



**Partnering for Success:
China-New Zealand Co-Production**



New Zealand
FILM COMMISSION



Te Tumu Whakaata Taonga

Level 3, 119 Ghuznee Street
Te Aro, Wellington
New Zealand

INTRODUCTION

Film and television are an important medium for mutual understanding between cultures, and an important bridge for friendship between countries. China and New Zealand have developed strong cultural ties and exchanges over the years, particularly in the screen sector. The signing of the Film Co-Production Agreement and the Television Programmes Co-Production Agreement between the two governments has provided legal and institutional frameworks for practical collaboration between our screen sectors, resulting in better understanding and closer friendship between our two peoples.

I look forward to seeing screen industry professionals from both countries fully benefit from these Agreements and achieve greater success in their co-production endeavours. I am delighted to offer the full support of the Embassy towards this goal.



H.E WU XI
Chinese Ambassador to New Zealand
Wellington, New Zealand

Film has a unique role in helping the peoples of New Zealand and China deepen their understanding of each other. It is a great pleasure to support the vibrant New Zealand screen sector as it continues to grow its collaboration with China. Since the conclusion of the China-New Zealand Film Co-Production Agreement and the landmark Television Programmes Co-Production Agreement, partnerships have taken on a new life. It is my great pleasure to wish the New Zealand screen sector a successful year in its work with Chinese counterparts. I look forward to seeing your film and TV content reach and inspire audiences across our two countries.



H.E. Clare FEARNLEY
New Zealand Ambassador to China
Beijing, China

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OUR COMMITMENT TO CHINA-NEW ZEALAND SCREEN SECTOR COLLABORATION

Warm greetings to you on behalf of the New Zealand Film Commission (NZFC) and the wider New Zealand screen sector.

New Zealand is a place of the imagination. Hobbits roam the magnificent landscape, dragons come to life and the Na'vi live in harmony with nature on Pandora.

Stunning scenery, world-class, innovative crews and post-production facilities and Academy Award®-winning talent are just some of the reasons why celebrated filmmakers like Wu Jing, Wuershan and Wu Qilong work with New Zealand, and why master filmmakers such as Sir Peter Jackson and James Cameron call New Zealand home.

New Zealand is an excellent partner for Chinese filmmakers:

- China and New Zealand signed China's first-ever television co-production agreement in November 2014, complementing our existing film co-production agreement. Both agreements are included in full in Chinese and English in this publication.
- Official film and television co-productions between China and New Zealand automatically qualify for a 40% cash grant under the New Zealand Screen Production Grant. Further information in Chinese and English is contained in this publication.
- We established a special "China Club" whose membership comprises New Zealand's leading producers and other industry members committed to collaboration with China. Member contact details are included in this publication.

Collaboration between China and New Zealand is booming, with leading New Zealand companies like NHNZ and Pukeko Pictures developing and producing exciting new projects. We are also proud to note the role New Zealand plays in major blockbusters like *The Meg*—a China/US collaboration produced in Auckland starring Li Bingbing—and Park Road Post Production's work on *Wolf Warrior 2*, which broke Chinese box office records in 2017, becoming the highest grossing Chinese film ever.

My colleagues and I at the NZFC are committed to supporting the best filmmakers in China and New Zealand to create truly outstanding films and television shows that capture the hearts and minds of audiences worldwide.



Annabelle SHEEHAN
CEO, New Zealand Film Commission
Wellington, New Zealand

KEY CONTACTS – NEW ZEALAND FILM COMMISSION

The New Zealand Film Commission (NZFC) is a crown entity working to grow the New Zealand film industry. The work the NZFC does touches on just about everything to do with film. We invest in feature films, short films, script and career development and marketing and promoting New Zealand films and filmmakers both in New Zealand and overseas. We are committed to telling New Zealand stories through the medium of film. We often work in conjunction with other government agencies, such as the Ministry for Culture and Heritage, the Ministry of Foreign Affairs and Trade, Tourism New Zealand and the Ministry of Business, Innovation and Employment. We are responsible for administering the New Zealand Screen Production Grant and for certifying official co-productions and New Zealand films for tax purposes.

Annabelle SHEEHAN



CEO

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Annabelle commenced her role as CEO of the New Zealand Film Commission in January 2018. Prior to this, Annabelle was CEO of South Australia Film Commission (SAFC) from 2015 to 2017. Annabelle has longstanding experience as a Chief Executive and Senior Executive in the Australian screen industry. From 2003 to 2013, Ms Sheehan was the CEO and Senior Agent at RGM Artist Group (RGM), a major Australian talent agency representing Australia's leading artists in film, television, theatre and radio. Prior to joining RGM, she was Head of the Film and Television division at Australia's peak national production education centre – The Australian Film, Television and Radio School (AFTRS) for six years. Her career began in post-production from which she has an extensive list of credits, nominations and awards for her work on feature films such as *Dead Calm*, *Mad Max 3*, *The Piano*, *Fearless* and *Portrait of a Lady*.

Chris PAYNE



Head of International Relations

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Chris is responsible for connecting outstanding New Zealand filmmakers with world-class collaborators, projects and opportunities. He also works alongside the Head of Incentives to assist international productions applying for the New Zealand Screen Production Grant's additional 5% uplift, with a particular focus on securing strong career growth outcomes for leading local filmmakers. Chris has worked in development and production in New Zealand and Japan for well over a decade. Alongside feature film, Chris has worked across television, commercials and music videos, as well as in business development roles in the corporate sector.

Jasmin McSWEENEY



Head of Marketing

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Jasmin is responsible for the promotion and marketing of New Zealand films and the NZFC, in New Zealand and internationally. She consults with filmmakers, international sales agents and distributors on international film festival and market placement. Within New Zealand, she assists distributors and filmmakers to identify and engage with their film's audience through test screenings, audience research and distribution grants.

Raymond SUEN



Asia Outreach Executive

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Raymond connects with storytellers and stories from New Zealand's Asian communities, to raise awareness of the NZFC and New Zealand screen sector, and avenues for project and career development. Raymond works with industry to increase the number of Asian New Zealanders working across the sector, engaging with and leveraging creative, investment and audience opportunities with Asia. He has spent over a decade in the cinema industry, as a film programmer for Event Cinemas NZ, looking after Asian films, alternative content and festivals, project managing the HKNZBA Hong Kong Film Festival, coordinating the Japan Foundation JFFNZ and served as a committee member for the Korean Cinerama Trust KFFNZ. Raymond is fluent in English, Cantonese and Mandarin.



CHINA CLUB DIRECTORY

FILM OFFICES

Film Otago Southland

Film Otago Southland is a collaboration representing six regions in the southern half of New Zealand's South Island. It covers the established film offices of Film Queenstown and Film Dunedin, as well as the districts of Central Otago, Clutha, Waitaki and Southland. We are the third largest production centre in New Zealand with an established industry and infrastructure. By co-ordinating the assistance of local authorities, we provide a seamless production experience throughout an incredibly diverse range of locations: mountains to ocean, temperate rainforest to arid, windswept expanses studded with rock tors.

www.filmqueenstown.com

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Screen Wellington

Vibrant and cosmopolitan, compact and safe, Wellington offers all the benefits of a much bigger region with few of the hassles, and best of all it's film friendly. Screen Wellington is your one-stop-shop for support whether you're making movies, commercials or TV shows. We make everything possible for your production, offering a range of New Zealand's most accessible film locations and our expert services are free.

www.screenwellington.com

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Screen Auckland

Screen Auckland is the film office for the Auckland region, New Zealand's largest city and is part of Auckland Tourism, Events and Economic Development (ATEED) – the economic development agency for Auckland. Screen Auckland's objective is to ensure your production experience in and around the region is seamless. As your first point of contact for the Auckland screen production industry, Screen Auckland can help you tap into Auckland and New Zealand's vast network of experienced and innovative film industry professionals.

www.aucklandnz.com/screen

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PRODUCTION COMPANIES

Barefoot Films

Paula has worked in television and film both behind and in front of the cameras and trained and mentored over 1500 graduates in the film and television industry. In 2009 she set up her own production company and since then she has produced a range of interactive DVDs, music videos, documentaries and short films, and recently the feature documentary, *Hip Hop-eration*.

hipoperationthemovie.com

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Cirkus

Cirkus is a well-established and award-winning animation house, fortunate enough to enlist an experienced troupe of animation directors. True to our name we believe in mixing up styles and teams to keep our output fresh and varied. Our artists use a diverse range of techniques, helping to create the most exciting and entertaining images. We provide concept storytelling, modeling, character animation, environment, live action shoots, graphic design and visual effects

www.cirkus.co.nz

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Colonial Mongrel Productions

Colonial Mongrel Productions is committed to producing commercial mainstream and genre films in the \$3 to \$15 million budget range for the domestic and international market with a strong, unique visual and narrative voice, complemented by audience focused casting and high production values.

www.colonialmongrel.com

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Exposure International

Exposure is a collective of storytellers. We aim to bridge the gap between the story and those who need to hear it. Our real world approach sees us dealing in the currency of humanity. People are at the front and centre of all that we do. We don't put words in their mouths, they put them in ours. For over 20 years, we've shot documentaries, television commercials, photo essays and humanitarian campaigns throughout Asia, Africa, the US, Europe and the Pacific.

www.exposure.org

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Field Theory

Three of New Zealand's leading film and television producers, Fiona Copland, Philippa Campbell and Tim Sanders are behind Field Theory, a new screen production company with start-up investment from the NZFC's Business Development Scheme. Previously, the team has produced some of New Zealand's most successful feature films and television series including Emmy Award-winning *Top of the Lake*, BAFTA- and Academy Award-winning *The Lord of the Rings: The Fellowship of the Ring*, *Rain*, *Whale Rider* and *Black Sheep*. The company's production focus is high-end film and television for the international market, including both drama and factual screen product.

www.fieldtheorymedia.com

Fiona COPLAND

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Flux Animation Studio

Flux Animation Studio is an award-winning character animation company, founded in 1997 by Creative Director and animation industry advocate, Brent Chambers. From humble beginnings, Flux has grown into a world-class studio with over 45 talented designers, animators and directors producing commercials, television series and films. We are a design-led company with a stable of directors, each with their own unique style and vision, ready to add value and realise your creative project. The studio boasts state-of-the-art technology and we employ both traditional and leading-edge techniques to produce projects of all sizes.

www.fluxmedia.co.nz

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Huhu Studios

Huhu Studios is one of the top and longest established animation studios in New Zealand; our 18-year history is of a proud New Zealand digital media industry company. We have successfully completed over 300 animated TV shows and movies that have sold worldwide into over 100 countries. We have established our own flourishing animation training school adjacent to the studio which holds a remarkable record of consistently having a 75%+ job placement rating, the highest in the Southern Hemisphere.

www.huhus.com

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Kognika

Kognika is focused on developing original transmedia IP via China-New Zealand collaboration and co-production.

www.kognika.com

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Libertine Pictures

Libertine Pictures is a New Zealand based film and television production company founded in 2013 by producers Richard Fletcher and Paul Davis and writer Neil Cross, partnered with industry practitioners with extensive New Zealand and international experience. Libertine aims to work with filmmakers who can demonstrate both a strong and distinctive creative voice and a passion to make film and television aimed at a wide audience.

www.libertinepictures.com

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Making Movies

Making Movies is a screen production company with offices in Auckland and Queenstown. We are currently working on two New Zealand / Chinese projects – 6 x 43min series + 1 x 84min theatrical feature and supplying production services on a third project shooting location sequences in New Zealand. We are actively seeking Chinese partners with whom we can develop new projects. Making Movies films have won many awards and sell throughout the world but no matter if it's our story or yours, we approach every project with passion and commitment to deliver the best possible outcome drawing on our considerable experience, skills and resources.

www.makingmovies.co.nz

James HEYWARD

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NHNZ

NHNZ is a major global documentary producer with a 15-year history of successfully working in China with longstanding co-production partners such as CCTV and CICC. It creates original factual content for Discovery Channels, Animal Planet, A&E Television Networks, Smithsonian Channel, National Geographic Channels, NHK, France Television and CCTV. The company's storytelling prowess has been recognised with more than 250 international awards including Emmy awards and the prestigious Wildscreen Panda.

In addition to its one-stop hub in Dunedin, New Zealand, NHNZ has offices in Beijing and Washington DC. A world-leader in 3D documentary production, second screen interactive production, videogames and factual programming out of China, NHNZ focuses on innovation and revelation to produce unforgettable television.

www.nhnz.tv

John CRAWFORD

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Pukeko Pictures

Pukeko Pictures is an independent entertainment production company, focused on the development and production of excellent quality, multi-platform entertainment for a global audience. Pukeko Pictures was founded in 2008 by Sir Richard Taylor, Tania Rodger and Martin Baynton, and is located in Wellington, New Zealand. With a connection to the world-famous Weta Workshop (*Avatar*, *King Kong*, *The Lord of the Rings*), Pukeko Pictures is uniquely positioned in the creation of world-leading entertainment, harnessing the best in global talent and world-class production processes.
www.pukekopictures.com

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Screentime New Zealand

Screentime New Zealand Limited operates a film production service company that provides international production facilitation services for television, film, commercials, music videos and corporate videos in New Zealand. If you are thinking about filming in New Zealand, get in touch with us and we will put together an indicative budget at no charge. Recent International productions supported by Screentime New Zealand include *Daddy, Where are We Going?* (Hunan Broadcasting) and *Travel Across New Zealand* (Beijing Tainhou Media).
www.screentime.co.nz

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Tauihu Media

Tauihu Media is a creative, multimedia business that is driven by the 'power of story'. Our focus is to tell stories that are dynamic, captivating, entertaining, informative, educational, interesting, and transformational. We bring together extensive experience as writers, directors and producers with strong storytelling skills in print, marketing communications, TV and film in Aotearoa New Zealand and Asia.
www.tauihumedia.com

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The Gibson Group

The Gibson Group is a long established New Zealand film and TV production company working across a range of genres. We are one of the largest production companies in New Zealand. Our feature films and television programmes have sold in over 80 countries worldwide. We have coproduced major television drama series and feature films with partners based in China, Canada, Germany, Britain, Australia and Sweden. We have international standard inhouse video post-production facilities.
www.gibson.co.nz

The New Zealand Film Connection

The New Zealand Film Connection provides line production services for TV commercial producers wishing to shoot their advertisements in New Zealand. We have a strong connection to China and an understanding of Chinese production requirements having shot jobs for B2B, Cheers, Pacesetter Pictures International and others.
www.nzfilmconnection.co.nz

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Toonz New Zealand

Toonz New Zealand is a subsidiary of Toonz Entertainment, a preeminent content and animation company which incorporates flagship division Toonz Animation in India. Established in March 2015, the new operation will exploit existing and future animated and live-action IP, forging strategic production, licensing, retail and technology partnerships in the Australasian region. We will also support the Toonz development pipeline and help to incubate and cross-pollinate ideas specifically for these markets.
www.toonz.co

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POST PRODUCTION & OTHER SERVICE PROVIDERS

Digipost

Digipost is New Zealand's most experienced post production and visual effects company, dedicated to working with local and international clients to bring to life their creative endeavours, delivering the highest quality services to the film, advertising and television industries.

We are a client-focused business that brings creative and technical excellence to every project. As well, we pride ourselves on the important things that clients expect – attention to the finest detail, delivery on time, and on budget.
www.digipost.co.nz

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Images & Sound

With a highly experienced creative team, Images & Sound provides complete post production services for small independent productions as well as New Zealand's top rating TV shows, advertising, feature films, as well as award winning international productions.
www.imagesandsound.co.nz

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Main Reactor

At Main Reactor we consider ourselves to be storytellers and enjoy being a key part of the creative evolution of any project – large or small. The company is committed to providing high quality design and innovative product for their clients. Roger Murray and our team have crafted a reputation for fine technical expertise combined with a commitment to innovation and problem solving. Main Reactor is interested in bringing design expertise and experience in combining practical and VFX to China collaborations. They are working closely with New Zealand partners in Post Production and VFX to provide a seamless design, practical and VFX service based to service the growing Chinese market.

www.mainreactor.co.nz

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Park Road Post Production

Park Road Post Production is one of the world's most unique film and television post facilities, built in Wellington, New Zealand by Academy Award winning director Sir Peter Jackson. Picture, Sound and VFX artists work together in a building that blends aesthetics with technical innovation, allowing filmmakers to finish their projects to the highest possible standard with the finest creative talent.

www.parkroad.co.nz

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POW! Post

POW! Post is a New Zealand post production company, creating feature film soundtracks for the local and international film industry. Recent projects include working with Chinese company, Yili Animation, realising their 3D futuristic CGI feature *10,000 Years Later*.

www.powpost.cn

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The Sound Room

The Sound Room is a respected music composition and production house that creates music and sound design for feature film and television. They are highly experienced in working on productions in China and SE Asia and specialise in cross cultural musical collaborations. They also have long term creative partners at the Nanjing Institute.

www.thesoundroom.co.nz

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Weta Workshop

Founded in 1987 in Wellington, Weta Workshop is a five-time Oscar-winning creative design and physical manufacturing facility servicing the world's entertainment and creative industries.

www.wetaworkshop.co.nz

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OTHER MEMBERS

Documentary NZ Trust

Alex Lee founded the Documentary NZ Trust which runs the Documentary Edge Festival (Australasia's premiere international competitive documentary festival), Screen Edge Forum and DOC Lab. He is also a practising media lawyer and filmmaker whose most recent feature credit is Executive Producer on the NZFC-supported feature documentary, *Hip Hop-eration*.

www.documentaryedge.org.nz

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Screen Producers New Zealand (SPADA)

SPADA represents the interests of New Zealand screen producers and advocates for a robust and sustainable New Zealand screen production industry.

www.spada.co.nz

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Stephens Lawyers

Stephens Lawyers provides a full range of legal support and advice to New Zealand and international business and private clients including a number of film and other screen and digital content sector production, animation, games, VFX and post-production companies.

www.stephenslawyers.co.nz

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FILM CO-PRODUCTION AGREEMENT BETWEEN THE GOVERNMENT OF NEW ZEALAND AND THE GOVERNMENT OF THE PEOPLE'S REPUBLIC OF CHINA

The Government of New Zealand and the Government of the People's Republic of China ("the Contracting Parties");

CONSIDERING that the film industries of their two countries will benefit from closer mutual co-operation in the production of films;

SEEKING to build on and expand the liberalisation of trade in services between the Parties under the Free Trade Agreement Between the Government of the People's Republic of China and the Government of New Zealand signed in Beijing on 7 April 2008 and to enhance cooperation between their two countries in the area of film;

RECALLING the Arrangement of Cooperation between the State Administration of Radio, Film and Television of the People's Republic of China and the Ministry for Culture and Heritage of New Zealand signed in Wellington on 15 August 2005;

DESIROUS of expanding and facilitating the co-production of films which may be conducive to the film industries of both countries and to the development of their cultural and economic exchanges;

CONVINCED that these exchanges will contribute to the enhancement of relations between the two countries;

HAVE AGREED as follows:-

ARTICLE 1

Definitions

1.1 For the purposes of this Agreement:

- (a) "Co-producer" means one or more nationals of China or one or more nationals of New Zealand involved in the making of a co-production film, or, in relation non-party co-productions under Article 6, includes co-producers from a non-party.
- (b) "Co-production Film" is a film made by one or more Chinese producers ("the Chinese co-producer") in conjunction with one or more New Zealand producers ("the New Zealand co-producer") through joint investment and copyright, and includes a film to which Article 6 applies. A Co-production Film has a minimum creative and financial contribution from each co-producer, as set out in the Annex.
- (c) "film" means an aggregate of images, or of images and sounds, embodied in any material, including but not limited to animations and digital films, and which is expected to be shown in theatrical cinemas. "Film" also includes a film of a like nature to a feature film made for television ("telemovies").
- (d) "nationals" means:
 - (i) in relation to China, citizens of China;
 - (ii) in relation to New Zealand, New Zealand citizens.
- (e) "residents" means:
 - (i) in relation to China, persons who are not citizens of China but are permanent residents of China;
 - (ii) in relation to New Zealand, persons who are not New Zealand citizens but are permanent residents of New Zealand.
- (f) "competent authorities" means the authorities respectively designated as such by the Government of the People's Republic of China and the Government of New Zealand.

ARTICLE 2

Recognition as a National Film and Entitlement to Benefits

- 2.1 A Co-production Film shall be entitled to the full enjoyment of all the benefits which are or may be accorded in China and New Zealand respectively to national films subject to the laws in force from time to time in each country.

ARTICLE 3

Competent Authorities

- 3.1 The competent authority of each Contracting Party shall be set out in the Annex to this Agreement. Notwithstanding Article 13, if a Contracting Party wishes to designate another authority as its competent authority, that Contracting Party may notify the other Contracting Party in writing through diplomatic channels of such changes.

ARTICLE 4

Approval of Projects

- 4.1 Co-production Films must receive joint provisional approval from the competent authorities before they are put into production. It is the responsibility of the co-producers to provide any documentation required by the competent authorities to enable the competent authorities to complete their provisional approval processes.
- 4.2 Co-production Films must be made in accordance with the terms of the provisional approval which has been given by the competent authorities.
- 4.3 Upon completion of production, it is the responsibility of the co-producers to submit to the competent authorities the completed Co-production Film (and any documentation required by the competent authorities) to enable the competent authorities to complete their final approval processes before the Co-production Film receives the benefits of final approval, pursuant to Article 2.1.
- 4.4 In determining both provisional and final approval, the competent authorities shall apply the Annex to this Agreement to Co-production Films.
- 4.5 The competent authorities shall consult with each other to enable them to determine whether a project conforms with the provisions of this Agreement. Each competent authority, in deciding whether to grant or refuse provisional or final approval, shall apply its own policies and guidelines.
- 4.6 When approving a Co-production Film, each competent authority may stipulate conditions of approval framed in order to achieve the general aims and objects of this Agreement. In the event of a disagreement between the competent authorities about the giving of such an approval or the inclusion of such a condition, the project concerned shall not be approved under this Agreement.
- 4.7 In relation to China, a Co-production Film will be recognised as having completed the provisional approval process once the Chinese competent authority has granted it "Project Establishment" status. A Co-production Film will be recognised as having completed the final approval process once the Chinese competent authority has granted it the "Film Public Screening Permit".
- 4.8 In relation to New Zealand, a Co-production Film will be recognised as having completed the provisional approval process once the New Zealand competent authority provides written notification to the New Zealand co-producer that provisional approval has been granted. A Co-production Film will be recognised as having completed the final approval process once the New Zealand competent authority provides written notification to the New Zealand co-producer that final approval has been granted.



ARTICLE 5

Requirements on Co-Production companies/individuals

- 5.1 Production companies involved in a Co-production Film must be registered in accordance with the laws and regulations of the relevant Contracting Party. In addition, individual producers, production companies and studios must obtain any permit which is required by the competent authorities.
- 5.2 Co-production Films must be undertaken by film producers whose technical and financial capacity and professional experience satisfies the requirements of the competent authorities' approval processes.

ARTICLE 6

Co-Productions with Non-Parties

- 6.1 Where either China or New Zealand maintains a film co-production treaty with a non-party, the competent authorities may jointly approve a project for a Co-production Film under this Agreement that is to be made in conjunction with a third co-producer from that non-party.
- 6.2 Approvals under this Article shall be limited to proposals in which the contribution of the third co-producer from a non-party is no greater than the lesser of the individual contributions of the Chinese and New Zealand co-producers.

ARTICLE 7

Application for Co-Production Status

- 7.1 The Chinese co-producer is responsible for applying for co-production status in China and doing all that is necessary to ensure the Co-production Film complies with the requirements of both the Chinese competent authority and the Chinese handling organization for granting co-production status.
- 7.2 The New Zealand co-producer is responsible for applying for co-production status in New Zealand and doing all that is necessary to ensure the Co-production Film complies with the requirements of the New Zealand competent authority for granting co-production status.
- 7.3 Any third co-producer shall fulfil all conditions relating to co-production status which would be required to be fulfilled to produce a film under the terms of the film co-production treaty in force between that co-producer's territory and either China or New Zealand.

ARTICLE 8

Import of Equipment

- 8.1 Each of the Contracting Parties shall provide, in accordance with their respective legislation, temporary admission, free of import duties and taxes, of cinematographic equipment for the making of Co-production Films.

ARTICLE 9

Immigration Facilitation

- 9.1 Each of the Contracting Parties shall permit the nationals and residents of the other country and citizens of the territory of any third co-producer to enter and remain in China or New Zealand as the case may be, for the purpose of making or exploiting a Co-production Film, subject to the requirement that they comply with the relevant laws relating to entry and stay.

ARTICLE 10

Respect for laws and cultural practices

- 10.1 The production crews from both Contracting Parties shall respect the constitution, laws and regulations, ethnic cultures, religious beliefs and local customs and conventions of the country where location shooting takes place.

ARTICLE 11

Permission to exhibit publicly

- 11.1 The approval of a Co-production Film by the competent authorities shall not bind the relevant authorities in either Contracting Party to permit the public exhibition of the resulting film in their country.

ARTICLE 12

International Film Festivals

- 12.1 If both co-producers approve, either one may send a Co-production Film to international film festivals provided that the competent authorities have been informed of this intention 30 days before the event starts.

ARTICLE 13

Status of Annex

- 13.1 The Annex to this Agreement constitutes an implementing arrangement and is an integral part of the Agreement.
- 13.2 Subject to Article 3.1, any modifications to the Annex shall be jointly agreed by the competent authorities. No modification to the Annex shall conflict with the provisions of this Agreement.
- 13.3 Modifications to the Annex shall be confirmed by the competent authorities in writing and shall take effect on the date specified in such confirmation.

ARTICLE 14

Review

- 14.1 On the request of a Contracting Party, the Contracting Parties shall enter into negotiations to include other forms of co-productions as set out in the Arrangement of Cooperation between the State Administration of Radio, Film and Television of the People's Republic of China and the Ministry for Culture and Heritage of New Zealand signed in Wellington on 15 August 2005 within the scope of this Agreement or a related agreement.

ARTICLE 15

Amendment

- 15.1 The competent authorities of both Contracting Parties shall supervise and review the working of this Agreement, strive to resolve any difficulties in its implementation, and make any proposals considered necessary for any modification of this Agreement.
- 15.2 The Contracting Parties may amend this Agreement by mutual consent.

ARTICLE 16

Entry into Force

- 16.1 The Agreement shall enter into force once the Contracting Parties have notified each other that their respective domestic requirements for entry into force have been completed. The Agreement shall enter into force on the latter date of these two notifications.

ARTICLE 17

International Obligations

- 17.1 The provisions of this Agreement are without prejudice to the international obligations of the Contracting Parties.



ARTICLE 18

Duration and Termination

- 18.1 This agreement shall remain in force for a period of three years.
- 18.2 Either Contracting Party may terminate this Agreement by giving six months' written notice to the other Contracting Party.
- 18.3 If no written notice is given by either Contracting Party six months before the expiration date, at the end of that period the Agreement shall be automatically extended for a further period of three years, and shall thereafter be renewable for similar periods accordingly.
- 18.4 A film made in accordance with an approval by the competent authorities under this Agreement but completed after the termination of this Agreement shall be treated as a co-production film and its co-producers shall accordingly be entitled to all the benefits of this agreement.

ANNEX

IMPLEMENTING ARRANGEMENT TO THE FILM CO-PRODUCTION AGREEMENT BETWEEN THE GOVERNMENT OF NEW ZEALAND AND THE GOVERNMENT OF THE PEOPLE'S REPUBLIC OF CHINA

A. Competent Authorities

The competent authorities under the Film Co-Production Agreement between the Government of the People's Republic of China and the Government of New Zealand ("the Agreement") are as follows:

- (1) The Chinese competent authority is the Film Bureau under the State Administration of Radio, Film and Television.

The Chinese competent authority designates the China Film Co-production Corporation as the Chinese handling organization through which co-production films are assessed for co-production status.

- (2) The New Zealand competent authority is the New Zealand Film Commission.

B. Rules Applying to Co-Production Films

The following rules of this Annex apply to Co-production Films under the Agreement:

- (1) The contract or contracts governing the making of the Co-production Films will provide that a co-producer may assign or dispose of the benefits referred to in Article 2 of the Agreement only to a natural or a legal person who is a national or resident of or established in that co-producer's country.
- (2) The competent authorities will satisfy themselves that conditions of work in the making of Co-production Films under the Agreement in each of the countries of the participating co-producers are in broad terms comparable and that in the event that location shooting of the film takes place in a country other than that of a co-producer, conditions will be, in broad terms, no less favourable.
- (3) None of the co-producers will be linked by common management, ownership or control, save to the extent that it is inherent in the making of the Co-production Film itself.

- (4) Co-production Films will be made and processed up to the creation of the first release print in China or New Zealand, and when there is a third co-producer, in that co-producer's territory. Re-voicing of co-production films may be carried out in China or New Zealand, and when there is a third co-producer, in that co-producer's territory.

The majority of this work will normally be carried out in the country of the co-producer which has the major financial participation but the competent authorities will have the power to mutually approve other arrangements. The competent authorities will also have the power to mutually approve location filming in a country other than the countries of the participating co-producers.

- (5) Individuals participating in the making of Co-production Films will be nationals or residents of China or New Zealand, or, where there is a third co-producer, citizens of that co-producer's territory.

In exceptional circumstances, where script or financing dictates, performers from other countries may be engaged. The engagement of such performers will be restricted in accordance with the regulations of the Contracting Parties.

Where the competent authorities have approved location filming in a country other than that of the participating co-producers, citizens of that country may be employed as crowd artists, in small roles, or as additional employees whose services are necessary for the location work to be undertaken.

- (6) The performing, technical and craft contribution (being the "creative" contribution) and the financial contribution of each co-producer will be agreed by the co-producers, provided that the performing, technical and craft contribution of each co-producer to a Co-production Film will be in reasonable proportion to each of the co-producer's financial participation. When assessing the financial contribution of each co-producer, the competent authorities may mutually approve "in kind" contribution (including, but not limited to, the provision of studio facilities) as part of the financial contribution.
- (7) In any event, each co-producer will have a financial and creative contribution of not less than twenty per cent (20%) of the total financial and creative contribution for the Co-production Film, and not more than eighty per cent (80%) of the total.
- (8) Any music specially composed for a Co-production Film will, subject to any departure from this rule which is approved by the competent authorities, be composed by nationals or residents of China, New Zealand or, where there is a third co-producer, by citizens of that co-producer's territory.
- (9) At least ninety per cent (90%) of the footage included in a Coproduction Film will, subject to any departure from this rule which is mutually approved by the competent authorities, be specially shot for that film.
- (10) The contracts between the co-producers will:
- (a) provide that a sufficient number of copies of the final protection and reproduction material used in the production be made for all the co-producers. Each co-producer will be the owner of a copy of the protection and reproduction material and will be entitled to use it to make the necessary reproductions. Moreover, each co-producer will have access to the original production material in accordance with the conditions agreed upon between the co-producers;
 - (b) set out the financial liability of each co-producer for costs incurred:
 - (i) in preparing a project which is refused conditional approval as Co-production Film by the competent authorities;
 - (ii) in making a film which has been given such conditional approval and fails to comply with the conditions of such approval; or
 - (iii) in making an approved Co-production Film, permission for whose public exhibition is withheld in any of the countries of the co-producers;



Partnering for Success: China-New Zealand Co-Production

- (c) set out the arrangements regarding the division between the co-producers of the receipts from the exploitation of the film, including those from export markets;
 - (d) specify the dates by which their respective contributions to the production of that film will have been completed.
- (11) Each Co-production Film will include either a separate credit title indicating that the film is either a “Chinese-New Zealand co-production” or a “New Zealand-Chinese co-production”, or where relevant, a credit which reflects the participation of China, New Zealand and the territory of the third co-producer.
- (12) Over each period of three years commencing on the date that this Agreement enters into force, an overriding aim of the Agreement, monitored by the competent authorities, will be to ensure that an overall balance is achieved as regards:
- (a) the contribution of each country to the production costs of all Co-production Films;
 - (b) the usage of studios and laboratories;
 - (c) the employment of all performing, craft and technical personnel; and
 - (d) the participation in each of the major performing, craft and technical categories and in particular, that of the writer, director and lead cast.

TELEVISION PROGRAMMES CO-PRODUCTION AGREEMENT BETWEEN THE GOVERNMENT OF NEW ZEALAND AND THE GOVERNMENT OF THE PEOPLE'S REPUBLIC OF CHINA

The Government of New Zealand ("New Zealand") and the Government of the People's Republic of China ("China") (hereinafter referred to as "the Parties") have, in order to promote their cultural exchanges and their television co-operation, in line with the national legislation and regulations in force in the two countries, and through friendly negotiations, agreed as follows:

ARTICLE 1

1. The term "co-production television programme" as used in this Annex refers to a television programme that is co-produced by co-producers in and out of the territories of the Parties. Genres of co-production television programme include drama, documentary and animation.
2. The term "co-producer" as used in this Annex refers to:
 - a) For New Zealand, a domestic television programme production organisation managed and/or owned by a New Zealand citizen or permanent resident; and
 - b) For China, a domestic television programme production organisation, established in accordance with Chinese laws and regulations.

ARTICLE 2

All television co-productions which have been approved by the competent authorities of both Parties are entitled to the rights and benefits stipulated in the relevant articles of this Annex and in other relevant published regulations of both Parties.

ARTICLE 3

A co-production television programme is subject to the following conditions:

- a) Key elements related to content creation, including but not limited to the creative idea in the pre-production stage and script writing, shall be jointly decided by the co-producers.
- b) The co-production television programme shall be co-financed by the co-producers. Forms of financial contribution include direct capital investment and indirect investments by conversion of labour force, materials, commercial air-times, etc;
- c) The co-producers shall designate professionals and technicians to participate in the whole production process. The proportion of key production staff (including but not limited to script writer, producer, director and leading actor) of each Party's co-producer shall be no less than one third.
- d) Individuals participating in a co-production television programme shall be citizens or permanent residents of a Party. In certain circumstances, where script or financing dictates, key production staff from other countries may be engaged.
- e) The performing, technical, craft and creative participation of the co-producers, and production expenditure in each of the co-producer's countries, shall be in reasonable proportion to their respective financial contributions.



ARTICLE 4

A Party shall permit the citizens and permanent residents of the other Party, or of any Third Party approved under Article 10, to enter and remain in its territory, for the purpose of making or exploiting a co-production television programme, subject to the requirement that they comply with the relevant laws relating to entry and stay.

ARTICLE 5

Co-producers shall respect the constitution, laws and regulations, ethnic cultures, religious beliefs and local customs and conventions of the country where location shooting takes place.

ARTICLE 6

The identification of co-production television programmes shall appear separately in the credits at any screenings, festivals and events, and in all advertising and promotional materials.

ARTICLE 7

1. Co-production television programmes must be approved by the following competent authorities of the Parties before they are put into production:
 - a) In the New Zealand government: the New Zealand Film Commission;
 - b) In the Chinese government: the State Administration of Press, Publication, Radio, Film and Television.
2. Upon completion of production, it is the responsibility of the co-producers, where required, to submit to their respective competent authorities the completed co-production television programme (and any documentation required by the competent authorities) to enable the competent authorities to complete their final approval processes before the co-production television programme receives the benefits of final approval.

ARTICLE 8

1. The copyright of a co-production television programme shall be shared between the co-producers.
2. The division of distribution regions and revenues between the co-producers shall be negotiated in accordance with their respective financial contributions.
3. In the case of a co-production television programme being released and distributed in a third country or region out of the territories of the Parties, copyright issues must be addressed in accordance with an agreement signed between the co-producers.

ARTICLE 9

1. Notwithstanding Article 213, paragraph 3 of the Agreement, either Party may terminate the Annex by giving six months' advance notice in writing through diplomatic channels.
2. Co-productions which have been approved by the competent authorities of both Parties and which are in progress at the time of notice of termination of this Annex by either Party shall continue to benefit fully from this Annex until completion of the television programme.
3. After termination of this Annex, its terms shall continue to apply to the division of revenues from completed co-productions.

ARTICLE 10

1. Where either New Zealand or China maintains with a Third Party a television co-production agreement, the competent authorities may approve a joint request from the co-producers for a co-production television production under this Annex that is to be made in conjunction with a co-producer from that Third Party.
2. Approvals under this Article shall be limited to proposals in which the contribution of the Third Party co-producer is no greater than the lesser of the individual contributions of the New Zealand and China co-producers.

ARTICLE 11

Any divergence arising from the interpretation or application of this Annex, shall be solved by mutual agreement between the Parties.

ARTICLE 12

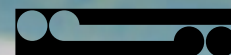
1. This Annex is hereby annexed to the Agreement and forms an integral part of that Agreement.
2. In the event of any inconsistency between this Annex and any other provision of the Agreement, this Annex shall prevail.
3. Nothing in this Annex shall be used to construe any other provision in the Agreement.

ARTICLE 13

1. The following chapters of the Agreement shall not apply to this Annex:
 - a) Section 2: Investor-State Dispute Settlement of Chapter 11: Investment
 - b) Chapter 16: Dispute Settlement

DONE in duplicate at Wellington, on this twentieth day of November two thousand and fourteen, in the English and Chinese languages, both texts having equal legal validity.





Screen Production Grant for New Zealand Productions & Official Co-Productions

Summary & Criteria

The New Zealand Government offers generous incentives to film and television productions under the New Zealand Screen Production Grant (NZSPG)¹.

Overview

For New Zealand productions and Official Co-productions, the NZSPG offers a cash grant equivalent to 40 per cent of Qualifying New Zealand Production Expenditure (QNZPE). This grant is capped at NZ\$6 million per production unless the production qualifies for an Additional Grant. Productions that have QNZPE of above NZ\$15 million and meet additional criteria are entitled to an additional grant of 40 per cent of QNZPE above NZ\$15 million (Additional Grant). The Additional Grant is capped at NZ\$14 million.

Eligibility

Format

The Grant applies to New Zealand screen productions in the following formats: feature film, television and other non-feature film formats (either a single-episode programme, or a series or season of a series) and short-form animation, with some exclusions.

Expenditure thresholds²

Format	Minimum QNZPE
Feature Film	\$2.5 million total
Single episode – scripted	\$1 million total & no less than \$800,000 per hour
Single episode – unscripted	\$250,000 total
Series – scripted	\$1 million total & no less than \$500,000 per hour
Series – unscripted	No less than \$250,000 per hour
Short-form animation (single or series)	\$250,000 total & no less than \$400,000 per hour

Distribution, Audience Engagement and Reach

Feature films must have a binding agreement for theatrical distribution in New Zealand that demonstrates audience reach commensurate with the value of the Grant applied for. Other formats must have a similar distribution agreement on an appropriate and accessible platform in New Zealand, demonstrating audience reach commensurate with the value of the Grant applied for. All formats must have an Audience Engagement Plan that demonstrates how the production will be seen by audiences in New Zealand.

Other Government funding

Feature films, children's drama television and animated productions that have already received production funding through a New Zealand Government agency will remain eligible to receive the Grant. This does not apply to any other television or other formats.

Applicants

An applicant must

- be a New Zealand resident company (which carries on business in New Zealand and, has its management and control, or shareholder control in New Zealand) or partnership for tax purposes;
- have been actively and significantly engaged in film or television production in New Zealand for 18 months prior to the start of Principal Photography;
- be the entity responsible for all activities involved in making the production in New Zealand;
- be a Special Purpose Vehicle established solely to make the production in New Zealand (exceptions apply – see full criteria).

Only one entity per screen production can apply for the Grant.

An applicant must also be entitled to equity (including both a recoupment and profit position)

in the production that is generally commensurate with the value of the Grant and in a position similar to that of other equity investors.

Additional Grant

To qualify for an Additional Grant, productions must have QNZPE over NZ\$15 million and satisfy additional criteria relating to producer's experience and export potential. In addition, all productions seeking an Additional Grant, including Official Co-productions, must have significant cultural value (measured in accordance with the Significant Cultural Benefits Test) and provide cultural benefits to New Zealand that are commensurate with the value of the Grant applied for (including Official Co-productions).

The New Zealand Film Commission (NZFC) will take a share of recoupment and profit from the production relating to the Additional Grant.

What is QNZPE?

Qualifying New Zealand Production Expenditure (QNZPE) is the production expenditure spent by the applicant on

- goods purchased, hired or leased in New Zealand where those goods are sourced from within New Zealand; or
- the use of a good that is sourced from overseas, provided that:
 - the good is not otherwise available in New Zealand; and
 - that good is located in New Zealand when used in the making of the production; and
 - that good is purchased, hired or leased in New Zealand from a New Zealand Resident who is a habitual supplier of those goods in New Zealand; or
- services provided in New Zealand; or
- the use of land located in New Zealand.

There are also specific inclusions to and specific exclusions from QNZPE. Please contact the New Zealand Film Commission (NZFC) for more details (see overleaf).

Significant New Zealand content

To qualify for a grant, productions must have significant New Zealand content as determined by a points test. The test considers

- New Zealand subject matter (setting, lead characters, creative material, culture/history)
- New Zealand production activity (shooting location/studio, visual post/VFX and audio post)

- New Zealand personnel (in particular directors, producers, writers, lead actors) and
- New Zealand business (ownership of intellectual property, business development outcomes).

Guidelines are available to help producers assess the significant New Zealand content in their screen production.

Official Co-productions, not applying for the Additional Grant, are deemed to have significant New Zealand content for the purposes of the baseline grant. However, to be eligible for the Additional Grant, all productions (including Official Co-productions) must satisfy additional criteria requirements.

Grant administration and application process

The Grant is administered by the New Zealand Film Commission (NZFC).

Registration

All applicants must either register with the NZFC prior to the start of Principal Photography or apply for a Provisional Certificate.

Provisional Certification

If an applicant chooses not to register, they must apply for a Provisional Certificate before the start of Principal Photography. Provisional Certification does not guarantee payment of the Grant and applicants must apply for Final Certification once the production is completed.

Those applying for an Additional Grant must apply for Provisional Certification.

Final Certification

The application for a Final Certificate must be submitted to the NZFC no later than six months after completion of the screen production. Applications are generally processed within three months of receipt of a completed application.

An application fee may be payable for making an application for the New Zealand Grant.

For information on the criteria and grant application process contact:

Incentives Executive
Phone: +64 4 382 7680
Email: NZSPG@nzfilm.co.nz

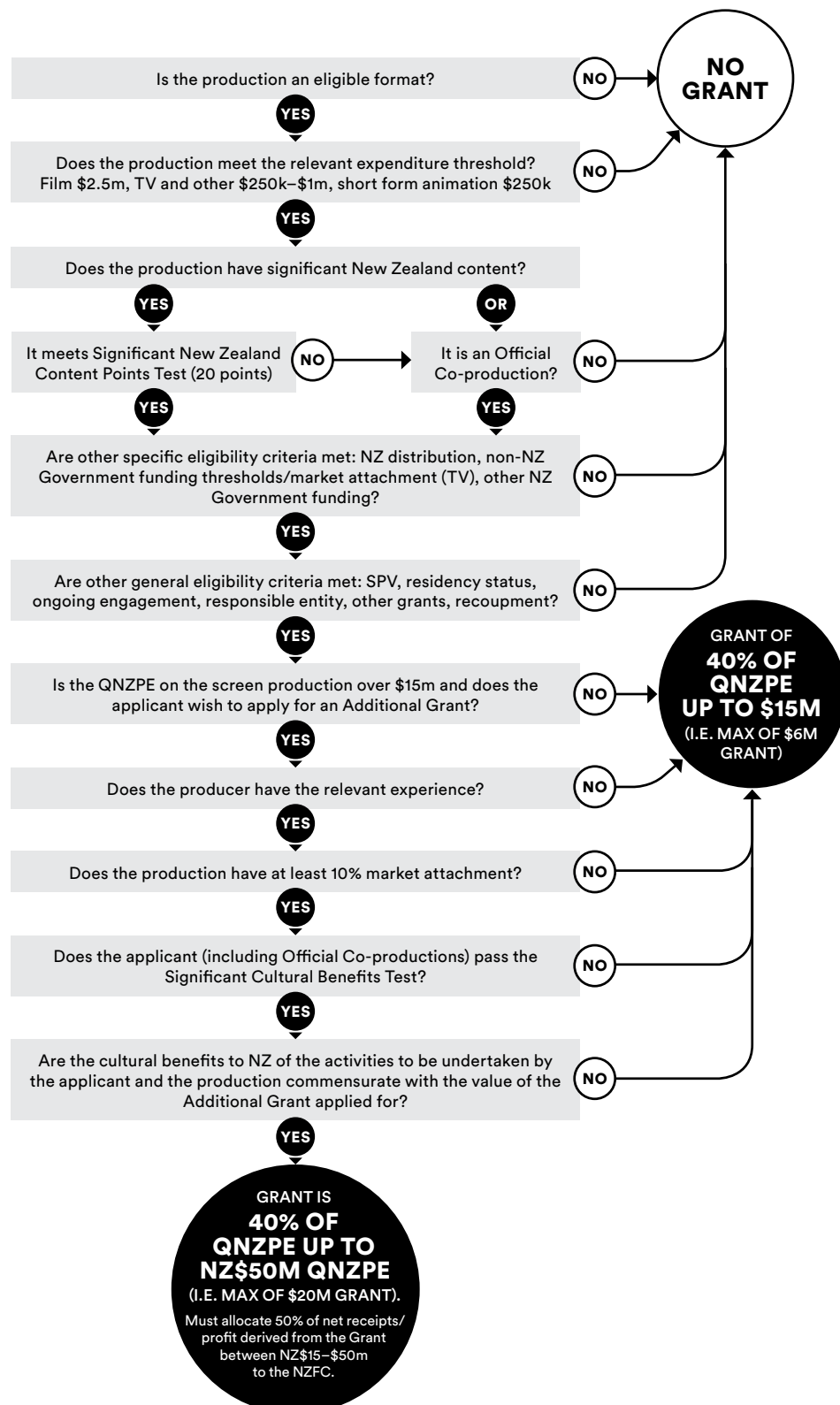
For information on bringing your production to New Zealand contact:

Enquiries Manager
Phone: +64 4 382 7680
Email: enquiries@nzfilm.co.nz

1. The NZSPG was introduced on 1 April 2014. This document includes changes effective 1 July 2017.
2. For Official Co-productions, the relevant expenditure threshold is calculated by reference to Total Production Expenditure (TPE) instead of QNZPE.

The information in this fact sheet relates to productions which have started Principal Photography or (key animation) after July 1, 2017.

Overview of the New Zealand Grant



New Zealand Screen Production Grant for International Productions

Summary & Criteria

New Zealand values your business and the New Zealand Government offers generous incentives to international film and television productions under the New Zealand Screen Production Grant (NZSPG).¹

Generous incentives

For all international productions², the NZSPG offers a baseline cash grant equivalent to 20 per cent of Qualifying New Zealand Production Expenditure (QNZPE). For PDV productions³ the NZSPG is 20% of QNZPE for the first \$25 million of QNZPE, and thereafter at 18% of QNZPE.

Alongside the baseline grant, a smaller number of productions may be invited to apply for an additional 5% Uplift if they meet specified spend thresholds and can demonstrate significant economic benefits to New Zealand (including providing value to New Zealand that meets or exceeds the value of the 5% Uplift applied for).

Liberal definitions of eligible formats

The Grant applies to screen productions in the following formats: feature film, television and other non-feature film formats including scripted and unscripted drama, documentary, factual, children's, animated and reality, as well as post, digital and visual effects production.

Bundling provisions exist, please get in touch for more information.

Format	Minimum QNZPE	Value of grant
Feature Film	NZ \$15 million	20% of QNZPE
Television* and other non-feature film	NZ \$4 million	20% of QNZPE
Post, Digital and Visual Effects	NZ \$500,000	20% of QNZPE up to \$25 million, 18% of QNZPE thereafter

* For television there is no minimum requirement for duration per episode or minimum expenditure per commercial hour.

Applicants

An applicant must be

- a New Zealand resident company or partnership for tax purposes, or a foreign corporation with a fixed establishment in New Zealand;
- the entity responsible for all activities involved in making the production in New Zealand; and
- a Special Purpose Vehicle established solely to make the production in New Zealand (exceptions apply – for full criteria contact the NZFC – details overleaf).

An applicant seeking the Grant will not be eligible for other New Zealand Government film finance or tax incentives in relation to the same screen production.

Significant Economic Benefits

The NZSPG offers a baseline grant equivalent to 20% of QNZPE. A smaller number of productions may be eligible for an additional 5% Uplift if they meet the thresholds (NZ\$100 million QNZPE in the last five years & NZ\$30 million QNZPE on the current production), pass a Significant Economic Benefits Points Test⁴ and can demonstrate value to New Zealand that meets or exceeds the value of the 5% Uplift applied for.

The 5% Uplift is by invitation only.

Applicants can discuss the possibility of an invitation with the Head of Incentives at the NZFC.

What is QNZPE?

Qualifying New Zealand Production Expenditure (QNZPE) is the production expenditure spent by the applicant on

- goods purchased, hired or leased in New Zealand where those goods are sourced from within New Zealand; or
- the use of a good that is sourced from overseas, provided that:
 - the good is not otherwise available in New Zealand; and
 - that good is located in New Zealand when used in the making of the production; and
 - that good is purchased, hired or leased in New Zealand from a New Zealand Resident who is a habitual supplier of those goods in New Zealand; or
 - services provided in New Zealand; or
 - the use of land located in New Zealand.

There are also specific inclusions to and specific exclusions from QNZPE. Please contact the New Zealand Film Commission (NZFC) for more details (see overleaf).

Post, Digital and Visual Effects (PDV)

New Zealand also offers a grant specifically tailored to post production and visual effects work. From August 2015 onwards, the threshold is NZ\$500,000 QNZPE. Get in touch to find out more about the PDV Grant.

1. The NZSPG was introduced on 1 April 2014. This document includes changes effective 1 July 2017.
2. Productions with QNZPE relating to filming with real people or animals and in which expenditure on Visual Effects Production is no more than 55% of QNZPE.
3. Productions that are not Live Action Productions and that satisfy clause 10 of the criteria.
4. A copy of the Significant Economics Benefits Points Test is available from the New Zealand Film Commission website, www.nzfilm.co.nz



Ash vs Evil Dead, Auckland, Starz Entertainment



Alien: Covenant, Milford Sound, 20th Century Fox

Grant administration and application process

The Grant is administered by the New Zealand Film Commission.

Registration or Provisional Certification

All applicants must either register with the NZFC prior to the start of Principal Photography or apply for a Provisional Certificate. Neither Registration nor Provisional Certification guarantees payment of the Grant and all applicants must apply for Final Certification.

Applicants who are invited to apply for a 5% Uplift must submit an initial application prior to the start of Principal Photography.

Final Certification

Applications for the Grant can be made after all QNZPE on the production is paid, or each time the QNZPE reaches NZ\$50 million or more (an interim application).

The application for a Final Certificate must be submitted to the NZFC no later than six months after Completion of the screen production. Applications are generally processed within three months of receipt of a completed application.

An application fee may be payable for making an application for the International Grant.

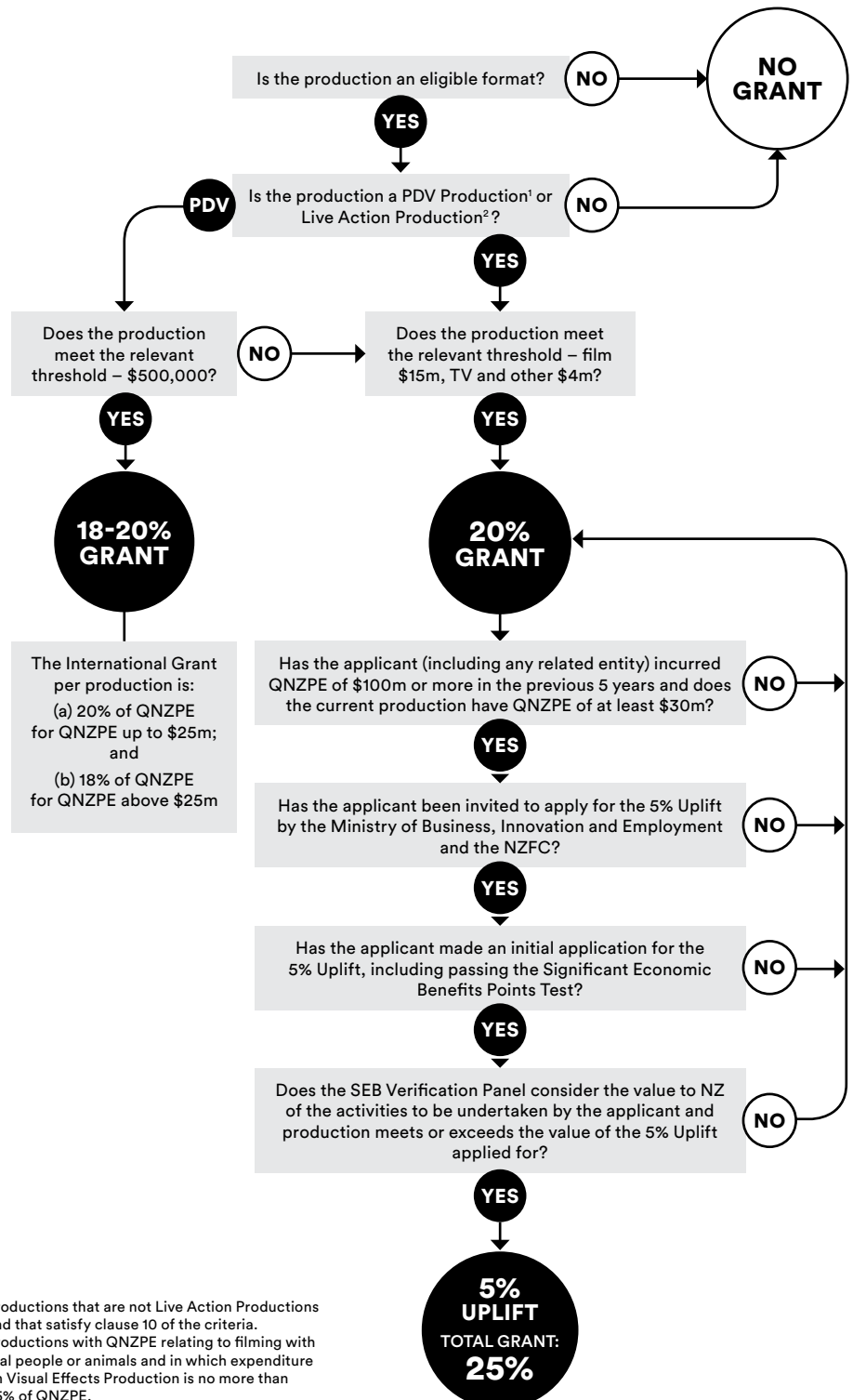
For information on the criteria and grant application process contact:

Incentives Executive
Phone: +64 4 382 7680
Email: NZSPG@nzfilm.co.nz

For information on bringing your production to New Zealand contact:

Enquiries Manager
Phone: +64 4 382 7680
Email: enquiries@nzfilm.co.nz

Overview of the International Grant



The New Zealand

New Zealand
FILM COMMISSION



Te Tumu Whakaata Taonga

New Zealand has been home to a wide variety of film and television production and the New Zealand Film Commission can help you explore how working in our country can benefit your production. We offer a bespoke approach to helping you find the locations, production services and detailed information you need. To find out more contact enquiries@nzfilm.co.nz or phone +64 4 382 7680

Advantage

Clockwise from top left: Wellington, *Ghost in the Shell*, Paramount Pictures and DreamWorks Pictures; Weta Digital, *War for the Planet of the Apes*, 20th Century Fox; Milford Sound, *Alien: Covenant*, 20th Century Fox

Generous incentives

New Zealand values your business and under the New Zealand Screen Production Grant, international productions can receive a baseline 20% grant on Qualifying New Zealand Production Expenditure (QNZPE). For PDV productions the NZSPG is 20% of QNZPE for the first \$25 million of QNZPE, and thereafter at 18% of QNZPE.

This is a grant, not a tax rebate, and is backed by the New Zealand Government.

Alongside the baseline Grant, a smaller number of productions may be invited to apply for an additional 5% Uplift. Talk to us to find out more.

Qualifying New Zealand Production Expenditure (QNZPE)

QNZPE is the production expenditure spent by the applicant on both goods and services:

- Goods purchased, hired or leased in New Zealand where those goods are sourced from within New Zealand; or
- The use of the good that is sourced from overseas, provided that:
 - the good is not otherwise available in New Zealand; and

- the good is located in New Zealand when used in the making of the production; and
- the good is purchased, hired or leased in New Zealand from a New Zealand resident who is a habitual supplier of those good in New Zealand; or
- Services provided in New Zealand; or
- The use of land located in New Zealand.

Liberal definitions of eligible formats and platforms

Eligible formats include feature films, scripted and unscripted drama, documentary, factual, animated and reality productions and Post, Digital and Visual Effects (PDV).¹

Your project will need to meet the following QNZPE thresholds:

Format	Minimum QNZPE
Feature film	NZ \$15 million
Television and other non-feature film	NZ \$4 million
Post, Digital and Visual Effects	NZ \$500,000

For television there is no minimum requirement for duration per episode or minimum expenditure per commercial hour,

and production can span 24 months (or more, under some circumstances).

Eligible distribution/delivery platforms include main attraction cinema or IMax screenings, all forms of television, DVD/Blu-ray, internet, video on demand, mobile phone and other mass distribution devices. Applicants can apply for grants for pilots and subsequent series separately.

There are also other substantial savings to your bottom line, with the absence of fringes on wages, a no-fault accident insurance scheme and a flexible labour force.

A grant is also available for Official co-productions and New Zealand productions – contact us for more detail.

No fringes

The labour market is deregulated – that means no payroll tax, union fringes, or personal benefits such as holiday pay, health, or government levies. This represents significant savings for your production.

Reverse seasons

Our seasons are the opposite of those in the Northern Hemisphere, so when you need to shoot snow in July or wheat fields in February we can help.

Cast and crew depth

Home to Oscar® and Emmy® award-winning creatives and crew, New Zealand can host multiple international and domestic productions at any one time.

New Zealand has an array of experienced international cast, encompassing a wide range of looks and ethnicities.

It's easy to do business here

We speak English. New Zealand ranks #1 on the World Bank's annual ease of doing business index, and we are also known as one of the least corrupt countries in the world.² Our immigration process is simple and straight-forward.

By choosing New Zealand you're opting to work in a safe, stable country that represents exceptional production value.

www.filmnz.com



An easy 12 hour, non-stop, overnight flight from Los Angeles



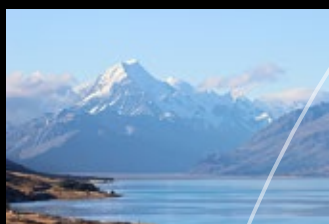
Wellington, *Ghost in the Shell*, Paramount Pictures and DreamWorks Pictures



Auckland, *Shannara Chronicles*, MTV



Tokoroa, Disney's *Pete's Dragon*, Walt Disney Studios



Aoraki Mount Cook, Canterbury



Shotover River, Queenstown

Queenstown

Dunedin

Auckland

Rotorua

Wellington

Christchurch



Wellington, *The Hobbit: An Unexpected Journey*, New Line Productions



Marlborough, *Light Between Oceans*, DreamWorks Pictures

Comparative sizes



New Zealand



United Kingdom



California

 Studio Facilities

For more information please visit
www.filmnz.com/people-and-infrastructure