**NEW ZEALAND SCREEN PRODUCTION REBATE (NZSPR)**

**5% UPLIFT FILM MARKETING PARTNERSHIP**

Productions intending to claim points in section F2 of the 5% Uplift Points Test can use this document to develop a marketing proposal for the New Zealand Film Commission (NZFC) to consider.

**Note**: all NZSPR applicants must supply [promotional materials](https://www.nzfilm.co.nz/resources/nzspr-info-sheet-promotional-materials-schedule) with Final applications. These will be required regardless of whether a production intends to claim points in section F2.

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| **Criteria (minimum of four required)** | **NZFC Requirements** |
| Delivery of, and a right to use, agreed content from or relating to the production that highlights the production being undertaken in New Zealand. Example content includes: clips of production footage, trailers, still images, testimonials/imagery from key cast and crew, behind-the scenes footage of the production. The applicant and/or Related Entity will agree a content brief with NZFC and deliver content that is consistent with that brief. | **Stills Requests**   * Cast hero shots * Cast at NZ locations: Shots that clearly identify international and NZ cast working on location. * HODs: Shots of the New Zealand and International Heads of Departments. Portraits and BTS at-work. * Wide production shots at studios: Stills that showcase the production working at the film studios. Ideally to include aerial, drone or very wide shots. * Production shots on location: Crew working on the show’s locations. Key crew with film equipment clearly set in NZ landscapes. Close-ups of key NZ crew on location. *(Specific place names and location to be provided per image).* * Empty locations: Empty wide shots of locations without cast/ crew/ sets in shot. * Production shots for general stock image use: Crew at work in the various departments and on set including: art department, make-up, green screen/technology being set up, set design and build, wardrobe, stunts, vehicles etc.   **Moving footage Requests**   * EPK interviews with cast and crew – Selects of NZFC questions being answered by cast and crew. * Vox pops/stand-ups with the cast/HODs/key crew on filming in New Zealand: Short interviews directly-to-camera describing where they are/what they are filming/creating. * Shots of studios in action: Include key stages and studios, crew working and equipment in action. Sweeping shots, drone or crane footage ideal. * Cast and crew working together: Make-up, costume, directors etc working with key cast. International and Kiwi cast working together. * Location shots: Shots that showcase the cast and crew working on New Zealand locations. Production coverage including equipment, props, sets, helicopters etc. Wide, aerial shots ideal. * General production activity: BTS of crew at work in various departments. HODs, key crew, art department, make-up, technology being set up, wardrobe, stunts, vehicles etc |
| Delivery of, and a right to use, a promotional video of shooting locations and/or the production being shot in New Zealand. The applicant and/or Related Entity will agree a creative brief with NZFC and deliver promotional video that is consistent with that brief. | The objective is a sharable, professionally edited, promotional 60-90 sec video for exclusive NZFC use. We propose a meeting in early production with the studio/EPK producer to establish a content brief. Tonally and thematically, we would like to align with the film project to achieve the most complimentary piece possible for both parties. The NZFC will provide a list of questions for cast and crew to be asked during EPK interviews to collect on point messaging. A second meeting during post-production can be convened to feedback on progress. Final delivery to be before or around release of the film/show.  The NZFC key storytelling priorities are to demonstrate:   * Highly skilled, experienced talent base in New Zealand (cast and crew) * Comprehensive infrastructure offering for filmmaking * Accessible, diverse, stunning locations * Full-service, wrap around facilities including post-production * Unique creativity and innovation demonstrated by HODs and crew * New Zealand is a diverse, easy, beautiful, interesting, friendly country to visit * The importance of New Zealand’s international film incentives   Key components for the project may include:   * EPK clips from key cast and crew * Stand-ups from actors and crew * Behind-the-scenes footage * Production footage * Series footage |
| Delivery of, and a right to use, a promotional video of testimonials from above the line crew, head of departments, an/or cast testimonial in respect of their experience shooting the production in New Zealand. The applicant and/or related party will agree with the NZFC as to who, and/or which roles, of crew and cast will be involved. | See above. |
| Partnering (at the studio level) with NZFC at an event (which may be an existing event) at an agreed location overseas to promote New Zealand as a screen production destination. This would involve funding/sponsorship of a component of the event and attendance by studio executives or key talent. | Productions selecting this option should contact [nzspr@nzfilm.co.nz](mailto:nzspr@nzfilm.co.nz) to discuss. |
| Organisation of a minimum of three members of the international press to visit the production in New Zealand and be given access to the cast and crew for interviews while on location shooting in New Zealand. The location and timing for the visit by international press must be agreed with NZFC. | * The production is to invite and host at least three members of the international press for a set visit during production. * It is recommended that more than three outlets be invited to allow for last minute cancellations. * The production is to share with the NZFC and Tourism New Zealand (if points are also being sought in sections F3/F4) on the proposed outlets for feedback. * Press should be given the opportunity to interview international and local cast and crew. * Set visit should be held while filming on a New Zealand location unless otherwise agreed. * The NZFC be offered the opportunity to join the set visit to meet the journalists and share key NZFC messaging about filming in New Zealand. * The NZFC should be notified of the production’s plans for a set visit before the dates and location are locked in. |
| Access for at least one member of the New Zealand press to the set to interview key cast and crew. The location and timing for the access must be agreed with NZFC. | * NZFC and the production to collaborate on a New Zealand journalist/s to be invited for a set visit during production. * NZFC and the production to agree to the best location and timing for the visit. * Nominated press to be given the opportunity to interview key cast and crew during the visit or during follow up calls. * NZFC will service key messaging either during the set visit or electronically. |
| Access for members of the New Zealand press to the production’s press junket and access for at least one member of the New Zealand press to the world premiere in New Zealand or overseas (if a world premiere is held). | * At least two New Zealand press outlets be invited to the production’s NZ press junket. * Outlets to be agreed with NZFC. * An NZFC journalist may be included as one of the above outlets. * Journalists to be offered exclusive one-on-one interviews with cast and crew. * One New Zealand outlet to be invited to the world premiere (POW). * Outlet to have access to the world premiere junket. * Outlet to have access to the event red carpet. * An alternate premiere to the world premiere can be considered. * In the event that in person junkets/premieres are not being offered as above: the NZFC will consider virtual junkets providing no less than three New Zealand outlets participate in one-on-one interviews. This may include an NZFC representative. Outlets to also be serviced by the studio with full EPK to ensure full coverage. |

**Examples of EPK Interview Questions for Cast and Crew**

Below are draft questions for cast and crew to be asked during the EPK interviews. These interviews are used to help create the 60-90 second promotional videos (if these options are selected) and also to service content deliverables. The focus of the questions is on the qualities and unique attributes of NZ crew, talent of Kiwi actors, benefits of having international productions in NZ, great NZ facilities and locations and NZ being a great place to live.

**International cast**

1. Tell us about the NZ crew, in your experience how are they different from other crews around the world? (innovative, friendly, hard-working, independent thinkers)
2. There are some Kiwi cast on the show. Tell me about working with them. (world-class)
3. Have you enjoyed living in NZ while you work? Can you share why? (great quality of life, friendly, great food, clean, green)
4. Have you shot at any locations? Tell me about your favourites. (descriptions and names)
5. What would you say to other actors or filmmakers about NZ as a filmmaking destination?

**New Zealand cast**

1. What do you enjoy about working with international actors?
2. Can you talk about NZ film crews? (collaborative, innovative, hard-working, friendly)
3. Can you tell me about any of the NZ HODs you have worked closely with? (talented, creative, experienced)
4. How are NZ actors unique? (experienced, diverse, cooperative)
5. Why do you think New Zealanders are good filmmakers with a strong international reputation?
6. Do you think it is important for NZ to offer international incentives?

**International Heads of Department**

1. What are the strengths/qualities of the mainly NZ film crew? (collaborative, innovative, world-class)
2. What is unique about NZ as a filmmaking destination? (locations, people, lifestyle, opportunity)
3. Is NZ well set up for film in terms of infrastructure, facilities and vendors? (full-service and multiple productions at one time)
4. Have you enjoyed living in NZ while filming and if so, why?
5. How important is it for NZ to offer international incentives?

**New Zealand Heads of Department**

1. Why is it good for this production to be filmed in NZ? What are the benefits? (economic, experience for crew)
2. Can you tell me about the breadth and depth of the crew in your department and their quality of their work?
3. Are there any innovations you can think of that came about on this show?
4. If you have worked overseas, how do Kiwi crews compare to those overseas?
5. What do you know about NZ’s filmmaking reputation overseas?
6. In what way are the NZ public supportive of the industry?
7. Do you think it is important for NZ to offer international incentives?
8. How do you think the film industry has grown in NZ over the past 5/10/20 years (whichever is relevant)