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# New Zealand Story

## BRIEFING FOR THE INCOMING MINISTERS

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NZ Story Business Toolkit:  
**NZSTORY.GOV.NZ**



The New Zealand Story aims to help New Zealand businesses gain a competitive advantage in international markets by telling a more accurate and consistent story about what makes New Zealand unique.

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## 1 Mandated to promote & protect New Zealand's brand

- 1.1 In March 2012, the basic outline and mandate for the project to build the "New Zealand Story" was agreed. The outcome of the project was the creation of:
  - 1.1.1 One story that is a foundation for New Zealand's story for global audiences to support export earnings growth.
  - 1.1.2 A communication toolkit of assets to assist businesses in telling the New Zealand story.
- 1.2 The New Zealand Story Group ensures a co-ordinated private public sector approach to the development of the overarching New Zealand Story and is responsible for:
  - 1.2.1 Articulation of a New Zealand Story to international stakeholders which enhance our international competitiveness;
  - 1.2.2 Protection of the New Zealand brand mark (FernMark) and brand assets; and
  - 1.2.3 Alignment of storytelling and brand protection across various sectors within New Zealand
- 1.3 The New Zealand Story Group is accommodated within New Zealand Trade and Enterprise (NZTE), comprising a Director and three staff, and is governed by the New Zealand Story Group Advisory Board (the Board). The Board is accountable to the Minister of Economic Development and the Minister of Trade.
- 1.4 The Board comprises: Cameron Harland (Chair), Peter Chrisp (NZTE), Kevin Bowler (Tourism New Zealand (TNZ), Martyn Dunne (Ministry of Primary Industries (MPI)), Grant McPherson (Education New Zealand (ENZ)), Michelle Hippolite (Te Puni Kokiri (TPK)), John Allen (Ministry of Foreign Affairs and Trade (MFAT)) and three private sector members: Steve Smith, Karl Wixon and Julie Christie.
- 1.5 The New Zealand Story is Initiative #6 of the Business Growth Agenda (BGA) – Export Markets (Embedding the New Zealand story, strategy and structure). It supports the Government's target of raising exports to 40 percent of GDP by 2025.

## 2 Issues & opportunities for the New Zealand brand

- 2.1 **Research (Anholt, BrandsFinance, FutureBrand. Castalia et al) continues to highlight that the New Zealand brand is deficit in three key areas which appear to impact upon our trade success:**
  - 2.1.1 **Vibrancy:** we are seen as a beautiful agrarian country lacking vibrant cities or a rich diverse culture. This dominant view leads others to perceive we are unsophisticated or unable to deliver advanced, innovative solutions.
  - 2.1.2 **Science & Technology:** although we have developed some world first solutions, scientific breakthroughs and innovations, we are not known for this. Alongside a perceived lack of sophistication, and a reputation for not being business savvy, our internationalising businesses have to work harder to make it into the buyers' consideration set.
  - 2.1.3 **Export Goods & Services:** we are respected as a provider of food to many nations however our portfolio of goods and services beyond this is not obvious.
- 2.2 The New Zealand Story must therefore work with partners to dial up factors that will contribute to a shift in perception such as:
  - 2.2.1 Recalibrate the New Zealand Story telling beyond open spaces to showcase a story that reflects our open minds and resourceful approach (a brand strategy refresh workshop is being held on 16<sup>th</sup> October to define this direction).

- 2.2.2 Lead collaboration with industry sector representatives to create sector stories that build upon the trust and integrity we have earned to position our high quality products for premium returns.
- 2.2.3 Continue to incorporate more imagery and resources that reflect our urban landscape, our innovations, know-how and our sectors.
- 2.2.4 Support the Primary sector to expand its proposition beyond the obvious to include the characteristics that sets it apart in the world and its resourceful approach to creating new or improved solutions.
- 2.2.5 Continued emphasis on New Zealand as an education destination – the essential foundation for a knowledge associated economy.
- 2.2.6 Continue to work with Immigration New Zealand to present a rounded proposition incorporating the three New Zealand Story chapters and characteristics.
- 2.2.7 Continue more targeted tourism marketing to enable broadcast messages regarding New Zealand to be diversified and balanced (e.g. via Monocle Magazine, Huffington Post).
- 2.2.8 Continue to expand the tourism messages to include vibrant cities and diverse experiences to expand upon known images of New Zealand.
- 2.2.9 Continue to enhance delivery of New Zealand’s proposition as an attractive investment option offering an accessible portfolio in a transparent business environment.

### 3 Seven initiatives to deliver in Year Two

- 3.1 To meet the above objectives and the opportunities outlined, the New Zealand Story is delivering seven initiatives:
  - 3.1.1 Expand the story for priority sectors and regions.
  - 3.1.2 Grow awareness and usage by New Zealand business.
  - 3.1.3 Engage and educate New Zealand Inc. agencies and influencers.
  - 3.1.4 Generate awareness and consideration with offshore buyers and influencers.
  - 3.1.5 Improve and streamline New Zealand Inc. experience.
  - 3.1.6 Leverage offshore events to enhance reputation.
  - 3.1.7 Co-create an FDI/Business Immigration story.

### 4 What we are doing right now

- 4.1 Further edits of the master story and content to evolve to a more vibrant open minds representation of the New Zealand Story.
- 4.2 Brand refinement workshop with the Board on 16<sup>th</sup> October to establish creative positioning and visual language for Year 2/3 (includes testing and research).
- 4.3 Deliver seafood sector and wine sector variations of the New Zealand Story (followed by F&B, creative/film services sectors).
- 4.4 Building awareness and confidence with New Zealand Inc. agencies to tell the New Zealand Story through education and mentoring.

- 4.5 Deliver creative backdrops reflecting the New Zealand Story for: the United Nations Security Council Vote (UNSCV), ASEAN 40<sup>th</sup> Anniversary, G20,
- 4.6 Working with Major Events organisers to integrate the New Zealand story into execution of events (Cricket World Cup 2015, Rugby World Cup 2015 etc.)
- 4.7 Switching registered users over to the newly launched NZSTORY.govt.nz website, stimulating registration and use, and incorporating a net promoter score survey.
- 4.8 Scoping a regional variation of the New Zealand Story for China to reflect the insights into positioning and cultural nuances.
- 4.9 Developing hero case studies showcasing the benefits of storytelling and showcasing those who tell the New Zealand Story well.
- 4.10 Ongoing activation programme to build awareness and usage (seafood, aviation, food grocery, marketing, advertising, primary growth partnership (PGP), CEO Forum, Economic Development Agencies of New Zealand (EDANZ) etc.).

## 5 Sectors and Substantiations are critical

### 5.1 As a nation of fiercely independent yet egalitarian people, we like to create our own individual stories. This is encouraged yet poses two key challenges:

- 5.1.1 To be truly successful in a globally competitive environment, sectors need to collaborate to build category demand e.g. New Zealand wine, New Zealand seafood, New Zealand film and creative services. This requires a change in attitude, behaviour and commitment to deliver a cohesive proposition
- 5.1.2 New Zealand Inc. is more joined up than it has ever been but there is further opportunity to reflect a consistent New Zealand brand proposition through all engagements, events and experiences others have with us. Government representatives of New Zealand need to speak with one cohesive voice and represent themselves as though they are from one country.

### 5.2 The New Zealand Story is uniquely positioned to facilitate cooperation across both government and industry:

- 5.2.1 Continue to develop sector value propositions and sector variations of the New Zealand Story to provide businesses with the starting point to grow awareness and demand for New Zealand categories. Early work is underway with the wine industry (to enable growth in emerging markets), the seafood sector, the food and beverage (F&B) category overall, and the creative and film sectors.
- 5.2.2 Accelerate use of the New Zealand story among Government agencies and demonstrate best practice by co-creating tangible articulations of the New Zealand Story at events e.g. UNSCV, ASEAN 40<sup>th</sup> Anniversary, diplomatic visits, etc.

### 5.3 Substantiating the New Zealand Story is critical to maintain credibility. Each sector is challenged with accessing or building a central bank of evidence and facts related to their industry. There has been overwhelming demand for support to develop this content.

- 5.3.1 Information is often difficult to access or not in a readily usable format e.g. our animal welfare policy, facts on our seafood quota system, water quality and water management, renewable energy facts etc.

### 5.4 With broad reach throughout New Zealand Inc. the New Zealand Story Group is ideally positioned to work with MPI, NZTE and MFAT to compile this supporting information and translate this into relevant and accessible information businesses can download from the toolkit.

## 6 Lifting New Zealand Inc. initiatives from good to great

It is evident that brand direction and co-development is a necessary step to support Government agencies grow their knowledge and comfort in executing the New Zealand Story. Audiences for New Zealand Inc. originated events and initiatives are highly influential and ideal recipients of the New Zealand Story.

The New Zealand Story Group is being approached for brand guidance and creative consultation across a range of Government-led initiatives. In many ways, the New Zealand Story Group is being sought out as the 'head of brand' would be sought out in a corporate organisation. In other cases, we are requesting involvement to ensure execution of the initiative delivers the right messages and results for the countries nation brand.

There are two main areas of growing involvement:

6.1 **Branding Public Diplomacy:** Often led by MFAT and NZTE, these public diplomacy initiatives or events are naturally complex to manage and deliver. The themes and creative execution are often variable in message and quality. The New Zealand Story Group has been partnering with these agencies to ensure alignment with appropriate nation messaging, and high quality creative design and execution. Examples are:

6.1.1 UNSCV: creative backdrop showcasing New Zealand's involvement in the UN, visible to 193 influential dignitaries.

6.1.2 New Zealand International Convention Centre (NZICC): providing insights, creative interpretation and guidance in the development of the NZICC brand experience to closely align with the New Zealand Story.

6.1.3 Edinburgh Festival: working alongside Creative New Zealand to deliver creative execution that links with the New Zealand Story.

6.1.4 ASEAN 40<sup>th</sup> Anniversary: stepping in to redirect the creative theme to ensure it delivers beyond open spaces to fully communicate our broader value proposition

6.1.5 Diplomatic visits e.g. [New Zealand's 150th Anniversary](#). Providing creative input and support to MFAT and NZTE to ensure the experience matches the level of sophistication and vibrancy we wish to communicate.

6.1.6 Ministry of Business, Innovation and Employment (MBIE) brand alignment: providing strategic brand advice to ensure offshore facing units within MBIE reflect the New Zealand Story characteristics and proposition.

6.1.7 Treasury: sharing content to enable Treasury presentations to reflect and leverage the New Zealand Story consistently.

6.2 **Showcasing New Zealand:** There are one-off opportunities to showcase New Zealand and align these them to the New Zealand Story. These initiatives are usually very well negotiated however often don't have a logical "home" for execution and risk not being fully leveraged. Many are making their way to the New Zealand Story Group. Examples include:

6.2.1 [New Zealand's 150th Anniversary](#). MFAT

are working in collaboration with the wine industry and NZTE to

With both public and private sector funding, leadership of this initiative could fall between the cracks.

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. The opportunity exists to ensure New Zealand messaging is delivered into this format to fully extend the audiences understanding of our proposition.

## 7 A gap in consistency

7.1 **Consistent New Zealand Government face:** Reviewing the Government websites, collateral and business cards that are on show to the world, we appear inconsistent across New Zealand Inc. With vastly different visual language across agencies, with few if any common elements, foreign buyers and dignitaries find us difficult to navigate. They are often unsure if they are dealing with someone “official” due to the lack of consistent brand standards. In short, our individuality works against us.

7.1.1 A simple solution would be to provide guidance that all government agencies with an offshore audience comply with a single yet flexible set of brand guidelines. The New Zealand Story would be pleased to lead the development of these guidelines if the Minister supports the approach.

## 8 Funding the story

8.1 In Year One (2013/2014) the New Zealand Story Project set up was funded through an operating budget of \$3.5 million. The 2013/14 Government budget allocated \$2 million to the New Zealand Story. Set up activity was supplemented by a contribution of \$1.5 million from each of the Government agencies (MFAT, NZTE, MPI, TNZ, ENZ, TPK).

8.2 In Year Two ongoing activity was estimated to require \$2.3 million in funding from Government agencies (MFAT, NZTE, MPI, TNZ, ENZ, TPK) i.e. \$383,000 per agency per annum).

8.2.1 The amount of creative brand development required in Year Two was largely underestimated. Year Two was deemed to be an “activation and engagement” year. Funding is therefore short of what is required for full activation as we focus on building the toolkit and sector executions.

8.3 Year Three funding has not been determined. It is the New Zealand Story Group’s intention to request additional funding for Year Three to enable:

8.3.1 A full creative refresh (photo shoot for new imagery and video content, development of sound files) to evolve the brand language to a more vibrant “open minds” expression and maintain a fresh source of content for businesses.

8.3.2 Delivery of a media engagement programme to proactively build New Zealand’s brand reputation e.g. the Monocle Magazine Auckland and New Zealand survey.

8.3.3 Further activation of public diplomacy branding to ensure exceptional execution of our value proposition across every touch point.

8.3.4 More powerful and coordinated showcase of New Zealand’s value proposition at major events.

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## 9 Key metrics

### 9.1 Web Analytics

- 9.1.1 Visitors to the New Zealand Story website (story.newzealand.com) totalled 83,595. Of these visitors approximately 24 percent return to the site.
- 9.1.2 There are over 1718 registered users who have downloaded over 9207 assets.
- 9.1.3 The film has been downloaded over 343 times from the website and over 727 times from Vimeo. The film has also been viewed on the site more than 52,000 times.

## 10 Key New Zealand Story contacts

New Zealand Story's Director is **Rebecca Smith**. Based in the Auckland offices of NZTE, Rebecca is supported by a team of three.

Rebecca and the team are housed within the NZTE framework under the management of **Peter Chrisp**, Chief Executive of NZTE.

**Cameron Harland** is Executive Chair of The New Zealand Story and oversees the Advisory Board. Cameron is the General Manager of Park Road Post Productions based in Wellington.

## 11 Communication with the Ministers

Communications the Ministers can expect to see from the New Zealand Story are:

- Regular input to weekly reports via NZTE
- Updates to BGA dashboard
- Input to BGA refresh