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## Skills Shortages in Drama Production

A Report for Screen NZ

July 2015



# Skills Shortages in Drama Production

## Introduction

Tim Thorpe Consulting Ltd was contracted by NZ On Air and NZFC on behalf of Screen NZ to undertake a short study of skills shortages in drama production in New Zealand. The Terms of Reference (TOR) for this assignment were two fold:

- (1) broadly to look at where there are skills shortages in drama production, how these might be plugged, and where there might be other financial partners to help with this.*
- (2) the creation of a one-page 'cheat sheet' diagram summarizing the main tertiary training institutions which offer screen courses; government financial investment in these, the likely number of graduates and workforce entry data*

The TOR specifically focus on drama (excluding other genres and post-production) and craft areas not covered by the guilds (ie producer, writer, director, editor, actor). The full TOR are attached in Appendix 1.

Tim Thorpe Consulting would like to thank all those contacted as part of this exercise. This included screen industry practitioners, industry guilds, Screen NZ, Tertiary Education Commission and Statistics NZ. A full list of those who contributed is attached as Appendix 2.

The study was conducted in May 2015.

Tim Thorpe  
Director

## Executive Summary

### *Skills Shortages*

- wholesale skills shortages are not occurring in the New Zealand screen industry. There is a natural correction occurring as production rebounds after a downturn in the industry 18 months ago.
- by-and-large any shortages that are occurring are able to be met through normal market mechanisms eg recruitment from Australia or upskilling on-the-job.
- there is, however, one area of concern across the sector - production accountants - which the NZFC is already addressing.
- in addition there are concerns from some quarters about line producers, location managers, location scouts, production managers and possibly sound recordists and 1<sup>st</sup> A/Ds. These shortages are all below-the-line.
- by-and-large these “shortages” have already been identified by Screen NZ anecdotally. It is, however, suggested that Screen NZ attempts to quantify any perceived shortages as much as is possible. Exit surveys of international productions are already in re-development but this could extend to domestic productions.
- furthermore, forecasting of upcoming productions – both domestic and international – should also be considered. Such information could be routinely published.
- Screen NZ needs to be particularly careful in any interventions it undertakes as it could be in danger of picking this year’s skills shortages which may not arise again
- on the basis that time-on-the job is essential to any skill development, it is suggested that internships/secondments/traineeships of this nature are the best means of Screen NZ offering support, supplemented by workshops or equivalent where applicable
- there are no new revenue sources available for upskilling.

It is recommended that Screen NZ:

- set in place mechanisms for determining when chronic skills shortages are taking place through routine exit surveys or equivalent for drama productions
- set up a forecasting process to determine when drama production demand is likely to peak
- formalise the support that agencies are prepared to offer below-the-line drama personnel for upskilling
- require any support to include time on-set through production company involvement, but also workshops or equivalent where appropriate
- require applications for support to have a pre-defined level of co-funding from non-government sources.

### *Tertiary Level Training*

- there were 27 institutions offering some 54 qualifications in the screen industry in 2015. The New Zealand government provided \$12.7 million to these courses, a significant drop compared with 2013 when the figure was \$16.6 million. The reasons

for this are likely to include a downturn in production in the industry during this period and government initiatives to align graduate numbers with industry requirements.

- some 1257 graduates completed screen related courses in 2011. 18% of graduates were employed in the sector one year after graduation rising to 23% two years after graduation. 65% of graduates were employed in any sector one year after graduation, rising to 72% after two years.
- it is not possible to compare the percentage of screen related graduates working in the screen industry with data from other sectors, but the numbers do seem low. The reasons for this have not been investigated in this study. Total employment of screen graduates in any industry, however, is in line with Creative Arts graduates generally.
- it is almost certain that any funds made available from potential rationalising of these courses would be absorbed back into Vote: Education and not necessarily made available for other screen industry purposes.

## **Method**

### *Skills Shortages*

This study is based on meetings with representatives from Screen NZ and conversations with key industry guilds and producers/line producers initially identified by Screen NZ but refined as the study proceeded due to availability. The study does not purport to be in-depth but rather to provide a snap-shot of opinions. No attempt has been made to quantify skills shortages.

Most respondents were provided with the TOR via email before conversations took place. Discussions were then generally open ended and unprompted. Confidentiality about specific issues was requested by respondents on two occasions.

One conversation lasted in excess of an hour; conversely several people contacted were not available due to time commitments.

Notes were taken of all meetings and these have been quoted where relevant in this report.

### *Tertiary Level Training*

Data on screen industry graduates and employment outcomes was obtained from the Tertiary Education Commission (TEC) and Statistics NZ Integrated Data Infrastructure (IDI) database.

TEC helped identify relevant screen related courses and the amount of government funding provided to these. Statistics NZ used this data to derive employment outcomes.

By-and-large the screen industry and screen related qualifications were defined fairly tightly. The annual Statistics NZ Screen Industry Survey definition (using ANZSIC06 codes) was used as the basis for defining the screen industry. Screen related qualifications were only chosen if they focused on providing graduates for the screen industry as distinct to other outcomes such as fine arts, design, academia etc.

A list of tertiary level institutions and qualifications used in the study is contained in Appendix 3. Industry classification codes (ANZSIC06) are outlined in Appendix 4.

## Skills Shortages

Tables 2 & 3 below summarise current skills shortages reported to this study. Table 2 contains responses from screen industry practitioners, guilds and regional film associations. Table 3 responses from Screen NZ representatives.

The reasons for separating out Table 2 and Table 3 were to see if the results from the industry representatives matched those from Screen NZ.

Production accountants dominate both lists. In addition there are concerns about line producers, location managers, location scouts, production managers and possibly sound recordists and 1<sup>st</sup> A/Ds. Unit production managers and art department feature in both lists.

It is very clear that these “shortages” need to put into context and Tables 1 contains the following observations from respondents.

Table 1 – Feedback from Survey Respondents

Annie Weston	Always skills shortages at certain times of the year eg January/February. Already a lot of people in location scouting, recce and management. The North Island needs to learn about the availability of South Island people. Bureaucracy doesn't need to help a self-regulating market driven industry. By the time a problem is identified and something done it is too late. Things tend to get exaggerated in the industry – one person's problem repeated <i>ad nauseum</i> becomes everyone's problem.
Chris Bailey	Problems at second tier of crew. Shortages means taking risks with second tier which is OK.
Matthew Metcalfe	Lack of depth in the industry, not shortages, with exception of production accountants.
Philly DeLacy	Managed to get crew, although tough at times. A production company tends to ride the ebbs and flows of the industry, without carrying too much overhead. Previously concerns about the number of graduates from film schools but probably not now.
Richard Fletcher	Has not crewed up recently but bases his observations on his participation on the NZSPG application review panel
Robin Scholes	While there are shortages was able to find crew readily enough due to the pull of Director Lee Tamahori.
Sandra Gildea	Production accountants only key identifiable problem. We shouldn't be surprised at current shortages given upswing following the downturn. Always peaks and troughs. Does not believe that it is the NZFC/Film NZ's role to deal with forecasting or training. Have any international productions not shot in New Zealand because of skills shortages – no. Crew talking to each other all the time – producers also keep in touch. Is it cheaper in the long run to import crew especially from Australia?
Sioux MacDonald	Deals mainly in television and TVCs. No such thing as ongoing shortages. However, this swing is unusual in terms of its speed and depth. Rather be short of crew than have crew sitting around. Would have had a different set of “shortages” if asked 6 weeks ago.
Steven Zanoski	A problem at the moment because of too much production but who knows for how long. The same problem 5 years ago and has now returned.
Trevor Haysom	Issues affecting low budget feature films eg recruitment of 1st A/Ds won't necessarily apply to larger budget productions who can pay more. (Other respondents also noted that the fees on offer from international productions could not be matched by domestic productions).

Table 2 - Summary of Skill Shortages – Feedback (two or more mentions) from Industry, Guilds and Regional Film Offices

	Production Accountants	Line Producers	Location Managers	Location Scouts	Production Managers	A/Ds	Sound Recordists	Unit Line Managers	Art Department	Grip & Grip Assts	Continuity	Editors
Carmen Leonard	Yes	Yes	Yes	Yes	Yes							
Chris Bailey			Yes			?						
Karla Rodgers	Yes			Yes	Yes	1 <sup>st</sup> A/D			Art Directors	Key grips & assistants	Yes	
Kevin Jennings			Yes	Yes			Yes, but can supply from SIT					
Matthew Metcalfe	Yes – serious threat	Yes										
Richard Fletcher	Yes, but financial literacy a problem generally.	Yes (most of a certain age)				Possibly						
Robin Scholes	Dire		Few	Few		Clever 1 <sup>st</sup> A/Ds		Long term problem				Really good drama editors
Sioux MacDonald							Yes			Yes		
Steven Zanoski			Yes						Yes			
Trevor Haysom	Yes					Yes, but largely b/c of budget	Yes – good ones.				Yes – good ones.	Yes
Trishia Downie	Yes esp. those familiar with US systems	Yes			Yes			Yes				

Given one mention each were – specialist transport captains (otherwise UPMs have to do this role); health & safety (becoming more and more crucial, particularly given upcoming changes in legislation; a lot of paperwork); set design (not the physical designers but draftspeople; need to import from Australia); executive or co-producers (not a traditional role in New Zealand but for high volume feature film production need these roles); standby wardrobe; data wranglers; casting directors; makeup; focus pullers; lightening assistants; construction crew (it has been busy in Auckland); and from the Technicians Guild - best boys/LX, gene operators; key gaffers; continuity; production co-ordinators; first and second a/c.

Table 3 - Skill Shortages – Feedback From Screen NZ

Name of Respondent	Laurie Wright (Film NZ)	Glenn Usmar (NZ On Air)	Bonnie Slater (NZFC)	Naomi Wallwork (NZFC)	Marc Ashton (NZFC)
Production Accountants	Yes		Yes	Yes	
Unit line managers	Yes			Yes	Yes
Line Producers	Yes			Yes	
Art Dept		Yes			Yes
Location Scouts	Yes				
Prodn Mngrs				Yes	
Wardrobe					Yes
Stunt Co-ordinators					Yes – good ones
A/Ds					Yes
Data Wranglers					Yes
<b>Comment: Shortage of production accountants is a longer term problem but location scouts/managers and production managers are more recent.</b>					

A number of respondents also commented that the issue is not so much shortage of cast and crew but the shortage of good (ie experienced and reliable) cast and crew. Experience, sometimes meant an understanding of US systems.

### Means of Addressing Skills Shortages

Respondents noted that the best means of addressing most skills shortages was through time spent upskilling on actual productions. In certain areas such as production accountants, or specialist technology such as new camera equipment, some workshop training would also be useful.

Upskilling on-set can, however, be problematic for a production because of the demands on other cast and crew, logistical and budget constraints, and underperforming trainees. Having said this, most practitioners said that they had either offered mentoring or internships in the past and would consider doing so again in future as opportunities arise. One exception to this was a senior film producer who had spent considerable time and effort with trainees who then went on to work elsewhere.

While not prompted on the abilities of recent screen graduates, a number of respondents provided feedback. This ranged from major concerns to acceptance that some film schools (usually specified) provide useful graduates. Most respondents noted that a graduate's future in the industry will depend on their attitude as much as any skills learnt at film school.

### Comment

#### *Shortages and Means of Addressing These*

There is no compelling evidence to suggest that large scale skills shortages are occurring in the New Zealand screen industry. The sector is busy, with a combination of overseas and domestic production, in stark contrast to the downturn in the sector which occurred some 18 months ago. There is a natural correction occurring as production rebounds after the downturn during which time a number of key personnel left the sector, only some of whom have returned.

Generally any shortages that are occurring are able to be met through normal market mechanisms eg recruitment from overseas, notably Australia, or upskilling on the job.

However, one area of concern which arose consistently during this study is production accountants. In addition, there are concerns from some quarters about line producers, location managers, location scouts, production managers and possibly sound recordists and 1<sup>st</sup> A/Ds. By-and-large these “shortages” have already been identified by Screen NZ anecdotally and, in the case of production accountants, is already being addressed by the NZFC.

What is interesting is that none of the shortages identified during this study were of above-the-line personnel. In part this is due to the nature of this study but respondents were not restricted in any way in their feedback. What is clear is that current mechanisms for addressing below-the-line upskilling pale into insignificance compared with above-the-line initiatives.

The NZFC already funds a range of training initiatives whether directly or through the guilds and has traditionally focused on opportunities for above-the-line personnel, although this is changing. NZ On Air has recently signalled a new professional development programme which is targeting above-the-line personnel.

Both agencies have been prepared to fund below-the-line trainees through production budgets. NZ On Air has not previously had a formal policy on training although it has been prepared to provide funding “where a producer is willing and can make it work within the wider parameters of the budget” (Glenn Usmar). This has included below-the-line trainees eg camera. The NZFC has also been prepared to fund below-the-line trainees through production budgets eg makeup although the basis on which it does so is less clear.

It is timely to put in place mechanism to address both identification of chronic skills shortages and mechanisms to deal with these, particularly below-the-line, in a more consistent fashion.

In order for Screen NZ to track longer term trends, as distinct from occasional blips in the market place, it is suggested that Screen NZ attempts to quantify any perceived shortages as much as possible. Exit surveys of international productions are already in re-development by the NZFC and MBIE but this could extend to domestic productions. Included within this should be questions on skills shortages as well as other areas that might be of interest to Screen NZ.

Furthermore, forecasting of upcoming productions – both domestic and international – should also be considered as a way of identifying when shortages might occur. The agencies involved in Screen NZ cover the full spectrum of production in New Zealand, with the exception of TVCs, and could readily collate this information. This could be routinely published, similar to the Production Lists formerly published in *Onfilm* magazine. ScreenNZ has already identified this as a potential opportunity.

It is timely to view the sector more holistically and recognise that skills shortages can occur throughout, including below-the-line, some of which can have a major impact on productions. It is also important to acknowledge that skills development, whether to overcome shortages or to help upskill existing practitioners, is often best done on-the-job; that this year’s skills shortage may not arise again, that there are already a number of market mechanisms in-

place to deal with shortages and there are concerns from within the sector about bureaucratic interference.

It is also clear that the exact nature of any assistance will vary depending on where shortages occur. For example, means of addressing shortages of production accountants will vary to that of location scouts, where existing practitioners may not be so willing for trainees to come into their patch.

Taking these factors into account, it is recommended that Screen NZ:

- set in place mechanisms for determining where chronic skills shortages are taking place through routine exit surveys or equivalent
- set up a forecasting process to determine when production demand is likely to peak
- formalise the support that agencies are prepared to offer below-the-line personnel
- require any support to include time on-set through production company involvement, but also workshops or equivalent where applicable.

None of these recommendations are far reaching. They either formalise existing practices or add to or revise previous initiatives. The information collated through the exit-surveys and forecasting would help inform decisions on which applications are supported.

An apprenticeship scheme was suggested by one respondent as a potential mechanism for training industry practitioners but this is not supported as it would be too disruptive and is unnecessary.

### *Funding*

There are no new pots of revenue which are available for upskilling. There have been a number of recommendations previously (eg the 2010 Jackson/Court *Review of the New Zealand Film Commission*) that a training levy should be placed on productions, similar to the levy applied in the United Kingdom which part-funds Skillset. However, nothing has ever resulted from these recommendations.

A report by MCH *Review of Screen Industry Professional Development Training* in July 2012 found that 12 out of 31 tertiary training providers offered professional development opportunities, with a number offering “upskilling” courses. An additional 5 institutions were interested in providing such courses if funding was available.

An arrangement with such institutions may result in some joint-funding. However, most institutions contacted in 2012 noted that professional development was not their core business and dependent on the availability and enthusiasm of individual staff. No tertiary level institutions were contacted as part of this current study.

It is almost certain that any funds made available from potential rationalising of screen related tertiary level training courses (see below) would be absorbed back into Vote: Education and not made available for other screen industry purposes.

The industry is generally open to providing opportunities for on-set training whether on a formal or informal basis. South Pacific Pictures has an ongoing programme of supporting directors and crew eg camera and grip operators. NHNZ has a long standing relationship with the University of Otago to provide student internships. The Techo’s Guild is preparing to run a production manager’s course through the guild. It also asks through the LONO (Letters

of Non Objection) process whether international productions are willing to do internships and some have been responsive to this. In addition, NZ On Air has recently set up a pilot Industry Development Fund which includes industry-backed group mentoring schemes.

The requirements for overseas productions to access the 5% uplift under the NZ Screen Production Grant have also provided new opportunities for upskilling.

Noting the above, it is further recommended that:

- applications for any support from Screen NZ agencies require a pre-defined level of co-funding.

The recommendations above should not apply to film school graduates. At least one school – the Christchurch Broadcasting School – already requires its students to undertake internships. Given funding shortages, the best focus for Screen NZ should be in relation to upskilling existing practitioners, rather than addressing the broader needs of new graduates.

## Tertiary Level Training

### Number of Institutions, Qualifications and Government's Funding Contribution

There were 27 institutions offering some 54 qualifications in the screen industry in 2015. The total government contribution to these qualifications is outlined in Table 4 below.

Table 4 - Total Government Expenditure on Screen Related Courses 2012-2015

	2012	2013	2014	2015
Govt. Funding – EFTS* (\$ml)	16.2	16.6	15.3	12.7
Graduates	1198	1123	887	

Source: Tertiary Education Commission

\*EFTS – Equivalent Full Time Student

NB: (1) Students may be funded for more than 1 year before graduation or defer graduation or may not graduate. As a result it is not possible to divide EFTS funding by graduate numbers to determine a funding per graduate figure.

(2) Post-graduate or honours qualifications were not included in this study (with one exception) for reasons of data manageability.

What is interesting in Table 4 is the drop in government funding for screen related courses in 2015 of \$12.7 million, following a peak in 2013 of \$16.6 million.

### Graduate Outcomes

Table 5 shows the number of graduates in screen related qualifications and where they are working up to 5 years after graduating.

Table 5 – No. of Screen Graduates and Occupations After Graduation

No. of Years Post Study	Total Screen Graduates	Working in Screen & Related Industries						Working in Any Industry					
		1Yr		2Yr		5Yr		1Yr		2Yr		5Yr	
Year		No.	%	No.	%	No.	%	No.	%	No.	%	No.	%
1999	282	51	18%	54	19%	57	20%						
2002	684	99	14%	162	24%	159	23%						
2005	1161	255	22%	270	23%								
2008	1188	177	15%	210	18%								
2009	1551	252	16%										
2011*	1257	231	18%	285	23%			816	65%	906	72%		

\*Note that the base population before 2011 included video games and allied IT industries.

NB Not all graduates (up to 11% in 2002) provided sufficient information to be assigned to an industry.

Working means employment of 4 months or longer in a tax year or > \$20,000 pa income if self-employed.

Source: Statistics NZ Integrated Data Infrastructure (IDI)

As can be seen in Table 5, between 14-22% of graduates found work in the screen and related industries 1 year after graduation. This rose to between 20-23% 5 years after graduation. The number of graduates actually working in any industry, including screen, is between 65% (1 year after graduation) and 72% (2 years after graduation).

In 2011 some 318 students had continued on with their studies out of 1257 graduates, 42 had travelled overseas and 54 were on some form of benefit. Note that graduates may be working and continuing with study at the same time.

It is not possible to directly compare the data in Table 5 with data from other sectors. Research undertaken by the Ministry of Education (Education Counts website) and Tertiary Education Commission (*pers comm*) focuses on “total” employment after graduation not whether graduates are employed in areas relating to their field of study.

With this caveat in mind, total employment data for “young domestic graduates” in comparable levels of study in the Creative Arts is shown in Table 6.

Table 6: Total Employment for Young Domestic Graduates in Creative Arts

	1 Yr After Graduation	2 Yrs After Graduation
	%	%
Level 1 & 3 Certificate	29	38
L4 Certificate	20	27
Diploma	37	48
Bachelor Degree	62	68

- Employment means 4 months in any form of employment and/or any self-employed income; no further study or benefit.
- Based on data from the 2010 & 2011 tax years.
- “Young” generally means aged between 21-26 depending on level of study.
- Source: *What Young Graduates Do When They Leave Study (2014)*, Education Counts website – <http://www.educationcounts.govt.nz/publications/80898/146542>

The figures in Table 6 indicate that total employment for Creative Arts graduates is between 20-62% (depending on qualification) one year after graduation; rising to between 27-68% two years out. This compares with a figure of 65% in Table 5 (across all qualifications) one year after graduation for screen industry graduates rising to 72% two years after graduation.

### Comment

Table 4 indicates decreasing levels of government EFTS funding towards screen related courses and reduced numbers of graduates. The reasons for this have not been investigated in this study but presumably are a combination of graduates responding to market forces – a downturn in screen production in New Zealand during the period under study; government initiatives to align tertiary education courses with employment outcomes; and also a decrease in tertiary level training uptake generally during this period.

Table 5 highlights what appear to be low levels of employment uptake in the screen industry 1 and 2 years after graduation. Again, the reasons for this have not been investigated in this study and it is not possible to compare this data with other sectors.

The screen industry has previously indicated its concerns about the quantity of students graduating from film schools compared with the amount of work available. The NZ Screen Council, however, suggested that it was not the quantity of graduates that was the main issue but the quality of graduates. It may also be that the allure of working in the screen industry pales for some students as they undertake their screen related study and they chose to work elsewhere. Certainly, total employment for screen industry graduates in any industry is at least comparable with the overall Creative Arts sector (if not better) as Table 5 shows compared with Table 6.

## Appendix 1 – Terms of Reference

Outlined below are TOR for a short study into mechanisms for identifying and dealing with skills shortages in the screen industry.

### Terms of Reference

There are potentially two phases to this work, although the initial focus is on phase one.

Phase 1 is looking at where there are skills shortages in drama production, how these might be plugged, and where there might be other financial partners to help with this. This phase has two parts:

- (1) verifying short-term skills problems in craft areas not covered by the guilds. This should encompass areas where problems are apparent eg location scouts, production accountants.

This would mean a structured conversation with:

- Naomi and the NZFC Training and Development team all together (as well as NZ On Air as active listeners to grasp the issues)
- up to six drama producers identified as having had recent problems
- up to six line producers (ditto)

A report summarizing these findings with a number of ideas uncovered along the way to help fix them, such as using the 5% NZSPG uplift.

- (2) the creation of a one-page 'cheat sheet' diagram summarizing:
  - the main tertiary training institutions who offer screen courses
  - the likely financial investment in these
  - the likely number of graduates
  - workforce entry data

This data is probably best accessed through the Statistics NZ IDI database.

## **Appendix 2 – Survey Respondents**

### **Industry Practitioners**

Annie Weston (Independent Production Manager and Line Producer, Queenstown)  
Carmen Leonard (Independent Line Producer, Auckland)  
Chris Bailey (Managing Director, South Pacific Pictures, Auckland)  
Matthew Metcalfe (Producer, General Film Ltd, Auckland)  
Philly De Lacey (Managing Director, Screentime, Auckland)  
Richard Fletcher (Producer, Libertine Film, Wellington)  
Robyn Scholes (Independent Producer, Auckland)  
Sioux MacDonald (Director, Film Crews, Auckland)  
Steven Zanoski (Producer, Filthy Productions, Auckland)  
Trevor Haysom (Producer, THE Film, Auckland)  
Trishia Downie (Independent Producer and Production Manager, Southland/Wellington)

### **Guilds and Regional Film Offices**

Karla Rodgers (Executive Officer, Techo's Guild)  
Sandra Gildea (Executive Director, SPADA)  
Kevin Jennings (Executive Manager, Film Otago/Southland)  
Meredith Ellery (Sector Development Manager, GROW Wellington)

### **Screen NZ**

Film NZ – Laurie Wright (Enquiries Manager)  
NZFC - Naomi Wallwork (Screen Incentives Manager), Marc Ashton (Production Executive),  
Lisa Chatfield (Head of Development and Production), Dale Corlett (Head of Talent  
Development), Bonnie Slater (Professional Development Executive), Catherine Bates (Head  
of Incentives).  
NZ On Air – Jane Wrightson (CEO), Glenn Usmar (Television Manager)

### **Tertiary Education Commission**

Anne Broadbent, Principal Analyst  
Stephen Walker, Investment Manager (ITP Investment)

### **Statistics NZ**

John Upfold, Project Manager  
Martha Scheirlinck, IDI Team

### **Other**

Keith Barclay, Editor ScreenNZ

## Appendix 3 Screen Related Qualifications 2015

Course Name		Institute
AO3212 Diploma in Television Production	6001	Aoraki Polytechnic
AO3293 Certificate in Film and Television	6001	Aoraki Polytechnic
CA2222 Bachelor of Performing and Screen Arts	6004	Unitec New Zealand
CH3714 Bachelor of Broadcasting Communications	6006	CPIT
CH3968 Diploma in Digital Video Post Production	6006	CPIT
HB3896 Diploma in Screen Production	6007	Eastern Institute of Technology
MA4320 Graduate Diploma in Animation	6009	UCOL
MN4526 MIT Diploma in Performing Arts (Level 5)	6010	Manukau Institute of Technology
MN4527 MIT Diploma in Advanced Performing Arts (Level 6)	6010	Manukau Institute of Technology
NT4887 Diploma in Video and Electronic Media	6012	NorthTec
PR4818 Diploma in Stage and Screen Arts	6014	Whitireia New Zealand
PC3206 Certificate in Introduction to Film & Television Prodn	6014	Whitireia New Zealand
ST4991 Bachelor of Audio Production	6015	Southland Institute of Technology
ST5030 Certificate in Audio Production	6015	Southland Institute of Technology
ST5057 Diploma in Digital Media	6015	Southland Institute of Technology
ST5058 Diploma in Digital Film	6015	Southland Institute of Technology
ST5233 Diploma in Animation	6015	Southland Institute of Technology
ST5264 Graduate Diploma in Audio Production	6015	Southland Institute of Technology
ST5312 Graduate Diploma in Digital Media (3D Animation)	6015	Southland Institute of Technology
ST5313 Graduate Diploma in Digital Media (Digital Filmmaking)	6015	Southland Institute of Technology
MY0027 Bachelor of Creative Media Production	7003	Massey University
OO0363 Postgraduate Diploma in Natural History Filmmaking and Communication	7007	University of Otago
PC9402 Certificate in Applied Film and Television Production	7286	EDENZ Colleges
PC3206 Certificate in Introduction to Film and Television Production	7347	The Film School
NC5358 Certificate in Fashion Make-Up Design	7381	Samala Robinson Academy
C03816 Diploma in 3D Animation	7389	Raffles School of Design and Commerce
PC3628 Certificate in Digital Animation	7389	Raffles School of Design and Commerce
PC3629 Diploma in Digital Animation	7389	Raffles School of Design and Commerce
PC9573 Diploma in Film Making	8174	SAE Institute
PC3000 Bachelor of Art and Design (3D Animation & Visual Effects)	8192	Media Design School
PC3112 Diploma of 3D Computer Animation	8192	Media Design School
PC9164 Diploma of Visual Effects and Motion Graphics	8192	Media Design School
PC9726 Graduate Diploma in Advanced 3D Productions	8192	Media Design School
PC9827 Diploma in Digital Creativity	8192	Media Design School
PC2000 Diploma in Advanced 3D Graphics	8458	Yoobee School of Design
PC9333 Diploma of Animation and Digital Video	8458	Yoobee School of Design
PC9544 Diploma of Animation (Advanced)	8458	Yoobee School of Design
PC9586 Diploma of Digital Filmmaking (Advanced)	8458	Yoobee School of Design
PC9568 Diploma in Costume Construction for Theatre, Film and Allied Industries	8502	Toi Whakaari
PC9762 Bachelor of Design ( Stage and Screen)	8502	Toi Whakaari
PC1964 Certificate in TV & Video Production	8571	Lifeway College
PC9371 Diploma in 3D Animation	8571	Lifeway College
PC9372 Diploma in Advanced 3D Animation	8571	Lifeway College
PC1349 Diploma in Film and Television Production	8655	South Seas Film and Television School
PC3248 Diploma in On Screen Acting for Film and Television	8655	South Seas Film and Television School
PC3592 Diploma in Animation Production	8655	South Seas Film and Television School
PC1852 Certificate of Makeup Design and Production	8656	Design and Arts College of New Zealand
PC9832 ACNZ Diploma in Applied Animation	9324	Animation College New Zealand
PC9833 ACNZ Diploma in Digital Media (Character Animation)	9324	Animation College New Zealand
PC9213 Certificate in Screen and Performing Arts	9872	Best Pacific Institute of Education

These additional qualification codes need to be limited to records that had a major in 'FILM', 'SCREEN' or 'TELEVISION' (or some combination thereof):

AU0011	Bachelor of Arts	7001	Auckland University
WI0031	Bachelor of Arts	7002	Waikato University
VI0002	Bachelor of Arts	7004	Victoria University
AK3303	Bachelor of Communication Studies	7008	Auckland University of Technology

## **Appendix 4 - Industry Classification ANZSIC06 Codes**

### **SCREEN INDUSTRY**

- J5511 Motion Picture and Video Production
- J5512 Motion picture and video distribution
- J5513 Motion picture exhibition
- J5514 Post-production services
- J5621 Free-to-air TV broadcasting
- J5622 Cable and other subscription broadcasting
- J6020 Other information services

### **SCREEN RELATED**

- J5522 Music and Other Sound Recording Activities
- J5700 Internet Publishing & Broadcasting
- L6632 Video & Other Electronic Media Rental
- M6940 Advertising Services
- P8101 Technical and Vocational Education and Training
- P8102 Higher Education
- R9001 Performing Arts Operation
- R9002 Creative Artists, Musicians and Performers

### **UNRELATED**

Any other ANZSIC code not in the lists above.