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Kia ora

**New Zealand Film Commission (NZFC) feedback on *Amplify* | *A Creative and Cultural Strategy for New Zealand (Draft)***

Earlier this year, NZFC embarked on a four-year strategy to build on New Zealand's legacy of excellence in filmmaking, to invest in creativity, to promote employment and productivity in the screen industry and to consistently deliver quality films which capture the imaginations of audiences globally. This strategic direction strongly aligns with the government's stated ambition to *amplify* our arts and culture to make New Zealand a global creative powerhouse.

Thank you for the opportunity to share our views on *Amplify*. Our feedback demonstrates how the existing, ongoing, and planned work for the NZFC aligns with *Amplify*'s vision, and we share some ways we think the draft strategy could be enhanced to further support the screen sector. We have provided feedback only on areas that are most directly relevant to the screen sector.

***Amplify* 2030 Targets**

- New Zealand ranks among the top 25 nations in the world for culture and heritage soft power, resulting in high-value cultural tourism and exports
- More New Zealanders are actively engaging with New Zealand arts, culture and heritage
- The GDP contribution of the arts and creative sector increases to at least \$20 billion, with a focus on exports
- The median income for creative professionals more closely matches the median income for New Zealanders earning a wage or salary

We support the four 2030 targets specified in *Amplify* and see the screen sector playing a crucial role in achieving these.



## Investing for Maximum Impact

**Develop a structure for central government funding of the creative and cultural sectors that simplifies access and purposefully leverages other sources of funding, for example local government, iwi and private funding**

NZFC-financed feature films already leverage significant local government, iwi, private funding and market funding. Co-productions by their very nature bring finance from the NZFC's sister agencies internationally, as well as national and state/regional incentives funding, market funding and private finance. Indigenous co-production is an area of growth, one that is actively supported by NZFC. Examples include *Night Raiders* (the first indigenous co-production between Canada and NZ) and *We Are Still Here* (a portmanteau NZ/Australia feature film co-production).

NZFC is currently revising its Terms of Trade, in part to better incentivise private investment in New Zealand films, especially in the current global market which makes financing independent films more difficult than ever. These changes to deal terms may reduce NZFC's future recoupment position on some equity investments in films, however this is balanced with the need to incentivise private investment to better enable New Zealand producers to attract third party funding, and to improve the sustainability of New Zealand film businesses.

**Work across government to enable the creative and cultural sectors to support cross-portfolio outcomes**

Our co-production activity, as well as support for New Zealand films screening internationally, contributes to cross-portfolio outcomes through enabling and supporting NZ's diplomatic engagement globally. NZFC regularly works with New Zealand diplomatic posts around the world on film screenings and other activities that further NZ Inc strategic objectives, supporting broader free trade activity (given a number of our co-production arrangements sit within overarching free trade agreements) as well as assisting with bilateral relationships on soft power/people-to-people lines in advance of trade relationships that will take time to develop (e.g. India).

Domestically, NZFC collaborates with partners including Tourism New Zealand on high profile promotional activities with international productions attracted to New Zealand through NZFC's Screen Attraction programme (supported and funded by MBIE). The objective is to promote New Zealand as a tourism and screen production destination, which is an option through the New Zealand Screen Production Rebate – International 5% Uplift. A recent example is *Our Flag Means Death*, a partnership between Max, NZFC and Tourism New Zealand: <https://www.nzfilm.co.nz/news/nzfc-and-tourism-nz-partner-max-our-flag-means-death-s2>. Warner Bros' *Minecraft* is an upcoming example, releasing in 2025. In the case of this film, based on the global game juggernaut and starring Jason Momoa and Jack Black, Momoa's strong social media activity is often about his enthusiasm for New Zealand.





**Partner with sector representative bodies and Māori and Pacific creative and cultural practitioners to grow creative exports**

The screen sector makes a valuable cultural, social and economic contribution to New Zealand's economy, enjoying a growth of 6.38% per annum since 2014 compared to the general economy average growth of 0.46%.<sup>1</sup> The wider screen sector provides \$3.3b GDP annually, and workers in the screen sector provide \$210,000 GDP per full time equivalent compared to \$152,000 for the general economy. Critical to the continued growth of the sector is access to funding and investment, and the ongoing maintenance of a stable investment regime, as provided through the New Zealand Screen Production Rebate (which NZFC administers). The Rebate system must remain stable and predictable to promote business growth, both for internationally focused New Zealand productions as well as international inbound productions. The Rebate also helps to attract third-party investment which enables stories of a scale and ambition that discerning audiences have come to expect.

Also key to achieving growth in the screen sector is identifying new sources of investment to create jobs, develop more New Zealand intellectual property and grow more businesses of scale. Developing New Zealand IP for both local and global audiences remains a key priority, and Māori films have long been among our most successful exports.

Our Māori culture is undeniably part of what makes Aotearoa unique. At our recent *Kia ora LA* showcase in Los Angeles, Hollywood Producer Todd Hallowell (*How the Grinch Stole Christmas, Cinderella Man, A Beautiful Mind, X Men: Apocalypse, Frost/Nixon, Apollo 13, Thor: Love and Thunder, Minecraft*) was asked if he'd film in New Zealand again, and he responded with an enthusiastic "Hell yes. It was one of the greatest experiences I've ever had, I'd go back in a heartbeat. The reputation of the crew is excellent, the craftsmanship is world class." Hallowell explained to his US counterparts that the Māori influence was part of what made filming in New Zealand unique. "From the beginning of shooting – with welcoming ceremonies and karakia, to blessing the stage and seeking Māori blessings to work on their land – it's an enriching experience and has had a positive influence. It's a different way of approaching work - you show up for call, and everyone gives each other a hug. It stands out."


Māori and Pasifika stories have long stood out as among New Zealand's most successful films. *Hunt For the Wilderpeople, Boy, Once Were Warriors, Whale Rider, Cousins* and *Sione's Wedding* are films that have enjoyed a long tail of success, finding audiences over many years and in some cases, generations. NZFC works strategically with Māori and Pasifika focused screen sector organisations to ensure there are quality opportunities for Māori and Pasifika screen stories to be told.

We work closely with MFAT and NZTE on offshore activity, as well as with our sister agencies globally and foreign diplomatic missions in NZ. This type of activity would benefit from closer cross government co-ordination and collaboration to ensure a cohesive strategic approach. We have participated in previous years in cross-sectoral trade missions and welcome the opportunity to re-establish a screen sector presence in New Zealand trade and investment delegations. There is an opportunity to elevate New Zealand screen projects as valuable exports, and to promote co-production as a way to leverage the benefits of two or more countries collaborating and co-investing in screen projects.

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<sup>1</sup> [Te-Waha-o-Tane-Spreads.pdf](#)





As the competent authority for NZ's 18 co-production arrangements, NZFC champions the importance of co-production to the ongoing success and growth of the New Zealand film and TV industry, as well as delivering both cultural and economic value to wider NZ.

NZFC is into its sixth year of Te Rautaki Māori – a strategy designed to build Māori filmmaking capacity and capability, both in English and Te Reo Māori. Māori films are well known locally and globally, and this dedicated strategy ensures ongoing support and commitment to Māori film. As noted earlier, indigenous co-production is a key focus of activity and growth for the NZFC.

We would also encourage consideration of how best to engage and activate NZ's considerable expat community—as well as non-New Zealand friends of NZ offshore—working in key creative and cultural sector roles internationally, in particular Australia, USA, UK and Europe. Many of these individuals want to reconnect with New Zealand and identify impactful ways to “give back” – whether financially, through opening doors for New Zealand practitioners and projects, or otherwise. We maintain close ties with Kea, including in relation to its World Class New Zealand Network, as well as prominent New Zealanders in the global film and TV industry. However, we feel there is an opportunity to better leverage this network and the community of expat New Zealanders and friends of New Zealand more generally in strategically effective ways that could help supercharge the domestic creative and cultural sectors including via connections with global partners, finance and audiences.

### **The Opportunity of Animation**


There is a major opportunity for New Zealand to grow its animation sector over the coming decade. With the notable exceptions of world-class work from the likes of Wingnut Films and Wētā FX, and more recently children's projects *Kiri and Lou* and *Badjelly*, presently the local industry is characterised largely by local studios doing service work for international feature films, series and advertising/commercial projects; and some studios developing and producing short form content for primarily domestic broadcast audiences. We need to better assist local studios to move into long form original IP animation for global audiences, most logically as official co-productions, over the years ahead. This requires a joint focus on highly effective individual/company development and project development.

Animation is a weightless export and fits seamlessly into a digital economy. New Zealand studios can collaborate with partners all over the globe, without needing to travel crew and cast, and time zone differences can, in effect, create a 24-hour production. Animation is also an effective way to realise subject matter that may be too cost prohibitive or otherwise too difficult to make as live action, such as Māori mythology or historical epics. Artisanal, culturally-specific feature animation—like that produced in Japan, Ireland, France and Israel, for example—need not require a massive budget, nor does it consciously seek to go head-to-head with Disney, Pixar or Dreamworks tentpole fare.

We need only look to Ireland—with a comparable population to New Zealand—to see the impact a well-developed animation sector provides: In 2019 alone, it contributed €180 million to the Irish economy, a fourfold increase since 2009. Acclaimed studios like Cartoon Saloon are regularly Academy Award-nominated for their distinctly Irish but internationally resonant work.

High value screen exports must be prioritised by government, and we need to collaborate more effectively across government and with our trade agencies, to support and grow screen exports.





**Explore options for Government to support the creative and cultural sectors through immigration settings, for example through visa requirements**

We are supportive of exploration in this area, including in respect of inbound visa requirements which generally work well (for foreign nationals into New Zealand requiring short term work visas) and outbound (for New Zealand nationals into key international markets, such as through reciprocal visa settings and supranational mechanisms such as the APEC Business Travel Card).

For instance, looking at ways by which foreign screen sector professionals might better utilise pathways such as the:

- [Active Investor Plus Visa](#) through strategic investment in the New Zealand screen sector – whether in terms of supporting local IP and/or infrastructure, or otherwise; and
- [Straight to Residence Visa](#) through designating specific high value screen sector roles as Tier 1 on the Green List.

Additionally, we note that NZ’s co-production arrangements typically include a clause that enables ease of immigration for cast and crew involved in a co-production, both into New Zealand and the other country (or countries) in question. This is specifically in terms of an individual production being produced as an official co-production under one or more of NZ’s 18 co-production arrangements; there is potentially an opportunity to look at enhancing immigration considerations for the cultural and creative sector more generally i.e. not tied to a specific production.

**Identify opportunities to promote existing creative and cultural events to showcase our unique cultures globally and boost cultural tourism**

While NZFC is not directly focused on tourism, we recognise that the domestic and international screen productions, which we play a key role in enabling, positively impact the New Zealand tourism industry. The high value impact of “Tolkien tourism” on New Zealand’s economy over the last 20 plus years since the release of The Lord of the Rings trilogy followed by the Hobbit films has been estimated at \$NZ630 million per annum. The recently released *Lord of the Rings: The War of Rohirrim* and the upcoming *The Hunt For Gollum* will add further value to NZ’s tourism industry. These are some of the benefits of New Zealand’s screen production sector, a sector which benefits from an ongoing government commitment to the Screen Production Rebate. This ongoing commitment provides certainty to local businesses who utilise the rebate to generate valuable local IP, as well as high value international inbound production.

High-budget inbound productions accessing the New Zealand Screen Production Rebate inject resources into the regions and cities of NZ, showcase NZ, lead to private infrastructure investment, and keep our crew’s skillset current with changing technology. For example, Immortal Camera Systems has been created and designed in Queenstown and now exports technology innovations globally thanks to high-end film production.





On the cultural aspect of NZFC's role - telling New Zealand stories to the world - NZFC's involvement in key film festivals and markets internationally—and our collaboration with MFAT, NZTE and/or other NZ Inc partners in those markets—plays a key role in promoting New Zealand and its cultures. Additionally, we support key onshore events such as Māoriland Film Festival—the world's largest indigenous film festival—and the recent NZ-Canada Co-Production Summit hosted by Women in Film and Television in 2024, which hosted the biggest ever trade delegation from Canada to New Zealand.

**Incentivise collaboration and the building of capability to attract audiences to creative content**

We are investing in capability development programmes which will enable our practitioners to better attract audiences to their produced works. There is an identified need for business development training in the screen industry, and we are collaborating with our Mahi Tahi partners (NZ On Air and Te Māngai Pāho) on funding a business development programme which is designed for internationally minded, ambitious film and television professionals who want to enhance their business acumen and international networks and build commercially viable businesses. The aim is to build more businesses with enough capability and capacity to operate internationally, with the understanding that screen stories must be commercially viable if they are to attract funding.

We are also reviewing the strategic training grants provided to sector guilds to reduce the potential for overlap and to ensure business skills such as financial literacy, contract negotiation, tax, marketing and distribution are prioritised alongside developing creative skills.


We are also reviewing NZFC's long-held commitment to tracking only box office income as a singular measure of success. While box office remains important, audiences viewing films on the big screen have declined since Covid. It is important to measure audiences where they are, so small screen audiences on streamers and television, local and international sales must be tracked, and monitored over a longer period to give films a chance beyond the initial (and often very short) box office release.

**Nurturing Talent**

**Develop a creative education work programme to increase learners' exposure to New Zealand creative and cultural activity through the school curricula, working with sector partners**

The New Zealand Film Commission Act (1978) section 17(d) states the NZFC will have as one of its functions “to encourage and promote, for the benefit of the New Zealand film industry, the study and appreciation of films and of film making.” Due to the need to prioritise our resources into supporting filmmaking, over the years we have not taken an active role in the education sector, however we do encourage filmmakers to consider how to reach young audiences with age-appropriate stories. A recent success has been Disney titles *Frozen*, *Coco*, *Encanto* and the newly released *Moana 2* that have been supported by the NZFC to be remastered in Te Reo Māori. These films have been used by schools as part of their language learning.





Furthermore, NZFC supports the recommendation of the Toi Mai Workforce Development Council, whose workforce development plans have noted the importance of engaging early with young people in schools to ensure creative pathways are profiled as viable career options.

**Partner with creative industry representatives to support skills development of creative professionals (including new sector qualifications) and improve the vocational education system to meet industry needs.**

This year we have funded two major industry-led talent development programmes:

1. A Wave in the Ocean: Deep Dive which is the second edition of Dame Jane Campion's 'pop up intensive' film school, training writer/directors; and
2. Māoriland Indigenous Colab, which aims to create exceptional feature films for local and international audiences.

A third industry-led programme (mentioned earlier) has been co-funded with our Mahi Tahī partners, NZ On Air and Te Māngai Pāho, which is a business development programme designed to propel screen businesses forward into the global screen market.

The Kahurangi Toi Ātea is the National Screen Industry Training Programme which is attached to the NZFC funded film *Holy Days*. The programme has been designed to offer screen skill standards in specific key roles and work alongside industry professionals to develop skills, apply skills and work towards a career pathway into the screen industry. Partners on this programme include The University of Canterbury, Firefly Films, Screen Canterbury, Te Wānanga Whare Tāpere o Takitimu and private training provider Share The Knowledge. Government agencies involved include MCH, MBIE, Ministry of Social Development, Toi Mai Workforce Development Council and New Zealand Quality Assurance. This pilot initiative was supported by a one-off allocation of public funding, however there is a need for an ongoing commitment to public funds for industry-specific workforce development research, planning and the delivery of quality on-the-job training.

## **Workforce Development**


The screen industry is valuable to New Zealand's economy, providing \$3.3bn GDP annually, with those in the screen sector providing \$210k GDP per full time equivalent worker compared to \$152k for the general economy. The screen sector has enjoyed a growth of 6.38% per annum since 2014 compared to general economy average growth of 0.46%.<sup>2</sup> This is a valuable contribution to NZ's economy, however we need a cohesive national training strategy to develop the screen industry workforce and to create more high-paying jobs.

Prior to the establishment of the Toi Mai Workforce Development Council in 2021, the screen industry had a limited view of its workforce, with only very basic data available. Toi Mai has conducted research to present a clearer picture of the composition of the screen workforce and its development needs. The 'Introduction to the Screen Industry' micro-credential and skill standards introduced by Toi Mai in 2023

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<sup>2</sup> [Te-Waha-o-Tane-Spreads.pdf](#)





are designed as a short block of learning to prepare people for a career in the screen industry. Informed by industry needs, it aims to provide learners with knowledge and insights about the diversity of roles in screen production, and the nature of working in the screen sector.

NZFC supports the work of Toi Mai and the ongoing development of micro-credentials and on-the-job training for the screen sector, however there is a need for an overarching training strategy and more public funding support for industry-led, work-based learning on domestic productions, such as the *Holy Days* pilot project described above.

NZFC supports the following four priority areas for skills development, identified by Toi Mai:<sup>3</sup>

1. Industry-aligned, short-form training that is designed, funded and delivered to meet industry standards.
2. Clearer networks between providers and industry, and to facilitate a more diverse workforce through work-based upskilling.
3. Improved coordination of training with production workflow for more sustainable careers.
4. Improved visibility of the variety of roles in screen throughout our schooling systems for all learners.

Key to the growth of New Zealand's screen industry is the development of strong local stories that find audiences both locally and globally. Currently there is a buoyant pipeline of international production in New Zealand utilising the New Zealand Screen Production Rebate – International, with a rebate spend of \$268 million resulting in inward investment of over \$1.3 billion in the 2023/24 financial year, creating up to 24,000 New Zealand jobs across the production supply chain. While we are collaborating with an international streamer on a targeted on-the-job pilot training programme for below-the-line crew, the government needs to require international productions working in New Zealand to create above-the-line opportunities for New Zealand stories and storytellers in order to develop more quality home-grown IP.

New Zealand's screen production businesses invest heavily in technological innovation on the big international shoots, which ultimately also benefits their work on smaller locally funded projects. Relatedly, there is a strong connection with highly trained and experienced New Zealand below-the-line crew working on New Zealand screen stories in the time between international contracts, however this seldom extends to above-the-line opportunities for writers, directors, producers and actors. The world's best screen storytellers are working in New Zealand and there is a need to leverage this booming industry to benefit local IP, NZ careers and NZ stories.

New Zealand's screen industry would benefit from the New Zealand government requiring global businesses with a New Zealand audience and/or production footprint to invest more systematically in New Zealand's screen industry, including talent and IP development both above and below the line.

This gap could be bridged by more strongly incentivising international productions to collaborate with us to create meaningful career development opportunities for New Zealand's best creatives, both above and below the line, on screen and off.

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<sup>3</sup> [Te-Waha-o-Tane-Spreads.pdf](#)







**Develop a national training strategy in partnership with iwi, hapū, Pacific cultural practitioners and the broader creative and cultural sectors to support succession planning for vital roles, such as in cultural conservation**

As mentioned above, we support a national training strategy that leverages New Zealand's strong position as both creator of New Zealand stories and facilitator of many of the world's best stories being made here. But this goes beyond production to the wider screen sector to include curation, preservation and we would also add promotion, exhibition and distribution as essential skills designed to not only keep our stories safe, but ensure they are accessible to, and seen by, the public.

NZFC supports and contributes to the activities of the Aotearoa New Zealand Film Heritage Trust whose primary purpose is to preserve New Zealand films and advance education by:

- Encouraging and facilitating the highest standards of artistic achievement in the production of New Zealand films for the purpose of seeking
  - Improved and developed skills of talented New Zealand filmmakers
  - Improved quality of films having significant New Zealand content and
  - Enhanced awareness of films involving Māori filmmakers

We are collaborating with Ngā Taonga Sound and Vision to consolidate the New Zealand film collection in their safekeeping, with work under way to explore how public access to the collection can be facilitated. Curation and promotion of the legacy taonga of New Zealand film is a specialist skill, for which we support upskilling and succession planning.

**Explore options to better support key institutions that provide career entry and early-mid career opportunities for creative professionals**

As mentioned, NZFC partners with sector organisations and guilds to enable them to support their members and represent the wider screen sector. Through this support, mentorships, internships, attachments and professional training is offered so filmmakers can gain experience that progresses their careers. Industry organisations also offer programmes that support on-off training and skills development that support screen practitioners across a wide range of different crafts and skills. Screen sector guilds are well placed to understand where there is low representation of filmmaker communities and/or skill shortages.

**Partner with ngā toi Māori organisations, mātanga toi, iwi and hapori Māori to strengthen infrastructure for the health and sustainability of Māori arts, culture and heritage, for example recent funding for kapa haka**

We provide support to, and work closely with, Ngā Aho Whakaari, Māoriland and Rotorua Indigenous





Film Festival, as key screen sector structures that support the health, sustainability and growth of Māori filmmaking, its international connectedness, and broader screen sector development.

**Explore the viability of the establishment and expansion of regional centres of excellence to promote creative and cultural sector growth, including supporting the sustainable practice of ngā toi Māori**

We support and promote the expansion of the screen sector into regional centres, alongside the key production and post-production hubs of Auckland and Wellington. With ultrafast broadband and broader connectivity continually reducing the digital divide, there are strong opportunities for centres of excellence in fields such as animation and AI to be fostered in regional centres. We actively promote the idea that New Zealand should be seen and highly valued as a digital destination and partner of choice for global players, as much as—if not more than—our decades of international acclaim as a locations-based production destination.

**Provide capability training for creative and cultural organisations' governance bodies, including in supporting their organisations to be financially stable, grow audiences and diversify funding.**


Through our industry development programmes, we support screen sector organisations to offer initiatives that benefit the industry – this allows the NZFC to reach a larger number of filmmakers across NZ. Our four-year strategy focuses on partnering and co-investing with industry organisations to create professional development opportunities for filmmakers with a local and global focus. These organisations are often reliant on NZFC funding, so we are supportive of initiatives that would offer to grow their capability and help them to discover diverse ways of funding and supporting filmmakers.

### **Reducing Barriers to Growth**

**Provide support for cultural and creative practitioners and businesses to navigate the tax system, with a particular focus on those with complex income streams**

Post our organisational restructure, we have commenced a programme of work to simplify access to funding. Over time this process had become complex and over-engineered. There are more and more competing opportunities for those who choose to invest in the arts, and addressing and improving understanding of the more nuanced aspects of the tax system will only strengthen the attractiveness of funding film.





**Support the creative and cultural sectors' uptake of new technology, including responsible use and development of AI, and take a cross-government approach to address the opportunities and challenges of using AI in creative work**

We are actively engaged in this area, with a NZFC staff AI working group established to look at how both the sector and the organisation can benefit from the positive aspects of AI. We plan to expand this to become an agency/industry working group, to consolidate thinking and activity, communicate regularly and effectively with industry, and mitigate against any duplication of ideation and/or effort.

We are investigating how appropriate AI tools could be used in a responsible way to yield significant productivity gains for the NZFC – in areas including rights management, income distribution, financial closings and administration of co-production and New Zealand Screen Production Rebate certifications.

AI is also part of our Mahi Tahi programme of work with NZ On Air and Te Māngai Pāho, and all three agencies are looking at publishing standardised AI principles and AI usage disclosure sections within funding applications.

We are also engaging with sister agencies such as Screen Australia and the British Film Institute, to harness the benefits of their learnings and stay abreast of international best practice in relation to AI.

**Explore initiatives to support increased investment in and access to local screen content**

We are updating our NZ Film On Demand platform to make New Zealand films more accessible to a wider audience in New Zealand and Australia. This platform offers audiences across all demographics a way to access and enjoy new and classic Kiwi films in HD. The platform provides flexible options to rent films for seven days or purchase them to stream indefinitely, available on iOS, Android, and other compatible devices.

The section above on Nurturing Talent includes our feedback on the opportunity to leverage our relationships with the international productions shooting here, as well as global streamers with an New Zealand audience footprint to benefit our local screen industry. Our below-the-line crew working on international productions are world-class and there is a demand for more crew depth. This must be supported by the major studios and production companies who work in Aotearoa.

However just as important is that we rapidly grow capability and capacity in the entrepreneurial business space to ensure that our most skilled storytellers are well equipped to succeed in a rapidly evolving global industry. Any New Zealand government obligations on streamers to commission local content in Aotearoa must be matched by investment in world class local stories and storytellers.





## Summary

- The Rebate system must remain stable and predictable to promote business growth
- Re-establish a screen sector presence in New Zealand trade and investment delegations.
- Engage and activate NZ's expat community
- Seize the opportunity for New Zealand to grow its animation sector
- Assist local studios to move into long form original IP animation for global audiences, most logically as official co-productions,
- High value screen exports must be prioritised by government
- Collaborate more effectively across government and with trade agencies to support and grow screen exports.
- Enhance immigration considerations for the cultural and creative sector more generally i.e. not tied to a specific production
- Invest in capability development programmes with an international market focus
- Ongoing commitment to the work of Toi Mai
- Prioritise industry-specific workforce development research, planning and the delivery of quality on-the-job training
- Develop a cohesive national training strategy to develop the screen industry workforce
- Leverage international productions working in New Zealand to benefit local IP, New Zealand careers and New Zealand stories

We would welcome the opportunity to engage further on any aspects outlined above, should this be of interest and helpful for the further evolution of the *Amplify* strategy.

Nāku noa, na



Annie Murray  
**Chief Executive**  
**Te Tumu Whakaata Taonga | New Zealand Film Commission**

