



Premium Productions Fund

PREMIUM PRODUCTION
FOR INTERNATIONAL AUDIENCES FUND
Interim Round - 2021

He Aratohu mā ngā Kaitono

Guidelines for Applicants

September 2021



Īmera mai, mēnā he pātai tāu.

If you have any questions, please e-mail the fund premiumfund@nzfilm.co.nz

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- A detailed list of documentation required to make an application can be found in the ***PREMIUM FUND INTERIM PRODUCTION ROUND SUBMISSION CHECKLIST.***
- The core conditions of the Premium Fund are set out in the ***PREMIUM FUND TERMS OF TRADE.***

KUPU WHAKATAKI - INTRODUCTION

Around \$8.4 million dollars has been returned to the Fund from Premium Fund Round 1 as underspend and will now be made available through this interim production funding round for Te Puna Kairangi -The Premium Fund (**‘Interim Round’**).

Te Tumu Whakaata Taonga New Zealand Film Commission (**‘NZFC’**), Irirangi Te Motu New Zealand On Air (**‘NZ On Air’**) and Te Māngai Pāho (**‘TMP’**) – collectively referred to as The **‘Agencies’** intend to distribute money quickly to stimulate the domestic screen industry to recover from COVID-19 and generate employment.

The round is to operate in a streamlined way, in order to meet shorter deadlines than Round 1 and the final round in 2022. It is intended for projects that can clearly demonstrate **‘production readiness’** while maintaining the overall purpose of the Fund which is to **‘deliver high-quality New Zealand stories for international audiences’**.

The actual funding amount awarded in this round will be determined by the decision-making panel established for the Premium Fund (the **‘Panel’**) based on the needs of the projects. For more information about the Panel, please see the Terms of Trade.

The Interim Round is open to all applicants, however, only projects that are first determined to have met the production, applicant and content eligibility requirements will progress to be assessed for funding. Ineligible applications will not go forward for further assessment.

For clarity, the final Premium Fund Production round (scheduled for early 2022) will still go ahead. It will not be significantly impacted by the Interim Round and upwards of \$20 million will remain to be spent in that round even if the full Interim amount is awarded.

The NZFC is responsible for administering the Premium Fund, and all applications must be made through the NZFC’s online portal. The portal can be accessed through the funding page on NZFC’s website once available.

KO WAI KA ĀHEI KI TE TONO - WHO CAN APPLY?

To be eligible for the Interim Round, applicants must meet the **applicant eligibility, content eligibility and production eligibility** requirements set out here with reference to the **Premium Fund Terms of Trade**, including:

1. APPLICANT ELIGIBILITY

An applicant must:

- Be a New Zealand ('NZ') citizen or permanent resident; and
- Be the (or one of the) NZ producer/s of the project; and
- Be able to demonstrate prior experience in multiparty financed projects (as defined in the Terms of Trade); and
- Be able to demonstrate at least one 'produced by' credit in the producing team in the eligible format and genre (Factual or Fiction) you are applying under that has been commercially released (Executive and Associate Producer credits on feature films are not considered a 'Produced by' credit); and
- Apply through a company incorporated and carrying on business in NZ and which has its central management in New Zealand (at least one of the directors of the applicant company must be held by a NZ citizen or Permanent Residents); which must be **either**:
 - an established screen business (active for more than three years with commercial credits in at least one of the eligible formats); **or**
 - a Special Purpose Vehicle (**SPV**) in which the applicant is a company director and majority shareholder with 'produced by' credit/s (or equivalent) in at least one of the eligible formats; and
- Be able to demonstrate that they own or have the ability to own (or in the case of a co-production or partnership, share ownership of) the copyright in the production – this includes holding, or having the ability to obtain, all necessary rights to develop, produce and distribute the project; and
- If they apply as an Official Co-productions, meet all the requirements of the applicable co-production treaty as well as all the requirements of the Premium Fund; and

- Not have any outstanding reports or deliverables or be in breach of any agreement the applicant has, with any of the Agencies; and
- Submit all required information and documentation as outlined in this *Premium Fund Interim Round Guidelines* and the *Premium Fund Interim Submission Checklist*; and
- Ensure all Information and documentation submitted meets the requirements of the *Premium Fund Terms of Trade*.

The eligibility requirements for applicants will also apply to the contracting entity or entities (if different from the original applicant), including any special purpose rights holding companies referred to in the application. Failure to provide relevant information will result in the application not being eligible to be assessed.

2. CONTENT ELIGIBILITY

Your project must meet the requirements of the New Zealand Film Commission Act 1978 (the “Act”) by:

- having significant New Zealand content as determined by section 17 of the Act; and
- qualifying as a ‘film’ as determined under section 2 of the Act.

See Terms of Trade section 4 for details.

Applicant must:

- provide evidence that the majority of filming will be completed in New Zealand; and
- demonstrate that they have at least 10% of Private International Investment of the production budget as defined in the Key Conditions of the Guidelines and the Terms of Trade; and

Your project must also be one of the eligible formats.

Eligible formats include feature films, single episode television or non-feature films and series productions including but not limited to drama, documentary, children’s and animation. These categories have restrictions to be aware of:

- **Feature films** including but not limited to drama, documentary, children’s and animation being no less than 80 minutes (exclusive of credits), commonly screened as the main attraction in commercial cinemas and

recorded in one of New Zealand's three official languages –Māori and/or English, and/or New Zealand Sign Language.

- **a single episode programme** (including a telefeature or feature length content that is not primarily intended for exhibition to the public in cinemas) of at least 52 minutes (exclusive of credits) in length, including but not limited to drama, documentary, children's and animation;
- **a series or season of a series** including but not limited to drama, documentary, children's and animation being a programme with a common theme or themes consisting of at least two episodes that are intended for release together in national and international markets.

- There are no restrictions on genre and content but some types of productions are not eligible:
 - × Projects that are registered or will register for International NZSPG;
 - × Advertising programmes or commercials;
 - × News or current affairs programmes;
 - × Productions of a public event or live event, including sports events, stage plays, music concerts, dance performances or comedy shows;
 - × Lifestyle and Reality TV;
 - × a discussion programme, current affairs programme, news programme, panel programme, or a programme of a like nature;
 - × pornography;
 - × a training programme;
 - × Interactive and Gaming projects;
 - × Content exclusively for video sharing websites or social media.

The failure to meet these requirements will result in the application not being eligible to be assessed.

3. PRODUCTION ELIGIBILITY

Applicants must be able to demonstrate to the satisfaction of the NZFC (as administrator of the Premium Fund) the 'production readiness' of the project.

Factors used by the NZFC to determine production-readiness can include the following. The absence of any of this information can result in the application not being eligible to be assessed.

- having advanced script/s or a documentary treatment that complies with industry standards;
- evidence of endorsement / sign off of script/s or documentary treatment/s from market partners or through market comment and attachment;
- If not all scripts are written at the time of your application, you will need to provide a viable narrative and timeline of the plan to write them and the personnel assigned to this process;
- attachment of key personnel and their bio / screen credits (Director, Producer and Writer or other key positions for your format type) and if they are travelling into NZ the plans / arrangements you have for this;
- attachment of key cast / documentary participants (as applicable) and if they are travelling into NZ the plans / arrangements you have for this;
- Viable finance plan (which equals the amount of your total budget) and details all of the financiers other than the Premium Fund;
- Supporting documentation / evidence of attachment and investment by way of letters of offer or draft agreement from all parties in the finance plan. *(For detail on what this should include for different investment types please see section 8 'Production Funding – Other Investment requirements' in the Premium Fund – Terms of Trade);*
- Status information on certification processes that maybe essential to the closing of your production such as NZSPG provisional certificates, Co-Production certificates (in all territories) etc.;
- having a viable production timeline (including a date for completion of closing, start of pre-production, start of Principal Photography and delivery date/s);
- having a viable shooting schedule;
- having a current letter of intent from a completion bond that references the current finance plan and production details, or a proposed alternative viable production and financial risk management plan; *(*see green box for guidance below);*
- having a viable budget incorporating Guild recommendations where applicable (there is no minimum budget level to be eligible for funding from

the Premium Fund) that matches the finance plan. The budget must include details of the New Zealand Labour Grouping (*see definition in the Terms of Trade*);

- having a viable cashflow and drawdown schedule which reflects proposed terms of investment and the Premium Fund requirements as outlined in the Terms of Trade;
- A proposed recoupment structure that reflects the positions of all financiers and the Premium Fund requirements as outlined in the Terms of Trade;
- Where applicable, (through the information required for assessment) demonstrate that cultural advisor/s are in place to assure the considerations, protocols, and cultural safety, for the project and personnel relating to Māori references or content; and
- having a viable COVID-19 risk mitigation strategy (**see the blue box below*)

In each case, viability will be determined by the NZFC.

*The COVID 19 Risk Mitigation Strategy that addresses the following matters, and any other matters that you consider relevant to mitigate the risks that COVID-19 poses to your production:

Physical Production:

- Has operating production at Alert Level 2 been budgeted? (There are no SPRF costs available to fund this)
- What measures will you use to protect vulnerable communities/groups/individuals?
- What other measures have been budgeted for and will be put in place for COVID-19 Health and Safety?

Financial:

- What contractual arrangements will be in place with crew in the case of a COVID-19 event or changes in alert Levels?
- What cast contracts will be used for key cast? What are the provisions in the event of a shut down? What are their availability periods?
- Are any cast and crew travelling to New Zealand? Will they all be out of quarantine before the commencement of principal photography? Have you factored enough time in the schedule for applications for Border Exemptions, travel and the limited New Zealand quarantine space?
- Do any other financiers require COVID-19 insurance, or will they proceed on risk without it? If yes, how/where will this insurance be obtained?
- Have you included shut down/start-up costs in the budget in case of a COVID-19 event or change to alert Levels?
- What level of contingency has been specifically allocated for COVID-19 related costs?
- What other measures will you utilise to mitigate the financial risks from COVID-19?

Please note that this Risk Mitigation Strategy is not expected to be a complete Health and Safety Plan, which we would expect the producers to compile with a Health and Safety professional before pre-production commences.

Key areas to be covered in a **production and financial risk management plan**

1. Who is providing production oversight including controlling contingency spend and preventing overspend?
2. Who is taking responsibility for ensuring that the production is completed on budget and a finished product delivered?
3. Who has the right of takeover on the production that includes assuming the responsibility for fulfilling the Producer's obligations to the NZFC?
4. Who is providing approvals over Scripts, Cuts, Key Cast etc.?

NGĀ ĀHEINGA KAUPAPA - KEY CONDITIONS

- The majority of **key creative roles** (e.g. producer, director, script writer, series creator, showrunner, animation director) should ideally be held by New Zealanders. For key creative roles proposed to be filled by non-New Zealanders, you will be required to strongly demonstrate to the NZFC's satisfaction how they will enhance the project meeting the key objectives of the Premium Fund.
- The number of applications per production company is limited to **two per round**. An individual producer also can only submit up to two applications (even if they are with different entities). This limit does not include the Premium Development application submissions; you can have up to two development applications and up to two production applications simultaneously. If a production company submits more than two applications, the NZFC will ask the production company to identify which two are to be considered, and any other applications will be excluded.
- Even though the Premium Fund is positioned to support a high-level of ambition, there is **no requirement for a minimum budget threshold**. There is also no cap on the amount of funding you can apply for from the Premium Fund.

- The minimum proportion of Private International Investment for all applications must be **10%** of the total production budget. **Private International Investment** means genuine finance (including advances, minimum guarantees, and equity) from, but not limited, to Distributors, Sales Agents, Commissioners, Broadcasters, Streaming services, Licensors and Private Investors located **outside of New Zealand**. Note that it does not include foreign government investment or tax incentives, nor does it include entities providing temporary cashflow lending services against those tax incentives to the production.
- Please note that while 10% is the minimum for eligibility, preference will be given to productions that have secured more than 10%.
- Please note that **related party finance** (as determined by the NZFC) cannot be included as part of the 10% minimum requirement of Private International Investment. But it can still be included in the finance plan as Private International Investment raised in addition to the 10% minimum.
- While the majority of filming must be in New Zealand, preference may be given to projects with all filming to be done in New Zealand.
- Production Funding will be an **equity investment** and therefore is recoupable. The Premium Fund's recoupment and profit position must be appropriate for the type of production and commensurate with the value of the equity investment. For certain structures the Premium Fund may consider alternative models. Like any investor, conditions will be attached to the investment, and the NZFC (as administrator of the Premium Fund) will expect to be involved in certain decisions. A failure to meet these funding conditions can result in the offer of funding being withdrawn by the NZFC.
- You must provide a **COVID-19 Risk Mitigation Strategy** as part of your application which deals with the lack of insurance cover available for COVID-19 related events (if applicable). This should include the proposed terms of all investors regarding proceeding on risk, or requirements to mitigate. (Detailed information on what to include is in the *Submission Checklist*).
- There is an expectation that the cultural stories or elements are grounded in lived experiences and have connections to that intention being conveyed on screen. The importance of having **Māori creatives and advisors** playing lead roles in the production and having a financial interest in the production

and/or the SPV is that the production will support and carry the accountability and responsibilities of those cultural elements and practices for the life of the film and those which are Māori stories (that contain Māori POV and/or significant cultural content (**Premium Fund Terms of Trade – Section 12 - Rautaki Māori*)) would require at least one Māori screen practitioner in each of **two out of three key creatives roles** of director, writer and or producer.

- As part of partnership arrangements that reflect Te Tiriti o Waitangi, careful consideration should be given to acknowledge the value of the cultural creatives and content (if appropriate to your project). Applicants are encouraged to identify how they propose to recognise the value and **cultural integrity** of the content and creatives by the production which could include financial or other benefits, an interest in the SPV and/or the recoupment schedule and a commitment to capacity and capability building to achieve mutually agreed aspirations informed by the principles of Te Tiriti o Waitangi and Te Ao Māori.
- There is **no minimum requirement** for ‘New Zealand Content’ (subject to compliance with the *Premium Fund Terms of Trade* requirements around Significant New Zealand Content). But the Key objective of Cultural Benefit references New Zealand cultural content and therefore applications will be assessed on this objective as it relates to setting, characters, story, treatment, Māori elements.
- You will be required to comply with the Premium Fund credit requirements if you are successful in receiving funding.
- The Agencies may vary the *Premium Fund Terms of Trade* and the *Premium Fund Guidelines* at any time. When an application is received, the *Premium Fund Terms of Trade* and the applicable *Premium Fund Guidelines* that are current at the time of receiving the application will apply to that application.

RELATIONSHIP TO OTHER NZFC / NZ ON AIR / TE MĀNGAI PĀHO FUNDING

- Discretionary Investment from NZFC, NZ On Air and Te Māngai Pāho is **permitted** alongside the Premium Fund. The usual terms and requirements from these agencies remain in full effect. (e.g. a NZ broadcaster attachment with a free-to air window is necessary to apply for NZ On Air production investment).

- If you are applying to NZSPG-NZ as well as to the Premium Fund, you will need to be able to demonstrate that you can fulfil all the NZSPG-NZ criteria in addition to the criteria for this Fund (e.g. Proportion of non-New Zealand Government Production Funding, Significant New Zealand Content test, minimum Qualifying New Zealand Production Expenditure requirements).
- Applications may be ineligible for funding if the applicant (whether that is as an individual or under a company) has outstanding reports or deliverables to NZFC, TMP, and/or NZ On Air funding or are otherwise in breach of, or in a dispute in respect of, any contract with NZFC and/or TMP and/or NZ On Air.

KAUPAPA AROMATAWAI - ASSESSMENT

The Applications for **Te Puna Kairangi – Premium Fund** will first be assessed against the applicant, content and production eligibility criteria (as outlined in these *Premium Fund Interim Round Guidelines* and the relevant provisions of the *Premium Fund Terms of Trade* as applicable).

Only those applications assessed as meet these requirements as determined by NZFC (as administrators of the fund) will be considered eligible to progress into the secondary assessment phase.

In the secondary assessment phase, applications will be assessed against the five following key objectives set by MCH.

The five key objectives are

- **Boost economic growth through the attraction of** international investment and market partners in New Zealand’s screen sector.
- **Increase employment** through providing jobs to New Zealanders in the screen sector.
- **Create cultural benefit** through providing the resources to tell New Zealand screen stories at a scale not previously possible, and support Māori cultural aspirations.
- **‘Speed to Market’**. Respond to COVID-19 by distributing money quickly in the wake of the lockdown period to support the NZ screen sector.
- **Develop skills and capability** of people in the NZ screen sector.

At the secondary assessment phase, all eligible applications will go through the same assessment process. There will be no shortlisting.

Assessment against the five key objectives will be undertaken by internal assessors and external assessors as determined by the NZFC having regard to the nature of this interim round. Internal assessment will be led by the Te Puna Kairangi team with input from NZFC and other Agencies staff as required.

The NZFC reserves the right to engage External Assessors to assess applications in respect of some, or all, of the five key objectives. If External Assessors are used, they will be sourced from the pool published on the NZFC website: [External Assessor Process for Production and Development Funding \(nzfilm.co.nz\)](https://nzfilm.co.nz/external-assessor-process-for-production-and-development-funding) Conflicts of interest will be managed through the portal regardless if External Assessors are necessary.

The following table outlines the preferences and considerations used to assess how applications performs against each objective of the Fund.

KEY OBJECTIVES	WHAT WE ARE LOOKING FOR	WHAT WILL BE CONSIDERED
<p>Boost economic growth through the attraction of international investment and market partners in New Zealand's screen sector.</p>	<ul style="list-style-type: none"> • Projects with the highest level of private investment. • Projects with the strongest level of market engagement • Projects that have a clear plan for strong audience discoverability and reach 	<ul style="list-style-type: none"> • The percentage of Private International Investment Raised • The amount of Private International Investment Raised • The amount and percentage of other finance raised (e.g. foreign government funding) • The strength and quality of market partners attached based on track record
<p>Increase employment through providing jobs to New Zealanders in the screen sector</p>	<ul style="list-style-type: none"> • projects with a high percentage of NZ cast, crew and suppliers. • projects with large scale productions that provide maximum employment opportunities for New Zealanders. • Special consideration will be given to projects with New Zealanders in key creative and lead cast roles. 	<ul style="list-style-type: none"> • The percentage of New Zealand Cast, Crew and Suppliers • The amount of New Zealand Labour Spend anticipated • The number of New Zealand creatives
<p>Create cultural benefit through providing the resources to tell New Zealand screen stories at a scale not previously possible and support Māori cultural aspirations.</p>	<ul style="list-style-type: none"> • proposals that demonstrate the highest level of cultural content. • projects that are creatively assessed as having bold and ambitious concepts with international reach. • productions that can demonstrate established consultation, engagement with or inclusion of Māori creative/s, Māori advisor/s and where applicable hapū and/or Iwi across the production to ensure authentic stories and representation especially those with Māori content. 	<ul style="list-style-type: none"> • The New Zealand cultural content - the Story or Treatment, the Characters, the Settings, the Māori content • Bold, ambitious, and compelling story • Will it reach and resonate with an international audience • The value and cultural integrity to Māori (and diverse) content, creatives, team members is reflected across the production and it's financial interests/ benefits • The potential for longer term benefits to the NZ screen sector such as relationship development and halo effect
<p>Speed to market' Respond to COVID-19 by distributing money quickly in the wake of the lockdown period to support the screen sector.</p>	<ul style="list-style-type: none"> • proposals most capable of going into production quickly • Cultural Benefits Strategy that include the consultation/ inclusion and/or engagement of Māori and how the Production values and reflects these benefits to the distinct and significant content in the project. • how the project represents a 'step change' to national productions able to be funded through existing funding opportunities. • how the production delivers to the purpose of the fund from a cultural and/ or economic perspective. 	<ul style="list-style-type: none"> • The production readiness of the project • How advanced is the cultural safety and Māori engagement • How much of a 'step change' the project represents • Viable plan with high level talent, essential elements secured • Relevant skills and experience of the team to deliver to the plan
<p>Develop the skills and capability of the New Zealand screen sector.</p>	<ul style="list-style-type: none"> • proposals that show the highest capacity to develop skills and talent in the industry • Consideration to be given to benefits from innovation, regional, technology, cultural and infrastructure perspectives • Considerations to be given to applications that can demonstrate mentoring and internship commitment inclusive of Māori and diverse and under-represented communities • Consideration will be given to productions supporting opportunities for new, diverse and Māori talent. 	<ul style="list-style-type: none"> • How strong is the higher-level roles • How strong is the lower-level roles • How strong is the contribution to innovation, regional technology, infrastructure and business sustainability • Women are well represented in key roles • Māori are represented in key roles where relevant • Include roles represent the cultural diversity of New Zealand

FUNDING RECOMMENDATIONS

The Premium Fund Team, NZFC Head of Development and Production and Pouwhakahaere Rautaki Māori will assess the applications and inform the Agencies' Chief Executives based on the performance against the five key objectives, and any further relevant considerations covered in these *Premium Fund – Interim Round Guidelines* and the *Premium Fund Terms of Trade*. The Chief Executives will then make funding recommendations to the Panel.

FUNDING DECISIONS

The Panel will meet to consider the funding recommendations of the Chief Executives.

In making their funding decisions, the Panel can use its discretion to ensure, as much as possible, that the final funding decisions of this Interim Round best support each objective of the fund and that the five objectives are broadly balanced across the totality of projects approved.

As a consequence, it does not necessarily follow that the highest individually ranked applications will all be successful, as consideration must be given to how the final slate of successful applications best meet, in aggregate, the overarching objectives of the Premium Fund.

WHAKARITENGA TONO - APPLICATION PROCESS

SUBMISSION DEADLINE

Applications for the interim round must be submitted through the portal to NZFC by 1pm on the 5th October 2021.

Late or incomplete applications will not be accepted.

Application window closes
on 5th October 2021 - 1pm

ELIGIBILITY

Once your application is received, it will be checked for eligibility in line with these guidelines. If the NZFC determines that your application does not meet requirement it will be deemed ineligible for this funding round.

Incomplete applications will be considered ineligible.

Subject to the volume of
applications, the
agencies aim for two –
three weeks to assess

ASSESSMENT

The assessment of eligible applications will be undertaken by the Agencies who may engage external NZ and international assessors to provide independent assessments. The applications will be assessed against the Fund Objectives set out in these guidelines.

Applicants may be required to provide additional documentation as part of this process. Applicants and key creatives may also be requested to attend a videoconference meeting with personnel from NZFC, NZ On Air and TMP.

Following such assessment, the Chief Executives the Agencies will make joint funding recommendations to the Panel.

Assessment phase:
Around 4 weeks

DECISION

The Panel will include Board Members from each of the three agencies and an independent chair. Representatives from each of MCH and MBIE may attend the funding panel meetings as observers.

NZFC staff will notify successful applications following funding panel decisions. Decisions will be made at the discretion of the Panel after consideration of the recommendations put forward to it. In all cases the decision of the Panel is final.

Early to Mid to
November 2021

ME PĒHEA E TONO - HOW TO APPLY

- The **Premium Fund Interim Submission Checklist** is available now on the NZFC's website for your information.
- Complete an "intention to apply form" available now on the NZFC's website [here](#). In order to streamline the assessment process and provide a funding decision quickly it is very helpful for us to get an understanding of how many and what format applications we can expect so that we can plan for resourcing.
- Applications will only be accepted if they are submitted through the portal on the funding page of NZFC's website before the published deadline. you have not applied for NZFC funding before you will need to create an account on the portal first.
- The deadline for applications for the interim round of production financing is **1pm, Tuesday 5th October**.
- Your application will autosave on the portal as you work on it and will be available for you to update or change when you go back into the portal before the published deadline. You will be asked to check your application before you finally submit it. You will receive a confirmation of submission by e-mail.
- Once the deadline is reached, the funding round will close, and the portal will no longer be available for submissions. Late or incomplete applications will not be considered. Any unsolicited additional information provided after the deadline will not be accepted.
- Please note that by submitting your application, you acknowledge and agree that your application may be reviewed by External Assessor/s, and you also accept that their identity may be required to be kept strictly confidential.

- The Agencies will use reasonable efforts to maintain the confidentiality of the information provided by the applicant. Any information you provide to the Agencies, or any Agency, in connection with the Premium Fund, is subject to Official Information Act 1982 ('OIA') requests. In processing a request under the OIA, the relevant Agency may seek to consult with the relevant applicant prior to making a decision on the OIA.

TE HUARAHI WHAKAMUA - NEXT STEPS

Successful applicants will be notified of the decision outcome by an approval letter advising when the Premium Fund Letter of Conditional Offer (**'Premium Fund LOCO'**) letter will be presented to them.

- Unsuccessful applicants will be notified of the decision outcome by way of a decline letter. We will not be able to provide individual written feedback to all applicants. We will endeavour to meet with all declined applicants to discuss moving their projects forwards.
- For successful applicants, the conditions required to be met before commencement of closing and other terms associated with the offer will be set out in the Premium Fund LOCO.
- Funding offers will be valid for a **limited period of time**. Please refer to your Premium Fund LOCO for this timeframe.

ĒTAHI ATU PŪTEA - OTHER FUNDING OPPORTUNITIES

If you feel like your project does not meet the key objectives of the Premium Fund, you should instead consider applying through other funding avenues that the Agencies offer, depending on the structure of your project. Please get in touch via the relevant email addresses listed below for more information about other funds offered:

NZFC - info@nzfilm.co.nz

NZ On Air – info@nzonair.govt.nz

Te Māngai Pāho – Lynne@tmp.govt.nz

A final reminder that if you have any questions, please e-mail polly.fryer@nzfilm.co.nz or premiumfund@nzfilm.co.nz as far in advance of the application deadline as possible
