



# NZ Media Fund: July – September 2022 Children’s funding round

## Information for funding applicants – Scripted, Factual, Development (incl. Games)

### A. Purpose

This information is for producers intending to make a children’s funding application to the Scripted, Factual or Content Development streams of the NZ Media Fund for the July – September 2022 round. Since these guidelines were published, an additional Matariki 2023 RFP for children has been created in collaboration with Te Māngai Pāho, Whakaata Māori, TVNZ | Te Reo Tātaki, and Prime/SKY. This detail is included in paragraph K.

In an environment where there are more applications than available funding, we structure funding rounds so that wherever possible like content can be considered at the same time. This enhances the contestability of ideas across the applications considered in each round.

### B. Introduction

NZ On Air’s funding strategy is founded on core public media principles. These include enriching the New Zealand cultural experience, improving diversity of media content in many forms, ensuring content is accessible, strengthening community life, and promoting informed debate. Our publicly funded content may entertain, and it will add cultural value.

For more detail on the strategy underpinning the NZ Media Fund please read the [Funding Strategy](#).

### C. Overview

For changes to the children’s funding strategy in 2022-23, please refer to our [Funding Framework](#).

<b>OUR VISION</b>
A range of local storytelling and songs reach our tamariki and have a positive impact on their lives.
<b>OUR PURPOSE</b>
Investing in distinctive, culturally rich content from Aotearoa that sparks creativity and curiosity.

The focus of the updated strategy is to ensure that local children’s content lives in multiple places where parents and children can discover it. In recent years, we have focused largely on funding and distributing children’s content via one primary provider (TVNZ/HEIHEI) with year-long exclusivity of content before it can be distributed on other platforms.

The updated strategy focuses on greater non-exclusivity of local children’s content and radical sharing to ensure that broader platforms than just Te Reo Tātaki (TVNZ) including Prime/SKY, Whakaata Māori (Māori Television), RNZ, The CoconetTV, Spinoff, YouTube Kids and others can distribute our 100% taxpayer funded content more widely, increasing the touch points for content discovery. This strategy strongly encourages cross-platform collaboration and partnership regarding children’s content applications.

### D. Content Applications

A [children’s content framework](#) was designed in 2017-18 with the guidance of the NZ Children’s Screen Trust and Stacey Morrison. This framework provides the foundation for NZ On Air’s approach to funding children’s content, and it remains as powerful and as relevant now as it did when it was created. **It continues to be our guiding content**

strategy as we move forward.

NZ On Air met with several local and international platforms to discuss children's content priorities and strategies for the coming year. The genres and formats open in this round have been informed by those conversations.

Funding Stream	Genres	
Factual	<ul style="list-style-type: none"><li>• Reality competition (with heart)</li><li>• Docu-series</li><li>• Original adventure competitions</li><li>• Children's news</li></ul>	
Scripted	<ul style="list-style-type: none"><li>• Live action</li><li>• Animation</li><li>• Comedy</li></ul>	
Games	<ul style="list-style-type: none"><li>• Focusing on Year 4 – Year 6 (8 – 10-year-olds)</li><li>• Industry partnerships and games connecting to the <a href="#">Social Sciences</a> and <a href="#">Digital Technologies</a> curriculum prioritised</li></ul>	
<b>Estimated Total Round Allocation</b>		<b>\$10,000,000</b>

We note that drama is not included above. Only drama development applications will be considered in this round. We intend to include drama production funding in the **Mar-May 2023** funding round.

We feel there is potential (primarily because of its high cost) to seek a local platform co-commission in the children's scripted drama space (especially for 13+ year-olds) and we would love to see a bi-lingual (te reo Māori and English) pilot funded in this financial year. There is a willingness by local platforms to consider this, and we are collectively speaking to international practitioners who can provide [great examples](#) of what can be achieved when collaboration works, and resources are enabled to go further.

Depending on the outcome of these discussions, a cross-sector call out for drama development applications may be released as a separate Request for Proposals (RFP). If you have a drama development project you wish to discuss, please contact Amie Mills [amie@nzonair.govt.nz](mailto:amie@nzonair.govt.nz).

#### Further considerations:

- We encourage you to explore the current content on [TVNZ HEIHEI](#) and [HEIHEI Games](#) to assess what genres and subject matter have been previously funded.
- We are interested in applications for audio projects combining music and stories that aim to help children develop their listening and creative skills and expand their imagination. Applications must have a local audio platform attached (e.g., Iwi radio, community radio, RNZ) alongside other audio/podcast platforms.
  - Please note that applicants wishing to make children's songs and music only should apply through the usual New Music Kids fund. The next [New Music Kids round](#) opens on Thursday 30<sup>th</sup> June 2022 and the deadline is Thursday 21<sup>st</sup> July 2022.
- We are interested in video projects that are able to extend to online and mobile content – e.g. games.
- The potential to design audio offerings from the outset alongside video content development is exciting.
- We would love to see more songs and series with a musical element, including short-form content.
- Compelling content that's impactful for smaller, currently underserved audiences (please see Section K below) will be considered with investment levels commensurate to the potential audience - particularly if you can demonstrate how this may, as a secondary objective, also go on to have wider audience reach.

- Projects should feature diversity in front of and behind the camera. It's important that the behind-the-scenes staff are equally diverse and being inclusive at all stages of production is something we will look for in our assessment.
- Projects for younger audiences need to be crafted with an age-appropriate pace and style.

## E. Target Age Groups

Applications are open for children's content for:

- Preschool (0 – 4 years)
- Primary (5 – 9 years)
- Intermediate (10 – 12 years)
- Early College (13 – 14 years)

## F. Games Applications

As noted above, we are prioritising games applications in this round with strong industry partnerships attached and those that connect to the [Social Sciences](#) and [Digital Technologies](#) curriculum. We are anticipating spending <\$500k on games (both production applications and development applications) in this round.

We are continuing to operate the [games platform](#) in 2022-23 but we are open to applications to funding games that intend to be distributed on other platforms that we know children are using.

We are looking to explore a stronger Quality Assurance process within the hosting environment a game will be released on before it is made public and intermittently after that game is released to ensure the positive experience of the user. Noting that it is to be expected that browser updates affect how platforms and games function and there needs to be a plan for how to deal with this when it happens (maintenance).

It is also important for this QA and maintenance process to consider the range of devices and browsers that a user will use to access the content, to ensure the content and/or platform is compatible.

Please contact Amie Mills ([amie@nzonair.govt.nz](mailto:amie@nzonair.govt.nz)) and Dan Milward ([dan@gamefroot.com](mailto:dan@gamefroot.com)) if you wish to discuss your submission.

## G. Development Applications

Extensive consultation with both local producers and international practitioners emphasised the critical importance of investing in development for children's content.

Children's drama and animation are the two genres eligible for screen incentives cross-subsidy with NZ On Air funding. This eligibility assists financing these comparatively expensive genres when the projects have ambitions to take local stories to the world and more can be done to maximise this opportunity.

We will be making development pūtea available in FY2022-23 to support projects to refine concepts and strengthen the writing, prototyping, and packaging of children's programmes to take to market. Priority will be given to NZ Screen Production Grant projects (see slide 56 of the [Children's Summit presentation](#)).

This round will be open to both:

<b>Unsupported Development</b>	Applications without platform support.	Applicants can apply for between \$20k - \$50k funding per project with a minimum of three projects likely to be supported in this round.  Applications will need to be supported by established producers with existing scripted production credits.
--------------------------------	--	---

		Priority will be given to NZ Screen Production Grant projects (see slide 56 of the <a href="#">Children's Summit presentation</a> ).
<b>Supported Development</b>	Applications with platform support	We encourage supported development (preferably with co-investment) from platforms that wish to commission and support children's projects.

NZ On Air's intent with the Unsupported Development tier is to support a small number of appropriate projects to get to the stage where they can demonstrate proof of concept internationally. It is intended as a way to find and support innovative, audience-focused work and to keep things fresh.

## H. How To Apply

The key difference this year, is that projects with multiple platforms attached (and ideally multiple local platforms) will be prioritised. This will ideally be on a non-exclusive basis.

Producers will be required to secure a local free-to-air (FTA) partner for their project with an expectation that this partner will provide oversight of the project (including commissioning and Health & Safety requirements).

YouTube Kids is an acceptable additional platform, and we encourage producers to think deeply about how content might live at all stages of the viewing journey and be presented and marketed in age-appropriate ways, more widely across YouTube, or Reels for Insta and TikTok to encourage greater discoverability of funded content.

Below are best practice resources of how YouTube Kids recommends made-for-kids content:

[Made For Kids Best Practices](#)

[How YouTube Recommends Made For Kids Videos](#)

We are currently talking to YouTube Kids about the best overall process for how producers might approach YouTube Kids so please contact Amie Mills to discuss this if you are interested.

**Production companies may submit up to a maximum number of three proposals (across Scripted, Factual, Games and Content Development) to manage demands on the fund. We want your best ideas.**

## I. Timeline

**23 Jun 2022, 4pm**

Round open for applications.

All applications must be made through NZ On Air's [online application system](#).

Applications not submitted through this system will not be accepted.

**21 July 2022, 4pm**

Application deadline. Round closes.

Late applications will not be considered. In very exceptional circumstances, for time-sensitive projects agreed prior by the Head of Funding, we may consider an out of time application.

**21 September 2022**

Decisions confirmed, applicants notified the following day. This date may be extended at NZ On Air's sole discretion.

## J. Targeted Audiences

Our funding strategy outlines our goals for supporting content for targeted audiences. Relevant goals for this children's round include:

- ▶ **Māori**

Our Broadcasting Act mandate to promote Māori language and Māori culture, and our current te rautaki Māori (2018) remain the foundational documents that guide our Te Tiriti commitment in the children's content space. Our intent is to support the production of quality Māori content made for a

general audience; to have good relationships with Māori content creators; and to uphold the mana tangata and mana iwi of funded content. We aim to provide audiences with content representing Māori perspectives, contributing to a visible Māori presence in media, and made with the appropriate kaupapa.

▶ **Pacific**

We honour the Pasifika communities we serve and will ensure content made for Pacific peoples in New Zealand is accessible, authentic, enjoyed and valued.

▶ **Other ethnic populations**

We honour the ethnic and migrant communities we serve, and we will support content serving ethnic communities in New Zealand that exceed 100,000. Currently these are Indian and Chinese New Zealanders. To this round we also welcome applications that serve Kiwi Pan-Asian audiences.

▶ **Other community minorities of reasonable size**

We will support valued projects as opportunities permit, including content that reflects multiple religious and ethical beliefs.

▶ **People with disabilities**

We will support valued stories about disability both to be inclusive and to provide insight for a general audience.

## K. Matariki 2023 Special

### Hei Whakataki

#### Introduction

Te Māngai Pāho and NZ On Air | Irirangi te Motu are joining forces with Whakaata Māori, TVNZ | Te Reo Tātaki, and Prime/SKY to fund a modular receptive and fluent special (up to 30 minutes) for online and television for children 10+ for Matariki 2023. We intend to fund tamariki content for Matariki annually, and we see this short-form special as a potential pilot to a series, or feature film in future.

We wish to collectively support and improve the outcomes of the Maihi Karauna, the Crown's strategy for Māori language revitalisation, to ensure that New Zealanders value te reo Māori as a crucial part of national identity.

NZ On Air is now calling for proposals via the July-September children's funding round.

If you are new to our funding application process and would like further guidance on how to apply, your proposal, or have any questions regarding this RFP please feel free to contact [amie@nzonair.govt.nz](mailto:amie@nzonair.govt.nz).

### Te Pūtake

#### Purpose

We seek proposals for the creation of a receptive (30 - 70%) and fluent (70% - 100%) te reo Māori online and television special (up to 30 minutes) based on the three themes of Matariki. First, we *reflect*: remembering those we have lost and acknowledging our own journey over the last year. Then we *celebrate*: reconnecting with whānau, good friends and good food; and finally, we *reset*: preparing for the year ahead with a focus on wellbeing and life balance.

For centuries, in Aotearoa and around the Pacific, the appearance of Matariki in the mid-winter skies signaled the arrival of the new year. Now that Matariki is marked by a public holiday in Aotearoa, it's an opportunity for our children to learn more about the cluster and the traditions that surround it.

We wish to release the special simultaneously on Whakaata Māori, TVNZ | Te Reo Tātaki, and Prime/SKY for Matariki 2023.

**What we are looking for:**

- A mixed media proposal blending live action and animation.
- A modular production utilising a kit of parts created for reversioning – including scripts, animation assets and backgrounds, sets for greenscreen, scores etc.
  - We have looked to an example in the UK, *The World According To Grandpa*, as to how this type of production can work to great effect across broadcaster and language adaptations.
- Pou tiaki reo and Māori key creatives involved throughout ideation.
- Music plays a big part in our togetherness, and we will prioritise projects that feature music within the concept of the special.
- We expect the producer to deliver this special as a fluent te reo Māori version, and as an English or bi-lingual version (English and te reo Māori).
- Producer/s who have strong relationships with the broadcasters and can work alongside multiple commissioners in the ideation and execution of this production.

**Te Whakatakotoranga o Te Tono****Proposal**

We are looking for proposals to include a treatment, tone, budget, Te Reo Māori and Tikanga strategy, Māori/Iwi engagement plan, and schedule – noting that the timeframe for delivery will likely be in the first quarter of 2023 in time for the 14 July 2023 public holiday.