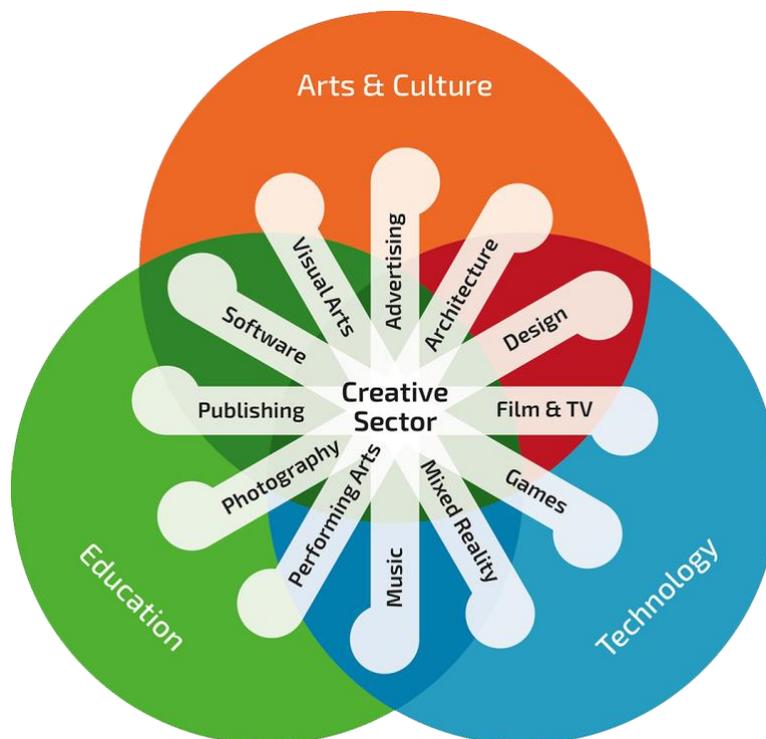


Submission to the Interim Establishment Board – Creative, Cultural, Recreation and Technology Workforce Development Council September 2020

Background

WeCreate is the alliance of New Zealand’s creative industries with the mission to grow the creative sector’s contribution to New Zealand’s social and economic wellbeing. WeCreate’s member organisations represent content creators and owners across the spectrum of the creative industries. In addition to our Members, large businesses and government agencies in the New Zealand creative sector are Friends of WeCreate. Together our Members and Friends represent over 25,000 individual creators and creative businesses.



In 2016, WeCreate commissioned NZIER to prepare *The Evolution of Kiwi Innovation*. This report demonstrated that kiwi creativity drives jobs and economic growth, not only in the creative industries, but increasingly as a key enabler of other sectors.

The New Zealand creative sector:

- **Enriches the lives of all New Zealanders** through our ideas, and our stories of people and place
- Brings fresh thinking and new solutions to **help Kiwis thrive**
- Is at the forefront of **technological innovation**
- Drives **growth** in the digital age through **innovation and productivity, diversifying** our output and exports beyond traditional industries
- Generates **high value jobs and outputs** – not just in the creative industries, but **in every sector**

- Fosters the skills and talent we will need to confidently face the **Future of Work**
- Offers new opportunities for **small business and regional development**
- Is sustainable and **kind to the environment, helping to meet emissions targets**
- **Exports globally**, growing trade weightlessly and with few barriers

In the past three years, WeCreate has consulted widely in the development of an Action Plan to grow our creative sector for the good of all New Zealanders. The comments made here are informed by that process, which has involved over 200 creative industry leaders and government officials, and included the establishment of Working Groups comprising industry experts, one of which is dedicated to the Reform of Vocational Education.

Submission

1. WeCreate supports the interim name of Toi Mai.
2. Coverage

The use of ANZSIC codes to underpin RoVE is likely to cause challenges for the creative sector, as these codes have not kept pace with the evolution of industries and occupations in our sector and it is often difficult for our industries and workers to ‘find themselves’ in the codes. Of the industries listed in your paper as Toi Auaha we note that:

- Fashion is not included – the L4-6 Fashion qualifications are broader than Design alone
- ‘Literature’ is not an inclusive term for the many types of writing occupations and Writing may be more appropriate
- Music is not included – this encompasses many more skills requirements than Performance
- Photography is not included

The CCR&T WDC will face challenges in the breadth and complexity of its coverage in terms of the differences in skills requirements and vocational pathways, available data, and historic vocational education connections between the industries covered.

3. Governance, Composition and Appointment of Council

We support the embedding of a Te Tiriti o Waitangi approach and model.

In considering the Governance of the WDC we would urge the iEB and the Minister to take into account that the creative sector faces risks in this Reform that many other industries do not:

- a. The creative sector has not historically been well connected to the Tertiary Education system in an organised manner and there has not previously been an ITO for the creative industries. This may result in a shortage of Board candidates who have expertise in the sector or in education that’s relevant for the sector.
- b. There is an absence of good data and evidence relating to creative and tech sector employment, training and development in New Zealand. As one of the WDC’s key functions will be to identify skills needs through robust data and evidence, this will be a particular challenge for the CCR&T WDC.
- c. Much of the terminology which has been used in the RoVE and WDC Design processes thus far refers to ‘employers’ and ‘employees’ as the key stakeholders. Many (30-50% depending on the industry) workers in the creative sector are ‘independent earners’. Independent earners may differ from other types of self-employed workers as they may be working in the

commercialisation of their own Intellectual Property (eg. musician/writer/fashion designer) or on a project-by-project basis (film-maker, graphic designer).

We suggest that in light of these challenges, preference in governance appointments for the CCR&T WDC should be given to people with a high level of expertise encompassing the above and a future-focussed outlook. This may require a more proactive recruitment approach than self-nomination.

We suggest that due to the high level of self-employment (as you have noted), and low level of union membership, across the industries covered by the CCR&T WDC, the Board should include at least one member with expertise in a highly self-employed industry within the coverage.

Re. The Appointments Panel

We have concerns that, if the WDC is to have the confidence and support of Industry in delivering vocational education, then Industry (as defined in the WDC Design Process) should have a say in the appointment of the governing Boards of each WDC.

4. Other

We agree with your proposals re. Industry Voice. It will be critical to the success of RoVE, especially for sectors 'new' to engagement with the Tertiary Education system, that there are clear and open lines of communication between industry and the Governance Board.

Victoria Blood

Leader

victoria@wecreate.org.nz