



# Advanced Development Fund

He Aratohu mā ngā Kaitono

## Guidelines for Applicants

August 2024

Īmēra mai, mēnā he pātai āu.

If you have any questions, please email [development@nzfilm.co.nz](mailto:development@nzfilm.co.nz)

---

If you have any accessibility requirements or require this information in a different format, please contact: [diversity.inclusion@nzfilm.co.nz](mailto:diversity.inclusion@nzfilm.co.nz)

---



## RĀRANGI TAKE - CONTENTS

KUPU WHAKATAKI - INTRODUCTION .....	3
KO WAI KA ĀHEI KI TE TONO - WHO CAN APPLY? .....	4
NGĀ ĀHEINGA KAUPAPA – KEY CONDITIONS .....	5
TE RAUTAKI MĀORI.....	7
NGĀ MEA KA TAEA E KOE TE TONO – WHAT CAN YOU APPLY FOR? .....	8
WHAKARITENGA TONO - APPLICATION PROCESS .....	9
TIKANGA AROMATAWAI – ASSESSMENT .....	10
TE HUARAHI WHAKAMUA - NEXT STEPS.....	13
KUPUTAKA - GLOSSARY.....	14

- A detailed list of documentation required to make an application can be found in the ***Advanced Development Fund Submission Checklist***



## KUPU WHAKATAKI - INTRODUCTION

**The Advanced Development Fund (ADF) supports the final packaging and development needed for feature projects to become production ready.**

### **Key objectives of the ADF**

- Empower and champion authentic, diverse and culturally significant projects to attach market partners, and become production ready.
- Invest in filmmaking talent who have the experience and ability to advance the project towards production.
- Generate viable projects that have the potential to maximise audiences for New Zealand films here and overseas.

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

To meet **applicant eligibility**, you must:

- Be a New Zealand citizen or permanent resident.
- Hold or have the option to hold the intellectual property rights required to develop, produce, and distribute the project. Read the *Chain of Title Information Sheet* for more detail.
- an individual; or
- a company.
- Be the lead producer for the project. The lead producer can not be the same person as the writer and / or director.

The **applicant** can either apply as:

- An individual; or
- A company.

If applying as a company, the lead applicant must be a director of the company and it must be a New Zealand company; that is, the company must be incorporated and carrying on business in New Zealand, and either its central management or control must be held by New Zealand citizens or permanent residents.

To meet **project eligibility**, your project must:

- Have significant New Zealand content in accordance with section 18 of the New Zealand Film Commission Act 1978. (Read the [New Zealand Content Information Sheet](#) for more details).
- Be intended to be a scripted dramatic feature length film.
- Have a market ready script.
- Have a duration of more than 80 minutes.
- Not be one of the following: short film, documentary, television commercial, advertising programme, news and current affairs programme, lifestyle and reality TV programme, panel programme or programme of a like nature, gaming project, pornography, under academic assessment, simple documentation or recording of a public or live event - including sports events, stage plays, music concerts, dance performances or comedy shows.



## NGĀ ĀHEINGA KAUPAPA – KEY CONDITIONS

- **Development funding cap:** You can apply to ADF for a non-recoupable grant of up to \$30,000, so long as the accumulated total NZFC development funding for the project does not exceed \$80,000. This \$80,000 cap includes previously awarded Early Development Funding (see Glossary).
- **Chain of Title:** You must hold or have the option to hold the intellectual property rights required to develop, produce, and distribute the project. The NZFC will review and approve all documents relating to Chain of Title (see the NZFC's [Chain of Title Information Sheet](#) for more information) to verify that you hold the required rights, when total NZFC development funding for a project exceeds \$60,000 in aggregate or will exceed \$60,000 in aggregate if further NZFC development funding is approved. However, the NZFC reserves the right to review and approve Chain of Title documentation for projects that have received or applied for NZFC development funding at any time.
- **Retrospective and incomplete applications:** Incomplete applications will not be accepted. Retrospective applications will also not be considered; you cannot apply for financing to cover costs you have already incurred.
- **External assessors:** By submitting your application, you acknowledge and agree that your application may be reviewed by external assessors, and you also accept that the identity of any assessor(s) used to assess your application will be kept strictly confidential to the NZFC and will not be released.
- **Confidentiality:** The NZFC will use reasonable efforts to maintain the confidentiality of the information provided by the applicant. Please note that any information you provide to the NZFC is subject to Official Information Act 1982 ("OIA") requests. In processing a request under the OIA, the NZFC may consult with the relevant applicant prior to issuing a response to the request.
- **Data collection:** Any statistical or demographic information provided as part of your application is not made available to external assessors. The data collected is aggregated and used only in meeting the NZFC's reporting requirements.

- 
- **Official Co-productions:** If your project is intending to be an official co-production, it must have an experienced producer who is a New Zealand citizen or permanent resident. Funding is only provided for New Zealand-based or New Zealand-specific development costs. If you already have an international co-producer attached to your feature film project from one of New Zealand's official co-production treaty partners, and you are seeking matched development funding for that project, then you may wish to consider applying to the International Co-Development Fund (see the International Co-Development Fund guidelines). Find out more by visiting our website [www.nzfilm.co.nz/international-productions/co-productions](http://www.nzfilm.co.nz/international-productions/co-productions).
  - **Health and Safety:** If your application is successful, you will be required to provide warrants that the production will comply with all current health and safety laws, regulations, and protocols.
  - **Reapplications:** If you have applied for Advanced Development Funding once and been unsuccessful, you can reapply after four months if the project has been substantially reworked. You can reapply only once. Before resubmitting, applicants must request a meeting with a member of the Funding team.
  - **GST:** Because grants are subject to GST, if you are GST registered, GST will be added to the grant when it is paid.
  - **Producer equity:** Should your project go into production, ADF funding must be represented in the budget and applied as producer equity in the finance plan.
  - **Special Purpose Vehicle:** It is not a condition of ADF to have a Special Purpose Vehicle (SPV) for your project.
  - **Future financing:** While receiving NZFC Development Funding recognises the potential of your project, it does not imply an ongoing commitment to future NZFC financing. Your project does not have to have been awarded NZFC Development Funding for it to be eligible for NZFC Production Financing.
- 
- 





## TE RAUTAKI MĀORI

The NZFC is committed to the principles of Te Tiriti o Waitangi and Te Ao Māori.

Productions with Māori content (see Glossary) should demonstrate involvement of Māori in the project and provide details of this in the application, which may include, where applicable:

- Engaging early with secured advisors and/or creatives with the cultural competency, mātauranga Māori, te reo me ona tikanga (Māori language and cultural practices), and authority to lead and assure the Māori content as part of, or alongside, the creative team.
- Reflecting Māori representation in the creative team commensurate with the level of Māori content and capacity required for the production through to release. Generally, projects with significant Māori content should have a higher proportion of key creative roles leading the project e.g. producer, director, script writer, animation director.
- Demonstrating a clear partnership or engagement with, or inclusion of Māori creatives or advisors, and whānau, hapū and/or Iwi across the production, to ensure genuine consultation, permission and benefit sharing which may also include decision making as a partner in the film.
- Demonstrating benefit to the Māori filmmaking industry or local communities through the narrative, or production in those regions or local tribal communities. Recognition of mana whenua appropriately and care of their taonga.

For queries regarding Te Rautaki Māori strategy contact [rautaki@nzfilm.co.nz](mailto:rautaki@nzfilm.co.nz)





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

### You can apply for

The actual and reasonable costs of the final development necessary to get your project production ready such as:

- Storyboarding, professional script reading, cultural consulting fees.
- Writer fees for script polishes for market reasons only (see the [New Zealand Writers Guild rates](#) for a guide).
- Producer and director fees for advanced development related to packaging and financing.
- Costs to develop marketing collateral including pitch decks and teasers.
- Casting agent costs and fees for attaching cast for finance reasons only.
- Preparation of advanced production elements for packaging for finance, including budget, schedule, and location scouting.
- Travel costs (for purposes of financing, marketing, or casting).
- Legal costs, including extensions to rights and options.
- Direct script and project-related overheads such as printing, couriers, phone.

### You cannot apply for

- Costs covered by other funding sources, including NZFC slate funding, market travel funding or other development funding (no double dipping).
- Non-New Zealander 'above the line' (producer, writer, director) fees.
- Initial option payments.
- General scriptwriting.
- Capital works or acquisitions or equipment purchases.
- Costs already incurred (retrospective).



## WHAKARITENGA TONO - APPLICATION PROCESS

### APPLY ONLINE

You must apply via the NZFC online application portal  
<https://funding.nzfilm.co.nz>

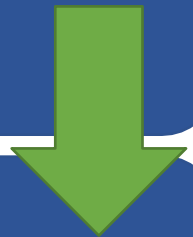
There is no deadline for ADF, you can apply at any time.



### ELIGIBILITY

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

Incomplete applications will be considered ineligible.



### ASSESSMENT

If your application passes the eligibility stage, it will be assessed by NZFC staff and external assessors.

Applications will be assessed against the ADF objectives.



### DECISION

NZFC aims to notify applicants of the outcome within six weeks of receipt of their application. In all cases the decision of the NZFC is final.

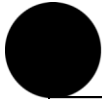




## TIKANGA AROMATAWAI – ASSESSMENT

Applications will be assessed against the applicant and project eligibility criteria (as outlined in these Guidelines, and the relevant provisions of the [NZFC Terms of Trade](#) as applicable). If your project passes the eligibility stage, it will then be assessed by the NZFC against the key objectives of the ADF as noted in the table below.

- **Outstanding reports:** You may be considered ineligible for funding if you have any outstanding reports or deliverables for projects that you have previously received NZFC funding for, or if you are in breach of any contract with the NZFC.
- **External Assessors:** The NZFC may engage external assessors, including those with appropriate cultural knowledge and/or experience (“**Cultural Assessor**”), to provide valuable insights. For a complete list of our current assessors, visit the NZFC [website](#).
- **Assessor feedback:** To provide meaningful evaluation, external assessors will be provided with specific elements to consider and asked to provide written feedback relevant to their expertise. Therefore, the anonymised copy of the external assessors written feedback that you receive may not directly reflect all the elements that your project is judged on when considered for funding by the NZFC.
- **Conflict of Interest:** If you feel you have a conflict of interest (see Glossary) with any of our external assessors or cultural assessors, you must disclose this in your application to assist the NZFC in ensuring fair and impartial assessments are given for all eligible applications. Applicants should disclose if an external assessor has a financial interest in the film; is a spouse, partner, family member or close friend of any of the creatives attached to the film, or if they have worked with any of the creatives in the past 90 days.



KEY OBJECTIVES	WHAT WILL BE CONSIDERED
Empower and champion authentic, diverse and culturally significant projects to attach market partners, and become production ready.	<ul style="list-style-type: none"><li>• The idea’s strength, distinctiveness, originality, dramatic potential, and its potential to engage emotionally. Does the logline express the idea succinctly? Does the story feel particularly timely or resonant?</li><li>• Is this script market ready? In other words, there is not significant work to be done on structure, story, character, dialogue, tone etc. that would require a further draft. Is there clarity about the genre and does the script deliver on it?</li><li>• The comparative distinctiveness and quality in relation to other projects funded and/ or considered by the NZFC.</li><li>• Is the project culturally significant (see Glossary) and if so, what are the key elements that reflect New Zealand identity and/or culture?</li><li>• If the project contains Māori content, where applicable:<ul style="list-style-type: none"><li>- Does it reflect authentic representation of Māori characters, stories, practices/tikanga, places, history, te reo and culture? Does it give due care, respect, and consideration to mātauranga Māori, taonga Māori and protocols?</li><li>- Is there partnership or engagement with experts and advisors in mātauranga Māori?</li><li>- Can it demonstrate that it has in place appropriate frameworks and assurances for engagement with Māori whānau/hapū/iwi across the production?</li></ul></li></ul>
Invest in filmmaking talent who have the experience and ability to advance the project towards production.	<ul style="list-style-type: none"><li>• Does the team/applicant have the skills and relevant experience needed to advance the project towards production and deliver creatively?</li><li>• Has the team/applicant achieved success previously?</li><li>• Does the film have the potential to achieve critical acclaim and/or commercial success?</li><li>• Does the project have the potential to advance skills and elevate careers? Are there any specific opportunities and doors – local and international – that the film might unlock?</li><li>• If the project contains Māori content, where applicable:<ul style="list-style-type: none"><li>- Is Māori representation in the creative team commensurate with the level of Māori content and capacity required for the production through to release?</li><li>- Does the project support capacity development in the Māori film industry and high-quality films led by Māori creatives/Māori talent?</li></ul></li></ul>



KEY OBJECTIVES	WHAT WILL BE CONSIDERED
<p>Generate viable projects that have the potential to maximise audiences for New Zealand films here and overseas.</p>	<ul style="list-style-type: none"><li>• Is the development budget and timeline realistic and relative to the audience?</li><li>• Is the proposed scale of the film and financing strategy in line with market expectations, and will the estimated NZFC production investment be in proportion to the anticipated audience? Do the producer's notes give a sense of a viable finance plan?</li><li>• How compelling and feasible is the director's vision? Does the director's voice jump out as original or exciting? Is the proposed execution bold, innovative, or take any risks in terms of form or content that might help the film to stand out in the market?</li><li>• How compelling is the proposed cast, and are there plans to work with a casting agent of a sufficient level to attach the proposed cast?</li><li>• Is there clarity about the intended audience for the film domestically and about the international potential?</li><li>• Is there any domestic distributor interest or overseas market interest?</li><li>• Are all the legal requirements in place, including the rights to fully exploit the film?</li><li>• In reference to NZFC's Te Rautaki Māori/Māori Strategy:<ul style="list-style-type: none"><li>- What is the cultural significance of the project? Does this project promote authentic representation of Māori characters, places, practices/tikanga, history and culture, and support high quality films led by Māori creatives?</li></ul></li></ul>



## TE HUARAHI WHAKAMUA - NEXT STEPS

### **Funding decision**

ADF applications will be considered by a panel of external assessors and NZFC staff including the Head of Funding, Development Lead and the Chief Executive.

In making their funding decision, the panel will consider, and use their discretion to ensure how applications best meet the overarching objectives of the ADF.

Decisions will be consistent with these guidelines and the New Zealand Film Commission Act 1978 (NZFC Act). Funding is discretionary and all decisions are final.



### **Notification and Grant Funding Agreement**

All applicants will receive a letter or email notifying them of the outcome of their application. If your application is unsuccessful, you will still receive the anonymized external assessments.

If your application is successful, you will be invited to enter a Grant Funding Agreement (Agreement) with the NZFC.

The Agreement will outline the obligations and conditions of the grant, including regular reporting deadlines and deliverables. No payments will be made until you have agreed to the terms and conditions and the Agreement has been fully executed.

If approved for funding, you must submit deliverables required under the Agreement. This is usually within six months from the date the Agreement is signed. Deliverables are determined on a project-by-project basis but will always include a cost report on expenditure and a producer narrative.





## KUPUTAKA - GLOSSARY



**Early Development Funding:** Includes funding from any or all the following: Blacklist NZ, Boost and Boost Up, Business Development Scheme (BDS), Early Development Grant (EDF), He Ara: Pathway for Māori and Pacific Island Screen Practitioners Fund, Hapaitia te Kaupapa Kiriata: Māori Feature Film Support Fund, International Co-Development Fund, Seed, Seed Advanced and Tuhinga Reo Māori: Te Reo Māori Development Fund.


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

**Culturally Significant Content:** Culturally significant films and screen stories are those that New Zealand audiences will recognise as reflecting New Zealand identity and culture. Minority co-productions set in another country are unlikely to meet these criteria.

**Key Creatives:** These are defined as writer, director, and producer.

**Māori Content:** Is anything sourced and generated from a Māori world view, Te Ao Māori – including but not limited to:

- Māori kupu, proverbs, expression of language, dialect, genealogical information, naming conventions;
  - reference to, or inclusion of, Māori names, people, places, characters, protocols;
  - anything based on Māori history, stories, myths and legends, songs, dance, cultural expressions that may or may not be in public domain;
  - Toi Māori – art, carving, tā moko, raranga, visual arts, games, both traditional and modern cultural expressions;
  - Taonga Māori - te reo, landmarks, whakapapa, photographs, heirlooms, tribal landmarks, museum artefacts, flora and fauna – native trees, birds, taonga species; and
  - use of or reference to specific whānau, hapu, Iwi tribal land, waterways, mountains, social systems, and structures.
- 
- 



**Mātauranga Māori:** Anything that is sourced in the wide context of Māori knowledge, its expression and cultural practice.

**Te Rautaki Māori:** Te Rautaki Māori is the Māori Strategy of the NZFC. It is in place to ensure cultural representation is responsible and filmmakers engage with Māori with relevant experience or authority for the Māori content within a story or project; that there is clear accountability, permission and leadership of the protocols, approach and inclusion of cultural practice or tikanga elements in the project or story; and to elevate the capacity and capability of Māori creatives, cast, crew and advisors as an asset and critical to making great films with Māori content. For queries regarding Te Rautaki Māori, contact [rautaki@nzfilm.co.nz](mailto:rautaki@nzfilm.co.nz)

**Market Ready Script:** A script where all aspects of story, structure, genre, character, dialogue and theme are complete, except for finance packaging elements such as the accommodation of lead cast input, or key location changes.

**Production Ready:** A project with full market attachment to match the finance plan, complete budget and schedule, and a locked script.





CHANGE LOG:

**31 July 2024** update to reflect the Statement of Intent 2024-25 and Statement of Performance Indicators

