age of 33 years. They were also more likely to work part-time (28 percent) and slightly more likely to have post-school qualifications (50 percent).

The incomes of presenters tended to be relatively high, with an overall median of \$39,500 per annum, \$5,800 higher than the median for the total workforce. As Table 7.2 shows, both male and female presenters in both full-time and part-time work enjoyed relatively high incomes. Presenters working full-time had a median income of \$46,300 per annum, \$7,900 higher than that of the total full-time workforce. The median income for presenters working part-time (\$19,900) was \$6,000 higher than the median for all part-time workers.

As in most occupations, male presenters tended to earn more than their female counterparts. Among those working full-time, the male median of \$48,000 was \$5,500 higher than the female median. This was less than the gap between men and women in the total full-time workforce (\$6,900). Female presenters in part-time employment fared better, with a median income of \$20,400 per annum, \$600 higher than that of their male counterparts. This was identical to the gap between males and females in the total part-time workforce.

**TABLE 7.2** MEDIAN INCOME OF RADIO AND TELEVISION PRESENTERS  
By work status and sex | 2006

	Radio and television presenter (\$ per annum)	All employed people (\$ per annum)
<b>FULL-TIME</b>		
Male	48,000	41,500
Female	42,500	34,600
Total	46,300	38,400
<b>PART-TIME</b>		
Male	19,800	13,500
Female	20,400	14,100
Total	19,900	13,900

Cultural industries employed 81 percent of all presenters in 2006. Most of these were employed in radio services (53 percent), television services (12 percent), and film and video production (6 percent). As an indication that not all people in this occupational group were radio and television presenters, 6 percent of presenters were employed in pubs, taverns and bars, while other industries employing small numbers of presenters included cafes and restaurants, gambling services, and sports facilities.

One in five presenters were self-employed in 2006, the same as the proportion in the total workforce. Almost one in four usually worked in more than one job, compared with one in every ten people in the total workforce. Forty-three percent of presenters lived in the Auckland region, compared with 32 percent of all workers.

**Broadcasting transmitting and studio equipment operators**

The occupational category of broadcasting transmitting and studio equipment operator includes people employed to operate transmitting and studio equipment for radio and television programmes. This occupation is closely related to sound recording equipment controller, which includes people who are sound technicians only. Data for this related occupation is presented in Chapter 4 on the performing arts.

The number of people employed as broadcasting transmitting and studio equipment operators grew relatively slowly between 2001 and 2006, increasing by 9 percent to reach 1,011. This was considerably slower growth than the 69 percent increase experienced in the previous five years. The number of part-time and full-time workers grew by similar amounts between 2001 and 2006 but part-time workers continue to make up a relatively small proportion of people in the occupation at 15 percent. As Figure 7.2 shows, all the growth in the latest period was among male workers, while the number of women in the occupation fell slightly. Women made up just 21 percent of broadcasting transmitting and studio equipment operators in 2006, compared with 47 percent of the total workforce.

**7.2** FIGURE

**NUMBER OF BROADCASTING TRANSMITTING AND STUDIO EQUIPMENT OPERATORS**  
By sex | 1996–2006

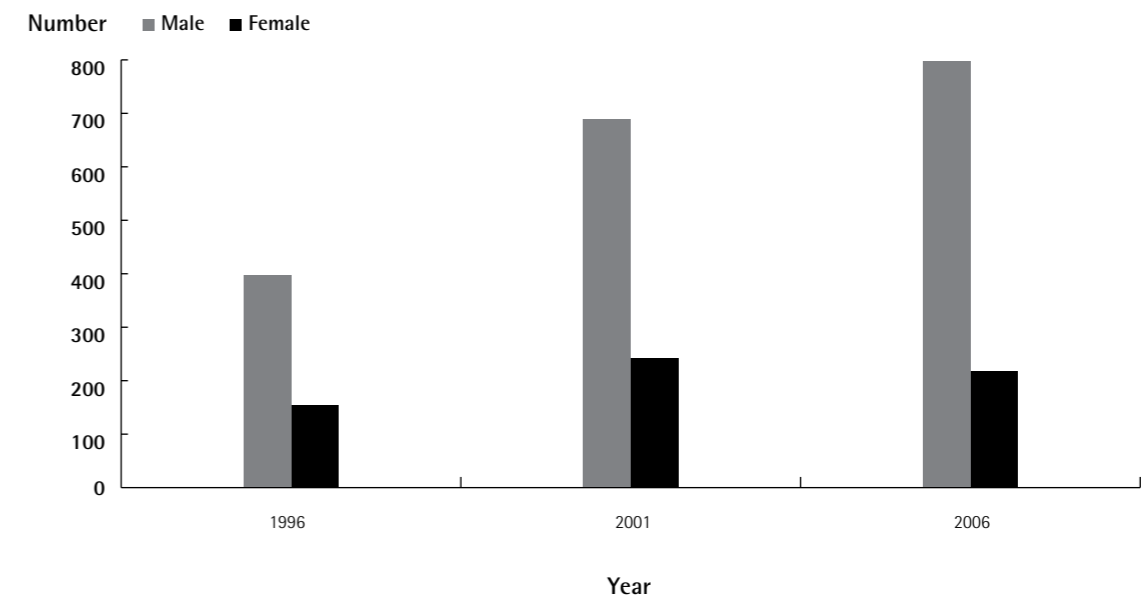


Table 7.1 shows that by comparison with the total workforce, equipment operators tended to be relatively young, with a median age of 34 years compared with 41 years for all people employed. They were also more likely to have post school qualifications (56 percent compared with 47 percent).

Broadcasting transmitting and studio equipment operators tended to have relatively high incomes, with an overall median of \$41,200 per annum, \$7,500 higher than that of all people in employment. Those working full-time had a median income of \$45,100 per annum, \$6,700 above the median for all full-time workers.

The difference in median incomes for male and female equipment operators employed full-time was \$7,400, compared with a gap of \$6,900 for all men and women working full-time. Equipment operators in part-time employment received a median income of \$18,000 per annum, \$4,100 more than the median for all part-timers.

In 2006, 69 percent of all broadcasting transmitting and studio equipment operators were employed in cultural industries, most commonly in film and video production (42 percent) and in television services (12 percent). Forty-three percent of people in the occupation were self-employed, more than double the proportion in the total workforce (20 percent). Fifteen percent usually worked in more than one job, compared with 9 percent of all people employed.

Broadcasting transmitting and studio equipment operators were heavily concentrated in the Auckland and Wellington regions. More than half (54 percent) lived in Auckland, compared with 32 percent of all workers. Almost a quarter (24 percent) lived in Wellington, compared with 12 percent of all workers.

### INDUSTRIES

The standard industrial classification has two categories that relate to broadcasting – radio services and television services. The radio services industry consists of businesses mainly engaged in radio broadcasting including the collection of news for radio services and the production of live or taped radio programmes. The television services industry consists of businesses mainly engaged in television broadcasting including the production of television programmes and the collection of news for television broadcasting.

Table 7.3 shows the key employment indicators for the broadcasting industries in 2006. The workforces of the two industries were similar in many respects, including their ethnic and gender composition, and age profile. People in television services were less likely to work part-time, more likely to have post-school qualifications and tended to have higher incomes than those in radio services. Both industries experienced only modest levels of growth in recent years.

**TABLE 7.3** KEY PAID EMPLOYMENT INDICATORS  
Broadcasting industries | 2006

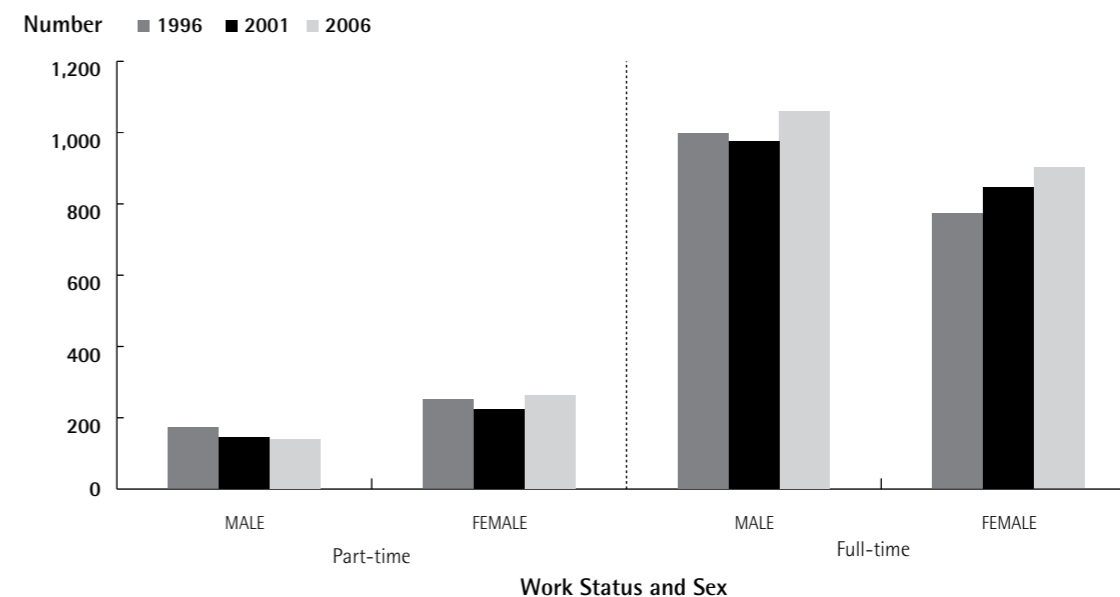
	Radio services	Television services	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>	2,358	2,721	1,985,778
Change from 2001-2006 (%)	8	9	15
Change from 1996-2001 (%)	0	2	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>			
European	70	69	69
Māori	12	12	11
Pacific peoples	4	7	5
Asian	4	8	8
Other (including New Zealander)	18	14	14
Women (% of people employed)	49	49	47
Percent engaged part-time	17	12	23
Percent post-school qualified	56	61	47
Median age	36	36	41
Median personal income (\$ per annum)	42,300	47,600	33,700
Percent receiving \$50,001 and over per annum	38	46	25
Percent receiving \$20,000 and under per annum	15	10	26

#### Radio services

The 2006 Census recorded 2,358 people working in radio services, an 8 percent increase on the figure in 2001. This was slower than the rate of growth in total employment over the same period and followed a period of no growth in the previous five years. Figure 7.3 shows that between 2001 and 2006 there were relatively small increases in the numbers of both full-time and part-time workers and the numbers of both men and women in the industry.

**7.3** FIGURE

**NUMBER OF PEOPLE EMPLOYED IN THE RADIO SERVICES INDUSTRY**  
By work status and sex | 1996-2006



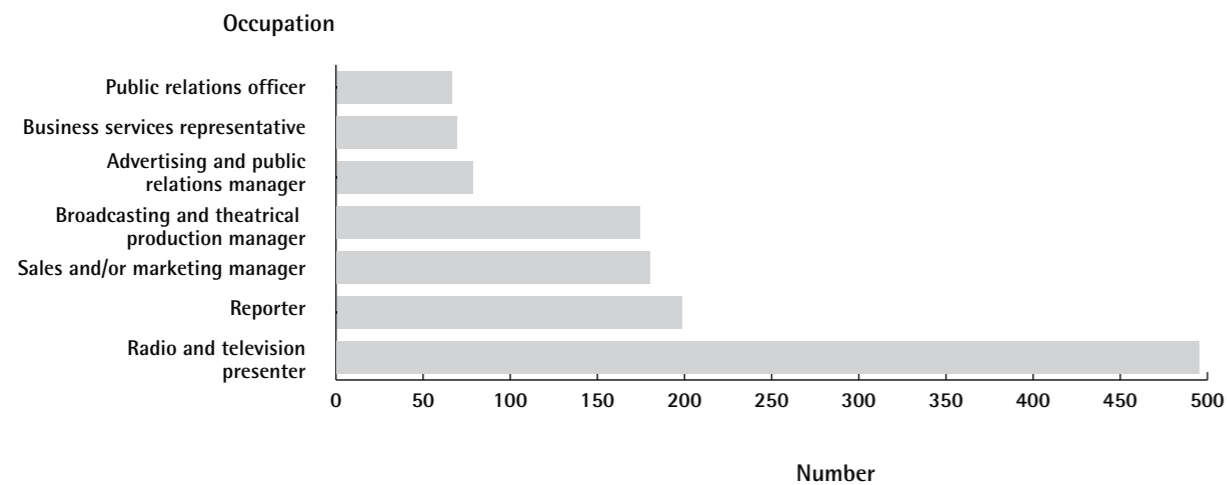
The key employment indicators in Table 7.3 show that, by comparison with total employment, the radio services workforce included slightly higher proportions of women and people with post-school qualifications. People in the industry were less likely to work part-time and tended to be younger, with a median age of 36 years compared to 41 years in the total workforce.

Incomes in the industry tended to be relatively high, with an overall median of \$42,300 per annum compared with \$33,700 in the total workforce. Full-time workers in radio services had a median income of \$46,500 per annum, \$8,100 higher than that of all full-time workers. Those employed part-time had a median of \$16,900 which was \$3,000 higher than that of all people in part-time work.

Men in the radio services industry tended to earn considerably more than women. Among those in the industry working full-time, men had a median income of \$51,500 compared with a median of \$42,600 for their female counterparts.

Almost half (47 percent) of those working in the radio services industry in 2006 were employed in cultural occupations. As Figure 7.4 shows, the single largest cultural occupation was presenter, accounting for 21 percent of all employment in the industry (this occupational group does not distinguish between radio and television presenters but it can be assumed that the presenters working within the radio services industry are radio presenters). Men in the radio services industry were more likely than women to be working as presenters (27 percent compared with 15 percent). The largest non-cultural occupational group in the industry was sales and marketing managers, who accounted for 8 percent of the workforce.

**FIGURE 7.4** MAIN OCCUPATIONS OF PEOPLE EMPLOYED IN THE RADIO SERVICES INDUSTRY 2006



In 2006, the proportion of radio services workers who lived in Wellington was much greater than the region's share of total employment (20 percent compared with 12 percent). While more people in the industry lived in Auckland, the proportion was the same as the region's share of total employment (32 percent).

**Television services**

The television services industry, like radio services, has experienced relatively slow rates of employment growth in recent years. Between 2001 and 2006 employment in the industry grew by 9 percent to 2,721. As Figure 7.5 shows, most of the growth was in full-time work for both males and females. Television services had the lowest proportion of part-time workers among cultural industries at 12 percent. Just under half (49 percent) of all workers in the industry were women, the same proportion as in radio services and slightly higher than the proportion of women in the total workforce.

**FIGURE 7.5** NUMBER OF PEOPLE EMPLOYED IN THE TELEVISION SERVICES INDUSTRY By work status and sex | 1996-2006

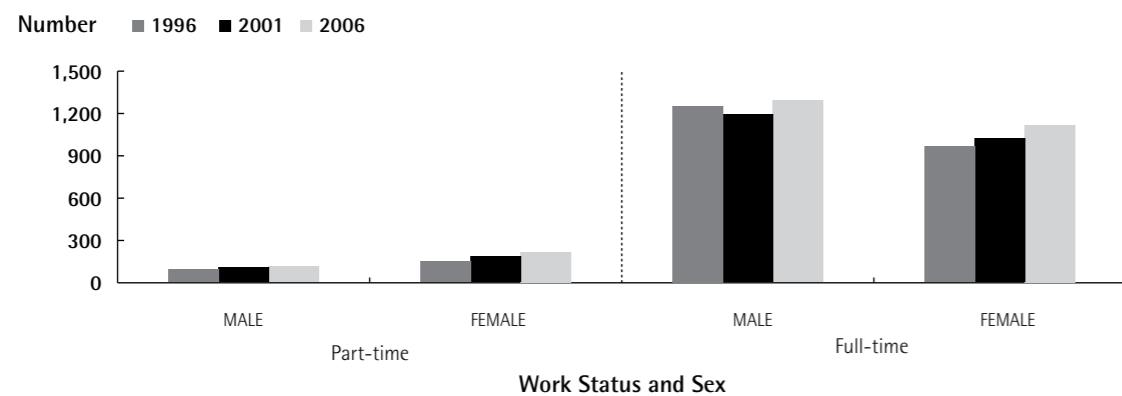


Table 7.3 shows that the ethnic composition of the industry's workforce was similar to that of the total workforce, although it included slightly higher proportions of Māori and Pacific workers. A relatively high proportion of people in television services had post-school qualifications (61 percent). The median age of people in the industry, at 36 years, was five years below that of the total workforce.

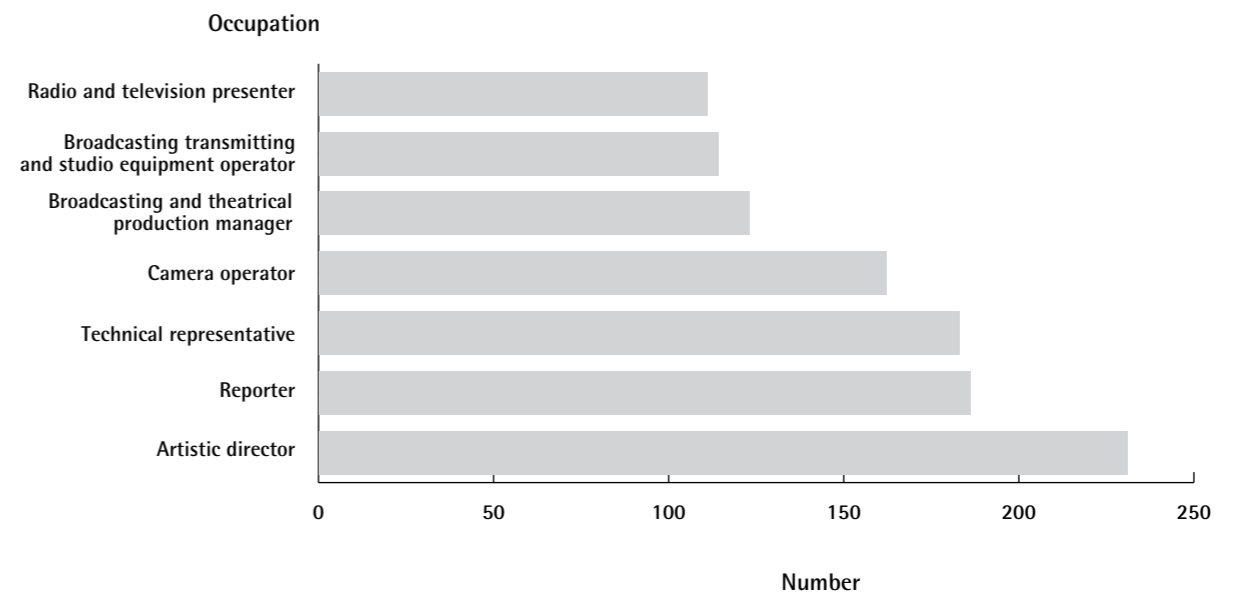
In 2006, the television services industry had the highest median income of any cultural industry, at \$47,600 per annum. This was \$13,900 higher than the median income of all people employed. The median income for full-time workers in the industry was \$50,400 per annum, \$12,000 more than that of the total full-time workforce. Part-timers in the industry had a median income of \$22,800 which was \$8,900 higher than the median for all part-time workers.

As in most industries, men tended to have higher incomes than women. Among full-time workers in television services, the male median of \$56,600 was \$11,400 higher than that of their female counterparts. The situation was reversed among part-time workers in the industry, with the female median of \$23,900 per annum being \$3,600 higher than that of males.

Cultural occupations made up nearly half (46 percent) of all occupations in the television services industry. As Figure 7.6 shows, the largest of these were artistic directors (9 percent) and reporters (7 percent). The largest non-cultural occupation in the industry was technical representatives (7 percent).

**MAIN OCCUPATIONS OF PEOPLE EMPLOYED IN THE TELEVISION SERVICES INDUSTRY 2006**

**7.6** FIGURE



The television services industry is heavily concentrated in the Auckland region, which was home to over three-quarters (77 percent) of people in the industry in 2006, compared with 32 percent of all people employed. Consequently, in all other regions the share of the industry's workforce was smaller than the share of the total workforce.

# CHAPTER 8 COMMUNITY AND GOVERNMENT ACTIVITIES NGĀ MAHI Ā-IWI, MAHI KAWANATANGA

The community and government section of the cultural statistics framework covers religious activities, secular community activities, festivals, cultural education and training, and government cultural administration. Census data is not available on employment related to festivals or government cultural administration. For festivals, this is because the census is a snapshot of the country at a point in time, so it is not a platform for obtaining information on activities carried out infrequently, such as employment in festival activities. For government cultural activities, the level of detail in the classifications does not allow for the identification of sectoral government interests such as cultural policy and administration.

A similar problem exists in the education sector. Ideally, data would be presented on the courses taught at schools and universities that are 'cultural' in nature, as defined in the cultural statistics framework. The classifications used to code census data, however, do not contain this level of detail. Instead, the educational activities identifiable from the classifications are confined to the 'private' teaching of music and dance, and early childhood education.<sup>1</sup>

## RELIGIOUS ACTIVITIES

### OCCUPATIONS

The standard classification of occupations contains two categories that relate to religious activities: minister of religion and non-ordained religious assistant. The key paid employment indicators for these occupations are set out in Table 8.1. Despite the similarities in the nature of their work, there are some marked differences in the profiles of the two occupations. Ministers of religion are more likely than non-ordained religious assistants to be male, to work full-time and to have post-school qualifications, and they tend to be older and to have higher incomes.

TABLE 8.1 KEY PAID EMPLOYMENT INDICATORS  
Religious occupations | 2006

	Minister of religion	Non-ordained religious assistant	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>	3,756	837	1,985,778
Change from 2001-2006 (%)	8	21	15
Change from 1996-2001 (%)	13	-1	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>			
European	69	72	69
Māori	5	5	11
Pacific peoples	7	5	5
Asian	9	11	8
Other (including New Zealander)	14	12	14
Women (% of people employed)	28	66	47
Percent engaged part-time	18	49	23
Percent post-school qualified	76	64	47
Median age	50	46	41
Median personal income (\$ per annum)	30,800	18,800	33,700
Percent receiving \$50,001 and over per annum	12	6	25
Percent receiving \$20,000 and under per annum	30	53	26

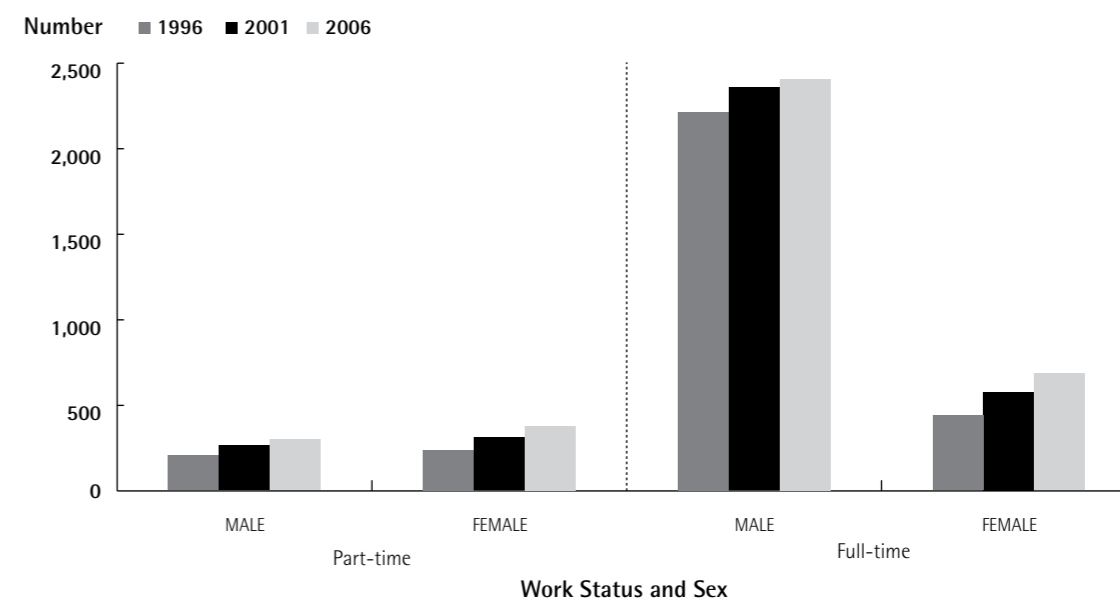
<sup>1</sup> For an explanation of why early childhood teaching is included in the cultural statistics framework, refer to the report, *New Zealand Cultural Statistics, Ngā Tatauranga Whakapuaki Tuakiri o Aotearoa, 1995*, page 122.

### Ministers of religion

At the 2006 Census, there were 3,756 ministers of religion, 8 percent more than in 2001. This was slower than the rate of growth in total employment in that period and slower than the rate of growth in the occupation over the previous five years. Figure 8.1 shows that the last two intercensal periods have seen only very gradual increases in the numbers of part-time and full-time workers, and the numbers of men and women in the profession.

Full-time male workers predominated among ministers of religion. Just 18 percent of ministers in 2006 worked part-time, compared with 23 percent of all workers. The proportion of female ministers increased from 22 percent to 28 percent between 1996 and 2006 but they remained highly under-represented by comparison with the total workforce, of which 47 percent were women in 2006.

NUMBER OF MINISTERS OF RELIGION  
By work status and sex | 1996-2006



8.1 FIGURE

The key indicators in Table 8.1 show that ministers of religion tended to be older than people in other occupations, with a median age of 50 years in 2006. This was one of the oldest median ages among cultural occupations, and nine years older than the median for all people employed.

Ministers were slightly more likely to report being of Pacific or Asian ethnicity than other employed people but less likely to be of Māori ethnicity. They also tended to be more qualified, with just over three-quarters (76 percent) having post-school qualifications compared with 47 percent of all people in employment.

The median income of ministers of religion was \$30,800 per annum, \$2,900 less than the median income of all people employed. As Table 8.2 shows, ministers in full-time employment had a median income which was \$3,300 less than that of all full-time workers. Ministers working part-time compared more favourably, with a median income \$3,500 higher than that of all part-time workers.

Male ministers of religion in both full-time and part-time employment had higher median incomes than their female counterparts. The gap between male and female ministers in full-time employment was \$9,100, considerably greater than the gap of \$6,900 between men and women in the total full-time workforce.

Not surprisingly, the majority (76 percent) of ministers of religion were employed in religious organisations. The remainder were spread over a variety of industries, many of them in the fields of health, welfare and education.

**TABLE 8.2** MEDIAN INCOME OF MINISTERS OF RELIGION  
By work status and sex | 2006

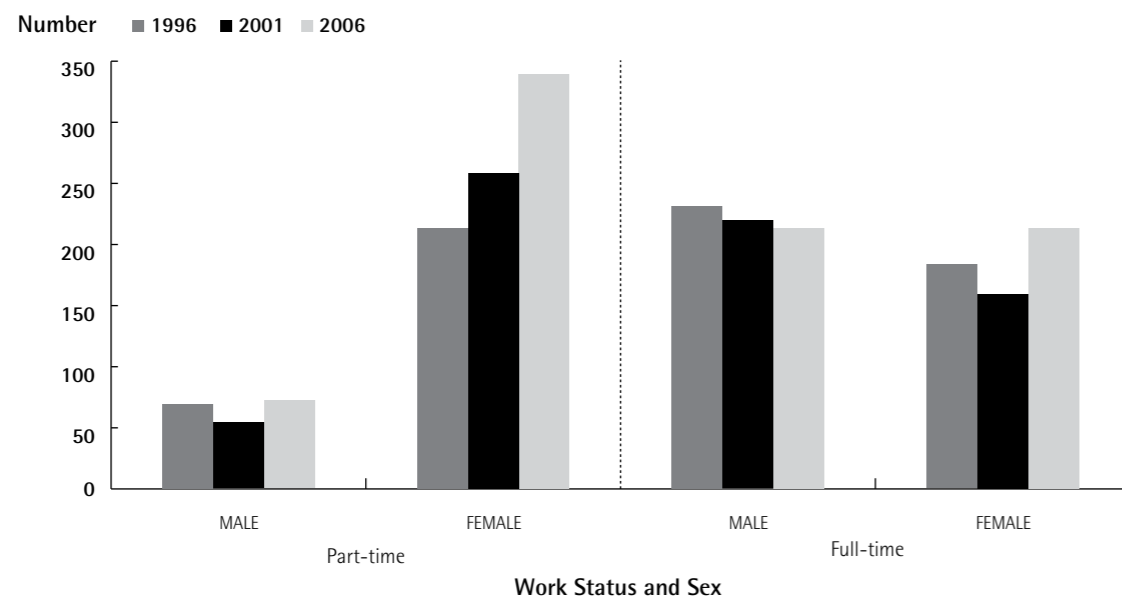
	Minister of religion (\$ per annum)	All employed people (\$ per annum)
<b>FULL-TIME</b>		
Male	36,500	41,500
Female	27,400	34,600
Total	35,100	38,400
<b>PART-TIME</b>		
Male	19,300	13,500
Female	16,000	14,100
Total	17,400	13,900

**Non-ordained religious assistants**

Non-ordained religious assistants perform a variety of activities associated with the practice and provision of services related to religion – in a non-ordained capacity and in a capacity other than that of a minister. The number of religious assistants grew faster than the number of ministers of religion between 2001 and 2006, increasing by 21 percent to reach 837. This followed a slight drop in numbers in the previous five years.

As Figure 8.2 shows, women accounted for most of the increase, particularly those working part-time. Two-thirds of religious assistants were women and nearly half of all people in the occupation worked part-time in 2006, in marked contrast to ministers of religion who were predominantly male full-time workers.

**FIGURE 8.2** NUMBER OF NON-ORDAINED RELIGIOUS ASSISTANTS  
By work status and sex | 1996–2006



While religious assistants tended to be younger than ministers of religion, they still had an older median age than the total workforce at 46 years. They also tended to be better qualified than all workers, with 64 percent having post-school qualifications.

Religious assistants had one of the lowest median incomes among cultural occupations at just \$18,800. This was partly due to the high proportions of part-time workers in the occupation but even those working full-time tended to have low incomes with a median of \$24,200 per annum, \$14,200 less than the median for all full-time workers. Religious assistants working part-time compared more favourably, with their median income of \$14,000 being just \$100 above that of the total part-time workforce.

Although the median incomes of both male and female religious assistants were among the lowest in cultural occupations, males tended to earn more than females. Among religious assistants working full-time, the male median was \$4,800 higher than that of their female counterparts.

Religious assistants were less likely than ministers to be employed in religious organisations but this was still their most common source of employment, accounting for 45 percent of people in the occupation. The remainder were spread across a wide variety of industries including various education, health, welfare, and recreation industries.

INDUSTRY

**Religious Organisations**

The industrial category of religious organisations includes churches, mosques, synagogues, temples, bible societies, Salvation Army offices and other organisations operating for worship or for the promotion of religious activities. The key paid employment indicators for this industry are set out in Table 8.3.

**TABLE 8.3** KEY PAID EMPLOYMENT INDICATORS  
Religious organisations | 2006

	Religious organisations	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>	6,726	1,985,778
Change from 2001-2006 (%)	36	15
Change from 1996-2001 (%)	3	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>		
European	71	69
Māori	6	11
Pacific peoples	6	5
Asian	8	8
Other (including New Zealander)	14	14
Women (% of people employed)	52	47
Percent engaged part-time	37	23
Percent post-school qualified	64	47
Median age	48	41
Median personal income (\$ per annum)	24,200	33,700
Percent receiving \$50,001 and over per annum	10	25
Percent receiving \$20,000 and under per annum	41	26

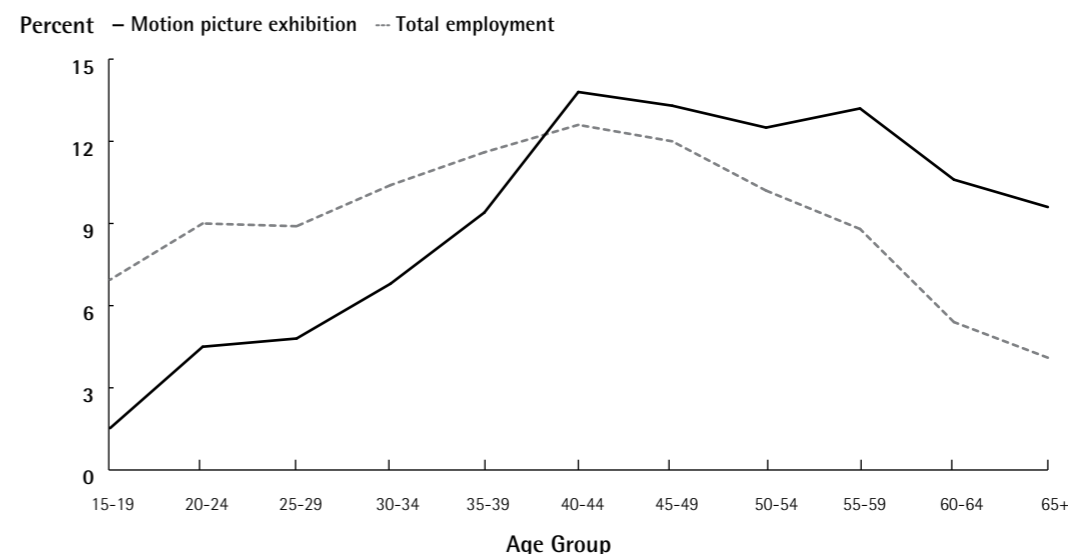
At the 2006 Census, there were 6,726 people employed in religious organisations, a 36 percent increase on the figure in 2001 – far greater growth than had been experienced in the previous five years. The latest period saw increases in the number of both men and women in both full-time and part-time work.

As the key indicators show, the majority of paid workers in religious organisations in 2006 were women (52 percent) and a high proportion of the workforce was employed part-time (37 percent). The rate of part-time work in religious organisations was particularly high among women, with 56 percent working less than 30 hours a week, compared with 16 percent of men. A relatively high proportion of people in the industry had post-school qualifications – 64 percent compared with 47 percent of all workers.

Religious organisations had the oldest median age of any cultural industry at 48 years, seven years older the median age for the total workforce. Figure 8.3 shows that by comparison with the total workforce relatively small proportions of workers in religious organisations were aged under 40. In all, 73 percent of people employed in religious organisations were aged 40 and over, compared with 53 percent of all people employed.

**AGE DISTRIBUTION OF PEOPLE EMPLOYED IN RELIGIOUS ORGANISATIONS**  
2006

**8.3** FIGURE



In 2006, the median income of those in religious organisations in full-time employment was \$33,500 per annum, \$4,900 less than the median income of all people employed full-time. Men in full-time employment received substantially more than women. The median income of men employed in religious organisations working full-time was \$36,600 per annum, \$8,000 more than their female counterparts. This was larger than the gap between all men and women in full-time employment (\$6,900).

Those in the industry working part-time had a median income of \$14,200 per annum, \$300 more than the median income for all part-time workers. Men in religious organisations working part-time had a median of \$16,700 per annum, \$3,200 more than the median of all part-time male workers. In contrast, women in the industry working part-time had a median income of \$13,700 per annum, \$400 less than the median for all women employed part-time.

Not surprisingly, religious occupations dominated employment in religious organisations, with 42 percent being ministers of religion and a further 5 percent being non-ordained religious assistants. Many of those with non-religious occupations were clerical and administrative workers, including secretaries and general clerks (both 6 percent).

**TABLE 8.4** KEY PAID EMPLOYMENT INDICATORS  
Cultural education and training occupations | 2006

	Singing and music teacher	Dancing teacher and/or choreographer	Early childhood teacher	Kōhanga reo teacher	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>	2,580	783	13,881	825	1,985,778
Change from 2001-2006 (%)	8	32	46	-1	15
Change from 1996-2001 (%)	0	19	-	-	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>					
European	82	80	73	16	69
Māori	4	8	10	88	11
Pacific peoples	1	2	6	5	5
Asian	8	4	7	3	8
Other (including New Zealander)	11	13	11	2	14
Women (% of people employed)	71	87	99	82	47
Percent engaged part-time	75	62	31	27	23
Percent post-school qualified	71	53	79	49	47
Median age	47	36	38	41	41
Median personal income (\$ per annum)	18,200	16,900	26,400	20,700	33,700
Percent receiving \$50,001 and over per annum	6	7	7	5	25
Percent receiving \$20,000 and under per annum	55	59	34	48	26

Note: It is not possible to calculate the change in the numbers of early childhood teachers and kōhanga reo teachers between 1996 and 2001 as they were classified as a single occupation in 1996.

## CULTURAL EDUCATION AND TRAINING

### OCCUPATIONS

The standard classification of occupations contains four categories that relate to cultural education and training: singing and music teacher; dancing teacher and/or choreographer; early childhood teacher; and kōhanga reo teacher. Key paid employment indicators for these occupations are set out in Table 8.4. The common characteristics of the occupations are that they include high proportions of women and (to varying degrees) part-time workers, and have relatively low income levels.

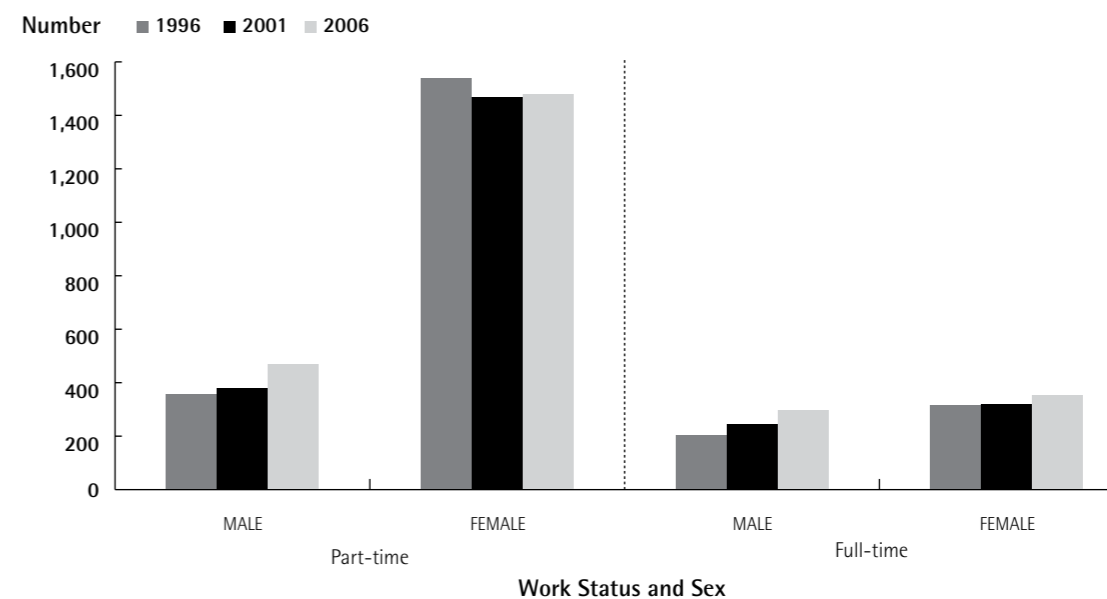
#### Singing and music teachers

In 2006, there were 2,580 people employed as singing and music teachers. As Figure 8.4 shows there has been little growth in the occupation in recent years, with an 8 percent increase between 2001 and 2006 following a period of no growth in the previous five years. Men accounted for most of the increase in the latest period but women still made up the vast majority (71 percent) of singing and music teachers. Three-quarters of all people in the occupation worked part-time, the highest proportion in any cultural occupation. Eight out of every ten women and six out of every ten men in the occupation worked part-time in 2006.

**8.4** FIGURE

#### NUMBER OF SINGING AND MUSIC TEACHERS

By work status and sex | 1996-2006



As the key indicators in Table 8.4 illustrate, singing and music teachers were more likely to report being of European ethnicity than all people employed. They were also more likely to have a post-school qualification, and tended to be older than average. In 2006, the median age of singing and music teachers was 47 years compared with 41 years for all employed people.

Given the high proportion of part-time workers, it is not surprising that singing and music teachers have a low median income at just \$18,200 per annum. However, as Table 8.5 shows, even those working full-time tended to have relatively low incomes, with a median of \$29,600 per annum, \$8,800 lower than the median for all full-time workers. The incomes of singing and music teachers working part-time compared more favourably, with a median of \$15,100 per annum, \$1,200 higher than the median for all people in part-time employment.



**TABLE 8.5**  
**MEDIAN INCOME OF SINGING AND MUSIC TEACHERS**  
*By work status and sex | 1996–2006*

	Singing and music teacher (\$ per annum)	All employed people (\$ per annum)
<b>FULL-TIME</b>		
Male	32,600	41,500
Female	28,100	34,600
Total	29,600	38,400
<b>PART-TIME</b>		
Male	14,900	13,500
Female	15,200	14,100
Total	15,100	13,900

Male singing and music teachers employed full-time tended to have higher incomes than their female counterparts, with a median of \$32,600 compared with \$28,100 for women. Among part-time workers, female singing and music teachers had a slightly higher median income than their male counterparts, by \$300.

The majority of singing and music teachers (60 percent) worked privately or were employed in private educational institutions such as music schools. An additional 24 percent worked in primary, secondary or tertiary education. In all, 72 percent of music teachers were self-employed, one of the highest rates among cultural occupations. Nearly three out of every 10 singing and music teachers (28 percent) usually worked in more than one job – three times the rate among the total workforce (9 percent).

**Dancing teachers and choreographers**

The number of people employed as dancing teachers and and/or choreographers increased from 594 to 783 in the five years from 2001 to 2006. This 32 percent increase followed growth of 19 percent in the previous five years. As Figure 8.5 shows, women continue to account for most of the growth in what is very much a female-dominated occupation. In 2006, 87 percent of dancing teachers and choreographers were women – a proportion exceeded only by early childhood teachers and equalled by librarians. Dancing teachers and choreographers also had the second-highest rate of part-time work (62 percent) in cultural occupations after singing and music teachers.

**FIGURE 8.5**  
**NUMBER OF DANCING TEACHERS AND CHOREOGRAPHERS**  
*By sex | 1996–2006*

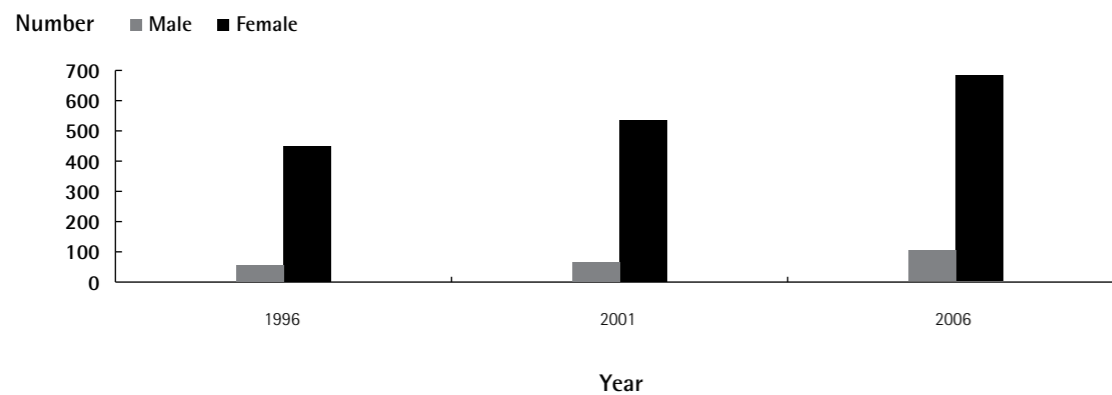


Table 8.4 shows that other characteristics of dancing teachers and choreographers included a high proportion of people of European ethnicity (80 percent), a relatively high proportion with post-school qualifications (53 percent) and a relatively young median age at 36 years, five years below the median for the total workforce.

Dancing teachers and choreographers had the lowest median income among cultural occupations at just \$16,900. This was partly due to the high incidence of part-time work but even full-timers tended to have low incomes, with a median of \$28,900 per annum, \$9,500 less than the median of all full-time workers. Those working part-time had a median income of \$11,100 per annum, \$2,800 below the median in the total part-time workforce. Overall, there was little difference in the incomes of men and women in the occupation, with men having a higher median by \$500. This may reflect the fact that women are more likely to work part-time, but more detailed analysis is precluded by the low number of men in the occupation.

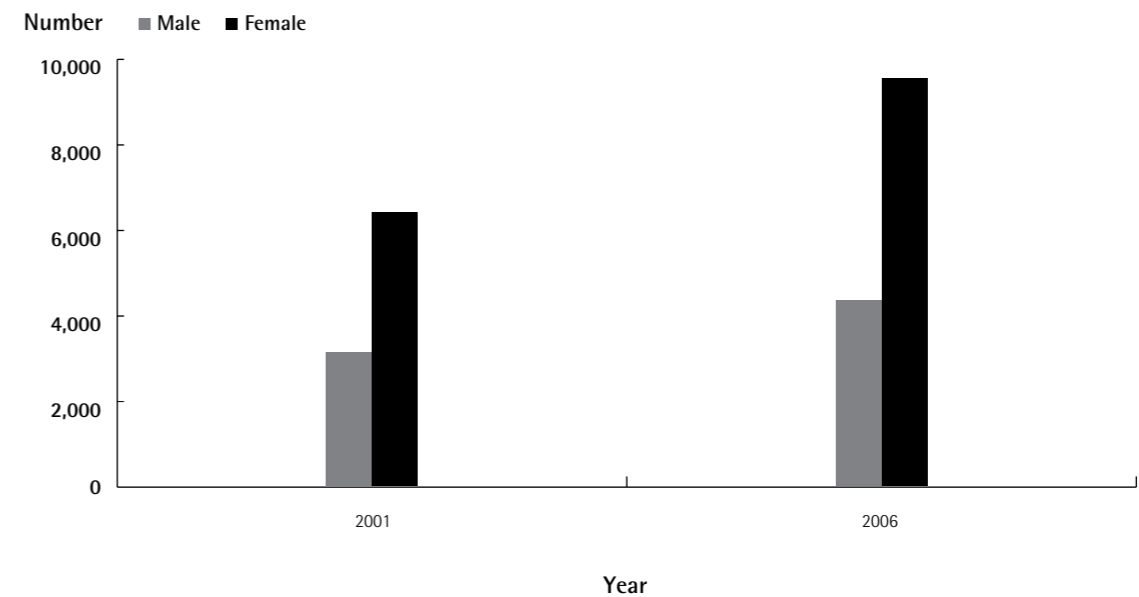
In 2006, the majority (70 percent) of dancing teachers and choreographers worked privately or were employed in private educational institutions such as dance schools. The remainder were employed in a variety of educational, recreational and performing arts industries. Almost six in every ten dancing teachers and choreographers were self-employed, three times the rate of self-employment in the total workforce. One in four held more than one job, compared with one in ten of all people in employment.

**Early childhood teachers**

At the 2006 Census, there were 13,881 early childhood teachers (excluding kōhanga reo teachers) employed in New Zealand, an increase of 46 percent since the previous census in 2001. The numerical increase of 4,341 was by far the largest of any cultural occupation and accounted for 30 percent of the overall increase in employment in cultural occupations between 2001 and 2006. This growth built on a substantial increase in the previous intercensal period in which there was a 39 percent increase in the number of early childhood teachers and kōhanga reo teachers combined (the two are combined because they were classified in a single category in the 1996 Census).

**NUMBER OF EARLY CHILDHOOD TEACHERS**  
*By work status | 2001–2006*

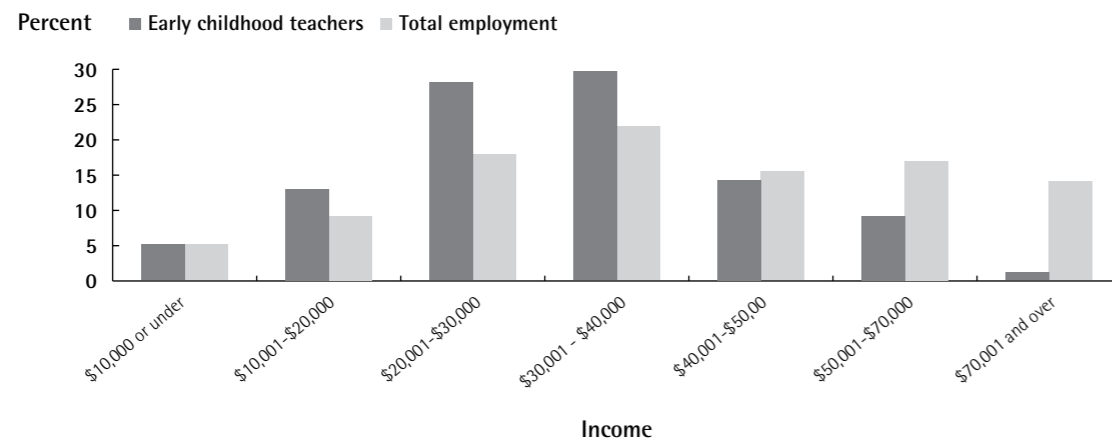
**8.6** FIGURE



As the key indicators in Table 8.4 show, almost all early childhood teachers (99 percent) were female. They included a relatively high proportion of part-time workers (31 percent) and tended to be well qualified, with 79 percent having post-school qualifications. They also tended to be slightly younger than average, with a median age of 38 years compared with 41 years for the total workforce.

Although early childhood teachers had the highest median incomes among cultural education and training occupations, they were still low by comparison with the total workforce. Their overall median income of \$26,400 per annum was \$7,300 lower than the median of all people employed. Those working full-time had a median of \$31,300 per annum, \$7,100 below the median for all full-time workers. As Figure 8.7 shows, most early childhood teachers in full-time employment had incomes between \$20,000 and \$40,000, with 58 percent falling into these brackets compared with 40 percent of the total workforce. Early childhood teachers were markedly under-represented in income bands over \$50,000.

**FIGURE 8.7** INCOME OF EARLY CHILDHOOD TEACHERS IN FULL-TIME EMPLOYMENT  
2006



Early childhood teachers in part-time employment tended to have slightly higher incomes than other part-time workers, with a median of \$14,800 per annum, \$900 more than the median for the total part-time workforce.

Although only 1 percent of early childhood teachers were male, they tended to have higher incomes than women in the profession. Among those working full-time, the median income for males was \$38,500 compared with \$31,200 for their female counterparts.

Just under half (48 percent) of early childhood teachers were employed in the preschool education industry. A further 35 percent were employed in childcare services, mainly providing child minding rather than preschool education.

**Kōhanga reo teachers**

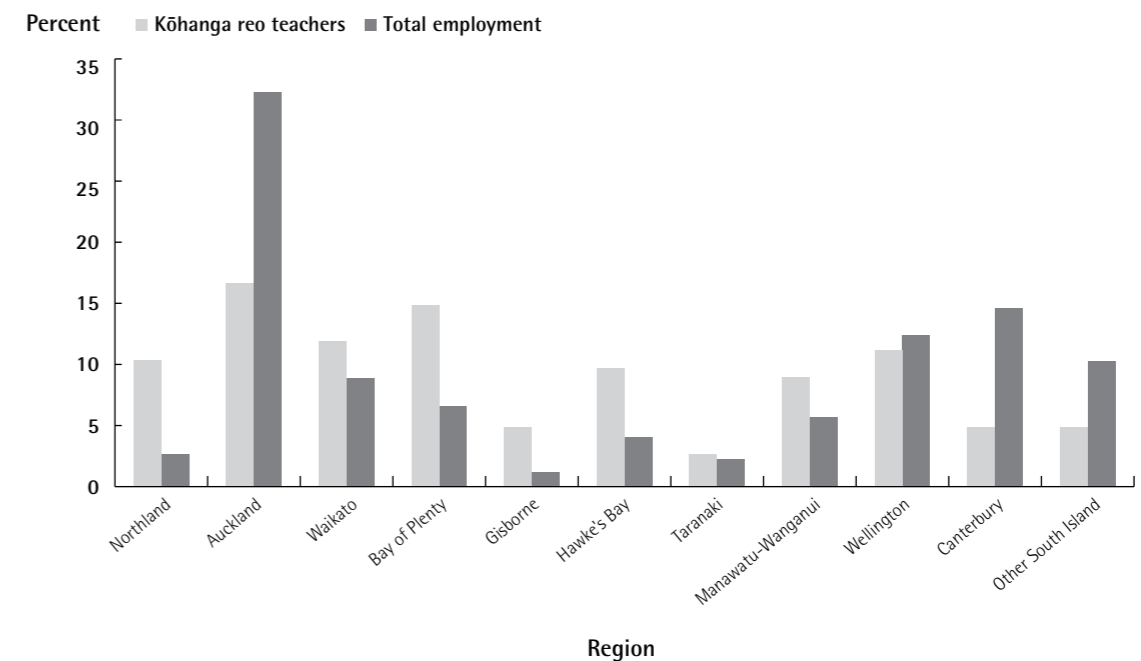
The standard classification of occupations describes the role of a kōhanga reo teacher as working with whanau to care for young children in a kōhanga reo and helping them understand the Māori language and customs.

In 2006, there were 825 people employed as kōhanga reo teachers, slightly fewer than in 2001. Figures are not available for earlier years when kōhanga reo teachers were classified in the same category as early childhood teachers.

The key indicators in Table 8.4 show that kōhanga reo teachers, like early childhood teachers, are predominantly women. However, there was a significantly greater proportion of males among kōhanga reo teachers (18 percent). Kōhanga reo teachers were also less likely than early childhood teachers to have post-school qualifications (49 percent). Not surprisingly, the vast majority (88 percent) of kōhanga reo teachers were of Māori ethnicity,

Another distinctive feature of kōhanga reo teachers is their regional distribution, which tends to reflect the location of the Māori population rather than the distribution of total employment. Figure 8.8 shows that, by comparison with the total workforce, higher proportions of kōhanga reo teachers lived in most of the upper and central North Island regions. The exception was Auckland, which was home to 17 percent of kōhanga reo teachers compared with 32 percent of the total workforce.

**REGIONAL DISTRIBUTION OF KŌHANGA REO TEACHERS**  
2006



**8.8** FIGURE

In 2006, the median income of kōhanga reo teachers was \$20,700 per annum, \$5,700 less than median income of other early childhood teachers and \$13,000 less than the median income of all employed people. Kōhanga reo teachers in full-time employment had a median income of \$23,300 per annum, \$15,100 less than the median for all full-time workers. Just as for other early childhood teachers, the median income of kōhanga reo teachers employed part-time (\$14,700 per annum) was more than the median income for all part-time workers (\$13,900 per annum).

Although a relatively small proportion of kōhanga reo teachers were male, they tended to earn more than female teachers. Among those working full-time, male teachers had a median income of \$29,700 compared with a median of \$22,100 for their female counterparts.

Not surprisingly, the industry employing the largest number of kōhanga reo teachers was preschool education (59 percent). Most of the remainder were employed in other areas of education ranging from primary through to post-school education industries.

INDUSTRY

**Early childhood education**

The official industry classification refers to this industry as preschool education. However, as the structure of this report aligns with the cultural statistics framework, preschool education will be referred to here as early childhood education. The cultural statistics framework defines early childhood education as including the provision and operation of all early childhood education services, which includes kōhanga reo and other early childhood education centres operated in languages other than English. This category excludes child minding services that do not provide education services.

**TABLE 8.6** KEY PAID EMPLOYMENT INDICATORS  
Early childhood education industry | 2006

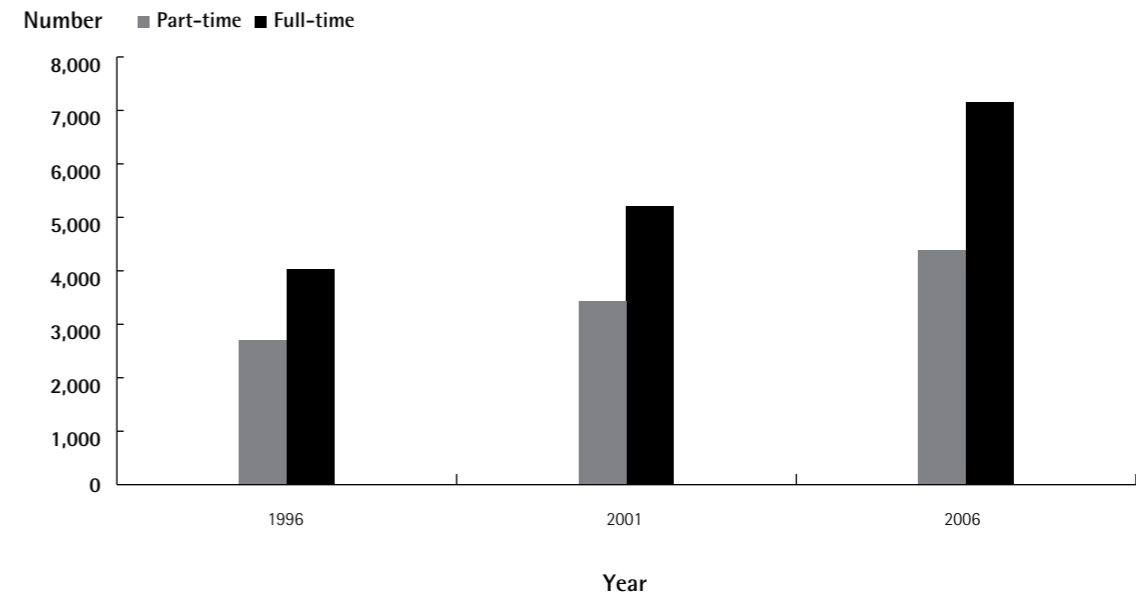
	Early childhood education	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>	11,496	1,985,778
Change from 2001-2006 (%)	34	15
Change from 1996-2001 (%)	29	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>		
European	66	69
Māori	20	11
Pacific peoples	7	5
Asian	5	8
Other (including New Zealander)	10	14
Women (% of people employed)	95	47
Percent engaged part-time	38	23
Percent post-school qualified	67	47
Median age	40	41
Median personal income (\$ per annum)	23,400	33,700
Percent receiving \$50,001 and over per annum	9	25
Percent receiving \$20,000 and under per annum	42	26

In 2006, there were 11,496 people employed in the early childhood education industry, a 34 percent increase since 2001. This followed a period of similarly strong growth in the previous five years which saw a 29 percent increase in employment. As Figure 8.9 shows, most of the growth has been in full-time work, although there was also strong growth in the number of part-time workers.

**NUMBER OF PEOPLE EMPLOYED IN THE EARLY CHILDHOOD EDUCATION INDUSTRY**

By work status | 1996-2006

**8.9** FIGURE



The key employment indicators in Table 8.6 show, not surprisingly, that the profile of workers in the early childhood industry generally resembled that of early childhood teachers. A very high proportion of people in the industry (95 percent) were women, something which has shown little change over the last three censuses. There was a relatively high proportion of part-time workers in the industry – 38 percent compared with 23 percent in the total workforce. People in the industry also tended to be well qualified, with 67 percent having post-school qualifications compared with 47 percent of the total workforce. One in five people in the industry in 2006 were of Māori ethnicity, almost double the proportion in the total workforce, partly reflecting the ethnicity of kōhanga reo workers. Pacific people were also slightly over-represented but Asian people were under-represented in the industry.

Reflecting the incomes of early childhood teachers, income levels in the industry tended to be low. The overall median of \$23,400 per annum was \$10,300 lower than that for all employed people. The high proportion of part-time workers in the industry was a factor in the size of the gap, but even those working full-time tended to have relatively low incomes with a median of \$30,900 which was \$7,500 below the median for all full-time workers. The median income for part-time workers in the industry was \$12,700 per annum, \$1,200 less than the median for all part-time workers.

While men made up only a small proportion of workers in the industry, they tended to have higher incomes than women. Among full-time workers, men had a median income of \$34,500, compared with the female median of \$30,700. Men and women in the industry working part-time had similar median incomes (\$12,800 and \$12,700 respectively).

The majority of people in the industry (59 percent) were early childhood teachers, with another 4 percent being kōhanga reo teachers. Other occupations included child care workers (7 percent) and teacher aides (5 percent).

## SECULAR COMMUNITY ACTIVITIES

The category of secular community activities in the cultural statistics framework covers non-religious activities that act to 'strengthen the bonds of communities and sections of the community' and include non-religious ethnic activities, service clubs and youth groups, and the many social clubs and specialist societies that underpin networks of communities. There are no cultural occupations under the *New Zealand Standard Classification of Occupations* for this category. There is, however, one industry category, namely interest groups (not elsewhere classified).<sup>2</sup>

### INDUSTRY

#### Interest groups

The category of interest groups (nec) consists of associations, clubs or organisations for the promotion of community interests. Also included are political parties. The category excludes business and professional associations, and labour associations. Key paid employment indicators for this industry are set out in Table 8.7.

At the 2006 Census, 9,996 people were employed in interest groups, 13 percent more than in 2001. This was a slower rate of growth than in the previous five years (30 percent) but still similar to the rate of growth in total employment between 2001 and 2006. As Figure 8.10 shows, the last two censuses have seen increases in the numbers of both males and females working both part-time and full-time for interest groups, although the strongest growth has been among women in full-time employment.

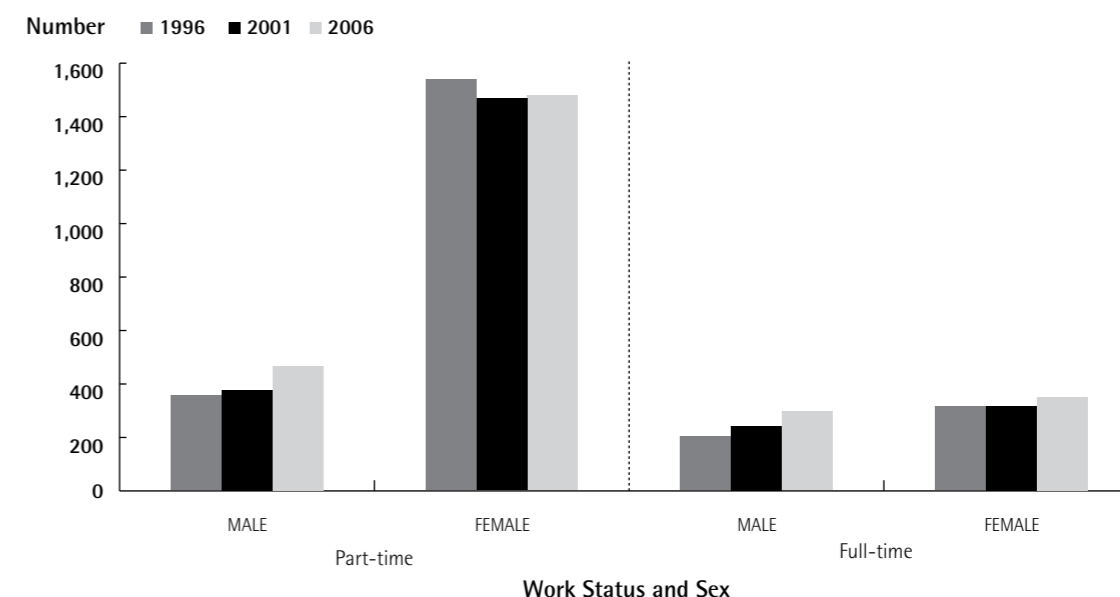
TABLE 8.7  
KEY PAID EMPLOYMENT INDICATORS  
Interest groups | 2006

	Interest groups nec	Total employment
<b>PEOPLE EMPLOYED (NUMBERS)</b>	9,996	1,985,778
Change from 2001-2006 (%)	13	15
Change from 1996-2001 (%)	30	6
<b>ETHNIC GROUPS (% OF TOTAL ETHNICITIES REPORTED)</b>		
European	65	69
Māori	21	11
Pacific peoples	6	5
Asian	5	8
Other (including New Zealander)	13	14
Women (% of people employed)	67	47
Percent engaged part-time	31	23
Percent post-school qualified	59	47
Median age	44	41
Median personal income (\$ per annum)	31,600	33,700
Percent receiving \$50,001 and over per annum	20	25
Percent receiving \$20,000 and under per annum	28	26

2 "Not elsewhere classified" (or nec) signifies that this is a residual category within the broader category of interest groups. It excludes those interest groups which are classified separately, namely business and professional associations, and labour associations.

8.10 FIGURE

NUMBER OF PEOPLE EMPLOYED IN INTEREST GROUPS  
By work status and sex | 1996-2006



The employment indicators in Table 8.7 show that women made up over two-thirds (67 percent) of people employed in interest groups, compared with less than half (47 percent) of all people in employment. Interest groups were also characterised by a relatively high proportion of part-time workers (31 percent) and people with post-school qualifications (59 percent). This was one of the few cultural industries in which the median age was older than that of the total workforce, at 44 years compared with 41 years for all people in employment. Interest groups had the highest proportion of Māori workers in any cultural industry, at 21 percent, almost double the proportion in the total workforce.

While the median income of people employed in interest groups was \$2,100 lower than that of all people employed, this was largely due to the high proportion of part-time workers in the industry. The median income for people in interest groups working full-time (\$37,900) was just \$500 less than that of all people in full-time employment. Among the part-time workforce, the median income of people employed in interest groups (\$16,400) was \$2,500 higher than that of all part-time workers.

As in other industries, men tended to earn more than women, but in interest groups the gap was greater than average. Male full-time workers in interest groups had a median income of \$44,000 while their female counterparts had a median of \$35,500 – a gap of \$8,500 compared with a gap of \$6,900 between all men and women in full-time work.

People employed in interest groups worked in a wide variety of occupations, only 6 percent of which were cultural occupations. The most numerous occupations for people employed in interest groups were social workers (10 percent), general clerks (7 percent) and administration managers (5 percent).

## APPENDIX 1

### DATA DEFINITIONS AND STANDARDS

#### Cultural employment

See Appendix 4.

#### Employed

The definition of employed used in the census includes all people aged 15 and over in employment for pay, profit or income and those people who worked unpaid in a family business.

#### Ethnicity

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

Prior to the 2006 Census, people giving their ethnicity as 'New Zealander' were classified in the European ethnic group. In 2006, these responses were classified in a separate category. Ethnicity figures in this report are therefore not comparable with those in earlier reports. In this report, people identifying as New Zealanders have been included in the residual category of 'Other (including New Zealander)'. The percentage figures for this group in the key indicator tables consist almost entirely of people who have identified as New Zealanders. People who have identified with other ethnic groups (apart from the four major groups), generally make up 1 percent or less of people employed in cultural occupations and industries.

#### Full-time and part-time employment

Full-time employment is defined as 30 hours or more of work per week. Part-time employment is defined as fewer than 30 hours of work per week.

The total number of hours worked per week does not have to be in a single job, for example, a person who is employed full-time may work 20 hours in one job, and 15 hours in a different job.

#### Income

Income data represents income from all sources, not just a person's main job. The median income is calculated by ranking incomes from highest to lowest and selecting the middle value. Because census income data is collected in ranges, the median figures are estimates only. Median income values are rounded to the nearest hundred dollars.

#### 'Nec'

The term 'nec' is an acronym for 'not elsewhere classified'.

#### 'Not specified' responses

Some people do not provide a clear answer to a question on the census form. Where this occurs, the response is coded as 'not specified'. Data and calculations in this report exclude not specified responses when appropriate.

#### Population

All data is for the New Zealand adult population (ie people aged 15 years and over usually resident in New Zealand).

#### Post-school qualification

A post-school qualification includes any qualification at vocational or tertiary level, resulting from a full-time (20 hours per 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.

#### Regions

Geographical data is coded to regional council boundaries.

#### Rounding procedures

All source data is randomly rounded to base three.

Figures are also sometimes rounded to the nearest convenient unit (eg to the nearest hundred). As a result, some totals in this publication disagree slightly with the total of individual items.

#### Source

All data is from the New Zealand Census of Population and Dwellings, except where otherwise stated.

## APPENDIX 2

### NEW ZEALAND CLASSIFICATION OF CULTURAL ACTIVITIES

#### 0 Traditional Māori Culture – 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 Tuhiinga 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/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

## APPENDIX 3

NEW ZEALAND CLASSIFICATION OF CULTURAL ACTIVITIES *continued***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

## OCCUPATION AND INDUSTRY CATEGORIES BY FRAMEWORK CATEGORY

Listed below are the occupation and industry categories from the *New Zealand Standard Classification of Occupations* (NZSCO99) and the *Australian and New Zealand Classification of Industries* (ANZSIC96) which fit within the cultural statistics framework.

Framework category	Cultural occupations (NZSCO99)	Cultural industries (ANZSIC96)
HERITAGE	Art Gallery and/or museum curator Archivist	Museums
LIBRARY SERVICES	Librarian Library assistant	Libraries
LITERATURE	Author and critic Reporter Editor Sub-editor Copywriter Proofreader	Newspaper printing or publishing Other periodical publishing Book and other publishing Book and magazine wholesaling Newspaper, book and stationery retailing
PERFORMING ARTS		
Performing arts	Actor Dancer Clown, magician, acrobat and related worker	Music and theatre productions
Music	Instrumentalist Singer Composer, arranger and/or conductor Sound recording equipment controller	Recorded music retailing Sound recording studios
Services to the performing arts	Musical instrument maker, repairer and tuner	Performing arts venues Services to the arts (not elsewhere classified)
VISUAL ARTS		
Visual arts	Sculptor, painter and related artist Photographer	Photographic Studios
Design	Graphic designer Fashion designer Display and window dresser Industrial designer Interior designer Sign writer Paste-up artist Architect Landscape architect Resource management planner	Architectural services Advertising services Commercial art and display services

## APPENDIX 4

### OCCUPATION AND INDUSTRY CATEGORIES BY FRAMEWORK CATEGORY *continued*

Framework category	Cultural occupations (NZSCO99)	Cultural industries (ANZSIC96)
FILM AND VIDEO	Broadcasting and theatrical production manager	Film and video production
	Artistic director	Film and video distribution
	Camera operator	Motion picture exhibition
	Cinema projectionist	Video hire outlets
BROADCASTING	Radio and television presenter	Radio services
	Broadcasting transmitting and studio equipment operator	Television services
<b>COMMUNITY AND GOVERNMENT ACTIVITIES</b>		
Religious activities	Minister of religion	Religious organisations
	Non-ordained religious assistant	
Secular community activities		Interest Groups (not elsewhere classified)
Cultural education and training	Singing and music teacher	Preschool Education
	Dancing teacher and/or choreographer	
	Early childhood teacher	
	Kōhanga reo teacher	
OTHER		Creative arts

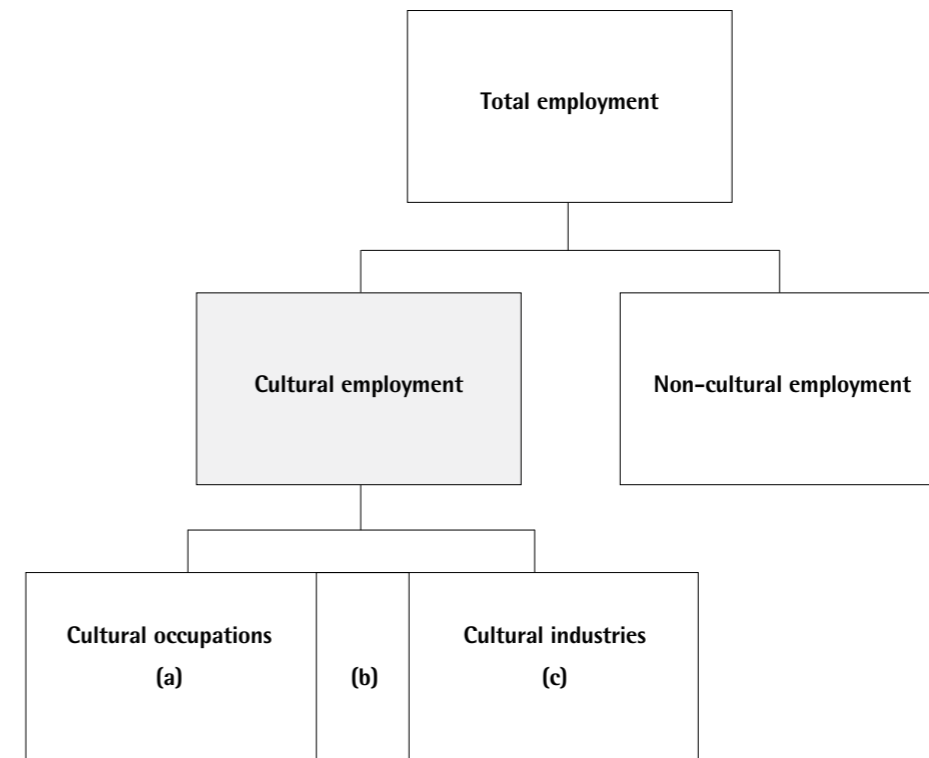
### TOTAL EMPLOYMENT IN CULTURE | TECHNICAL NOTES

The first task in using census data to analyse employment in the cultural sector is to select which occupations and industries from Statistics New Zealand's standard classifications should be considered 'cultural'. This process was undertaken for the publication *New Zealand Cultural Statistics 1995, Ngā Tatauranga Whakapuaki Tuakiri o Aotearoa*, with the categories of occupations and industries based on the *New Zealand Framework for Cultural Statistics Te Anga Tatauranga Tikanga-ā-iwi o Aotearoa 1995*. The categories designated as 'cultural' can be found listed against their framework categories in Appendix 3. Not all cultural activities are covered in these lists, owing to differences between the cultural statistics framework and Statistics New Zealand's standard classifications.

These selected cultural occupations and industries form the bases for extracting the data in this report from the census database. They also provide the basis for estimating the total number of people in paid cultural employment. Figure A.1 positions cultural employment in the hierarchy that forms the basis for making this estimate.

#### EMPLOYMENT HIERARCHY

A.1 FIGURE



(a) = cultural occupations in non-cultural industries

(b) = cultural occupations in cultural industries

(c) = non-cultural occupations in cultural industries

#### TOTAL EMPLOYMENT IN CULTURE: TECHNICAL NOTES *continued*

The census provides figures for employment in cultural occupations and cultural industries, but to obtain a figure for total cultural employment is not simply a matter of adding the two together as this would lead to double-counting of people who are in both cultural occupations and cultural industries (area b in figure A.1). The method used to obtain the totals for cultural employment was to add the total number of people in cultural occupations, the number of people in non-cultural occupations in cultural industries, and the number of people with unspecified occupations in cultural industries. The proportion of people in cultural employment was then calculated by taking this figure as a percentage of all employed people who had provided sufficient information to ascertain whether or not they were in cultural employment.

The figures for total cultural employment in 1996 and 2001 published in earlier versions of this report have been revised for this report due to a change in the method used to count cultural employment. Previously, small numbers of people working in cultural industries but with unspecified occupations were omitted from the count. They have now been included on the basis that they are in cultural employment by virtue of their industry, regardless of what their occupation might be.



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