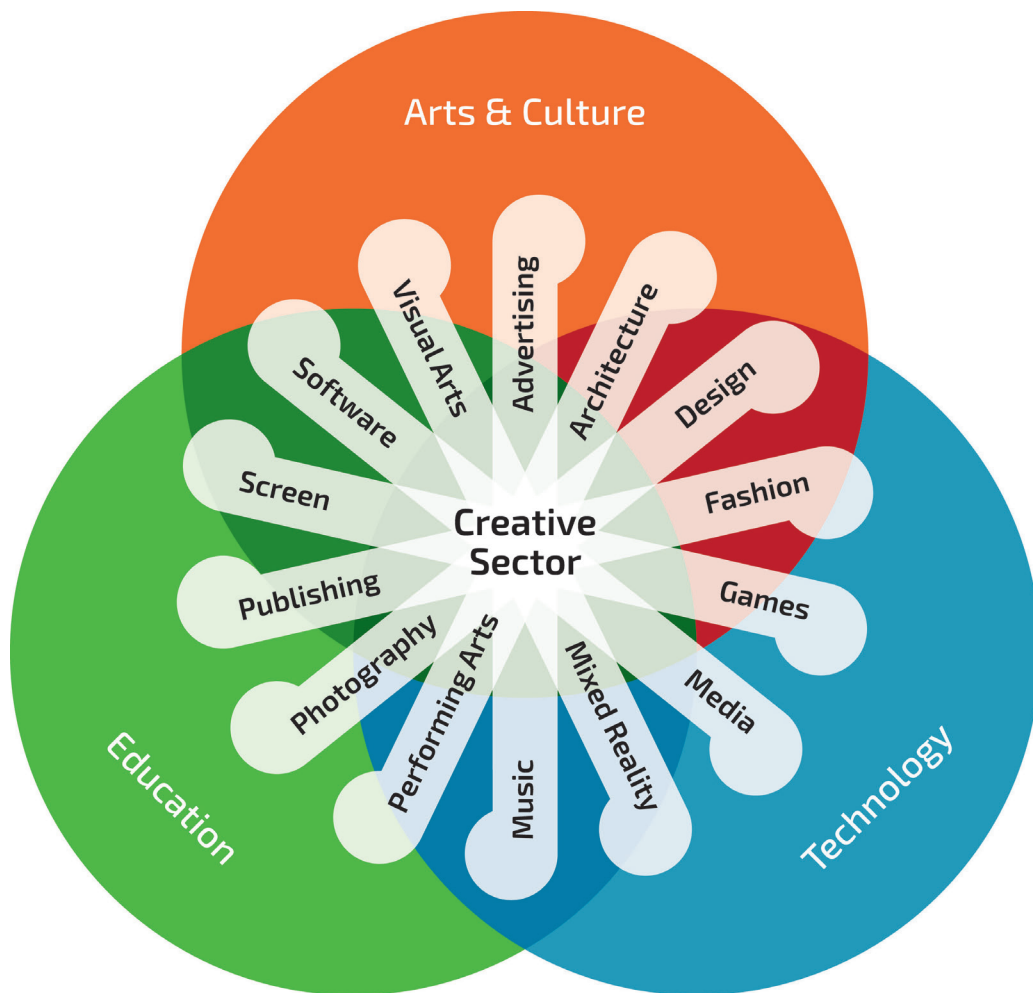




#NZCREATIVITYCOUNTS

# Let's make NZ creativity count together



An Action Plan to grow our creative sector for the wellbeing of all New Zealanders

# For the good of Aotearoa New Zealand, industry and government need to take action, to grow the benefits that our creative people and businesses offer to all New Zealanders. And we need to do it now.

Kiwis have a rich history of **creativity and ingenuity**, shaping who we are today and who we want to become tomorrow.

From the unique creative expressions of Māori, to the distinctive artists and creative entrepreneurs that our (now multi-cultural) little country has produced in the past 150 years – we have a **wealth of authentic talent**.

Our creativity and our ideas have become more than just the stories we tell – they have become **businesses and industries**, many of them at the forefront of **technological innovation**. And with the digital revolution, they are rapidly **going global**.

Creativity is a proven driver of **social and cultural transformation**, and so much more. The fusion of creativity and technology (Createch) is transforming the way we learn, live, play, and work. It is revolutionising and revitalising everything. If New Zealand gets **ambitious about our creative sector**, and understands and employs it well, it has vast potential to **improve our social and economic outcomes**.

Our creative industries are a springboard to the **inclusive, progressive, and productive future we want for New Zealand, and this is an Action Plan to make it happen**.

*“The contribution of the arts and creativity in Aotearoa is an absolute given. We don’t begin speeches with the social contribution because we all know it and understand and believe in it. We talk about the arts in the same way as we talk about horticulture and housing. We know they make an economic contribution and we know its essential to our wellbeing and our lives. Now, we as a government, can play a role in that. We can play a role in it by creating the ecosystem in which the creative sector can thrive.”*

– Prime Minister Rt Hon Jacinda Ardern –  
Te Auaha, Wellington, 28 February 2018

# Executive Summary

This Action Plan has been developed by WeCreate - the alliance of the NZ creative sector - with the input of over 200 creative industry leaders and government officials, to grow our creative sector for the good of all New Zealanders.

It represents a vision for a concerted, industry-led, partnership with government, that will make the creative sector as vital to New Zealand's future wellbeing, as our more traditional sectors have been in the past.

Our creative industries share many business models, capacity and capability needs, and other requirements for growth. All are dependent on an education system with creativity at its heart.

Uniting the creative sector, and implementing a model for industry to work together with government towards shared outcomes, will bring the scale and strength to power transformational growth.

Within this Plan we outline why, and what, we might do, together with government, to make New Zealand creativity count.

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# Why does NZ creativity count?

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 beyond traditional industries.
- › Generates **high value jobs and outputs** - not just in the creative industries, but **in every sector.**
- › Fosters the skills and talents we will need to confidently and sustainably face the **Future of Work.**
- › Offers new opportunities for **small business and regional development.**
- › Is sustainable and **kind to the environment, supporting transition to a lower carbon economy.**
- › **Exports globally** – diversifying and growing trade weightlessly, and with few barriers.

*“The best way to create value in the 21st century is to connect creativity with technology.”*

– Steve Jobs

*“Creativity will increasingly be the defining human talent. Our education system should emphasise the use of human imagination to spark original ideas and create new meaning. It’s the one thing machines won’t be able to do.”*

– Tim Hulme (partner at GV, the venture capital arm of Google parent Alphabet) - Wired, April 2018

*“New Zealand was built on innovation. The best path for us to get richer as a country is to invest in new opportunities and find better ways of doing things.”*

– Minister Hon Grant Robertson – NZ Herald, 20 August 2018

*“The thing that will separate us from the machines will be creativity.”*

– Prime Minister Rt Hon Jacinda Ardern – Going Global, Auckland, 31 August 2018

# How might we grow the ecosystem for our creative sector to thrive?

The creative sector and government work together in a joint, strategic and sustainable, industry-led Action Plan to contribute to a more prosperous Aotearoa New Zealand.

- › The **potential** for creative people, product, and content, to add value – a creative 'lens' – is **considered across government policy**.
- › **Engage with Māori** to support the growth requirements of Māori creators and creative businesses.
- › **Fit-for-purpose measurement and research** of NZ's creative sector is undertaken and ongoing. We need better data to build understanding of the sector's potential, its horizontal impact on other sectors, and to keep pace with the changing nature of creative jobs and businesses.
- › Creativity and the Arts are **valued and emphasised throughout lifelong education**, and our education system encourages and supports creative talent.
- › **Vocational pathways and immigration settings align** with Kiwi businesses' needs for creative people, now and in the future.
- › Our creators and creative businesses develop the **skills, talent and business capabilities** they need to fulfil their potential and sustain growth.
- › Stronger relationships are fostered between the **creative sector and investors**. Government **capacity-building and R&D programmes** are adjusted, where needed, to embrace creative and creative technology businesses.
- › **Intellectual Property legislation**, and other regulation, enables **artists** and creative businesses to **derive value from their work**, whilst ensuring New Zealanders have **access** to plentiful content.
- › The creative industries are better **represented in 'Brand NZ'** locally and internationally. Our creative **champions are celebrated** at home and abroad.
- › Creative businesses have **export top of mind**, and we grow the number of creative businesses who have the capability and capacity to **optimise their overseas earning potential**.
- › The export opportunities, challenges and needs of the creative industries (especially those for digital trade) are reflected in **trade settings, strategies and actions**.
- › The fusion of creativity and technology (**Createch**) that is transforming all aspects of our lives, is **recognised and prioritised for growth** as part of this wider creative sector Action Plan.
- › A strong, diverse, and sustainable **Arts & Culture sector is supported** for growth.

## Guiding principles

- › Think and act at sectoral level, and for the long term.
- › Care for people and place.
- › Acknowledge Māori as tangata whenua.
- › Support diversity and be inclusive of all.
- › Recognise and support the important synergies between the creative industries, Arts & Culture, technology and education. Collaborate with and encourage organisations in these spheres.

# How does our creative sector contribute to government priorities?

Economic

Education

ECONOMIC DEVELOPMENT	TRADE	DIGITAL	ARTS & CULTURE	EDUCATION	BUDGET 2018
<p>Growing and sharing NZ's prosperity.</p> <p>Supporting thriving and sustainable regions.</p> <p>Many creative businesses are not constrained by location and can operate remotely – supporting regional economic development.</p> <p>Preparing for the Future of Work.</p> <p>The Future of Work will demand creative and technical skills that are resilient to automation.</p>	<p>Supporting increasing diversity in trade.</p> <p>Growing our creative sector will grow economic diversity.</p> <p>Many creative businesses are export-led and many more are planning to be.</p> <p>Our creative industries tell our stories, locally and globally.</p>	<p>Supporting the growth of a competitive, export-focused digital sector to build a diverse and resilient economy.</p> <p>Growing our creative sector will grow economic diversity.</p> <p>Many creative businesses are not constrained by location and can access global markets with few barriers.</p> <p>Supporting New Zealand businesses to use ICT to raise their productivity and drive innovation across all sectors of the economy.</p> <p>Creativity and creative technologies are revolutionising many other sectors.</p>	<p>The cultural &amp; creative sector plays a vital part in economic growth, contributing to our overall wellbeing.</p> <p>Maximising the wider cultural sector's contribution to economic growth.</p> <p>Growing our creative sector will grow economic diversity.</p> <p>Many creative businesses are export-led and many more are planning to be.</p> <p>Our creative industries tell our stories, locally and globally.</p> <p>Creativity and creative technologies are revolutionising many other sectors.</p>	<p>Better, more relevant educational pathways</p> <p>Champion 21st century practice in teaching &amp; learning</p> <p>Deliver skills for industry</p> <p>Ensure tertiary education supports the development of transferable / future skills</p> <p>The Future of Work will demand creative and technical skills that are resilient to automation.</p>	<p>Promoting economic development and supporting the regions.</p> <p>Growing our creative sector will grow economic diversity.</p> <p>Creativity and creative technologies are revolutionising many other sectors.</p> <p>Many creative businesses are not constrained by location and can operate remotely – supporting regional economic development.</p> <p>Creative businesses can prosper as SMEs and many are able to scale fast when successful.</p>
			<p>Building pathways into employment and enabling sustainable careers in the cultural sector.</p> <p>There is an inseparable correlation between a thriving Arts &amp; Culture sector and a thriving creative sector.</p>	<p>Every child &amp; student achieves educational success</p> <p>Creativity is essential in providing solutions to child and youth development, physical and mental health, corrections, positive ageing and sustainable housing.</p>	

ECONOMIC DEVELOPMENT	TRADE	DIGITAL	ARTS & CULTURE	EDUCATION	BUDGET 2018
<p>Transitioning to a clean, green, carbon-neutral NZ.</p> <p>Creative products and services make little impact on the environment.</p> <p>Many of them are digital and can be traded weightlessly around the globe.</p>	<p>Ensuring trade is sustainable and contributes to a low-emissions global economy.</p> <p>Creative products and services make little impact on the environment.</p> <p>Many of them are digital and can be traded weightlessly around the globe.</p>				<p>Enhancing and protecting our natural resources.</p> <p>Creative products and services make little impact on the environment.</p> <p>Many of them are digital and can be traded weightlessly around the globe.</p>

			<p>All New Zealanders can access and participate in cultural activities.</p> <p>New Zealanders share a distinct and inclusive identity and value our history and traditions.</p> <p>There is an inseparable correlation between a thriving Arts &amp; Culture sector and a thriving creative sector.</p> <p>Our creative industries tell our stories, locally and globally and encourage access and participation in the Arts.</p> <p>The cultural sector is supported and growing sustainably.</p> <p>The creative sector provides sustainable employment and income for our artists.</p>	<p>The curriculum reflects NZ's cultural diversity and values history and traditions of all its people.</p> <p>Student well-being is strongly influenced by a clear sense of identity and access and exposure to their own language and culture.</p> <p>There is an inseparable correlation between a thriving Arts &amp; Culture sector and a thriving creative sector.</p> <p>Our creative industries tell our stories, locally and globally and encourage access and participation in the Arts.</p>	<p>Enriching NZ's culture and identity.</p> <p>There is an inseparable correlation between a thriving Arts &amp; Culture sector and a thriving creative sector.</p> <p>Our creative industries tell our stories, locally and globally and encourage access and participation in the Arts.</p> <p>The reputation of New Zealanders as creative and ingenious is growing.</p> <p>The creative sector provides sustainable employment and income for our artists.</p>
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# How might this Action Plan align with the Living Standards Framework and Domains of Wellbeing?



Source: Treasury, 2019

Growth in the NZ creative sector would support better outcomes in Social and Human capital, through the proven benefits of creativity for cultural identity, social connection and inclusivity, and physical and mental health. Economic growth in the sector would contribute to Financial/Physical capital through supporting high value jobs and outputs, productivity, diversification, and internationalisation. Creative industries are sustainable and low emission, helping to protect our Natural capital.

A thriving NZ creative sector would have a direct impact on nine of the twelve Domains of Wellbeing:

- › Cultural Identity
- › Environment
- › Health
- › Income and Consumption
- › Jobs and Earnings
- › Knowledge and Skills
- › Time Use (work/life balance)
- › Social Connections
- › Subjective Wellbeing





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# What have we done so far?

## Connected

WeCreate was formed in 2014 to unite the New Zealand creative industries, to be a central point of communication for government, and to become the catalyst for growth.

We have since expanded our membership to comprise the majority of NZ creative industry associations, supported by a generous and visionary group of major creative business and agency 'Friends'.

## Measured

Much of our work in the first couple of years was focussed on coordinating the PwC industry valuations, and commissioning the 2016 NZIER 'Evolution of Kiwi Innovation' report.

Measurement has been, and remains, one of the key challenges we face in demonstrating the value and potential of the creative sector, and the horizontal impact of creativity on other sectors.

## Advocated

WeCreate has performed an active advocacy role, presenting a sectoral perspective on a wide range of matters including the digital economy, trade, Intellectual Property rights, and STEAM education.

## Consulted

The development of this Action Plan has been informed and supported by a wide group of industry practitioners, and government officials, many of whom attended the inaugural Creative Economy Conversation (CEC) that WeCreate hosted in 2017.

The 2017 CEC gave us a clear mandate for the need for this Plan, helped set its strategic goals, and led to the formation of the Working Groups who have made the recommendations herein.

## Engaged with Government

The CEC also gave rise to an informal pan-Ministry advisory group of government officials (from MBIE, MCH, MFAT, NZTE, Treasury, and Callaghan Innovation primarily) with whom we've started a constructive conversation.

We believe that we have begun cultivating not only greater understanding of the potential of the creative

sector between government and industry, but also across government departments.

WeCreate has also formed good connections with other government departments and agencies relevant to the economic growth of our creative sector, including NZTE, NZ Story, Expo 2020, The Commerce Commission, and The Productivity Commission.

## Engaged with Māori Creative Industry Organisations

WeCreate, as an alliance of industry organisations, have discussed our aims with the two industry organisations representing Māori interests in our sector - Ngā Aho (Māori Design Professionals), and Ngā Aho Whakaari (Screen) - with a view to integrating their growth objectives in this Action Plan.

In this kōrero however, the Māori organisations expressed a preference for the development of a Māori Creative Industries Strategy - by Māori, for Māori - in parallel to this Action Plan. Such parallel, or aligned, Māori strategies, have recently been developed by Creative NZ and the NZ Film Commission. Victoria's 'Creative State' sector strategy led to the development of the 'First Peoples Action Plan for the Creative Industries' and established a First Peoples Reference Group (please see p14 for a link to this plan). As a first step in Aotearoa, the Māori organisations proposed that a hui be convened including Māori industry organisations, creative businesses, cultural initiatives, and relevant government Ministries and agencies.

Whilst we value highly the view of our Māori industry organisations, WeCreate recognises that the kōrero it has been able to facilitate with Māori thus far has been limited both by the breadth and depth of these organisations, and WeCreate's own model as an alliance of representative industry bodies. We therefore propose that an early objective of this Plan be for government and industry to jointly engage with Māori, to identify and implement strategic objectives that support the growth of the Māori creative ecosystem.



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## Tech, Createch, and more consultation

The fusion of creativity and technology is transforming the way we learn, live, play and work, and all creative industries are already Createch industries to an extent.

To build understanding of the potential of Createch for NZ, we have formed an alliance with NZ Tech, and in May 2018 jointly hosted, with NZ Tech and MBIE, the first Createch NZ forums. Please see p. 12 for the recommendations of the Createch forums.

## Teamed up with Arts & Culture organisations

Recognising the vital symbioses of the creative industries and Arts & Culture, we have joined the C5 Group (p. 13) of the five major national Arts & Culture and creativity organisations, to work together to further grow the value of the Arts and creativity, and their important role in all aspects of New Zealand's wellbeing.

## Gathered feedback on this Plan

The Creative Economy Conversation 2018, held on 20 September, invited 120 industry and government delegates to give feedback and comment on the draft Recommendations of this Plan via a series of workshops. This feedback has been incorporated into the Plan. The overarching response from the CEC 2018 was affirmation of the need for the creative industries and government to work better together in pursuit of common growth objectives, and the implementation of a partnership organisation to deliver those joint goals.

WeCreate's work on this Action Plan has been guided, aided, and critiqued, by a Steering Group of creative industry leaders, whose input has kept us tightly connected to the genuine opportunities and issues for the sector.

WeCreate has 0.75 paid staff in its Working Group and an annual budget of c.\$120,000. A huge volunteer cohort (including six Initiative Working Groups) of over 200 believers (please see back page), have already participated in the consultation we have facilitated over the past two years.

The platform WeCreate has developed has primed a launch pad for the important work needed to deliver this Plan, but now we need to get moving and ignite the opportunity.



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## What next?

Super-charging the impact of our creative sector to its greatest potential requires industry and government to take prompt action together to:

- › prioritise a world class creative sector Action Plan,
- › jointly implement the leadership, structure, and resource to deliver it

New Zealand cannot afford to ignore the benefits an increased focus on creativity would bring to improving the lives of all New Zealanders. There is an inextricable link between the creative industries and the digital transformation of business and work, and this will define our future social and economic success.

We need to be ahead of the creativity game, and we need to get serious about it now. In the following pages, you will find our Recommendations for why, and how, industry and government acting together will make New Zealand creativity count.

### WeCreate's Members and Friends are:

Advertising and Illustrative Photographers Assn

APRA/AMCOS NZ

ATEED – Auckland Tourism, Events, and Economic Development

Australia NZ Screen Assn

Christian Copyright Licensing

Commercial Communications Council NZ

Copyright Licensing Limited

Creative New Zealand

The Creative Thinking Project

Directors and Editors Guild NZ

Designco

Design Assembly

Home Entertainment Assn NZ

Independent Music NZ

Interactive Games and Entertainment Assn

Motion Pictures Distributors Assn of NZ

NZ Film Commission

NZ Game Developers Assn

NZ Institute of Architects

NZ Institute of Professional Photography

NZ Music Commission

NZ On Air

NZ Society of Authors

NZ Writers Guild

Playmarket

Print Media Copyright Agency

Publishers Assn of NZ

Recorded Music NZ

SAE Institute

Screen Composers Guild of NZ

Screen Production and Development Assn

Screenrights

Script to Screen NZ

Sky Network Television

TVNZ

The Weta Group of Companies

Viscopy

# What do (and don't) we know about NZ creativity?

Current measurement of the NZ creative sector is not comprehensive, nor comparable enough, industry-by-industry, to take full account of the dynamic, rapidly changing, nature of the sector, nor the impact of creativity and creative people elsewhere.

Some creative industries are investing in valuation reports that capture various aspects of their contribution to New Zealand, however there is a lack of consistent methodology in these reports and not all of our creative industries are able to fund them.

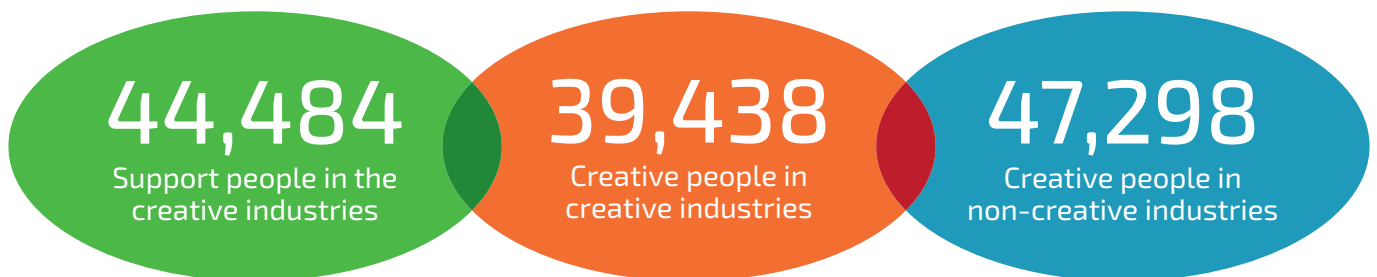
Fit for purpose data and research is needed to keep pace with the changing nature of business models and occupations, and to enable the establishment of baselines and benchmarks, but this will take time, and considerable change to current data regimes, to fully realise.

We must recognise that the time for action to drive growth in our creative sector is now - opportunities will be lost if we wait.

## What we do know

### The Creative Industries & The Impact of Creative People in Non-Creative Industries

Kiwi creativity drives jobs and economic growth, not only in the creative industries, but increasingly as a key enabler of other sectors:



**131,220** Jobs  
= **6.6%** of the New Zealand Workforce

**\$17.5bn**  
Contribution to GDP

Source: The NZ Institute of Economic Research (NZIER), The Evolution of Kiwi Innovation, WeCreate 2016

## Screen

**\$3.5bn**

gross revenue

Source: Statistics NZ:  
Screen Industry Survey 2016/17

## Games

**\$595.3m**

annual revenues

**93%** of NZ made content is exported      **43%** annual growth in exports

Source: NZ Games Developers Association,  
March 2018

## Music

**\$252m** direct contribution to GDP      **\$543m** total contribution to GDP

**2,152FTE** direct employment      **4,784FTE** indirect employment

Source: PwC - Economic Contribution of the NZ Music Industry, 2016

## Books

**\$115m** direct contribution to GDP      **\$282m** total contribution to GDP

**1,536FTE** direct employment      **2,955FTE** indirect employment

Source: PwC - Economic Contribution of the NZ Books Industry, 2016

## Advertising

**\$6bn**

contribution to GDP

**44,000** jobs supported including 12,000 directly      **\$17** sales revenue returned for every \$1 of advertising

Source: Deloitte - Advertising Pays, The Commercial Communications Council, 2017

## Design

**\$10bn**

contribution to GDP

**4.4%** of NZ employment

Source: PwC - The Value of Design to New Zealand, Designco, 2017

According to the University of Toronto's Martin Prosperity Institute, in 2015

**New Zealand was the 3<sup>rd</sup> most creative country in the world**

Please see individual Sources for the methodology of each report.

# What is Createch and why does it matter?

Createch is the umbrella term used to cover the emerging genre of activities in which technology enables creativity to produce new value-added products, services or experiences – and vice versa. In Createch, a creative element – such as the use of design, storytelling, audio visual material or performance – is the key constituent alongside the tech component in achieving the final output and its desired benefits.

Our creative industries are at the forefront of technological innovation. Most are highly digital in the way they produce content, market, distribute and earn. New Zealand has the potential to be a world leader at the interface of creativity and technology.

The **fusion of creativity and technology – Createch** – is transforming the way we learn, live and work. If harnessed well, it has **vast potential** to improve New Zealand's economic, social and cultural wellbeing.

Createch is also **revolutionising and revitalising many other sectors** eg. healthcare, aged care, education, tourism.

NZ Tech and WeCreate have established a collaborative alliance to help connect, promote and advance the creative tech ecosystem in Aotearoa.

The opportunities and issues facing Createch industries are largely the same as those of the wider creative sector – **all creative industries are already Createch industries to an extent.**

**\$143m**  
in NZ digital games  
exports in 2017

**70%**  
of NZ music consumption  
is digital – one of the  
highest rates in the world

**48%**  
of New Zealanders use  
digital services to find  
cultural activities

**34.6%**  
of NZ advertising revenue  
is from digital sources

**4,500**  
e-books are borrowed  
from Auckland Libraries  
every day

In May 2018, WeCreate hosted 100 industry and government participants at the first Createch NZ forums in Auckland and Wellington.

**The recommendations of the Createch forums were:**

Createch businesses will achieve more as part of a joint **industry-government plan** for the creative sector.

- › NZ needs to **prioritise developing our creative sector's (including Createch) potential** from the top down. Creativity is in Kiwi DNA and is **our 'natural resource'** of the 21st century.
- › These forums have already begun to show the **value of better connecting** our Createch industries – with each other, with educators, with investors, with international markets, with government. We need to do more of this.
- › There is a need to create a **communication and connection hub** and implement a communications and networking plan to **tell our Createch stories better** – case studies, role models, champions, integration with brand NZ.
- › We need to work together to build understanding of **the value of IP**, and to support our **creators to earn** from their work.
- › To prepare for the **Future of Work**, NZ must recognise and apply the power of creativity in lifelong education, and **equip people for Createch careers** across the economy.
- › **Capability and capacity building** in our Createch industries need to be improved to enable NZ to be highly **competitive on a global level.**
- › To fulfil the potential of our Createch industries, NZ needs to **incentivise Createch R&D and collaboration.**

# How does WeCreate connect with our Arts & Culture organisations?

WeCreate is a member of C5, a group of national Arts and creativity organisations, who have been collaborating to define their relationships with each other within the NZ creative ecosystem, and to undertake joint action to support their synergistic goals.



## CHAMPIONING CREATIVITY FOR NEW ZEALAND TOGETHER

Our five national creative organisations share the goal of growing the value of the arts and creativity, and their important role in our social, cultural and economic wellbeing.

We each bring a different focus to this challenge and are working together to strengthen the impact we can have for New Zealand.

**The Arts Foundation** boosts opportunities for artists, and amplifies the impact of the arts in New Zealand.

**The Big Idea** is the online hub for creatives seeking collaborators, opportunities and inspiration for enriching careers in the arts.

**Creative New Zealand** encourages, promotes, and supports the arts in New Zealand for the benefit of all New Zealanders.

**WeCreate** unites the creative sector, and aims to grow its contribution to New Zealand through an Action Plan in partnership with Government.

**The Creative Thinking Project** researches, teaches, and engages audiences about creativity and its value to education, business and communities.

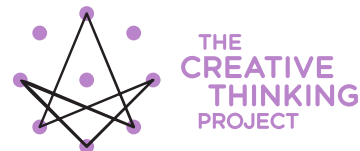
Together we are stronger; to research and advocate for the arts and creativity, and to engage the widest possible audience.

## C5 INITIAL PROPOSED ACTIONS INCLUDE:

**Engagement:**  
Sharing news and information  
Broadening the reach of the group as it develops  
Combined Boards' networking events  
Meeting quarterly

**Research:**  
Scoping, sharing, alignment

**Promoting Growth:**  
Supporting each other's actions in education, and capability and capacity building



# Who else is making creativity count?

## International Creative Sector Strategies

*The creative economy is one of the most rapidly growing sectors of the world economy, and a highly transformative one in terms of income generation, job creation and export earnings.*

- UNESCO and UNDP, Creative Economy Report 2013.

Countries looking to diversify their economies to maximise the opportunities of 21<sup>st</sup> century trade are looking at new ways of capturing the value and productivity of sectors that do not solely produce physical goods, but increasingly emphasise digital products and services. They are also focussing on occupations and skills that will be most likely to withstand replacement by, or develop alongside technology.

Progressive economies around the world are implementing plans, in partnership with government, to accelerate growth in their creative sectors.

Three international strategies prompted particular thought as we considered this Action Plan.

## VICTORIA (AUST) – Creative State 2016-2020

- › Led by the Minister for Creative Industries, it puts the creative industries at the forefront of the state's future growth, prosperity and liveability.
- › **Victoria's creative sector makes up 8% of the economy, contributing almost \$23bn and 220,000 jobs (Boston Consulting Group, 2015).**
- › A game-changing opportunity for Victoria's creative sectors to work together more closely, to learn from each other, to share insight and resources and to secure a larger proportion of markets and resources across the world.
- › Will address major challenges to the sustainability and growth of creative industries, like fundraising, business skills and reaching overseas audiences and markets. It will help to increase our pool of creative practitioners and their capacity to be ambitious.
- › Creative State invests over \$115 million in our future. It's an investment in our creative practitioners and our cultural and community vibrancy. It defines the role creativity will play in our society as one of the pillars of Victoria's globally connected future – Martin Foley MP, Minister for Creative Industries, 2016.

[Creative State - read document](#)

[First Peoples Action Plan - read document](#)

## CANADA – Creative Canada Policy Framework 2017

- › The government recognises the benefit of having a strong creative sector and its impact on Canada's identity, economy and place in the world.
- › **Canada's creative sector provides 630,000 jobs and contributes \$54.6bn per year in economic activity.**
- › It's about positioning Canada as a world leader in putting its creative industries at the centre of its future economy. We know that the economies of the future will rely on creativity and innovation to foster growth. To be competitive in the world, we must invest now to create the conditions for success.
- › This policy charts a course towards the continued growth and investment in Canada's creative sector including funding for the Canada Media Fund and a significant commitment to Canada's Creative Export Strategy of \$125 million over five years.

[Creative Canada Policy Framework - read document](#)



## UNITED KINGDOM – Creative Industries Council (2010) to Creative Industries Sector Deal (2018)

- › The UK is the exemplar for industry-government partnership in growing its prosperity as a creative nation.
- › In 2010, at the instigation of the UK government, the Creative Industries Council was formed – a joint industry and government group co-chaired by Nicola Mandelson (VP EMEA, Facebook) and the Secretaries of State for Business, Innovation & Skills and Culture Media & Sport. It included representatives from across the sector - from industry, trade associations and public bodies.
- › In 2014 the Creative Industries Council's overall goals in their **Create UK Creative Industries Strategy** were:

*Government and industry working in partnership to put creative industries at the heart of the growth agenda, as the most important growth sector to the UK economy.*

*Ensuring a business, regulatory, and fiscal environment that encourages the creation of, investment in, and commercialisation of Intellectual Property (IP) assets, so UK creative businesses can start up, succeed and grow and the UK is seen internationally as an attractive place to do business.*

*Having support for the UK's creative industries at all levels of government and across all departments.*

*Recognising that the greatest creativity is fuelled by difference, openness and diversity of talent.*

[Create UK Creative Industries Strategy - read document](#)

- › Also in 2014, UK Trade and Investment launched the **UK Creative Industries International Strategy** with 2020 targets of:

*Doubling the value of exports from the creative industries.*

*Doubling the number of UK creative businesses that use UKTI services.*

*Winning a greater share of inbound foreign direct investment.*

[UK Creative Industries International Strategy - read document](#)

- › In 2016 the strategy was fortified and extended in **Create Together** to:  
*Champion eight key drivers of creative industries growth (digital infrastructure, diversity, education and skills, finance for growth, Intellectual Property, international, regions and clusters, regulation).*

*Work with government to tackle the fiscal, legal, technical and staffing barriers holding back creative businesses.*

*Encourage all parts of the UK and its diverse population and all types of creative enterprises to participate in growth.*

*Foster an exporting culture among creative companies.*

*Promote the business value of collaboration and connectedness across creative sectors.*

*Improve the statistical and research base on the creative industries as the basis for policy and business planning.*

[Create Together - read document](#)

- › And in March 2018, the UK launched a landmark **Industrial Strategy: Creative Industries Sector Deal**, an agreement between government and industry, investing £150 million to unlock growth for creative businesses.

**Places** – Support creative centres across the country, to enable clusters of world-class businesses to increase GVA and employment.

**Ideas** – Open up R&D funding to catalyse innovation.

**Business Environment** – Tackle copyright infringement, continue to address the transfer of value from the creative industries and progress work on closing the value gap.

*Reduce barriers to accessing finance for growth.*

*Build on a strong export performance to drive a Global Britain.*

**People** – Increase the supply and diversity of skills and talent in the creative industries.

[Industrial Strategy: Creative Industries Sector Deal - read document](#)

## What the concerted UK industry-government partnership has achieved:

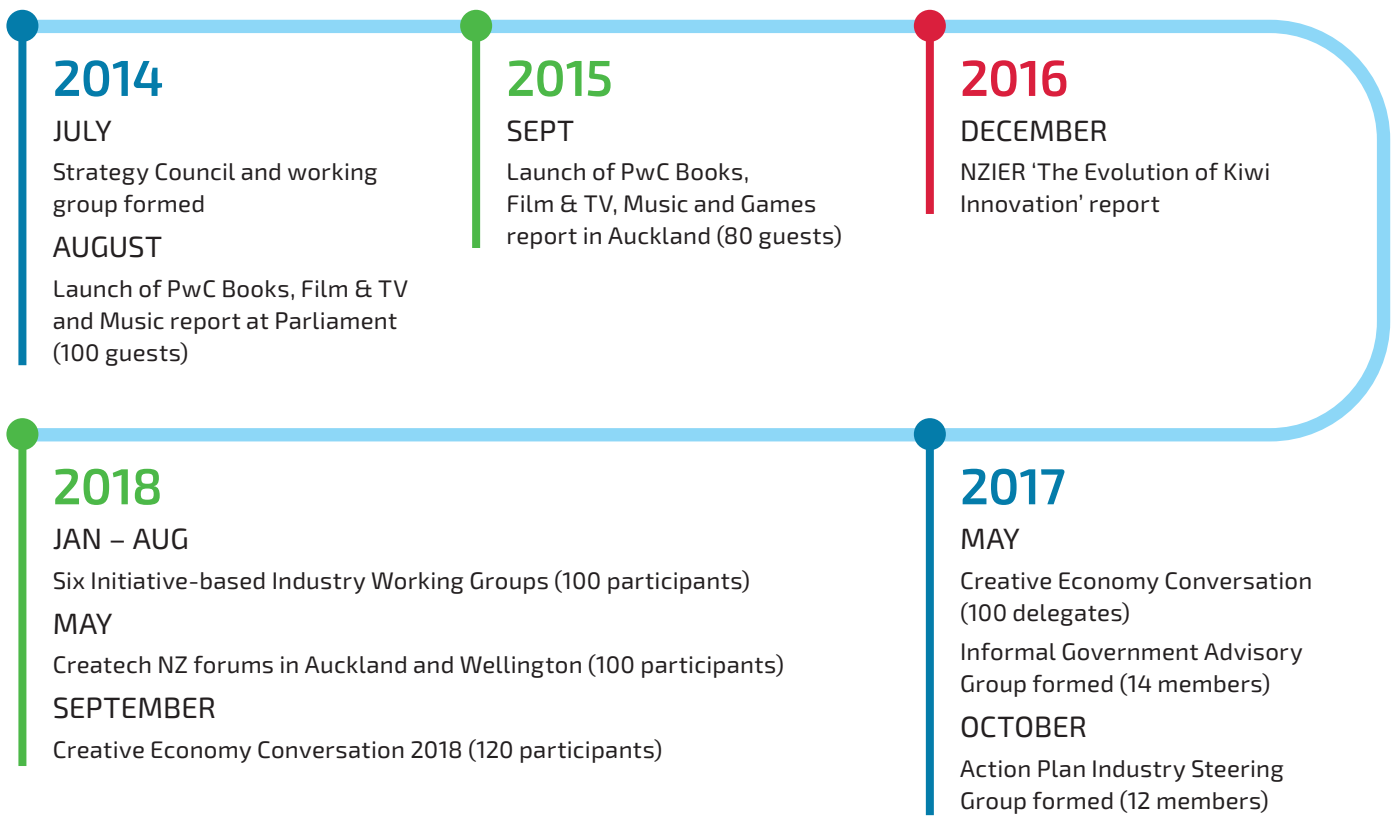
**2012** £71.4bn contribution to GVA

**2016** Second fastest expanding sector, growing at 8.9%, £84.1bn to GVA, 2.9m jobs, 48.9% increase in exports since 2009

**2018** Fastest growing sector, earning £10.5 million an hour, £91.8bn to GVA, 3.04m jobs, 9.4% of services exports

# Recommendations

Consultation and research informing these recommendations



## Notes to the Recommendations:

- › The following are the Recommendations WeCreate has compiled from the consultation process outlined above.
- › The 'Who' column is to prompt consideration of:
- › **What industry might do – 'WeCreate 2.0', an enhanced version of WeCreate**
- › **What industry and government might do together – in a joint venture and potentially including a government secretariat**
- › **What industry recommends government might do**

WeCreate is maintaining close connections with other strategic work underway, or proposed, and specifically regarding the creative sector, and will seek alignment where relevant with:

- › Interactive Aotearoa Report – NZ Games Developers' Association & NZ Tech
- › Ten Year Screen Strategy
- › MBIE - Film Industry Working Group and Review of the Copyright Act
- › MCH – Enhancing the International Potential of the NZ Music Industry and Supporting Sustainable Cultural Sector Careers

Key:

**WeCreate 2.0 (Industry led organisation)**

**WeCreate 2.0 & Government**

**Government**

# Connection & Collaboration

## Why?

Until the formation of WeCreate, there was no central point to connect with the NZ creative industries – for government, for other sectors, and within the sector.

Bringing the sector together through the Creative Economy Conversations, and the Working Groups, has already generated a considerable amount of 'soft power'.

*"Human cooperation is the most powerful force in history."*

– Dr Mark Sagar, Soul Machines.

To deliver this Action Plan, we'll need to unite and motivate both industry and government even more .

**Better connection and collaboration will enable the sector, and government, to:**

- › Develop and empower a shared vision to equip NZ for a future where diverse creative innovation across all sectors will be vital to our wellbeing.
- › Inform research and policy, and deliver practical support.
- › Tell NZ stories better and enhance the NZ identity – at home and abroad.
- › Co-ordinate a multi-disciplinary approach to problem-solving.
- › Leverage economies of scale through collaboration to create more value.

The opportunity offered by our creative sector is not yet well communicated, and needs to be better articulated and promoted to optimise its potential.

Setting common goals, sharing knowledge, and building networks will develop the strength, scale, and focus to accelerate growth.

## CONNECTION & COLLABORATION

WHAT/HOW	WHO
<b>COMMUNICATIONS STRATEGY</b>	
Develop and implement communications strategies to promote the value and understanding of the creative sector and position creativity as a key NZ brand value.	WeCreate 2.0 & Government
Deliver opportunities for sharing knowledge, and developing new connections, via facilitating events and introductions:	
Members of Parliament event/s	
Further 'Creative Economy Conversations'	
Arrange Ministerial visits to creative businesses	
Speaker series, including international experts	
Participation in international events eg. Createch UK, Creative State (Melbourne)	
Create champions network (of industry role models).	
Source and promote sector case studies.	
Provide an enhanced online resource for the creative industries to interact and share with each other, with government,- and with other sectors.	
Encourage creative sector-focused media content development eg. 'Creative Calendar'	
Seek opportunities to 'eventise' NZ creativity eg. festivals, awards	
<b>'CREATIVE LENS' ON POLICY</b>	
The potential for creative people, product, and content, to add value – a creative 'lens' - is considered across government policy.	Government
<b>ENGAGE WITH MĀORI</b>	
Engage with Māori to identify and implement strategic objectives that support the growth requirements of Māori creators and creative businesses.	Government, Māori & WeCreate 2.0

WHAT/HOW	WHO
<b>SECURE REPRESENTATION &amp; COLLABORATION WITH OTHER ADVISORY GROUPS, PROGRAMMES &amp; ORGANISATIONS</b>	
Prime Minister's Business Council	WeCreate 2.0 & Government
Future of Work Forum	
Trade for All	
Ministry of Education Reviews	
Small Business Council	
business.govt.nz team	
Digital Skills Forum	
Tourism NZ and destination marketing organisations	
Reform of Vocational Education	
Cultural Diplomacy International Programme	
Expo 2020	WeCreate 2.0
Major Events	
International Economic Development partnerships e.g. Auckland/Guangzhou/Los Angeles and Wellington/Canberra/Singapore tri-partites.	
KEA and other diaspora organisations	WeCreate 2.0
Major sports organisations especially re. joint approach to value of IP – rugby, cricket, Americas Cup, Sport NZ	
<b>SECTOR REPRESENTATION IN NZ STORY</b>	
Integrate and promote more creative sector stories with NZ Story.	WeCreate 2.0 & NZ Story
<b>NZ TECH</b>	
Collaborate with NZ Tech to connect, promote and advance the NZ creative tech ecosystem	WeCreate 2.0 & NZ Tech
<b>PROCUREMENT</b>	
Encourage and provide guidance to (without directly preferring) NZ creative businesses bidding for government contracts	WeCreate 2.0 & Government

# Measurement & Research

## Why?

Understanding how our creative sector impacts growth in the digital age is essential to help maximise the gains it can deliver for New Zealand. Demonstrating, and building, knowledge around the tangible, and intangible, value of the sector will require implementing new data capture and research processes.

Current measurement of the economic value of the creative sector is not comprehensive, accurate, nor comparable industry-by-industry. Some creative industries are investing in valuation reports that capture various aspects of their contribution to New Zealand, however there is no consistent methodology in these reports, and not all creative industries are able to fund them.

Statistics NZ captures some data on the film industry in a standalone annual Screen Industry Survey, yet the occupation and industry codes being used to value the New Zealand economy were established in 2006 and do not include many of the digital industries and occupations that are now prevalent in the wider creative sector (this is not an issue unique to NZ). It is hoped that the Digital Nation Domain Plan due in 2019 will propose measures for accurately capturing the contributions of NZ creators and creative businesses to the digital economy.

Additionally, there is a scarcity of sector-level research that would help to quantify the opportunity for the sector to grow its contribution to the New Zealand economy, along with a need to map various activities within the sector so that gaps can be identified and solutions developed.

The sector and government working together to implement consistent measurement, benchmarking, and tracking progress of the sector, as well as recording and reporting on achievement against the objectives outlined in this Plan, will create valuable knowledge assets to facilitate growth.

## MEASUREMENT & RESEARCH

WHAT/HOW	WHO
<b>FIT FOR PURPOSE SECTOR MEASUREMENT</b>	
Continue to work with Stats NZ/MBIE on the Digital Nation Domain Plan project (in conjunction with partners NZ Tech and Creative NZ), including engaging with other sectors and industries that operate wholly or substantially in the creation and sale of digital goods to better measure value and potential in these areas of the economy.	WeCreate 2.0 & Government
Develop a system to measure the qualitative and quantitative success of the initiatives of this Plan.	
Map current and planned measurement by individual creative industries, and of the creative industries (by third parties), and provide recommendations to industry for consistent reporting on key metrics.	
Establish a framework for better quantitative measurement of the creative sector by creative occupation and creative/Creatch industry.	
Amend the industry and occupation codes to reflect current and future digital business and, in part, enable the impact of creativity on non-creative industries to be understood/measured	Government
<b>RESEARCH &amp; MAPPING</b>	
Engage a research manager, consultant or company to develop and manage (collaborating with others eg. Creative NZ/NZ Tech where relevant) a comprehensive research programme into the potential of creativity, and the creative and Creatch industries, including but not limited to: <ul style="list-style-type: none"> <li>› The role of creative people in the changing nature of business and work</li> <li>› Occupational outlook – over/under supply of workers in the sector</li> <li>› Ratio of SMEs to big business</li> </ul>	WeCreate 2.0 & Government
Map current collaboration mechanisms within the sector (eg. APRA Songhubs) and with other sectors and identify opportunities to improve/expand /roll out to other parts of the sector.	WeCreate 2.0
<b>SURVEYS &amp; BENCHMARKING</b>	
Conduct a survey of best practices and resources for each industry, that may provide opportunities for greater knowledge sharing and collaboration in developing sector-practices relating to measurement metrics beyond occupation and industry statistics.	WeCreate 2.0

# Regulation

## Why?

Regulation that is fit-for-purpose underpins every sector in the economy. If we are going to maximise the opportunity presented by New Zealand's creative sector, including the digital opportunity, the regulatory framework for creative business needs to be informed by the experience of the sector and be evidence-based.

Our Intellectual Property (IP) framework should support and reward New Zealanders and New Zealand businesses that create value in IP. Robust, clear, and certain Copyright law underpins the health and sustainability of New Zealand's creators and creative industries - mechanisms for effective enforcement when IP rights are breached should be implemented.

Information and resources about IP need to be accessible and up-to-date. The next generation, whose income will more heavily rely on knowledge assets, need to know how to manage and monetise IP.

When business value is not held in physical assets, but in digital assets, digital protections need to be strong. As New Zealand's economy becomes more reliant on digital business, cyber-security and increased understanding of the opportunities and risks of cloud-services is critical.



WHAT/HOW	WHO
<b>COPYRIGHT ACT REVIEW</b>	
<p>Prioritise copyright in line with the government's Review of the Act.</p>	WeCreate 2.0
<p>Recommend to government the sectoral principles-based approach to the Review and the broad sector support for those high-level principles:</p> <ol style="list-style-type: none"> <li>1. Safeguarding the right of NZ creators to choose how they earn from their work, as producers in other sectors of the economy do.</li> <li>2. Continuing to ensure that our digital world provides consumers with greater access to more abundant content than ever before.</li> <li>3. Providing clarity and certainty for the authorised use of copyright works and accessible and effective mechanisms for addressing unauthorised use.</li> <li>4. Embracing and anticipating technological and market developments to ensure that NZ creators can continue to compete effectively in a global digital marketplace.</li> </ol>	WeCreate 2.0
<p>Use the recently developed © Issues Map to co-ordinate sub-groups to work on specific issues and present a sector view to government.</p>	WeCreate 2.0
<p>Complete further WeCreate submissions and input to the Review.</p>	WeCreate 2.0
<p>Encourage and support MBIE, as the lead agency for the Review, with cross-agency engagement for an economy-wide view of copyright.</p>	Government
<p>Build on the work already undertaken in the Creative Sector Study to ensure that copyright policy is evidence-based and informed by comprehensive understanding of creative businesses and the people who rely on copyright for their livelihood.</p>	Government
<b>ADVOCACY</b>	
<p>Continue to use the Working Group model for engagement &amp; presentation of a sector view of regulatory matters.</p>	WeCreate 2.0
<p>Broaden engagement with the various government agencies responsible for regulation that impacts the creative sector.</p>	WeCreate 2.0
<p>Create opportunities to engage Ministers and officials with creators and the creative process to build understanding of creative sector business models.</p>	WeCreate 2.0
<p>Include a creative sector representative in any government group that is considering the digital economy.</p>	Government

<p>Identify existing and new regulation areas that impact the sector. Prioritise and present a sector view to government, including employment law (gig economy), classification, advertising standards, cyber security and commerce.</p>	<p>WeCreate</p>
<p><b>INFORMATION &amp; RESOURCES</b></p>	
<p>Work with IPONZ to develop further resources, especially around Copyright, and deliver enhanced consumer support for increased awareness and understanding of creative sector IP.</p>	<p>WeCreate 2.0 &amp; Government (IPONZ)</p>
<p>Develop education materials for schools that support teachers to introduce IP to students in curriculum areas where IP is created.</p>	<p>WeCreate 2.0 &amp; Government</p>

# Education

## Why?

In order to grow New Zealand's creative economy, we need to have an education system with creativity at its heart.

A school system that embraces the Arts and creativity is vital for building pathways into tertiary training in the Arts and creative careers. The Arts curriculum guarantees the right of every child to experience and make music, dance, drama and visual arts in our schools, increasingly at the intersection with new technologies. Goals are outlined elsewhere in this Plan for tertiary training and collaboration with tertiary institutions.

The Arts in schools are valuable not only in and of themselves, but because they train the imagination and develop the attributes that are vital to the making of a more creative New Zealand. The Arts have however, almost disappeared from many New Zealand schools, and this has consequences for both the creative industries and the wider social health of the country. The Arts in schools are vital for young people to understand how to make art for themselves and others, and how creative pursuits can become a meaningful career choice. A return to an education system that celebrates and values the Arts will provide the basis by which society comes to understand the fundamental importance of creativity to making a rich life.

In 2018 the government introduced a new Digital Curriculum (emphasis added)::

*“Students integrate, in the outcomes they develop, specialised knowledge of digital applications and systems from a range of areas, including: network architecture: complex electronics environments and embedded systems; interrelated computing devices, hardware and applications; **user experience design**; complex management of digital information; **and creative digital media.**”*

International evidence suggests that high quality Arts experiences provided in partnerships between schools and the creative industries are vital for inspiring new generations of Arts makers.

## EDUCATION

WHAT/HOW	WHO
<b>INFORM</b>	
Survey employers in creative businesses, and businesses that employ creativity, to understand the skills and behaviours they require from a creative workforce.	WeCreate 2.0
Engage with employees in creative roles to understand the education, experiences and environment that optimises their creativity.	
Prepare best-practice report on existing creative experiences in schools that students and teachers value (eg. <i>Writers in Schools and Musicians Mentoring in Schools</i> ).	
Liaise with creative industries, agencies, and government on proposed expansion of and enhancements to creative education in schools (eg. <i>Artists in Schools</i> ).	WeCreate 2.0 & Government
Engage the future workforce, both at secondary and tertiary level, to understand how they value creative experiences and make decisions about their careers and places of work.	
<b>ADVOCATE</b>	
Champion, alongside others, the Arts as an essential component of pre-tertiary education, and the importance of schools providing a creative environment for learning.	WeCreate 2.0 & C5 group
Communicate the value of a STEAM-based approach to education.	WeCreate 2.0
<b>RESOURCE</b>	
Ensure schools are resourced to deliver the Arts curriculum to its fullest potential.	Government

# Skills, Talent, & Capability

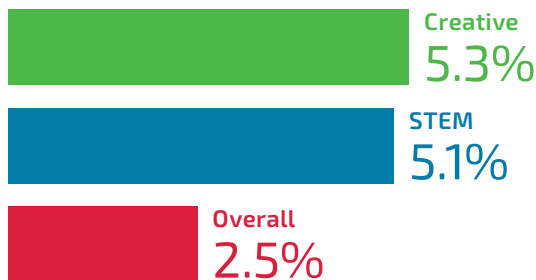
## Why?

Our goal is for more New Zealand creators to be able to fulfil their talents, make a sustainable living from their work, and for our creative businesses to thrive.

Growing the number of successful creators and creative businesses, especially as exporters of IP, will in turn support new creative practitioners, and enhance our culture and identity.

Creativity is essentially human, and while creativity is increasingly being combined with technology to produce high value goods and services, we can be reasonably confident that creative jobs will be less susceptible than many others to being automated out of existence.

## Growth of occupations by 2024:



Source: NESTA/The Creative Industries Federation UK, 2018

**The Australian Bureau of Arts & Communications' paper (Jan 2019) on 'Creative Skills for the Future Economy' also contains research, data and conclusions which support the importance of creative skills in the Future of Work.**

[Creative Skills Future Economy - read document](#)

Creative skills and talent will increasingly be required by other sectors, yet the creative industries are not well represented in Future of Work policy development, at [business.govt.nz](http://business.govt.nz), nor in wider business support organisations.

Success in the creative sector comes in many forms – sole practitioners, freelancers, agency or studio teams and publishers can all be successful career paths or businesses. As we move towards a 'gig' economy, the sustainability of our solo and small businesses will be vital to growth.

**Several different kinds of capability are required to build prosperous creative businesses:**

- › Creative – an artist's skill in their chosen discipline
- › Business – management, finance, compliance, marketing skills
- › Industry – understanding of industry-specific practices, dynamics and business models
- › Governance – strategic planning and risk management
- › Confidence

Creative businesses may need to develop these capabilities at different stages of their business maturity. While these skills should be part of creative industry tertiary qualifications, creative businesses may also need to develop them as part of life-long learning when the need arises. This should be supported by capability building in the ecosystem including education, professional development opportunities and industry association activities. We look forward to the outcomes of the Ministry for Culture & Heritage's *Supporting Sustainable Cultural Careers* work programme.

New Zealand's creative skills are world-class. While business and governance skills exist locally, commercial ambition can be lacking. Having said this, there are many mature creative businesses with strong capabilities but without the resources or market opportunity to go global or fully commercialise their IP.

A variety of capability and capacity building programmes exist within the sector, and are available internationally, but vary in quality and accessibility.

## SKILLS, TALENT, & CAPABILITY

WHAT/HOW	WHO
<b>STOCKTAKE &amp; SURVEY (working with MCH 'Sustainable Careers' team and others)</b>	
Map existing industry and government programmes to identify strengths, gaps, overlaps and opportunities to share.	WeCreate 2.0 & Government
Survey creative industries and identify best practices, capability strengths and weaknesses, resources and opportunities for collaboration.	
<b>DEVELOP SECTOR INTERNSHIP PROGRAMME</b>	
Create the mechanism for young people to undertake internships across the sector. Many creative, and support, skills and talents are applicable to multiple creative industries.	WeCreate 2.0
Grow engagement with Business NZ, EMA and other business support organisations.	
<b>FORM CREATIVE SECTOR/TERTIARY EDUCATORS ALLIANCE (CITA)</b>	
Bring together tertiary institutes that offer vocational qualifications in the creative industries, to build collaboration, and help bridge the gap between graduates and business.	WeCreate 2.0 Pilot group underway in Auckland
Keep tertiary educators up to date with relevant industry knowledge to ensure students are capable and work ready.	
<b>DEVELOP SECTORAL CAPABILITY BUILDING PROGRAMMES</b>	
Deliver professional development and business capability courses to meet identified common needs across the sector. Use scale to attract higher quality training personnel and resources.	WeCreate 2.0 & Government
<b>NEW 'PACE' &amp; CREATIVE APPRENTICESHIPS</b>	
Work with government on a potential new iteration of PACE (Pathways to Arts & Cultural Employment) to ensure that it reflects the skills and talents required for careers in the sector.	WeCreate 2.0 & Government
Support and assist the establishment of Creative Apprenticeships as a NZ Apprenticeship option.	
<b>ESTABLISH CREATIVE BUSINESS AWARDS</b>	
Found an awards programme recognising excellence in creative and Createch businesses, including new generation/ start-up businesses and freelancers eg. The Prime Minister's Awards for Creativity.	WeCreate 2.0 & Government

# Capacity & Investment

## Why?

The key constraints on the capacity of New Zealand's creative industries are our limited domestic market, and limited research & development (R&D) and investor support for leveraging our domestic market into international success.

Digital distribution now means that many creative industries operate, or have the opportunity to operate, globally. We have new market opportunities as international customers and publishers seek content, products and services from new locations around the world. Since this is a recent shift, there are relatively few New Zealand investors with experience or familiarity in creative IP exporting, though we are seeing increased interest. Compared with other investments, creative enterprises should be attractive because they are typically export-oriented, have known market needs, scale fast when successful, earn IP-based revenue from licensing, royalties and the like, and require low to moderate capital outlay.

Research & Development in the creative industries, with experimentation and innovation being a fundamental part of the creative process, does not usually meet the criteria of 'resolving scientific or technological uncertainty', yet it satisfies many of the same criteria as are applied to R&D in other sectors such as novelty, high-risk, structured processes and discovery of new knowledge and IP, but, in practice is excluded from government R&D support programmes. A more detailed analysis of the creative IP 'R&D gap' will be contained in the forthcoming 'Interactive Aotearoa' report.

The majority of current government support for creative industry capability and capacity-building (including funding) is largely designed to support New Zealand cultural or artistic outcomes, especially in screen and music. Notable gaps are in (but not limited to) interactive media and large scale multi art-form exportable propositions (eg. Pop Up Globe). While commercial or Export outcomes may sometimes be encouraged, they are not the focus of most programmes, and there are few programmes encouraging entrepreneurship, export-targeted products, or investment-ready businesses in the creative sector.

There is an opportunity to add value by reframing our cultural and creative industry development investments for the future – so that they not only feed-back sustainably into local objectives, but help propel our cultural and economic success on the world stage.

## CAPACITY & INVESTMENT

WHAT/HOW	WHO
<b>BUILD RELATIONSHIPS WITH INVESTORS</b>	
Build understanding between sector and investors – identify needs.	WeCreate 2.0
Establish a Creative Sector Leadership Group to be ambassadors for creative sector potential to the investor community via networks, events and sharing of information.	
<b>PITCH TRAINING &amp; INVESTMENT TOOL-KITS</b>	
Develop training for successful investor pitches and resources such as tool-kits.	WeCreate 2.0
<b>ESTABLISH ACCELERATOR PROGRAMME</b>	
Industry mentors, potential investors and government agencies collaborate to develop a creative and Createch accelerator programme for businesses ready for commercial investment.	WeCreate 2.0 & Government
<b>'R&amp;D GAP'</b>	
Industry and government promptly undertake a 'gap analysis' of the 'research and development' needs (current & projected) of the creative industries, and work together to implement identified improvements.	WeCreate 2.0 & Government
› How does government currently support the development process of creative IP eg. screen/music?	
› What are the various models for creative industry investment in innovation and experimentation (eg. APRA Songhubs) and how might they be applied elsewhere in the sector and/or go to the next level?	
› What isn't currently captured or supported, and what might be needed for the future development of the sector?	
› What support are other countries providing? eg. NESTA UK	
› What changes might be made, or new programmes introduced, to enhance the potential of developing high potential NZ creative IP?	
<b>INCENTIVISE CROSS-INDUSTRY COLLABORATION IN FUNDED PROJECTS</b>	
Government funding programmes incentivise multi-industry collaboration eg. the use of funded NZ music in funded NZ screen content.	Government
Encourage integrated IP and franchises that include collaboration between multiple creative businesses/industries via this funding. (For example, video game Path of Exile has also produced a double-platinum soundtrack, illustrated posters, a graphic novel and commissioned physical collectibles crafted by Weta Workshop.)	Government



# Export

## Why?

Diversifying and growing New Zealand's export earnings, especially via expanding trade in the digital (weightless and intangible) products and services of the creative industries, will generate new opportunities for small businesses, Māori, and the regions; assist with the deeper integration of New Zealand business in the global economy; lead to greater overall prosperity for New Zealand; and support transition to a lower carbon economy.

Kiwi creativity is exported via many different models:

- › Physical – via traditional (wholesale/retail) models
- › Physical – via ecommerce
- › Digital – digital (often direct to consumer)
- › Licensing of IP
- › Performance – of both own and others' IP
- › Services for hire/on commission

## Overarching objectives

We want to grow both the value of New Zealand's creative sector exports and the share of the creative economy in overall exports. We also want to see broader participation in exporting from creative businesses, especially SMEs.

What would a thriving export-focused creative sector look like?

A thriving export-focused creative sector would see:

- › creative businesses with an export-oriented mind-set from the outset;
- › more businesses with the capability to export successfully;
- › more businesses, especially small businesses and those in the regions, engaged in export;
- › more foreign direct investment in the sector, as has been seen in screen co-production and games, recognising the value of both innovation and productivity-enhancing investment.

Such a sector would offer important new opportunities for SMEs, women, Māori and beyond cities to the regions. It would also help to grow the share of weightless trade,

contributing to the government's vision of a sustainable economy,

## Challenges

There are a number of challenges to fully realising our objectives, including around export readiness, data/measurement and trade barriers.

### (i) Sector capability and export readiness

Whilst many creative industries are significantly export-driven, some businesses in the sector lack expertise regarding exporting, and some do not fully recognise that their products and/or services are exportable. SMEs – which dominate the sector – may find the development of export capability and continued engagement in export activity to be particularly challenging given their more limited resources. Businesses in the creative sector may lack adequate capital for maximising their productivity and innovation, and ready access to enough skilled workers. Some companies would like to export but do not for cost reasons.

**(ii) Some businesses within the creative sector are not aware of the government support mechanisms** available to exporters, or believe that their business is a poor fit for current support models. Given the challenges noted above around readiness and capability, it is probable that the export potential of the sector may not be fully realised.

### (iii) Data and measurement

Accurately measuring the value of creative sector exports is challenging. Government and industry agree that there is a lack of accurate and compatible data around our creative sector exports (Stats data has not kept pace with modern industries and occupations and current industry-by-industry methodologies often differ), especially in relation to digital exports.

Approaches to quantify the value of creative exports, particularly rapidly-evolving digital exports (such as direct-to-consumer digital products), are being debated and developed globally. Nevertheless, it is useful to try to measure export value in order to determine progress towards our objectives and whether any additional assistance or intervention may be needed. The overall trend is upwards for exports of creative goods and services, particularly computer services, design, and royalties and licensing fees.

### (iv) Trade rules and barriers

The trade rules that apply to creative sector exports are somewhat complex, reflecting among other things

the rapid evolution of the way that creative economy products are produced, distributed and consumed, including as a result of technological transformation. Relevant rules include:

- › Rules for cross-border trade in "services" (this technical term captures exports of design and architecture, audio-visual products including music and film, software and computer services, video games, royalties and licensing fees from intellectual property rights etc.; but there are also debates around the categorisation of modern digital products such as streaming services or platforms and the classification of products which are supplied digitally but which may traditionally have been traded in physical form e.g. digital music/film/books)
- › Rules relating to "digital trade" or e-commerce
- › In some cases, rules for goods trade (for books and other physically published material)
- › Rules relating to the protection of intellectual property rights

Barriers to trade in creative economy products can be difficult to identify and address. They may include, for example, regulatory barriers to exports of creative services (such as limitations on the kinds of services that can be provided, licensing or registration requirements, or requirements for local presence or business partner in-market); local content requirements that lessen market access for exporters; restrictions or burdensome requirements on the supply of digital goods and services (including requirements around privacy or data security, or restrictions on cross-border data flows); the lack of a 'level playing field' as a result of subsidies for competitors; inconsistent or divergent rules on intellectual property rights across different markets, and potentially many others. In recent years, some free trade agreements have sought to liberalise market access and remove other impediments to creative economy exports, but sometimes the priorities of the creative sector have not been fully reflected in trade negotiations.

It will be important to develop a deeper understanding of the impediments to cross-border trade in creative economy products faced by New Zealand exporters in order to identify and tackle any trade barriers that may be inhibiting exports. This will help to inform future New Zealand trade negotiating positions with other territories, blocs, and on a global level (WTO).

## (v) International Reputation and Networks

New Zealand's international reputation as a provider of creative products and services is not well developed, though improving. Individual exporters may also find it challenging to connect with creative economy networks and global value chains, and to identify export opportunities. Global creative industry markets often centre around key platforms and their ecosystems which operate across multiple territories.

The actions suggested here can quickly give our industries an uplift in capability, reputation and earnings while enabling both industry and government to see what is happening, and how much. This will lead to the identification and expansion of successful strategies, as well as allowing for the setting of targets.

WHAT/HOW	WHO
<b>FORM WECREATE/MFAT/NZTE EXPORT ACTION GROUP</b> (see UKTI 2014)	
<p>Establish ongoing lines of communication, and regular opportunities to connect - between the creative sector, MFAT, NZTE, trade negotiators, and trade missions - to build and sustain understanding and relationships and ensure that creative industry trade opportunities, issues, and barriers are well understood and considered in policy, programmes and settings.</p> <p>Note: The Creative Digital Trade Conversation, a roundtable discussion with industry on the opportunities and barriers for creative digital trade, in association with NZTE and MFAT, will be held on April 11, 2019.</p>	<p><b>WeCreate &amp; Government</b></p> <p>Informal group underway</p>
Establish a framework for determining the value of New Zealand's creative sector exports, including digital trade.	
Jointly review products and services industry by industry to identify export opportunities and identify trade barriers.	
Review the current, and upcoming, trade negotiations agenda and identify potential negotiating priorities and opportunities e.g.WTO E Commerce/Digital, EU, UK, Pacific Alliance.	
Create a 'hit-list' of priority markets where multiple creative industries acting together would be advantageous, and plan coalitions/collaborations.	
Identify 'export leader mentors' from the creative sector and develop the mechanism for them to guide non-exporting businesses to audit product and suggest export strategies.	
Work with the We Create 2.0 communications team to incorporate export objectives in communications strategy and boost the value and reputation of NZ creative exports at home and internationally.	<p><b>WeCreate 2.0 &amp; government incl. NZ Story &amp; Expo 2020</b></p>
Consider appointing NZ 'ambassadors' to global digital distribution platforms – Apple, Google, Amazon, Facebook, Spotify, Netflix, Tencent, Ali Baba etc.	<p><b>Government</b></p>
Consider appointing a 'creative champion' among staffers in relevant overseas posts as a connection point for creative exporters and to report on key opportunities.	<p><b>Government (MFAT)</b></p>
<b>MEASUREMENT &amp; RESEARCH</b>	
Conduct annual survey of sector exporters to build a picture that will enable targets to be set, problems to be identified, and progress to be monitored.	<p><b>WeCreate 2.0</b></p>
Identify case studies of success that can be exemplars for learning and role-modelling purposes.	

<b>TOOL-KITS</b>	
Develop an exporter 'tool kit' as an introductory resource for new creative exporters as a guide to determining export-readiness. Include information on available government support and links to resources. NB – this should be easily updateable.	WeCreate 2.0
Produce 'tool-kits' for NZ Ambassadors, diplomatic and other overseas staff to help grow potential business partners and markets, providing overseas staff with easy reference for what is being done already, and who to go to for information.	
<b>EXPORT ACCELERATOR PROGRAMME (consider integration with CAPABILITY &amp; CAPACITY Accelerator Programmes)</b>	
Pilot a cohort/coalition of SME creative businesses, with wrap-around services, to accelerate their Export potential and needs.	WeCreate 2.0 & NZTE
<b>REGIONAL EXPORT INITIATIVES</b>	
Engage with regional export initiatives such as Auckland/LA/Guangzhou and Wellington/Canberra/Singapore 'tripartites' to include wider creative industry representation (currently mostly Screen).	WeCreate 2.0 & Regional Economic Development Agencies
<b>FINANCIAL ASSISTANCE AND INCENTIVES</b>	
Develop a grants programme that will assist SME exporters to research and validate markets, develop key contacts, networks and sales channels, and execute marketing strategies. Assist in covering costs, perhaps via matched funding, and requiring reporting that will assist in building an information bank on markets for others to employ. Eg. NZ Music Commission 'Outward Sound' may provide a template for this.	Government
Consider tax credits for export development investment.	
<b>INTERNATIONAL PROMOTIONAL EVENT/S</b>	
Grow recognition of NZ as a creative provider through a coordinated pan-industry presence at 'big splash' event/s (eg. Frankfurt Book Fair presence in 2012, South By Southwest, VR/Game Developers Conference), giving exporters a step up with contacts, credibility and opportunity.	WeCreate 2.0 & Government
<b>CULTURAL DIPLOMACY INTERNATIONAL PROGRAMME (CDIP)</b>	
Formally engage with CDIP to align goals and initiatives where possible.	WeCreate 2.0 & CDIP Steering Group

# A proposal for a parallel Māori Creative Industries Strategy

## Māori Culture and Creative Industries

In Te Ao Māori- the Māori world, there is no separation between creativity and daily life. Tā Tipene O'Regan characterises Māori as a 'culture of dynamic adaptation'. All industry is creative. This can be seen in the detail of customary utilitarian objects further enhanced by the uptake of metal tools, to our people today, harnessing the computer to fabricate carving or communicate our cosmology. Our participation in the digital arena is high with Dig My Idea -the Māori Innovation Challenge showcasing Māori in front and behind the coding, the camera, the media. Māori have proven to be entrepreneurs and innovators. It is our culture.

While the Creative Industries in New Zealand strategically seek advocacy, coherent and strategic support for Māori in this sector has been unbalanced, favouring the dominant voices and organisational networks in our society. Nevertheless, our Māori voice has been heard loud and clear. Our oratory and performance practice has been recently showcased to support a UNESCO Creative City of Music status for Tāmaki Makaurau. Māori visual artists represented New Zealand internationally at the Venice Biennale and Documenta; and our tikanga and kaupapa feature in 'Future Islands', with award winning alternatives for the built environment putting Māori architects on the international stage; Māori designers spanning many disciplines hosted Inaugural International Design Forums in NZ, and have subsequently been invited to speak at similar Inaugural Indigenous Architecture, Design and Entrepreneurship events in Canada and Australia .

Māori culture is our difference in the world and in many ways, is what sets our creative industries apart.

## Why a parallel Strategy for Māori?

Māori are interested in the formation of a Creative Industries Strategy by Māori for Māori.

We recognise that the creative economy can improve living standards, and foster prosperity, leading to an equal partnership in the future of our nation. This is the intention of the Te Tiriti o Waitangi / Treaty of Waitangi and the principles of Partnership, Participation and Protection need to be considered from a Māori perspective. Fortunately, there are now Māori organisations who can participate in and facilitate more effective network development. We are future-focused in that we see a responsibility in bringing forth a future for the next generation, and a sustainable one.

Creative thinking is key but an emphasis on economic determinants and quantitative results is just one lens. Priorities and actions of a Māori Strategy would reflect a balance with social, spiritual and cultural outcomes inherent in a Māori World view.

Already, government departments and the corporate sector look to successful Māori creative organisations for kaupapa Māori approaches to design thinking. We need to take stock and understand our own priorities while we help others.

## How can we do this?

Māori are represented across the complexity of both small and independent players as well as big corporates in the Creative Industries ecosystem, and we need to find mechanisms to reach them.

There are networked Māori organisations and agencies who can facilitate kōrero through sector hui, as well as canvassing representation and contribution online. Highly commercialised sectors like film for example have their own body, Ngā Aho Whakaari, as does architecture and design with Ngā Aho. Innovative systems-change thinking is demonstrated by Tokona Te Raki, a Ngāi Tahu 'Social Lab' which is focused on collaboration as a means to cross traditional boundaries across education, employment and enterprise.

The real value will occur when these representative Māori entities have the opportunity to collectively develop a Māori Creative Industries strategy, alongside this Plan, and then work together to deliver the priorities of such a plan.

This will accelerate the initiatives of the wider Creative Sector Action Plan, and enable partnerships for implementation, to the benefit of all of Aotearoa, NZ.

**As a first step, we propose that a hui is convened, with the support of MBIE, MCH, MFAT and other relevant government agencies, and the participation of the Māori creative industry organisations and other Māori creative industry representatives.**

– Desna Whaanga-Schollum & Dr. Rebecca Kiddle –  
Co-Chairs, Ngā Aho, Māori Design Professionals

# Thank you for helping to make NZ creativity count

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