



Feedback on the Draft Workforce Development Plan for the Toi Pāho Above-the-Line Workforce, Te Waha o Tāne

Tuesday 11 June 2024

Spada is a non-profit membership-based organisation representing key producers and production companies in the Aotearoa New Zealand screen industry. Whilst Spada's membership ranges from emerging producers to the biggest production companies in New Zealand the majority of its members are small to medium sized companies.

Spada plays a pivotal role in informing government and relevant stakeholders on key policy that impacts the screen industry. It ensures government is properly informed on industry issues, and responds to requests for advice as needed, for example on proposed or existing New Zealand screen production incentives, co-production treaties, trans-pacific negotiations, government agency arrangements relating to the industry, policy and regulatory settings (including media regulation) and public service broadcasting.

Spada supports the two action points for Above the Line talent as identified in the Te Wao Nui o Toi - Te Waha o Tāne 2024 Report, which builds on the Four Recommendations identified in the Te Wao Nui o Toi 2023 Report.

As the representative organisation for screen producers, Spada would like to engage with Toi Mai throughout the development of the Producer micro-credentials, and as funding models are established for industry-based training for above the line talent.

Spada's formal feedback is detailed below. If you'd like to discuss any aspect of the feedback, or if you have any questions, please don't hesitate to contact me.

Ngā mihi,

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FEEDBACK ON ACTION POINTS & GENERAL COMMENTS

1. *Toi Mai to develop industry-specific micro-credentials in business development for screen producers.*

A Spada supports Action Point #1

For many years Spada has delivered targeted, highly developed upskilling programmes for producers; as well as developed and leveraged the global practitioners it brings over for the Spada Conference to also deliver masterclasses while in the country. Programmes include the [International Training And Development Programme For Screen Practitioners With Intl. Creative Expert - Angus Finney](#) held in 2015, 2016 & 2017; the [Emerging Producers Intensive](#) in partnership with WIFTNZ held in 2019 & 2022; and the [2023 Spada Producer Business Essentials Programme](#) in partnership with 113 Partners;

More recently, Spada has allocated substantial time and resources into creating a range of resources for new and emerging producers. During COVID that included a range of [Podcasts and Masterclasses](#), the [Writer & Producer Guide to Best Practice](#) co-developed with the NZWG, the [Emerging Filmmakers Resource](#), the [2024 Spada Producers Starter Pack](#), and is finalising work on its Cultural Capability Handbook.

B Feedback on Action Point #1

- Micro credentials need to be adaptable and reflect industry changes in Aotearoa and Internationally.
- The role of the Producer takes time to develop as it encompasses the whole value chain from script to financing to distribution. Will all of these aspects of producing be covered by the micro-credentials, or will it only focus on the 'business development' aspect?
- Who will deliver the Producer micro-credentials? Existing tertiary training providers? Or will it be screen industry-based training as in Action Point #2 e.g. via Guilds or on-the-job training - has that been considered yet?
- Will the Producer micro-credentials be formally recognised? E.g. certificates / build towards a Diploma?
- If YES, what formal levels are expected to be covered with these micro-credentials?
- If NO, will the micro-credential be defined as 'informal' training?

Asking the above to get a better understanding of whether there will be a recognised formal training framework for screen producers with these micro-credentials, or whether they imagine it's a case of targeting funds directly into ad-hoc training via industry and hope for the best!

2. *Toi Mai to explore the funding flows of tertiary screen programmes and advise the Tertiary Education Commission on alternative funding models for more industry-delivered training.*

A Spada supports Action Point #2

Re-directing funding to more industry-based training programmes will ensure training and skills are relevant and specific to the needs of the sector and keep pace with rapid

advancements in technology, equipment, best practice, audience behaviours and the global marketplace.

B Feedback on Action Point #2

- Who will deliver the training within the sector? Existing industry guilds or new organisations to be set up?
- How does the NZFC's decision to devolve training to the sector impact Action Point?
- Throughout the development of this Action Point what consideration will be given to training the trainers within the screen sector?

GENERAL FEEDBACK/COMMENTS

- **Page 26**

Please refer to our organisation as **Screen Producers New Zealand (Spada)**

- **Page 37**

Does the Report include the Gaming sector? If not, is this quote from the Gaming Sector relevant to screen stories?

- **Page 43**

A comparison is made to building apprenticeships that have an ITO as a central point of management and organisation. Is it expected that industry-based screen training would have an umbrella organisation to manage consistency of delivery and outcomes?

This feels like an important point to establish or clarify within the Report.

- **Page 45/46**

Should the reduction in the NZFC's funding, and the recent financial cuts at TVNZ and TV3 – resulting in up to \$50M being removed from the domestic screen production funding ecosystem – be included? Mentioned?

- **Regarding the disconnect between formal training and the screen sector it could also be noted that the:**

- failure of tertiary institutions to be nimble enough to reflect changes in screen environment domestically and globally impacts trust and expectations from within the sector.
- lack of ongoing engagement between tertiary and industry – outside of course design work – results in a lack of outcomes for graduates into the workplace, and unrealistic expectations from the sector about what new graduates should be capable of.

END.