

New Zealand Screen Industry Training Programme

Case Study Final Report 2025



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Mā mua ka
kite a muri,
mā muri ka
ora a mua.

Those who lead give sight to those who follow,
those who follow give life to those who lead.

What is Kahurangi Toi Ātea?

Kahurangi Toi Ātea is a NZQA-approved National Screen Industry Training Programme for below-the-line crew in Aotearoa/New Zealand. This industry-led programme provides participants with the opportunity to learn specific departmental skills from industry professionals and apply these on-set with a large-scale production.



What does Kahurangi Toi Ātea mean?

Kahurangi Toi Ātea is the name gifted to the National Screen Industry Training Programme by Te Wānanga Whare Tapere o Takitimu. It provides a rich context of the heavenly cloak (the stars) that wraps around us and has provided inspiration for storytelling for generations.



The Story of Kahurangi Toi Ātea

SHARE the
KNOWLEDGE



T U K U M A R A M A

The National Screen Industry Training Programme was conceived by veteran producers, Emma Slade & Victoria Dabbs of Share the Knowledge. As industry leaders they had identified the need for more relevant screen industry training for below-the-line workers. They wanted to create career pathways that enabled participants to identify a department of interest, gain valuable skills in class and on the job and build experience on set working on a production(s).



TOI MAI

Workforce
Development
Council

Share the Knowledge approached Toi Mai Workforce Development Council to discuss the development of skill standards, micro-credentials and qualifications to support the work-based training so there could be formal recognition of the skills gained through their courses. This followed extensive engagement by Toi Mai across the screen sector through two workforce development plans which highlighted the need for more industry-led work-based training for below-the-line roles and had capacity to assist with the development of the new education products.



Share the Knowledge interviewed several providers and selected Te Wānanga Whare Tapere o Takitimu to partner as the lead for the compliance aspect of the programme. Their role was integral in the development of curriculum, moderation and assessment. Te Wānanga Whare Tapere o Takitimu currently delivers an education programme for all ages, encompassing a philosophy of womb to tomb learning founded on an education model of Te Whare Tapere. With over 40 years experience working within full immersion Māori kura and Māori performing arts globally they set the standard of excellence in Aotearoa.

Te Wānanga Whare Tapere o Takitimu gifted the name Kahurangi Toi Ātea to the programme.

Why do we need a Screen Industry Training Programme?

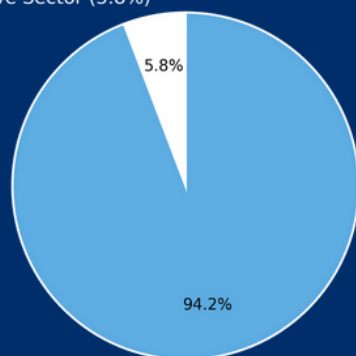
The development of a sufficient, well-trained workforce for Screen production is a significant component in the success of a sector. It is essential that such capacity exists so that incoming and national producers both know that their project can be safely and competently made. Workforce capacity relates to the ability of the sector to produce the maximum number of concurrent productions. Because this requires skilled crew across all disciplines and at a variety of different professional grades.¹

New Zealand's Screen Industry is not only a significant contributor to the national economy, generating jobs, investment, and international recognition, but it also plays a vital role in supporting creative and technological innovation. For the sector to continue thriving and expanding, a strong focus on training and upskilling is critical – equipping the workforce with the skills needed to embrace new technologies, attract international productions, and drive sustainable growth across the industry.

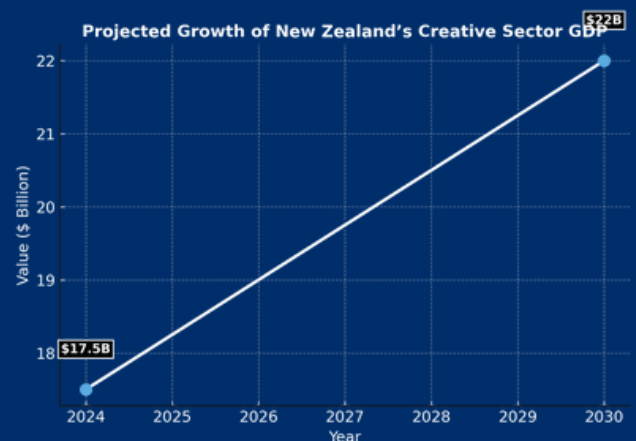
In 2024, the GDP of the New Zealand arts and creative sector was estimated at \$17.5 billion² (up to 5.8% of our economy) and when compared to other commodities, the creative sector was the fourth largest export at \$3.6 billion in 2023 – bigger than fruit, wine and seafood, sitting behind only dairy, meat and forestry.³ The sector fosters innovation and economic prosperity. It boosts tourism, and grows highly skilled, world-class talent; and it promotes our national heritage and unique identity.⁴

Creative Sector Share of NZ GDP (2024)

Creative Sector (5.8%)



With the Government's intent to increase this figure to \$22 billion by 2030, with an emphasis on achieving a lift in creative and cultural exports,³ **effective training is crucial to the success of this ambition.**



The Government's 2025 Creative and Cultural Strategy for New Zealand "Amplify" proposes a range of actions to achieve this increase in the creative sector's contribution to Aotearoa's GDP, including "leveraging alternative funding sources, growing creative exports and cultural tourism, and growing creative opportunities in the regions. It will also seek to invest in sector capability and work across government to identify and update regulation that limits the sector's ability to operate, earn and grow."⁴

¹ Best Practice in Screen Sector Development - 5.4.1 Workplace development is critical, Olsberg SPI, Global Screen Production 2020

² Infometrics, Arts and Creative Sector Profile 2024, commissioned by Manatū Taonga Ministry for Culture and Heritage

³ Manatū Taonga Ministry for Culture and Heritage, New Zealanders' cultural participation in 2023.

⁴ Amplify: A Creative Cultural Strategy for New Zealand 2025 - 2030, Paul Goldsmith, Minister for Arts, Culture and Heritage

⁵ Eaqub et al (June 2025) Skills in the creative sector – A thriving sector despite training mismatch.

In the year to March 2024, 117,992 people held primary employment in the arts and creative sectors. Amplify aims to increase the number of people working in the creative sector by 5,000.

To be in position to grow the creative sector and creative exports, we need a trained workforce to do so and therefore targeted, bespoke training is essential.

The Kahurangi Toi Ātea programme is a standardised national programme that is purposefully designed to roll out within the regions and encourage sustainable growth. With the Government's willingness to invest in sector capability, this puts industry training as a priority.

As per the Eaqub et al (June 2025) Skills in the creative sector – A thriving sector despite training mismatch⁵, “most people working in creative industries or occupations don't have “creative qualifications” (80%), and most people with creative qualifications (86%) don't do “creative work”. While it benefits the economy for creatively trained people to work in all sectors and across industries (they can drive innovation and be great problem solvers, for example), the fact that most of our creative workforce do not hold any creative qualifications demonstrates fundamental issues with our training system. New Zealand has a significant competitive advantage in creative industries that is being squandered by funding and policy settings designed for traditional industries, not the way creativity and innovation work.”

Te Pūaotanga - The New Dawn goes on to say, “The education system produces creative graduates with credentials that don't necessarily translate into creative industry-relevant or ready-made skills, largely due to an over-reliance on qualifications as a proxy for skills. Government funding incentivises educational providers to focus on long-form (formal degree) qualifications rather than workforce-ready skills and capabilities, creating a skills mismatch that undermines sector productivity and setting industry and learners up to struggle.

In 2021, Screen Auckland, Screen Wellington and the New Zealand Film Commission commissioned research on the “Perceptions of Careers in the Screen Sector”, which was designed to assist the screen sector in its efforts to address the forecast shortage of skilled workers in the coming years.

The purpose of Kahurangi Toi Ātea is to address this mismatch and crew shortage by having a national NZQA-approved training programme that is created by the Industry for Industry, with short, intense classroom courses for below-the-line crew (level 3-6), delivered by industry experts, which then lead on to workplace learning on screen content made in Aotearoa.



How does Kahurangi Toi Ātea achieve the “*Amplify*” ambitions?

Amplify Vision statement: Amplify our arts and culture to make New Zealand a creative powerhouse with global reach.

Our Government’s vision is for New Zealand to be as well known for its arts and creativity as it is for dairy exports and beautiful scenery. We will strive to grow the industry’s economic contribution with a focus on cultural exports and tourism, to increase the number of Kiwis actively engaging with our arts, culture and heritage, and to create more jobs, driving economic growth.

Paul Goldsmith
Minister for Arts, Culture and Heritage

Amplify: Three Strategy Pillars and Actions⁴



Pillar 1: Investing for Maximum Impact

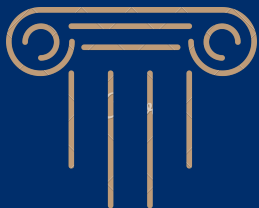
1.2 Leverage alternative funding sources for the sector to support sector sustainability and provide more jobs and opportunities for creative practitioners

Kahurangi Toi Ātea supports *Amplify*’s goal of leveraging alternative funding mechanisms by advocating for a targeted levy on international productions accessing the International Screen Production Rebate (ISPR). Under this model, a small percentage of qualifying production budgets would be reinvested into domestic skills development and training initiatives administered through programmes like Kahurangi Toi Ātea.

This approach aligns with established international practice, including the United Kingdom’s production levy model, where inward investment contributes directly to industry training and capability growth through organisations such as Screen Skills. By adopting a similar framework, Aotearoa can ensure that the economic benefit of international productions extends beyond immediate expenditure into long-term workforce development and sector sustainability.

By linking rebate access to tangible training investment, the levy creates a self-sustaining cycle where offshore production activity actively strengthens Aotearoa’s creative ecosystem – broadening employment pathways, building regional capacity, and ensuring public incentives deliver enduring industry outcomes.

⁴ Amplify: A Creative Cultural Strategy for New Zealand 2025 - 2030, Paul Goldsmith, Minister for Arts, Culture and Heritage



1.6 Partner with the creative and cultural sectors, local government, and Māori to strengthen infrastructure for the health and sustainability of arts, culture and heritage

Kahurangi Toi Ātea also aligns with *Amplify's* objective of partnering across government, industry, and Māori to build a sustainable creative infrastructure. The programme operates as a collaborative platform, bringing together regional screen offices, training institutions, production companies and iwi enterprises to co-design and deliver skills pathways that meet both cultural and industry needs.

By embedding partnerships within existing screen ecosystems, Kahurangi Toi Ātea strengthens the connective tissue of the sector - linking education, employment, and enterprise. This collaborative approach ensures training is regionally responsive, industry-led, and culturally grounded, supporting the long-term health of Aotearoa's screen infrastructure while aligning with Amplify's vision of a cohesive, sustainable creative economy.

1.7 Support the growth and accompanying economic benefit of creative opportunities in the regions.

Kahurangi Toi Ātea is purpose-built to deliver high-quality, industry-aligned screen training across New Zealand's regions, ensuring that opportunities to build careers in film, television and creative production are not limited to major centres. By embedding training and live production within regional hubs, Kahurangi Toi Ātea strengthens the local workforce. The Programme directly advances *Amplify's* objective of growing regional creative economies by delivering screen-industry training and production opportunities outside the main metropolitan centres. Through partnerships with regional screen offices, local government and iwi organisations, Kahurangi Toi Ātea builds capacity within existing and emerging creative clusters, ensuring that talent development is matched by local employment and business growth.

By locating training, mentorship, and production attachments in the regions, Kahurangi Toi Ātea stimulates sustained economic activity, workforce retention, and creative entrepreneurship. This model strengthens regional resilience, widens access to industry careers, and ensures that the economic benefit of Aotearoa's screen sector is more evenly distributed across communities—supporting both national productivity and place-based cultural expression.

Through its integrated approach to funding, partnership, and regional delivery, Kahurangi Toi Ātea demonstrates how strategic investment can create enduring impact for Aotearoa's screen industry. By aligning with *Amplify's* principles, Kahurangi Toi Ātea transforms international production activity and domestic collaboration into a sustainable engine for skills development, employment and regional growth.





Pillar 2: Nurturing Talent

2.1 Develop a creative education work programme that increases learners' exposure to New Zealand creative and cultural activity through the curriculum and curriculum supports, and develops the foundational creative skills necessary for a sustainable cultural talent pipeline

Kahurangi Toi Ātea supports *Amplify's* goal of embedding creative learning by working with educators, training providers and industry to integrate screen-sector skills into existing curricula and community-based learning pathways. The programme bridges education and industry through practical workshops, production attachments and creative intensives that expose learners to real-world storytelling and screen practice. In doing so, Kahurangi Toi Ātea helps develop the foundational creative and technical skills that underpin a sustainable cultural talent pipeline and foster early engagement with Aotearoa's creative identity.

2.2 Ensure the tertiary education system and on-job training are meeting industry skill needs and can support the sectors' contribution to economic growth

Kahurangi Toi Ātea ensures tertiary and on-job training remains directly connected to current and emerging screen-industry requirements. Delivered in collaboration with production partners, Kahurangi Toi Ātea's model embeds work-integrated learning and paid placements within active productions. This ensures graduates transition smoothly into employment, and that training investment translates into measurable economic contribution. The approach supports *Amplify's* focus on aligning skills development with national growth priorities, strengthening the creative workforce as a contributor to Aotearoa's wider economy.

2.3 Promote the sustainable development of the cultural system by supporting succession planning for specialist roles

To address the increasing skills gap in key technical and leadership positions, Kahurangi Toi Ātea promotes structured succession planning across the screen sector. Through mentorships, shadowing opportunities, and targeted upskilling programmes, experienced practitioners are supported to pass on specialist knowledge to the next generation. This deliberate inter-generational transfer of expertise safeguards roles critical to production continuity and innovation, ensuring the sustainable development of specialist capabilities across producing, post-production, and technical crafts.

2.4 Improve the sustainability of key creative and cultural sector infrastructure; with a focus on institutions that support the talent pipeline by providing career entry and early-mid career opportunities

Kahurangi Toi Ātea contributes to *Amplify's* objective of improving the sustainability of key creative and cultural infrastructure by establishing relationships with regional film offices, production companies, iwi and training organisations that provide pathways to career opportunities. Through these relationships, Kahurangi Toi Ātea enhances the reach and capability of institutions already working to support early and mid-career practitioners.

Through its integrated training pathways, industry-aligned learning, and focus on succession planning, Kahurangi Toi Ātea delivers on *Amplify's* goal of nurturing New Zealand's creative talent. By establishing relationships with educators, production companies, and regional institutions, Kahurangi Toi Ātea ensures that training translates into clear pathways to career opportunities. This cohesive approach strengthens the national talent pipeline, supports sustainable workforce development, and secures a resilient future for Aotearoa's screen industry.



Pillar 3: Reducing Barriers to Growth

3.4 Offer creative and cultural practitioners the tools needed to support and develop their careers and practices

Kahurangi Toi Ātea supports *Amplify*'s goal of reducing barriers by working in partnership with iwi, workforce development organisations and the Ministry of Social Development to identify and address systemic and practical challenges facing regional creatives. Purpose-built to strengthen regional capability, Kahurangi Toi Ātea provides creative practitioners with the tools, resources, and networks needed to build sustainable screen careers. This includes structured mentorships, production attachments, and ongoing professional development that cultivate business acumen, creative skill and leadership capability. The programme's pastoral approach is informed by the Pastoral Care Strategy of Te Wānanga Whare Tapere o Takitimu, ensuring learners are supported holistically – culturally, socially, and professionally – as they transition into employment. By embedding training within real production environments, Kahurangi Toi Ātea enables practitioners to develop not only creative excellence but also the confidence and professional literacy to sustain lifelong careers in the screen sector.

***Amplify* Alignment Summary**

Across all three pillars of *Amplify*, Kahurangi Toi Ātea demonstrates a clear, practical commitment to delivering sustainable growth for Aotearoa's screen industry. By linking training to capability-building, aligning education with workforce needs, and equipping practitioners with the tools to build sustainable careers, Kahurangi Toi Ātea transforms strategic intent into measurable outcomes.

Its model of shared responsibility—through levy-based reinvestment, regional collaboration, and targeted talent development—ensures a lasting benefit. In doing so, Kahurangi Toi Ātea supports a stronger, more inclusive creative economy and reinforces New Zealand's cultural identity through the practitioners and stories it helps to grow.



FINAL REPORT: Case Study

Project: HOLY DAYS (Feature Film)

Ōtautahi, Canterbury - Sept - Dec 2024

Aim: To research and develop the Kahurangi Toi Ātea programme on a screen project

Research

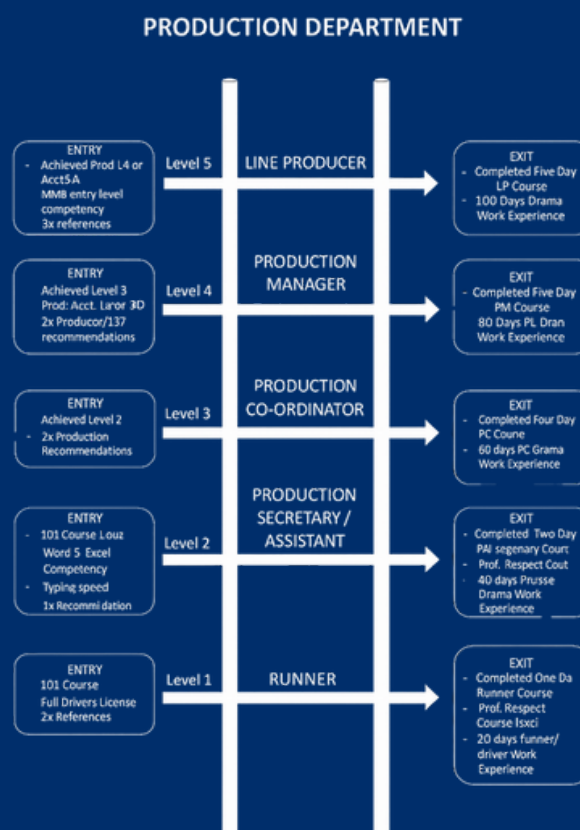
The first stage focused on understanding what effective screen-sector training looks like, both internationally and here in Aotearoa. We examined how countries such as Australia, the United Kingdom, Ireland and Canada have approached workforce development to support regional production growth, alongside a review of New Zealand's own tertiary screen courses. Industry research then mapped current skills gaps and crew shortages to identify where targeted training would have the greatest impact. We also looked closely at the depth and quality of the existing workforce, recognising that sustainable screen production relies not only on numbers but on the consistency and calibre of local talent.

Industry Engagement on Course Content

Following the initial research, we undertook detailed engagement with Heads of Department and senior crew across all key screen disciplines. These sessions focused on analysing current and emerging crew gaps, mapping career pathways, and identifying where targeted training could best support progression within departments. By working directly with experienced practitioners and supervisors, we gained a clear picture of the practical and professional skills needed to help crew 'move up the ladder' and strengthen overall capability within the sector. This collaborative approach ensured that the resulting course content is firmly grounded in real industry experience and responds to genuine workforce needs.

This diagram is part of our initial research and outlines the structured career progression within the Production Department, showing how individuals can advance from Runner (Level 1) through to Line Producer (Level 5) and continued to be developed to the NZQA framework. Each level includes entry requirements—such as qualifications, competencies, or references—and exit milestones, such as completed courses and required days of work experience.

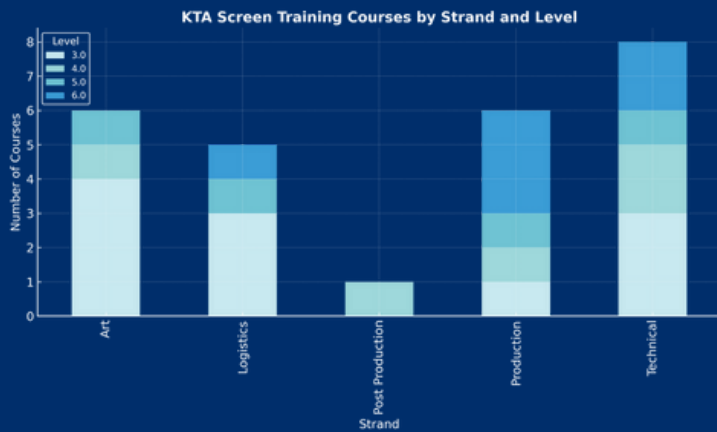
The framework provides a clear, skills-based pathway for professional development, ensuring trainees gain both practical on-set experience and formal production training as they move through increasingly senior roles.



Creating Course Content

Over 2022–23, Kahurangi Toi Ātea, Toi Mai and senior industry professionals collaborated to develop 52 screen production courses for NZQA approval. Each qualification was designed to integrate seamlessly within funded screen projects and to be tailored to the specific needs of different productions and departments.

This process was co-ordinated by Dunedin-based veteran crew member, Rebecca Rowe, with the creation of Skill Standards led by Lynn Stokes from Toi Mai. The development of Lesson Plans, Resource Materials, and Assessment Criteria was undertaken collaboratively by Rebecca, Lynn, and experienced industry professionals, ensuring that each component reflected both educational rigour and real-world screen production practice.



The resulting suite of NZQA-approved courses spans five key strands – Art, Technical, Production, Post-production and Logistics – each structured across Levels 3 to 6 to provide clear, progressive learning pathways. This tiered approach ensures that learners can enter the screen industry at an appropriate level and advance through increasingly specialised roles as their skills and experience develop. By aligning training strands with distinct screen departments, the framework mirrors real production structures and supports a seamless transition from classroom to workplace. The breadth of course design reflects both the diversity of the screen sector and the strategic intent to build sustainable regional capability across all areas of production.

Engagement with Educational Provider

Kahurangi Toi Ātea partnered with Te Wānanga Whare Tapere o Takitimu, a registered tertiary education provider based in Hawke’s Bay and nationally recognised for its expertise in Māori Performing Arts and kaupapa Māori education. This partnership ensured that course delivery and assessment met NZQA compliance and quality assurance standards while remaining deeply grounded in Māori values, pedagogy and practice.

Takitimu played a central role in shaping the hau wānanga elements of the programme – providing cultural, spiritual and community-based frameworks that nurture personal development alongside technical skill. These components reinforce the importance of tikanga, wairua, and whanaungatanga within the learning environment, ensuring that participants are supported holistically as both practitioners and people. Through this collaboration, Kahurangi Toi Ātea has created a training model that integrates formal tertiary standards with the depth and integrity of Māori performing arts education, fostering a uniquely Aotearoa approach to screen sector development.

Engagement with Production

The first full implementation of the Kahurangi Toi Ātea training model took place on the feature film HOLY DAYS, providing a live production environment in which to pilot the new courses and assess their practical application. In the lead-up to production, Kahurangi Toi Ātea worked closely with the film’s producers to plan how the training would be embedded across the shoot.

This included mapping the number of students that could be accommodated, identifying which departments and Heads of Department would participate, and determining the most effective timing for introducing the programme to key crew.

Producers were supported to brief HoDs during pre-production on the purpose and structure of the Kahurangi Toi Ātea initiative, outlining expectations around mentoring, assessment, and integration of trainees into departmental workflows. These early conversations established clarity around roles, responsibilities, and scheduling, ensuring that the learning outcomes could be achieved without disrupting production. Together, this planning phase shaped a detailed implementation framework that aligned student participation with the film’s operational timelines and NZQA assessment requirements across the Art, Technical, Production and Logistics strands.

Publicity & Marketing (website creation, webinars, applications)

With only a three-week lead time to open applications, Kahurangi Toi Ātea and Te Wānanga Whare Tapere o Takitimu moved quickly to develop a dedicated online presence for the programme. A bespoke website was created to provide comprehensive information on both the classroom and workplace training components, alongside a clear and accessible application process.

A targeted publicity campaign was coordinated through a focused team responsible for engagement with Guilds, social media outreach, and industry communications. The marketing strategy focused on three key audience groups – graduates and new entrants (18+) seeking entry pathways into the screen sector, people with transferable skills from other industries and those already working within screen production who were looking to formalise or extend their skills through NZQA-recognised training.

To support these groups, two public webinars were hosted to introduce the programme, outline course expectations, and answer applicant questions. In addition, a specialised industry webinar was held to brief industry practitioners on how the training model would operate in practice.

The response exceeded expectations, with over 100 applications received across the courses offered – the majority from the Canterbury region, as anticipated, but with strong interest from across Aotearoa as well. This high level of engagement reflected both the demand for structured screen training opportunities and the effectiveness of the communications strategy in reaching a wide cross-section of the national screen industry.

Engagement with HoD's / Mentors

A cornerstone of the Kahurangi Toi Ātea model is the collaboration between the Classroom Industry Professional and the Workplace Industry Professional. The Classroom Industry Professional was selected by Kahurangi Toi Ātea to deliver the classroom component and the Workplace Industry Professional, the Head of Department (HoD), from the production project. Together, these professionals form the essential link between structured learning and on-set practice.

Before training commenced, Kahurangi Toi Ātea facilitated planning sessions to review the Skill Standards, Lesson Plans, Resource Materials, Assessment Criteria and Checklists and the Individual Learning Plans for each participant. These sessions clarified the expectations and responsibilities of both the Classroom and Workplace Industry Professionals, ensuring a shared understanding of how learning outcomes would be supported and assessed across the classroom and workplace settings.

Several of the Course Tutors were themselves HoDs on the production and had already contributed to the design of the original courses. For example, Katie Rogers, Make-up Designer, was deeply involved from the outset and brought valuable insight into how classroom content could translate directly to on-set learning. For others, such as John Harding, Production Designer, the initiative represented a new way of working, and in-depth conversations were held to explore how the training model could integrate effectively with the realities of production.

These discussions created a shared sense of ownership among the HoDs and reinforced the principle that professional mentorship is most effective when co-designed with those delivering it. Regular engagement between Kahurangi Toi Ātea, Te Wānanga Whare Tapere o Takitimu, and Classroom & Workplace Industry Professionals ensured that assessment and mentoring remained closely aligned with NZQA standards and industry expectations.

Selection of Course Participants

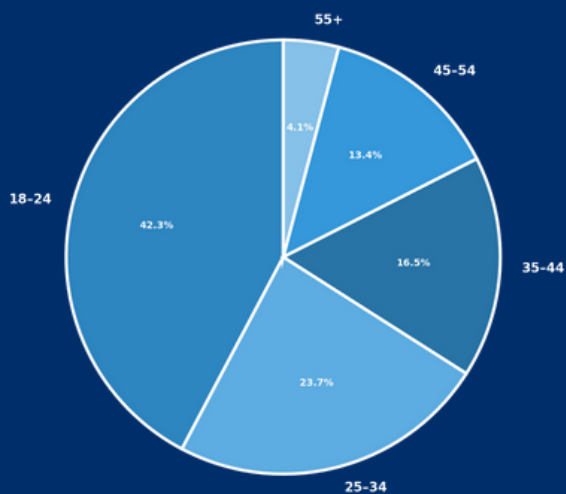
Applicants were invited to apply for the programme through the Kahurangi Toi Ātea website, with basic prerequisites including a current driver's licence, a commitment to the scheduled course dates, as well as the length of the Programme. The original framework allowed for selective entry based on course level and departmental alignment, with a maximum of 12 participants at Levels 3–4, 10 at Level 5 and 6 at Level 6.

In practice, due to the condensed project timeline and strong initial response, a formal interview or selection process was not undertaken for the Holy Days case study. Kahurangi Toi Ātea chose to accept all eligible applicants who met the core prerequisites and were able to commit to the course schedule. This approach maintained momentum and ensured that training could commence within the production's tight delivery window.

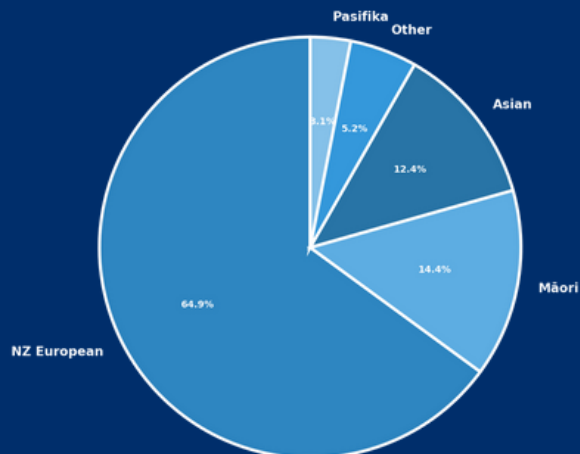
While over 100 applications were received, participation naturally reduced across the early stages of engagement – with some applicants withdrawing after the initial webinars or prior to the start of the Intro to Screen Industry course. Ultimately, 56 students commenced formal training. The attrition reflected a growing awareness among applicants that this was a serious professional commitment, requiring long hours, discipline and the ability to work alongside experienced screen practitioners on a live production. The process highlighted that the programme was not for the faint-hearted, but for those ready to commit fully to a demanding and rewarding training experience.



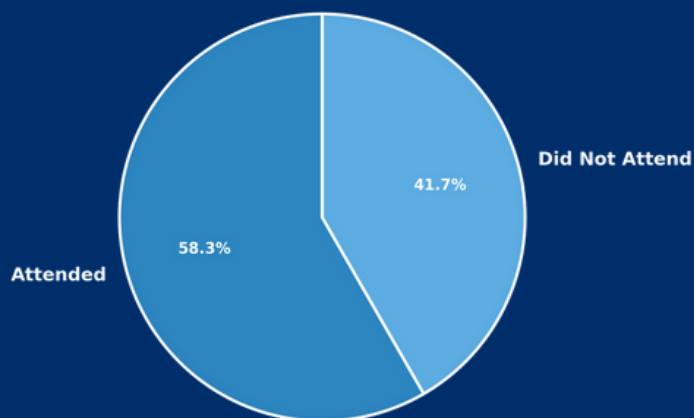
Kahurangi Toi Ātea - Age Breakdown



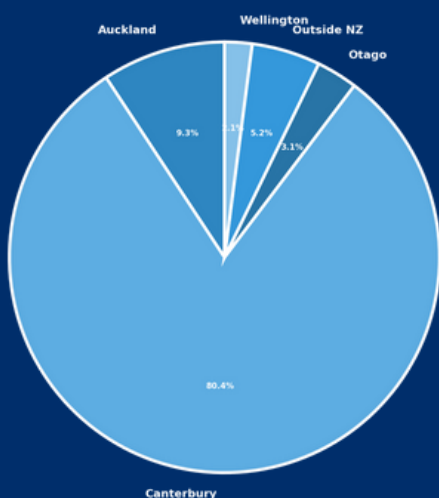
Kahurangi Toi Ātea - Ethnicity Breakdown



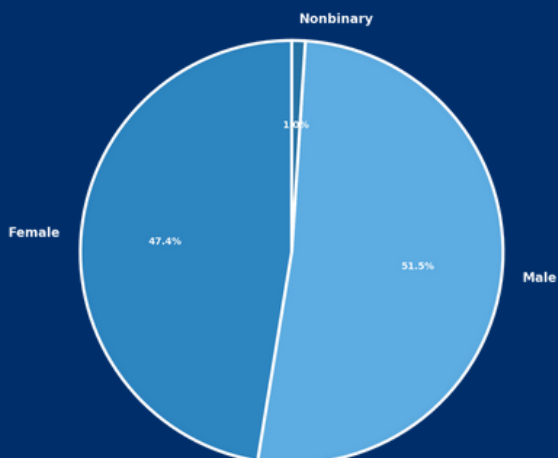
Kahurangi Toi Ātea - Applicant Drop-Off Rate



Kahurangi Toi Ātea - Regional Breakdown



Kahurangi Toi Ātea - Gender Breakdown



Logistic (Kōawa, timetables, course revisions)

Following the alignment phase with the Classroom and Workplace Industry Professionals, the logistical framework for *Holy Days* centred on establishing the training model within a live production environment. Based at Kōawa Studios at the University of Canterbury, the production benefited from having the training and filmmaking operations housed within the same facility. This co-location created a uniquely immersive environment in which learning and industry practice existed side by side.

The proximity allowed for direct communication between Kahurangi Toi Ātea staff, tutors and Heads of Department, ensuring clear alignment on expectations, assessment standards, and learner progress. It also provided valuable opportunities for observation and engagement.

For example, the Art Department courses were delivered within the art department's props and build space, giving students first-hand insight into the creative and technical processes of a live feature film — an experience that proved both motivating and instructive.

Timetables were developed collaboratively between Kahurangi Toi Ātea and the *Holy Days* producers to balance academic structure with production needs. Classroom delivery was scheduled in concentrated blocks during early pre-production, ensuring participants were fully prepared before entering the filming phase.

As the first full implementation of the Kahurangi Toi Ātea model, course logistics were reviewed continuously to identify efficiencies and resolve emerging challenges. This phase demonstrated the flexibility and collaboration at the core of the Kahurangi Toi Ātea model, effectively aligning structured training with the operational realities of feature-film production.

Intro to Screen Industry & Professional Respect

Prior to entering the live production environment, all learners completed the four-day online Introduction to the Screen Industry course, which was compulsory for Level 3 participants and for anyone without prior on-set experience.

Hosted by Line Producer Michelle Turner, the course featured sessions with esteemed industry professionals including Academy Award-winning editor John Gilbert, Key Grip Tony Keddy and Location Manager David Goldthorpe. Topics covered, included understanding the Blue Book, on set etiquette, contracting and invoicing and managing personal tax obligations — all designed to equip participants with a clear understanding of how the screen industry operates in practice.

The course combined guided learning with self-directed study, assessed jointly by Kahurangi Toi Ātea and the Introduction to the Screen Industry tutor, ensuring each learner developed both foundational knowledge and an appreciation of professional standards.

In parallel, all participants attended the one-day, in-person Professional Respect course, held on campus and delivered by tutors recognised as experts in bullying and sexual harassment prevention. Attendance was mandatory unless a learner had completed the training previously.

Together, these preparatory courses established the professional expectations and respectful working culture that underpinned the success of *Holy Days* and the broader Kahurangi Toi Ātea model.

Hau Wānanga

Hau Wānanga provided a meaningful opportunity to embed tikanga Māori at the heart of the Kahurangi Toi Ātea programme. A wānanga is more than a gathering — it is a place of higher learning, reflection, and the collective creation of new knowledge. It is a space to come together, share ideas, and engage in processes that shape understanding and guide future success.

Each morning, participants engaged in Hau Wānanga sessions led by Te Wānanga Whare Tapere o Takitimu. These sessions offered valuable opportunities to learn whakapapa through writing and delivering pepeha, to understand pōwhiri protocols and to strengthen cultural practice by learning karakia and waiata.

Hau Wānanga also enabled the Kahurangi Toi Ātea teaching team to connect with participants in a shared learning environment — to share daily messages, address any challenges, and provide guidance and support as a whānau of learners.

Classroom Courses

Alongside the live production training on Holy Days, a series of classroom-based courses were delivered at Kōawa Studios to complement on-set experience and ensure structured progression across qualification levels. A total of 53 learners were enrolled across Levels 3 to 6, participating in specialist courses that reflected the diverse departments within the screen industry:

- Level 3 Costume Assistant – 4 participants
- Level 3 Make-Up Assistant – 2 participants
- Level 3 Unit / Transport – 3 participants
- Level 3 Location Assistant – 2 participants
- Level 3 Runner / Cast Driver – 6 participants
- Level 3 Grip / Lighting / Rigger – 6 participants
- Level 3 Camera Trainee – 6 participants
- Level 3 Sound Trainee – 4 participants
- Level 4 Props / Set Dressing / Specialist – 10 participants
- Level 4 Publicity Assistant – 2 participants
- Level 5 Volume Assistant – 5 participants
- Level 6 Second Unit Director of Photography – 3 participants

These classroom components provided structured technical instruction, contextualised industry knowledge, and assessment frameworks that complemented learners' hands-on roles within the Holy Days production. The blended delivery model – combining classroom learning, mentorship, and real-time application – was central to the success of the Kahurangi Toi Ātea training model, ensuring that learners not only gained formal qualifications but also genuine professional experience.

Self Directed Learning & Assessment

Self-directed learning (homework) was an integral part of the Kahurangi Toi Ātea programme. It provided participants with the opportunity to research, engage with source material, and extend their knowledge independently. All self-directed tasks were collated as part of each participants' evidence of learning.

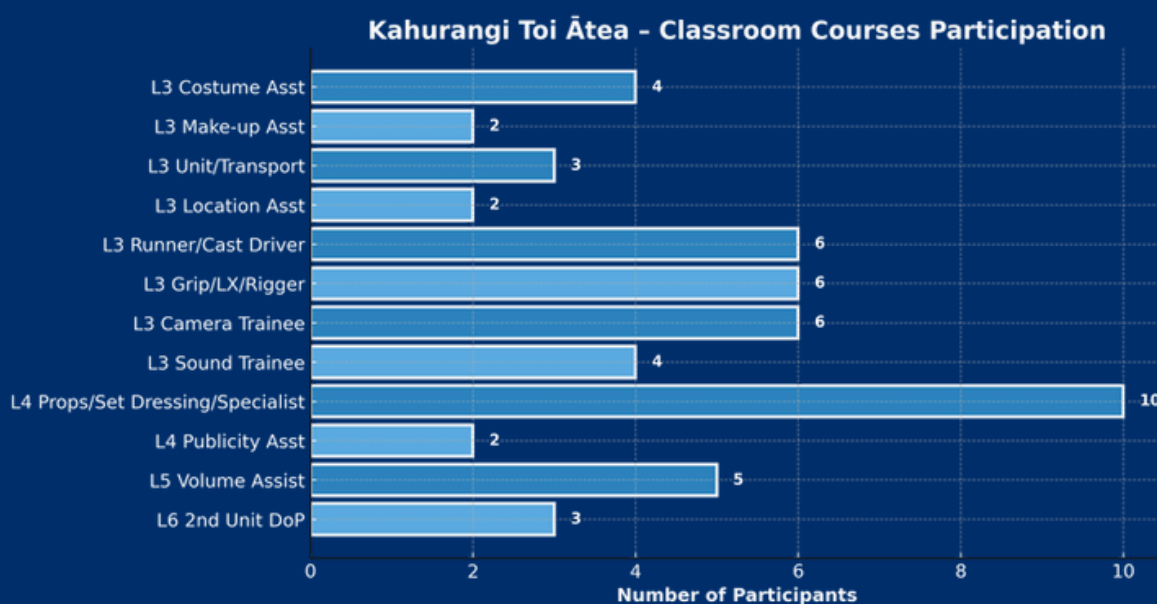
The learning process was structured in two key phases – Prepare and Work.

Preparation took place in the classroom within a collaborative learning environment led by an industry professional. This phase focused on developing core knowledge, practical understanding, and technical skills.

Work occurs on the set of a major screen production, where participants were immersed in a professional department, applying what they have learned while gaining valuable on-set experience.

Throughout the Prepare phase, participants completed a series of assessed tasks linked to specific learning outcomes within each screen-skills standard. These were verified by industry professionals and moderated by the Kahurangi Toi Ātea team.

During the Work placement, participants established individual learning goals, were observed completing assigned tasks and reflected on their experiences. All assessments are documented in an individual learning plan, with verifier observations contributing to the moderation and final assessment process.



Selection for Workplace Training

At the conclusion of the classroom learning phase, the Head of Department, the Classroom Industry Professional leading the training and the Kahurangi Toi Ātea Manager, met to determine which participants would progress to the work placement component of the programme.

Each course included multiple participants, and in some cases, only one or two may have been selected for placement opportunities. Those not selected will be offered future opportunities to complete their course requirements on subsequent productions.

Successful participants demonstrated consistent engagement, a strong understanding of course material and a positive, professional attitude. They were reliable, punctual, and had the ability to take direction effectively. Commitment to the full duration of the work placement and contribution to the production as a valued team member are essential expectations.

Workplace Training

The workplace training component provided participants with invaluable on-set experience and the opportunity to apply their classroom learning in a professional production environment. Delivered over a three to four week period, the placement totalled approximately 150 hours of practical experience on the film production *Holy Days*.

During this time, participants became valued members of the crew, developing their technical and collaborative skills while working alongside experienced industry professionals. They gained firsthand insight into the pace, expectations and teamwork required within a screen production department.

All participants demonstrated clear communication, professionalism, and an understanding of their specific roles. When observed, they continued to thrive, showing initiative, adaptability and a strong commitment to their learning and contribution on set.



Moderation Process

Te Wānanga Whare Tapere o Takitimu has worked in close partnership with Toi Mai Workforce Development Council, Ringahora Workforce Development Agency and the New Zealand Qualifications Authority (NZQA) to moderate and develop all Screen Skills Standards for delivery within the Kahurangi Toi Ātea programme.

This process was unique, with curriculum design and assessment development taking place before formal submission through NZQA's established pathways. As a result, all student results were issued retrospectively once the Screen Skills Standards were finalised.

Kahurangi Toi Ātea was initially proposed as the first National Standard in Aotearoa. Toi Mai developed the Screen Skills Standards across Levels 3–6 and submitted them to NZQA. While it was later recommended that these standards not proceed as a national framework, Te Wānanga Whare Tapere o Takitimu was supported by Toi Mai to develop a full programme of learning for NZQA approval.

Te Wānanga Whare Tapere o Takitimu, Share the Knowledge and Toi Mai collaboratively refined and moderated the Screen Skills Standards for Levels 3, 4, 5, and 6. Following this process, Te Wānanga Whare Tapere o Takitimu successfully applied for consent to assess and deliver these standards.

Pre- and post-moderation occurred concurrently, allowing ongoing feedback and curriculum refinement. The resulting recommendations have been integrated into the programme to strengthen future delivery and ensure alignment with NZQA and industry best practice.

Data Collection and Reporting

Throughout the delivery of the Kahurangi Toi Ātea programme, data has been continuously captured and collated to support specific reporting and evaluation processes. From the outset, clearly defined evaluation metrics were built into the programme strategy to ensure effective monitoring and accountability.

The data collected reflects both quantitative and qualitative insights, providing a comprehensive understanding of programme outcomes, learner progress, and areas for future development. This information can be accessed and utilised to inform strategic decision-making and ongoing programme improvement.

A range of detailed reports have been produced from this information and are available for sharing with stakeholders and partners as required.

In Summary

The *Holy Days* project represented the first full implementation of the Kahurangi Toi Ātea training model, bringing together education, industry, and live production across seventeen integrated steps – from early research and curriculum design through to NZQA assessment and data reporting.

This collaboration between Kahurangi Toi Ātea, Takatimu, Kōawa Studios, and the Holy Days production team demonstrated how screen industry training can move beyond classroom learning to offer authentic, work-based experience within a professional environment.

Through careful planning, robust mentorship, and continuous reflection, the model proved that it is possible to align academic achievement, industry standards, and cultural values within a single live production framework – creating a blueprint for future screen training programmes in Aotearoa.



Graduation

When: 18 November

Where: Jack Mann Theatre, University of Canterbury

Guest Speaker: Tainui Stephens

Partners in attendance: Share the Knowledge, Dream Big, Te Wananga Whare Tapere o Takitimu and Toi Mai Workforce Development Agency

Purpose

- 1.To celebrate, participants who participated in Kahurangi Toi Atea, National Screen Skills Training Programme.
- 2.This case study was attached to the production 'Holy Days' based on a novel by Joy Cowley and directed by Natalie Bolt.
- 3.The case study ran in 2024 and the graduation celebrated grades that were given retrospectively to the participants.
- 4.The certificates given were
 - a.Introduction to the Aotearoa New Zealand Screen Industry - Micro-credential (level 3)
 - b.New Zealand Certificate in Screen Industry Skills (level 3)
 - c.Certificate acknowledging departmental preparation completion (yet to complete work placement)
- 5.To provide participants with the opportunity to celebrate their achievements and come together to network, feel inspired and reflect on what they had achieved

In Summary

- 28 graduates attended the event
- Around 16 guests joined graduates
- 90 certificates were generated for the graduation ceremony
- Each graduate received two certificates acknowledging their achievements
- There were 25 participants on work placement
- This leaves another 19 to complete their work placement across all departments

Outcome

The Kahurangi Toi Atea Graduation was a fantastic opportunity to come together and celebrate the participants efforts across the various departments that were delivered on the programme.

We had around 28 of the participants attend the evening and each received two certificates; Introduction to the Aotearoa New Zealand Screen Industry and or the New Zealand Certificate in Screen Industry Skills or Certificate of completion of the departmental preparation. This is due to some participants not completing the work placement element of the course as a position was not yet available. Kahurangi Toi Atea has made a commitment to the participants to complete this as roles on a production become available and the programme becomes more ingrained into the screen industry in Aotearoa, New Zealand.

Daniel Betty, one of the Kahurangi Toi Atea Managers hosted the ceremony and gave a brief overview of the programme and reminded everyone of the health and safety requirements for the space.

A mihi whakatau was presented by Te Wananga Whare Tapere o Takitimu, Ngahiwi Tomoana, as a welcome to all graduates and guests. The mihi acknowledged the partnerships formulated and the work that each party has given to create this toanga for the screen industry. He also reminded the graduates that they have become the first alumni of the programme and now have a responsibility to others who participate and or contribute to the programme moving forward.

Emma and Victoria, from Share the Knowledge and as producers from Velvet Moss who worked to create the programme and attach the film Holy Days to Kahurangi Toi Atea addressed partners and graduates. They gave an overview of how the programme was created and the importance of partnerships to ensure that the programme was robust and met the needs of the industry.

A guest speaker was invited to join the graduation. Tainui Stephens is a respected figure in both TV and Film in New Zealand and had previously presented in the introduction to the screen industry on the course. Tainui sparked a broad range of conversations during his online presentation that he was asked to come and address the participants and inspire them as they begin their journey into the screen industry.

Tainui spoke about making every moment count and ensuring that they present their best selves when working in a film production. He talked about the importance of love; loving yourself, loving others, loving your work and ensuring that others understand that love drives you towards being better. He spoke of having courage to take on new challenges, have hard conversations and push yourself to grow new limits. He also asked graduates to be curious and find their voice, their stories and explore the world they live in. Tainui left the audience invigorated and with one piece of key advice “If you say you are going to do something...do it”.

The presentation ran smoothly as Daniel gave an insight into each graduate as they came up to receive their certificate.

This provided an insight into the many departments covered and what each individual had shown an interest in in their written work or through conversation on the programme. A representative from Share the Knowledge, Te Wananga Whare Tapere o Takitimu and Toi Mai Workforce Development Agency acknowledged each individual, had their photo taken and received congratulations from all those in attendance.

At the end of the event a karakia was said to bless the way for the future and guests were invited to network, socialize and celebrate together. This was sponsored by Screen Canterbury who showed strong support throughout the filming of Holy Days.





Case Study Financial Journey

1. Ministry for Culture & Heritage Regeneration Fund (Seed Investment)

In 2021, Share the Knowledge secured support from the Ministry for Culture and Heritage's Regeneration Fund to pilot an innovative regional screen-training model in response to the sector's post-COVID recovery needs.

The proposal outlined Kahurangi Toi Ātea as an industry-embedded training programme, enabling emerging practitioners to learn via classroom courses and gain hands-on experience on the proposed Hawke's Bay production, LEVITY JONES.

The Funding covered:

- Programme design, curriculum development, and consultation with iwi, regional screen offices, and industry partners.
- Initial staffing, coordination, and learner-support frameworks.
- Development of a financial structure that could align training delivery with commercial production budgets.

The MCH investment established Kahurangi Toi Ātea's foundations—testing a new way to link public investment and production-based training for long-term workforce sustainability.

2. Integration Planning with LEVITY JONES and the Production-Levy Model

The MCH-funded pilot was initially planned for delivery through the feature film LEVITY JONES, to demonstrate how Kahurangi Toi Ātea could operate inside a live production environment.

A training-levy mechanism was designed in collaboration with the producers, calculated as a percentage of the production budget and intended to cover:

- Wages and supervision for approximately 35 trainee placements across the five strands and levels 3, 4, 5 and 6.
- Course delivery, mentorship and assessment.
- Administrative and pastoral-care costs.

Although LEVITY JONES ultimately did not proceed, the work completed during this stage produced a tested financial model and delivery framework, ready to deploy when a suitable replacement production became available.

3. Introduction of a Course-Fee Structure (Shared Investment Model)

Building on the MCH-funded pilot design, Share the Knowledge introduced a course-fee framework requiring each participant to contribute financially to their own training. The intent was two-fold:

- a. To ensure learners had tangible investment and ownership in their career development; and
- b. To create a modest but reliable revenue stream that would strengthen programme sustainability and reduce reliance on grant funding.

Course fees were structured to cover a portion of tuition, materials, and assessment costs for both the classroom and workplace components of the programme, while remaining affordable and inclusive for participants from diverse backgrounds.

4. Pivot to Canterbury and Delivery through HOLY DAYS

When LEVITY JONES was postponed, Share the Knowledge worked with the MCH to redirect the pilot toward a viable regional production that could still achieve the programme's objectives.

The opportunity arose in Canterbury, through a the feature film HOLY DAYS. This pivot allowed Kahurangi Toi Ātea to proceed without interruption, maintaining momentum and the core principle of learning through live production.

The levy model was refined and scaled for a lower budget production. The revised structure braided remaining MCH funding, the HOLY DAYS production levy and student course fees into a single coherent financial model, coming in on budget and demonstrating effective fiscal management across all funding streams.



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