Summary of Public Consultation

On *Te Wao Nui o Toi*, the Screen Sector Capability and Development Plan for the Below-the-line Workforce

TOI MAI
Workforce
Development
Council

Introduction

Toi Mai is the Ohu Ahumahi Workforce Development Council for Ngā Peka o Toi — the creative, cultural, recreation and technology sectors. Our kaupapa is to enhance vocational education and training to meet industry needs. We are a new organisation whose goal is to ensure the diverse workforce of Aotearoa has the skills it needs for the world of work today and for the future.

The report, Te Wao Nui o Toi, summarises and provides a record of the public consultation carried out in 2022 to develop the Toi Pāho screen-sector capability and development plan. The term Toi Pāho covers the film, television and interactive media sectors of Aotearoa.

Te Wao Nui o Toi conveys industry views on addressing the acute shortage of skilled production workers in Toi Pāho, with a focus on below-the line workers – those engaged in the hands-on processes of production and post-production of screen media.

The feedback recorded in this document reflects the views of online and written submissions received from consultation with the wider Toi Pāho sector, following the sharing of Te Wao Nui o Toi through a network of screen guilds, production companies, screen agencies and peak bodies, including the Industry Reference Group engaged throughout the research.

TE WAO NUI O TOI

Toi Pāho Summary of Public Consultation

Development of *Te Wao Nui o Toi*

The report findings in Te Wao Nui o Toi were developed from August to December 2022 through consultation with:

- over 75 industry experts, students, academics, training providers, employees, contractors, industry advocates and studio executives
- an industry scan of 42 data reports, surveys, strategy reports
- a targeted survey of 60 Toi Pāho employers and 337 individual workers.

Participants of Te Wao Nui o Toi highlighted challenges in attracting, training and developing Toi Pāho employees.

This included, within the direct remit of Toi Mai:

- significant disconnect between the capabilities of graduates from screen courses at vocational and tertiary level and where the industry needs them
- limited capacity for industry to provide skilled workers to train and support newcomers
- scarcity of short-form courses to allow rapid upskilling to meet immediate industry demands.

And within the influence of Toi Mai:

- limited knowledge among people outside Toi Pāho about below-the-line roles and career opportunities available
- limited understanding of the value of creative and technology careers, particularly within Māori and underserved communities
- poorly defined and unsupported Toi Pāho

career pathways at secondary school level
- non-standardised workplace training and the absence of an industry-wide training body to broker supply and demand
- minimal visibility on medium to long-term Toi Pāho capability requirements
- lack of policy to incentivise worker conditions and skills development.

To address these and other challenges, the report recommends:

A. better alignment between below-the-line workforce needs and vocational training and education
B. initiatives to make Toi Pāho careers more visible/accessible
C. increased collaboration across education, government, and industry.

The theme and narrative of Te Wao Nui o Toi draws inspiration from Te Wao Nui a Tāne (The Great Forest of Tāne Mahuta), and uses the metaphor of a great, diverse, healthy and thriving forest ecosystem to describe an aspirational state for the Toi Pāho industries. The visual identity of the report also draws on this concept, exploring themes of circularity, collaboration and interrelationship.

Key links

The full Te Wao Nui o Toi report, alongside a summary and webinar presentation on the strategic goals and recommendations, is available on the Toi Mai website here https://toimai.nz/publications/toi-paho-screen-sector-capability-and-development-plan/

Sector Consultation

What we heard

From 9 March to 14 April 2023 Toi Pāho industry members and education providers were invited to:
- provide feedback on the goals of Te Wao Nui o Toi
- prioritise the recommendations according to what would create the most effective change for the industry
- highlight actions and avenues for these changes to be achieved.

This feedback informs the final recommendations and advice to the Tertiary Education Commission for its investment in vocational education and training for Toi Pāho careers, the Ministry of Business, Innovation and Employment, Ministry of Education and other government agencies for their support of the sector, vocational training providers for their delivery of appropriate programmes that meet sector training needs, along with a roadmap and action plan to ensure better alignment between industry needs and workforce training for the next 10 years.

All submissions were assessed, coded + themed by the project team.

Number and types of submissions Toi Mai received:
- 66 survey responses, including eight organisations:
  - Screen Sound and Music Guild
  - Screen Auckland on behalf of the Interim Screen Training Advisory Rōpū (STAR)
  - SPADA – Screen Production and Development Association New Zealand
  - Pan-Asian Screen Collective
  - Regional Film Offices of New Zealand
  - New Zealand Writers Guild | Puni Taatuhi o Aotearoa
  - Greenstone TV
  - VFX Guild

- six substantive written submissions received from:
  - Tātaki Auckland Unlimited
  - Attitude Pictures
  - Screen Training Advisory Rōpū (STAR)
  - Screen Music and Sound Guild of New Zealand
  - CreaTer Network
  - New Zealand Game Development Association.

All submissions have been summarised and given equal weight in this summary report.

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Overview

The majority of survey responses and written submissions supported the intent of Te Wao Nui o Toi proposals in principle. Nearly all submissions agree there is a need for greater diversity in the industry and initiatives are needed to support mental health and wellbeing in the industry, particularly post COVID-19.

There was strong support for:
- shorter-term training provisions and micro-credentials for below-the-line roles
- group apprenticeships that align with the needs of a gig-based industry where learners can attach to projects or productions as available short-course training with a strong focus on work-based learning opportunities
- better access to industry training for career changers.

Prioritising the ten recommendations in Te Wao Nui o Toi

The online survey asked respondents to rank the ten recommendations proposed in Te Wao Nui o Toi in order of importance. This table orders the recommendations with the greatest importance and urgency at the top. Both written and online submissions have been included in the ranking.

Rank	Recommendation	Top 2 total count
1	**Recommendation 8** TEC to widen its criteria for provider funding to include pilot funding for non-NZQCF (New Zealand Qualifications and Credentials Framework) listed, industry-defined and delivered short-form courses and stackable micro-credentials that are flexible, nimble and meet immediate industry needs.	25
2	**Recommendation 6** TEC to direct funding to programmes that align closely with industry and industry requirements.	22
3	**Recommendation 9** Industry, Toi Mai, TEC and MBIE to investigate the potential merits of, and help define the purpose of, the nascent initiative towards creating an Industry Training Body for Toi Pāho.	21
4	**Recommendation 10** Toi Mai to work with industry towards establishing a medium- and long-term workforce capability pipeline.	17
5	**Recommendation 1** Tertiary Education Commission (TEC) to fund, and Toi Mai to coordinate, initiatives that make screen careers more visible. This applies in particular to rangatahi Māori whānau, hapū and iwi, and underserved communities that include Māori, Pacific peoples, Asian, migrant communities, LGBTQIA+, women, tangata whaikaha and neurodiverse people.	15
6	**Recommendation 2** TEC and the Ministry of Business, Innovation and Employment (MBIE) to fund targeted campaigns that celebrate success, promote the value of creative and technical initiative and enable people to 'see themselves' in Toi Pāho roles.	7
7	**Recommendation 5** Toi Mai to endorse work-based learning initiatives that create positive industry environments where diverse voices can thrive.	6
8	**Recommendation 4** Government agencies to support initiatives that connect rangatahi Māori, whānau, hapū, iwi and underserved communities with creative and technology roles in screen.	5
8	**Recommendation 7** Toi Mai to endorse and TEC to fund targeted training that supports underserved communities to build Toi Pāho careers.	5
10	**Recommendation 3** TEC and MBIE to fund and Toi Mai to coordinate the design of a campaign to attract talent from adjacent industries.	1

Figure 1: Recommendations in terms of importance from online survey respondents

Top Five Prioritised Recommendations in
Te Wao Nui o Toi

1

First priority, Recommendation 8:

TEC to widen its criteria for provider funding to include pilot funding for non-NZQCF (New Zealand Qualifications and Credentials Framework) listed, industry-defined and delivered short-form courses and stackable micro-credentials that are flexible, nimble and meet immediate industry needs.

Feedback on Recommendation 8:

This recommendation was ranked by submissions as having the highest importance. TEC's current criteria is considered overly restrictive and is prohibiting industry initiatives to develop and maintain education and training that would meet immediate industry needs.

Training offered by industry guilds and associations should receive TEC funding to improve the work readiness of graduates. It was suggested production studios could provide training with larger studios (e.g., Wētā/Silverlight) delivering validated programmes.

The NZQA curriculum is outdated with too much focus on pre-production and minimal skill development on actual production.

Industry experts and professionals to be supported/credentialed as trainers in existing provision, enabling continuous work in between contracts.

Graduates from many training providers are considered to not be 'work ready' for production roles. Graduates of higher-level degree programmes (above level 7) are less prepared to work in the sector. This is contributing to the acute shortage of entry level workers with basic industry skills.

There were 1771 graduates from levels 3–6 over a 10-year period compared with 8460 graduates from levels 7+ over the same time period.

In 2021 there were 372 graduates (level 3–6) compared to 963 graduates from long form degrees.

Pastoral care is a priority shared by both educators and industry, which needs to be resourced well.

There are examples of organisations that are currently working directly with local industry to align with industry need. Set Ready Go is an example of an industry-led short course that bridges the skills gap between tertiary training and industry needs, and provides an entry point. This would benefit from continuing to be industry run and led. TEC funding for work-based learning/traineeships is supported as an avenue to meet industry skill needs.

2

Second priority, Recommendation 6:

TEC to direct funding to programmes that align closely with industry and industry requirements

Feedback on Recommendation 6:

This recommendation was ranked second in importance. There was strong support for shorter term training and micro-credentials for below-the-line roles, a group apprenticeship model to be to be explored (course-based training supplemented with on-the-job/work-based learning), and better access to industry training for career changers.

It is essential to improve connections between industry (including Regional Film Offices) and tertiary providers. The development of compliance with set standards was recommended as a prerequisite for uptake of any programmes.

Some submissions noted that training courses have expanded to meet student demand rather than meeting industry demand resulting in misalignment. Submissions noted that this should be a key function of an Industry Training Body/Rōpū.

Toi Mai also has a role here as it develops and endorses relevant qualifications in consultation with industry, to ensure indigenous cultural principles, pastoral care, cultural safety and professional respect are are embedded in all qualifications.

Industry professionals could provide training when in-between contracts. This is in addition to mentoring roles and requires national co-ordination (see recommendation 9).

As of April 2023, 25% of industry professionals were without a job confirmed within the next month (Screen Sector Survey 2022).

The Set Ready Go course was recommended in multiple submissions as a model that could be scaled up, etc

Toi Pāho runs on trust for much of its recruitment and staff development. Building trust is needed between educators and industry as screen organisations have longstanding distrust of the courses offered.

Input from industry experts is required to explore how studios and production companies could be incentivised to support training. An Industry Training Body/Rōpū, if established, could maintain relationships with regional film offices and monitor work placement opportunities and the availability of pastoral care or mentoring support.

Third priority, Recommendation 9:

Industry, Toi Mai, TEC and MBIE to investigate the potential merits of, and help define the purpose of, the nascent initiative towards creating an Industry Training Body for Toi Pāho.

Fourth priority, Recommendation 10:

Toi Mai to work with industry towards establishing a medium- and long-term workforce capability pipeline.

Fifth priority, Recommendation 1:

Tertiary Education Commission (TEC) to fund, and Toi Mai to coordinate, initiatives that make below-the-line screen careers more visible. This applies in particular to rangatahi Māori whānau, hapū and iwi, and underserved communities that include Māori, Pacific peoples, Asian, migrant communities, LGBTQIA+, women, tāngata whaikaha and neurodiverse people.

Feedback on Recommendation 9:

Most submissions considered the Industry Training Body/Rōpū to be integral to progressing the other Toi Pāho recommendations.

The CreaTer network noted a potential role of the Industry Training Group/Rōpu might be one of regulating formal and informal training options, to ensure consistent quality across providers.

The Industry Training Body/Rōpū could co-ordinate with industry professionals to provide mentoring and training when in-between contracts.

Many submissions prioritised an Industry Training Body/Rōpū as more urgent for industry sustainability than a pan-sector body that makes policy.

Feedback on Recommendation 10:

There was broad support with interest registered from multiple organisations to work with the industry to establish a medium- and long-term workforce capability pipeline. One submission noted that production cycles have multi-year timeframes consisting of development, financing, pre-production, production and post-production.

Feedback on Recommendation 1:

Almost all submissions supported clearer career pathways, particularly for underserved/ underrepresented groups. There was a distinction made that role clarity is required, starting in high schools, rather than campaigns to attract into careers in the sector. Career pathways need to identify both technical and creative skills and abilities that are beneficial to the industry.

A lack of clear careers advice in school was noted a major issue. Limited information on career trends and industry opportunities was being provided by secondary school career advisors. Working with secondary school career advisors can be an effective way to overcome the obstacles mentioned above. This is also relevant to technology and Createch subject areas, which may or may not be addressed by Tahatū, the new online career planning platform the Tertiary Education Commission (TEC) is developing.

Holiday programmes for high school students were highlighted as an effective way to introduce young people to careers and pathways. An example was a holiday program called Beyond The Camera, which taught practical skills and creative collaboration. Previously the Roxy5 Short Film competition initiated by Capital E provided an encouraging pathway for secondary school students and filled a curriculum gap for teachers.

Many submissions agreed that it is desirable to attract Māori educators and incorporate tikanga into any new career pathway information. It was noted that Māori and Pacific people are more likely to work in an organisation that has whānau connections.

Increasing professional development for factual directing for television was noted as a viable career path with consistent work available. However, there is minimal investment in this kind of professional development.

There is a lack of uplift for workers in below-the-line roles who wish to progress into roles as content creators and innovators. Below-the-line roles tend to be seen as a service, with no carer poathway into the creation of intellectual property/products. Training options need to reflect the potential for this transformation.

A centralised platform for co-ordinating recruitment, crew-hire and role descriptions was highlighted as needing to be explored. The United Kingdom has Screen Skills UK which provides these services.

The Lowest Five Prioritised Recommendations in *Te Wao Nui o Toi*

6

Sixth priority, Recommendation 2:

TEC and the Ministry of Business, Innovation and Employment (MBIE) to fund targeted campaigns that celebrate success, promote the value of creative and technical initiative and enable people to 'see themselves' in Toi Pāho roles.

Feedback on Recommendation 2:

No submission feedback provided specific to this recommendation.

7

Seventh priority, Recommendation 5:

Toi Mai to endorse work-based learning initiatives that create positive industry environments where diverse voices can thrive.

Feedback on Recommendation 5:

Submissions noted the need for a culture change in the sector. Sector initiatives and new training options must continue to address the need for indigenous cultural principles, pastoral care, cultural safety and professional respect to be fundamental for all those involved in screen production, from trainees to producers and HoDs. This needs to include a robust complaints process.

Long hours are a barrier particularly for young Māori, Pacific people and women with children.

Radio NZ noted their support for exploring work-based learning.

8

Eighth priority, Recommendation 6:

Government agencies to support initiatives that connect rangatahi Māori, whānau, hapū, iwi and underserved communities with creative and technology roles in screen.

Feedback on Recommendation 6:

A proposed action was for tikanga to be woven into any new programmes to attract Māori educators.

There is a role for industry in channelling initiatives to an Industry Training Body/Rōpū to maintain a central record. The body/rōpū would also have a role in connecting agencies with experienced industry trainers and maintaining professional development records.

9

Ninth priority, Recommendation 7:

Toi Mai to endorse and TEC to fund targeted training that supports underserved communities to build Toi Pāho careers.

Feedback on Recommendation 7:

No submission feedback provided specific to this recommendation.

10

Tenth priority, Recommendation 3:

TEC and MBIE to fund and Toi Mai to coordinate the design of a campaign to attract talent from adjacent industries.

Feedback on Recommendation 3:

Survey participants ranked this recommendation as having the lowest importance. Industry demand for skills is hugely outstripping supply; however, film and TV productions are considered by some to be 'poaching' talent from the performing arts sector, particularly for roles like lighting and sound technicians and Production Managers. A similar issue is occurring in Australia.

In the aftermath of venue closures due to Covid, some technicians jumped to the film industry and stayed due to better pay.

A crisis is unfolding, with the cancellation of tours in some cases, regional venues struggling to recover, and promoters in free-fall due to the limited crew available.

Training that was previously offered by Unitec and others has also reduced considerably, leading to a reliance on 'on the job' training.

Additional proposed actions and recommendations

A number of these focused on the potential role of an industry Training Body/Rōpū (or an expanded role for Regional Film Offices) as a resource hub that is centrally funded to:

- highlight industry information on their websites
- host a database of screen industry production workers in their region, searchable by the types of work they do, for productions to source skilled and available crew directly
- host a database that would also include available short courses in the region
- communicate with Toi Mai and tertiary providers regarding current short course/micro-credentials needed by industry for quick crew upskilling. Conversely, tertiary providers can promote upcoming short courses via this hub.
- communicate with workers about upcoming short courses/micro-credentials so they can develop their skills, or upskill in areas needed by industry, between gigs/projects.

In addition, the following were suggested:

- There is a need for a programme to support professional development in the sector. Stepping Up in the United Kingdom is an example where productions are paid, and support is provided for crew members to step up into the next tier of crew.
- More specialist training in cultural competency is needed to enable kaitiaki to assess film permit applications and manage relationships on iwi land, especially regarding film productions shooting on sites and places of significance to mana whenua – including in all training programmes the importance of film permits (even for educational shoots in public spaces) and compliance training for location managers.
- Improve industry working conditions in the 'Gig Economy': pay, contracts, the transitional workforce market, duty of care, and freelancing. The 'Hobbit law' was referenced in multiple submissions. Currently, film production workers are often independent contractors, which influences pay and only enables certain junior demographic groups to enter the industry.
- Introduce a pay framework for producers/productions that recognises the different stages of career development. This would outline training and experience expected and corresponding pay rates for domestic, international and commercial projects.
- Scholarships, travel grants, diversity programmes and development funding need to be targeted specifically to the interactive media sector.
- One submission noted that it is not widely acknowledged that the interactive media sector is currently excluded from existing screen sector and arts and culture funding programmes.
- Broaden the eligibility criteria for learners to receive student assistance.
- MBIE immigration settings should be adjusted to attract highly skilled trainers in the Toi Pāho sectors.

Adjusting recommendations

The following were suggestions to adjust the ten recommendations:
- For recommendation 2, include 'work with industry'.
- For recommendation 3, role clarity is needed, not role promotion.
- Combine recommendation 5 and 6.
- Combine recommendation 9 and 10.
- It was suggested to include Manatū Taonga Ministry for Culture and Heritage and NZ On Air Irirangi Te Motu when considering the role of funding agencies such as the New Zealand Film Commission Te Tumu Whakaata Taonga and Creative New Zealand to include support for the game development and interactive media industries.

Annex – Organisation written submissions

Written submissions were received from six organisations:
- Screen Music and Sound Guild of New Zealand
- Attitude Pictures
- Tātaki Auckland Unlimited (team view)
- Interim Screen Training Advisory Rōpū
- CreaTer Network (12 member views included)
- New Zealand Game Development Association

Toi Pāho Summary of Public Consultation

Introduction   Development of Te Wao Nui o Toi   Consultation   Key links   General Overview   Prioritising recommendations   Top Five Recommendations   Lowest Five Recommendations   **Additional Recommendations**   **Annex**   19

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