

XX April 2019

Reform of Vocational Education Team
Ministry of Education
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Tēnā koutou katoa

Submission to: Ministry of Education
Subject: Reform of Vocational Education: Consultation discussion document
From: Arts Council of New Zealand Toi Aotearoa (Creative New Zealand)

1. Creative New Zealand welcomes the opportunity to make a submission on this kaupapa. Arts, culture and creativity have a vital role to play in equipping New Zealanders with the necessary skills to participate and thrive in our ever-changing society. Our vocational education system has a critical part in this.
2. We'd be happy to discuss this submission with you further. The key contact person for matters relating to this submission is:

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Key points

3. We support the vision, as set out in material accompanying the discussion document, for 'a strong, unified vocational education system that is sustainable and fit for the future of work, delivering what learners, employers and communities need to be successful'. We also support the statement that 'vocational education can help to ensure that all New Zealanders have the skills, knowledge and capability to adapt and succeed in a world of rapid economic, social and technological change. It can improve people's resilience, employment security and life outcomes, and reduce social inequities' (page 11 of the discussion document).
4. We agree that access to future-facing knowledge and skills plays a vital role in the wellbeing of individuals, communities and our society. This accords with one of Government's three

priorities for the arts, culture and heritage portfolio: *The cultural sector is supported and growing sustainably.*

5. Artists and arts practitioners must have access to high-quality training and development opportunities in order for our vision of 'Dynamic and resilient New Zealand arts, valued in Aotearoa and internationally' to be realised. Artists and arts practitioners with the skills and knowledge necessary to find employment create a resilient arts sector, and help us deliver long-term value for New Zealanders through the arts.
6. We recognise the discussion document provides a high-level overview of the proposed changes, which will be developed into more comprehensive proposals as work progresses. It's therefore been difficult for us to assess the potential impacts of what's being suggested. It will be important to comprehensively map existing provisions before engaging in further consultation, to ensure key stakeholders are not missed. As the changes proposed are significant, engagement needs to be meaningful and there needs to be sufficient time allowed to co-create the best possible outcome.

Why arts, culture and creativity matter for the future of work

7. Training opportunities for arts, cultural and creative careers will help prepare New Zealanders for the future of work. According to the World Economic Forum, creativity is predicted to be the third most important/employable work skill by 2020.¹ IBM's 2010 Global Chief Executive Officer Survey, based on face-to-face conversations with more than 1,500 chief executive officers worldwide, identified creativity as the single most important leadership competency for enterprises seeking a path through the rapid escalation of 'complexity' (identified as the biggest global challenge then, and one which was predicted to accelerate in coming years).²
8. In a report published in 2018 by the Creative Industries Federation and Nesta, creative and STEM (science, technology, engineering and mathematics) occupations were projected to grow by 5.3 percent over the next six years, more than double the average job growth across the whole UK economy (2.5 percent).³ In Australia, a Bureau of Communications and Arts Research research paper published in February 2019 found the growth of those employed in creative occupations was already growing rapidly, at about double the rate of other occupations between 2011 and 2016.⁴
9. The growing body of international evidence supporting the importance of creativity for the future of work also shows that jobs in the arts are some of the least at risk of being replaced by automation. An Oxford University study on the susceptibility of jobs to computerisation showed that from a list of more than 700 jobs, those with less than a 5 percent chance of being automated included: choreographers (0.4 percent), set and exhibit designers (0.6 percent), curators (0.7 percent), teachers and instructors (1 percent), multimedia artists and animators (1.5 percent), music directors and composers (1.5 percent), photographers (2.1 percent), producers and directors (2.2 percent), art directors (2.3 percent), writers and authors (3.8 percent), and fine artists, including painters, sculptors and illustrators (4.2 percent).⁵

¹ [Leaders agree: Creativity will be 3rd most important work skill by 2020](#) (2017). World Economic Forum.

² [Capitalizing on Complexity: Insights from the Global Chief Executive Officer Study](#) (2010). IBM.

³ [Creativity and the future of work](#) (2018). Nesta.

⁴ [Creative skills for the future economy](#) (2019). Bureau of Communications and Arts Research.

⁵ [The Future of Employment: how susceptible are jobs to computerisation?](#) (2013). Oxford University.

10. The most highly valued skills for the future of work will include creativity, multi-disciplinary thinking, and curiosity.⁶ It's therefore important that students across a wide range of vocational pathways have the ability to access creative skills through their training.

The key role training and education have played in the development of the arts sector

11. In the past, Creative New Zealand has identified professional training in the New Zealand context as essential to the development of national arts infrastructure. Training in New Zealand was initially highly focussed on classical music and visual arts, often through universities. To address gaps in dance and drama, our organisation was involved in the 1970s and 1980s in facilitating the establishment of local training in dance, drama and craft. The National School of Ballet was established in Wellington by the Queen Elizabeth II Arts Council (the forerunner to Creative New Zealand), primarily to prepare students for potential employment with the Royal New Zealand Ballet. In 1982, the School changed its name to the New Zealand School of Dance, reflecting the expansion of the curriculum to embrace contemporary dance training.
12. In 1970, the Queen Elizabeth II Arts Council established a one-year course for the training of professional actors. The School was initially called the New Theatre Arts Council Interim Training School (1970–1971) and then the Queen Elizabeth II Arts Council Drama School (1972–1973). In 1974, the School was reconstituted as the New Zealand Drama School to offer a two-year full time certificate. The Queen Elizabeth II Arts Council initially funded the operation of the School, and the New Zealand Department of Education provided core staff salaries. The school adopted a bicultural approach in 1989 and is now known as Te Kura Toi Whakaari O Aotearoa: New Zealand Drama School.
13. As part of the changes to tertiary education in the 1990s, the two national schools (by then occupying shared premises at Te Whaea in Wellington) were established as Private Training Establishments funded first by the Ministry of Education, and later by the Tertiary Education Commission. Their courses were broadened and developed within the New Zealand Qualifications Authority framework.
14. From the late 1980s, several polytechnics and universities also began offering education and training in a wider range of arts practice including craft and object arts, toi Māori, performing arts and creative writing. Some of these courses continue, while others have been suspended.
15. Today, Creative New Zealand is not a funder or policy-maker for system-level education and training but we retain a strong interest as education and training as they provide the foundation for future artistic success. Our focus today, as described in our Statement of Intent, is to: Invest in the arts by providing financial assistance; develop the arts by helping arts organisations and individual artists and practitioners to develop their skills and capability; and to advocate for the arts.

The Government's proposals for reforming vocational education

Proposal 1: Redefined roles for education providers and industry training organisations (ITOs)

16. The brief history above signals our strong agreement with the statement 'vocational education is too fragmented: it is difficult for organisations to collaborate, and for learners to move between or combine on-job and off-job education and training.' (page 2, technical discussion document). We support a substantial stocktake of current offerings in order to identify gaps

⁶ [The Future of Jobs and Jobs Training](#) (2017). Pew Research Center.

and potential duplications, and to redefine the roles for industry bodies and education providers. Such a stocktake is well overdue for the arts as well as the wider cultural and creative sectors, which includes the museum, archives and media sectors. To address the full extent of fragmentation across education and training, it will be essential to include the offerings of universities, Private Training Establishments (PTEs) and wānanga, as well as the 16 public Institutes of Technology and Polytechnics (ITPs).

17. A single, well-designed Industry Skills Body for the arts, cultural and creative sectors would also be likely to enhance the ability of the arts sector and education providers to provide a comprehensive set of training opportunities to the sector. Currently, two ITOs (Skills Active Aotearoa and ServiceIQ) provide only partial coverage to the arts sector. Despite ITOs being established in the early 1990s, full coverage of the training needed in the arts sector has not been achieved and remains incomplete through the existing ITO system.
18. We agree that ‘employers need to be given, and must take on, a greater leadership role in building more effective partnerships with education specialists’ (page 12). We encourage the Ministry of Education to ensure the arts, cultural and creative sectors are closely engaged in the redevelopment of industry body and education provider roles. We would be happy to help facilitate this if invited to do so.
19. It will be important to recognise that arts sector employers in particular are generally not fully commercial organisations, and many find it challenging to commit to training and/or employing students in multi-year programmes (ie, apprenticeships). Many arts organisations are small enterprises, employing only a handful of creative and/or administrative staff. The portfolio, freelance characteristics of the sector also need to be carefully considered: a recent market remuneration survey commissioned from Strategic Pay found that 87 percent of artists are contractors.
20. Creative New Zealand has recently developed two new strategies, the [Pacific Arts Strategy 2018–2023](#) and [Te Hā o Ngā Toi/Māori Arts Strategy 2019–2024](#). These strategies will direct our investment in Pacific arts and ngā toi Māori to provide better support for Pacific and Māori artists, arts practitioners and arts organisations to develop their practice and sectors. To develop ngā toi Māori and Pacific arts practice in New Zealand, it is vital that rangatahi have access to appropriate, fit-for-purpose training opportunities.

Proposal 2: Create a New Zealand Institute of Skills & Technology with a robust regional network of provision

21. We see merit in establishing centres of vocational excellence, which have the potential to increase the resilience of training infrastructure and produce highly-skilled artists and arts practitioners. We encourage you to carefully consider how infrastructure needs can be fulfilled under the new structure, given the wide, diverse nature of the arts, culture and creative sector.
22. As an example, if craft/object programmes (across all major areas of practice – eg, glass, jewellery, ceramics) are centralised, the reduction of specific knowledge, infrastructure and tools would have a significant impact on the practice of the artform. Without teaching roles, many practitioners cannot sustain their own practice in the places they live and work. Important links to the industry and the wider sector – essential for the health of each artform – would also be in danger of being compromised.

23. In talking with the sector we hear that arts education and training may currently be under-delivered in critical areas and there may also be duplication in some areas of practice. For artists and arts practitioners to fully contribute to the economy and our society, there must be a sufficient range and depth of training available across the significant areas of arts practice.
24. We recognise that particular regions and ITPs have specific skills and strengths. We support a commitment to ensuring these strengths are enhanced and not lost in any move to centralisation. The proposed Regional Leadership Groups or a similar model will be essential to 'advise on local skills, to link with local and regional development strategies, and to advise on what mix of courses should be offered in that region' (page 24) and ensure regional strengths and needs are understood at a national level. We strongly support a commitment to ensuring the Regional Leadership Groups reflect the diversity of their regions and communities.
25. We agree that strong partnerships with iwi, local government, employers and the community will be a crucial part of the successful implementation of a new New Zealand Institute of Skills & Technology. These partnerships will also ensure regional strengths are recognised and developed.

Proposal 3: A unified vocational education funding system

26. We support the proposal that 'providers have the funding they need to be sustainable and to support our regions, and Industry Skills Bodies can fulfil their roles' (page 27).
27. As noted above, arts sector employers may have difficulty supporting the training and employment of students. We have some experience with internships, and work in partnership with arts organisations and a training institution to deliver several opportunities. We're currently exploring how this work will look for us in the future.

Background on Creative New Zealand

28. Creative New Zealand is the arts development agency of Aotearoa, responsible for delivering government support for the arts. We're an autonomous Crown entity continued under the Arts Council of New Zealand Toi Aotearoa Act 2014. Our legislative purpose is to encourage, promote, and support the arts in New Zealand for the benefit of all New Zealanders.
29. Creative New Zealand's Statement of Intent 2016–2021 identifies the outcomes we're seeking to achieve on behalf of all New Zealanders.
 - Stronger arts communities, artists and organisations as shown by:
 - high-quality New Zealand art is developed
 - New Zealand arts gain international success
 - Greater public engagement with the arts as shown by:
 - New Zealanders participate in the arts
 - New Zealanders experience high-quality arts.
30. We contribute to achieving these outcomes by delivering programmes in the following areas:
 - funding for artists, arts practitioners and arts organisations
 - capability building for artists, arts practitioners and arts organisations
 - advocacy for the arts.

31. Creative New Zealand receives funding through Vote: Arts, Culture and Heritage and the New Zealand Lottery Grants Board. In 2017/18, we invested \$42.466 million into the New Zealand arts sector.

Thank you again for the opportunity to comment. Please feel free to contact me if you have any questions or if you wish to meet to discuss this submission further (my contact details are at the start of the submission).

Ngā mihi rārau ki a koutou katoa

Nā David Pannett
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