

Factual Roadmap

He Mahere Mōhiohio Pono



Tōna Aronga Nui

Purpose

1. NZ On Air's Factual Roadmap sets out our approach to allocating production funding through the Factual stream of the NZ Media Fund. It is effective from 1 July 2019.
2. Our intent is to improve the diversity of funded content and its creators and provide opportunities for innovation.

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*. One of the four funding streams in the NZ Media Fund is dedicated to factual content.
4. Factual content is a core public media output – not all factual content is public media. Public media reinforces and stretches our culture. It helps us to connect with and understand each other better, engage with democracy, debate with better understanding, broaden our thinking, and reflect on our place in the world.
5. For more detail on how we consulted to help develop this framework, see [Annex A](#).
6. Our companion roadmaps for [Scripted content](#) and [Development](#) may also be useful reading.

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7. 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.
8. And we will always consider our [Rautaki Māori](#) – will the project provide quality Māori content made for a general audience? Will there be interesting use of Te Reo? Are Māori perspectives included?
9. We will use four priority investment goals as the roadmap for our Factual funding stream:

NZ Media Fund Overarching Goals

Quality Content

Diverse Content

Discoverable Content

Four Factual Investment Priorities

Premier stories

Many perspectives

Fresh opportunities

Quality journalism

The four priorities

9.1 Rārangi Take Matua Premier stories

Hei whakatairanga i ngā kōrero whaimana nō Aotearoa tonu e mina mai ai te karumātaki nā tōna hanganga rerehua mai.

We will support powerful New Zealand stories with high production values that captivate audiences.

- To support projects with quality production values, high cultural impact, and intended for sizeable audiences here and abroad. This category includes high-end factual series, one-off documentaries, and dramatised or multimedia documentary
- Intended audiences are likely to be mainstream but diversity of production and production personnel, including Māori, will be important
- Adequate platform co-investment (including cash into the production budget) is mandatory
- With adequate co-investment NZ On Air will also consider applications for strands of projects
- We will accept development proposals for this content if detailed research or proof of concept is required
- To make way for the new, NZ On Air will mostly only be able to support up to four seasons of a series unless there is an exceptional audience response and the platform and/or third party contributions increase.

9.2 He Tirohanga Kē Many perspectives

Kia whai wāhi mai ngā kawenga nō tērā tai, nō tērā tai, kia tini kia rerekē. Hei kitekite mā tātou ngā tirohanga kanorau a ngā iwi maha o Aotearoa nei.
We will make sure a wide variety of informative stories and perspectives reflect the diversity of New Zealand and its people.

- To tell appealing New Zealand stories from many different points of view. These projects will
 - either be targeting a particular audience (eg. young women, New Zealanders of a particular ethnicity, children, people with disabilities). In these cases the makeup of production teams will be important: ‘no story about us without us’
 - and/or telling enlightening stories about New Zealand, its issues and its people (eg. rural, regional, urban, family, history, useful information)
- NZ On Air will consider the collective impact of these investments carefully to measure progress against diversity outputs. This means that we will make individual funding decisions with collective impact in mind
- Economies of scale will be expected.
- To make way for the new, NZ On Air will mostly only be able to support up to four seasons of a series unless there is proven target audience support.

9.3 He Angitu Hou Fresh opportunities

Kia whai wāhi ngā kawenga e toro atu ana ki tua o te pae tawhiti
We will make space for content that stretches story or multimedia boundaries.

- To encourage innovation in story or multimedia craft so that audiences can enjoy new interpretations of strong stories, or
- To focus on a subject important to New Zealanders by creating opportunities for different storytellers to explore a particular issue or approach
- We are likely to issue one or two RFPs each year for this content with a special audience or subject focus.

9.4 Ngā Kounga Tuhinga Pono Quality journalism

Hei tautoko i nga kounga o te whakatakoto kōrero pono e mārama ake ai a Aotearoa ki a ia anō.
We will provide opportunities to extend the range of NZ journalism intended to deepen audience understanding of society and its structures.

- To provide adequate budgets for series or projects that research important subjects, give opportunities to provide informed analysis, or investigate complex events
- A strong New Zealand perspective is important as is a commitment to ethical journalism
- This content will be demonstrably different to commercial news and current affairs and will mostly have an underlying intention to contribute to civics.

Other factors

10. To further understand these categories see Annex B where we have applied them retrospectively to some recently funded Factual content. We will also consider:
 - **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 production personnel, particularly people that reflect New Zealand's cultural and ethnic diversity, to stretch their wings in a supported environment?

He aha atu anō hei mahi mā mātou?

What else will we do?

12. All projects must be available free to NZ audiences. Ideally this is at the time of first distribution or soon after. Subsequent plays behind a paywall are acceptable.
13. However we will occasionally consider high quality applications for content initially playing behind a paywall accessible to New Zealanders that -
 - offer subsequent, timely, free-access New Zealand distribution confirmed at the time of application *and*
 - have significant paywall platform cash co-investment *and*
 - clearly reflect New Zealand identity and culture.
 - This does not apply to journalism projects which must all be free-access.
14. We will also:
 - Track and publish diversity data for funded development and production to inform and 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

15. As always we will assess each project for the excellence of the idea, its appeal to a target audience, and how the project meets our nine public media investment principles¹. Also, as usual, NZ On Air will not exercise editorial control after a proposal is funded.
16. The usual funding practices and policies of the NZ Media Fund apply: for example -
 - Specific information regarding Factual content will be provided in the Round Guidelines published prior to each round opening
 - Requested funding should be proportionate to the size of the anticipated audience; i.e. projects requesting more than \$500,000 would be expected to secure a relatively sizeable New Zealand audience
 - Co-investment is expected (including cash into the production budget), preferably including commissioning platforms. Projects with third party investment will generally be seen as having an enhanced business case
 - Proposed platforms will need to demonstrate an existing commitment to local content and the ability to engage NZ audiences
 - Online distribution for a minimum of a year is also expected (this may be cumulative if a third-party distribution partner is involved and we agree).

¹ Page 11 of our Funding Strategy

Tāpiranga A: Te ahunga mai o te mahere

[Annex A: How we developed the roadmap](#)

Tōna horopaki o mua

Background

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12. Over the past five years NZ On Air has spent an average of \$40m each year on factual content, securing around 800 – 1200 hours. See data in [Annex C](#). Pressure on funding is intensifying.
 13. In March 2019 NZ On Air hosted a stakeholder conversation about the state of NZ factual production and what were priority areas to form the basis of a roadmap. We released a [summary paper](#) that outlines the points discussed on the day. The core challenges and areas for change identified and discussed included:
 - 1. Diversity (on and off screen).**
 - a. Explore adapting Rautaki Māori to better address the skills shortage in the industry.
 - b. Seek specific initiatives to encourage better representation in front of and behind the camera (including women, Māori, Pacific, Asian).
 - c. Consider investing in more talent development and frame as a ‘pathway’ model.
 - d. Facilitate/support an industry database that helps production companies discover and develop emerging talent.
 - e. Diversity includes technology, eg. consider podcasts
 - 2. Reframe Factual priorities**
 - a. Actively seek a wider range of Factual investments to provide for both mainstream and targeted audiences. Genres are bending and NZ On Air needs to remain agile.
 - b. Actively encourage submission of one-off docos and long-form series.
 - c. Consider how to encourage more mid-sized projects that have the potential to break through to larger audiences.
 - d. Articulate NZ On Air’s role in funding quality local journalism. Consider a separate stream.
 - e. Better promote funding round guidelines and NZ On Air priorities.
 - 3. Development**
 - a. Consider how much funding should be provided for non-production outcomes and on what basis.
 - b. Ask producers of Factual applications to explain how the proposal will assist talent development, and consider response as part of assessment.
 - c. 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.
 - 4. Partnerships**
 - a. Look for more partnership opportunities (e.g. more co-funding with NZFC or TMP).
 - b. Encourage greater collaboration and content-sharing between platforms.
 14. Based on these discussions NZ On Air developed this roadmap with four priorities for NZ On Air Factual funding: *Premier Stories, Many Perspectives, Fresh Opportunities, and Quality Journalism*.
 15. We will amend our round guidelines and undertake additional policy work around talent development and our funding round structure in particular. The Rautaki Māori will be reviewed once the Government’s Māori Screen Review is completed.

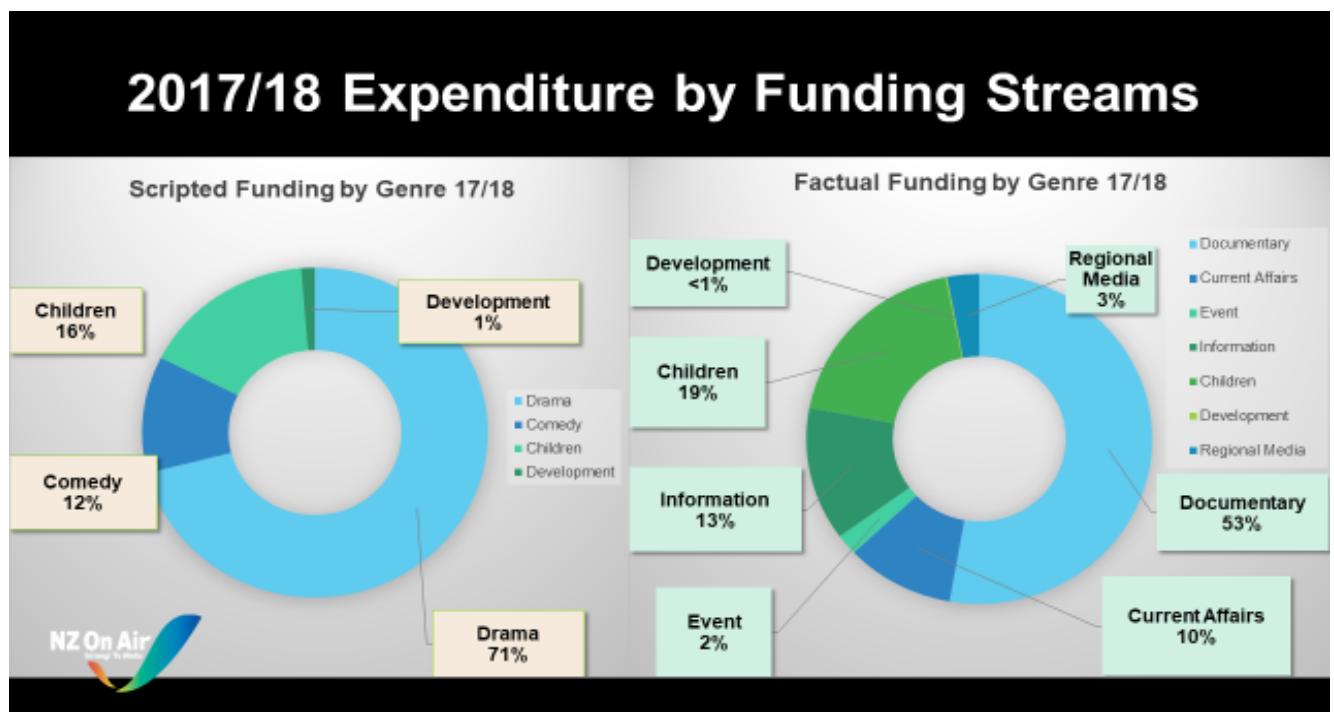
Tāpiranga B: Ngā Hōtaka Mōhiohio Pono i whai pūtea i tēnei tau

Annex B: Factual Projects recently funded

The table below categorises some previously funded projects using the new investment categories to show how we would view them now.

Description	Sub-Genre	Total Allocated Funding \$	No. of Episodes	Length of Episodes	Hours	Platform
PREMIER STORIES						
Coast NZ	Doc series	1,800,000	6	44	4.4	TVNZ
Grand Designs NZ	Factual	900,000	9	44	6.6	Three
Artefact	Doc series	1,100,000	6	52	5.2	Maori TV
Mistress Mercy	Docudrama	1,080,000	1	88	1.45	TVNZ
The Chills	Doc one-off	135,000	1	90	1.5	Prime
MANY PERSPECTIVES						
Kaupapa On The Couch	Factual	38,400	6	5	0.5	The Spinoff
Fanimals	Children	2,750,000	200	25	83	HEIHEI
Tagata Pasifika	Ethnic	1,800,000	50	22.5	19	TVNZ
Zealandia	Youth	71,000	3	20	1	Vice NZ
I Am ...	Doc	750,000	6	44	4.4	TVNZ
Country Calendar	Factual	540,000	38	22.5	20	TVNZ
FRESH OPPORTUNITIES						
Loading Docs	Web	170,000	8	5	0.6	Own
Ruapekapeka	Web	470,000	1	30	0.5	RNZ
Tuia 250 RFP	Various	1,500,000				Various
Suffrage 125 RFP	Various	2,000,000	-	-	10.5	Various
QUALITY JOURNALISM						
The Hui	CA	544,000	40	28	18.6	Three
Q+A	CA	846,000	40	59	40	TVNZ
Stuff Circuit	CA	491,000	5	45	3.75	Stuff Circuit

ANNEX C: 2017/18 Factual Expenditure



Annex D: Pre- and Post- NZ Media Fund

Comparison: Pre and Post NZMF

2015/16 + 2016/17

- ▶ 58 funded projects
- ▶ 185 hours of content
- ▶ \$826,605 avg. cost per project
- ▶ 71.5% NZ On Air contribution
- ▶ \$255,328 avg. cost per hour

First 18 months of NZMF

- ▶ 106 funded projects
- ▶ 267 hours of content
- ▶ \$506,925 avg. cost per project
- ▶ 80% NZ On Air contribution
- ▶ \$201,524 avg. cost per hour

