

# Development Roadmap

## He Mahere Whakawhanaketanga

### Tōna Aronga Nui

#### Purpose

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1. NZ On Air's Development Roadmap sets out our approach to allocating funding for both **content** and **industry** development.
2. Our intent is to -
  - increase support for newer storytellers and underrepresented voices
  - back interesting public media ideas with a reasonable chance of being picked up for production
  - assist industry practitioners in line with the three pillars of our Scripted Roadmap (Premier, Sustainable, Newer Storytellers)
  - support events that celebrate the success - and value - of completed content.

### He Kupu Whakataki

#### Introduction

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3. The core purpose of the NZ Media Fund is: *Great New Zealand content is valued and enjoyed by many New Zealanders.*
4. In the face of intense demand, we want to be clear about the development work we will support, and simplify documentation to help applicants.
5. NZ On Air generally supports -
  - content development as a priority, and
  - industry development.
6. Our primary focus has always been to invest as much of our funding as possible into content in the belief that maximising production increases real-world opportunities for on the job training and career progression.
7. However industry and capacity-building development is critical in growing the skills of content makers to ensure New Zealand has a creative, representative and capable production sector.
8. Both content and industry development serve our strategic goals:
  - *Quality content* – by ensuring projects are adequately developed before production and skilled personnel are available to make them
  - *Diverse content* – diverse creative personnel are available to develop and make different NZ stories.
  - *Discoverable content* - – NZ audiences can find and appreciate local content
9. We are likely to commit around \$1m - \$2m each year to our content and industry development.

### He Mahere Whakawhanaketanga

#### Development Roadmap

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10. Using this roadmap our support for development will focus on four investment areas:
  1. **Premier content development**
  2. **Sustainable content development**
  3. **Newer Storytellers content development**
  4. **General industry development**

11. Our first question is always: *how does the project reflect and develop New Zealand identity and culture?* This cultural remit is what our statute requires.

**12. He Whakawhanake Rārangi Take Auraki**

**Hei whakatairanga te taha ahurea me te taha pakihi o te hōtaka i mua tonu i tōna aromatawai.**

**Premier content development**

**To improve the cultural and business case of a project before production consideration.**

- Funding helps content makers structure a concept; for example to develop treatments and scripts. It is primarily allocated to drama and animation, because these are high cost, high risk genres where more certainty is required before production funding can be considered. Development funding is occasionally allocated to complex factual series that require significant research to test whether there is adequate material available to tell the story.
- Our preferred route is with the support of a commissioning platform secured by the producer. We generally require the platform to match our contribution and contribute to development costs on a 50/50 basis.

**13. He Whakawhanake Rārangi Take Kanorau**

**Hei whakatairanga ngā huarahi hei whai mā te tini o te hunga whakapāoho.**

**Newer Storytellers and Sustainable content development**

**To improve opportunities for a wider range of production personnel.**

- NZ On Air will provide a pathway for a limited number of eligible projects to access first-stage development funding without the support of a platform.
- We will prioritise Scripted content of a type that is uncommon on our screens and/or will reflect the diverse lives and cultural experiences of priority audiences:
  - Māori
  - Children and Youth
  - Pacific, Chinese and Indian
  - People with disabilities
  - Other communities of reasonable size
- Projects led or co-led by production personnel reflecting New Zealand’s cultural and ethnic diversity are encouraged.
- Applications will need to be supported by established producers with existing scripted production credits. Emerging producing talent may be considered; the attachment of experienced mentors or an executive producer will significantly strengthen these applications.
- After a single round of development has been completed the project will not be eligible for further development funding without the support and co-investment of an appropriate platform. We will help with introductions if necessary.

**14. Te Whakawhanaketanga o Te Ao Pāoho Whānui**

**Hei tautoko ngā hunga ahumahi e ārahi ana i ngā kōkiri hou mō te whāinga matua o Irirangi Te Motu, arā: Kia ngākaunui mai, kia whaioa hoki te tini me te mano o tātou o Aotearoa i te hira o ngā rārangi take e kitea ana.**

**General industry development**

**To support recognised industry organisations to lead sector initiatives that contribute to NZ On Air's aim: Great NZ content is valued and enjoyed by many New Zealand audiences.**

- Three types of industry-led initiatives are eligible
  - *Professional Development (groups)* - to support groups of early and mid-career creative professionals to extend their skills.
  - *National Industry Conferences* - to assist with the running costs of events of scale intended to connect and upskill media professionals.
  - *National Quality Awards* - to recognise high quality creative and technical work.
- This support is for discrete initiatives: there should be no expectation of ongoing funding.
- More information about industry development funding and the specific criteria is [here](#).

## He aha atu anō hei mahi mā mātou?

### What else will we do?

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15. In assessing development investment options we will consider:

- **Representation** – is this an important project that reveals aspects of NZ culture, society or people that are different to those commonly portrayed, or which sheds a new light?
- **Gender equality** – will the project support and reflect gender equality both on screen and within the production crew?
- **Talent development** – does this project provide an opportunity for early and mid-career writing and production creatives, particularly people that reflect New Zealand's cultural and ethnic diversity, to stretch their wings in a supported environment?
- **Regionalism** – will this production show us parts of the country and communities we rarely see represented in scripted content?

16. While not every project need involve these extra factors, NZ On Air must consider the collective impact of our funding decisions. Therefore these factors may influence our decision when considering competing proposals.

17. We will also:

- **Keep** development funding criteria, budget, and assessment processes under review to ensure gender balance, ethnic and cultural representation have the right incentives
- **Track and publish Diversity Report data for development and production results** to encourage industry discussion and appropriate action
- **Work with industry bodies and guilds** to provide targeted professional development opportunities as part of our industry development work
- **Discuss further partnership opportunities** with and Te Māngai Pāho, NZ Film Commission, Creative New Zealand and other partners.

## Ko taua mahi anō rā

### The business as usual bit

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18. The usual funding practices and policies of the [NZ Media Fund](#) apply: for example -

- Specific information will be provided in the Round Guidelines published prior to each round opening.
- Co-investment is expected in most cases.