



New Zealand  
FILM COMMISSION



Te Tumu Whakaata Taonga

## Feature Film Post-Production Investment

He Aratohu mā ngā Kaitono

Guidelines for Applicants

September 2023

Īmēra mai, mēnā he pātai āu.

If you have any questions, please e-mail the fund

[investment@nzfilm.co.nz](mailto:investment@nzfilm.co.nz)

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You are encouraged to read these guidelines carefully as they set out important eligibility criteria and are intended to help you deliver the strongest application possible. Please also read the information resources (*Audience Engagement*, *New Zealand Content*, *Acceptable Private Investor Terms*, *NZFC Te Rautaki*) referred to in these guidelines and the *Terms of Trade* found on the NZFC website.

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## KUPU WHAKATAKI - INTRODUCTION

Te Tumu Whakaata Taonga New Zealand Film Commission (NZFC) is committed to ensuring New Zealand has a successful screen industry, including championing exceptional storytellers to create enduring taonga for Aotearoa.

We want to support films that are distinctive, culturally significant, high impact and authentic. We also affirm the richness of New Zealand screen production is often connected to the extraordinary strength of Māori culture and storytelling that provides a unique point of difference in the global market.

If you have an exciting film with a strong script and production package, talented people involved, and a plan to get it in front of audiences, then we're interested in hearing from you.

Applicants are encouraged to consider diversity and inclusion as a reflection of Aotearoa New Zealand society. Applications with women in key creative roles are encouraged as are those that promote the authentic representation of Māori content (see [Glossary](#)), characters, stories, places, history and cultural values and practices.

Post-Production financing is provided as an equity investment, which means the NZFC will have a stake in the film and a recoupment and profit position commensurate with its investment. Like any investor, conditions will be attached to the investment, and the NZFC will expect to be involved in certain decisions. Our end goal is the same as yours; to help make your film the best it can be.

Post-production financing is discretionary and all decisions are final. Decisions will be consistent with these guidelines, the Terms of Trade and the New Zealand Film Commission Act 1978 (NZFC Act).



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

To be eligible for NZFC financing, you must:

- be a New Zealand citizen or permanent resident;
- have a film at rough cut stage;
- have a film with significant New Zealand content (as set out in the **NZFC Act 1978**) or be intending to be structured as an official co-production and have discussed your proposed co-production structure with the NZFC Co-Production team and have submitted your provisional co-production application at the same time or prior to making an application for production financing;
- have experience, or can obtain experience through the producing team, relevant to the scale and complexity of the proposed film;
- be the lead New Zealand producer for the film (this person cannot also assume the role of writer or director unless pre-approved);
- have all, or the ability to obtain all, necessary rights to develop, produce and distribute the film;
- have provided all necessary documentation requested in these guidelines;
- have reviewed the Rautaki Māori and reflected on considerations and assurances around Māori content (where applicable); and
- have met with the NZFC Investment team to discuss your film at least one week before the submission deadline.



## NGĀ MEA KA TAEA E KOE TE TONO – WHAT CAN YOU APPLY FOR?

The amount of post-production financing you apply for should be in proportion to the budget and anticipated market/audience for your film. Even if your application is successful, you may not get as much financing as you apply for. The maximum the NZFC will invest in any one project is \$500,000, but that amount is the exception rather than the norm.

Post-Production financing is for narrative or documentary feature films which are intended to be screened theatrically and are not less than 80 minutes in length.

Formats that fall outside of the NZFC's core funding objectives are:

- 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;
- Programmes primarily intended for television broadcast; or
- Projects that are part of formal academic assessment.



## NGĀ ĀHEINGA KAUPAPA – KEY CONDITIONS

**Available link** – You must have an available link for NZFC staff and external assessors to view at a rough-cut stage. The Investment team can talk you through what this means.

**Finance plan** – You must have a viable finance plan and a producer with a proven track record. Applications for production financing which do not have a complete finance plan in place will not be accepted. All relevant documentation (letters of offer, deal memos and agreements) must be supplied as part of your application for every financing element contained in your finance plan.


Where a finance plan has unconfirmed financing from another government agency, timing on submissions and decision dates is required, and a plan how this gap would be filled if unsuccessful.

**Other submissions** - A film cannot be submitted for post-production funding concurrently with an application for NZFC development funding.

**Outstanding deliverables** – If you have outstanding items for any NZFC funding, including for other projects, you may be ineligible to apply.

**Resubmission** - The NZFC will not accept resubmissions of applications unless there has been significant changes and improvements since the previous application, these changes will need to be outlined in your application. Any film that has been declined twice cannot reapply without the advance approval of the NZFC, which will only be considered if there is substantial change to the film and package.

**Te Rautaki Māori** – The Māori strategy of Te Tumu Whakaata Taonga- New Zealand Film Commission which supports working in partnership to achieve mutually agreed aspirations of Māori. Te Rautaki Māori is informed by the principles of Te Tiriti o Waitangi and Te Ao Māori.




We acknowledge that there is more than one Māori world view and encourage productions who have Māori content, characters, cast and crew to consider how you are inclusive of and informed by Iwi/ hapū/ whānau Māori in relation to your story or content or production.

Te Rautaki Māori expects productions to demonstrate clear established involvement of Māori in the elements or content that is in the project.

**Co-production** - You can apply for post-production financing if you are intending to structure your film as an official co-production. You will need a producer in both places and each producer is expected to raise the finances that are intended to be spent in each place. You must discuss your proposed co-production structure with the NZFC Co-Production team before making an application for NZFC Post-Production financing. Where possible a member of the Co-Production team will attend your mandatory pre-application meeting with the Investment team.

You must submit your provisional co-production application to the NZFC Co-Production team at the same time or prior to submitting your post-production financing application. Please note that as the NZFC provisional co-production assessment process requires evidence of a viable finance plan, the provisional application will only be assessed once the outcome of your NZFC post-production financing application is confirmed.

Once you have received a conditional offer letter for NZFC production financing your co-production application will move forward to full assessment. If your film does not have significant New Zealand content, having official certification of co-production status will be a condition of your production financing agreement and must be confirmed before financial closing commences. Please allow a minimum of 20 business days for your fully completed provisional co-production application to be assessed (following the production financing decision date). If your film does not commence production within 12 months of receiving provisional co-production approval, this approval will lapse.



**Other post-production funding** – If you’ve independently produced a feature film, you can apply for up to \$60,000 through the Feature Film Finishing Grant. Find out more at [www.nzfilm.co.nz/funding-and-support/funding-programmes/post-production-funding](http://www.nzfilm.co.nz/funding-and-support/funding-programmes/post-production-funding)

If your post-production spend is over NZ\$500,000 you may be eligible for the Post, Digital and Visual Effects Rebate, which is part of the New Zealand Screen Production Rebate for International Productions. Find out more on our website [www.nzfilm.co.nz/international-productions/incentives](http://www.nzfilm.co.nz/international-productions/incentives)

All applications are made at the applicant’s own risk. The NZFC is not liable for any loss, damage or costs arising directly or indirectly from the application process, the NZFC’s decision not to provide an offer of financing, or from dealing with the application in any manner.

You can find more background on some topics on information sheets on the NZFC website, including [Chain of Title](#), [New Zealand Content](#), [Audience Engagement](#) and [Distributors and Sales Agents](#).

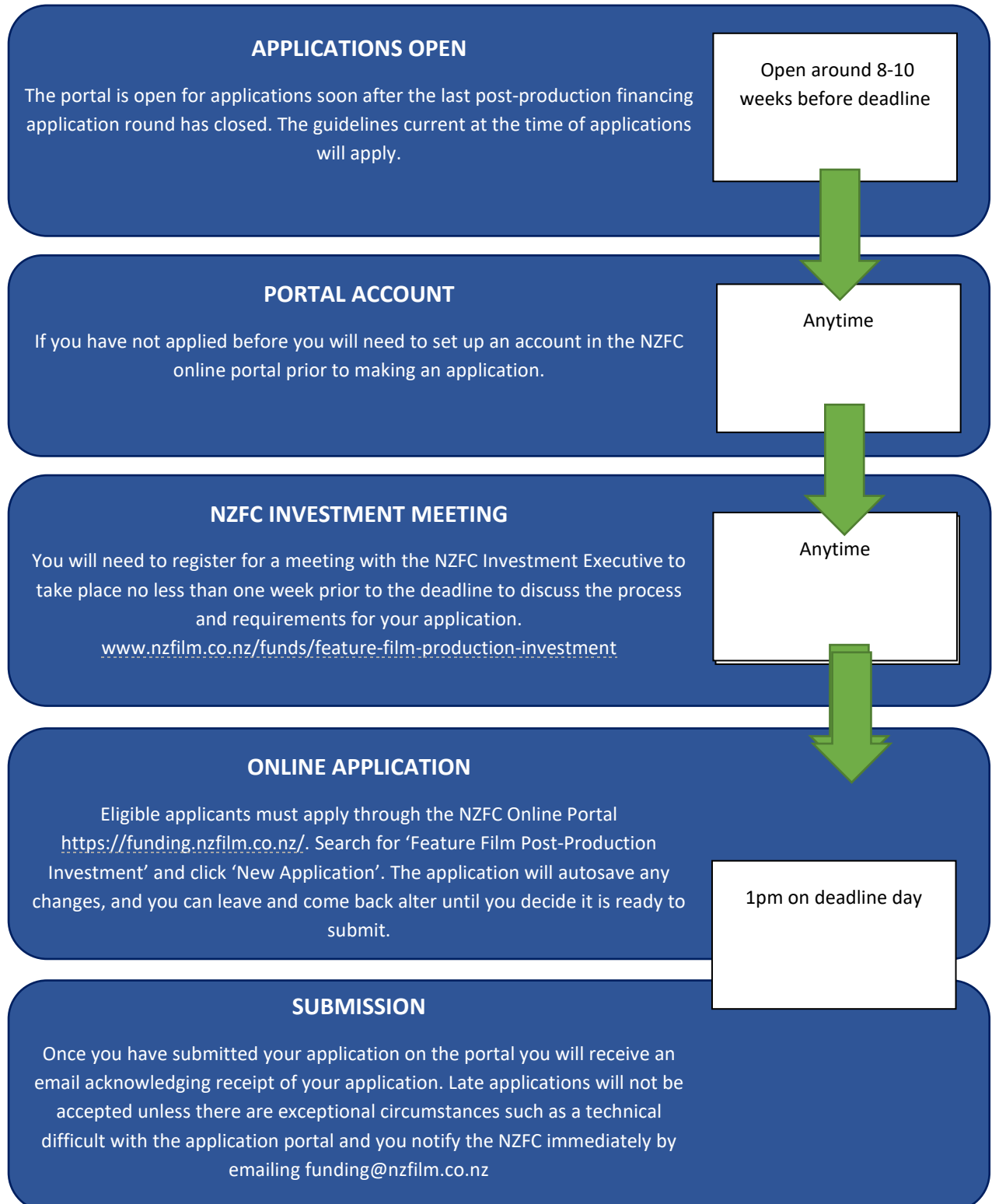
Remember, you are welcome to contact the Investment team at any time to discuss your application.

Email [investment@nzfilm.co.nz](mailto:investment@nzfilm.co.nz) or phone 0800 659 754.





# WHAKARI WHAKARITENGA TONO - APPLICATION PROCESS







## TIKANGA AROMATAWAI - ASSESSMENT

Your distinctive story and creative vision must be supported by a strong and viable production package, including your finance plan, budget and schedule and market/distribution plans, and a team with the experience and ability to achieve this.


The NZFC will consider how your film supports the goals identified in our Statement of Intent:

1. Activate high impact, authentic and culturally significant screen stories;
2. Sustain and strengthen economic growth for our thriving industry;
3. Facilitate dynamic pathways for outstanding people, projects and businesses;
4. Maximise interest and audiences for New Zealand screen stories here and overseas; and,
5. Build and maintain stakeholder relationships to generate excellence in partnerships.

The NZFC engages a range of local and international individuals who have various specialisations across the areas of development, finance, production and/or film licencing of screen content (External Assessors). While some of these individuals specialise in specific areas (for example documentary, animation, interactive projects), all External Assessors provide a useful and an independent perspective on funding applications to NZFC staff.

Where relevant, an additional assessor with appropriate cultural knowledge and/or experience associated with Māori or an under-represented community may be engaged to provide valuable objective insight (Cultural Assessor).

The NZFC Board makes the final decisions on whether the NZFC will make an offer of post-production financing to your film and may use their discretion to



consider all aspects of the recommendation and may consider other factors they deem relevant. All NZFC Board decisions are final.

Please note that by submitting your application for funding from the NZFC, you acknowledge and agree that your application may be reviewed by external assessors, and you accept that the identity of any assessor(s) used to assess your application will be kept strictly confidential to the NZFC and will not be released.

For the current list of External Assessors please visit the NZFC website and declare any Conflicts of Interest you may have. You must disclose if an external assessor has a financial interest in the project; is the spouse, partner, family member or close friend of any of the named creatives, or if they have worked with any of the named creatives in the past 90 days.

A conflict of interest may apply when an external assessor has a personal interest with the applicant, named creatives or the project. Personal interests can be financial or relate to family, friends and associates. A conflict of interest can be an actual conflict, a perceived conflict (a situation that others might see as a conflict), or a potential conflict (a situation that while not an actual or perceived conflict right now, could eventuate into an actual conflict).

The NZFC will use reasonable efforts to maintain the confidentiality of the information provided by the applicant. Please note that any information you provide to the NZFC is subject to Official Information Act 1982 (OIA) requests. In processing a request under the OIA, the NZFC will consult with the relevant applicant prior to making a decision to release or withhold any information.

## NGĀ MEA HEI WHAKAURU ATU KI TŌ TONO – WHAT TO INCLUDE

What you need to provide	What we are looking for
<p><b>Creative material</b></p> <p><i>Story, director and producer details.</i></p> <ul style="list-style-type: none"> <li>➤ A downloadable link;</li> <li>➤ A logline that accurately reflects the story of the film in a couple of sentences;</li> <li>➤ A short synopsis that accurately reflects the story of the film including the ending (max 250 words);</li> <li>➤ One-page synopsis that accurately reflects the story of the film, including the ending;</li> <li>➤ Director’s vision statement;</li> <li>➤ Visual materials;</li> <li>➤ Producer’s overview;</li> <li>➤ Notes about the genre of the film;</li> <li>➤ Evidence that you have considered the NZFC’s Te Rautaki and allowance for those considerations; and</li> <li>➤ Material reflecting any diversity and inclusion factors the production is taking into account.</li> </ul>	<ul style="list-style-type: none"> <li>• Is the film distinctive, culturally significant, high impact and authentic? Will it reflect New Zealand and New Zealanders?</li> <li>• Is the film likely to achieve critical acclaim?</li> <li>• Is the film likely to achieve commercial success, attracting more audiences to New Zealand film?</li> <li>• Confirmation that any content, cultural considerations, protocols, and personnel relating to Māori have clear engagement, inclusion, support and permission if appropriate, genuine involvement.</li> </ul>



What you need to provide	What we are looking for
<p><b>Finance plan and recoupment</b></p> <ul style="list-style-type: none"><li>• Viable and complete finance plan which equals the amount of your budget;</li><li>• Deal memos/letters of interest/commitment from every other financier in the finance plan, including but not limited to:<ul style="list-style-type: none"><li>- Details of any third party financiers including letters of interest/commitment with terms of their offer from those parties;</li><li>- Distribution offer/deal memo/LOI from an established theatrical distributor for an NZ release;</li><li>- Sales agent offer to represent the film for Rest of World (ROW);</li><li>- Letter from lenders advising their terms for any finance elements that require to be cash-flowed;</li><li>- Letter from related parties outlining acceptable terms of reinvestment or deferral (no higher than 30% of any fee to be deferred or re-invested);</li></ul></li><li>• A LOI from a Completion Bond, which makes reference to the budget, production schedule and script/treatment provided with your application (applies to films with NZFC investment over \$500,000 and/or budgets over \$1,000,000);</li><li>• Recoupment structure (this determines to whom and in what order film income is distributed). This should detail the proposed recoupment waterfall, including profit share;</li><li>• Confirmation that NZSPR Provisional Application has been lodged (if applicable);</li><li>• If you are structuring your film as an official co-production, evidence that co-production certification applications have been lodged with all relevant countries/authorities.</li></ul>	<ul style="list-style-type: none"><li>• Who else is providing financing and how strong is their commitment?</li><li>• Is the amount of financing from market sources, such as pre-sales and/or private gap/equity investment, relative to the prospects for the film?</li><li>• All letters should be on their letterhead. All should be signed except agreements from distributors and sales agents;</li><li>• Generally, the NZFC expects to recoup a share of its investment alongside other equity investors. Ensure your recoupment structure reflects the <i>Terms of Trade</i>.</li><li>• Request for waiver of historical NZFC development finance and conversion to producer equity must be done at time of application for funding and reflected in the submitted finance plan.</li></ul>





What you need to provide	What we are looking for
<p data-bbox="193 322 735 349"><b>Audience engagement plan and market partners</b></p> <ul data-bbox="245 383 762 898" style="list-style-type: none"><li data-bbox="245 383 762 443">• A credible plan setting out the audience and how you will reach them;</li><li data-bbox="245 456 762 629">• All projects require a New Zealand distribution agreement/deal memo offer from an established theatrical distributor which includes a commitment to a New Zealand release;</li><li data-bbox="245 642 762 815">• For films with a budget greater than \$1million, you will need an international sales agent agreement/deal memo offer. A signed deal is not recommended at application stage; an offer is preferable;</li><li data-bbox="245 828 762 889">• All feature documentaries require both a domestic and international commitment.</li></ul>	<ul data-bbox="852 309 1390 1160" style="list-style-type: none"><li data-bbox="852 309 1390 369">• How will this contribute to getting more audiences to New Zealand films?</li><li data-bbox="852 383 1390 521">• Does the plan describe the audience for your film and how to reach them? See the <i><a href="#">Audience Engagement Plan information sheet</a></i> for the minimum requirements.</li><li data-bbox="852 535 1390 633">• What is the anticipated New Zealand box office and income from ancillary markets such as TV, VOD, DVD?</li><li data-bbox="852 647 1390 786">• Who is the New Zealand distributor? What distribution plans do they have for the film? What are their terms? How much is their P&amp;A commitment?</li><li data-bbox="852 799 1390 898">• Do you have a sales agent? What is their sales strategy for the film? What are their terms? What are their sales estimates?</li><li data-bbox="852 911 1390 972">• Is there a domestic broadcaster? What is their licence fee?</li><li data-bbox="852 985 1390 1046">• Are the rights of the sales agent, distributor and broadcaster aligned?</li><li data-bbox="852 1059 1390 1158">• Are you aiming for a festival screening? What is the festival strategy to reach this goal?</li></ul>





What you need to provide	What we are looking for
<p><b>Budget and Schedule</b></p> <ul style="list-style-type: none"><li>• Production budget top-sheet and one copy of the full production budget</li><li>• Proposed overall post-production schedule. Allow one week from the published NZFC board decision date until receipt of your Conditional Letter of Offer. Allow one week minimum for review of your conditions precedent to close, set out in the Conditional Offer Letter, once you have submitted your final versions for staff to review. Include a minimum of eight weeks from commencement of close until final close. Closings may take up to three months depending on the complexity and number of parties involved in the film. The post-production schedule must include rough cut, fine cut, lock cut milestones and allowance for a test screening (see the <i>Terms of Trade</i>);</li><li>• Draft cashflow and drawdown schedule</li></ul>	<ul style="list-style-type: none"><li>• Is the budget relative to the anticipated audience for the film?</li><li>• Can the film be achieved with the proposed budget and methodology?</li><li>• Does it allow for the specific Film Commission costs and requirements listed in the <i>Terms of Trade</i>?</li><li>• Is the post-production schedule realistic?</li><li>• Please note that all budgets will be reviewed to ensure they adequately cover all elements and an independent budget assessment may be commissioned.</li><li>• Your budget includes as applicable: clearance of all rights in the film worldwide in all media in perpetuity; customary production insurance (including Errors &amp; Omissions insurance (E&amp;O)); adequate legal costs; adequate delivery materials (including NZFC Materials); provision for a completion bond, if applicable; and a minimum of 10% below the line of contingency.</li><li>• Your budget includes marketing material minimums as reflected in market agreements for elements such as closed captions, test screening DCP, export script, EPK, production stills and publicist. You do not need to include poster and trailer costs in your budget, provided you have written confirmation that your distributor or sales agent will cover these costs.</li><li>• All development costs must be reflected in the production budget.</li><li>• Consideration and time to effectively engage with tangata whenua/ Iwi/ hapū/ whānau Māori as appropriate and remuneration of advisors, specialists or creatives is recognised and values this input appropriately.</li><li>• You have considered how to mitigate the Health &amp; Safety risks posed to your production, and that the associated costs are included in your budget.</li></ul>







What you need to provide	What we are looking for
<p><b>Key personnel</b></p> <ul style="list-style-type: none"> <li>• Details of key personnel attached to the film, including a short bio and a filmography of relevant screen credits; and</li> <li>• Details of proposed key cast and plans to confirm.</li> <li>• Letter/s of Interest on agent or representation letterhead for any named key talent.</li> </ul>	<ul style="list-style-type: none"> <li>• Will this film develop the careers of the New Zealand film makers involved?</li> <li>• Are the producer and director experienced enough?</li> <li>• If your budget is above \$1 million: <ul style="list-style-type: none"> <li>a) producers will need a proven track-record in producing feature films, short films, high-end television drama and/or commercials.</li> <li>b) directors will need a proven track record in short films, high-end television drama and/or commercials.</li> </ul> </li> <li>• For lower budget films, producers and directors may have less experience, but at least have a proven track-record in short films, television drama and/or commercials.</li> <li>• Documentary producers need a proven track record in producing high quality long form documentary work or have produced a feature film.</li> <li>• Documentary directors need a track record of high-quality film and/or television production.</li> <li>• What will other key crew bring to the film?</li> </ul>
<p><b>Other NZFC projects</b></p> <ul style="list-style-type: none"> <li>• Details of any projects in active development with the NZFC (project title and its involvement); and</li> <li>• If there are any outstanding reports or deliverables relating to those other projects, or any other NZFC grants, loans or equity, they should be delivered before, or alongside, this application.</li> </ul>	<ul style="list-style-type: none"> <li>• What is your background with the Film Commission?</li> <li>• What’s happened as a result of any previous support? To be accountable for the taxpayers’ money, the NZFC has to be able to certify what has happened as a result of any loan/grant.</li> <li>• Are you up to date with all your obligations?</li> </ul>





## TE HUARAHĪ WHAKAMUA - NEXT STEPS

You will be informed of the outcome by phone or email within one working day of the NZFC Board's decision.

If the NZFC Board decides to offer post-production financing, you will be made a conditional offer of post-production financing, the conditions of which will be detailed in a **Letter of Conditional Offer (LOCO)**. The offer will expire within a set period. If requested, it may be possible to have an extension of up to a further two months, provided significant progress has been made in meeting the conditions of the offer.

The LOCO will be superseded by an Interparty Agreement (**IPA**) if applicable. During the closing period, you and your lawyer need to lead the process to ensure all conditions are met and all required documents and information are provided.

Details of the successful films (including the title of the film, the key creatives/personnel involved and the fact that a conditional offer has been made to this film) will be published via the NZFC newsletter, on the NZFC website and in the annual report. Once the film has completed the closing process, existing information will be updated with the amount of NZFC financing.

The NZFC requires certain approvals including in relation to terms of all other financing, identity and terms of sales agent, distributors, key production and financial documentation. The NZFC may withdraw any offer of financing if it has reasonable concerns relating to the terms of any third-party finance.

The NZFC will not pay any financing until it has received a fully executed copy of the IPA and then only provided that any conditions precedent have been satisfied (or where applicable, waived, in writing) by the NZFC.

## WHAKARITENGA KIRIMANA – CONTRACTING PROCESS

### CONDITIONAL OFFER LETTER

Typically issued within one week of the Board decision date, the Letter of Conditional Offer (LOCO) will lay out the conditions of the NZFC production financing offer. You must satisfy all pre-closing conditions (CP's) set out in the LOCO and accordance with the *Terms of Trade*, otherwise the offer will expire.

Valid for approximately four months.

### COMMENCEMENT OF CLOSING

The financial contracting stage, referred to as "closing", can only commence once you have submitted, and had approved or waived, your pre-closing conditions listed in your LOCO milestones. You should allow a week from final submission for review and acceptance.

'Closing' may commence once pre-closing conditions are approved or waived

### PRE-CLOSING ADVANCES

A financing offer may include access to a capped pre-closing amount. Access to these funds is not automatic and subject to conditions laid out in the Terms of Trade. The costs covered must be included in your budget.

Pre-closing advances may be available once closing has commenced and before final close.

### FINANCIAL CLOSE

Formal contracts must be entered into with the NZFC before any production financing is released unless there is a pre-negotiated advance. Offers may be terminated if closing is not completed by the date set out in the offer letter, which is usually six months from the Board meeting offering investment.

Allow between 8 weeks to three months after commencement of closing to final close.



## KUPUTAKA - GLOSSARY

**Culturally Significant Content** Culturally significant films and screen stories are those that New Zealand audiences will recognise as reflecting New Zealand identity and culture. Minority co-productions set in another country are unlikely to meet these criteria. NZFC has a target of 80% of all long form screen stories over a three-year timeframe being culturally significant.


**International Co-productions.** A Co-Production is a joint project with someone in another country or 'territory' covered by a film treaty or agreement. NZFC is responsible for administering and approving official co-production certification for New Zealand productions. Find out more about co-productions on the NZFC website [www.nzfilm.co.nz/international-productions/co-productions](http://www.nzfilm.co.nz/international-productions/co-productions)

**Key creatives** These are defined as writer, director and producer. For all short films, feature films or series drama that receive NZFC development and/ or production funding NZFC has a 20% target for Māori practitioners in at least two key creative roles, and 50% with woman or gender diverse director attached (NZFC Statement of Performance Expectations 2021-2022).

**Māori content** is anything sourced and generated from a Māori world view, Te Ao Māori - including but not limited to:

Māori kupu, proverbs, expression of language, dialect, genealogical information, naming conventions

- Māori kupu, proverbs, expression of language, dialect, genealogical information, naming conventions;
- reference to or inclusion of Māori names, people, places, characters, protocols;
- anything based on Māori history, stories, myths & legends, songs, dance, cultural expressions that may or may not be in public domain;
- Toi Māori – art, carving, tā moko, raranga, visual arts, games, both traditional and modern cultural expressions;

- 
- Taonga Māori - te reo, landmarks, whakapapa, photographs, heirlooms, tribal landmarks, museum artefacts, flora and fauna – native trees, birds, taonga species;
  - use of or reference to specific whānau, hapu, Iwi tribal land, waterways, mountains, social systems and structures;
  - Mātauranga Māori - anything that is sourced in the wide context of Māori knowledge, its expression and cultural practice.

Applications that involve a Māori content should reflect Māori representation in the creative team, that is commensurate to the level of Māori content and capacity required for the production.

For more information or assistance please contact [rautaki@nzfilm.co.nz](mailto:rautaki@nzfilm.co.nz)

**New Zealand Screen Production Rebate (NZSPR).** The NZSPR is administered by a separate team within the NZFC on behalf of the Ministry for Culture and Heritage and the Ministry of Business, Innovation and Employment. The NZSPR details can be found on the NZFC website [www.nzfilm.co.nz/incentives-co-productions](http://www.nzfilm.co.nz/incentives-co-productions) and enquiries can be directed to [nzspr@nzfilm.co.nz](mailto:nzspr@nzfilm.co.nz), or to the Incentives Executive on +64 4 382 7680.

**Significant New Zealand Content.** For NZFC production investment decisions please refer to the definition in the New Zealand Film Commission Act 1978. Read the [New Zealand Content Information Sheet](#) for more details.



CHANGE LOG:

**1 September 2023** updated to remove COVID-19 Policy and COVID-19 Risk Mitigation Strategy. Updated name of New Zealand Screen Production Rebate (NZSPR).

**13 December 2021** updated to restructure and reformat for clarity. Information added regarding Co-Production assessment timeline and eligibility requirements around significant NZ content clarified. Minimum time for closing changed to eight weeks COVID-19 Risk Mitigation Strategy and associated reflection in budget added as a requirement. Information added on assessment criteria and process, and conflicts of interest. Production schedule requirements detailed further. Glossary added including details of NZFC targets for Māori key creatives and women or gender diverse directors.

**3 September 2020** updated to incorporate changes to marketing and publicity budget requirements and to add information about the Official Information Act 1982 (OIA).

**30 April 2020** updated to incorporate operational and administrative changes around the application and assessment processes.

**5 December 2019** updated to add information about the External Assessor process for Production and Development funding.