

New Zealand
FILM COMMISSION



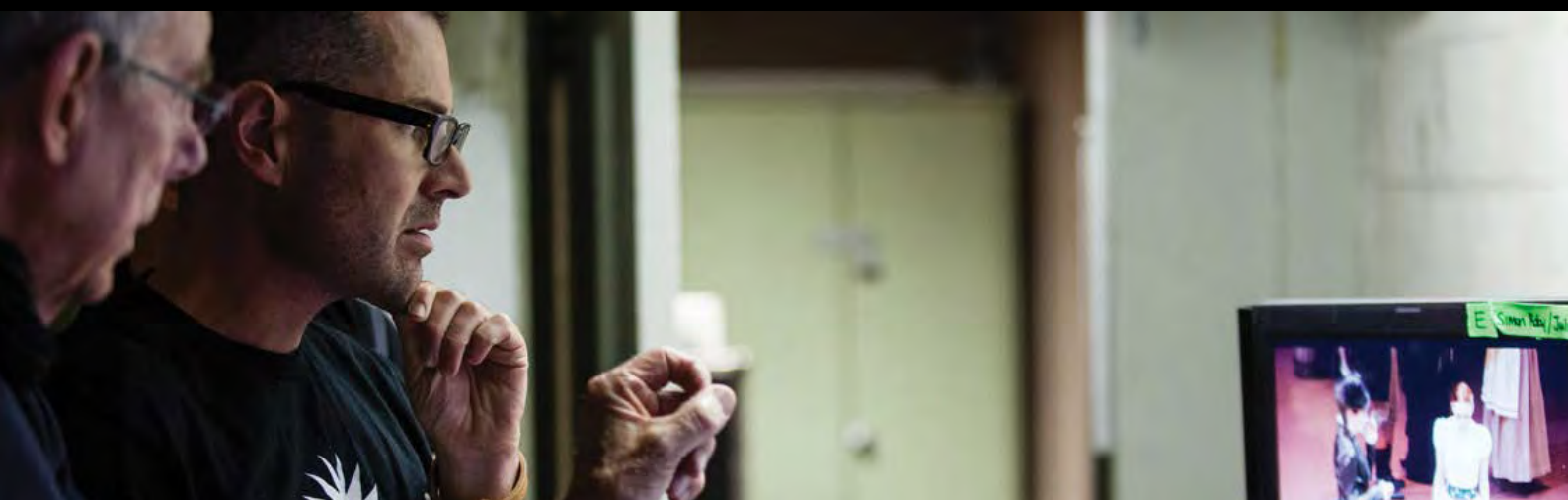
Te Tumu Whakaata Taonga



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

The future looks incredibly bright for cooperation between the Chinese and New Zealand screen industries. The late 2014 visit by Chinese President Xi Jinping to New Zealand and the signing of the Television Programmes Co-production Agreement, the first agreement on jointly producing television programmes that has been signed by the Chinese government with a foreign government, will undoubtedly further promote the valuable exchange of ideas, stories and culture between our screen sectors as well as the mutual understanding and friendship between our two peoples.

I look forward to increased film and television co-production between China and New Zealand and am delighted to offer the full support of the Embassy to help achieve this goal.



H.E WANG Lutong
Chinese Ambassador to New Zealand
Wellington, New Zealand

This is an exciting time for New Zealand and China as our screen sector industries grow and take advantage of the many opportunities to work together. This relationship has flourished over recent years, most notably with the conclusion of the Film Co-Production Agreement in 2010 and the signing of the landmark Television Programmes Co-Production Agreement in late 2014.

It is my pleasure to wish the New Zealand screen sector a very successful year of exchange and collaboration with China in 2015 and over the years ahead.



H.E. John McKINNON
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. I wish you good health, good luck and every success in the Year of the Monkey.

New Zealand is one of the best places in the world to produce film and television projects. Stunning locations, world-class crews and post-production facilities and Academy Award®-winning talent are just some of the reasons why celebrated filmmakers like Zhang Yimou and John Woo choose to work with New Zealand and why Sir Peter Jackson and James Cameron call New Zealand home.

For Chinese filmmakers, there is simply no better time to be working with New Zealand:

- 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.
- In 2014 we created special NZFC funds solely for China-New Zealand collaboration – the NZFC has no other “special country” funds. These include:
 - o An annual NZ\$100,000 development fund for New Zealand producers developing official co-productions with China and/or China-New Zealand screen business opportunities.
 - o A separate NZ\$1 million production fund to invest in one or more official feature film co-productions between China and New Zealand. This fund sits alongside existing NZFC production finance available to China-New Zealand feature film co-productions.
- 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.

I returned from leading the first official NZFC screen sector delegation to Guangzhou, Shanghai and Beijing in December 2014 excited by opportunities for genuine partnership and inspired by what will come from China's best working with New Zealand's best, supported by government and industry.

China and New Zealand share a proud history of “Four Firsts” that followed the establishment of diplomatic relations in 1972. We are committed to seeing our first official film and television co-productions take their rightful place in our shared history of successful partnership.



Dave GIBSON
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.

Dave GIBSON



CEO

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Dave has produced feature films and television programmes that have sold in more than 80 countries worldwide. He has co-produced major television drama series and feature films with partners based in Canada, Britain, Australia, Germany and Sweden. He has served on the board of the New Zealand Drama School and was the inaugural Chair of the New Zealand Independent Producers and Directors Guild. He was the Chairman of Project Blue Sky (a major New Zealand film and television initiative that won the Closer Economic Relations court case in Australia) and in 1997/1998 was the President of the Screen Production and Development Association (SPADA). Dave was awarded the honour of SPADA Industry Champion in 2005. In 2012 he was appointed an officer of the New Zealand Order of Merit (ONZM) in recognition of his services to the film and television industries.

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

2 Dragons Entertainment

2Dragons Entertainment is a transmedia production company that is focused on China/New Zealand co-productions that have broad appeal to an international audience. The company currently has three projects in development.

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Barefoot Films / Inkubator

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*.

hiphoperationthemovie.com

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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

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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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+64 9 360 6003

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

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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

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Partnering for Success: China-New Zealand Co-Production

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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

Clive SPINK

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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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Toni URLICH

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Taihu Media

Taihu 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.taihumedia.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

Treza GALLOGLY

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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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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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Dave TINGEY
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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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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 / Inkubator

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

Alex LEE
Co-director / Director
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Pacific Culture and Arts Exchange Centre of New Zealand

The Pacific Culture and Arts Exchange Centre has been taking New Zealand films to China since 2002.

Zhiyun "Jim" HE
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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

Michael STEPHENS
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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;



- (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.

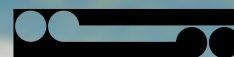
ARTICLE 12

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

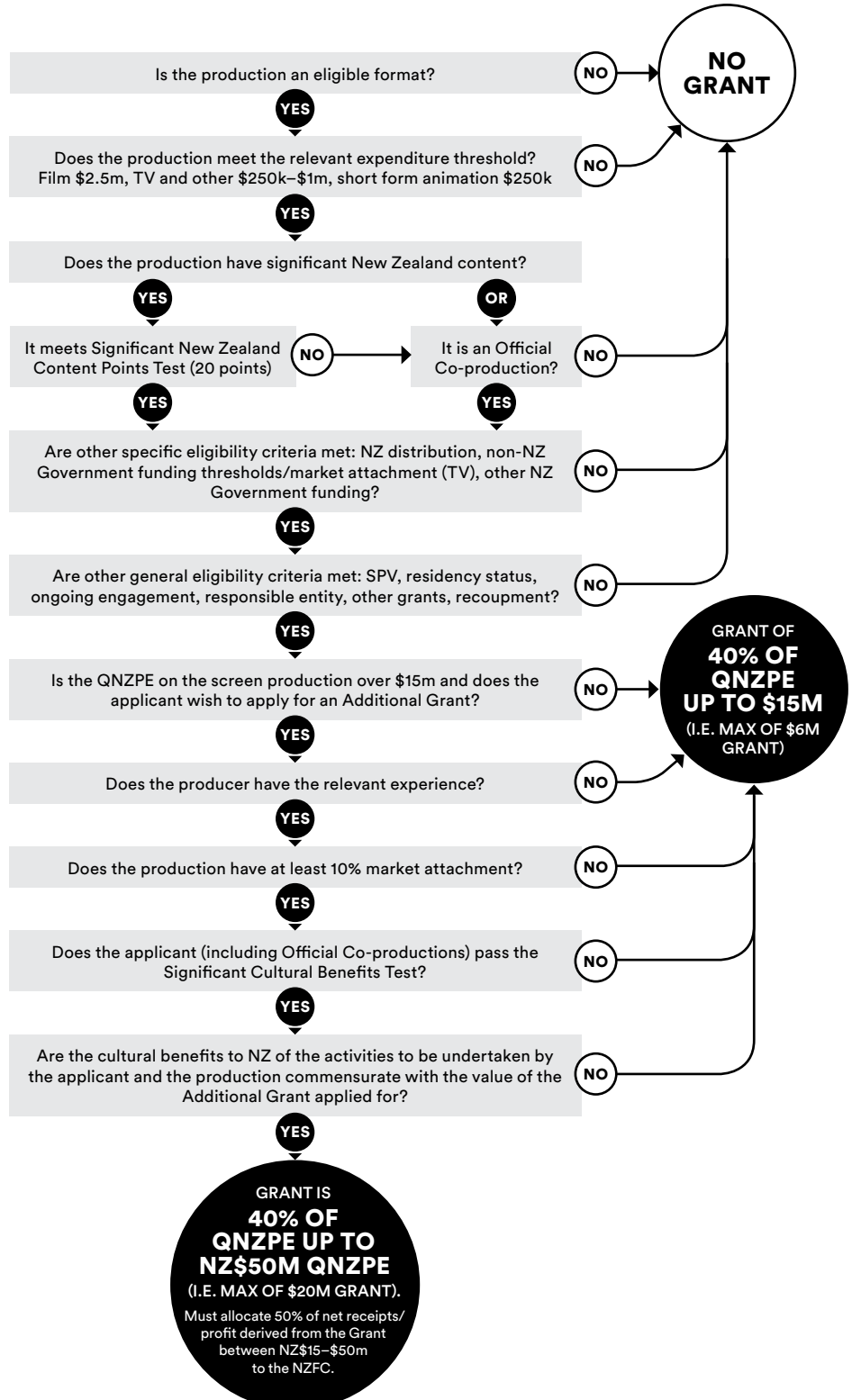
For information on bringing your production to New Zealand contact:

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.

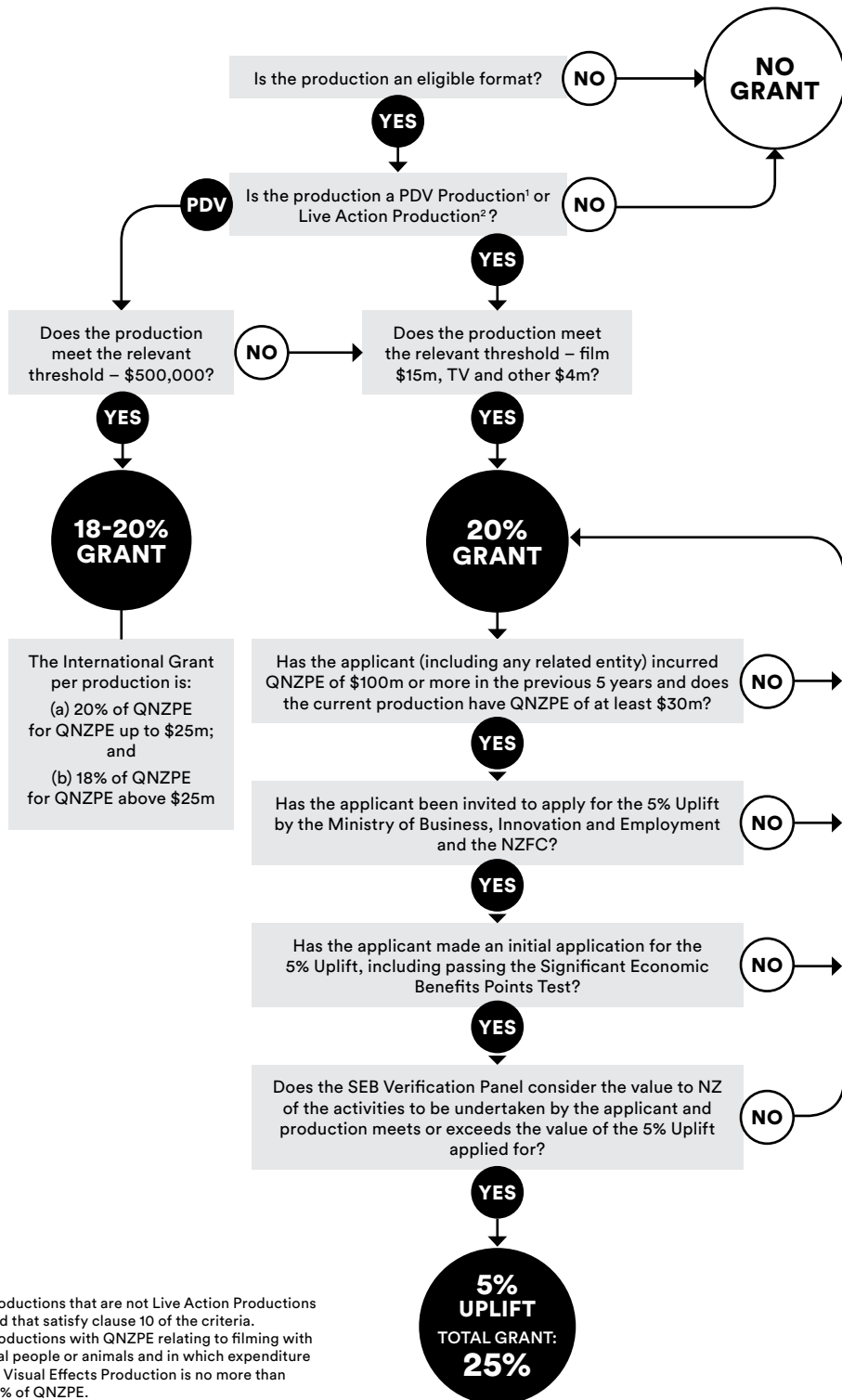
For information on the criteria and grant application process contact:

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

For information on bringing your production to New Zealand contact:

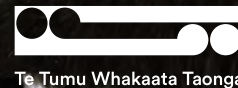
Enquiries Manager
Phone: +64 4 382 7680
Email: enquiries@nzfilm.co.nz

Overview of the International Grant





New Zealand
FILM COMMISSION



The New Zealand

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 lmax 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

1. Excluding advertising, pornography, training, computer games, public events or programs made principally for the New Zealand market. 2. Corruption Perceptions Index 2016 published by Transparency International.



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

1h 50m

1h 20m

1h

47m

55m

1h 38m

649 km
403 miles



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



笔记



New Zealand
FILM COMMISSION

Te Tumu Whakaata Taonga



合作共赢



中国与新西兰影视合拍



New Zealand
FILM COMMISSION



Te Tumu Whakaata Taonga

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

介绍

中新影视业合作前景广阔。中国国家主席习近平于2014年末对新西兰进行的国事访问，以及中新电视合拍协议的签署（这是中国政府同外国政府签署的首个电视合拍协议）必将进一步推动两国影视界的交流与合作，增进双边文化交往以及两国人民的了解与友谊。

我期待中新两国在影视联合制作方面不断深化合作，中国驻新西兰大使馆愿为此提供全力支持与协助。



王鲁彤
中国驻新西兰大使
于新西兰惠灵顿

新中两国正处在一个激动人心的时代，两国影视行业不断发展壮大，充分利用多种机遇共创合作。近年来，两国在影视方面的合作关系蓬勃发展，特别是两国于2010年达成了《合作拍摄电影的协议》，又于2014年底签署了《合作制作电视片的协议》，具有里程碑式的重要意义。我衷心祝愿在2015年和未来的岁月中，新西兰影视行业与中国的交流合作成果丰硕、共创佳绩！



麦康年
新西兰驻中国大使
于中国北京

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我们致力于中国与新西兰之间的影视业合作

首先，我谨代表新西兰电影委员会和新西兰影视业的同仁们向大家致以诚挚的问候：祝您在猴年里身体健康，万事如意，步步高升。

新西兰是世界上绝佳的影视制作地之一。这里拥有令人惊叹的实景拍摄地，世界级的摄制团队和影视后期制作设施，并且还汇集了荣获奥斯卡奖项的优秀影视人才。这些优势使得许多著名导演，诸如张艺谋和吴宇森，选择与新西兰开展影视合作，也是著名导演彼得·杰克逊爵士和詹姆斯·卡梅隆把新西兰称为“家”的原因。当然，新西兰的影视制作优势还不仅限于此。

对于中国电影人而言，现在正是与新西兰影视界合作的“黄金时机”。

- 继中国和新西兰达成合作拍摄电影的协议之后，两国又于2014年11月签订了合作制作电视片的协议，这是中国政府同外国政府签署的首个电视合拍协议。这两份协议的全文（中、英文）均已被收录在此宣传手册里。
- 根据新西兰影视制作补助金计划，中新官方联合制作的影视作品，将自动有资格获得40%的（新西兰合格制作开支）现金补助。更多相关信息（中、英文），请参见此宣传手册。
- 在2014年，我们创建了新西兰电影委员会专门用于支持中国与新西兰影视合作的特别基金（除中国以外，新西兰还尚未与其他任何国家建立此类基金），其中包括：

- 每年10万新西兰元（约合48万人民币¹）的开发基金，用于支持与鼓励新西兰制片人与中国进行官方合拍，以及/或者是用于发展中国与新西兰之间的影视商业机会
- 独立的100万新西兰元（约合466万人民币²）的制作基金，用于投入一部或者多部中新官方合拍长片电影。这笔基金与新西兰电影委员会已为中新合拍故事片提供的制作资金并行开展。
- 我们特别建立了“中国俱乐部”，其中的会员包括致力于与中国合作的新西兰顶尖级制片人和其他相关领域的专业人士。会员的联系信息收录在这份宣传册里。

2014年12月，我率领新西兰电影委员会影视业代表团首次官方访问中国。在此期间，我走访了广州、上海和北京。我为两国影视业诚挚合作的巨大机遇而感到振奋，也为在两国政府和行业的支持下，双方强强合作的美好前景而深受鼓舞。

自1972年中新两国建立外交关系以来，新西兰以与中国有关的四个“第一³”而深感自豪。我们将不遗余力地推进中新首次官方影视合拍项目能够在两国辉煌的合作史上，再创成功新篇章。



Dave Gibson
新西兰电影委员会 首席执行官
于新西兰惠灵顿

¹基于2015年4月3日新西兰元兑换人民币的汇率1:4.66

²基于2015年4月3日新西兰元兑换人民币的汇率1:4.66

³新西兰是第一个完成中国加入世界贸易组织双边谈判的国家、第一个承认中国完全市场经济地位的国家、第一个与中国展开自贸区谈判的发达国家、第一个与中国达成自贸协定的发达国家。

新西兰电影委员会—主要联系人

新西兰电影委员会（NZFC）是专注于发展新西兰电影产业的公共机构，其工作范围涉及电影事业的方方面面。我们投资故事片、短片、剧本、以及个人职业发展，并且向新西兰本土和海外市场大力推广新西兰电影和电影制作人。我们致力于通过电影来讲述新西兰的故事，同时也经常和新西兰其他的政府部门合作，例如新西兰文化和历史遗产部、新西兰外交贸易部、新西兰旅游局以及新西兰商业、创新和就业部。新西兰电影委员会负责管理新西兰影视制作补助金计划，也为官方合拍片及新西兰影片制作取得退税优惠颁发认可证。

Dave GIBSON 先生



首席执行官

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Dave Gibson 曾从事长片电影和电视节目的制作，他的作品销往全球80多个国家。他曾与加拿大、英国、澳大利亚、德国和瑞士的合作伙伴合拍过大型电视连续剧和故长片电影。Dave曾任新西兰戏剧学院的董事会成员，并且也曾是新西兰独立制片人及导演协会的首任主席。他还曾担任过“蓝天项目”Project Blue Sky的主席（“蓝天项目”是澳新紧密经济关系协定中一个重要的新西兰电影与电视倡议）。在1997和1998年，他任新西兰影视制作与发展协会（SPADA）的主席。2005年，他被授予新西兰影视制作与发展协会“行业冠军”的荣誉。2012年，Dave Gibson被授予新西兰国家荣誉勋章（ONZM），以表彰他对新西兰影视行业所做的杰出贡献。

Chris PAYNE 先生



国际关系部总监

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Chris Payne 的工作职责是帮助新西兰杰出的电影制片人与世界级的协作人、影视项目和机会建立联系。同时，他还与影视奖励计划总监，共同协助国际制作申请新西兰影视制作补助金计划当中额外5%的补助金，并着重确保新西兰优秀的本土电影制作人获得强劲的职业发展。在过去的10余载，Chris 分别在新西兰和日本从事影视开发和制作工作。除了长片电影之外，他的工作领域还曾涉及过电视节目、广告片、MV，以及在企业界担任商务拓展等职务。

Jasmin McSWEENEY 女士



市场总监

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Jasmin McSweeney 负责向新西兰本土和海外市场推广新西兰电影和新西兰电影委员会。她与电影人、国际销售代理及电影分销商协作，将新西兰电影推向国际电影节和目标市场。在新西兰，她协助发行商及电影人通过试映、受众分析和发行补贴来识别电影观众，并与之互动。

Raymond SUEN 先生



孙志恒
亚洲联络主任

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孙志恒（亚洲联络主任）主要负责与本地创意产业机构联系，鼓励亚裔专才与业界加强互动，促进更多亚裔专才在新西兰电影委员会的框架或协助下发展各类别的影视制作项目和相关的后期制作服务。透过更多亚裔专才在行内多方位更广泛的参与，为本地创意产业提升与亚洲接待及合作的能力，充分掌握亚洲市场庞大的观众群和商业投资机会。亚洲联络主任会与教育团体、亚裔社群及媒体、官方机构和在亚洲工作的新西兰人紧密合作，共同促进本地创意产业在亚洲市场的发展。孙志恒从事电影业界十多年，曾经在Event院线工作，负责外语片、非主流电影及影展业务采购及推广。并且曾经出任新西兰香港电影节项目总监、新西兰日本电影节区域主任、新西兰韩国电影节委员。



中国俱乐部通讯录

Film Otago Southland (奥塔戈南岛电影公司)

Film Otago Southland (奥塔戈南岛电影公司) 是代表新西兰南岛南部6个地区的联合影视制作公司。公司包括了现有的Film Queenstown (皇后镇电影公司)、Film Dunedin (达尼丁电影公司) 在内的电影办公室, 以及奥塔戈中部地区、克鲁萨、怀塔基和南岛地区的办公室。我们拥有成熟的产业和基础设施, 是新西兰第三大影片制作中心。通过协同各地区主管部门的支持和帮助, 我们能够在丰富绝伦的摄制地点提供全方位的影视制作体验: 从高山到海洋、从温带雨林到干旱的荒原, 以及遍地岩礁的风沙地带。

www.filmqueenstown.com

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Screen Wellington (惠灵顿影视)

惠灵顿是个充满活力, 国际化十足, 紧凑小巧而又安全的城市。在这里可以享受到那些大城市带来的种种好处, 却少了许多喧嚣和不便。尤其值得称道的是, 这里提供非常周到的电影服务。无论您制作影片、广告还是电视剧, Screen Wellington (惠灵顿影视) 都会为您提供“一站式”的支持和帮助。我们将为您的制作提供一切便利, 带您到新西兰最易可达的电影拍摄地; 加之, 我们为您提供的专业服务均是免费的。

Katie FROST
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Screen Auckland (奥克兰影视)

Screen Auckland (奥克兰影视) 是新西兰最大城市奥克兰地区的影视办公室, 隶属于奥克兰旅游、活动和经济发展局。Screen Auckland (奥克兰影视办) 旨在保证您在奥克兰及其周边地区的影视制作项目顺利进行。作为您初次接触奥克兰地区影视业的第一个联络处, 我们可以帮助您融入奥克兰乃至新西兰经验丰富、创造力十足的电影专业人士的庞大人脉网络。

www.aucklandnz.com/screen

Michael Brook
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制作公司

2 Dragons Entertainment (双龙娱乐公司)

2 Dragons Entertainment (双龙娱乐公司) 是一家跨媒体制作公司, 其业务聚焦于深受国际观众喜爱的中新合拍作品。公司目前正在开发的有三个项目。

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Barefoot Films (赤脚影业) / Inkubator 制作公司

公司负责人兼制作人Paula在影视行业有丰富的台前和幕后经验, 并培养了1500多名影视制作专业的毕业生。2009年, 她成立了自己的制作公司, 并制作了一系列交互式DVD电影、MV、纪录片和短片, 以及最近出品的专题纪录片《嘻哈老年派》。

www.hiphoperationthemovie.com

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Colonial Mongrel Productions 制作公司

Colonial Mongrel 制作公司致力于为国内外观众制作预算在三百万美元至一千五百万美元之间的主流商业片和各种类型片。影片选角以观众需求为导向, 具有强烈、独特的画面和叙述口吻, 以及高级的制作价值。

www.colonialmongrel.com

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Exposure International 公司

Exposure International 集合了一群擅长故事叙事的专才。我们力求成为故事和听众之间的桥梁。人类经历是我们反映事实方式的主要题材。我们所做的一切都紧紧围绕“人”这个中心。并非是我们告诉“人们”如何讲述他们的故事, 而是“他们”告诉我们如何讲述我们的故事。在过去的二十多年里, 我们在亚洲、非洲、美国、欧洲和太平洋地区拍摄了多部纪录片、电视广告、照片散文以及人道主义运动题材片。

www.exposure.org

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Field Theory 公司

新西兰三位卓越的影视制作人 Fiona Copland, Philippa Campbell 和 Tim Sanders 共同创建并运营 Field Theory 影视制作公司, 这家初创公司得到了新西兰电影委员会商业发展计划的投入资助。在此之前, 该团队制作了一些新西兰最成功的故事片和电视系列片, 其中包括获得艾美奖的《湖泊之巅》、获得巴甫塔和奥斯卡奖的《指环王--魔戒再现》、《雨》、《鲸骑士》和《黑羊》等作品。公司的影视制作聚焦于合国际市场的高端电影和电视剧, 包括剧情片和纪录片。

www.fieldtheorymedia.com

Fiona COPLAND

制片人

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FLUX 动画工作室

FLUX 动画工作室是一家荣获殊荣的角色动画制作公司, 由动画业提倡者及创意总监 Brent CHAMBERS 先生于 1997 年创建成立。从因陋就简开始, FLUX 今天已经发展为一个世界级的艺术工作室, 拥有 45 位有才能的设计师、动画师和导演。他们制作各种商业广告、电视系列片和电影。我们以设计为导向, 拥有一批长期稳定的导演, 各有自己的风格和观点, 可以随时帮助您实现您的创意项目。FLUX 动画工作室拥有最先进的制作设备, 同时运用传统和前沿技术满足各种规模产品的制作要求。

www.fluxmedia.co.nz

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HUHU 动画工作室

HUHU 动画工作室是新西兰的顶级、老字号动画工作室之一。18 年来, 我们一直以作为一家新西兰数字媒体公司而感觉骄傲。我们成功地完成了 300 多部销往 100 多个国家的动画电视节目和电影, 并且创办了临近动画工作室的动画制作培训学校。该学校办学成果显著, 毕业生就业率一向达到 75% 以上, 是南半球最高的。

www.huhus.com

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Kognika 公司

Kognika 是一家聚焦于通过中新协作、合拍而开发跨媒体原创内容的公司。

www.kognika.com

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Libertine Pictures 公司

Libertine Pictures 是一家位于新西兰的影视制作公司。它创建于 2013 年, 由制片人 Richard Fletcher, Paul Davis、编剧 Neil Cross 和富有当地、海外影视经验的专业人员组建而成。Libertine Pictures 公司的目标是与能够展现独创性、充满热情为广泛观众创作影视的电影人合作。

www.libertinepictures.com

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Making Movies 制片公司

Making Movies 是一家影视制作公司, 在奥克兰和皇后镇设有办公室。目前, 我们正在进行两项新西兰与中国的合拍项目: 一部六集(每集 43 分钟)的电视连续剧和一部 84 分钟的院线电影; 另外, 我们正在进行为第三个项目提供在新西兰的取景拍摄制作服务。我们现阶段在积极地寻求中国合作伙伴与我们一同开发新项目。Making Movies 制片公司的影片获得过诸多的业内奖项, 并且在全世界都享有良好的市场。无论是合作双方哪一方的故事素材, 我们都会以最大的热情与精力投入到项目中, 力争集中我们丰富的经验、技术、与资源做出最好的成果。

www.makingmovies.co.nz

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新西兰自然历史公司 (NHNZ)

新西兰自然历史公司 (NHNZ) 是一家大型的国际性纪录片制作公司, 有着 15 年成功的中国发展业绩, 并且与中国中央电视台 (CCTV) 和中视国际传媒公司 (CICC) 保持着长期稳定地合拍关系。NHNZ 公司还为探索频道、A&E 电视网、史密森频道、国家地理频道、日本 NHK 电视台、和中国中央电视台制作原创纪实片。该公司影视故事叙事的专长获得过 250 多项国际奖, 其中包括艾美奖和久负盛名的自然荧幕熊猫奖。该公司除了在新西兰但尼丁有“一站式”中心之外, 还在北京和华盛顿设有办事处。NHNZ 在 3D 纪录片制作、第二屏互动制作、电子游戏、中国以外的纪实制作等领域领先于世界, 并且以革新、精彩的情节演化力争为观众创作出令人难忘的电视作品。

www.nhnz.tv

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Pukeko Pictures 公司

Pukeko Pictures 公司是一家独立的娱乐制作公司，侧重于面向全球观众开发和制作高质量、多平台的娱乐节目。Pukeko Pictures位于新西兰惠灵顿，由Richard Taylor爵士、Tania Rodger和Martin Baynton于2008年创建而成。凭借与世界著名的维塔工作室Weta Workshop（《阿凡达》、《金刚》、《指环王》等电影的美术设计与制造）保持着紧密的联系，同时拥有着行业内的国际精英和世界级的制作过程，Pukeko Pictures 对于创作世界一流的娱乐内容来说享有独特地定位。

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Screentime新西兰

Screentime 新西兰有限公司是电影制作服务公司，为在新西兰制作电视，电影，商业广告，音乐录像及企业录像提供国际制作协助服务。如果你考虑在新西兰拍摄，请与我们联系，我们会免费为你提供一份初步的预算。新西兰 Screentime 提供了帮助和支持的近期的中国制作包括《爸爸去哪儿？》（湖南卫视）及《新西兰全国旅行》（北京 Tainhou 传媒）。

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Taihu Media 公司

Taihu Media 是一家以“故事就是力量”为理念的创意多媒体公司。我们注重于讲述生动的、捕捉人心的、富有娱乐性、知识性、教育性、趣味性、和启发性的故事。我们作为常驻新西兰和亚洲的编剧、导演、制片人集合广泛的经验，也具有超强通过平面媒体、营销传播、电视和电影讲述故事的能力。

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The Gibson Group 吉普森集团

吉普森集团是一家历史悠久的新西兰影视制作公司，作品具有各种风格和类别。作为新西兰最大的影视制作公司之一，它的电影和电视节目被销往全世界80多个国家。吉普森集团与遍及中国、加拿大、德国、英国、澳大利亚、英国和瑞典的合拍搭档，联合了摄制大型的电视连续剧和电影，并且拥有国际水准的后期制作设备。

www.gibson.co.nz

The New Zealand Film Connection 公司

The New Zealand Film Connection 公司为有意在新西兰拍摄电视广告的制片人提供执行制片的服务。我们与中国有着紧密的联系，也了解中国制作的要求，曾为B2B公司、Cheers公司、上海龙轩广告有限公司（Pacesetter Pictures International）等单位拍摄过作品。

www.nzfilmconnection.co.nz

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Toonz 新西兰公司

Toonz 新西兰公司是Toonz Entertainment的一家子公司。Toonz Entertainment是世界顶级的影视内容和动画制作公司，并且与旗舰部门 Toonz 动画印度 (Toonz Animation India) 合并。Toonz 新西兰公司初建于2015年3月。作为一家新成立的公司，Toonz 新西兰公司将专注于开发在大洋洲地区现有和未来的动画和真人电影、策划制作整合、影视许可、分销、以及技术合作。我们也将协助Toonz集团的项目开发过程，帮助在上述领域培养和传递为此地区设想的创意构思。

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影视后期制作及其他服务供应商

Digipost 后期制作公司

Digipost 后期制作公司是新西兰经验最为丰富的后期制作和视觉特效公司，致力于同本土及国际客户一道努力实现他们的创意成果，为电影、广告和电视行业提供最高质量的服务。我们以客户为导向，努力在每一部作品上达到创意和技术的完美结合。与此同时，我们以实现客户期待为荣——专注细节、按时交付、尊重预算。

www.digipost.co.nz

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Images & Sound 公司

Images & Sound 公司拥有极富经验、创造力十足的团队。公司一律为小型独立影视作品和新西兰收视率领先的电视剧、广告、电影以及获奖的国际作品提供整套的后期制作服务。

www.imagesandsound.co.nz

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Park Road 后期制作公司

Park Road 后期制作公司位于新西兰首都惠灵顿，由奥斯卡奖获得者、著名导演Peter Jackson爵士创立。公司是全球最为独特的影视后期制作公司之一。在一栋审美与技术创

新相得益彰的后制大楼里，画面、音效及视觉特效设计师通力合作让电影人得以凭借最精妙的创艺人才作出最高水准的作品。

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POW! 影视音效后期制作公司

POW! 影视音效后期制作公司为新西兰本土及全球电影行业创作电影音效。近期的项目包括：与中国一立影业有限公司共同制作完成3D奇幻动作电影《一万年以后》。

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维塔工作室 (Weta Workshop)

维塔工作室 (Weta Workshop) 是一家创意设计和实体制作公司，于1987年创建于新西兰首都惠灵顿，曾五次荣获奥斯卡金奖，为全球娱乐及创意产业提供服务。

www.wetaworkshop.co.nz

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其他会员

新西兰纪录片基金会 / Inkubator制作公司

Alex Lee是新西兰纪录片基金会的创立人。该基金会举办新西兰边缘纪录片节（暨澳大拉西亚首要的国际纪录片大赛）、影视边缘论坛和纪录片实验室。Alex 也是媒体律师和电影人，最新的作品是新西兰电影委员会资助的纪录片《嘻哈老年派》，他担任此片的执行制片人。

www.documentaryedge.org.nz

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Pacific Culture and Arts Exchange Centre of New Zealand 新西兰太平洋文化艺术交流中心

新西兰太平洋文化艺术交流中心自从2002年以来一直向中国推介新西兰电影。

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新西兰影视制作和发展协会 (SPADA)

新西兰影视制作与发展协会 (SPADA) 代表新西兰影视制作人的利益，主张建立强大、可持续的新西兰影视制作行业。

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Stephens Lawyers (斯蒂芬斯律师事务所)

Stephens Lawyers (斯蒂芬斯律师事务所) 为新西兰本土及国际企业或个人客户提供全方位的法律支持和咨询服务，其客户包括从事影视数字内容制作、动画、游戏、视觉特效及影视后期制作的公司。

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新西兰政府与中华人民共和国政府

关于合作拍摄电影的协议

新西兰政府与中华人民共和国政府（以下简称“双方”）；

鉴于双方在电影制作领域的进一步合作有益于两国的电影产业；

为了开展和扩大双方于2008年4月7日在北京签订的《中华人民共和国政府与新西兰政府自由贸易协定》框架下的服务领域的自由贸易，促进两国在电影领域的合作；

考虑到2005年8月15日在惠灵顿签订的《中国国家广播电影电视总局与新西兰文化与遗产部的合作安排》；

为了扩大和实施有利于两国电影产业和文化经济交流发展的电影合作拍摄；

鉴于此类交流将有助于促进两国间的关系；

双方达成协议如下：

第一条 定义

为了本协议的目的：

（一）“合作制片者”是指从事某部合拍影片制作的一个或多个中国国民或新西兰国民，或就本协议第六条所指的合拍影片而言，还包括非缔约方合作制片者；

（二）“合拍影片”是指一个或多个中国制片人（“中方合作制片者”）与一个或多个新西兰制片人（“新方合作制片者”），通过共同投资、共享版权的方式联合制作的影片，包括本协议第六条所指的影片。按照《附件》规定，合拍方要在创作、资金投入方面达到最低标准。

（三）“影片”是指以任何材质体现、完成后在影院放映的影像集成或影音集成，包括但不限于动画片和数字电影。“影片”也包括为电视拍摄的故事片模式的电影（即“电视电影”）；

（四）“国民”：

- 1.就中国而论，是指中国公民；
- 2.就新西兰而论，是指新西兰公民；

（五）“居民”：

- 1.就中国而论，是指非中国公民但为中国永久居民的自然人；
- 2.就新西兰而论，是指非新西兰公民但为新西兰永久居民的自然人；

（六）“主管部门”是指中华人民共和国政府和新西兰政府各自指定的机关。

第二条 视为国产影片和授予权益

合拍影片全面享受中国和新西兰根据不时生效的各自法律制定或可能制定的授予国产影片的所有权益。

第三条 主管部门

双方应在本协议《附件》中指定各自主管部门。虽有第十三条规定，但如果缔约一方希望指定另一部门作为其主管部门，该方应通过外交途径以书面形式通知另一方。

第四条 项目批准

一、合拍影片应在开拍之前获得双方主管部门的联合临时批准。双方合作制片者负责向各自

主管部门提交该部门为完成临时批准手续所需的必要文件

二、合拍影片必须根据双方主管部门规定的临时批准条件进行制作。

三、合拍影片完成后，双方合作制片者负责向各自主管部门提交完成影片（以及主管部门要求的必要文件），以便主管部门履行最终批准手续，并使合拍影片享受本协议第二条规定的权益。

四、双方主管部门应按照本协议《附件》条款来决定合拍影片的临时批准和最终批准。

五、双方主管部门应相互协商以确定一个合拍项目是否符合本协议条款。双方主管部门在决定是同意还是否决一个临时或最终批准时应适用其自身的政策和方针。

六、审批一部合拍影片时，双方主管部门可制定一些为达到本协议总体目的和目标而设定的批准条件。如果双方主管部门对是否批准某个项目或是否包括某个条件产生分歧，该项目不应被批准为本协议涵盖下的项目。

七、就中国而论，合拍影片一旦获得中国政府主管部门颁发的“立项批准”，即被视为完成临时批准手续；合拍影片一旦获得中国政府主管部门颁发的“电影公映许可证”，即被视为完成最终批准手续。

八、就新西兰而论，合拍影片一旦获得新西兰政府主管部门向新西兰合作制片者出具的临时批准书面通知，即被视为完成临时批准手续；合拍影片一旦获得新西兰政府主管部门向新西兰合作制片者出具的最终批准书面通知，即被视为完成最终批准手续。

第五条 合作制片公司和个人的资质要求

一、参与合拍影片的制片公司必须根据缔约方所在国家的法律法规进行注册。另外，个体制片者、制片公司和制片厂必须获得所在国主管部门要求的任何许可。

二、参与合拍影片的制片者必须具备所在国主管部门认可的技术力量、资金能力及专业经验。

第六条 与非本协议缔约方合拍影片

一、在中国或新西兰与第三国已签署电影合拍协议的情况下，双方主管部门可批准与该第三国合作制片者联合制作本协议涵盖下的合拍影片。

二、本条涵盖下的合拍影片项目批准应限于第三国合作制片者的投入比例不大于中国和新西兰两国合作制片者中较少一方所投入比例的合拍申请。

第七条 合拍资格的申请

一、中方合作制片者负责合拍影片在中国的资格申请，履行中方主管部门和中方承办机构规定的批准合拍影片资格所需的一切手续。

二、新方合作制片者负责合拍影片在新西兰的资格申请，履行新西兰主管部门规定的批准合拍影片资格所需的一切手续。

三、第三方合作制片者应符合该国与中国或新西兰签署的现行合拍协议中规定的有关合拍影片资格和制作的所有条件。

第八条 器材入境

缔约双方应依据各自法律规定，允许制作合拍影片所需的摄影器材临时入境，并免除进口关税和税费。

第九条 人员入境

视实际需要，缔约一方应允许对方国家国民和居民以及任何第三方合作制片者所在地区公民，在遵守



入境和停留的相关法律的前提下，为制作或开发合拍影片而入境中国或新西兰并且停留。

第十条 尊重法律与文化

缔约双方的摄制组应遵守摄制地国家的宪法、法律法规，尊重民族文化、宗教信仰及当地风俗习惯。

第十一条 公映许可

双方主管部门批准一部合拍影片对任何一方相关部门是否许可该片在本国公映不具任何约束力。

第十二条 国际电影节

如果双方合作制片者同意，任何一方都可将合拍影片送往国际电影节，前提是电影节开始前三十天将此意愿通知双方主管部门。

第十三条 《附件》性质

一、本协议《附件》作为本协议的实施安排，是本协议不可分割的组成部分。

二、在符合本协议第三条规定的前提下，对《附件》的任何修改都应由双方主管部门一致同意。对《附件》的任何修改都应和本协议条款相一致。

三、对《附件》的修改内容应由双方主管部门书面确认，并自该确认书指定的时间起生效。

第十四条 审议

应一方要求，双方应启动将2005年8月15日在惠灵顿签订的《中国国家广播电影电视总局与新西兰文化遗产部合作安排》所指的其他合拍形式纳入本协议或相关协议范畴的谈判。

第十五条 修订

一、缔约双方主管部门应监督和检查本协议的执行情况，努力解决执行过程中出现的任何问题，并对本协议提出必要的修改建议。

二、经双方协商一致，可对本协议进行修改。

第十六条 生效

缔约双方应当相互通知已完成协议生效所必需的国内法律程序。协议自后一份通知收到之日生效。

第十七条 国际义务

本协议条款不影响缔约双方的其他国际义务。

第十八条 有效期与终止

一、本协议有效期三年。

二、缔约任一方提前六个月书面通知另一方，以终止本协议。

三、如在本协议有效期满前六个月，缔约任一方未用书面通知另一方终止本协议，则本协议的有效期将自动延长三年，并依此法顺延。

四、由双方主管部门根据本协议条款批准制作，但在本协议终止后才完成的影片应视为合拍影片。该片合作制片者应享受本协议规定的所有权益。

附件

《新西兰政府与中华人民共和国政府 关于合作拍摄电影的协议》实施安排

第一条 主管部门

《中华人民共和国政府与新西兰政府关于合作拍摄电影的协议》（简称《协议》）所指的主管部门如下：

- （一）中国主管部门为国家广播电影电视总局电影管理局；
中国主管部门指定中国电影合作制片公司作为中方承办机构，负责合拍影片的资格评估；
- （二）新西兰主管部门为新西兰电影委员会。

第二条 合拍影片的适用规定

本附件的下列规定适用于本协议涵盖下的合拍影片：

- （一）管理合拍影片制作的所有合同应明确一方合作制片者只可将本协议第二条所指利益转让或处置给具有该合作制片者所在国国民或居民身份的自然人或法人，或被该合作制片者所在国认定的自然人或法人；
- （二）双方主管部门同意参与本协议涵盖下的合拍影片制作的不同国家的工作条件大体上应具有可比性；如果外景拍摄需在不参与合作的一个国家进行，工作条件应大体上不低于合作方国家；
- （三）除了与制作合拍影片本身有关的固有联系外，任何合作制片者都不应由于共同管理、共同拥有或共同控制而被联系在一起；
- （四）合拍影片的制作、加工直至第一个发行拷贝的生产均应在中国或新西兰进行，如有第三方合作制片者，也可在第三方合作制片者所在地区进行；影片的配音可以在中国或新西兰进行，如有第三方合作制片者，也可在第三方合作制片者所在地区进行；
上述制作工作的大部分一般在资金投入大的合作制片者所在国进行，但双方主管部门有权联合批准其他安排。双方主管部门还有权联合批准影片到参与合作的制片者所在国之外的国家进行外景拍摄；
- （五）参与合拍影片制作的个人必须是中国或新西兰国民或居民；如果有第三方合作制片者，也可以是该制片者所在地区公民；
在特殊情况下，由于剧本或资金的需要，可以有其他国家表演者参与拍摄。其他国家表演者的参与人数应符合签约双方国家的规定；
如果双方主管部门批准一部合拍影片到参与合作的制片者所在国之外的国家进行外景拍摄，该片小角色需要的群众演员或外景拍摄需要的临时工作人员可雇佣该国公民担任；
- （六）合作制片者应协商确定各自在合拍影片的表演、技术、工艺（统称“创作”）方面和资金方面的投入比例，前提是合拍影片的合作制片者在表演、技术和工艺方面的投入应与各自的资金投入保持合理比例。当评估各合作制片者的资金投入时，双方主管部门可一致同意批准“非现金”方式投入（包括但不限于摄影棚的提供）作为资金投入的一部分；
- （七）在任何情况下，合作制片者在合拍影片的资金和创作方面的投入应不低于影片资金和创作各项总投入的20%，也不高于影片资金和创作各项总投入的80%；
- （八）除非双方主管部门另行批准，任何为合拍影片特别创作的音乐都应由中国或新西兰国民或居民创作；如果有第三方合作制片者，也可由该制片者所在地区公民创作；



(九) 除非双方主管部门另行批准, 一部合拍影片至少应该有90%的镜头是为该片特别拍摄;

(十) 合作制片者之间的合同应:

1. 规定向合作制片者提供足够数量的最终保护拷贝和用于拷贝印制的复制素材。每个合作制片者都应拥有一套最终保护拷贝和复制素材, 并有权进行必要的复制。而且, 每个合作制片者都有权根据合作制片者之间约定的条件使用原始制作素材;

2. 规定合作制片者对影片成本所承担的经济责任:

(1) 双方主管部门拒绝有条件批准的合拍影片筹备阶段所产生的开支;

(2) 虽经双方主管部门有条件批准, 但没有遵守该批准条件的影片制作开支; 或

(3) 虽经批准, 但被某合作制片者所在国禁止公映的合拍影片制作开支;

3. 明确合作制片者之间包括海外市场在内的发行分成比例;

4. 明确各合作制片者对影片投入的到位时间;

(十一) 每部合拍影片或以独立画幅标明“中国与新西兰合作拍摄”或“新西兰与中国合作拍摄”字样; 或在相关字幕中体现由中国、新西兰和第三方合作制片者所在地区参与制作;

(十二) 本协议生效之日起的每个三年有效期内, 由双方主管部门监督的本协议主要目标应确保在以下各方面达到总体平衡:

1. 双方在所有合拍影片制作成本方面的投入;

2. 摄影棚和洗印设备的利用;

3. 表演、工艺和技术等所有人员的聘用数量; 以及

4. 主要表演、工艺和技术人员的参与程度, 尤其是编剧、导演和主演的参与程度。

一、合拍电视片开拍前必须得到双方下列主管部门的批准：

（一）新西兰政府：新西兰电影委员会；

（二）中华人民共和国政府：国家新闻出版广电总局。

二、合拍电视片完成后，视相关管理规定需要，合拍制片方负责向各自主管部门提交完成电视片（以及各自主管部门要求的所有文件），获得主管部门的最终批准，使合拍电视片享受最终批准的权益。

第八条

一、合拍电视片的版权应由合拍制片方共同所有。

二、合拍制片方应根据各自的投资比例商定发行地区和发行收益分配。

三、如果在双方领土之外的国家或地区发行，版权问题须根据合拍制片方协议执行。

第九条

一、尽管有《协定》第二百一十三条第三款规定，任一方可提前六个月以书面形式通过外交渠道通知另一方，以终止本附件。

二、一方提出终止附件时，已经双方主管部门批准但未完成的合拍电视片将继续享有本附件所授予的所有权益，直至该电视片完成。

三、本附件终止后，本附件条款将继续适用于已完成的合拍电视片的收益分配。

第十条

一、在新方或中方与第三方已签署电视合拍协议的情况下，应合拍制片方的联合请求，双方主管部门可批准该第三方制片方与合拍制片方合作制作本附件涵盖的合拍电视片。

二、根据本条批准的合拍电视片，第三方制片方的投入不得大于中新合拍制片方中投入较少的一方。

第十一条

任何因本附件解释或执行而出现的分歧应由双方共同协商解决。

第十二条

一、本附件就此作为《协定》的附件，并成为《协定》的组成部分。

二、本附件与《协定》其他规定如有任何不一致之处，应以本附件为准。

三、本附件的条款不得用于解释《协定》的其他任何规定。

第十三条

《协定》的以下章节不适用于本附件：

（一）第十一章投资第二节 投资者-国家争端解决

（二）第十六章 争端解决



新西兰政府与中华人民共和国政府 关于合作制作电视片的协议

新西兰政府（“新方”）和中华人民共和国政府（“中方”）（以下称“双方”）为了促进双方文化交流和电视合作，根据两国现行法律和法规，经友好协商，达成协议如下：

第一条

一、本附件所称“合拍电视片”是指由合拍制片方在双方境内外合作制作的电视片。合拍电视片的种类包括电视剧、纪录片和动画片。

二、本附件中“合拍制片方”：

- （一）对新方而言，是指新西兰境内由新西兰公民或永久居民管理和（或）拥有的电视节目制作机构；以及
- （二）对中方而言，是指中华人民共和国境内依法成立的电视节目制作机构。

第二条

经双方主管部门批准的合拍电视片享受本附件相应条款所规定的权益和双方颁布的其他相关管理规定所授予的权益。

第三条

合拍电视片应符合以下条件：

- （一）（包括但不限于）前期创意、剧本写作等主要的内容创作要素应由合拍制片方共同确定；
- （二）合拍电视片应由合拍制片方共同投资，投资方式包括以货币直接投资和以劳务、实物、广告时间等折价作为间接投资等；
- （三）合拍制片方应共派创作人员和技术人员参与全程制作。主创人员（包括但不限于编剧、制片人、导演、主要演员）中，合拍制片方一方人员不得少于三分之一；
- （四）参与合拍的人员应为一方公民或永久居民。在特定情况下，如剧本或筹措资金需要，除合拍制片方以外的其他国家主创人员也可以参与制作；
- （五）合拍制片方在表演、技术、工艺和创意方面参与的程度以及在其国家产生的制作费用，应与其投资总量保持合理比例。

第四条

在遵守入境和停留的相关法律的前提下，一方应允许另一方和根据本附件第十条批准的第三方的公民和永久居民为制作或开发合拍电视片而入境并且停留。

第五条

合拍制片方在摄制过程中应尊重拍摄地国家的宪法、法律、法规、民族文化、宗教信仰和当地风俗习惯。

第六条

无论是播映、参加节展活动还是广告宣传，都应在电视片字幕中单独表明合拍电视片的性质。

第七条



《猪肉馅饼》截图归于Blondini Enterprises, Crighton Bone DOP

新西兰本土影视制作和官方合拍的影视制作补助金

简介及
申请标准

新西兰政府为电视制作提供了丰厚的激励计划和制作补助金(NZSPG)¹。

概述

对于新西兰制作和官方合拍, NZSPG提供相当于合格新西兰境内制作开销(QNZPE)40%的现金补助金。除非制作项目符合合格可获得额外的补助金, 否则这笔补助金的最高限额为600万新西兰元。QNZPE高于1500万新西兰元, 并符合额外标准的制作有资格获得额外的40%的补助金。额外补助金上限为1400万新西兰元。

合格

格式

此补助金适用于以下格式的新西兰影视作品: 电影、电视和其他非故事片格式(单集、连续剧或者连续剧中的一季)和动画短片, 其中有一些例外情况。

开销限制条件²

格式	最小合格新西兰境内制作开销
故事片	总额为250万新西兰元
单集 - 有剧本	总共100万新西兰元, 每小时不低于80万新西兰元
单集 - 无剧本	总额为25万新西兰元
连续剧 - 有剧本	总共100万新西兰元, 每小时不低于50万新西兰元
连续剧 - 无剧本	不低于每小时25万新西兰元
动画短片 (单集或连续剧)	总额为25万新西兰元, 不低于每小时40万新西兰元

发行、观众参与及覆盖面

故事片必须有具约束力的新西兰院线发行协议, 此院线发行必须是颇具实力, 而院线的观众覆盖面须与所申请的补助金的价值相当。其他格式必须具备相似的、能够在合适的新西兰平台进行公映的发行协议, 并能体现其观众覆盖面与所申请的补助金的价值相当。所有格式都必须含有一份“观众参与计划”, 体现此制作将如何展现给新西兰的观众。

其他政府资助

已经获得新西兰政府机构提供的制作资金的故事片、儿童电视剧和动画制作将仍然有资格获得此补助金。除此以外, 这不适用于任何其他电视或其他格式。

申请人

申请人必须

- 是设在新西兰的公司(在新西兰经营业务并在新西兰有自己的管理和控制人员或由股东控制的公司)或税务合伙企业;
- 在实体拍摄开始前的18个月内已在新西兰积极地从事大量电影或电视制作;
- 是负责新西兰境内制作过程中所有的活动的实体;
- 专门为在新西兰制作项目而成立的特殊目的机构(例外情况 - 请参阅完整的申请条件)。

每一部影视制作只可由一个实体申请此补助金。

申请人还必须在制作影视片上拥有相等于补助金的金额, 并与其他投资者拥有相类似的产权(包括补偿和利润状况)。

额外补助金

该项目要获得额外的补助, 制作项目的合格新西兰境内制作开销必须超过1500万新西兰元, 且制作人的专业经验和影视片的出口潜力须符合附加条件外, 所有要求附加补助金(包括官方合拍)的作品, 都必须具有显著的文化价值(按照显著文化利益评分标准), 并向新西兰提供与申请的补助金价值相符的文化利益(包括官方合拍作品)。

新西兰电影委员会(NZFC)将从与额外补助金相关的制作中获得部分补偿和利润。

什么是合格新西兰境内制作开销?

合格新西兰境内制作开销(QNZPE)是申请人在下列方面的制作开销:

- 在新西兰购买、租用或租赁的货物, 这些货物源自新西兰境内; 或者
- 使用来自海外的商品, 条件是:
 - 新西兰没有这些商品; 而且
 - 在制作过程中使用在新西兰的商品: 和
 - 从新西兰境内购买、租赁或出租的商品, 必须是从新西兰居民并且是从商品固定供应商手中购买; 或者
- 新西兰提供的服务; 或者
- 使用位于新西兰的土地。

合格新西兰境内制作开销有一系列具体包含及不包含的范围。请联系新西兰电影委员会了解更多详情(见下页)。



重大新西兰内容

本土项目必须经评分确认含有“重大新西兰内容”，方可申请补助金。评分将考量：

- 是否具有关于新西兰的题材(场景、主角、创作素材、文化及历史)
- 是否具有新西兰制作活动(拍摄地点及影棚、视觉/特效和音效后制)

- 是否聘用新西兰工作人员(特别是导演、制片人、编剧、主要演员);并且
- 是否发展新西兰商业(知识产权所有权和商业发展成果)。

欢迎制作人参考相关指南, 评估影视项目新西兰内容含量是否符合补助资格的“重大内容”要求。

从申请补助金的角度来说, 官方合拍将自动被视为含有“大量新西兰内容”的作品, 不必达到评分标准即可。但是, 要获得额外补助金的所有作品(包括官方合拍作品)必须满足额外的标准要求。

补助金的管理和申请流程

补助金由新西兰电影委员会(NZFC)管理。

注册

所有申请人必须在主体拍摄开始前向新西兰电影委员会注册或申请临时认证。

临时认证

如果申请人选择不注册, 他们必须在主体摄影开始前申请临时认证。临时认证不保证获得补助金, 申请人必须在制作完成后申请最终认证。

申请补助金的人士必须申请临时认证。

最终认证

最终认证的申请必须在影视制作完成后六个月内提交给新西兰电影委员会。通常在收到完整的申请后三个月内受理。

新西兰补助金申请可能支付申请费。

补助金的申请条件 and 流程的相关信息, 请联系:

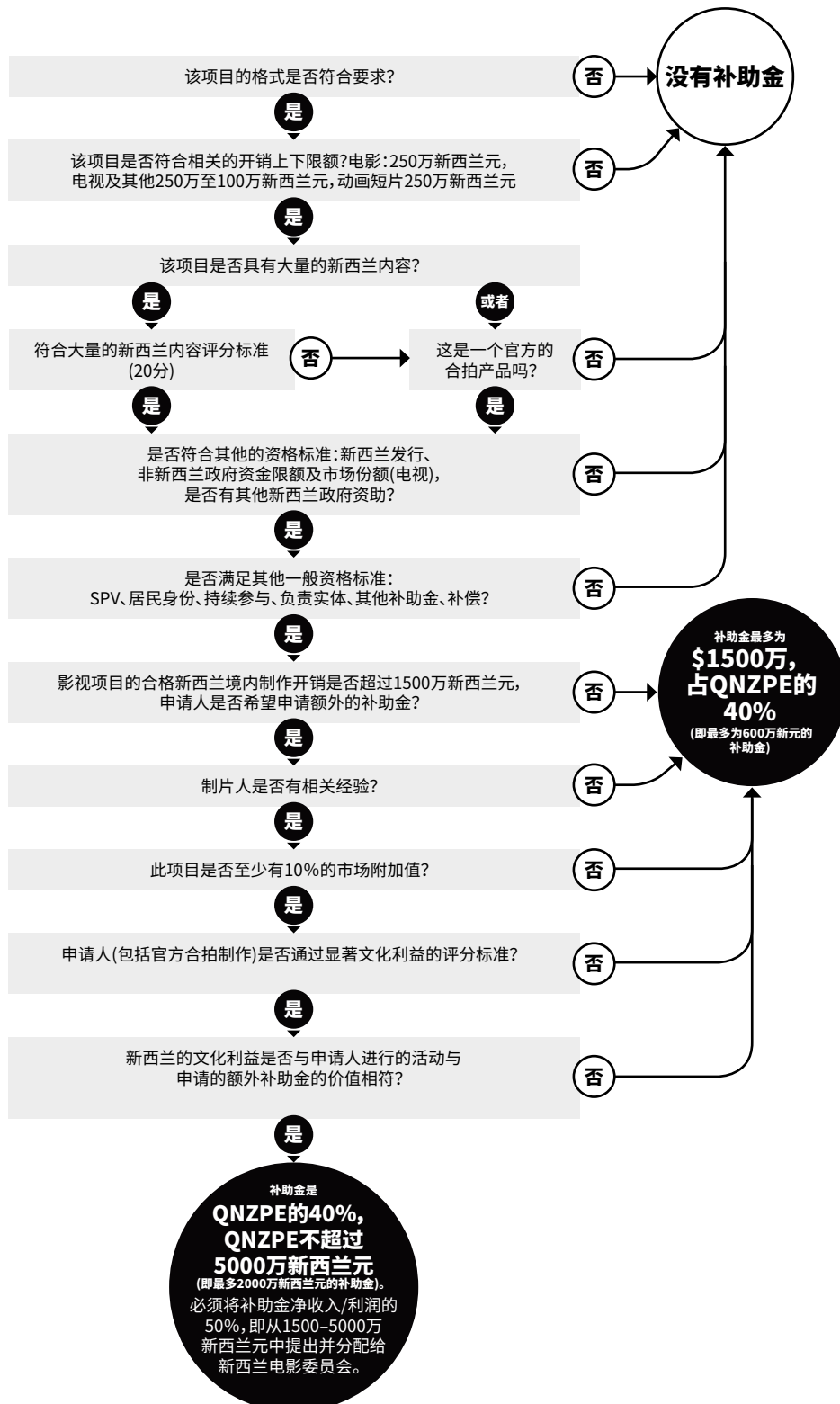
激励计划部执行官
电话: +64 4 382 7680
电邮: NZSPG@nzfilm.co.nz

了解如何把您制作项目带到新西兰相关信息, 请联系:

咨询部经理
电话: +64 4 382 7680
电邮: enquiries@nzfilm.co.nz

1. 新西兰影视制作补助金于2014年4月1日开始实行。本文见包括从2017年7月1日起生效的修订内容。
 2. 对于官方合拍作品, 相关的制作开销限额是参考总制作开销计算的而不是根据合格新西兰境内制作开销。
- 此宣传单上的信息使用于2017年7月1日以后开始主体摄影或(主要动画)制作的作品。

新西兰补助金概况





为国际影视制作提供的新西兰影视制作补助金

简介及 申请标准

新西兰重视您的惠顾, 新西兰政府将根据“新西兰影视项目补助金”(NZSPG)向国际电影电视拍摄提供大量激励计划。¹

丰厚的激励计划

对于所有国际影视制作², 新西兰影视制作补助金提供相当于“合格新西兰境内制作开销”(QNZPE)20%的基准现金补助。对于后期制作、数位和视觉效果(PDV)制作³, NZSPG相当于首笔“合格新西兰境内制作开销”2500万新西兰元的20%的提升补助金, 之后每笔合格制作开销的18%的补助。

除了基准补助金之外, 一小部分作品如果符合指定的支出下限要求, 并且可以证明将为新西兰带来显著的经济利益, 则可获得额外5%的补助金(包括带给新西兰价值达到或超过所申请的额外5%的价值)。

合格格式的广泛定义

本补助金适用于以下形式的屏幕制作: 故事片、电视剧和其他非故事片格式, 包括电视剧、非编写内容节目、纪录片、纪实片、儿童影视、动画和真人秀, 以及后期、数位和视觉效果制作。

须遵守附带条件, 请联系相关部门了解详情。

格式	最低合格新西兰境内制作开销	补助金额度
故事片	1500万新西兰元	合格新西兰境内制作开销的20%
电视*及其他非故事片	400万新西兰元	合格新西兰境内制作开销的20%
后制、数位和视觉效果(PDV)	50万新西兰元	不超过2500万新西兰元的合格新西兰境内制作开销的20%, 其后新西兰境内合格制作开销的18%

* 电视制作没有每集片长、每个商业小时制作开销的下限要求。

申请人

申请人必须

- 设在新西兰的公司或税务合伙企业, 或在新西兰有固定公司的外国企业;
- 负责在新西兰境内制作的所有活动的实体; 和
- 专门为在新西兰制作项目而成立的特殊目的机构(完整的例外情况的具体标准请与新西兰电影委员会联系, 联系方式见下页)。

申请本补助金的申请人不能就同一影视制作申请新西兰其他政府电影资助或税收优惠。

显著的经济效益

新西兰影视制作补助金提供相当于合格新西兰境内制作开销20%的基准补助金。如果达到限额(至少最近五年的QNZPE为1亿新西兰元, 目前制作项目的QNZPE为3000万新西兰元), 并符合“显著的经济效益”评估标准⁴并证明带给新西兰的价值达到或超过申请的额外5%的价值, 小部分的影视制作可获得额外5%的补助金。

接到邀请才有资格申请额外5%的提升补助金。

申请人可与新西兰电影委员会激励补助金的部门主管讨论获得此邀请的标准。

什么是合格新西兰境内制作开销?

合格新西兰境内制作开销(QNZPE)是申请人在下列各方面的制作开销:

- 在新西兰购买、租用或租赁的货物, 这些货物源自新西兰境内; 或者
- 使用来自海外的商品, 条件是:
 - 新西兰没有这些商品; 而且
 - 在制作过程中使用在新西兰的商品; 和
 - 从新西兰境内购买、租赁或出租的商品, 必须是从新西兰居民并且是商品固定供应商手中购买; 或者
- 新西兰提供的服务; 或者
- 使用位于新西兰的土地。

合格新西兰境内制作开销有一系列具体包含及不包含的范围。请联系新西兰电影委员会了解更多详情(见下页)。

后制、数字和视觉效果(PDV)

新西兰还特别为后期制作、数位及视觉效果工提供专门的补助金。从2015年8月起, 合格新西兰境内制作开销的下限为50万新西兰元。请联系相关部门了解更多关于PDV补助金的详情。

1. 新西兰影视制作补助金于2014年4月1日开始实行。本文件包括从2017年7月1日起生效的修订内容。
2. 与真人或动物拍摄相关的QNZPE制作, 视觉效果制作的开销不超过QNZPE的55%。
3. 不是真人影视制作, 并符合申请条件的第10条。
4. 重要经济福利点测试的副本可从新西兰电影委员会网站获得, www.nzfilm.co.nz



《鬼玩人》电视剧, 奥克兰, Starz Entertainment



《异形》:《契约》, 米尔福德峡湾, 二十世纪福斯

补助金的管理和申请流程

补助金由新西兰电影委员会管理。

注册或临时认证

所有申请人必须在主体拍摄开始前已经与新西兰电影委员会注册或者申请临时认证。注册和临时认证都不保证获得补助金, 所有申请人必须申请最终认证。

被邀请申请5%升幅的申请人必须在主体摄影开始前提交初步申请。

最终认证

补助金的申请可以在所有合格新西兰境内制作开销结清后提交, 也可以每次合格境内制作开销达到5000万新西兰元或以上时提交(临时申请)。

最终认证的申请必须在屏幕制作完成后的六个月内提交给新西兰电影委员会。申请通常在收到完整的申请后三个月内处理。

申请国际补助金可能需要支付申请费。

补助金的申请条件及流程的相关信息, 请联系:

激励计划部执行官

电话: +64 4 382 7680

电邮: NZSPG@nzfilm.co.nz

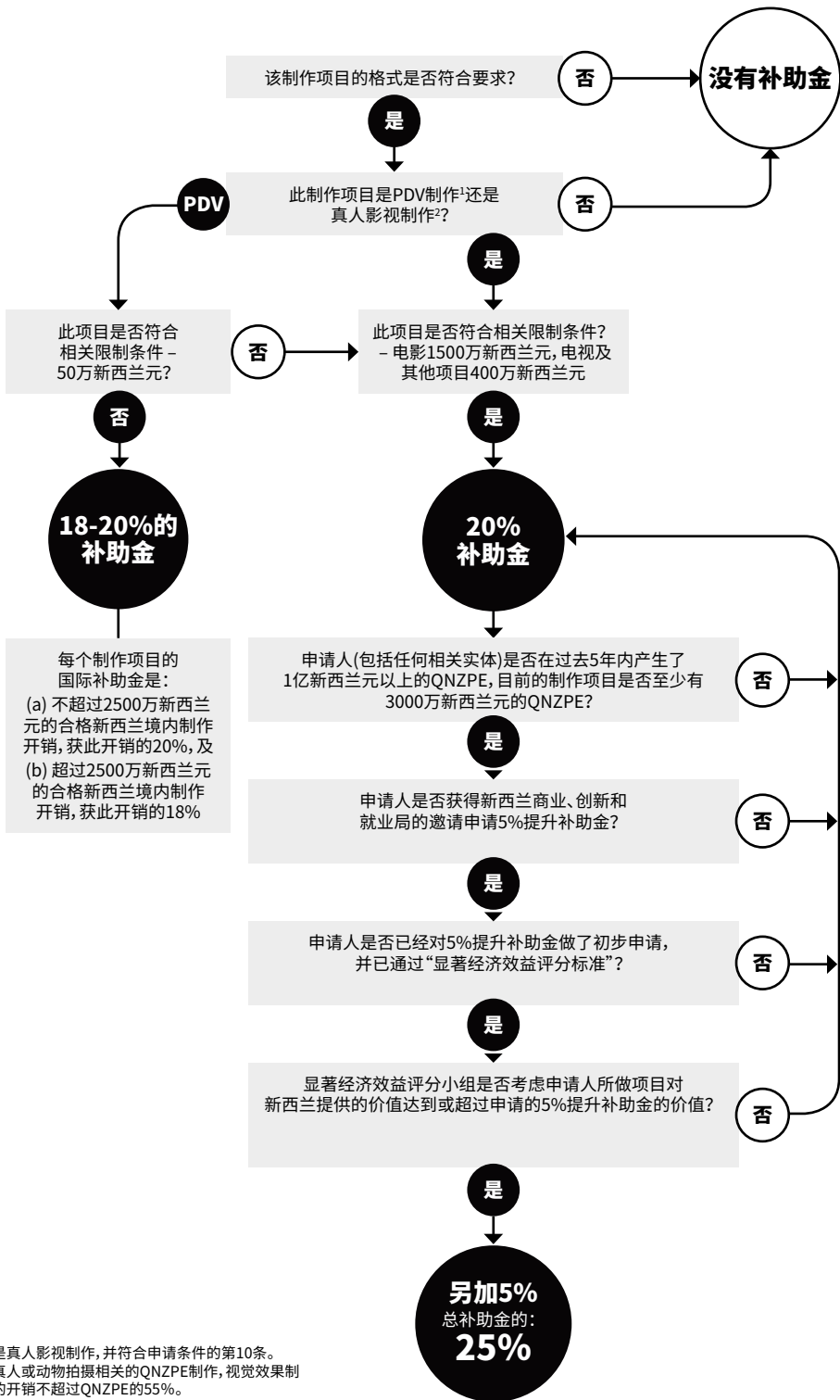
了解如何把您的影视项目带入新西兰的相关信息, 请联系

咨询部经理

电话: +64 4 382 7680

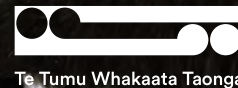
电邮: enquiries@nzfilm.co.nz

国际制作补助金的概述





New Zealand
FILM COMMISSION



The New Zealand

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 lmax 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

1. Excluding advertising, pornography, training, computer games, public events or programs made principally for the New Zealand market. 2. Corruption Perceptions Index 2016 published by Transparency International.



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

1h 50m

1h 20m

1h

47m

55m

1h 38m

649 km
403 miles

Comparative sizes



New Zealand



United Kingdom



California

Studio Facilities

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