

**Report 2.**

# **Review of government investment in the screen sector**

A summary of email and survey submissions analysis, insights and findings

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Prepared by ThinkPlace for Manatū Taonga, the Ministry for Culture and Heritage (MCH) and Hīkina Whakatutuki, the Ministry for Business, Innovation and Employment (MBIE).

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## Purpose of this document

The purpose of this document is to provide a summary of the online survey (SurveyMonkey questionnaire) and emailed submissions received in this public consultation with the screen sector.

Other consultation methods will not be discussed as Manatū Taonga, the Ministry for Culture and Heritage (MCH), and Hīkina Whakatutuki, the Ministry for Business, Innovation and Employment (MBIE), managed these.

MCH/MBIE will use this summary report to consider in preparation for their final proposals to the Minister on the Screen Production Grant.

## Standard abbreviations and acronyms used

MCH	Manatū Taonga Ministry for Culture and Heritage
MBIE	Hīkina Whakatutuki Ministry of Business, Innovation and Employment
NZSPG, or SPG	New Zealand Screen Production Grant
PDV	Post (Production), Digital and Visual effects
QNZPE	Qualifying New Zealand Production Expenditure

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## Acknowledgements

In reviewing these submissions, it is clear the considerable amount of thought and effort that has gone into responding to the various elements of this proposal. We thank those who took the time to share their feedback and provide a range of constructive, balanced ideas on the potential impacts of the proposed changes and details on how they might be improved.

ThinkPlace was engaged as a third party to undertake a detailed analysis of the feedback provided in public consultation.



# Contents

<b>1.</b>	<b>Review context &amp; report methodology</b>	<b>4</b>
	Context of the review	5
	Outcome areas & elements	6
	Consultation process	7
	Collection method	8
	Email responses	9
	Survey responses	10
<b>2.</b>	<b>High-level findings</b>	<b>11</b>
	General themes	12
	Findings summary by outcome area	14
<b>3.</b>	<b>NZSPG settings, proposed options &amp; administration</b>	<b>16</b>
	Current state & settings	17
	Proposed focus areas	19
	Options feedback, benefits & impacts	21
	Administration, monitoring, reporting & evaluation	24
<b>4.</b>	<b>Findings by outcome area</b>	<b>26</b>
	<b>4.1 Outcome area 1. A steady pipeline of screen productions</b>	<b>27</b>
	Improve the 5% uplift process	28
	Repeat activity incentive	30
	QNZPE cap	32
	20% PDV	37
	Reduce Min. QNZPE threshold for PDV	39
	<b>4.2 Outcome area 2. Improved screen sector skills and career pathways</b>	<b>42</b>
	Skills levy	43
	Skills plan	45
	<b>4.3 Outcome area 3. Development of compelling and ambitious New Zealand content</b>	<b>50</b>
	Cultural content and creative talent criteria	51
	Restructured NZSPG-NZ	56
<b>5.</b>	<b>Appendices</b>	<b>60</b>

# Section 1. Review context & report methodology



# Context of the review

**Given the screen sector's dynamic and fast-changing environment, the Government wants to ensure its investment optimises value for Aotearoa and better supports a successful, sustainable, and resilient sector.**

Government investment supports screen production activity in Aotearoa, helping to create a globally competitive screen sector that produces worldwide blockbusters as well as showcasing local stories and talent.

The Review of Government Investment in the Screen Sector, launched in December 2021, is jointly led by Manatū Taonga the Ministry for Culture and Heritage (MCH) and Hīkina Whakatutuki the Ministry for Business, Innovation and Employment (MBIE). The Review's Terms of Reference outline four key objectives:

## Review objectives

1. Support the development of a more resilient and sustainable New Zealand screen sector.
2. Support improved conditions and better pay and career pathways.
3. Improve social cohesion by supporting the development of New Zealand cultural content that reflects the diversity of New Zealand and reaches a broad audience.
4. Maximise the benefits generated to the wider New Zealand economy from the screen sector.

From late October to December 2022 the Government sought feedback from the sector and public on proposed options for change, focused on the New Zealand Screen Production Grant (NZSPG).

Two sets of proposals (options) were presented for feedback, combining a range of potential changes to the NZSPG. The full details of these changes can be found [here](#)

**As outlined over the page, each of the proposed changes target one of three specific outcome areas which link back to the Review's overarching objectives.**

# Outcome areas & elements

The following are the three specific outcome areas that link back to the Review’s overarching objectives and where each element (proposed change) sits within them.

Outcome area	Element	Option
<b>Outcome 1.</b> Incentivising a steady pipeline of screen productions to support business growth, sustainable careers, and sector	<b>Improve 5% uplift process</b> Introduce a clearer, more objective process and criteria for international productions with significant economic benefits	Option 1
	<b>Repeat activity incentive</b> Replace the 5% extra rebate for productions providing significant economic benefits with a 5% rebate for production companies that bring their production activity to New Zealand on an ongoing basis	Option 2
	<b>Qualifying New Zealand Production Expenditure (QNZPE) per-project cap</b> Introduce a cap per project for international productions	Option 2
	<b>Offer a 20% rate for the NZSPG-PDV (Post-production, digital and visual effects)</b> Improve the competitiveness of the PDV grant by increasing the rebate for productions over \$25 million from 18% to 20%	Option 1 & 2
	<b>Reduce minimum QNZPE threshold for PDV</b> Better support smaller PDV companies by reducing the PDV threshold to \$0.25 million	Option 2
<b>Outcome 2.</b> Incentivising greater investment in skills development and career pathways in the screen sector	<b>Skills levy</b> Introduce a skills levy requirement for NZSPG-funded productions <b>or</b>	Option 1 & 2
	<b>Skills plan</b> Introduce a skills plan requirement for NZSPG-funded productions	
<b>Outcome 3.</b> Incentivising the development of compelling and ambitious New Zealand content	<b>Cultural content &amp; creative talent criteria</b> Strengthen the cultural content and creative talent criteria for New Zealand productions <b>and/or</b>	Option 1 & 2
	<b>Restructured NZSPG-NZ</b> Restructure the NZSPG-NZ to offer a base incentive (20%) plus up to 20% in stackable Cultural Content and Creative Talent incentives	Option 2

# Consultation process

## 1. Public information sessions

The three public information sessions run by MBIE and MCH had over 280 people attend. *(Held online via Zoom on the 8<sup>th</sup>, 15<sup>th</sup> and 21<sup>st</sup> of November 2022).*

Throughout the written submission process, the sector was engaged through public information sessions and virtual workshops (phases 1 and 2). A separate report covers feedback provided in these workshops.

## 2. Virtual workshops

The six virtual workshops facilitated by ThinkPlace engaged over 100 people across three weeks. *(Held online via Zoom on the 29<sup>th</sup> and 30<sup>th</sup> of November, and the 1<sup>st</sup>, 6<sup>th</sup>, 7<sup>th</sup>, and 13<sup>th</sup> of December 2022).*

This report summarises the feedback submitted in public consultation with the sector through an online survey and written email submissions (phase 3).

ThinkPlace then delivered a summary report of the workshop findings during the public consultation.

## 3. Online survey and email submissions

The screen sector was invited to respond to an online questionnaire and make submissions by email. The online survey was available from early November, and email submissions were collected throughout the consultation period (27<sup>th</sup> October – 18<sup>th</sup> December 2022).

## 4. Breakdown and summary of all survey responses and email submissions

From 9<sup>th</sup> of January to the 12<sup>th</sup> of April ThinkPlace was engaged as a third party to provide an objective summary of the feedback provided to MBIE/MCH.

# Collection method

## Collection methods and question structure

There were two different methods for submitting feedback:

1. An online questionnaire (SurveyMonkey)
2. Written submission via email (response template or freeform)

Most questions in the online survey asked respondents to indicate their level of support for individual elements of the proposal. The options were on a 5-point scale from strong disagreement to strong agreement. These were supplemented by free text, asking them to provide further context to their response.

Questions in the consultation document and the response template asked respondents to outline what they thought were the strengths and weaknesses of each proposed design change and if there were any alternative approaches they would recommend.

Each question set also asked respondents to provide feedback on the proposed focus and the benefits/impacts of the changes.

## Variation

The reference material (describing the proposed changes) was accessible to all respondents in the same format.

To give respondents options about the level of detail with which they engaged with the review, the questions asked in the online survey differed slightly from those in the response template.

Best efforts were made to match the discussion of the elements across these two collection methods and where email submissions were unstructured or free-form.

## Question codes

**QES1,2,3 etc.** Question (from) Email Submission (question number)

**QSM1,2,3 etc.** Question (from) Survey Monkey (online survey, question number)



# Email responses

## Email submissions

n= 92

A smaller portion of respondents provided feedback through written email submissions than through the online survey. However, approximately three-quarters of these submissions were from sector organisations, associations, production companies etc., that were speaking on behalf of their respective cohorts and were representative of a larger group of voices.

Of these submissions, around half used the templated response provided. While the best care has been taken to provide clear answers in each of the question areas, feedback wasn't always able to be clearly defined and instead had to be analysed through a broader lens.

Many submitters chose to answer the questions provided indirectly or not at all and instead took a more holistic approach.

Email submission responses also tended to be more detailed, and many provided a wide range of evidence and supporting documentation alongside their response to the review questions.

## Counts

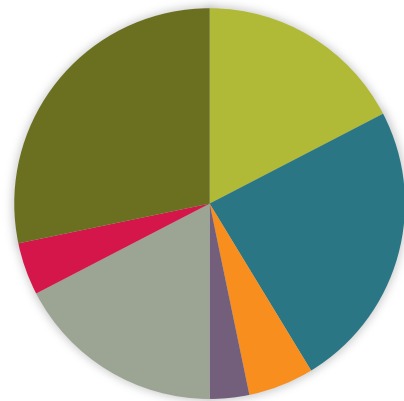
Throughout this report, you will see 'counts' where we have read through and sometimes interpreted feedback to understand whether an idea is supported or which option is preferred from the written content in email submissions.

This has been done to help create a more balanced view of quantitative data that wasn't readily available in freeform responses and provide a more balanced statistical analysis that does not favour one submission method over another.

## Responses by category

Email respondents have been categorised by organisation type, such as 'sector association/guild' or 'domestic production company.'

**Note:** *These were not self-selected; the client undertook categorisation and groupings.*



**Government/Education** 18%

**Sector Association/Guilds** 24%

**International Production Company** 6%

**Infrastructure/Sector business** 3%

**Domestic Production Company** 17%

**Post (Production), Digital and Visual effects (PDV)** 4%

**Public/Individual** 28%

**Total Answered** 92

# Survey responses

## Survey Submissions

**n= 686**

There was a high volume of survey responses from individuals working in the screen sector. Most responses were from actors, writers and other above-the-line roles (creative development, production, and direction). Survey respondents were able to self-select from a list provided.

*Note that some respondents indicated that they worked in more than one role.*

## Responses by role/ relationship to the sector

Answer Choices	Responses
Business Owner	54
Producer	91
Director	74
Writer	143
Actor	411
Cast member	85
Other above the line role	9
Lead technical role	15
Crew	70
Other below the line role	8
Post-production worker	20
Consumer of content	87
Other (please specify)*	61
<b>TOTAL Answered</b>	<b>541</b>
<b>TOTAL Unanswered</b>	<b>145</b>

\*Other roles included: Education sector (Teaching staff, coaches, students); Family members of industry workers; Casting directors, associates etc.; Actors' agents; Aspiring screen sector workers; Stunts people; Theatre directors and staff; Members of the public

(Note: This is not an exhaustive list but captures the majority of other roles specified.)

## 'Bulk' responses

In some of the questions, there were noticeably similar responses (often word for word), indicating potentially some 'organised' responses where participants may have been provided pre-written material to insert as their answers to the questions.

## Quotes

Quotes have been used throughout this report (from both survey respondents and email submissions) to help provide additional insight into responses. To protect respondents' privacy, names have been replaced with a code number and any identifying details or commercially sensitive information have not been included.

## Section 2. High-level findings



# General themes

In this section, we note the strong themes across all submissions, followed by some out-of-scope comments that have been included as salient points.

## **Respondents objected to complex requirements in the application process.**

There is a burden to applying for funding due to confusion and layers of uncertainty around the process. The burden is compounded for smaller operations, given their application resources are already limited.

## **Respondents felt decisions about the proposed changes must be made urgently to reduce the negative impacts of ongoing instability.**

There was an urgency to get the changes right because anything that could weaken the sector might immediately put things in a bad position. Currently, there is pressure for performers to leave NZ to get work. The industry sees the NZSPG as critical to maintaining and growing the resilience of the NZ industry and could keep people here for their livelihoods.

## **Renaming the NZSPG to rebate**

There was unanimous support for the proposal to rename the NZSPG to rebate. Respondents felt this term better reflected the nature of the scheme, and some also highlighted that the word 'rebate' was better understood internationally and would help avoid confusion.

## **Concerns were raised that NZ would become a service industry for international productions rather than valuing our local stories and people.**

NZ content is valuable for its own sake as a national treasure, not just because of international interest. There was a desire for more diverse narratives and a broader demographic to be included in NZ content.

## **On the other hand, many respondents wanted to ensure NZ remained competitive internationally.**

Some liked the status quo because NZ has been internationally successful. Also, a small minority thought we were beginning to lose work to other countries.

## **There were questions raised about the role of government.**

Some submitters were concerned about burdensome government bureaucracy, conferring a lack of trust in application processing. There was a sense that some wanted the money handed over to the industry for decision-making or even partnering with the government because the industry felt they knew what they needed.

# General themes

## Performers needed help seeing themselves in this proposal.

Performers felt they already had the skills but needed opportunities to express and practice them. There were suggestions throughout their feedback that a quota be implemented to ensure locals are cast in international productions so NZ actors aren't overlooked. They felt the current settings don't go far enough to incentivise casting locally and are of minimal benefit to them.

International productions often do not cast local talent in meaningful roles and lack skills planning and meaningful training opportunities, creating unsustainable careers and pushing many to leave the country when they would prefer to stay. Others shared similar sentiments in above-the-line creative roles.

## A call for the status quo to remain

There was a strong call from a group of email respondents to maintain the status quo, as changes would lead to too much subjectivity, be too burdensome, and create too much uncertainty.

**Note:** *These two pieces of feedback came up across many elements and have been included here to help avoid repetition.*

## Data and measurability

Across the proposed changes, it was often noted that any changes implemented needed to be measured and reported on to be more targeted and effective. It was suggested that much more work was required in this area.

## Increasing the availability of the NZSPG to other types of media, such as gaming.

There was feedback from a range of respondents who felt that the lines of media were becoming increasingly blurred. They felt that gaming is a form of media that should be included in the NZSPG because game designers and developers use the same technology, skillsets and content.

For television, the same actors, crews and studios are used in film. Opening up to TV and documentaries could create more repeat productions and a steadier pipeline of work.

“Government has no doubt been lobbied hard by sectors in the industry who would prefer little or no change... We need government help to protect performers, who have vastly less resources and whose voices are not as loud.”

–P015, Member of the public

“If the world of digital entertainment does not distinguish between these three genres [film, television and interactive media], neither should New Zealand government policy settings.”

–P010, Government/education organisation

# Findings summary by outcome area

In this section, we highlight the high-level findings for each outcome area, with sections below breaking down the feedback in more depth.

## Outcome Area 1: A steady pipeline of screen productions

**There was an appetite for change in this space, with most respondents supporting the goal of improving the current process.**

In the measures proposed for clarifying the uplift process, results were mixed with a slight preference for option A (a clearer points test).

Out of the proposed alternatives, the Repeat Activity Incentive was favoured for its simplicity and the certainty/predictability clearer criteria described would provide. Survey respondents supported this change's positive impact in creating more opportunities and making work more consistent.

The QNZPE cap had a mixed response, with various pros and cons identified by survey respondents. However, there was intense and often emphatic opposition from email respondents, with many concerned about its negative impacts on the industry.

Many felt the uplift should be ditched entirely and a flat rate of 25% or even higher should apply instead to be competitive. They felt the uplift acts as a significant disincentive for international production companies to decide whether

to film in NZ due to its uncertainty and subjectivity.

There was general agreement that the 'invitation-only' element of the process should be removed.

## Outcome Area 1: A steady pipeline of screen productions - PDV

**There was broad support for both proposed options, with suggestions that the proposal could go even further in helping this part of the sector to be competitive against other countries currently offering a higher rate.**

Another benefit identified was that this would help New Zealand become more of a 'one-stop-shop'. Overseas companies would be encouraged to complete post-production activities here in an increasingly competitive global market.

There was also support for PDV activity in general, highlighting it as a 'high skill, high wage' industry and a 'weightless export', which aligned with other sector goals to be more resilient and sustainable.

Several respondents called for other parts of the industry to be included in the PDV, such as gaming and interactive/immersive media.

Transferability of skillset meant those able to access the PDV were better able to attract talent and currently placed other businesses at a disadvantage.

# Findings summary by outcome area

## Outcome Area 1: A steady pipeline of screen productions – PDV cont.

There were generally fewer responses to these questions. Many survey respondents felt they didn't know enough about the PDV grant to comment on the proposed changes but agreed in principle. Responses from PDV organisations were supportive but felt an even more competitive rate was needed.

## Outcome Area 2: Improved screen sector skills & career pathways

**Whilst there was support for the intended outcome, there was not much support for either the skill levy or skill plan as it was proposed. Respondents felt further work was needed to develop these changes, preferably alongside the industry, to be effective.**

Of those who indicated a clear preference in the email submissions, there was more support for a skills levy over a skills plan.

Many potential negative impacts were identified for both the skills levy and the plan. Some respondents did not see why the two had to be mutually exclusive and instead saw them working together for a more holistic approach.

Respondents felt that, ultimately, the best way for NZ talent to gain skills is through work experience, being cast in significant productions/consistent and frequent work.

## Outcome Area 3: Development of compelling and ambitious New Zealand content

**There was strong support for this objective, particularly among survey respondents, who wanted to see Te Tiriti o Waitangi upheld and a level of diversity that reflected Aotearoa in people and stories. However, there were concerns about how this would be implemented considering the subjectivity of what constitutes 'cultural content' and how this would be assessed.**

Of the three options proposed, most respondents preferred targeting either a mixture of content and personnel or indirectly through targeting personnel. Many felt having diversity in the people in the industry would be the best way to support diverse stories. Targeting content specifically was divisive, with concerns that defining cultural content is too subjective. The risk that it could lead to tokenistic content and limit creativity was highlighted as another key concern.

People desired certainty and clarity when accessing funding. They believed that restructuring the NZSPG to a base + stackable model could make things too complex. Feedback around the assessment of these criteria showed a desire for authenticity, calling for people from diverse communities with deep knowledge to be involved in planning and running the assessment process.

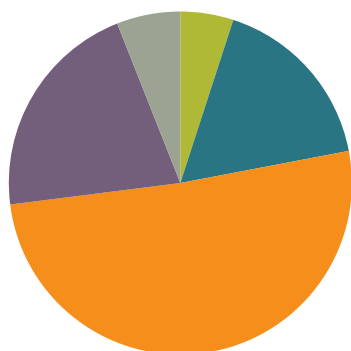
# Section 3. NZSPG settings, proposed options & administration





# Current state & settings

The majority of respondents indicated there was room for improvement with the current NZSPG settings. Far fewer felt that things were working well and that there were benefits in the familiarity and simplicity of the current settings.



**QSM10:** To what extent would you agree that you are familiar with the current NZSPG settings?

**Extremely familiar** 5%

**Very familiar** 17%

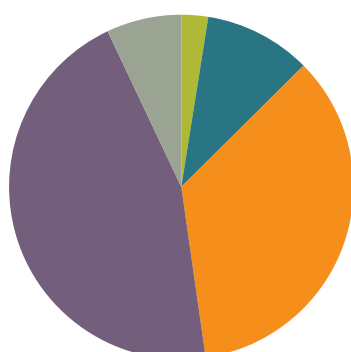
**Somewhat familiar** 51%

**Not so familiar** 21%

**Not at all familiar** 6%

**Total Answered** 494

**Total Unanswered** 192



**QSM11:** How satisfied are you with the current NZSPG settings?

**Very satisfied** 3%

**Satisfied** 10%

**Neither satisfied nor dissatisfied** 35%

**Dissatisfied** 45%

**Very dissatisfied** 7%

**Total Answered** 481

**Total Unanswered** 205

**QSM12.** What benefits do you observe with the current NZSPG settings?

**QSM13.** What issues do you observe with the current NZSPG settings?

## Benefits observed

- Though some respondents weren't completely satisfied, they felt the current settings were a good starting point.
- Some felt the current setting created more work opportunities, especially international ones. These people felt the scheme was similar to other countries, making it competitive and attractive. Those who can access additional work through these productions see opportunities to upskill and better career pathways, making their careers in the sector more sustainable.
- Other benefits observed included the simplicity that comes from familiarity with the status quo and greater access to funding.
- Benefits for local businesses included growth due to the incentives for local content, and the rebate was also appreciated for New Zealand productions.

# Current state & settings

## Issues observed

- Some felt there should be a stronger focus on domestic content and that the focus on international production can hinder the ability to make our own stories. These people referenced difficulty finding studio space and experienced crew while international productions are in progress. People feared the New Zealand industry was becoming a service industry for international productions.
- Other respondents felt the settings don't create a self-sustaining local industry and that the NZSPG wasn't accessible to many local productions due to the \$2.5 million threshold. They highlighted a range of evidence that the current scheme is becoming less internationally competitive, with other countries offering better benefits.
- Another concern was that the current state is inequitable. People identified a need for more access to emerging talent from marginalised groups and few opportunities for fledgling businesses. Some Māori respondents felt there was patronising support for Polynesian stories and a lack of story sovereignty.
- Respondents with an international focus noted that New Zealand is facing increasingly tough competition from other jurisdictions' incentives regimes and that the current Uplift process is a disincentive for large productions.

"Major film and television productions are incentivised to come to NZ for filming as they receive a rebate on investment. This helps create jobs for the crews that work."

**-P307, Business owner, actor, crew, post-production**

"There is no additional benefit or incentive for compelling and ambitious New Zealand content. As mentioned, ambitious New Zealand content, which for argument's sake has self-evident high cultural value, struggles to secure international financing. International festival success should not be conflated with international sales - local wins such as Whina have limited value in the international sales market."

**-P183, Producer**

"The Screen Production Grant is similar to what many other countries offer so we are internationally competitive as a country attracting international productions and investment in productions."

**-P083, Writer, actor**

"The lack of Māori / Polynesian having control over the stories they themselves are wanting to tell."

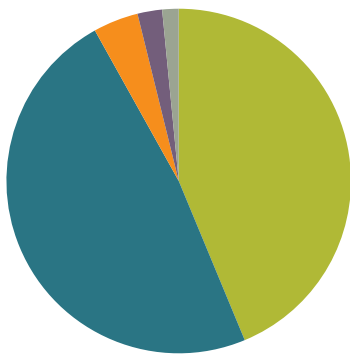
**-P451, Producer, director, actor, lead tech, crew, consumer of content**

# Proposed focus areas

Most survey respondents agreed with the proposed focus areas (92%). Similarly, there was a lot of support for the intent of the review from the email submissions, but many disagreed with some or all of the proposed solutions and felt that they would not achieve the desired outcomes.

Many respondents proposed their own recommendations or changes to what was outlined.

## Proposed focus support



**QSM8.** The options proposed in the consultation document aim for a steady pipeline of screen productions to support business growth, sustainable careers and sector resilience, improved screen sector skills and support for developing compelling and ambitious New Zealand content. Do you agree or disagree that this is an appropriate focus for delivering value from the NZSPG?

**Strongly agree** 44%

**Agree** 48%

**Neither agree nor disagree** 4%

**Disagree** 2%

**Strongly disagree** 2%

**Total Answered** 519

**Total Unanswered** 167

**QES1.** Do you agree with the issues identified with current NZSPG settings? Please explain and provide evidence to support your views.

**QSM9.** Please explain the reasons for your response (to QSM8).

## Support

Most respondents agreed with the proposed focus areas for various reasons. Some thought the changes would strengthen and grow the industry in NZ and would address the concerns that they currently have. Other benefits mentioned included:

- More opportunities created across the sector
- NZ would become more competitive and attractive to international productions
- More sustainable careers
- Economic benefits to industry and country
- Supporting NZ stories so NZ isn't just a vehicle for global content
- The benefits would be more fairly extended for all

# Proposed focus areas

## Opposition

- Those who disagreed with the proposed focus areas again felt that there was no support or protection provided to actors with the changes and, therefore, would be of no use to them. There were calls for a performer quota or mandatory casting.
- It was mentioned that neither of the suggested options would help achieve the review's aims. Others did not see the focus on NZ content as necessary, as all content types need to be supported, so having a steady pipeline should be the primary goal.
- Some respondents felt that the NZSPG is not the right tool to achieve cultural targets, as this can be achieved through other means.
- Others felt that local screen infrastructure had been omitted and needed to be included as it was the key to increasing the continuity of work.
- Another respondent felt there was no guarantee of tino rangatiratanga – provision for Māori self-determination.
- Some submissions asserted that the current settings were working well and that the status quo was the best option and should remain.
- One submission felt that the new measures would continue to favour high-budget international TV productions and lock local mid-budget productions out and, therefore, would be unable to access the NZSPG.

“There are so many issues with the current system that we were buoyed by the possibility of the review touching on these and bringing them to light. Instead, the paper has cherry picked a few problematic settings and has chosen to amplify these – making things worse!”

**–P019, Domestic production company**

“Bringing New Zealand’s International film and TV agreements in line with the majority of the Western world’s international agreements in a string step in the right direction.”

**–P240, Producer, actor, cast member**

# Options feedback, benefits & impacts

The majority of respondents did not support either option in their entirety. Some felt the option groupings didn't make sense, and most respondents chose to outline their points of support and opposition to some aspects of each. Many supported various elements with a caveat that they are implemented with multiple recommended changes.

It is also important to note that many of the proposed changes in each option overlapped, with the main difference being more significant changes proposed under Option 2. While there was no clear preference, Option 1 was marginally less opposed.

- QES15/29.** What are the strengths and weaknesses of Option 1/Option 2?
- QES16/30.** Do you agree with our assessment of Option 1/Option 2? Why/why not?
- QES17/31.** Do you have any ideas for alternative approaches to support the outcomes being targeted under Option 1?/Option 2?
- QES33.** Do you have a preference for Option 1 or 2? If so, why? Please provide details to support your views.

## Option 1

Some of the strengths of option 1 identified were that it was relatively simple, would have less impact and disruption on the industry, and was more achievable.

Some suggested alternatives included:

- Simplify the current scheme
- Incentivise and increase funding to support local content
- Partner with the industry to address skills gaps

“Some elements we support, other elements we don't. We don't see a reason that logically connects these elements into one Option and why certain elements shouldn't be combined with other elements or even others not considered.”

**-P058, Sector association/guild**

“Would agree with the assessment of option 1 for improving clarity and causing less deviation from the existing policy.”

**-P028, Government/education organisation**

# Options feedback, benefits & impacts

## Option 2

There was stronger opposition to this option, with some respondents feeling that changes were too drastic and the settings too complex. Some felt this option was more restrictive and, therefore, would make NZ less attractive.

Some suggested alternatives included:

- Increase the incentive rate for international productions and NZSPG-PDV to be more competitive
- Offer broader accessibility of funding for post-production organisations currently not eligible for the NZSPG

**QES32.** What do you see as the impacts on you or the screen sector under options 1 and 2?

**QSM37.** What would be the biggest impacts on you or the screen sector under these proposals?

**QSM36.** What would be the most significant benefits to you or the screen sector under these proposals?

## Positive impacts of both options

- A variety of positive impacts were identified by respondents, particularly around increasing and steadying the flow of work coming to New Zealand, which would create the certainty and opportunities workers need for stable employment and a more resilient sector.
- These respondents agreed that under the proposals, they would see more opportunities for work across the sector, leading to more sustainable careers.
- Others believed there would be improved funding for their projects and a steadier pipeline of work.
- The ability to showcase NZ content, specifically Māori stories, was another benefit observed by a few respondents.
- One respondent felt that Option 1 would immediately impact capacity and capability, whereas Option 2 would address the industry's critical issues and make it more sustainable.

“More work for us all and better funded productions and better pay for crew and actors.”

–P490, Actor

“Option 2 represents the greatest opportunity to create continuity of work for kiwis in the screen industry, by encouraging a steady pipeline of productions.”

–P054, Sector association/guild

# Options feedback, benefits & impacts

## Negative impacts of both options

- Others were concerned the proposed changes would have negative consequences and highlighted their potential to be highly detrimental to the industry. These concerns were more prevalent among email submissions but were also expressed among some survey respondents.
- These respondents felt the options would over-complicate the process and lead to uncertainty, which could drive away international productions. This could, in turn, cause the crew to move overseas and result in businesses having to close.
- Others believed this would harm the domestic industry due to the new complications and the subjectivity of the new elements, which could open the process to bias and potential corruption.
- There were worries that worker rights and working conditions could be negatively impacted.
- In the email submissions, a more significant proportion of respondents disagreed with the review. Even though they agreed with the vision, they felt that not only would the changes be ineffective in achieving them, but they would also have the opposite effect, causing NZ content to be limited and international productions to look elsewhere. They believed that the proposed changes could have provided more simplicity and clarity.

## No impact

A few survey respondents felt the changes wouldn't impact them at all.

“Option 2 considers what we view as drastic experiments that are likely to cause severe disruption and shocks to the screen industry. [Our] members would no longer consider New Zealand for any project approaching the QNZPE cap, and we anticipate the most talented practitioners would move overseas to follow the job opportunities created by that investment going elsewhere.”

–P058, Sector association/guild

“None I can see, we may become abused more as a group of employees...”

–P384, Director, writer, actor

“Option 2 has the potential to be incredibly destructive to our industry. It is reactionary and not in tune with how our industry works.”

–P052, Infrastructure/sector business

# Administration, monitoring, reporting and evaluation

**QES34.** What changes, if any, would you make to the current NZSPG administration and assessment process?

## Changes to the current administration process

- Email respondents who commented on the current administration process often thought it could be simplified. A small number of them felt there was no need to change the current administrative system, including having the NZFC administer it.
- Those who indicated they would like to see this process simplified felt that doing this would make it a more attractive prospect for productions looking to access funding. This would also help give greater certainty to future projects around whether a production would qualify for the NZSPG and what rate they could expect to receive.
- There were also comments about how the subjectiveness and discretionary elements of the SPG would impact their applications, so they wanted these processes to be limited, if not removed.
- Several respondents called for the ability to draw down funds throughout the production, as opposed to on delivery, as many, especially smaller production companies, are unable to fund their production otherwise.
- There was also mention of NZSPG administrators needing to work with the industry (such as guilds) to see whether the changes have the desired effect.
- One respondent suggested the creation of a Screen Agency (like Australia) to be a leader in this area.

**Note:** Survey respondents only discussed administrative aspects in the context of specific proposed changes.

“One of the major barriers within the SPG model is requiring production companies to cover the full cost of production before securing funding. This puts a disproportionate strain on smaller production companies who may not be in a position to secure bridge funding or have the available cash-flow; it is also a major risk for them if they are unsuccessful in securing the full rebate.”

– **P012**, Domestic production company

“Our competitiveness is currently significantly impacted by the subjective and discretionary elements of the SPG. We need to take steps where possible to remove discretion and subjective processes if we are to support the growth of the industry [and a] steady pipeline of work.”

–**P002**, Sector association/guild



# Administration, monitoring, reporting and evaluation

**QES36.** What monitoring arrangements or reporting measures would improve transparency or decision-making in relation to NZSPG expenditure?

## Monitoring or reporting measures to improve transparency

There were many suggestions as to how to measure and improve transparency. These include, for every production that receives the grant, a report on (whilst maintaining privacy):

- How much was received
- Number of NZ performers in meaningful roles
- How much money flowed into the economy
- How much of the QNZPE was spent
- Whether productions would have come to NZ if it weren't for the NZSPG
- The environmental impact of film productions
- How many people in each occupational group earn from the production and how much work they have performed.
- Measurement settings on the broader economy, i.e. the Living Standards Framework, could better support the recognition of cultural factors within
- Merging the two audit process for the final certificate into one.

This could highlight the importance and positive impact of the SPG on the public.

Other respondents believed no more monitoring and reporting was needed as there were already enough, e.g. audits.

“Reintroduce the Screen Survey. Other than that we do not believe there are any other additional monitoring or reporting measures required to be introduced to NZSPG expenditure as it is already a heavily monitored system with fiscal transparency.”

**-P011, Infrastructure/sector business**

“Highlighting the role that the SPG rebate plays in funding, including in local funding, supporting the local industry, and wider economy should be mandatory for all shows that receive the rebate. This would disseminate more information in the public domain about how it is working and the role it plays in supporting NZ producers to get their content made and out into the world.”

**- P012, Domestic production company**

# Section 4. Findings by outcome area



# Outcome Area 1. A steady pipeline of screen productions

Directly incentivising a steady pipeline of screen productions to support business growth, sustainable careers and sector resilience

## Proposed design changes:

### Improve 5% uplift process (Option 1)

Introduce a more straightforward, more objective process and criteria for international productions with significant economic benefits:

- **Option A** – Introduce a clearer points test for specified and measurable actions
- **Option B** – Require a specific amount of investment across the categories in the current uplift criteria

*or*

### Repeat activity incentive (Option 2)

Replace the 5% extra rebate for productions providing significant economic benefits with a 5% rebate for production companies that bring their production activity to New Zealand on an ongoing basis

*and/or*

### QNZPE Cap (Option 2)

Introduce a cap per project for international productions

### Offer a 20% rate for the NZSPG-PDV (Options 1&2)

Improve the competitiveness of the Post, Digital and Visual Effects grant by increasing the rebate for productions over \$25 million from 18% to 20%

### Reduce minimum QNZPE threshold for PDV (Option 2)

Better support smaller PDV companies by reducing the PDV threshold to \$0.25m

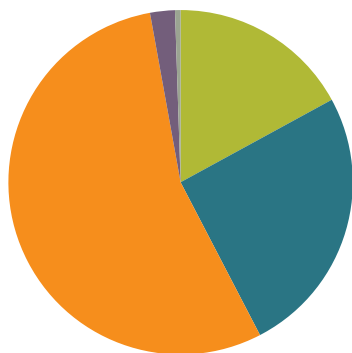
# Improve 5% uplift

Generally, participants were open to the idea of improving the current uplift process. There was more support for a points-based approach (Option A) over an investment-based approach (Option B).

Many respondents felt the proposed options would have a different effect than intended. There was strong support, however, for removing the current invitation-only element of the process.

Many respondents called for the uplift to be dispensed entirely and replaced with a flat base rate of 25% or higher to be attractive and competitive globally.

## Improve 5% uplift



**QSM14.** It is proposed to improve the 5% Uplift (for international productions) by removing the current invitation only process and introducing a test that awards points for specific and measurable actions. Do you agree or disagree with this proposal?

**Strongly agree** 17%

**Agree** 25%

**Neither agree nor disagree** 55%

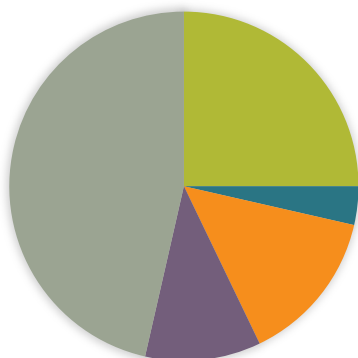
**Disagree** 2%

**Strongly disagree** 1%

**Total Answered** 387

**Total Unanswered** 299

## Preferred approach



**QES13.** [In regards to approach A and B] Which approach do you think would be most beneficial and why?

**Approach A** 25%

**Approach B** 4%

**Neither** 14%

**Remove the uplift** 11%

**Retain current settings** 46%

**Total Answered** 28

**Total Unanswered** 64

# Improve 5% uplift

- QES12.** What are the strengths and weaknesses of the approaches A or B in this option?
- QES13.** Which approach do you think would be most beneficial and why?
- QES14.** Do you have any ideas for alternative approaches that would help improve the 5% Uplift process?
- QSM15.** Please explain the reasons for your response (to QSM 14).

## Support for Option A – Clearer points test

- Some agreed that specific and measurable actions were essential and that the points system was straightforward and obtainable. They felt this would provide the certainty needed for large productions to foresee their position in New Zealand, making it more attractive to come here. They felt this would make the uplift scheme flexible and accessible to more productions.
- Many were supportive of an incentive for international productions. Still, others were concerned about having too strong a focus and incentive for them and needing more for local producers who needed more support.

## Critique of Option A – Clearer points test

- Many felt that the current points-based system has not resulted in meaningful change, namely an increase in the number of New Zealanders cast in leading roles because studios could work around this requirement by gaining points from other areas. This was a strongly echoed concern among survey respondents. Some suggested that making these criteria mandatory (performer quota) was the best way to ensure this didn't continue to happen under new settings and that productions would need to demonstrate their desire to cast local actors as a priority.

## Support for Option B – Investment-based approach

- Two respondents saw this option as simpler, more straightforward and easier to measure for producers evaluating New Zealand.

## Critique of Option B – Investment-based approach

- There was concern that this option would remove flexibility and be inefficient and off-putting to international investors.

[Option B] removes flexibility in that it requires money to be spent in specific categories, meaning the effective rate achieved for some projects will be less than 5%, thus reducing New Zealand's attractiveness."

**-P058, Sector association/guild**

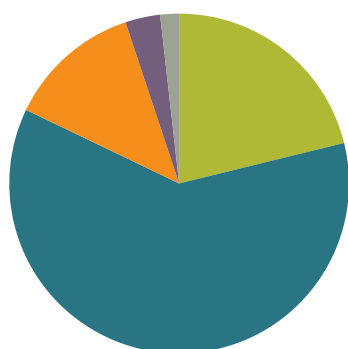
"We suspect that the requirement at Approach B to invest a specific amount in each category is likely to be inefficient and off-putting to international investors."

**-P038, Domestic production company**

# Repeat activity incentive

Survey respondents broadly supported introducing a repeat activity incentive in place of the current process. They felt this would encourage more productions to return to New Zealand and create more opportunities and a more consistent workflow.

## Repeat activity incentive



**QSM16.** It is proposed to replace the current 5% Uplift with a Repeat Activity Incentive to encourage studios to undertake consecutive production activity in New Zealand and support a pipeline of production work. Do you agree or disagree with this proposal?

**Strongly agree** 21%

**Agree** 61%

**Neither agree nor disagree** 13%

**Disagree** 3%

**Strongly disagree** 2%

**Total Answered** 392

**Total Unanswered** 294

- QES18.** What are the strengths and weaknesses of the Repeat Activity Incentive and the QNZPE cap in this option?
- QES20.** Are there types of international productions that New Zealand should look to attract to support a steady pipeline of production activity? Please explain.
- QES21.** What is the benefit in having both a Repeat Activity Incentive and a QNZPE cap per project? Do you prefer one approach over the other? How could these proposals be improved?
- QSM17.** Please explain the reasons for your response (to QSM16)

## Support

- Respondents supported any measures that would encourage studios to bring productions here and 'put roots down' long term.
- There was widespread agreement that this would provide more consistent and continuous work, creating better job security and more sustainable employment and financial stability.
- This would allow NZ talent to develop skills and be recognised globally, resulting in increased confidence in and recognition of New Zealand talent.
- This type of incentive does not exist elsewhere and would be a point of difference benefit/incentive for international productions to be undertaken in NZ.
- Some supported the stackable incentives for repeat business, but only if it was a straightforward process.

# Repeat activity incentive

## Critique

- There was some concern that this could tie up space and crew and that smaller productions wouldn't have access to the resources they needed
- The industry can be unpredictable and international productions may not factor in an 'uncertain future benefit', and the concept might not have the intended effect; for example, if a show's second season doesn't get the go-ahead, the studio won't see that benefit realised.
- The 20% being 'uncompetitive' was also raised, and that productions wouldn't come here in the first place for this idea to be effective.

"Repeat productions means returning service and better outcomes for our workers. Longevity, consistency of work and upskilling that translates internationally. Keeps people home with their families rather than having to go off shore for better wages."

**-P193, Producer, director, writer, actor, cast member**

"Return/repeat productions will have insight into local talent so there is greater potential for them to cast more locals in main roles. International productions often cast before getting to NZ because there is nothing to compel them to look at local talent."

**-P153, Actor, writer, crew**

"We believe the 5% Repeat Activity incentive has considerable merit, especially if a 25% baseline grant does not exist. Given (...) such an incentive is not offered in any other territories, this would represent a point of difference benefit/incentive for International Productions to be undertaken in NZ. This financial carrot to return to NZ with recurring productions presents a strong case for stimulating pipelines of ongoing production work."

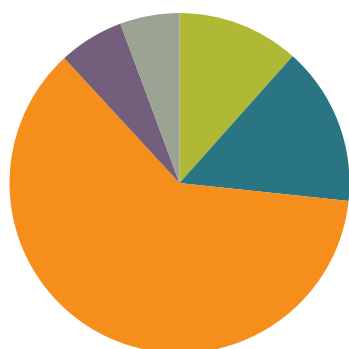
**- P067, Infrastructure/sector business**

# QNZPE per-project cap

The proposal to introduce a per-project cap had a mixed response amongst survey submissions, with many outlining a range of positive and negative impacts this change would have.

On the other hand, most email submission respondents were strongly opposed to the idea. They believed there would be large-scale negative impacts on the sector, some providing additional evidence to support this.

## QNZPE Cap



**QSM18.** It is proposed to introduce a per-project cap on Qualifying New Zealand Production Expenditure (QNZPE) to help target more medium-sized productions to better manage fluctuations in the sector’s pipeline of work. Do you agree or disagree with this proposal?

**Strongly agree** 12%

**Agree** 16%

**Neither agree nor disagree** 62%

**Disagree** 6%

**Strongly disagree** 6%

**Total Answered** 371

**Total Unanswered** 315

**QES18.** What are the strengths and weaknesses of the Repeat Activity Incentive and the QNZPE cap in this option?

**QES20.** Are there types of international productions that New Zealand should look to attract to support a steady pipeline of production activity? Please explain.

**QES21.** What is the benefit in having both a Repeat Activity Incentive and a QNZPE cap per project? Do you prefer one approach over the other? How could these proposals be improved?

**QSM19.** Please explain the reasons for your response (to QSM18).

## Support

- Some felt this might encourage more medium-sized productions to come to New Zealand, improving the continuity of work.
- Others also felt that it might be “... useful to be able to target different market segments, allowing NZ to be responsive and flexible to remaining competitive amongst other global locations.” (Multiple respondents)
- Other merits highlighted were that this option would support diverse voices/stories, distribute funding across the sector and that this scale of work was better suited to the types of resources available in the local industry.



# QNZPE per-project cap

## Critique

- Many were opposed because this would likely further discourage large productions coming here, and the industry would need to be bigger for this to be feasible. They felt New Zealand should maximise its ability to attract international productions.
- Many survey respondents who neither agreed nor disagreed felt this was risky as it did not necessarily guarantee an increase in the number of small to medium-sized productions coming here.
- Big-budget projects have additional benefits, and we have made a name for ourselves in this space.
- Uncapped expenses would result in a higher amount needing to be paid out through the grant.

“Large projects are excellent training grounds and opportunities for skills development for New Zealand crews, and bring in significant amounts of paid work. QNZPE caps risk excluding many of these projects. Building capacity to meet demand makes better sense.”

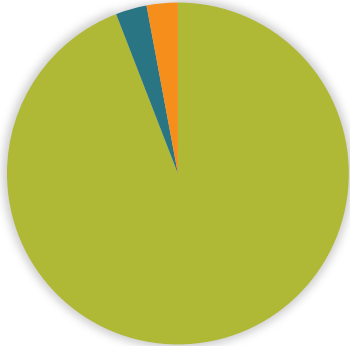
**-P034, Sector association/guild**

“Changing the current system involves some risk. This proposed change might mean that large productions film elsewhere. Introducing a cap to encourage smaller-to-medium-sized productions to film here isn't guaranteed.”

**-P154, Actor**

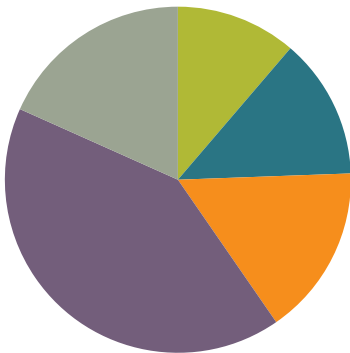
# QNZPE per-project cap

## Project cap level supported



**QES19:** With respect to the proposed QNZPE cap per project, what level cap is most likely to support a steady pipeline of production activity, and why?

<b>No cap</b> 94%	<b>Total Answered</b>	34
<b>Support but no amount specified</b> 3%	<b>Total Unanswered</b>	58
<b>\$150m+ (if they had to choose)</b> 3%		



**QSM20:** What level project cap do you support?

<b>\$75 million</b> 11%	<b>Total Answered</b>	213
<b>\$100 million</b> 13%	<b>Total Unanswered</b>	473
<b>\$150 million</b> 16%		
<b>No cap</b> 42%		
<b>Other</b> 18%		

**NB:** Amount descriptions have been shortened for legibility

“... the proposed cap at \$75m had it been applied in the period between FY 2013/14 and 2021/21 would have seen a \$2.6bn or 74% reduction in total qualifying spend in the New Zealand industry.”

**-P002, Sector association/guild**

“I don’t believe there should be a cap on qualifying spend. Surely the rebate is relevant to the Production spend. If you spend more, the economy benefits and so should the Production. This would be unattractive reducing interest from big budget Productions.”

**-P710, Producer**

# Alternative approaches

- QES14.** Do you have any ideas for alternative approaches that would help improve the 5% Uplift process?
- QES22.** What alternative approaches can you think of for government investment to support a steady pipeline of productions in New Zealand?

## Ideas and recommendations

- There was strong support and suggestion that the 5% uplift be removed altogether in favour of a more straightforward process with a 25% or higher base rate to provide certainty and be internationally competitive.
- Some indicated they supported the proposed changes on the condition that there were measures in place to ensure the local sector could service incoming productions and that, generally, more detail was needed.
- Some thought that consideration would need to be given to how a points-based test would interact with other proposal elements, such as the skills levy or skills plan.
- Criteria for filming in the regions should be included to help promote activity outside of main centres and a more straightforward path for regions to be involved in negotiating benefits.
- Including a cultural content and creative talent element in the eligibility criteria for the 5% uplift could be considered.
- Regarding Approach B, one respondent highlighted that this investment would need to be thoughtfully allocated to be effective and not just benefit large international production companies.
- There was a suggestion to target mid-level TV mini-series as there is a large market for these.

“...recommend that a proportion of the uplift be allocated for the development of studio facilities to service smaller productions. Otherwise, these infrastructure investments will continue to have no material benefit to domestic producers and directors.”

**-P014, Government/education organisation**

“Better to have more projects - with less funding - giving more opportunities, experience, growth - than an all your eggs in one basket approach. The goal should be to invest in the industry as a whole, not “one project.”

**-P248, Business owner, producer, director, writer**

# Alternative approaches

## Ideas and recommendations cont.

- The introduction of a 'star system' similar to those seen in other countries
- Tying the 5% uplift to dedicated investment in New Zealand projects, performers, businesses and sector initiatives
- Lowering the QNZPE threshold to encourage lower-medium budget and independent productions to film in New Zealand
- Remove the cap for high-budget productions.
- Increase the NZSPG base rate available to international productions to 30% to make NZ more attractive and competitive.
- Grow the country's screen infrastructure, as this is very inconsistent at the moment and causes an unsteady pipeline.
- Introducing a long-term facilities rental rebate (5+ years) to encourage sustainable rollover of work.

"If repeat activity can be applied to the second project such as a sequel, or applied to a producer bringing more than one project, it might be attractive. BUT it has to be a certain part of the finance plan for the production at the start –i.e. it must be sure that it can form part of the budget planning from the contracting for the production to which it applies; otherwise, it becomes conditional and unattractive, like the current uplift is. It should be on top of a 25% rebate, taking the rebate to 30% if the 'repeat' is allowed, keeping NZ competitive in the international market."

**-P044, Domestic production company**

"I can see the cap could help stop the boom-bust that single very large productions can cause, but it would prevent NZ from attracting large quality productions. If there is to be a cap it should have a time component and is post done in NZ component as well i.e. spending \$200million for 2 months filming in NZ could be capped but \$200m for a year of filming and a year of post may not be capped."

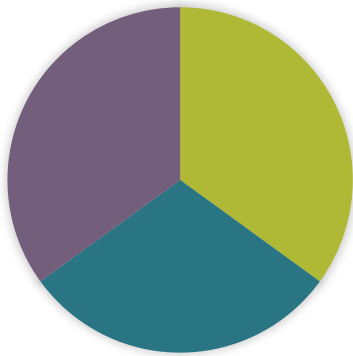
**-P018, Individual**

# Offer a 20% rate for the NZSPG-PDV

Results here show respondents were generally supportive of this change. Of those who neither agreed nor disagreed, many didn't know enough about the sector to comment but agreed in principle.

The support for removing the sliding scale rates outweighed the critique of the proposed idea. This was mainly because it was seen as more straightforward and would create more opportunities locally.

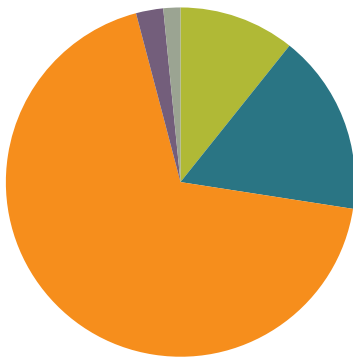
## PDV 20%



Proposal to remove the sliding scale rates for the NZSPG-PDV and offer 20% (Unstructured feedback from email submissions)

**Support** 35%  
**Support & rate should be higher** 30%  
**Against** 35%

**Total Answered** 52  
**Total Unanswered** 40



**QSM22.** It is proposed to remove the sliding scale rates for the PDV grant and instead offer a 20% rate for all sizes of productions applying for the NZSPG-PDV. Do you agree or disagree with the proposal?

**Strongly agree** 11%  
**Agree** 17%  
**Neither agree nor disagree** 68%  
**Disagree** 2%  
**Strongly disagree** 2%

**Total Answered** 317  
**Total Unanswered** 369

*Note: Many survey respondents who selected 'neither agree nor disagree' explained that a lack of knowledge about the details of the PDV grant was why they chose this option.*

# Offer a 20% rate for the NZSPG-PDV

**QES10.** What are the strengths and weaknesses of this approach to PDV in this option?

**QES11.** Do you have any ideas for alternative approaches to support PDV activity?

**QSM23.** Please explain the reasons for your response (to QSM22).

## Support

- Many supported this option as having one consistent rate and parity across the sector was simpler.
- Many supported this option because they believed it would allow smaller/emerging post-production businesses to apply for the rebate and therefore increase their ability to compete for work.
- Some highlighted that it would create more local opportunities and increase accessibility for smaller post-production houses.

## Points of critique

- There were calls for the amount to be higher still to be in line with what is available in other countries (e.g. Australia 40%) to be competitive.
- Some felt the amount should be based on the size/scale of each production (as is currently the case) rather than moving to a more blanket approach.

“I don't believe sliding scales work. They can often work in reverse or pull additional work out of NZ. Again, I believe this is about who you are marketing as being able to do PDV work. It is currently dominated by Weta Digital. In order to support the growth of small to medium sized companies, they need to be promoted and supported more heavily in market.”

**-P694, Business owner**

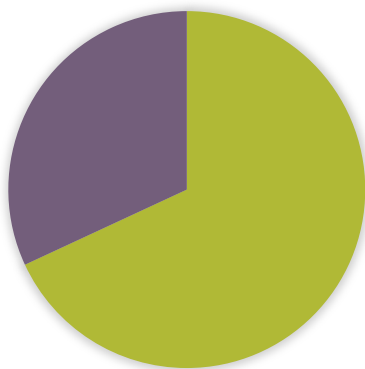
“Removing the sliding scale would definitely help improving reimbursement certainty and enhancing NZ's attractiveness. However, compared with higher offerings by Australia, Canada, Louisiana, 20% would still seem not attractive to productions, especially, PDV (post production, digital and visual effects) shall be less dependent on the location advantages of NZ.”

**-P028, Government/education organisation**

# Reduce minimum QNZPE threshold for PDV

There was widespread support for the proposal to reduce the minimum QNZPE threshold for the NZSPG-PDV, with minimal and primarily outlier points of critique. Again, this was because it was simpler and more supportive of smaller and local businesses.

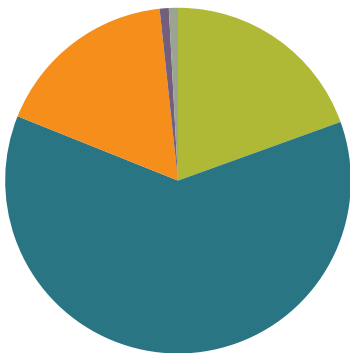
## Reduce minimum QNZPE threshold for PDV



Proposal to reduce the minimum QNZPE threshold for PDV to \$0.25 million (Unstructured feedback from email submissions).

**Support** 68%  
**Against** 32%

**Total Answered** 47  
**Total Unanswered** 45



**QSM24.** It is proposed to reduce the minimum QNZPE threshold for Post, Digital and Visual Effects (PDV) grants from \$0.5m to \$0.25m to help smaller and emerging businesses to attract smaller PDV activity that would otherwise be out of reach. Do you agree or disagree with this proposal?

**Strongly agree** 11%  
**Agree** 17%  
**Neither agree nor disagree** 68%  
**Disagree** 2%  
**Strongly disagree** 2%

**Total Answered** 317  
**Total Unanswered** 369

# Reduce minimum QNZPE threshold for PDV

- QES27.** What are your views on reducing the minimum production expenditure threshold from \$0.5m to \$0.25m? What do you see as the advantages and disadvantages of this approach?
- QES28.** What alternative approaches can you think of for Government investment to support PDV activity in New Zealand?
- QSM25.** Please explain the reasons for your response (to QSM24).

## Support

- Respondents felt this would simplify the NZSPG-PDV, helping increase our competitiveness and supporting smaller/emerging production companies.
- Some also highlighted that this would help encourage productions to complete other post-production aspects of the work locally, so New Zealand can support projects end-to-end and become a 'one-stop shop.'

## Points of critique

- Some highlighted that business application and administrative costs become proportionately higher as the qualifying amount reduces.
- Some felt this would also make it even more difficult for gaming and other interactive media businesses currently unable to access the NZSPG-PDV to compete for the same talent due to similarity in skillset.

"I agree with this as it strikes me that more businesses will be able to pick this up. It gives a wider selection of PDV businesses working on smaller budget productions the ability to apply for it. If a cap is introduced on SPG that encourages small-medium or even medium-large scale budgeted production then a lower threshold for PDV makes sense. It builds capacity."

**-P635, Producer, actor**

"This support for emerging VFX studios would unfortunately have significant unintended consequences on emerging games studios. We acknowledge the intent to support emerging VFX studios but believe that, on top of the existing market distortion the POV already creates, this would be a step too far and would severely impact emerging, vulnerable startup games studios."

**-P062, Sector association/guild**



# Alternative approaches & PDV perspective

## Ideas and recommendations

- Actively promoting NZ as a destination for PDV activity beyond English-speaking markets.
- PDV should be accessible to other parts of the sector, such as interactive/immersive digital media and gaming
- Allow the PDV rebate to be paid in monthly instalments to reduce the burden companies have to carry.
- The ability to access the grant earlier in the production process through monthly instalments to enable better cash flow
- Allow providers to access the rebate directly on behalf of a production/client.

## PDV perspective

Points raised that differ or are contrary to those expressed by others include:

- A couple of respondents pointed out that there had been an overall decrease in the number of applications for the NZSPG-PDV, which indicates New Zealand is currently losing out to other jurisdictions offering a higher rate.
- One of the benefits highlighted of the proposed reduction of the minimum threshold was that it would encourage and lower the barriers to entry for new and emergent studios in this space, something that the industry needed to be fostering.

**Note:** *The views of these organisations have been highlighted due to their specific interest and expertise in these elements of the proposed changes.*

“We recommend that some rebate funds could be paid out more regularly to provide predictability and assist cashflow management for smaller studios. PDV work is often more predictable and could be paid monthly, quarterly or annually.”

**-P062, Sector association/guild**

“[P003 recommends the] ability for the PDV provider to access the rebate directly, on behalf of the production, [it] appears to have been previously allowed for, then removed.”

**-P003, Government/education organisation**

# Outcome Area 2.

## Improved screen sector skills & career pathways

Directly incentivising greater investment in developing screen sector skills and career pathways

### Proposed design changes:

#### **Skills Levy (Options 1&2)**

Introduce a skills levy requirement for NZSPG-funded productions.

*or*

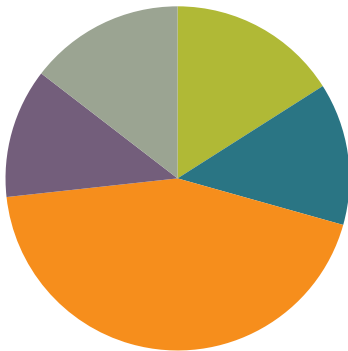
#### **Skills Plan (Options 1&2)**

Introduce a skills plan requirement for NZSPG-funded productions.

# Skills levy

There was mixed feedback on the idea of a skills levy. There was more substantial support for the levy than the plan among email respondents than survey respondents. Still, the majority did not agree with the proposed solution in its current state. Many supported the intended outcome but disagreed this was the right approach to achieve it and would need to be adjusted to be effective.

## Skills Levy



**QSM26:** It is proposed to introduce a Skills Levy, where a percentage of Qualifying New Zealand Production Expenditure (QNZPE) is paid to a government-administered fund established to support skills development. Do you agree or disagree with the proposal?

**Strongly agree** 16%

**Agree** 13%

**Neither agree nor disagree** 44%

**Disagree** 12%

**Strongly disagree** 15%

**Total Answered** 419

**Total Unanswered** 267

**QES2.** What are the strengths and weaknesses of the skills levy in this option?

**QES4.** Which approach do you feel would be more beneficial and why?

**QES27.** Please explain the reasons for your response (to QSM26).

## Support

- Those who strongly agreed felt that any opportunity to learn and upskill was good. There were suggestions it should be accessible to established practitioners as well as students and newcomers to get the most benefit.
- Many respondents felt a skills levy was more desirable if applied to international productions only. A levy for international productions could stimulate local sector growth without putting overwhelming strain on local productions, which are already stretched to breaking point.
- Some respondents highlighted this option would be most effective if specifically applied to technical work.
- Out of the two options, there was more support for a levy than a plan in email submissions in the sense that while some respondents did not support the changes suggested as they stand, they saw how it could be tailored with funding distributed in a targeted way towards desired, specialised training and the ability to support equity, diversity and inclusion. It was also seen as the option that would be the easiest to administer.

# Skills levy

## Critique

Those who either neither agreed nor disagreed or wholly disagreed with the proposal of a skills levy had several concerns.

- The administration of the levy was contentious. There were doubts about the effectiveness of the government or NZFC administration, with many suggesting a skills levy should be industry-led. If this isn't possible, then there should at least be industry involvement. There were also concerns about the additional administrative burden and layers of complexity this would add to productions.
- There were also fears that this may risk driving international productions away, as the levy rate would reduce the effective rebate rate received.
- Most survey respondents felt that a skills levy or a skills plan would not benefit them in any way. They believe they have skills and talent but need more opportunities to showcase them and feel that further development is best done on the job.
- Some felt the idea would be ineffective and not a good use of time and money.

“We think a skills levy is suitable for international productions as it is a relatively straightforward mechanism, gives certainty to planning, and is a logical way for international productions to contribute to the local industry in a useful way. For the domestic industry, we think there should be flexibility which could include a training skills plan or a show such as Shortland Street could be accredited as a training provider and have the ability to access funds from the international skills levy to support this work.”

–**P059**, Domestic production company

“In my experience, the government people who end up with the funding get the funding and only a little goes on upskilling those in the Industry. It’s best if the Skills Levy funding stayed with those working in the Industry example, NZ Writers Guild.”

– **P260**, Writer

“I believe that this would be great if it focuses on upskilling writers, directors, and producers. Too often there is no clear pathway to go about getting the skills required to do these jobs. So any incentive to increase skills development in these areas would be fantastic. However, for actors there are already ample opportunities for training, education and skills development - the issue is about accessing work. The levy is likely to be useful for technical workers but is unlikely to improve work opportunities for performers.”

–**P181**, Director, writer, actor

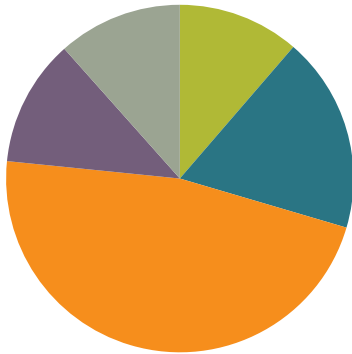
“The other issue is that the introduction of a skills levy is not being incentivised by further increases to the rebate. Our grant is already less attractive than a lot of other countries and introducing new requirements without increasing what we have to offer sounds like a recipe for failure and I don't see international productions engaging if we don't increase the rebate.”

–**P013**, PDV organisation

# Skills plan

As with the skills levy, many who strongly agreed were enthusiastic about any opportunity to learn and upskill. However, less than a third of survey respondents agreed outright with the proposal to implement a skills plan. This was the less popular option of the two for email submissions.

## Skills Plan



**QSM28:** It is proposed to require productions to provide a Skills Plan to address identified skills gaps in the sector with their applications. Do you agree or disagree with this proposal?

**Strongly agree** 11%  
**Agree** 18%  
**Neither agree nor disagree** 47%  
**Disagree** 12%  
**Strongly disagree** 12%

**Total Answered** 406  
**Total Unanswered** 280

**QES3.** What are the strengths and weaknesses of the skills plan in this option?

**QES4.** Which approach do you feel would be more beneficial and why?

**QES29.** Please explain the reasons for your response (to QSM28).

## Support

- Respondents supported the opportunity to identify and fill skills gaps in the sector this option would provide and felt it could contribute to ongoing sector growth.
- Some respondents thought it was a practical and logical approach, especially if there was a means to benchmark skills to a set standard.
- Some supported the plan with the same conditions outlined for the skills plan in that it applies only to international productions and is industry-led, highlighting that those working in production could assess skill gaps in the broader industry.
- Some suggested a skills plan would be good, but only if comprehensive and evidence-based information was provided to applicants so they aren't starting from scratch.
- It was noted that similar schemes were used in other countries, such as Ireland and the United States and that these were good examples that could be modelled from.

# Skills plan

## Critique

- Many who disagreed thought the plan would add unwanted complexity and administrative burden. There was worry that it would scare away some productions, reducing work opportunities. Others felt productions already had too much to do and the sector shouldn't have to pay for this.
- Other respondents questioned the validity of the proposed solution, believing it didn't wouldn't achieve the objectives identified. There were questions about the practical workings of the skills plan, how productions could know the skill gaps before arriving in the country, and who would be able to identify the gaps in the wider industry meaningfully.
- Some respondents questioned how a skills plan would achieve the intended outcome, asserting they felt the skills already existed. They noted that further upskilling is best done 'on the job' and is already done on an ad-hoc basis.
- There were further requests for this to be industry-led as it knows what is needed, and there were concerns about the effectiveness of administration by the NZFC. One respondent suggested utilising existing sector organisations, such as regional film offices.

"It allows each production to leverage its strengths in creating concrete career paths. It connects industry and education in a more specific way –this is important given that the transition from education to a first job is the biggest challenge. The Georgia Film Academy is the gold standard for how that can be done effectively."

**-P058, Sector Association/guild**

"In order to get high quality local productions, the talent has to be tapped such as Taika and Jermaine. You can't get them if they can't be identified. The gaps in skills in the film industry are varied and wide so to start a Skills plan would fill gaps in the industry."

**-P260, Writer**

"It shouldn't fall on the shoulders of an international production to identify and/or fix our educational shortcomings. So a skills plan is not as good a solution as the skills levy."

**-P052, Infrastructure/sector business**

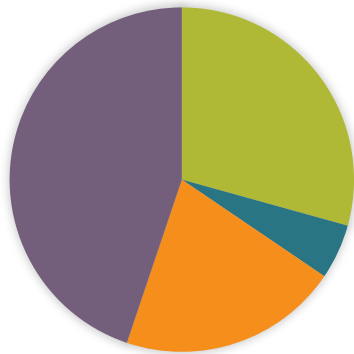
"Productions already have multiple claims on their resources during the application process and I don't believe adding a Skills Plan should be part of their remit. This should be decided by a pan sector industry body in conjunction with the government administered funding group. It should not necessarily be lumped into the NZFC remit unless kept separate and responsive to industry itself."

**-P469, Visual effects producer/producer**

# Skills levy and skills plan

Those who responded to the survey generally neither agreed or disagreed with the suggestion (just under 50% for both skills plan and skills levy). Those providing email submissions who indicated a preference were in favour of a levy, or a mixture of both, over a plan, but alternatives were provided.

## Preferred approach



**QES4:** Which approach do you think would be more beneficial and why?

**Levy** 29%  
**Plan** 5%  
**Both** 21%  
**Neither** 45%

**Total Answered** 58  
**Total Unanswered** 34

## International production company perspective

Additional or contrary points raised by respondents representing international production companies were that:

- Some respondents indicated that they felt either of these changes should apply to both international and domestic production companies.
- Critiques of the skills levy were that it reduced the effectiveness of the NZSPG and didn't encourage a connection between the person training and the production.
- Some felt the skills plan would help support the growth of the local production workforce by providing a high-skilled sector that can support further investment growth and that it connects industry and education in a more specific way.
- A weakness identified in the skills plan option was that its success was highly dependent on the availability of resources of those administering and funding it.

**Note:** *The views of these organisations have been highlighted due to their specific interest and expertise in these elements of the proposed changes.*

# Alternative approaches

**QES5.** Do you have any ideas for alternative approaches that would help to develop sector-level skills and enable growth?

## Ideas and recommendations

Several respondents could see why these options might be useful. However, they believed there would be no universal benefits from either option. Instead, these respondents proposed that productions could opt in to either the skills levy or the skills plans. This flexibility would mean productions could select the best option that suits their project. For this to be successful, both the levy and the plan would need precise, objective requirements and be simple in their delivery and administration. There could also be a third option to demonstrate other skills development projects undertaken, as some productions are already doing this.

A few respondents thought that the levy and plan could complement each other. One said that the plan was good for the sustainability of the crew, whereas the levy would provide funds for the execution of the plan. They suggested the establishment of an independent Screen Industry Training Body that would identify skill gaps in the sector, provide pathways into the sector, work to the principles of Te Tiriti o Waitangi, and partner with other industry bodies to establish training and internship plans.

“I believe the Skills Levy and Skills Plan work symbiotically together, they are integral [to] each other. A Skills Plan for the sustainability of the crew, above and below the line... The Skills Levy would provide funds to enable the execution of this plan and build the infrastructure to support it.”

**–P121, Business owner, producer**

“[P058] supports the introduction of a skills plan or skills levy requirement, provided it offers flexibility, clarity, and transparency as to what is required to qualify... We believe productions should be able to choose either a skills levy or submit a skills plan.”

**–P058, International production company**

“A lack of NZ crew development is a big issue for the industry. This sort of funding can help this space as long as it is managed correctly, is in line with other regions and is simple. One of our team is currently based in the UK and seeing how the Screenskills levies work has made them realise NZ is behind when it comes to structured upskilling opportunities for crew.”

**–P031, Sector association/guild**

“One approach to build on the concepts in the “options paper” would be a flexible scheme which includes recognizing the existing skills development / training activity already undertaken by screen companies/employers but also offers a range of ways to invest in skills development.”

**–P027, International production company**



# Alternative approaches

## Ideas and recommendations cont.

Other suggestions included:

- ScreenSafe uses a portion of the levy to manage and support health, mental health and safety.
- Having the levy be only attached to the 5% uplift and having the levy directly proportional to it.
- Having a skill plan only if the rebate was raised.
- The skills plan shouldn't be a requirement of or linked to eligibility for the NZSPG, instead being a complementary feature of the skills levy, helping identify gaps to inform where this should be focused.
- More flexible settings that allowed for the variability in the type/size of or demands on a production.
- A centralised, two-pronged approach comprising a collaborative training model and intern attachments to productions.
- A skills plan being built into the proposed stackable incentives.
- Strategic plan surrounding crew training in connection with NZSPG.
- Ensuring that development isn't restricted to entry-level opportunities.
- There should be a focus on transferable skills.
- Money should be ring-fenced for Māori and other under-represented groups, e.g. women.
- Encouraging the education sector to engage with industry to ensure programs are fit-for-purpose.
- Exposing different aspects of the industry to more groups, e.g. promoting VFX to Māori and Pasifika youth.

# Outcome Area 3. Development of compelling and ambitious New Zealand content

Incentivising the development of compelling and ambitious New Zealand content.

## Proposed design changes:

### Cultural Content and Creative Talent criteria (Options 1 & 2)

Strengthen the cultural content and creative talent criteria for New Zealand productions:

- **Option A.** Directly through a range of content-based criteria
- **Option B.** Indirectly through focusing on the quality, quantity and diversity of NZ creative personnel involved in the production
- **Option C.** A mix of both content and personnel

and/or

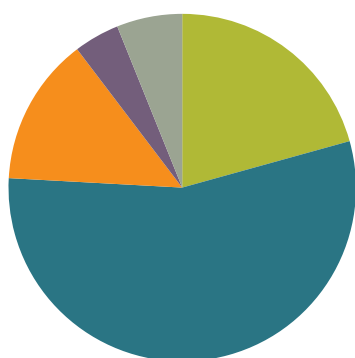
### Restructured NZSPG-NZ (Option 2)

Restructure the NZSPG-NZ to offer a base incentive (20%) plus up to 20% in stackable Cultural Content and Creative Talent incentives.

# Cultural content & creative talent criteria

There was strong support for the proposal’s objective of increasing the diversity of stories and personnel in NZ’s screen sector. However, considering the topic’s subjective nature, there were concerns about how the proposed changes could limit the stories told and how this would be implemented.

## Cultural content & creative talent criteria



**QSM23.** Do you agree or disagree with the proposal to strengthen the cultural content and creative talent criteria for New Zealand productions? Why do you agree or disagree ?

**Strongly agree** 21%  
**Agree** 55%  
**Neither agree nor disagree** 14%  
**Disagree** 4%  
**Strongly disagree** 6%

**Total Answered** 377  
**Total Unanswered** 309

**QSM24.** Please explain the reasons for your response (to QSM23).

### Support

- Most respondents agreed with the proposal’s objectives with calls for NZ’s diversity to be represented and its stories told, upholding the principles of Te Tiriti o Waitangi. They felt that having measures such as those proposed would encourage more local content or casting would help achieve this.
- Some called out specific groups they would like to see supported through this change, such as
  - Māori
  - Pasifika
  - NZ Asian
  - Indian populations
  - LGBTQIA+
  - Women
  - Youth
  - Aged
  - Differently-abled
- There were requests for changes in this area through proper consultation with organisations and guilds representing those whose voices need to be amplified.

“This provides more opportunities for a diverse range of people to be creative and not make content that is only culturally relevant.”

–P510, Producer, writer, actor

“Honour the treaty, diversity is key to rich storytelling.”

–P084, Actor

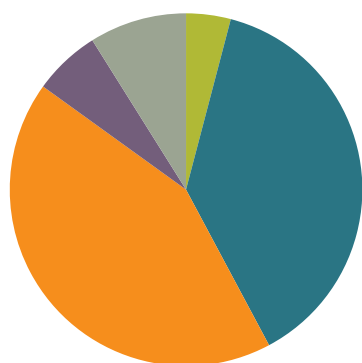
# Cultural content & creative talent criteria

## Opposition

- There was concern about how this would work in practice, as cultural content can be subjective, and some respondents highlighted the need for story sovereignty to avoid tokenism.
- Some disagreed with the overall premise, wanting to limit restrictions on productions and creativity, believing that telling good stories was the most important thing. Some felt it would make it harder to create content we could market internationally.
- Email submissions also felt this added an unwanted complexity layer, making securing funding and investment more challenging.
- Some emailed responses believed there was already a high demand for cultural content organically and questioned the necessity of a solution like this.

## Preferred approach

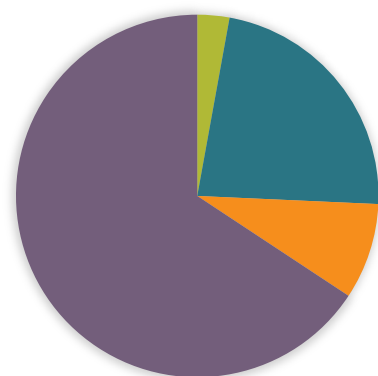
- Option A** Directly through a range of content-based criteria
- Option B** Indirectly through focusing on the quality, quantity and diversity of NZ creative personnel involved in the production
- Option C** A mix of both content and personnel



**QSM32.** Select your favoured approach for strengthening the cultural content and creative talent criteria for New Zealand productions.

**Option A** 4%  
**Option B** 38%  
**Option C** 43%  
**None** 6%  
**Other approach** 9%

**Total Answered** 368  
**Total Unanswered** 316



**QES7.** Which approach do you feel would be more beneficial and why?

**Option A** 3%  
**Option B** 23%  
**Option C** 8%  
**None** 66%

**Total Answered** 35  
**Total Unanswered** 57

# Cultural content & creative talent criteria

## Preferred approach cont.

Respondents did not support Option A and felt the approach had no merit. People who selected Option B and Option C did so for similar reasons. They believed we have important stories to tell, which should be told by those who know them best. The more comprehensive the range of stories and the more diverse the cast, the more reflective it is of Aotearoa.

However, many responses raised the potential risk of missing out on telling other stories that may not have a cultural element (e.g. documentaries about nature) if we only create cultural content. They felt that there needs to be a balance of cultural and non-cultural content to reach more audiences.

- QES6.** What are the strengths and weaknesses of the approaches A, B or C in this option?
- QES7.** Which approach do you think would be most beneficial and why? Please share any feedback on the proposed criteria and how it might be implemented.
- QES9.** What measures do you think would most effectively boost the creation of unique New Zealand intellectual property and support creators to gain value from it?
- QSM33.** Please explain the reasons for your response (QSM32).

## Feedback on Options

### Option A:

- Email submissions referencing option A described the approach as “unhelpful” mainly because they felt that determining what had cultural merit was highly subjective. There were no responses in support of option A that explained their reasoning.

### Option B - Targeting a mix of both content and personnel:

- Respondents felt targeting a mix of both is needed to allow new voices and talent to be surfaced and to break the status quo. However, this must be balanced with marketable content to enable more returns to be reinvested into the sector.
- Respondents wanted to see diversity behind the camera and in front of it in the cast. They believed cultural elements should not be tokenistic and shouldn't be forced into a production where it doesn't fit.

# Cultural content & creative talent criteria

## Feedback on Options cont.

### Option B - Targeting a mix of both content and personnel cont.

- Respondents felt these protections are needed to ensure we continue to progress regarding diversity, as it is too easy to regress.
- In an email submission, one respondent supported targeting both to support and uphold the principles of Te Tiriti o Waitangi and to honour, protect and preserve the taonga of Te Reo Māori and create opportunities for tangata whenua to participate in the sector.

### Option C: Targeting cultural content indirectly by focusing on the quality, quantity and diversity of New Zealand creative personnel involved in the production:

- Some respondents who agreed with this approach felt it would encourage more quality stories and that the best way to get quality cultural stories is by having more diverse people working in the industry (provided they have creative freedom).
- However, some felt that targeting content could be subjective and tokenistic.

### Do not support the approaches put forward

- A small proportion of respondents did not support any of the approaches put forward as they didn't want restrictions on creative freedom.
- There were also fears of subjectivity in how it would be applied and that it would lead to tokenism and box-ticking.
- A couple of people felt the current system was already working, and there was also a suggestion to consult directly with those who would be most impacted.

“The content is important to include culture and diversity, however, this is not effective unless the delivery is by those people whom that content is most connected to.”

**-P165, Actor, consumer of content**

“Government departments should not be defining what ‘culture’ is, or deciding which stories should be told. Furthermore, as this would only apply to domestic SPG productions, it puts restraints on NZ filmmakers that do not apply to international productions.”

**-P034, Sector association/guild**

“Māori stories and storytellers have a unique and distinctive voice, one that has been at the forefront of New Zealand's international screen success.

Development of original intellectual property from New Zealand must recognise this and the importance of intellectual property ownership and story sovereignty for Māori.”

**- P063, Sector association/guild**

# Alternative approaches

## Ideas and recommendations

- Expand the ‘creative talent’ definition to include ‘below-the-line’ workers.
- Explore a screen content development incubator that would cover the whole production pipeline.
- Increase access to funding and support ‘upstream’ from other organisations such as the NZ Film Commission, NZ on Air and Te Māngai Pāho.
- Augmenting or reconfiguring the Significant New Zealand Content (SNZC) test to have specific objectives and support a broader range of projects.
- Have an additional 5% for culturally valuable projects.

“Rather than add more complexity subjectivity to the application of the SPG - New Zealand rebate scheme, I would simplify it and open it up to encourage more investment / homegrown IP development and ambitious New Zealand screen projects.”

**-P284, Business owner**

“The industry will be stronger if we support real artists from all communities especially those underrepresented, but box ticking will only keep the same people in power while they pay lip service and make the same bad content.”

**-P618, Business owner, actor, cast member**

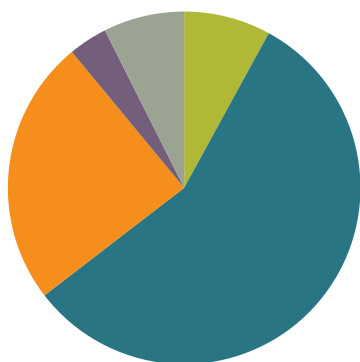
# Restructured NZSPG-NZ

Most survey respondents who expressed views on this proposal supported it, while email respondents tended to be less supportive.

The majority of survey respondents who gave reasons for their support indicated they thought it presented an opportunity for the mandatory casting of local crew to be included as one of the stackable incentives.

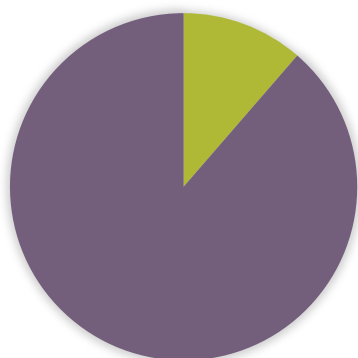
Across both sources, concerns were raised among those who did not support the proposal in that they felt it was a complicated process that would negatively impact the domestic industry.

## Base + Stackable



**QSM34:** It is proposed to restructure the current NZSPG-NZ (for both New Zealand productions and official co-productions) into a 20% NZSPG-NZ base incentive and then up to 20% in stackable incentives based on cultural content and creative talent criteria, offered in four 5% increments. Do you agree or disagree with this proposal?

<b>Strongly agree</b> 8%	<b>Total Answered</b>	364
<b>Agree</b> 57%	<b>Total Unanswered</b>	322
<b>Neither agree nor disagree</b> 24%		
<b>Disagree</b> 4%		
<b>Strongly disagree</b> 7%		



Proposal to restructure the NZSPG-NZ to a base rate of 20% + up to 20% in additional stackable Incentives based on cultural content and creative talent criteria (unstructured feedback from email submissions).

<b>Agree</b> 11%	<b>Total Answered</b>	44
<b>Disagree</b> 89%	<b>Total Unanswered</b>	48



# Restructured NZSPG-NZ

- QES23.** What are the strengths and weaknesses of the proposed stackable incentives?
- QES24.** How do you see stackable incentives interacting with the base incentive?
- QES25.** Are there ways in which you think the current NZSPG-NZ criteria should change for the base incentive to work well alongside the stackable incentives, or to further incentivise ambitious New Zealand content and business development?
- QES26.** Please share your views on introducing a cultural content and creative talent criteria for official co-productions to apply to the stackable incentives.
- QSM35.** Please explain the reasons for your response (QSM34).

## Support

- Many who agreed with this proposal indicated they wanted a performer quota as part of the base requirements to access the first 20%. If this were unachievable, they would want to incentivise casting locally by including performer numbers in leading roles as part of the stackable criteria to access the next 5%. Some who disagreed with the proposal also requested a quota.
- A few respondents agreed that it would make things more complicated but felt this was a good thing, encouraging producers to create more diverse content actively. Others who agreed thought it would create more opportunities for content and work.

## Critique

- The desire for clarity, certainty and consistency was strong among respondents who disagreed. This was particularly prevalent within emailed submissions. Many of these people felt the proposed idea needed to be simplified as it was causing uncertainty and an unnecessary administrative burden. They believed it would harm the domestic industry and further inhibit funding and investment.
- There were concerns that this would be hard to assess what qualifies due to the subjective nature of what constitutes 'cultural content'.
- There were also concerns that this could result in productions including cultural elements in a way that was not genuine in order to receive more funding.

“This proposal fronts loads [sic] content creation and will encourage producers to shoe-horn and crowbar cultural and talent elements into stories, often with no benefit to the story and sometimes with a negative effect.”

**-P650, Business owner, producer**

“Decisions around what constitutes NZ content seems a highly subjective process, therefore clarity and transparency around exactly what determines the government’s aim for ‘compelling and ambitious NZ content’ is required.”

**-P056, Government/education organisation**

# Alternative approaches

**QES8.** Do you have any ideas for alternative approaches that would help support cultural content and creative talent?

## Ideas and recommendations:

Other respondents put forth their own suggestions, including:

- Industry reforms to honour Te Tiriti and story sovereignty and tino rangatiratanga for Māori at all project levels to tell a Māori story.
- Better pay, conditions and funding for NZ filmmakers to enable more cultural content through more sustainable careers.
- Incentives outside the NZSPG to achieve this goal, such as tax incentives.
- Better funding and support for organisations that have done good work in this space, such as NZFC, NZOA and Te Māngai Paho.
- One organisation wanted more specific feedback on existing projects so they would be more aware of the problems that the government are trying to solve.
- There was one suggestion that a cultural business ownership funding criteria be added on the basis that culturally-owned businesses are best-placed to support and train employees and tell indigenous stories in culturally appropriate ways. They believed that more stable funding of opportunities and businesses would create opportunities for rangatahi and grow confidence.
- Other submissions indicated they were happy with the status quo and would prefer the NZSPG to maintain an economic focus rather than a cultural one. Some suggested the Significant New Zealand Content test works well and could be tweaked occasionally to support specific goals, e.g. offering more points for key creative appointments with particular backgrounds.
- Others wanted to expand the scope to support digital games (particularly māori games) and for the definition of creative talent to include below-the-line workers.
- Withholding 2-3% of the rebate unless New Zealand performers are cast.

“Support creatives (yes, with money) to tell the stories they are passionate about. Trust that their quality will attract resources and top talent + crew and have the flow-on effects that are sought by the proposed [sic] approaches.”

**-P032, Domestic production company**

“Rather than creating new barriers to obtaining NZSPG-New Zealand, we think that the Significant New Zealand content points test works well in general and requires only minor fine tuning.”

**-P038, Domestic production company**

# Assessment of cultural content criteria

**QES35.** How do you think cultural content should be assessed and by whom, to enhance the cultural value of government investment in screen?

## Feedback

- Many people believed that the assessment would be difficult and subjective. Some suggested that a good way to navigate this would be by ensuring clear, easy-to-understand criteria. They believed a diverse range of people should be involved and that content relating to a specific community should be assessed by people from those communities with deep knowledge.
- Others felt things were better left without intervention, preferring to leave any and all forms of content to the makers (e.g. writers, directors) to create and the market to assess. These people believed encouraging a range of projects was the best way to increase investment and, therefore, opportunities for more people to tell their stories.
- Several email respondents questioned if the NZSPG was the right lever to use, seeing the NZSPG as a purely economic initiative. They felt targeting cultural content through other means, such as New Zealand on Air or the New Zealand Film Commission (NZFC), would be better.
- Another suggestion was that making career pathways more sustainable would be fairer for all and more effective.

## Ideas

- A rubric reflecting cultural, social, environmental and economic benefits could be co-designed between Māori (including mana whenua) and stakeholders (including educators and investors).

“Projects that do have considerable amounts of cultural content, (like films addressing Te Ao Māori for example) should be assessed by experienced members of those communities, not some anonymous panel of individuals pretending they know what is best for cultures they do not belong to.”

**-P019, Domestic production company**

“At the time of making, the content cultural or otherwise should be left up to the maker... The cultural content should be assessed after the fact by critics, audiences, academics, fellow artists, society, posterity.”

**-P032, Domestic production company**

# Section 5. Appendices



# Appendix 1. Questions - email submissions

## Background to this consultation, The case for change

Question 1. Do you agree with the issues identified with current NZSPG settings? Please explain and provide evidence to support your views.

### Option 1. Skills levy or skills plan

Question 2. What are the strengths and weaknesses of the skills levy in this option?

Question 3. What are the strengths and weaknesses of the skills plan in this option?

Question 4. Which approach do you feel would be more beneficial and why?

Question 5. Do you have any ideas for alternative approaches that would help to develop sector-level skills and enable growth?

### Option 1. Cultural content and creative talent criteria

Question 6. What are the strengths and weaknesses of the approaches A, B or C in this option?

Question 7. Which approach do you think would be most beneficial and why? Please share any feedback on the proposed criteria and how it might be implemented.

Question 8. Do you have any ideas for alternative approaches that would help support cultural content and creative talent?

Question 9. What measures do you think would most effectively boost the creation of unique New Zealand intellectual property and support creators to gain value from it?

### Option 1. Offer a 20% rate for the NZSPG-PDV

Question 10. What are the strengths and weaknesses of this approach to PDV in this option?

Question 11. Do you have any ideas for alternative approaches to support PDV activity?

### Option 1. Improving the 5% Uplift process

Question 12. What are the strengths and weaknesses of the approaches A or B in this option?

Question 13. Which approach do you think would be most beneficial and why?

Question 14. Do you have any ideas for alternative approaches that would help improve the 5% Uplift process?

### Option 1 changes to policy settings to incentivise careers, skills and support New Zealand cultural content and creative talent

Question 15. What are the strengths and weaknesses of option 1?

Question 16. Do you agree with our assessment of Option 1? Why/why not?

Question 17. Do you have any ideas for alternative approaches to support the outcomes being targeted under option 1?

### Option 2. Repeat activity incentive and a cap on QNZPE

Question 18. What are the strengths and weaknesses of the Repeat Activity Incentive and the QNZPE cap in this option?

Question 19. With respect to the proposed QNZPE cap per project, what level cap is most likely to support a steady pipeline of production activity, and why?

Question 20. Are there types of international productions that New Zealand should look to attract to support a steady pipeline of production activity? Please explain

Question 21. What is the benefit in having both a Repeat Activity Incentive and a QNZPE cap per project? Do you prefer one approach over the other? How could these proposals be improved?

Question 22. What alternative approaches can you think of for government investment to support a steady pipeline of productions in New Zealand?

### Option 2. A restructured NZSPG-NZ comprising a base incentive, plus stackable targeted incentives

Question 23. What are the strengths and weaknesses of the proposed stackable incentives?

Question 24. How do you see stackable incentives interacting with the base incentive?

Question 25. Are there ways in which you think the current NZSPG-NZ criteria should change for the base incentive to work well alongside the stackable incentives, or to further incentivise ambitious New Zealand content and business development?

Question 26. Please share your views on introducing a cultural content and creative talent criteria for official co-productions to apply to the stackable incentives

### Option 2. Supporting new and emerging PDV activity

Question 27. What are your views on reducing the minimum production expenditure threshold from \$0.5m to \$0.25m? What do you see as the advantages and disadvantages of this approach?

Question 28. What alternative approaches can you think of for Government investment to support PDV activity in New Zealand?

### Option 2. Changes to policy settings to incentivise a steady pipeline of productions to support business growth, careers and skills to support a strengthened cultural test for all eligible productions

Question 29. What are the strengths and weaknesses of option 2?

Question 30. Do you agree with our assessment of Option 2? Why/why not?

Question 31. Do you have any ideas for alternative approaches to support the outcomes being targeted under option 2?

### Potential impacts of options

Question 32. What do you see as the impacts on you or the screen sector under options 1 and 2?

Question 33. Do you have a preference for Option 1 or 2? If so, why? Please provide details to support your views.

### NZSPG administration

Question 34. What changes, if any, would you make to the current the NZSPG administration and assessment process?

Question 35. How do you think cultural content should be assessed and by whom, to enhance the cultural value of government investment in screen?

Monitoring, evaluation and reporting

Question 36. What monitoring arrangements or reporting measures would improve transparency or decision-making in relation to NZSPG expenditure?

## Appendix 2. Questions - SurveyMonkey

Question 8. The options proposed in the consultation document aim for:

- a steady pipeline of screen productions to support business growth, sustainable careers and sector resilience
- improved screen sector skills
- support for the development of compelling and ambitious New Zealand content.

Do you agree or disagree that this is an appropriate focus for delivering value from the NZSPG?

Question 9. Please explain the reasons for your response

Question 10. To what extent would you agree that you are familiar with the current NZSPG settings?

Question 11. How satisfied are you with the current NZSPG settings?

Question 12. What benefits do you observe with the current NZSPG settings?

Question 13. What issues do you observe with the current NZSPG settings?

Question 14. It is proposed to improve the 5% Uplift (for international productions) by removing the current invitation only process and introducing a test that awards points for specific and measurable actions. Do you agree or disagree with this proposal?

Question 15. Please explain the reasons for your response

Question 16. It is proposed to replace the current 5% Uplift with a Repeat Activity Incentive to encourage studios to undertake consecutive production activity in New Zealand and support a pipeline of production work. Do you agree or disagree with this proposal?

Question 17. Please explain the reasons for your response

Question 18. It is proposed to introduce a per-project cap on Qualifying New Zealand Production Expenditure (QNZPE) to help target more medium-sized productions to better manage fluctuations in the sector's pipeline of work. Do you agree or disagree with this proposal?

Question 19. Please explain the reasons for your response

Question 20. What level project cap do you support?

Question 21. Please explain the reasons for your response

Question 22. It is proposed to remove the sliding scale rates for the PDV grant and instead offer a 20% rate for all sizes of productions applying for the NZSPG-PDV. Do you agree or disagree with the proposal?

Question 23. Please explain the reasons for your response

Question 24. It is proposed to reduce the minimum QNZPE threshold for Post, Digital and Visual Effects (PDV) grants from \$0.5m to \$0.25m to help smaller and emerging businesses to attract smaller PDV activity that would otherwise be out of reach. Do you agree or disagree with this proposal?

Question 25. Please explain the reasons for your response

Question 26. It is proposed to introduce a Skills Levy, where a percentage of Qualifying New Zealand Production Expenditure (QNZPE) is paid to a government-administered fund established to support skills development. Do you agree or disagree with the proposal?

Question 27. Please explain the reasons for your response

Question 28. It is proposed to require productions to provide a Skills Plan to address identified skills gaps in the sector with their applications. Do you agree or disagree with this proposal?

Question 29. Please explain the reasons for your response

Question 30. It is proposed to strengthen the cultural content and creative talent criteria for New Zealand productions. Do you agree or disagree with this proposal?

Question 31. Please explain the reasons for your response

Question 32. Select your favoured approach for strengthening the cultural content and creative talent criteria for New Zealand productions.

Question 33. Please explain the reasons for your response

Question 34. It is proposed to restructure the current NZSPG-NZ (for both New Zealand productions and official co-productions) into a 20% NZSPG-NZ base incentive and then up to 20% in stackable incentives based on cultural content and creative talent criteria, offered in four 5% increments. Do you agree or disagree with this proposal?

Question 35. Please explain the reasons for your response

Question 36. What would be the most significant benefits to you or the screen sector under these proposals?

Question 37. What would be the biggest impacts on you or the screen sector under these proposals?

