Development Roadmap
He Mahere Whakawhanaketanga

Tōna Aronga Nui
Purpose

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 -
   - back interesting public media ideas with a reasonable chance of being picked up for production
   - increase support for more diverse stories and storytellers
   - assist mentoring or professional development schemes for groups of high-potential industry practitioners with good track records
   - support events that celebrate the success - and value - of completed content.

He Kupu Whakataki
Introduction

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 to a lesser extent.

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 professional development is also important in growing the skills of content makers to ensure New Zealand has a creative and capable production sector.

8. Both content and professional 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.

9. We are likely to commit around $1m each year to our development work.

9. See Annex A for the background to how we developed this roadmap.

He Mahere Whakawhanaketanga
Development Roadmap

10. Using this roadmap our support for development will focus on three investment areas:
    - **Mainstream content development**
    - **Diverse content development**
    - **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.

Mainstream 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.

Diverse 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.
- Given that one of the aims of this initiative is to provide an opportunity for new voices, applications are restricted to small-medium size production companies without an existing development infrastructure.
- 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 whaikoa 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 a small number of groups of early/mid-career production professionals to extend their skills.
  - *National Industry Conferences* - to assist with the running costs of events of scale intended to connect and upskill broadcast or digital 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?

15. To keep an eye on outcomes we will have a target that 50% of projects that receive content development investment will proceed to production.

16. In assessing development investment options we will consider:
    - **Diversity** – 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?

17. 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.

18. We will also:
    - **Keep** development funding criteria, budget, and assessment processes under review to ensure gender balance, ethnic and cultural diversity have the right incentives
    - **Track and publish diversity data for development and production results** to encourage industry discussion and appropriate action
    - **Work with guilds** to provide targeted professional development opportunities as part of our industry development work
    - **Discuss further synergies** with the NZ Film Commission, and Te Māngai Pāho.

Ko taua mahi anō rā
The business as usual bit

19. 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

Tōna horopaki o mua
Background

1. In September 2017 NZ On Air hosted a stakeholder conversation about the state of NZ drama production. The primary areas of discussion concerned:
   - **Development** – the need for more and longer development and greater opportunities for professional talent upskilling
   - **Diversity** – the desire for a wider range of projects, and more diversity of on-screen and off-screen personnel to drive more diverse, authentic storytelling
   - **Innovation** – finding a mechanism to encourage riskier drama content with reasonable budgets to be produced
   - **Newer platforms** – we need a clearer articulation of the basis on which NZ On Air is willing to fund content for new platforms, given their generally smaller, less consistent audiences, and low co-investment.
   - **Premium drama** - how best to support this given the relative high cost, yet its importance in telling stories of production scale to a global standard

2. We released a summary paper that outlines the points discussed on the day and a number of potential actions for a new approach.

3. One of the action points in this paper was review development policy. We said we would:
   a) *Consider how much funding should be provided for non-production outcomes and on what basis.*
   b) *Consider talent development and frame as a 'pathway' model.*
   c) *Review the existing diverse development fund: awareness of this is low.*
   d) *Look for collaborative opportunities*
   e) *Ask producers of drama applications to explain how the proposal will assist talent development, and consider response as part of assessment.*
   f) *Measuring the success of outcomes from any change will be important: e.g. having a large development slate that does not proceed to production has a risk of criticism that public funds are being wasted as well as causing industry frustration*

Te Whakawhanaketanga Rārangi Take
Content Development

4. Content development deliverables generally include treatments, first or second draft scripts, topic or locations research, and other skilled, labour-intensive work that improves the business and creative cases for a project. Content development has traditionally been done on a 50/50 investment basis with platforms. This is because platform support demonstrates market attachment and gives an early indication that a project has potential appeal; it ensures the project has active oversight which can strengthen the development outcomes; and it makes our funding go further. The potential downside of this approach is that a narrower range of projects is supported by platforms looking to engage large, mainstream audiences.

5. Average annual funding over the last 12 years for Scripted and Factual content development has been $376,405, which represents an average of 21 applications supported each year. Around 57% of these projects ultimately go into production depending on production funds available.

6. In 2017/18 our development expenditure has risen to $573,646 for 28 projects. This year's increase is largely the result of the Diverse Development Initiative (DDI), introduced in 2017 to extend the range of scripted projects and provide a potential pathway for new and different voices. So far we have supported 9 projects with funding of $173,100.

7. Diverse Development has proved popular with programme creatives but it is too early to say if it will be a successful vehicle to nurture projects to platform-supported production. This new scheme was not widely known about at the stakeholder conversation and addresses some of the concerns.

Te Whakawhanaketanga o Te Ahumahi Whakapāoho
Industry Development

8. Industry Development funding was established in 2016 to consolidate the wider industry support we provide into a single funding stream and thus increase visibility of these commitments. We have set a budget of $400K.

9. We have supported 27 Industry Development projects in this financial year, with expenditure of $421,300. The range of projects include;

Professional Development	National Conferences	National Awards
Screensafe	Screen Edge Forum	Show Me Shorts
SongHubs + Songhubs Sphere	Nga Aho Whakaari	Waiata Māori Music Awards
Story Edge	SPADA	Taite Music Prize
NZ Music Month Summit	Big Screen Symposium	Doc Edge Gala Awards
Going Global Music Summit	NZ Game Developers	NZ Music Awards
WeCreate	Māoriland Film Festival	NZ Radio Awards
The Church Seminars	ACAB	Pacific Music Awards
Episodic Lab (TV drama)		NZ TV Awards
NZ Music Producers Series		WIFT Awards

Hei Whakatutuki Tonu
Gaps

10. The September stakeholder conversation and subsequent industry feedback indicated that some believe there are these gaps in the development space:
    - The need for greater access to development funding (knowledge of the DDI then was low)
    - More projects with more diverse cultural, ethnic and regional representation; from both story and production personnel perspectives
    - Greater gender equity in the development and production of scripted projects
    - More innovation around scripted content – less conventional television fare and more edgy storytelling as represented by the current international SVOD successes.
    - Longer development process for larger projects
    - More opportunities for scripted creatives (e.g. writers and directors) to access professional development opportunities

Ngā Wero Kei Mua
Issues

11. There was a strong call for more development funding; a view that whether or not the project proceeded to production, the process was still useful.

12. However the more money we allocate for development means the less available for content production funding. Production (an audience outcome) has always been our priority.

13. Even if we increase our development funding, the funds we have available to fund production are unlikely to proportionately increase. This means the larger our development slate, the less

likely it would be for projects to move into production. This would likely lead to greater producer and platform dissatisfaction.

14. Similarly, as more people are trained and supported to work in an industry where funding and opportunities are finite, frustration increases if development is not proportionate to likely production opportunities (except, arguably, for writers).

15. But a targeted, joined-up development approach has the most chance of providing good outcomes. This is what this roadmap, or pathway, is attempting to do.