

**WORKFORCE DEVELOPMENT COUNCILS WORKING GROUP
RECOMMENDATIONS FOR WORKPLACE TRAINING IN THE CREATIVE SECTOR**

SUMMARY

- Learner success in a creative career requires training that is flexible and prepares them for the likelihoods of self-employment and lifelong learning.
- Career advice and training would improve by implementing a holistic training strategy accessing real life advice and experiences, that takes into account the wider value of creativity.
- There is demand for growing understanding of matauranga and tikanga Māori as both enablers of wellbeing and points of difference across all NZ businesses, and especially in the creative and cultural sector.
- Qualifications should reflect actual industry practice, standards and the needs of the workplace.
- The screen and fashion industries have urgent needs to address labour and skills shortages and to provide more appropriate workforce solutions than either high school or tertiary graduates currently offer.

Four initiatives are recommended for the Workforce Development Council to pursue:

- 1) Fast Start Apprentices – short duration training to allow apprentices to quickly and safely enter the workforce. COVID-19 recovery actions around other apprenticeships could be adapted to help meet specific skills shortages in screen and fashion.
- 2) Improved preparation for work – identified skills needs outside of creative training that could be delivered by qualification changes or micro-credentialing.
- 3) Subsidised Internships - to include creative interns and apprentices in the new Government Apprenticeship Support package.
- 4) Portable Creative Apprenticeships – an innovative model that allows the creative sector to access and nurture new talent and recognises the variability of their workplaces.

BACKGROUND

- The creative sector is complex and diverse, and career pathways within the sector encompass both those employing their creative skills and talent, and those who support creatives to realise their work (in service, administrative or technical roles). Skills required range from the very hands-on to the very high-tech, and creative people often work in teams.

- Pre-COVID 19, employment in the UK creative sector was growing three times as fast as the rest of the economy. New Zealand lacks accurate and comprehensive data on the creative industries, but a 2016 report by NZIER estimates 131,000 people are employed in the sector.
- Creativity is increasingly being combined with technology to produce high value goods and services, and we can be reasonably confident that creative jobs will be less susceptible to automation than many others, as shown in this [2018 NESTA UK report](#).
- The creative sector has not historically had organised connections to the tertiary education system and has not previously had an Industry Training Organisation (ITO), nor a subsidised apprenticeship scheme.
- Research undertaken by Infometrics for MCH (2020) suggests that in excess of 30% of NZ creative people are self-employed. This proportion is expected to grow post-COVID 19 and in the Future of Work, and learners embarking on creative careers need to be trained for life running their own businesses, and for the flexibility and adaptability this will require.
- The sector has few large employers. Where workplace training has occurred, such as internships, these can be a drain on both the human and financial resources of the (often small) host business, and the interns have no bond to the employer. There are however successful subsidised internship programmes such as that of the NZ Broadcasting School, Publishers Association NZ and the NZ Music Commission, where care has been taken to match interns and hosts, resulting in a high rate of interns being retained as employees.
- Many creative industries employ people on a ‘gig’ or ‘project’ basis, hence continuity of employment is an issue with regard to workplace training, and skills must be adaptable, transferrable and transportable. There is a tendency for projects to employ (unpaid or low-paid) interns at the expense of entry-level workers.
- Creative people often have ‘portfolio’ careers, where they employ more than one skill in more than one industry – both within and outside the creative industries.
 Examples of this are:
 A musician who is in a band and also works as a composer for screen.
 Writers who work across multiple platforms – books, screen, journalism.
 Creatives who support their creative endeavours with employment in other sectors.
- There is a paucity of relevant career advice available to entrants to the sector, and those influencing learners (teachers, parents) may be prejudiced and ill-informed (‘get a real job’). The UK government has supported the creative sector in launching the [Creative Careers Programme](#) to bring real-life advice and experiences to those wishing to enter the sector – a similar model would improve the quality and reach of advice provided in NZ.
- In recent decades, tertiary education and public perception has moved to value research (degrees) over practice. The current government campaign promoting careers in the trades might be adapted to more accurately promote creative careers.

- Many creatives rely on a high level of entrepreneurial, business and technological skills to be financially sustainable. The education system does not currently equip learners with sufficient skills in these areas.
- The working group feels that there is a disconnect between the attitudes, behaviours and expectations of graduates and those required for successful employment and careers. In the creative industries, qualifications do not govern whether a person is employed as much as their 'work-readiness'. The creative industries rely on teamwork and professional conduct to operate safely and effectively. In many cases, skills are easier to teach than the capability to enter a professional workplace and 'unlearning' is often required because what they have been taught is not fit for the workplace.
- Learners are not gaining 'cultural competency', outside of very focused qualifications such as Māori visual art. There is an expectation of Māori engagement and the inclusion of Māori values and concepts in nearly all public sector projects and commissions, yet learners are not ready for this. There is also a growing demand for matauranga and tikanga Māori as both enablers of wellbeing and points of difference across all NZ businesses, and especially in the creative and cultural sector. This may not come from the education system or the employer but might be delivered by a third party such as wānanga.
- Many believe that current vocational and degree qualifications do not equip graduates with the skills and aptitudes required by industry – graduates are not 'work ready' and require retraining. True industry standards should be reflected in qualification design. There is a need for industry to better inform teaching, and for students to be able to integrate learning with 'real life' work experience.
- Data and research creative employment career pathways is poor, and we do not have a reliable 'map' of Capability Development across the sector.

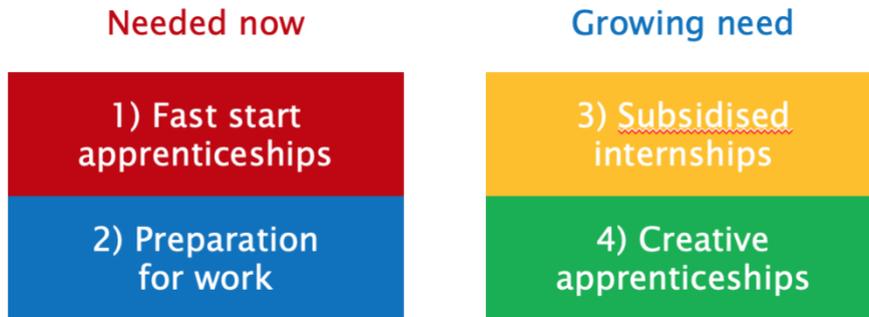


VALUES AND PRINCIPLES

- Workplace learning in the creative sector is guided by Kaitiakitanga (guardianship), nurturing our learners, employers, our culture and our contribution to Aotearoa.
- Manaakitanga is extended through all relationships.
- Wānanga: opportunities for deep open discourse and learning through conversation / discussion and sharing of knowledge / ideas.
- Mahi-a-ringā: Hands-on learning of technical/craft skills by doing.
- Tauira mahi: On the job learning / tuition.
- Mahi tahi: Collaborative working.
- Application (where relevant) of the traditional Māori models of apprentice-style learning such as tohungatanga (learning under the tutelage of experts recognised by iwi in their field of endeavour, who are carriers of traditional knowledge and practices connected to Atua), and learning from pūkenga (recognised experts - not necessarily tohunga in regard to carrying esoteric knowledge or connection to Atua - they may be pūkenga in regard to contemporary knowledge or practical knowledge e.g. a specific skill, method or technology).

RECOMMENDATIONS

Four areas of focus are required to meet immediate and growing Industry needs:



1) Fast Start Apprenticeships

Screen and fashion have urgent needs to address labour and skill shortages and to provide more appropriate workforce solutions than either high school or tertiary graduates currently offer.

This skills shortage can be addressed through short duration training to allow an apprentice to quickly and safely enter the workplace, focused on:

- Health and safety protocols and other essential work protocols training for 'on-set', 'on-stage', 'in-field' or similar work environments
- Professionalism and workplace standards
- Skill specific training (machinery, tools etc.)

As a response to COVID-19 this scheme could allow people impacted by job loss to train quickly and re-enter the workforce.

This recommendation might be achieved through the creation/adoption/extension of existing Industry Training Organisation apprenticeship programmes adapted to the context of the Creative Industry. This should also allow for COVID-19 impacted creative industries to access the cross-agency Government Apprenticeship Support Programme.

Apprentices would conclude the scheme based on time dependency. This scheme would be portable for the Apprentice (see recommendation 4).

2) Preparation for work

The Creative Sector needs greater breadth of learning outside of the creative skillset to enable graduates to embark on establishing their own businesses.

The largest skills gap between education provision against sector needs is outside of creative fields. These skills gaps have been pressurised by COVID-19 but were in existence beforehand and are expected to grow in the future. These are:

- Relationship skills and professional attitudes and expectations for the workplace
- Business skills – including basic finance, legal, regulatory compliance, marketing, understanding of IP rights, and rights management (where relevant), cash flow management, taxation
- Digital competence
- Multi-cultural competence

Current education is largely delivered in a ‘silo’ related to the field of study but the existing and growing workplace needs are for flexibility and breadth in training.

This recommendation can be achieved through adjusting creative vocational education qualifications by including these skills as Foundation courses, or by the creation of an additional Foundation Course micro-credential qualification that students from many sectors could study and receive credits against their existing vocational qualifications.

Qualifications should integrate genuine work experience and a model be developed to incentivise industry to provide such experience and guidance.

3) Subsidised Internships

A government subsidised creative internship programme should be established to bridge the gap between education and employment, allowing learners to test-drive work choices, and host businesses to benefit from extra capacity whilst evaluating the learner’s prospects within their business or industry.

Care should be taken in matching interns and hosts, to optimise outcomes for both.

Hosts should have ‘skin-in-the-game’ to incentivise meaningful engagement with the intern, by way of part-payment of the cost of the intern.

The Creative sector is not currently able to access the government Apprenticeship Support programme due to not being covered by existing Industry Training Organisation provisions. A subsidised internship programme would allow for these students to participate in the aims of this fund.

4) Portable Creative Apprenticeships

There is strong demand from Creative Sector employers for an Apprenticeship scheme that is appropriate for this sector, rather than one modelled on traditional trades roles.

The recommendation is to create Portable Apprenticeships that allow for the apprentice to move between employers as work flows demand, without halting or resetting their apprenticeship experience.

This employer-transferrable need is driven by:

- Many Creative Industries work on a project basis, meaning that work durations at a single employer have variable timings and many employees transfer between projects across different employers. For example, the screen sector largely operates on this basis. An apprentice may move with their HOD (Head of Department) from one screen project to another based on production milestones.
- Many apprentices will transition in and out of periods of self-employment.
- Many graduates will only ever be self-employed.
- There is general appeal across the sector for this type of model that is more reflective of their underlying business drivers.
- Industry bodies and/or digital profiles can allow for the documentation of the apprentice's progression and enable portability.

Classroom/Workplace Balance

The recommendation for portable apprenticeships is for two types of models: Fast Start and Creative. The *Fast Start Apprenticeship* is referenced earlier in this paper and required to meet the needs of specific industries.

The *Creative Apprenticeship* is a model that allows for students to enter vocational training and receive a certain level of knowledge before transferring to the workplace, to complete a time bound completion of the scheme. This is expected to have broad application and deployment across the creative sector, allowing industry to access the benefits of apprenticeships to meet their labour needs – to obtain students earlier and shape their future learning appropriately for their business and sub-sector, provide guidance and an improved connection to students than internships provide.

The recommendation is for 120 credits of vocational education training (typically a Certificate or Diploma of one-year duration) by registered providers delivering to the NZQA qualification framework. Apprentices would then transfer to the workplace to complete the duration of their learning and graduation. It is not expected that there is a need for a 'capstone' assessment based on completion of the scheme.

This model allows for students to select a 120 credits apprenticeship training programme with transition to the industry, or choose the existing model of 120 - 360 credits training in the classroom before finding their own employment outcome.

Potential exists for apprentice students to be selected by employers prior to enrolling which could allow for them to be connected to the employer to respond to work opportunities or gain work experience during education breaks.

Other Models Considered

Two additional models were considered by the Working Group:

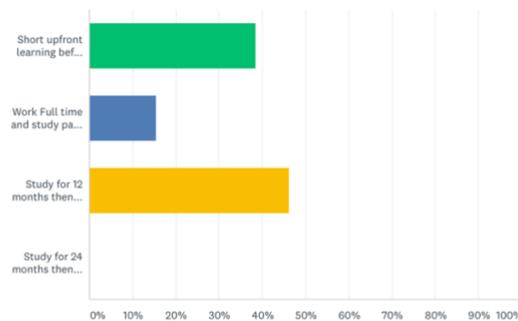
- Commence work as an apprentice and supplement learning with part time study at an educator. This approach received smaller levels of support.
- Longer term *Creative Apprenticeship* of 240 Credits of classroom learning before transition to the workplace. No advocates for this model were received.

Summary of Working Group Survey

A topline research poll was conducted across the Working Group to gauge the appeal of these models.

Which Apprenticeship structure works best for your Industry

Answered: 13 Skipped: 1

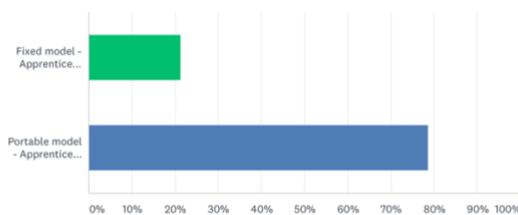


ANSWER CHOICES	RESPONSES
Short upfront learning before move to the workplace	38.46%
Work Full time and study part time	15.38%
Study for 12 months then transfer to the workplace	46.15%
Study for 24 months then transfer to the workplace	0.00%

A model of 12 months study duration followed by transition to the workplace was favoured. Further analysis of the Short Upfront learning option indicated that it was universally preferred by the screen and related industry groups, and this model was later reinforced in meetings with Fashion.

What Apprenticeship model works best for your industry?

Answered: 14 Skipped: 0



ANSWER CHOICES	RESPONSES
Fixed model - Apprentice bonded to an Employer	21.43%
Portable model - Apprentice can move around	78.57%

The dominant response to a traditional fixed model versus a portable model created 78% preference for an apprenticeship that is portable to the apprentice.

Useful links:

Current NZ Apprenticeship scheme:

https://www.careers.govt.nz/plan-your-career/find-out-about-study-and-training-options/apprenticeships/#CID_7463

UK creative apprenticeships:

<http://www.apprenticeshipguide.co.uk/apprenticeship-by-industry-sector/creative-media-and-the-arts/>

Te Puni Kokiri Māori cadetships:

<https://www.tpk.govt.nz/en/whakamahia/cadetships>

Education / industry / iwi partnership for trades apprenticeships:

<https://hawkins.co.nz/community/he-toki-ki-te-rika>

WeCreate WDC Working Group Members

Darryn Melrose – former CE of Whitecliffe and Media Design School – group leader and consultant

Screen:

Felicity Letcher	Main Reactor/Auckland Screen Assn – main screen contact
Annie Collins	DEGNZ
Kylie Croft	Greenstone TV
Rene Le Bas	NZ Writers Guild
Sandy Gildea	SPADA
Dale Corlett	NZ Film Commission
Kelly Lucas	NZ Screen Guilds
Antony Deaker	Dunedin Screen/Regional Film Offices
<i>Brent McAnulty</i>	<i>TVNZ</i>
<i>Cameron Harland</i>	<i>NZ On Air</i>

Music:

Cath Andersen	NZ Music Commission
Teresa Patterson	Music Managers Forum/NZ Comedy Trust
David Ridler	NZ On Air Music
Nicky Harrop	Rhythm Method (ex Massey Uni)
<i>Victoria Kelly</i>	<i>APRA AMCOS</i>

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Interactive:

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Fashion:

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Photography:

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Other:

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Suzette Major

ATEED
Creative NZ
SAE Institute – liaison with the CreaTer alliance of creative tertiary
educators