

NZSPR Criteria for International Productions – Guidance on Uplift Points Test

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1. Introduction

- 1.1 This document relates to the NZSPR Criteria for International Productions (1 November 2023) (**Criteria**). This document provides additional guidance to applicants on how the Uplift Points Test will be applied for the purposes of the 5% Uplift (**guidance**). This guidance is issued by the NZFC after consulting with the Ministry of Business, Innovation, and Employment (**MBIE**).
- 1.2 The NZFC may amend this guidance or issue additional guidance from time to time.
- 1.3 MBIE and the NZFC may amend the Uplift Points Test or any other 5% Uplift criteria from time to time.
- 1.4 Applicants for the 5% Uplift should check the NZFC's website for the current Criteria and guidance when preparing an application for the 5% Uplift. Applicants should also contact the Head of Incentives at the NZFC before submitting an application.
- 1.5 This guidance does not:
 - (a) include the applicable criteria for the 5% Uplift or the Uplift Points Test; or
 - (b) provide guidance on *all* criteria that applies for the 5% Uplift.

Therefore, applicants will need to read the Criteria for all criteria applicable to the 5% Uplift.

- 1.6 Unless otherwise set out in this guidance, defined terms used in this guidance will have the meaning set out in the Criteria.

2. Pre-condition for eligibility for the 5% Uplift

- 2.1 To be eligible to apply for the 5% Uplift, you must demonstrate that your production will incur a minimum of \$30 million in QNZPE.
- 2.2 When applying for a 5% Uplift Provisional Certificate you must demonstrate you meet this pre-condition by providing your estimated QNZPE for the production, which must equal or exceed \$30 million. This must be supported by your production budget.
- 2.3 When applying for a Final Certificate that includes the 5% Uplift, you must demonstrate that you did meet this pre-condition by providing the final, actual amount of QNZPE, which must equal or exceed \$30 million. This must be shown in your audited QNZPE and supported by your final production budget.

3. Timing to obtain a Provisional Certificate for the 5% Uplift

- 3.1 Once the NZFC has received all applicable documentation for your application for a Provisional Certificate and the NZFC has confirmed the application is complete, the NZFC will send you a dated acknowledgement letter. The date of this letter is the start of the application process for the 5% Uplift.
- 3.2 Please expect that it will take up to 6 weeks from the start of the application process for the Rebate Panel to assess your application for a Provisional Certificate for the 5% Uplift.

4. General Guidance

Contacting the NZFC

- 4.1 In this guidance, the NZFC offers, or requires, the applicant to contact the NZFC. If you wish or need to contact the NZFC, please email nzspr@nzfilm.co.nz.

What you should provide when applying for a Provisional Certificate or Final Certificate

- 4.2 This guidance sets out what documentation an applicant should include in its application for a Provisional Certificate or Final Certificate to enable the Rebate Panel to assess the application against the Uplift Points Test. However, this guidance is not exhaustive or determinative. The NZFC may ask for any additional information from the applicant when assessing an application in accordance with the Criteria. In particular, in respect of verifying a person's status as a Qualifying Person, the NZFC may request information to support that status.
- 4.3 The purpose of a Provisional Certificate is to provide a non-binding view as to whether an applicant meets the 5% Uplift criteria. Please provide as much information as possible when completing this Provisional Certificate application. Each applicant should attach the relevant documents requested in support of its application where such documents are available at the time the application is made. At provisional assessment stage, if final versions of documents are not available, an applicant can submit a draft version (unless otherwise stated). Applicants do not need to have all of the relevant information or documents available in order to submit a Provisional Certificate application, however, such information and final versions or documents will be required in the application for a Final Certificate.

Seminars, masterclasses, workshops

- 4.4 For those sections of the Uplift Points Test that require the delivery of a seminar, masterclass, or workshop, you can contact the NZFC who may be able help facilitate the applicable seminar, masterclass, or workshop, or advise on proposed attendees for the same. However, you will remain responsible for the delivery of all aspects of the seminar, masterclass, or workshop.
- 4.5 For these (and other) sections of the Uplift Points Test, the evidence to show that such seminar, masterclass, or workshop has been delivered may be:
- (a) to undertake a survey about the seminar, masterclass or workshop and submit survey responses to the NZFC; and/or
 - (b) complete a report about the seminar, masterclass or workshop.
- 4.6 If a survey is required, the NZFC suggests the following questions and statements could be used:

Scale 1-5

Strongly disagree to strongly agree

- 1 *The [e.g. workshop/seminar] provided an effective opportunity to learn about [content] on a significant scale, from [add in facilitator].*
- 2 *I gained increased expertise and confidence to [add in purpose].*
- 3 *The [e.g. workshop/seminar] was well designed and implemented.*
- 4 *Please provide a comment about the opportunity to attend this [workshop/seminar] or the value to you, or about the [e.g. workshop design and implementation]/[seminar content].*
- 5 *Have you worked on a [topic] previously? YES/NO*

The NZFC suggests using an online survey platform to undertake the survey.

- 4.7 In accordance with the [NZFC's Privacy Policy and the Criteria](#), you should request and obtain an attendee's consent for their contact information and their survey response (refer above) to be provided to the NZFC and/or MBIE, for the purpose of being contacted by NZFC and/or MBIE for feedback on the event and/or for

the NZFC to verify the occurrence of the event. For clarity, any evaluative feedback obtained will not affect whether points are awarded or not.

- 4.8 If a report is required, you should include in your report a summary of the content delivered, how many people attended, and who presented the seminar, masterclass, or workshop.

A. Guidance for Section A: Sustainability

A.1 Sustainability Action Plan and Sustainability Report

A.1.1 Section A.1 will enable MBIE and the NZFC to obtain information on the screen sector's carbon emissions profile and the types of measures being used in the screen sector to reduce the environmental impact of productions. Through receipt of Sustainability Reports, MBIE and the NZFC will be able to better understand the challenges that the New Zealand screen sector faces in adopting more sustainable practices.

Sustainability Action Plan

Preparing your Sustainability Action Plan

A.1.2 You can use the following pre-approved templates, toolkits, and resources to assist you to draft your Sustainability Action Plan:

- [Greenlit](#)
- Sustainable Production Alliance's [Green Production Guide](#)

A.1.3 If you wish to use a template or criteria for your Sustainability Action Plan other than those listed above, please contact the NZFC for approval.

What should your Sustainability Action Plan include?

A.1.4 At a minimum, your Sustainability Action Plan should include:

- your production's sustainability policy. Your policy could include your sustainability commitments, goals, vision, and targets;
- contact information for the person(s) responsible for implementing the Sustainability Action Plan. This person could be a dedicated sustainability officer, or a person from the production who is made responsible for implementing the plan as part of their position description;
- a list of your sustainability measures for managing and reducing the environmental impact of your production; and
- a plan for data collection and carbon emissions measurement.

A.1.5 You are not required to include an initial estimate or prediction of your production's Carbon Footprint in your Sustainability Action Plan.

A.1.6 You can contact the NZFC if you want to find specific information about filming on location in New Zealand for adding to your Sustainability Action Plan.

Sustainability Report

Preparing your Sustainability Report

A.1.7 Following completion of the production, you must submit a Sustainability Report with your application for your Final Certificate. You can use the following pre-approved templates, toolkits, and resources to assist you to draft your Sustainability Report:

- [Greenlit](#)
- Sustainable Production Alliance's [Green Production Guide](#)

What should your Sustainability Report include?

A.1.8 Your Sustainability Report should include your:

- completed Sustainability Checklist;
- completed carbon emissions report with your production's Carbon Footprint; and
- a written summary or narrative evaluating the effectiveness of the measures taken to mitigate the identified impacts on the environment and any other impacts on the environment that arose during production.

A.1.9 Each of these elements are described further below.

What is a Sustainability Checklist?

A.1.10 A Sustainability Checklist is a series of standardised yes-no questions that look to create an honest reflection of which measures (from your list of measures in your Sustainability Action Plan) you were able to implement on the production. These questions are often aspirational, reflecting the direction in which the sector is looking to move in terms of environmental best practice.

What is a carbon emissions report?

A.1.11 A carbon emissions report is a report which shows the amount of gross greenhouse gases, measured in tonnes of carbon dioxide equivalents (tCO₂e) released into the atmosphere due to your production's activities (i.e. your Carbon Footprint). The following carbon calculators produce an up-to-standard carbon emissions report:

- [Greenlit](#)
- Sustainable Production Alliance's: [Green Production Guide](#)

A.1.12 If you are claiming points under section A.3 (Carbon Emissions Review), you may use the report produced by the external service provider under section A.3 as your carbon emissions report for section A.1, rather than a carbon emissions report produced by a carbon calculator.

What should your written summary or narrative include?

A.1.13 Your written summary or narrative should cover your production's identified high emission areas and the effectiveness of the steps that were taken to mitigate them. Your written summary or narrative could also include these sorts of learnings:

- what you could do differently next time;
- what worked particularly well for your production;
- what some of your production's notable sustainability achievements were;
- whether you experienced any particular challenges or barriers with implementation of your Sustainability Action Plan while filming in New Zealand; and
- any learnings on sustainability you think might be beneficial for the New Zealand screen sector.

What should you provide for section A.1?

A.1.14 You should submit to the NZFC:

- a draft Sustainability Action Plan with your application for a Provisional Certificate;

- a final Sustainability Action Plan prior to the start of Principal Photography; and
- a final Sustainability Report with your application for a Final Certificate.

A.2 Sustainability Officer

A.2.1 The objective of appointing a person to this dedicated role is that they will have capacity to transfer knowledge of sustainable practices within the New Zealand screen sector.

A.2.2 A sustainability officer can be a sustainability manager or a sustainability co-ordinator.

A.2.3 The sustainability officer does not need to be a Qualifying Person.

'Experienced' sustainability officer

A.2.4 Section A.2 requires that an *experienced* sustainability officer is appointed. An experienced sustainability officer is a person that has previously implemented a sustainability or environmental strategy, action plan, or policy (whether in another industry or within the screen sector).

A.2.5 For a sustainability officer, suitable experience could also include the person having:

- previously led a sustainability department on a production, or worked as a sustainability officer on a production of significant scale;
- a qualification in a discipline related to the environment or film;
- professional experience within the screen sector (as this provides a good understanding of production challenges and processes); and/or
- prior experience in implementing social or behavioural change or change management.

How can I find an experienced local sustainability officer should I wish to appoint one to my production?

A.2.6 [Greenlit](#) maintains a directory of experienced local sustainability officers in New Zealand and Australia. You can also check with the various crew agencies in New Zealand (such as Crewlist, Crew Auckland, and Crew Wellington).

Training a sustainability trainee or intern

A.2.7 This requires an appointment of a sustainability trainee or intern. This is in addition to the appointment of the experienced sustainability officer that is set out in paragraph A.2.4. The person appointed as the trainee or intern for this role must be a New Zealand Citizen or a New Zealand Permanent Resident at the time the production is made.

A.2.8 If you would like assistance to find suitable candidate(s) to undertake the sustainability training or internship, please contact the NZFC.

A.2.9 The sustainability training or internship under section A.2 can also be counted as an internship under section D.4.

The behind-the-scenes video

A.2.10 The behind-the-scenes video will show the sustainability measures undertaken by the production while shooting in New Zealand. It must be at least two minutes long.

A.2.11 In submitting the video, you agree that NZFC and those New Zealand Government agencies responsible for overseeing the 5% Uplift can use the behind-the-scenes video:

- on its official websites and social media pages;

- in collateral and audio-visual media for industry trade events, conferences, festivals and markets; and/or
- in annual and quarterly reports, board papers, and government-required documents (including a statement of intent and a statement of performance expectations).

Seminar

- A.2.12 In advance of holding the seminar, please supply the NZFC with the seminar’s details and how participants can register for the seminar. Please also invite the NZFC to your seminar.
- A.2.13 The seminar should be tailored to the screen sector and may also be, where relevant, tailored to adjacent sectors. Adjacent sectors could include, for example, the gaming sector, certain other trades and specialist skills industries such as software development, electricians, construction, accountancy.
- A.2.14 The seminar can be delivered online (e.g. a webinar) or in-person. There is no minimum requirement for the duration of the seminar – instead, the focus should be on sharing information on the sustainability measures that the production undertook.
- A.2.15 In lieu of a stand-alone seminar, you may also host a joint seminar or panel session with other productions to talk to your production’s sustainability measures while shooting in New Zealand.

Summary of learnings or meeting for a follow-up discussion

- A.2.16 You can elect to:
- provide the written narrative or summary (that is required in your final Sustainability Report under section A.1); or
 - have your sustainability officer meet with relevant bodies in New Zealand for a follow-up discussion on your production’s learnings on sustainability. If you elect to do this, please contact the NZFC, which will advise who is a ‘relevant body’ for this purpose and assist to facilitate the meeting.

What should you provide for section A.2?

- A.2.17 For submitting your application for a Provisional Certificate, you should:
- provide details of the appointment of the experienced sustainability officer (including a short summary of the appointed sustainability officer’s experience) or, if not appointed yet, the description of the role for appointment and your timeline for making the appointment;
 - provide details of the appointment of the sustainability trainee or intern (including the sustainability trainee or intern’s citizenship and residency status) or, if not appointed yet, your timeline for making the appointment; and
 - indicate when (for example, during which phase of production) you intend to hold the seminar.
- A.2.18 For submitting your application for a Final Certificate, you should provide:
- the name of your sustainability officer and summary of their experience;
 - the date on which your sustainability officer was appointed, the duration of their role, and/or the agreement for services;
 - a report from the New Zealand-based sustainability trainee/intern that specifies:
 - how many hours of training they undertook with the experienced sustainability officer; and
 - the key learnings of the trainee/intern; and

- that they are New Zealand based;
- the behind-the-scenes video (.mov or .mp4 is preferred);
- if delivered as a webinar, a recording of your seminar, or if delivered in person, a report of the seminar; and
- your sustainability officer's summary of the production's learnings in your final Sustainability Report OR evidence that your sustainability officer's follow-up discussion took place with the relevant body advised by the NZFC (such as written confirmation from the relevant body that a discussion took place).

A.3 Carbon emissions review

A.3.1 You may choose to undergo a carbon emissions review or verification from one of the pre-approved service providers in New Zealand. A carbon emissions review will independently verify whether the measurement of your production's carbon emissions is complete and accurate. Pre-approved carbon emissions review service providers are:

- Toitū Envirocare
- Ekos
- PwC
- KPMG

A.3.2 If you wish to use a service provider for the carbon emissions review other than those listed above, please contact the NZFC for prior approval.

A.3.3 If you are intending to undertake a carbon emissions review or verification of your production's carbon emissions by a New Zealand service provider, we recommend using the New Zealand-tailored Greenlit tool for carbon emissions calculation. If productions choose to use an overseas calculator, please be aware that the verification process may take longer.

A.3.4 If your service provider has offered the option for a 'limited' or 'reasonable' assurance or verification, you may choose either assurance or verification. A 'limited' assurance or verification will be sufficient for the review or verification required for section A3.

A.3.5 If you are a New Zealand service provider wanting to be added to the list of pre-approved service providers, please contact the NZFC.

How long should I allow for a carbon emissions review or verification?

A.3.6 After submission of the required carbon emissions data and supporting evidence to the service provider, you should allow up to 8 weeks for the verification report, assurance report, or review letter to come through. A carbon emissions review or verification should be booked at least 6-9 months in advance.

What should you provide for section A.3?

A.3.7 If you have chosen to undergo a carbon emissions review or verification, you should provide the NZFC with the name and contact details of the pre-approved service provider and either a confirmation letter of intent or engagement or a signed service agreement for the work described when submitting your application for a Provisional Certificate.

A.3.8 Once complete, you should attach the verification report, assurance report, or review letter that you receive from the service provider to your application for a Final Certificate.

A.3.9 It is not mandatory that you offset your production's carbon emissions.

B. Guidance on Section B: New Zealand Production Activity

Repeat activity under B.1-B.3 is intended to make it easier and more beneficial for production companies and/or Related Entities to bring additional projects to New Zealand. It may also improve certainty for the New Zealand screen sector through multi-year leasing arrangements and the building of a forward pipeline of projects.

B.1 New Zealand Studio Lease

B.1.1 Section B.1 requires that the production will be filmed or partially filmed in a New Zealand studio facility leased by the production or a Related Entity with the tenure of that lease being at least three years.

B.1.2 Note that if a Related Entity of the production (for example, the parent company) is the entity that leases the studio facility, and uses the leased facility for subsequent additional productions, those subsequent additional productions will be eligible for B.1 points (provided each production satisfies the pre-condition for eligibility for the 5% Uplift). The availability of B.1 points to a subsequent production is on the basis that the production falls within the original three year or more lease tenure of the parent company's lease (e.g. the points would not be available to the subsequent production if the parent company has sub-leased the space and a new, unrelated entity brings in the subsequent production). Also note that the studio facility cannot be concurrently leased to different Related Entities for the same period within the lease tenure.

B.1.3 If the production company or its Related Entity has entered into the lease but after the production company has finished using the studio facility for its current production, the production company or its Related Entity then sub-leases the remaining lease tenure to a non-Related Entity, the production company will still qualify for this section in respect of its current production.

What should you provide for section B.1?

B.1.4 When submitting your application for a Provisional Certificate, you should provide:

- written confirmation from the landlord of the studio facility that you (or your Related Entity) and the landlord have executed a lease for that studio facility for a duration of not less than three years; or
- if a lease has not been executed at the time of your application, the details of which studio facility you intend to lease and the status (if any) of engagement with the relevant landlord.

B.1.5 When submitting your application for a Final Certificate, you should provide written confirmation from the landlord of the studio facility that you (or your Related Entity) and the landlord have executed a lease for that studio facility for a duration of not less than three years.

B.2 Previous QNZPE

What should you provide for section B.2?

B.2.1 In submitting your application for a Provisional Certificate and a Final Certificate, you should include the names of previous productions made in New Zealand and corresponding approved-QNZPE.

B.2.2 In verifying the level of QNZPE on previous productions, NZFC will consider QNZPE that has been determined to be QNZPE in a previous application for an International Rebate or a New Zealand rebate and any supporting evidence you provide (for example, applications made by a Related Entity of the applicant).

B.2.3 In stating previous productions' QNZPE, you must specify the date of Final Certificate for the relevant rebate for each of those previous productions.

B.2.4 The oldest date for a Final Certificate for a previous production must be no later than 5 years prior to the date of your application for a Provisional Certificate for the 5% Uplift for your current production. The date of

your application for a Provisional Certificate for the 5% Uplift will be taken to be the date of your acknowledgement letter from the NZFC.

B.3 Associated Content

B.3.1 Section B.3 is intended to be content driven. Section B.3 is not dependent on the applicant for the sequel, prequel, or spin-off being the same applicant or being a Related Entity of the applicant for the previous production.

What should you provide for section B.3?

B.3.2 In submitting your application for a Provisional Certificate and a Final Certificate, you should:

- state whether your current production is a sequel or prequel to, or is a spin-off from, a previous production;
- set out why you consider it be a sequel or prequel to, or is a spin-off from, a previous production (as applicable), including providing a synopsis of the previous production; and
- provide the details of that previous production, such as the title, production dates, and production base in New Zealand.

B.4-B.9 Shooting, Picture Post-Production, Sound Post-Production, Digital or Visual Effects, Concept Design and Physical Effects, in New Zealand

Except for sections B.4 (Shooting in New Zealand) and B.5 (Shooting in Regions), the amount of work on a production-making activity in these sections will be calculated by the amount of expenditure on that work. This will include where a person works on a film, where goods are supplied from, and/or where the services are performed.

Where expenditure on a production-making activity is split between activity inside and outside New Zealand, then expenditure must be claimed in proportion to the location of that activity.

Information regarding the ownership of any equipment and technical facilities used by an applicant to claim points under this section may be requested.

If, due to *exceptional* circumstances beyond the applicant's control, the actual percentage of Principal Photography carried out in New Zealand or the actual percentage of QNZPE is less than the estimated percentage included in an application for a Provisional Certificate and this would result in the applicant failing to pass the Uplift Points Test at the Final Certificate stage, then the applicant can make a case for re-consideration by the Rebate Panel of the applicant's eligibility for the 5% Uplift.

An applicant would make a case by providing information on, and an explanation for, the cause of its failure to achieve the actual percentages that are required under the Uplift Points Test.

B.4 Shooting in New Zealand

To give an example of how this section would be applied: If Principal Photography is scheduled for 20 days, then 75% will be 15 days of shooting in New Zealand and 90% will be 18 days of shooting in New Zealand.

B.5 Regional Filming

B.5.1 To give an example of how this section would be applied: If Principal Photography in New Zealand is scheduled to be 18 days, then 25% will be 4.5 days of Regional Filming (that is to say, Principal Photography is occurring in regions outside of the Greater Wellington Region and Greater Auckland Region).

B.5.2 You can claim points under section B.4 (for example, 2 points for 18 days of shooting in New Zealand if total period of Principal Photography is 20 days), and also under section B.5 (for example, 2 points for 4.5 days as Regional Filming out of the 18 days shooting in New Zealand).

B.6 Picture Post-Production in New Zealand

B.6.1 To give an example of how this section would be applied: if your total budget for picture post-production is \$3.5m, then to receive 1 point, \$1,050,000 (being 30% of the total budget for picture post-production) of QNZPE must be spent in New Zealand on picture post-production.

B.6.2 Picture post-production includes the following activities:

- picture look development;
- lab dailies colour grading, processing, and backup;
- secure dailies streaming and digital asset management;
- picture editorial;
- digital intermediate;
- digital opticals / cleanup;
- graphics, idents and logos, textless backgrounds;
- colour grading;
- main titles sequence, main on end titles, subtitles and credits;
- motion graphics;
- master exports;
- creation of master delivery items (as would be detailed in delivery materials documentation - not including distribution copies);
- data management, archive and movement (provided the cost of data movement is charged to a New Zealand entity and the data originates from New Zealand);
- film handling, scanning, telecine, restoration, and film recording;
- stereoscopic 3D conversion and/or alignment;
- quality control (human and AI); and
- LTO lab access archive.

B.7 Sound Post-Production in New Zealand

B.7.1 To give an example of how this section would be applied: if total budget for sound post-production is \$2m, then to receive 2 points, \$1m (being 50% of the total budget for sound post-production) of QNZPE must be spent in New Zealand on sound post-production.

B.7.2 Sound post-production includes the following activities:

- music recording: composing music, scoring music, performing and recording a new piece of music composed for the production, or creating a new arrangement or score of an existing piece of music specifically for the production;
- sound editorial;
- music editorial;
- ADR / voiceover recording and editing (including remote ADR recording via remote connections provided the cost is charged to a New Zealand entity);

- sound design including any additional sound recording recorded by a sound editor;
- SFX recording and editing;
- Foley recording and editing;
- Loop Group recording and editing;
- digital clean-up and post processing;
- sound mixing / re-recording (including temp, pre and final mixes, M & E, but not including international versioning for distribution); and
- creation of master sound delivery items (as would be detailed in delivery materials documentation, not including distribution copies or international versioning).

B.7.3 Proprietary licence fees (for example, Dolby) will not be considered to be QNZPE for sound post-production under section B.7.

B.8 Digital or Visual Effects in New Zealand

B.8.1 To give an example of how this section would be applied: if total budget for digital or visual effects in New Zealand is \$4.9m, then to receive 3 points, \$4.41m (being 90% of the total budget for digital or visual effects) of QNZPE must be spent in New Zealand on digital or visual effects.

B.8.2 Digital or visual effects includes the following activities:

Visualisation

- research and development for visual effects technology used by and charged to the production;
- visual effects design (including concept art and photographing and/or scanning of physical models by the VFX supplier to use as VFX reference);
- visual effects planning, supervision, management and integration into production;
- 3D storyboards outlining placement, movement, shape and elements needed for the completion of VFX shots including for pre-visualisation, technical visualisation or post-visualisation;

VFX Photography and Data Capture

- virtual camera including motion capture, performance capture or facial capture (see paragraph B.8.3 below);
- creation, shooting and delivery of models and miniatures;
- creation, shooting and delivery of animatronics;
- aerial plates;
- green/blue screen photography not involving lead cast or the main unit director used for the purposes of supporting visual effects and other than Principal Photography;
- plates/elements including but not limited to background, crowd/extras, specialist prosthetics, pyrotechnics and fire, lightning, smoke, dust, water and clouds;
- on-set data capture (including environment, prop, human and creature capture) such as 3D scanning and processing of captured data;
- virtual studio and sets;

CGI/2D/3D

- 2D and 3D animation (see paragraph B.8.3 below);
- digital creatures;
- digital doubles;
- digital environments;

- other digital effects;
- rotoscoping;
- digital matte painting;
- compositing;
- film treatment and restoration;
- wire effects removal; and
- editing and grading.

B.8.3 To avoid doubt, all costs relating to motion/performance/facial capture and animation activities are QNZPE even if they are incurred during Principal Photography.

B.8.4 For animation only, costs incurred on shooting, visual design, and layout and storyboarding, will also be QNZPE.

B.9 Concept Design and Physical Effects in New Zealand

B.9.1 To give an example of how this section could be applied: if total budget for concept design and physical effects is \$1.5m, then to receive 1 point, \$750,000 (being 50% of the total budget for concept design and physical effects) of QNZPE must be spent in New Zealand on digital or visual effects.

B.9.2 Concept design and physical effects includes creature design, special effects, mechanical effects, specialist prosthetics, models, special props and costumes supplied by specialist companies rather than by the crew working on the production e.g. art department crew. Fees for the production designer or for personnel in art department, wardrobe or hair and make-up will not be QNZPE for concept design and physical effects under section B.9.

What should you provide for sections B.4-B.9?

B.9.3 For submitting your application for a Provisional Certificate, you should provide:

- For B.4, the production schedule showing the number of days that Principal Photography is scheduled to occur and how many of those days are scheduled to occur in New Zealand;
- For B.5, the production schedule showing the number of days that Principal Photography is scheduled to occur in New Zealand and how many of those days are scheduled as Regional Filming; and
- For B.6-B.9, the applicable amount of estimated QNZPE for the relevant activity that will occur in New Zealand and the total budget for that activity. This must be supported by your full production budget. For example, for B.6, you will need to specify your estimated QNZPE for picture post-production that is carried out in New Zealand and the total budget for picture post-production.

B.9.4 For submitting your application for a Final Certificate, you should specify:

- For B.4 and/or B.5: the number of days of Principal Photography that occurred in New Zealand and/or as Regional Filming, and the number of days of Principal Photography in total. You should include your final production schedule to support this; and
- For B.6-B.9: the actual amount of QNZPE for the relevant activity that occurred in New Zealand (as shown in your audited QNZPE) and the total actual amount spent on that activity. You should include your final budget to support this.

C. Guidance on Section C: New Zealand Personnel

C.1 Cast

C.1.1 To avoid any doubt, a voice actor or a motion capture actor will be considered cast, provided that the actor is engaged under an acting contract.

C.2 Crew

C.2.1 If a Qualifying Person is contracted by the production company to perform services on the film and if they are given industry-standard on-screen credits, that person will be considered to be 'crew'.

C.3 Māori

C.3.1 When applying for the point in this section, an applicant will need to set out which crew members (who are Qualifying Persons) are Māori. When asking crew members whether they are Māori, please provide two additional **optional** fields to complete: (1) a field for them to specify their iwi (their Māori tribe); and (2) a 'do not know' box for them to tick if they do not know their iwi.

C.3.2 As required by the Criteria, you should obtain crew members' consent to their Personal Information being included in your application and for the purposes for which the information is included (as set out in clauses 33-35 of the Criteria and the [NZFC's Privacy Policy](#)).

C.4 Above-The-Line Crew

We set out below further guidance on how section C.4 can be applied.

Frequently asked question	Answer
If the director, producer, and writer is the same Qualifying Person, are 9 points still awarded?	Yes
If the executive producer, the associate producer, and the co-producer are three separate persons who are each Qualifying Persons, are 9 points still awarded?	Yes
How does this section apply to a production that involves multiple people in the role of director?	<p>For a film, if there is more than one director, each person in the role of director and who is a Qualifying Person will receive 3 points. For example, if there are two directors for the film and both of them are Qualifying Persons, 6 points will be awarded.</p> <p>For a television series where there are different directors for different episodes, each person that is a Qualifying Person in the role of director for an episode will receive 3 points. For example, if Director 1 directs episode 1, Director 2 directs episode 2, and Director 3 directs episode 3, and if each of Director 1, 2 and 3 is a Qualifying Person, then 9 points will be awarded.</p> <p>If there is more than one director for a single television episode (whether stand-alone or part of a series), the applicant will need to make a case for who is the lead director, except where there are joint and</p>

Frequently asked question	Answer
	equal directors, in which case, an applicant can choose either to be the lead.
How does this section apply to a production that involves multiple writers?	<p>For a film, if there is more than one writer, each person in the role of a writer and who is a Qualifying Person will receive 3 points.</p> <p>For a television series where there are different writers for different episodes, each person in the role of a writer for an episode and who is a Qualifying Person will receive 3 points.</p> <p>If there is more than one writer for a single television episode (whether stand-alone or part of a series), each person in the role of a writer and who is a Qualifying Person will receive 3 points.</p> <p>For section C.4, who is a writer should be determined by considering whether a person is credited as a writer in the production, the level of creative input on the script, and the time spent working on the script.</p>

C.5 Below-The Line-Crew

No further guidance.

C.6 More Below-The-Line-Crew

No further guidance.

C.7 Lead Cast

C.7.1 Section C.7 of the Uplift Points Test sets out a definition for lead cast. When considering who is lead cast under that definition, you should consider the following factors (which apply for both television and film):

- the centrality of the role to the story. The more central to the story, the more likely the role is a lead role;
- the place the actor/role has on the call sheet. A lead cast role will typically be (but is not required to be) 1 and 2 on the call sheet. However, for television series with an ensemble cast, there will be a larger number of leads, in which case you should consider the other factors listed in this paragraph C.7.1 to determine who is lead cast;
- how the role is contracted:
 - how the cast member is described in their contract;
 - whether the cast member will be paid a weekly rate; and
 - the number of shoot days.

C.7.2 A lead role will typically be contracted on a weekly rate-based contract (rather than daily) and may be entitled to residuals.

For animations only	For documentaries only
Lead cast will include the actors voicing the lead role.	Lead cast will include the presenter or narrator.

C.8 Supporting Cast

Section C.8 of the Uplift Points Test sets out a definition for supporting cast. When considering who is supporting cast under that definition, you should consider the following guidance (which apply for both television and film):

- Supporting cast are typically (but are not required to be) numbers 3-6 on the call sheet. They might be a close friend, family member, romantic partner, or antagonist, to the lead cast role.
- Supporting cast will include recurring roles but will not include day players or guest stars. Supporting cast will include a role where the character is more intricately woven into the show plotline than the role of a guest star.
- A guest star is a role that may have multiple scenes and lines, and sometimes even a story arc. A guest star might also be a celebrity cameo.
- A day player is not a central role and played by an actor who is usually only on set for a day or two.

For animations only	For documentaries only
Supporting cast will include actors voicing characters.	Supporting cast will include persons who participate or appear in or are otherwise the subject of a documentary, other than the presenter or narrator.

C.9 Casting

C.9.1 The key requirement for section C.9 is that a Qualifying Person is given an opportunity to present New Zealand actors for lead and supporting roles, at the time that casting decisions for these roles are still being made.

C.9.2 Consultation with a New Zealand casting director or associate on casting New Zealand actors into lead and supporting roles will also be sufficient where the consultation occurs at the time decisions are still being made. However, note that this section does require that the casting director or casting associate is credited for their role (which may mean it is more likely a contract for services is entered into, rather than a more informal consultation arrangement).

C.10 Lead cast or Above-The-Line (ATL) crew is Māori

C.10.1 When applying for the points in this section, an applicant will need to set out which lead cast (from C7) and/or which ATL crew member (from C4) is Māori. When asking cast or crew whether they are Māori, please provide two additional **optional** fields to complete: (1) a field for them to specify their iwi (their Māori tribe); and (2) a 'do not know' box for them to tick if they do not know their iwi.

C.10.2 As required by Criteria, you should obtain that person's consent to their Personal Information being included in your application and for the purposes for which the information is included (as set out in clauses 33-35 of the Criteria and the [NZFC's Privacy Policy](#)).

What should you provide for C.1-C.10?

C.10.3 For your application for a Provisional Certificate:

You should provide the names of those Qualifying Persons that have been contracted and for which role or position, or if those roles or positions have not been contracted at the date of your application, a list of the roles or positions you intend to fill with Qualifying Persons. For C.3 and/or C.10, if the role or position has been filled at the date of your application, you should include the information (if any) that the cast or crew provided when stating they are Māori.

C.10.4 For your application for a Final Certificate:

For C.1-C.10, you should provide the names of all Qualifying Persons that have been contracted and for which role or position, including copies of contracts and your final credit schedule. In addition to this:

- for C.3 and/or C.10, you should include the information (if any) that the cast or crew provided when stating they are Māori; and
- for C.9, you will need to provide written confirmation from the casting director or casting associate (as applicable) that they did have the opportunity to present New Zealand actors for lead and supporting cast roles at a time when casting decisions for those roles were still being made.

D. Guidance on Section D: Skills and talent development

D.1 Masterclass

- D.1.1 Masterclasses aim to transfer knowledge to New Zealand screen sector personnel across a range of areas.
- D.1.2 A 'masterclass' is a one-off, special class, taught by personnel who are experts in their subject-matter or fields in the screen sector, to attendees who have a level of experience in that same subject matter or field. The content of a masterclass can relate to any aspect of the production where there are particular production methods or learnings to impart.
- D.1.3 The half day or full day duration can be made up of different masterclasses within the specified duration, but points will only be awarded on the basis of the half day or full day. A half day means not less than 4 hours. A full day means not less than 8 hours.

What should you provide for section D.1?

- D.1.4 For submitting your application for a Provisional Certificate, you should:
- state the duration of masterclass and the topic (including a brief description of the content) of the masterclass you intend to hold;
 - state which roles are likely to present the masterclass;
 - indicate when (for example, during which phase of production) the masterclass might be held; and
 - to which professions or workers in the New Zealand screen sector the masterclass will be tailored.
- D.1.5 For submitting your application for a Final Certificate, you should:
- have held the masterclass;
 - complete a report about the masterclass and include your completed report; and
 - undertake an online survey that is sent to attendees, and where survey responses are received, provide those responses to NZFC.

D.2 Educational seminars

- D.2.1 Educational seminars aim at transferring knowledge to New Zealand students and persons who have not yet entered the screen sector but may form the next generation of screen sector personnel in New Zealand.
- D.2.2 An 'educational seminar' is a seminar, demonstration, or presentation, which is tailored to attendees of the relevant educational level (i.e. a seminar for a secondary school will not be as complex as a seminar for a tertiary institution). The content of seminars can be focused in an area related to the particular production or to the screen sector more broadly.
- D.2.3 Where more than one seminar is required to be delivered, those seminars can be delivered at one educational institution or at different educational institutions. If at one educational institution, the content of the seminars cannot be the same.
- D.2.4 You can contact the NZFC who can facilitate an introduction to various types of educational institutions, depending on which type may be best suited for your proposed seminar.
- D.2.5 You can deliver your seminar as a webinar but an in-person presentation is preferred where practicable.

What should you provide for section D.2?

D.2.6 For submitting your application for a Provisional Certificate, you should:

- state the number of educational seminars you intend to deliver;
- include an outline of what the seminar will cover and to which level of education the seminar would be best suited; e.g. primary, secondary, tertiary;
- state which roles are likely to deliver the seminar; and
- indicate when (for example, during which phase of production) the seminar might be held.

D.2.7 For submitting your application for a Final Certificate, you should:

- have held the educational seminar;
- complete a report about the educational seminar and include your completed report; and
- provide written confirmation from relevant educational institution that the seminar took place.

D.3 Attachment positions

D.3.1 Attachments are positions for New Zealand professionals to gain experience on international level productions that may help them take the next step in their careers, or gain experience at a scale they have not had the opportunity to be involved in.

D.3.2 An attachment position will be for an attachment to a Head of Department or Director equivalent level.

D.3.3 An attachee will typically be at 'mid-career' level and be established talent. An attachee will have 'existing sector experience' where they have been credited previously in the area for which they will be appointed as attachee.

D.3.4 If you would like assistance in finding suitable candidates for an attachment, please contact the NZFC.

D.3.5 An attachment cannot be used to substitute a paid crew role on any production. An attachee will be employed by production, receive wages for their position, and be credited for their position. The employment of the attachee will be managed by the production company.

D.3.6 In accordance with the [NZFC's Privacy Policy](#), you should request and obtain each attachee's consent to their contact information being shared with NZFC and MBIE for the purposes of NZFC and MBIE requesting and receiving feedback on the attachment. For clarity, any evaluative feedback obtained will not affect whether points are awarded or not.

What should you provide for section D.3?

D.3.7 For submitting your application for a Provisional Certificate, you should:

- state the role to which an attachee will be attached and the proposed duration of an attachment;
- include a timeline for appointment of the attachment; and

D.3.8 For submitting your application for a Final Certificate, you should include:

- a report from the production company that includes a summary of the duration of each attachment, and a report from each attachee that includes a summary of the duration of their attachment and the key benefits to the attachee in completing the attachment; and

- the attachee's CV or resume stating their current experience prior to taking the attachment position.

D.4 Internships

- D.4.1 Interns will not have professional experience in the screen sector yet (for example, they may have undertaken up to two previous internships, but not substantive screen sector specific roles). Internships enable New Zealander-new entrants to gain valuable experience on international productions.
- D.4.2 You can count one internship under section D.4 as the training or internship that is required under section A.2.
- D.4.3 You can contact the NZFC if you need assistance in finding suitable candidates.
- D.4.4 Each internship must be paid at the [New Zealand living wage](#) (or higher) that is in effect at the time an intern is engaged.
- D.4.5 An intern must have access to an external support entity (such as the equivalent of an employee assistance programme).
- D.4.6 In accordance with the [NZFC's Privacy Policy](#), you should request and obtain an intern's consent to their contact information being shared with NZFC and MBIE for the purposes of NZFC and MBIE requesting and receiving feedback on the internship. For clarity, any evaluative feedback obtained will not affect whether points are awarded or not.

What should you provide for section D.4?

- D.4.7 For submitting your application for a Provisional Certificate, you should:
- include the number of internships you intend to provide; and
 - include a timeline for appointment of the interns.
- D.4.8 For submitting your application for a Final Certificate, you should include a report that is completed by each intern and a report that is completed by the production at the end of the internships.
- D.4.9 The report from the production should include:
- the number of hours of work and the number of rotations undertaken for each intern;
 - the number of hours spent in Pre-Production or post-production for each intern;
 - a link to, or copy of, the production's health and safety policy that includes the availability of an external support entity for an intern;
 - confirmation that the production paid each intern the living wage or higher; and
 - a brief summary of the key learnings that the production considers the interns have gained.
- D.4.10 The report from an intern should include:
- the number of hours of work and the number of rotations undertaken;
 - the number of hours spent in Pre-Production or post-production; and
 - a summary of the key benefits and learnings that the intern considers they gained from the attachment.

E. Guidance on Section E: Innovation and Infrastructure

E.1 Transfer of knowledge of production method or technology

E.1.1 The objective of section E.1 is to enable New Zealand personnel to become experienced and knowledgeable about production techniques and technologies that are cutting edge or are used more commonly overseas.

E.1.2 There are three elements to this section:

- (1) it must be for a production method or technology that is 'not commonly used in (international or domestic) productions in New Zealand' and the production method or technology must be used in the production (to which the 5% Uplift application relates);
- (2) crew (who are Qualifying Persons and for whom the production method or technology is relevant to their role) are trained in the use of the production method or technology that is being used in the production; and
- (3) a workshop on the production method or technology that is being used in the production is made available to the screen sector and, where relevant, adjacent sectors.

For the first element:

E.1.3 'Not commonly used in (international or domestic) productions in New Zealand' means a production method or technology that is noticeably different from what is generally used or experienced by New Zealanders working on (international or domestic) productions in New Zealand.

For the second element:

E.1.4 Not all applicable crew must be trained, but the majority will be. Training must involve active use of the production method or technology in the course of the production.

For the third element:

E.1.5 Refer to guidance on seminars, masterclasses, and workshops under section 4 (General Guidance).

E.1.6 Relevant adjacent sectors could include, for example, the gaming sector, certain other trades and specialist skills industries such as software development, electricians, construction, accountancy.

What should you provide for section E.1?

E.1.7 For submitting your application for a Provisional Certificate, you should:

- provide a description of the production method or technology and explain how it differs to what is generally used or experienced by New Zealanders working on (international or domestic) productions in New Zealand;
- provide a description of how the production method or technology will be used in the current production;
- indicate which crew will be trained in the use of production method or technology; and
- indicate when (for example, during which phase of production) you intend to hold the workshop and a brief outline on what the workshop will cover.

E.1.8 For submitting your application for a Final Certificate, you should:

- provide a description of the production method or technology and explain how it differs to what is generally used or experienced by New Zealanders working on (international or domestic) productions in New Zealand;
- provide a description of how the production method or technology is being used in the current production;
- provide a written summary of the training provided by the production to the applicable crew, including commentary from the applicable crew on what they gained from the training; and
- for the workshop:
 - have held the workshop;
 - complete a report about the workshop and include the completed report; and
 - undertake a post-workshop survey that is sent to attendees and, where survey responses are received, provide those responses to the NZFC.

E.2 Commercial agreement for new production method or technology

The objective of section E.2 is to build the profile, experience, and intellectual property of New Zealand companies through working with international partners on new, innovative production methods or technology products. The key outcome is that the New Zealand entity retains a distinct and ongoing benefit that it can exploit or leverage in the future, as a result of the creative or development work undertaken by the New Zealand entity under the commercial agreement. The benefit may be through the retention of the intellectual property (like the more traditional forms of intellectual property such as copyright, patents, or designs) or another form of ongoing benefit in some circumstances (which may include new know-how or trade secrets, for example).

New Zealand entity

E.2.1 For the purpose of section E.2, a New Zealand entity will be:

- a New Zealand company, which means a company that:
 - is incorporated in New Zealand; or
 - an entity that carries on business in New Zealand and has either its central management and control in New Zealand, or its voting power controlled by shareholders who are New Zealand Residents; or
- A New Zealand resident partnership (a partnership is a New Zealand resident if a majority of the partners in the partnership are New Zealand Residents); or
- a foreign corporation operating with a fixed establishment in New Zealand for the purposes of lodging an income tax return.

Commercial agreement and value

E.2.2 A commercial agreement can be (but is not required to be) an agreement for the services/goods that the New Zealand entity will provide to create or develop a new production method or technology.

E.2.3 If only a portion of the total fees payable to the New Zealand entity under the agreement relates to the creation or development of a new production method or technology, you can provide a summary of the work undertaken and the value of fees that were attributed to that work.

- E.2.4 Agreements that are in place prior to an application will also qualify, if the existing agreement meets the requirements of section E.2.
- E.2.5 The value of the commercial agreement does not need to be in the form of a monetary payment for services rendered if there is an equally or better valued alternative. For example, alternatives could be that resource/personnel, intellectual property, and/or R&D activity are contributed by the applicant or Related Entity towards the creation or development of the new production method or technology by the New Zealand entity. You will need to set out the value of the applicable contribution and provide information as to how you value that contribution (for example, by hours allocated, hourly rates, market rates for licensing the intellectual property or similar intellectual property).

QNZPE

- E.2.6 QNZPE for section E.2 will be assessed as the estimated QNZPE stated in your application for a Provisional Certificate. This means that if your QNZPE increases between your application for a Provisional Certificate and your application for your Final Certificate, you do not need to increase the value of the commercial agreement in order to receive the applicable points. However, if your QNZPE decreases between your application for a Provisional Certificate and your application for your Final Certificate (and the decrease in QNZPE is not due to reduced value under the commercial agreement), and that tips you up into the next QNZPE threshold, you will **not** be eligible for the higher number of points.

Key outcome

- E.2.7 The value of the commercial agreement under section E.2 can also qualify as QNZPE for the Production Rebate if the value meets the definition of QNZPE. Because of this, the key outcome is that the New Zealand entity retains a distinct and ongoing benefit that it can exploit or leverage in the future, as a result of the creative or development work undertaken by the New Zealand entity under the commercial agreement. One way to demonstrate this is by enabling the New Zealand entity to retain at least as much right to exploit the intellectual property created from the development of the new production method or technology as any of the other parties to the agreement. The intellectual property created does not need to be separate or standalone – it can build on pre-existing intellectual property.
- E.2.8 If there will be a distinct and ongoing benefit to the New Zealand entity as a result of its creative or development work but, for example, it is not strictly in the form of a separate proprietary intellectual property right (like the more traditional forms of intellectual property such as copyright, patents, or designs), the NZFC has discretion to consider whether the key outcome for section E.2 will be or has been achieved. For example, the NZFC would consider that new know-how, trade secrets, or confidential information that the New Zealand entity has gained from the creative or development work and which the New Zealand entity is entitled to exploit or leverage for other purposes (whether in the screen sector or otherwise) would meet the key outcome for section E.2.
- E.2.9 The right to exploit the intellectual property does not need to be exercised only in New Zealand. It is sufficient that the New Zealand entity retains that right, even if the New Zealand entity only exercises its rights offshore.

Other sections in section E

- E.2.10 An applicant can claim points under section E.2 and section E.1 in respect of the same new production method or technology (provided an applicant can satisfy all requirements of each of those sections).
- E.2.11 An applicant can claim points under section E.2 and section E.3 where the required value of the commercial agreement also constitutes the required level of investment set out in section E.3 (provided an applicant can satisfy the requirements of each of those sections).

What should you provide for section E.2?

E.2.12 For submitting your application for a Provisional Certificate, you should include:

- a proposal or quote from the New Zealand entity that outlines the proposed creation or development of the new production method or technology and indicates the value of being attributed to the work;
- explain why you consider the work will result in a new production method or technology.

E.2.13 For submitting your application for a Final Certificate, you should include:

- a description of the new production method or technology and explain why you consider this is 'new';
- evidence of the value of the commercial agreement, or written confirmation of the portion of fees or value attributed to the creation or development work (and where relevant, this should be supported by providing your final budget); and
- a written summary or confirmation from the New Zealand entity as to the intellectual property or benefit gained under the commercial agreement and the New Zealand entity's ability to exploit that intellectual property or benefit.

E.3 Investment in New Zealand Infrastructure

E.3.1 The objective of section E.3 is to develop screen industry physical infrastructure in order to enhance the offering to future productions. New Zealand recognises that incoming productions can assist with this and, in a number of cases, such developments constitute a legacy where, but for the production, this investment would not have occurred.

E.3.2 For example, the NZFC is aware of partnerships around the world which have resulted in the construction of specialist soundstages, or specific equipment or facilities such as water tanks. This category can also include providing significant equipment to an educational institution at the end of production.

E.3.3 In respect of 'upgrading' infrastructure and/or facilities, the key focus for section E.3 is that there is a distinct improvement to the infrastructure or facilities. For example, re-configuring existing infrastructure or facilities so they can be used in a better or different way would not be considered an 'upgrade' to existing infrastructure or a facility.

E.3.4 An applicant can claim points under section E.2 and section E.3 where the investment in the infrastructure and/or ancillary facilities involves the development of a new production method or technology (provided an applicant can satisfy the requirements of each of those sections).

What should you provide for section E.3?

E.3.5 For submitting your application for a Provisional Certificate, you must:

- description of applicable infrastructure and/or ancillary facilities in which the investment is planned; and
- the indicative value of your investment; and
- the status (if any) of engagement with a New Zealand vendor.

E.3.6 For submitting your application for a Final Certificate, you must include:

- description of applicable infrastructure and/or ancillary facilities in which the investment was made;
- evidence of the amount of investment, for example, by providing written confirmation from the New Zealand vendor of the amount of your investment, supported by your final budget; and

- written confirmation from the New Zealand vendor that it has entered into an agreement to take ownership of the applicable infrastructure or ancillary facility for a period of not less than 3 years.

F. Guidance on Section F – Marketing, promoting, and showcasing New Zealand

F.1 Premiere

F.1.1 Premieres provide substantial opportunity to profile New Zealand as a production destination and New Zealand above-the-line-cast and crew. They also provide a platform for generating significant publicity and networking opportunities for professionals in the screen sector.

F.1.2 Section F.1 sets out the requirements for cast and/or crew and press attendance for a New Zealand premiere or a world premiere in New Zealand. Note that what is commonly held as ‘cast and crew’ screening will not be sufficient to qualify as a premiere, unless it meets the requirements of section F.1.

F.1.3 While not required for points to be awarded under section F1, the NZFC generally expects that:

- for a New Zealand premiere, the applicant will make 10-20 tickets to the premiere available (at no ticket cost) to the NZFC;
- for a world premiere, the applicant will make 5-10 tickets to the premiere available (at no ticket cost) to the NZFC; and
- for any premiere, the applicant will provide the NZFC with access to the applicable members of the press attending.

What should you provide for section F.1?

F.1.4 For submitting your application for a Provisional Certificate, you should state whether you intend to hold a New Zealand premiere or a world premiere in New Zealand and an approximate date range for holding the premiere.

F.1.5 For submitting your application for a Final Certificate, you should include:

- written confirmation that the applicable premiere took place, including where, on which date, and how many above-the-line cast or crew from the production attended; and
- which press organisations attended.

F.2 Film marketing partnership

F.2.1 Film marketing partnerships provide a substantial opportunity to showcase New Zealand as a production destination and to showcase the talent and depth of the New Zealand screen sector industry. It also allows the NZFC (and other relevant government agencies) to link locations used in the production with New Zealand, enabling positive ‘New Zealand’ brand recognition, which directly benefits both New Zealand’s screen and tourism industries.

F.2.2 The criteria in section F.2 sets out the requirements for a film marketing partnership. In meeting those requirements, the applicant and/or Related Entity should expect to agree certain terms relating to the content (including video) that an applicant and/or Related Entity provides under section F.2.

F.2.3 Such terms will include the following:

- In addition to NZFC, certain other government agencies or regional film offices may want a right to use the content. NZFC will agree with the applicant and/or Related Entity which other New Zealand government agencies or regional film offices will be granted a right of use by the applicant and/or Related Entity. Once an agency is approved, each approved agency and NZFC will each be an **Approved Agency**. The NZFC will be responsible to the applicant and/or Related Entity for an Approved Agency’s use.

- An Approved Agency will have a right to use the content for marketing and publicity activity in connection with:
 - associating the production with New Zealand, to showcase New Zealand;
 - promoting New Zealand as a destination for screen production; and/or
 - highlighting the talents of the New Zealand screen industry.
- Each Approved Agency will be entitled to use the content in the following media:
 - on its official websites and its social media pages;
 - in collateral and audio-visual media for industry trade events, conferences, festivals and markets;
 - in annual and quarterly reports, board papers, and government-required documents (including a statement of intent, statement of performance expectations); and/or
 - as part of global promotional campaigns in unpaid media.
- An Approved Agency will have a right to use the content for a period of 12 months from the date of public release of the production or trailer for the production (whichever is the earlier), or for such other duration as agreed by the applicant and/or Related Entity and the NZFC.
- The overarching rights of use in the above four bullet points set the expectation as to how an Approved Agency would look to use the content. However, for each type of specific use of content by the NZFC or another Approved Agency, NZFC will seek approval (for itself or on behalf of another Approved Agency, as applicable) from the applicant and/or Related Entity for the proposed specific use of content. The applicant and/or Related Entity will not unreasonably withhold or delay their approval. An applicant and/or Related Entity can (reasonably) make their approval conditional on certain reasonable terms being satisfied (for example, if a call to action is required to be included in the proposed use). If use is approved (including conditionally), the Approved Agency may only use the content in accordance with the approval given.
- Where any right to use under, or activity contemplated by, this section is subject to cast or talent approval or release, it is expected that the applicant and/or Related Entity will have, or will use all reasonable, good faith efforts to obtain, such approval or release for the Approved Agency's marketing and promotional activities set out in section F.2 and as specifically requested. The overarching rights of use by an Approved Agency as set out above should be considered early in the production's cast and crew contracting process for this purpose.
- To the extent any such approvals or releases will require any additional guild payments, payments to talent, and/or any third-party licensing or clearance costs, the applicant and/or Related Entity must advise of those payments and/or costs when responding to an Approved Agency's request for use. If the Approved Agency wishes the applicant and/or Related Party to proceed with obtaining such approvals, the Approved Agency will be responsible for paying the applicant and/or Related Entity for those payments and/or costs (as so advised) in connection with such approvals.

What should you provide for section F.2?

- F.2.4 For submitting your application for a Provisional Certificate, you should provide:
- your proposal, which will state which activities you intend to deliver upon;
 - timeline for delivery of your selected activities; and
 - a timeframe by which you will need to agree the applicable briefs with the NZFC (if briefs are required for your selected activities).
- F.2.5 For submitting your application for a Final Certificate, you should provide confirmation in writing that you have delivered your selected activities.

F.3 Tourism marketing partnership

- F.3.1 Tourism marketing partnerships provide a substantial opportunity to increase the profile of New Zealand as a tourism destination and to leverage productions shooting in New Zealand for access to their fan base and other marketing opportunities.
- F.3.2 This section sets out the requirements for a tourism marketing partnership. In short, the partnership requires the execution of a high impact marketing plan leveraging the production to raise New Zealand's tourism profile in key target markets. If you wish to claim points for this section, please contact the NZFC, who will help you engage with Tourism New Zealand (**TNZ**).
- F.3.3 The mandatory deliverable under the high impact marketing plan is that the distribution of content:
- occurs in at least three key markets for TNZ; or
 - achieves significant reach.
- F.3.4 The content and the applicable markets or approach for distribution reach must be agreed with TNZ. As a guide, TNZ considers that its key markets include Australia, China, USA, UK, Germany, India, Japan, Korea, and Singapore. TNZ considers that significant reach would be where distribution occurs via mainstream channels that have substantial viewership.
- F.3.5 In addition to the mandatory deliverable, the applicant and/or Related Entity must agree to three out of the four possible activities with TNZ and include the three-agreed activities under its marketing plan.
- F.3.6 In agreeing those activities, the applicant and/or Related Entity should expect to agree terms relating to the content (including video) that an applicant and/or Related Entity provides under section F.3.
- F.3.7 Such terms will include the following:
- In addition to TNZ, certain other New Zealand tourism organisations may want a right to use content. TNZ will agree with the applicant and/or Related Entity which other tourism organisations will be granted a right of use by the applicant and/or Related Entity. Once an agency is approved, each approved agency and TNZ will each be an **Approved Agency**. TNZ will be responsible to the applicant and/or Related Entity for an Approved Agency's use or will procure that the Approved Agency agrees terms of use with the applicant and/or Related Entity.
 - An Approved Agency will have the right to use the content for marketing and publicity activity to promote New Zealand as a tourism and destination experience.
 - Each Approved Agency will be entitled to use the content:
 - on its official websites and social media pages;
 - in collateral and audio-visual media for industry trade events, conferences, festivals and markets;
 - in annual and quarterly reports, board papers, and government-required documents (including a statement of intent, statement of performance expectations); and/or
 - as part of global promotional campaigns that promote New Zealand as a production destination, through its owned and earned media channels.
 - An Approved Agency will have a right to use the content for a period of 12 months from the date of public release of the production or trailer for the production (whichever is the earlier), or for such other duration as agreed by the applicant and/or Related Entity.

- The overarching rights of use in the above four bullet points set the expectation as to how an Approved Agency would use the content. However, for each type of specific use of content by TNZ or another Approved Agency, the Approved Agency will seek approval from the applicant and/or Related Entity for the proposed specific use of content. The applicant and/or Related Entity will not unreasonably withhold or delay their approval. An applicant and/or Related Entity can (reasonably) make their approval conditional on certain reasonable terms being satisfied (for example, if a call to action is required to be included in the proposed use). If use is approved (including conditionally), the Approved Agency may only use the content in accordance with the approval given.
- Where any right to use under, or activity contemplated by, this section is subject to cast or talent approval or release, it is expected that the applicant and/or Related Entity will have, or will use all reasonable, good faith efforts to obtain, such approval or release for the Approved Agency's marketing and promotional activities set out in this section F.3 and as specifically requested. The overarching rights of use by an Approved Agency set out above should be considered early in the production's cast and crew contracting process for this purpose.
- To the extent any such approvals or releases will require any additional guild payments, payments to talent, and/or any third-party licensing or clearance costs, the applicant and/or Related Entity must advise of those payments and/or costs when responding to an Approved Agency's request for use. If the Approved Agency wishes the applicant and/or Related Party to proceed with obtaining such approvals, the Approved Agency will be responsible for paying the applicant and/or Related Entity for those payments and/or costs (as so advised) in connection with such approvals.

F.3.8 Where TNZ invites talent or others to participate in New Zealand tourism and destination experiences, TNZ will be responsible for:

- the organisation of any participation of such attendees at the relevant experience, and the cost of the relevant experience and any other reasonable on-the-ground costs for the attendees' participation will be at TNZ's cost; and
- for obtaining approval (with the applicant and/or Related Entity's involvement) from those attendees in respect of any quotes provided and to any use by TNZ of any footage or stills taken by TNZ of the attendee's experiences.

What should you provide for section F.3?

F.3.9 For submitting your application for a Provisional Certificate, you should provide:

- your proposed high impact marketing plan and also state which three activities you agree with TNZ to deliver upon;
- a timeline for delivery of your marketing plan (including the agreed activities); and
- a timeframe by which you will need to agree the applicable briefs with TNZ (if briefs are required for your activities).

F.3.10 For submitting your application for a Final Certificate, you should provide confirmation in writing that you have delivered on your marketing plan.

F.4 Bespoke partnership with Tourism New Zealand (TNZ)

F.4.1 This section requires a bespoke proposal that is agreed with TNZ, and then delivered upon by the applicant and/or Related Entity. A proposal will need to deliver access to new markets, or increased access to key markets, which is separate or additional to what is delivered under the tourism marketing partnership under section F.3.

- F.4.2 If you wish to claim points for section F.4, please contact the NZFC, who will help you engage with Tourism New Zealand (TNZ).
- F.4.3 Please note that, because of the New Zealand Government's commitment to improving agency practices around proactive release of information, at the time the NZFC publishes information about the payment of the 5% Uplift, TNZ will publish a summary of the activities undertaken as part of the bespoke partnership and how TNZ assessed the value of those activities. This summary may include commercial details as agreed with the applicant and/or Related Entity prior to publication.
- F.4.4 The following sets out two case studies as examples of a bespoke partnership that has previously been agreed with TNZ. These examples are not intended to be directive and are included to give applicants examples of the objectives and outcomes that TNZ was seeking at the time.

Screen Rebate Case Study: Disney's Pete's Dragon

Summary

Tourism New Zealand worked closely with the New Zealand Film Commission and Walt Disney Pictures to showcase New Zealand as a destination.

Tourism New Zealand identified New Zealand experiences for the high-profile cast and worked with Disney and the talent to capture bespoke destination content. The content was used by Tourism New Zealand and Air New Zealand to promote destination New Zealand and the movie throughout paid advertising, public relations activity and Tourism New Zealand's own media channels.

Process

Tourism New Zealand's primary objective for the partnership was to leverage the production of Pete's Dragon to grow preference for New Zealand as a travel destination.

Working with Disney, Tourism New Zealand were able to achieve this by:

- 1) Showcasing New Zealand as the Home of Pete's Dragon and inspire our target audience to 'come on an adventure' through bespoke content with cast.*
- 2) Leveraging Disney's extensive campaign to tell a more detailed destination story and show the real New Zealand locations in the movie.*
- 3) Converting interest in New Zealand from the movie and our content into booked travel with travel partners.*

Activity

Tourism New Zealand's campaign work was based in USA and included:

- *A targeted social campaign, reaching Disney and adventure travel enthusiasts.*
- *Extensive public relations activity, e.g. Good Morning America broadcasts showcasing destination New Zealand and leveraging cast experiences.*
 - *Robert Redford described New Zealand as "a country with a smile on its face".*
 - *Bryce Dallas Howard spoke about New Zealand as being the most beautiful place on earth.*
- *A virtual reality collaboration with Disney which allowed fans to fly on Pete's dragon above New Zealand's epic landscapes in a Virtual Reality/360 video experience on YouTube.*
- *An advertising partnership with Air New Zealand to drive bookings.*

Results

The activity enabled Tourism New Zealand to reach our key audiences in a key market about the benefits of visiting New Zealand, all whilst supporting the promotion of Pete's Dragon.

- *One in three USA consumers researched said they were aware that Pete's Dragon was filmed in New Zealand. Amongst those who had seen the film, awareness of New Zealand as the Home of Disney's Pete's Dragon increased to 59%.*
- *92% of people that recognised the campaign activity were more motivated about the idea of a New Zealand holiday.*
- *Working with Pete's Dragon and its cast, Tourism New Zealand drove a return on investment in excess of 60:1.*

Screen Rebate Case Study: Our Flag Means Death

Description of Opportunity

TNZ, HBO and Warner Bros worked together to deliver a destination marketing campaign in partnership with the filming of Season 2 of *Our Flag Means Death (OFMD)* in New Zealand. The campaign was delivered through a collaboration with Taika Waititi and the crew of season 2 of *Our Flag Means Death*.

Working closely with HBO, Warner Bros and Taika's team, Tourism New Zealand developed a concept that showcased destination New Zealand that was distributed internationally across advertising, public relations and media channels owned by TNZ and HBO Max.

Process

Tourism New Zealand's primary objective for the partnership was to leverage the relationship with *Our Flag Means Death* to grow desire for New Zealand as a travel destination enabling the sector to recover in the short and long-term, after Covid-19.

Working with Warner Bros, Tourism New Zealand were able to achieve this by:

- 1) Utilising cast star power to create a high-profile campaign.
- 2) Showcasing locations from the series to promote New Zealand's diversity and links to the production.
- 3) Utilising cast and crew advocacy through press interviews and content to showcase our people.

Activity

Tourism New Zealand produced content titled 'No Place Like It On Earth' with Taika Waititi, which showcased the sights and experiences travellers can find in Aotearoa New Zealand. In the film, Taika Waititi enlisted his real life *Our Flag Means Death* stunt double, Jade Daniels, to help undertake the epic task of presenting New Zealand to the world. The content also starred New Zealand director Jackie van Beek, as director of the 100% Pure New Zealand production.

The content was distributed globally through paid advertising, public relations pitching and using TNZ and studio platforms and channels.

Results

Working with HBO, Warner Bros and Taika Waititi's team allowed Tourism New Zealand to tell a unique destination story to the world with the help of one of New Zealand's most famous talents. The star power and comedic nature of the film provided impressive global results for Tourism New Zealand:

- To be updated (campaign launched October 2nd)

What should you provide for section F.4?

F.4.5 For submitting your application for a Provisional Certificate, you should provide:

- your proposal for the bespoke partnership with TNZ;
- a timeline for delivery of the activities under the proposal; and
- a timeframe by which you will need to agree any applicable briefs with TNZ (if briefs are required).

F.4.6 For submitting your application for a Final Certificate, you should provide confirmation in writing that you have delivered on your proposal.