

New Zealand
FILM COMMISSION



Te Tumu Whakaata Taonga

Annual Report Pūrongo ā Tau

2024–25

nzfilm.co.nz

Wellington Office

Level 3/119
Ghuznee Street
Te Aro
Wellington 6011
T: 04 473 0880

Auckland Office

Level 1
14 Maidstone Street
Grey Lynn
Auckland 1021
T: 09 373 3066

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In accordance with section 150(3) of the Crown Entities Act 2004, the Annual Report for 2024/25 of the New Zealand Film Commission | Te Tumu Whakaata Taonga, is presented to the House of Representatives.

The report covers 1 July 2024 to 30 June 2025.



Graeme Mason

Chair
New Zealand Film Commission
24 October 2025



David Wright

Board Member
New Zealand Film Commission
24 October 2025

STATEMENT OF RESPONSIBILITY

For the year ended 30 June 2025

We are responsible for the preparation of the New Zealand Film Commission's financial statements and statement of performance, and the judgements made in them.

We are responsible for any end-of-year performance information provided by the New Zealand Film Commission under section 19A of the Public Finance Act 1989.

We have the responsibility for establishing and maintaining a system of internal control designed to provide reasonable assurance as to the integrity and reliability of financial reporting.

In our opinion, these financial statements and statement of performance fairly reflect the financial position and operations of the New Zealand Film Commission for the year ended 30 June 2025.

Signed on behalf of the Board:



Graeme Mason

Chair
New Zealand Film Commission



David Wright

Chair
Finance Audit and Risk Committee

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FOREWORD

The past year has been marked by remarkable achievements across New Zealand's screen sector, with local stories captivating audiences at home and abroad, and our creative talent continuing to shine on the global stage. These successes reflect the strength, innovation, and resilience of our industry. We acknowledge the challenges faced in the screen sector both domestically and internationally and continue to focus on amplifying New Zealand's unique voices, supporting a robust and innovative industry ecosystem, and advancing our cultural identity on the global stage.

Celebrating Aotearoa on Screen

Our work is fundamentally driven by a passion to showcase New Zealand storytelling, including our steadfast support for a rich tapestry of voices, including in te reo Māori, that capture our nation's multifaceted identity.

This year has been marked by the success of *Tinā*. In a landmark achievement for New Zealand cinema, *Tinā* is the most successful New Zealand film since *Hunt for the Wilderpeople* and has become the fifth-highest grossing New Zealand film of all time. The heartfelt Samoan-led local drama has captivated audiences across Aotearoa and the Pacific, with screenings in 132 locations spanning New Zealand, Papua New Guinea, the Cook Islands, Fiji, and Samoa, making it the widest Pacific release in New Zealand film history. Its opening week was the third biggest in local film history, and its 24-week uninterrupted theatrical run is a testament to its enduring impact. The film's success has crossed cultural and generational lines with releases in Australia and the United States proving that deeply local stories can achieve global reach.

We have continued to demonstrate our commitment to supporting stories that reflect the experiences and aspirations of New Zealanders, with research showing 92% of local audiences agree New Zealand screen stories are important. 88% per cent of New Zealand Film Commission (NZFC) financed long-form screen stories met our cultural significance criteria over a three-year measurement period.

Projects supported under Te Puna Kairangi Premium Production Fund continue to make a powerful mark on the global stage, reaching audiences across cinemas, television, and streaming services. *After the Party* received Best International Drama at the Edinburgh TV Festival Awards, earned a BAFTA nomination in the Best International TV series category and won a record-breaking nine awards at the New Zealand Television Awards. *Madam* has also garnered prestigious accolades, including Best Comedy Drama Series at the Content London C21 International Drama Awards, Best Comedy at the Asian Academy Creative Awards, and the Golden Nymph Award for Best Creation at the Monte Carlo TV Festival. These achievements reflect the exceptional quality and global appeal of New Zealand screen storytelling.

The Economic and Cultural Power of Screen

As the lead government agency representing New Zealand's screen sector internationally, the NZFC is pivotal in developing and maintaining global partnerships, showcasing the sector's creativity and innovation, and promoting our world-renowned talent. Both the NZFC and the broader screen sector are vital assets in enhancing New Zealand's soft power, elevating the country's reputation as a creative, technologically advanced, and innovative nation. Screen production significantly contributes to the wider New Zealand economy—not only through direct production expenditure and job creation, but also through positive spill-over effects into other industries. To better understand these

economic and cultural impacts, the NZFC partnered with NZ On Air and Te Māngai Pāho to undertake comprehensive research on the screen sector's cultural and economic contribution to the nation. Amidst a challenging global climate for the industry, this research will be crucial in shaping strategies to support the long-term sustainability of New Zealand's screen sector.

The global screen sector is currently navigating significant challenges, with production levels worldwide falling in response to cost-cutting, tighter budgets, the lingering impacts of COVID-19, and ongoing repercussions from the writers' and actors' strikes in the United States. Additionally, shifts in commissioning strategies have added further uncertainty. Despite these headwinds, the NZFC remains proactive, continuing to position New Zealand as a premier destination for screen production and continuing to monitor and review screen rebate policies to ensure they are fit for purpose.

A prime example of New Zealand's capability is *A Minecraft Movie*, filmed entirely in New Zealand. The production injected over \$194M into the local economy and created more than 1,000 jobs, with New Zealanders making up 89% of the crew. Director Jared Hess praised the experience as "one of the best production experiences of my life," highlighting the skill of local crews and the country's diverse locations. Notably, a partnership with Tourism New Zealand saw New Zealand become the first fully playable real-world destination in *Minecraft*, an initiative designed to grow year-round visitation and developed in collaboration with 11 mana whenua

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Our work is fundamentally driven by a passion to showcase New Zealand storytelling, including our steadfast support for a rich tapestry of voices, including in te reo Māori, that capture our nation's multifaceted identity.

groups, the tourism sector, Warner Bros, and Mojang Studios. With Minecraft being the world's best-selling video game, the project presents enormous potential to reach New Zealand's key tourism markets. In fact, 70M members of the Minecraft audience are actively considering visiting New Zealand – an unprecedented opportunity for the country.

During 2024/25, 14 major international projects began principal photography in New Zealand, demonstrating ongoing sector resilience. However, intense global competition, amplified by more generous incentives elsewhere, means maintaining New Zealand's attractiveness as a filming destination is an ongoing challenge. Continued enhancement of the New Zealand Screen Production Rebate, strong government backing, and our internationally respected production capability remain essential in attracting high-quality international productions and ensuring the long-term vitality of the screen sector.

Strategic Global Partnerships

International engagement initiatives have been designed not only to benefit screen creators and producers but also to elevate New Zealand's global reputation, supporting wider national goals in tourism, trade, and innovation. This year saw the launch of our most ambitious international strategy yet: the NZFC Global Trade Mission, which targeted key markets in the United States, India, United Kingdom, Ireland, and France. This targeted approach reflects our belief that success in the global screen industry enhances opportunities for the entire sector, while delivering broader advantages for the country.

Following New Zealand's largest-ever trade mission to India, our participation in India's World Audio Visual & Entertainment Summit (WAVES) in Mumbai has established new avenues for collaboration with the world's most prolific film industry. Similarly, our strong presence at the Cannes Film Market, the

leading global marketplace for film finance and distribution, has further strengthened partnerships integral to future productions. Each year, Cannes facilitates over US\$1B in deals and investments for film content and creators, underscoring the strategic importance of these relationships. Through decades of NZFC involvement, New Zealand filmmakers have gained credibility and access on the world stage that would be difficult to obtain independently.

At the Annecy International Animation Film Festival's marketplace (Mifa), we debuted our first national booth, providing a collaborative space for our 30-member delegation and actively profiling New Zealand's animation industry – a sector with huge growth potential.

Investing in Our Industry and Talent

This year, our refreshed strategy places greater emphasis on growing the quality of films at the outset, with a particular focus on script development.

As a result, fewer films have received production funding, with resources instead being strategically directed towards developing stronger scripts and creative concepts. While this approach means we are not on track to meet some of our previously set KPIs, it is a deliberate move to strengthen the creative foundations of projects and better position New Zealand films to attract financing and stand out in an increasingly competitive global market.

Increased development funding domestically is strengthening the creative pipeline. Notably, 30 filmmakers with NZFC-funded long-form projects have previously received NZFC talent development support, illustrating the success of our pathway approach to nurturing emerging talent and ensuring industry renewal.

We have continued to champion New Zealand filmmakers' participation in renowned international film labs such as Rotterdam's IFFR Pro, the Sundance Institute's Feature Film Programme, and Toronto International Film Festival's Directors' Lab, with the goal of equipping emerging and mid-career filmmakers with world-class mentorship from notable leaders, including Oscar®-winners Spike Lee and Asghar Farhadi.

The International Placement Initiative is another cornerstone, supporting filmmakers to gain experiences with top production companies in Ireland, the UK, Australia, and here at home. Through these efforts, we are fostering a diverse, globally connected talent base that will drive New Zealand's screen sector into the future.

Navigating a Complex Global Industry Landscape

This has been a transformative year for the NZFC, following an organisational restructure in 2024. We have continued to adapt to the changing landscape of the screen sector – both locally and globally – positioning ourselves to seize emerging opportunities while maintaining our fundamental commitment to fostering world-class storytelling.

Looking ahead, we are embracing innovation and agility, with a renewed focus on animation and the empowerment of the next generation of visionary filmmakers. By providing enhanced pathways and international opportunities, we are paving the way for new talent to succeed in an increasingly interconnected market. At the same time, we are committed to improving organisational productivity and the stakeholder experience, including the strategic integration of secure and effective Artificial Intelligence (AI) solutions across the NZFC.

Financial Performance

For the year ended 30 June 2025, the NZFC achieved a surplus of \$4.03M, compared with a budgeted deficit of \$4.15M. This surplus primarily reflects a slowdown in the number of production-ready projects during the fiscal year, alongside a one-off funding boost from higher-than-predicted Lottery Grants Board profits (\$3.1M), increased film royalty income, and reduced operational expenditure as we continue to optimise our resources.

FY24/25 and FY25/26 are transitional years as we modernise and enhance performance across the agency. Importantly, NZFC is actively using this surplus and our reserves to benefit the sector by supporting strategic initiatives and targeted investments such as intensive script and talent development, international industry engagement, and capacity-building projects that lay the groundwork for a stronger and more resilient screen sector. Over the next three years, these funds will be leveraged to promote, encourage, and participate in the creation of outstanding New Zealand films, ensuring long-term growth and sustainability for the industry.

Ngā manaakitanga,



Graeme Mason

Chair
New Zealand Film Commission



Annie Murray

Chief Executive
New Zealand Film Commission

HIGHLIGHTS

CREATIVE AND COMMERCIAL SUCCESS



Tinā surpassed \$1M in its opening weekend, has reached a cumulative box office total over \$6M and is the fifth highest-grossing New Zealand film of all time



668,160 admissions at the New Zealand box office



Supported by the NZSPR–International, *A Minecraft Movie* became a global box office hit, earning over US\$954 million worldwide



Moana 2 Reo Māori was the first indigenous language film to premiere globally in cinemas alongside its English counterpart



Short film *Lea Tupu'anga / Mother Tongue* screened at 15 international film festivals winning four awards



Dame Jane Campion's *A Wave in the Ocean* was honoured with a tribute at the 82nd Venice International Film Festival

INDUSTRY INVESTMENT



\$16.6M was invested into film development and production, including finishing grants



NZFC boosted New Zealand's animation profile with \$500K for animated short films and a return to the world's top animation market, Annecy



Productions accessing the International Rebate generated \$647M in qualifying New Zealand spend, with live action productions engaging over 2,900 New Zealand cast and crew

GLOBAL PRESENCE



65 NZFC-funded feature and short films screened at 53 film festivals globally



14 international productions started shooting in New Zealand



11 New Zealand producers received funding to attend the 2025 Cannes Marché du Film, with 15,000 participants from 140 countries



Kia Ora LA 2024 connected New Zealand producers, screen service companies, and regional film offices with key LA-based decision-makers, promoting Aotearoa as a world-class screen production partner



We delivered two strategic engagements in India – Goa's NFDC Film Bazaar and the inaugural WAVES summit in Mumbai



The International Placement Initiative was launched, providing filmmakers with global internships

INDUSTRY INVESTMENT



41 interim and final applications were approved for the NZSPR – New Zealand, generating \$143.3M in QNZPE



We launched *Lights, Camera, Kōrero*, a podcast series sharing practical insights and industry expertise to strengthen collective knowledge and support sector-wide growth



Seven Provisional Co-Production certificates were issued with Canada, Australia and Germany

STRATEGIC DIRECTION

Aronga | Purpose

He hāpai ake i te tuku ihotanga o te kounga i te ao waihanga kiriata i Aotearoa nei, e eke ai te auahatanga ki ōna taumata.

To build on New Zealand's legacy of excellence in filmmaking and unleash exceptional creativity.

Te ara | Way

Mā te tautoko i te taha auaha, kia rite tonu te whakaputa i te kounga ka mau tonu ki roto ki ngā whakatipuranga.

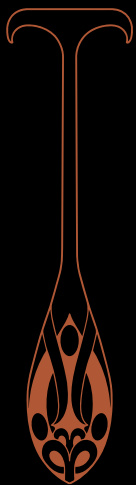
By investing in creativity and consistently delivering quality that lasts generations.

Putanga | Impact

Ko ngā kiriata o Aotearoa ka whakahihiri ake i te pohewatanga o ngā kaimātakitaki puta noa i te ao.

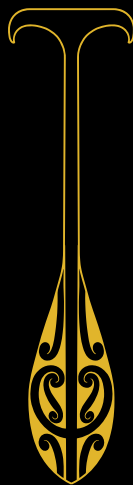
New Zealand films will capture the imaginations of audiences in Aotearoa and around the world.





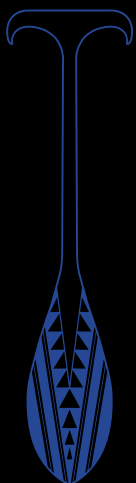
Hāpai ake i te rerenga tonutanga o te auaha me te kounga o te taha arumoni i te ao waihanga kiriata.

Build consistent creative and commercial excellence in filmmaking.



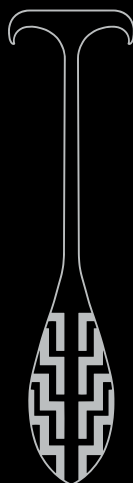
Kia whakamanā, kia kōkiritia rā ngā kiriata kanorau e ngākau pono ana, e mau ana hoki ki te rongomaiwhiti o Aotearoa, me te whakawhānui ake i te hunga mātakitaki i ngā kiriata o Aotearoa.

Empower and champion authentic and diverse films that are uniquely of Aotearoa and maximise audiences for New Zealand films.



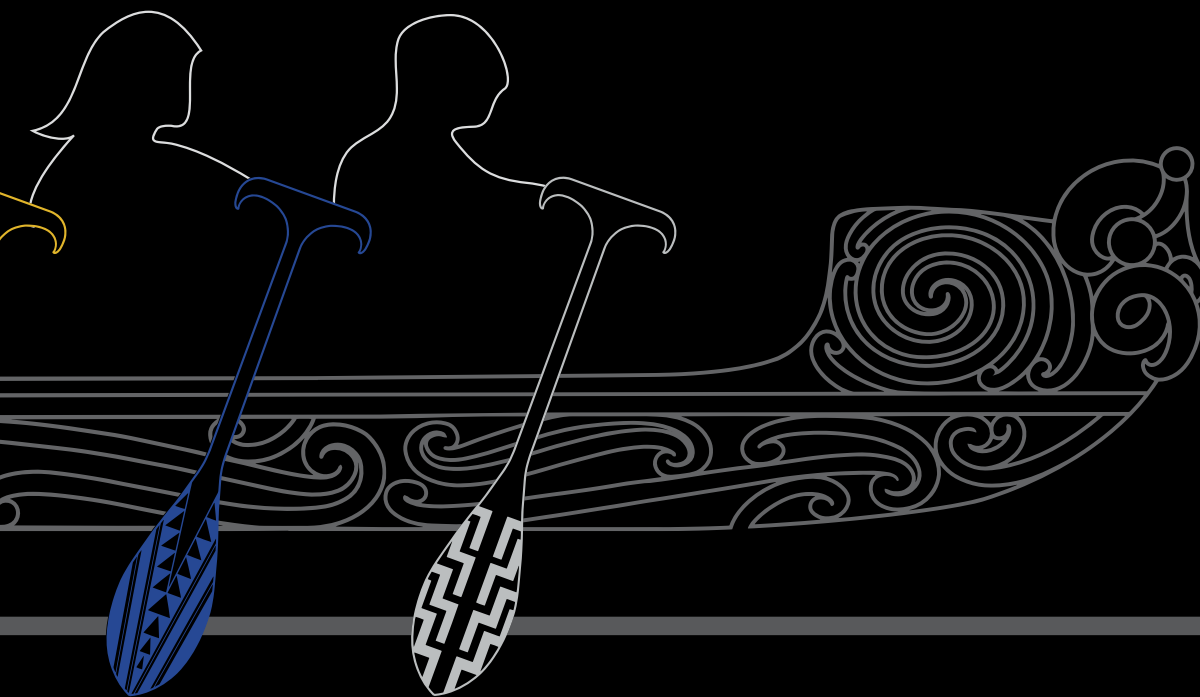
Kia whai rautaki mahi tahi e whakatairangatia ai te taha whiwhi mahi me te tōnuitanga o ngā mahi i te ao hanga kiriata i Aotearoa.

Collaborate strategically to promote employment and productivity in the New Zealand film industry.



Kia āki i ngā kaiwhakaari mā te tautoko i te whanaketanga o ō rātou āheinga, ā, mātāmua mai ko te kanorautanga, ko te mana ōritetanga me te noho ngākau tapatahi.

Invest in talent by supporting capability development with diversity, equity and inclusion at its core.



1. OUR YEAR



Build consistent creative and commercial excellence in filmmaking



The NZFC is committed to fostering both creative and commercial excellence in the national film industry. A great New Zealand film may achieve success through cultural impact, critical acclaim, international recognition, or strong audience engagement. Recognising that commercial performance now extends beyond traditional box office metrics, we evaluate success through a range of indicators including box office, viewership across platforms and selection for premiere film festivals.

International Recognition and Festival Success

During the 2024/25 financial year, we delivered on our commitment to champion filmmaking that balances creative ambition with commercial viability and through purposeful investment, the NZFC supported a strong portfolio of films.

Six NZFC-supported films secured international theatrical releases across diverse markets this year: *Tinā*, *The Rule of Jenny Pen*, *Marlon Williams – Ngā Ao E Rua Two Worlds*, *Alien Weaponry: Kua Tupa Te Ara*, *The Haka Party Incident*, and *Kōkā*.

We Were Dangerous screened in US cinemas, marking important milestones in North American market penetration and *Ka Whawhai Tonu – Struggle Without End* achieved US cinema release in June through Indican Pictures.

The reach of New Zealand films extended strategically across the Pacific through partnerships that

recognise cultural connections and shared heritage. *Kōkā* screened at Paradise Cinemas in Port Moresby during June (facilitated by Studiocanal and the New Zealand High Commission in Papua New Guinea). *Tinā* secured US distribution after a special screening in Los Angeles for distributors with guests including New Zealand's Consul General, demonstrating the diplomatic and cultural value of New Zealand films in strengthening regional relationships.

Psychological thriller *The Rule of Jenny Pen* screened at six international film festivals across Europe and America, earning critical acclaim and multiple awards including Best Director for James Ashcroft (Fantastic Fest, Austin) and Best Actor for Geoffrey Rush (Fantastic Fest, Austin and Taormina Film Festival in Sicily). Stephen King has named the film in his top 10 films of the 21st century, calling out its bold take on modern horror.

The 2025 Sydney Film Festival served as a powerful showcase for New Zealand talent, featuring five NZFC-supported titles. The festival's programming reflected the range of our local storytelling, from the world premiere of *Pike River* to the Australian premiere of the New Zealand-Australia official co-production *Went Up the Hill*. This trans-Tasman collaboration exemplifies our approach to international partnerships, leveraging shared cultural connections to expand market reach. The festival's First Nations Award competition featured three entries from Aotearoa: *Marlon Williams – Ngā Ao E Rua Two Worlds*, which captures the bicultural journey of one of our most celebrated musicians; *The Haka Party Incident*, offering a nuanced examination of cultural appropriation and identity; and short film *Womb*, which was supported by our Kōpere Hou – Fresh Shorts development programme.



These festivals are so important, especially for smaller nations like New Zealand. It's a real chance to put our own work on the world stage, but also for it to be in conversation with work that's from all different sides of the globe. It's also of an internationally recognised standard. The greatest thing about film festivals is the sense of discovery – audiences having the option to pick up a brochure of a curated selection and find your work in an ever-speeding digital age. There's just not really a lot of places like that anymore.

● Samuel Van Grinsven, director, *Went Up the Hill*

The 49th Toronto International Film Festival (TIFF) served as a crucial North American gateway for New Zealand cinema, with three films making their regional debuts. *Went Up the Hill*, *The Mountain*, and *Ka Whawhai Tonu – Struggle Without End* secured places in the official programme, and benefited from comprehensive promotional support, including filmmaker and cast participation in post-screening Q&As.

Digital Distribution and Global Reach

Viewership of New Zealand films on streaming platforms not only expands global reach and audience engagement but also demonstrates the commercial viability and market competitiveness of local filmmaking.

Supported by the New Zealand Screen Production Rebate – New Zealand, documentary *The Lie* became the most

viewed film across both New Zealand and Australia upon its release on Netflix in September 2024, marking the first time a New Zealand film has simultaneously topped the charts in both countries.

Tinā, *Ka Whawhai Tonu*, *The Rule of Jenny Pen*, *Bookworm* and *A Mistake* were all made available on Apple TV, Prime Video Store, and Neon during the financial year.

These successes highlight the growing impact of streaming platforms in amplifying New Zealand stories and talent on the world stage.

Global Industry Recognition

The 2025 Global Production Awards in Cannes recognised New Zealand's comprehensive approach to screen industry development. The NZFC was nominated for Film Commission of the Year, reflecting global recognition of our strategic

leadership and innovative support for local and international productions. Two significant wins for New Zealand highlighted the sector's commitment to meaningful impact. Māoriland Charitable Trust's Economic and Social Impact Award acknowledged its groundbreaking work in creating the world's largest indigenous film festival, while Greenlit's Craig Gainsborough received the Impact Leadership Award for his expertise in environmentally sustainable production practices. Both Māoriland Charitable Trust and Greenlit have been recipients of NZFC funding, which has empowered the industry-leading work of these organisations.

Industry Innovation and Knowledge Sharing

NZFC's development of comprehensive Artificial Intelligence (AI) Guiding Principles illustrates our proactive approach to emerging technologies and their impact



on creative industries. These principles, grounded in a people-first philosophy, ensure that AI adoption enhances rather than replaces human creativity. They also lay clear the importance of maintaining cultural integrity and promoting transparent practices. This forward-thinking guide positions New Zealand's screen sector as a leader in responsible technology adoption.



LIGHTS, CAMERA, KŌRERO

Recognising the importance of knowledge sharing within the screen sector, we launched Lights, Camera, Kōrero, a podcast series designed for industry colleagues and a wider audience. This initiative addresses a need for accessible, high-quality professional development content that explores the complexities of contemporary filmmaking. The podcast's focus on practical insights (from navigating international co-productions to celebrating homegrown talent) reflects our understanding that industry success depends on collective knowledge and shared expertise. By facilitating these conversations, we strengthen the entire sector's capacity for innovation and growth.

**Empower and
champion authentic
and diverse films
that are uniquely
of Aotearoa and
maximise audiences
for New Zealand films**



New Zealand cinema has long expressed our distinct identity and cultural richness, with Māori language and storytelling a defining element positioned to stand out in a globalised industry. Recognising that audiences engage with local films across diverse platforms, the NZFC remains committed to feature film as a vital storytelling form, working closely with partners to maximise reach and audience connection both at home and internationally.

Celebrating *Tinā*

BOX OFFICE

Surpassed \$1M on its opening weekend and exceeded \$6M cumulative box office.

AUDIENCE

Over 400,000 cinema admits.

NEW ZEALAND SUCCESS

Is now the fifth highest-grossing New Zealand film of all time.

PACIFIC WIDE

Established benchmarks for authentic Pacific storytelling, setting a record with 128 locations across Aotearoa and the Pacific.

OPENING WEEK

Recorded the third-biggest local opening week ever.

Internationally, *Tinā*'s cultural and commercial resonance was clear. After its premiere at the Hawai'i International Film Festival, *Tinā* won the Best Narrative Feature Audience Award at Palm Springs International Film Festival (January 2025) and the Golden Space Needle Award for Best Film at the Seattle International Film Festival (May 2025). The film also screened at the LA Asian Pacific Film Festival and Shanghai International Film Festival, further elevating the film's global profile. Strategic industry screenings, such as the NZFC-facilitated Los Angeles event with the New Zealand Consulate General, provided significant exposure to US sector leaders and distributors.



Our Investment

In 2024/25, \$16.6M was invested into feature film development and production, including finishing grants. Recognising the critical gap between project conception and production readiness, we prioritised comprehensive support for advanced script refinement and director preparation, ensuring strong creative foundations for future projects.

A balanced investment strategy funded 12 new feature films and awarded feature film finishing grants to seven projects. A new project-based fund was introduced, specifically supporting filmmakers with recent box office or festival successes – allowing proven creative talent to accelerate new project development without delay.

Supporting Diverse Stories

A diverse range of genres, cultural perspectives, and storytelling styles were represented in NZFC-backed films released to cinemas in 2024/25, including *We Were Dangerous*, *The Haka Party Incident*, *Alien Weaponry: Kua Tupu Te Ara*, *The Rule of Jenny Pen*, *project fiftyone*, *Marlon Williams – Ngā Ao E Rua Two Worlds*, and *Kōkā*.

The reversioning of animated films into te reo Māori has continued to see success. The world premiere of *Shrek Kātahi te Korokē* at Māoriland Film Festival – the first DreamWorks film reversioned into an indigenous language – marked a landmark for te reo Māori filmmaking. Strong support from DreamWorks signals exciting future opportunities for language and talent development and international cultural exchange.

Moana 2 Reo Māori made history as the first indigenous language film to premiere globally alongside its English-language counterpart, releasing in New Zealand cinemas in November and becoming the highest-grossing Disney reo Māori film on its opening day at the box office. Now streaming on Disney+, the film's performance demonstrates the power of global platforms to elevate and celebrate te reo Māori.

Domestic Festival Excellence

The 2024 Whānau Mārama New Zealand International Film Festival (NZIFF) celebrated local achievements, including the opening night selection of *We Were Dangerous*, the screening of nine NZFC-funded films and a special 30th anniversary retrospective of *Heavenly Creatures*. Short films *Lea Tupu'anga / Mother Tongue* won the Patrons Award for Best Film; *First Horse* took the Auckland Live Spirit of the Civic Award; *Rochelle* received both the CNZ Emerging Talent Award and the Panavision Audience Award. These milestones reflect both the evolution and continued vibrancy of New Zealand cinema.

Our support of the 2025 Māoriland Film Festival in Ōtaki reinforced a commitment to authentic indigenous storytelling, with 130 works from 86 nations and an array of industry development programmes and panels addressing sector challenges and fostering essential networks. The premieres of *Kōkā* and *Shrek Kātahi te Korokē* highlighted the vitality and creative growth of te reo Māori storytelling, with *Kōkā* receiving the People's Choice Award for Best Drama.

The 20th Doc Edge Festival showcased the strength of the documentary sector with two NZFC-supported features—*No Tears on the Field* and *Three Days in February*. Doc Edge is an AMPAS-recognised festival in which award winners may qualify for the Academy Awards. NZFC's grant for the June 2025 edition further demonstrates our commitment to documentary film as a powerful vehicle for cultural preservation and social commentary.

**Collaborate
strategically to
promote employment
and productivity in
the New Zealand
film industry**



The NZFC's administration of the New Zealand Screen Production Rebate (NZSPR), alongside a carefully considered global engagement strategy aims to position Aotearoa as a premier destination for international productions, while simultaneously nurturing domestic talent and intellectual property. The NZSPR continues to play a pivotal role in attracting inward investment, stimulating job growth, and supporting high-quality local projects with global export potential.

Although the global downturn impacted overall screen production activity in 2024/25, the administration of the NZSPR remained highly active and in response to changing market conditions, we are engaging closely with government on future Rebate settings, aiming to ensure New Zealand continues to compete on the world stage.

Delivering Economic Impact

In 2024/25, the Rebate Panel met 16 times, approving 120 applications in total. Qualifying New Zealand Production Expenditure (QNZPE) approved for Interim and Final applications (for both domestic and international productions) totalled \$781.4M, resulting in rebates totalling approximately \$180.8M.



We approved three Interim and eight Final International applications, and 27 Final Post, Digital and Visual Effects (PDV) Rebate applications, generating over \$647.1M in (QNZPE), largely financed by foreign investment, resulting in rebates of approximately \$127.1M.



We assessed and approved five Provisional 5% Uplift applications.



13 Interim and 28 Final New Zealand applications were approved creating \$134.3M in QNZPE and delivering \$53.7M in rebates.

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International productions filmed in New Zealand underpinned sector employment, skill development, and technology transfer in 2024/25 and demonstrated New Zealand's capacity to mobilise the whole production ecosystem.

Growing Employment and Skills

International productions filmed in New Zealand in the year were *M3GAN 2.0*, *Badlands*, *The Wrecking Crew*, *East of Eden*, *Avatar: Fire and Ash*, *War Machine*, *Down to Earth*, *Noel's Kiwi Kingdom*, *Heart of the Beast*, *Apex*, *Tenzing*, *Klara and the Sun* and *Chief of War*.

These projects underpinned sector employment, skill development, and technology transfer in 2024/25 and demonstrated New Zealand's capacity to mobilise the whole production ecosystem.

Live action productions accessing the International Rebate in 2024/25 engaged over 2,900 New Zealand cast and crew.

Time Bandits released globally on Apple TV+ in July 2024. The film utilised the NZSPR-International and filming took place in Wellington. The team of key creatives included New Zealanders Taika Waititi, Jemaine Clement and production designer Ra Vincent who created 120 sets over 100 production days with his team. The project had 1129 cast and crew – 91% of this total were New Zealanders.

Saving Bikini Bottom: The Sandy Cheeks Movie released on Netflix in August 2024. The film utilised the Post, Digital and Visual Effects (PDV) Rebate, with music created for the film by New Zealand's own The Phoenix Foundation and Tami Neilson.

Blumhouse horror *Wolf Man*, filmed entirely in the South Island, released in cinemas on 16 January 2025.

US Horror *Heart Eyes*, filmed in New Zealand, released in cinemas on 13 February 2025. The film was a collaboration between US-based Spyglass Media and New Zealand's Ground Control NZ, utilising 96% local crew, with approximately 435 New Zealand crew members.

A Minecraft Movie, shot entirely in New Zealand and supported by the NZSPR-International premiered in April 2025, bringing in \$954.4M globally. The film was the biggest to launch in the US since *Deadpool & Wolverine* in July 2024.

Directed by New Zealander Gerard Johnstone, Blumhouse feature *M3GAN 2.0* released in cinemas in June.

Global Engagement and Sector Leadership

The 2025 NZFC global trade mission exemplified a proactive approach to market development and relationship building, with Cannes and Mumbai anchoring a strategic push into core international markets.

Cannes Film Market participation included high-profile speaking engagements and networking, further raising New Zealand's profile among decision-makers. In India, after groundwork at Goa's NFDC Film Bazaar and coordination with government trade missions, the inaugural World Audio Visual and Entertainment Summit (WAVES) in Mumbai opened new pathways for NZ-India co-productions and production partnerships, leveraging over 100 Indian films shot in New Zealand during the 1990s and early 2000s. The NZ-India Co-Production Treaty (2011) provides filmmakers in both countries access to each other's funding, incentives, and markets – creating valuable opportunities for collaboration and export.



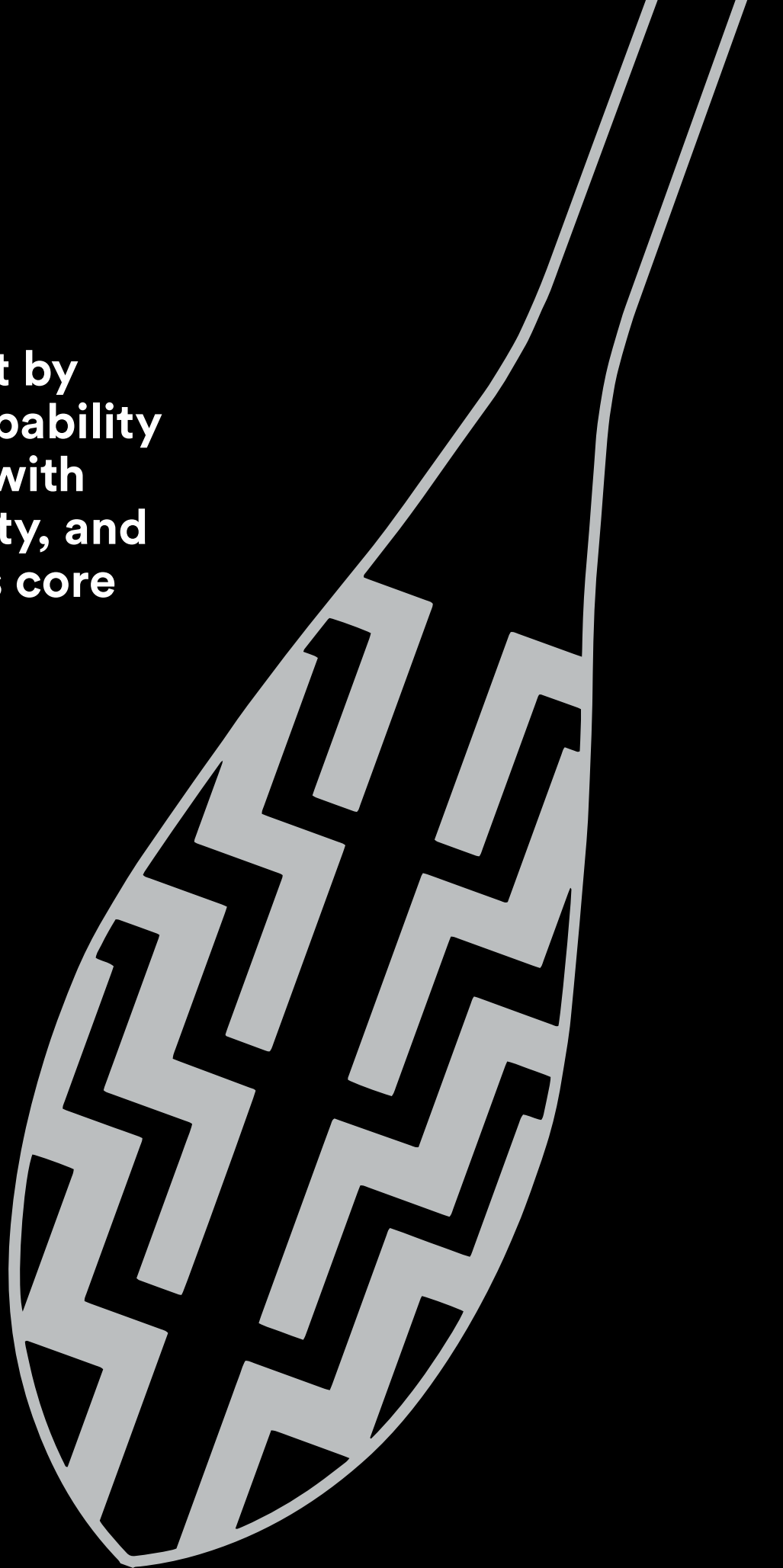
Recognising animation as a growth sector, NZFC's largest-ever presence at Annecy International Animation Film Festival and Market (Mifa) in June 2025 signalled our commitment to, and investment in, this expanding sector globally, providing unprecedented visibility and sector engagement.

Formalising Collaboration

International relationship-building remains foundational to sector growth. NZFC's outreach in Los Angeles, Cannes, and Mumbai included systematic engagement with studios, decision-makers, and streaming platforms, as well as the Kia Ora LA showcase, a targeted event featuring sector networking, skills development, and talent promotion.

This year, seven provisional co-production certificates were issued with Canada, Australia, and Germany including films *Went Up the Hill*, *Holy Days*, *Crowded House*, *The Tacoma Exorcism*, and TV series *Tralala*, *The Lost Continent*, and *Mr Hugo's Little Library*, demonstrating New Zealand's capability to participate in and deliver internationally-scaled productions.

**Invest in talent by
supporting capability
development with
diversity, equity, and
inclusion at its core**



The NZFC is committed to supporting filmmakers at every career stage—helping them develop creative ideas, build global relationships, and access international markets. Diversity, equity, and inclusion remain central to our professional development investments, ensuring that both the stories we tell and the people who bring them to life reflect the richness and diversity of Aotearoa, creating space for a broad range of stories and voices to be told.



Strengthening Indigenous Storytelling

Two significant initiatives this year advanced Māori voices on screen. The Māoriland Indigenous Co-Lab, funded through the new NZFC Industry Led Talent Development Fund and led by Libby Hakaraia and Tainui Stephens, paired mid-level and senior Māori filmmakers with international mentors and producers. Their work culminated in pitch presentations at the Māoriland Film Festival and the 25th ImagineNATIVE Film Festival in Toronto. In parallel, our Te Reo Story Wānanga, designed to nurture screenwriting in te reo Māori, supported emerging and established Māori writers with immersive workshops blending screenwriting craft and indigenous cultural learning, embedding authenticity and cultural integrity in new works.

Curated International Opportunities

The International Placement Initiative was launched at the end of 2024/25, providing emerging and mid-career filmmakers with internships at leading film companies in New Zealand, Australia, the UK, and Ireland. Julia Parnell will undertake a six-month placement at Misfits Entertainment (London), Ashleigh Roworth at Keeper Pictures (Dublin), Joyce Wong at Good Chaos (London), Litia Tuiburelevu at Protagonist Pictures (UK), and Eva Trebilco at STUDIOCANAL (NZ), gaining hands-on experience with international best practice, markets, and creative collaboration. The outcomes of these placements will emerge throughout 2025/26.

Career Advancement and International Recognition

NZFC's International Travel Grant programme enabled filmmakers to attend major festivals, supporting career growth and connecting New Zealand creatives with global audiences. Notable outcomes this year included:

- Samuel Van Grinsven supported for the world premiere of *Went Up the Hill* at TIFF.
- Rachel House attended the North American premiere of her feature directorial debut, *The Mountain*, at TIFF.
- James Ashcroft, director of *The Rule of Jenny Pen*, attended Fantastic Fest and Sitges—specialised markets for genre filmmakers.

Such engagements foster future co-productions, distribution, and creative partnerships, and ensure New Zealand's presence at the heart of international film conversations.

Nurturing Talent Through Short Films

Short films continue to serve as a vital pathway to feature filmmaking within our screen ecosystem, and we are a key funder and partner in initiatives helping emerging filmmakers to grow creatively and professionally. Our funding supports creative experimentation and technical excellence while highlighting stories from across New Zealand's communities.

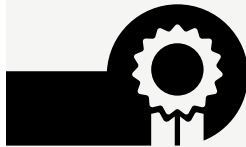
Dame Jane Campion's *A Wave in the Ocean Deep Dive* represents major investment in high-level talent development. Supported through the Industry Led Talent Development initiative, the 15-week film school focuses on writing and directing skills, with students mentored by Dame Jane Campion and Philippa Campbell to make an original short film.

A Wave in the Ocean was honoured with a tribute at the 82nd Venice International Film Festival of La Biennale di Venezia, with the screening of short films by seven of its students. In addition, short film *Lion Rock*, produced by Prisca Bouchet and Nick Mayow was selected to compete in the prestigious Orizzonti Short Films section.

In 2024/25, NZFC short film support included devolved schemes such as Ngā Aho Whakaari – Aho Shorts and the relaunch of He Kauahi Catalyst Fund, with \$500,000 ringfenced specifically for animation.

Emerging Talent Recognition

NZFC's development initiatives continued to identify and nurture exceptional talent, with filmmakers achieving significant international recognition for short films.



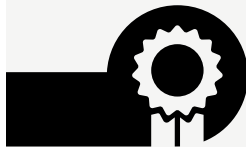
FRESH SHORTS INTERNATIONAL SUCCESS

Lea Tupu'anga / Mother Tongue developed through the Kōpere Hou – Fresh Shorts program screened at 19 international film festivals, earning eight awards including First Nations Award at the Palm Springs International Shorts Fest, Best Short Film at the Pacific Island Film Festival in New York City and Special Jury Mention at the Los Angeles Asian Pacific Film Festival.



FRESH SHORTS INTERNATIONAL PREMIERE

Also funded through Fresh Shorts, *Womb*, premiered at the notable Tribeca Festival.



SPECIAL JURY PRIZE

Help, I'm Alien Pregnant screened at BIFAN Bucheon International Fantastic Film Festival, receiving the Special Jury Prize in the Bucheon Choice section.



INTERNATIONAL PREMIERE

Chrysanthemum, supported by He Kauahi Catalyst, premiered at Palm Springs International Shortfest.

These achievements validate our investment in emerging filmmakers and demonstrate the effectiveness of our structured development pathways. By providing targeted support at crucial career stages, we ensure a pipeline of talent capable of competing on the international stage.

2.

STATEMENT OF PERFORMANCE



NZFC PERFORMANCE FRAMEWORK

Outcomes for NZ	Achieve high quality New Zealand arts and film production for New Zealand and international audiences, the development of New Zealanders in the arts, supporting access and participation by New Zealanders in the arts, encouraging innovation and excellence through the support of new work and presentation of arts and film to New Zealand			Achieve the attraction of international screen production projects to locate in New Zealand, leverage economic benefits for New Zealand, and provide a suite of services to support international clients during their time in New Zealand	
Cultural Capital	Culture is inclusive and reflective, supporting people to connect and engage with each other, their community and society	Māori culture is recognised, valued and embraced by New Zealanders	People can access and are participating in cultural activities and experiences	Cultural activity is valued, supported and nurtured	The cultural system is resilient and sustainable
NZFC Strategic Objectives	Build consistent creative and commercial excellence in filmmaking	Empower and champion authentic and diverse films that are uniquely of Aotearoa and maximise audiences for New Zealand films	Collaborate strategically to promote employment and productivity in the New Zealand film industry	Invest in talent by supporting capability development with diversity, equity and inclusion at its core	
Output Class	Output 1	Output 1	Output 1 & 2	Output 1	
How?	Strategically invest in the development, production and promotion of high quality, engaging films Ensure films are fully developed prior to production and encourage early engagement with market partners Fund films written and crafted by exceptional New Zealand creatives that display bold, distinctive voices	Embed our Rautaki Māori strategy and continue to ring-fence funding for te reo Māori films Fund films that reflect the diversity of experiences and perspectives in Aotearoa Audience preferences—what, where and how they choose to view—are a high priority	Collaboration with other screen agencies, guilds and industry bodies Optimise the international productions choosing New Zealand as a production base Ensure the NZSPR continues to be administered with high levels of expertise and efficiency	Identify and support filmmakers with strong creative ideas in development that have potential to move into production Identify and nurture talented filmmakers from our diverse communities and provide opportunities for equity in their engagement and participation in the film industry Co-invest with key stakeholders to deliver targeted talent development initiatives Elevate indigenous Māori identity and cultural taonga for responsibly storytelling in Aotearoa	

Desired Result

New Zealand films are highly sought after locally and globally

Distribution, exhibition and audience voice are valued considerations at all stages of filmmaking

New Zealand films are critically well received and regularly invited to premiere at prestigious film festivals

Māori films are a powerful voice of Aotearoa in the world

Films that reflect New Zealand's diverse cultures and communities

New Zealand and international audiences choose New Zealand films

Greater consistency for production industry and increased sector efficiency, effectiveness and capability

A strong pipeline of international production in New Zealand, supporting employment, workforce and skills development, and thriving screen businesses

The NZSPR is robust and ensures New Zealand maintains a sufficiently competitive position globally, for both international and domestic production

Films developed with funding from NZFC go on to be made

Enable targeted professional talent development opportunities for a diverse range of filmmakers

Talent development is closely linked to industry needs and its priorities

Māori language and culture is a taonga, to be nurtured and celebrated

What Does Success Look Like?

NZFC funded films are licenced by distributors in Aotearoa and overseas

NZFC-funded films have commercial success

We see an increase in the percentage of NZFC-funded films selected for premiere film festivals

Films featuring te reo Māori are a critical and commercial success

NZFC-funded films reflecting New Zealand identity and culture are selected to screen at New Zealand film festivals

New Zealanders are watching NZFC-funded films in cinema and on digital and other platforms

The NZFC delivers projects in collaboration with screen industry partners that support employment in the film industry

The percentage of cast and crew employed on international productions receiving the NZSPR remains consistent

New Zealand is viewed as world leading destination for screen production

Writers, producers, and directors funded through NZFC talent development initiatives go on to create feature films

An increase in projects funded with key creatives from underrepresented communities

More New Zealand filmmakers are globally recognised

Authentic representation of Māori cultural content and stories are crafted by Māori creatives and screened for all New Zealanders

STATEMENT OF SERVICE PERFORMANCE

NZFC's strategic framework is guided by our role as New Zealand's film funding agency; encouraging, participating, and assisting in the making, promotion, distribution, and exhibition of films, promoting social cohesion in the New Zealand film industry and encouraging and promoting employment in the New Zealand film industry. The NZFC has managed \$216,646,189 in funds in the past year. This compares to \$376,175,100 in the prior year. The variance between years rests within the New Zealand Screen Production Rebate (NZSPR).

	2025	2024
Funds managed		
Crown Revenue	6,292,076	4,695,380
Lottery Grants Board	25,970,378	21,498,439
New Zealand Screen Production Rebate	180,863,633	347,085,290
Other	3,520,102	2,896,000
Total funds managed	216,646,189	376,175,110



To support our strategic direction and service delivery, the government has defined two classes of output to best illustrate our value:

Output 1 “**Promotion and Support of the Arts and Film**”, within Vote Arts, Culture and Heritage, administered by Manatū Taonga Ministry for Culture and Heritage (Manatū Taonga).

This appropriation is intended to achieve high quality New Zealand arts and film production for New Zealand and international audiences, the development of New Zealanders in the arts, supporting access and participation by New Zealanders in the arts, encouraging innovation and excellence through the support of new work and presentation of arts and film to New Zealand.

Output 1: Vote Arts, Culture and Heritage	2025 ACTUAL \$	2025 BUDGET \$	2024 ACTUAL \$
A. Revenue			
Crown Revenue – MCH	5,196,000	5,195,925	5,401,000
Crown Revenue – MCH Covid Recovery Funds	(203,924)	0	(2,005,620)
Lotteries Grant Board	25,970,378	22,875,140	21,498,439
Other revenue	3,520,102	2,896,000	3,985,536
Total revenue	34,482,556	30,967,065	28,879,356
B. Output expenses			
Funding – Productions	16,654,405	20,520,500	10,278,169
Funding – People, Guilds & Industry	4,149,648	3,465,000	2,048,637
Film Promotion and Marketing Support	2,228,570	2,225,000	1,416,553
Co-Production (International Relations)	1,151	265,000	1,072
New Zealand Screen Production Rebate – Domestic	286,315	356,700	327,195
Total funding commitments	23,320,089	26,832,200	14,071,627
Corporate	2,526,061	3,173,210	2,123,420
Personnel	4,246,169	4,773,435	5,257,952
Total output expenses	30,092,318	34,778,845	21,452,998

Output 2 “**Economic Development: Attracting International Screen Productions**” within Vote Business, Science and Innovation, administered by the Ministry of Business Innovation and Employment (MBIE).

This appropriation is intended to achieve the attraction of international screen production projects to locate in New Zealand, leverage economic benefits for New Zealand, and provide a suite of services to support international clients during their time in New Zealand.

Output 2: Vote Business, Science & Innovation New Zealand Screen Production Rebate – International	2025 ACTUAL \$	2025 BUDGET \$	2024 ACTUAL \$
A. Revenue			
Crown Revenue – MBIE	1,300,000	1,300,000	1,300,000
Total revenue	1,300,000	1,300,000	1,300,000
B. Output expenses			
International Screen Business Attraction	359,729	398,000	253,204
International Relations	79,380	173,000	70,702
Screen Incentive Scheme Administration	181,649	120,000	118,502
Total funding commitments	620,758	691,000	442,408
Corporate	273,490	219,000	222,200
Personnel	763,587	725,000	719,035
Total output expenses	1,657,835	1,635,000	1,383,643

The New Zealand Screen Production Rebate is administered by the NZFC in two parts; international productions and domestic productions.

During the year, a total of 79 applications were approved amounting to \$180,863,633 in rebate entitlements.

	INTERNATIONAL	DOMESTIC	TOTAL
Qualifying NZ production expenditure	\$647,101,747	\$134,338,279	\$781,440,026
Rebate	\$127,128,319	\$53,735,314	\$180,863,633
Number of applications approved during the year	38	41	79

The cost to administer this programme and promote New Zealand as a screen destination is reported at \$1,942,439 which is 1.07% of the total rebate value.

Performance Measures

Our work in the 2024/25 financial year was guided by four strategic objectives set out in the NZFC 2024-2028 Statement of Intent and 2024/25 Statement of Performance Expectations. We have selected performance measures that align with each of these objectives to track how we are achieving our outcomes, the performance functions set out in the New Zealand Film Commission Act 1978 and our contribution to the cultural and economic development of Aotearoa.

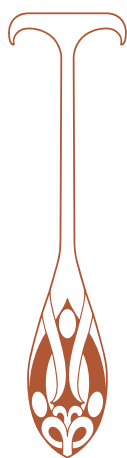
Qualitative and narrative description set out in this report provide complementary and additional insight to our performance measures to demonstrate how we have achieved our outcomes.

As per our requirements under the Crown Entities Act 2004, we maintain a core set of performance measures through our Statement of Performance Expectations each year. These measures allow us to compare performance and track progress and trends. Where necessary, some performance measures are revised to adapt to changing priorities and to ensure they are fit for purpose, meaningful and relevant. We have indicated where there are new measures or changes to measures in the tables on pages 37–41.

In selecting performance measures, judgements must be made in determining which aspects of performance are relevant. Commentary on the selection of performance measures is set out below.

1.

Build consistent creative and commercial excellence in filmmaking

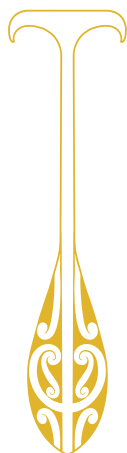


A film's commercial success can no longer be judged solely by its box office returns, with audiences choosing to view on a range of platforms and, in many cases, long after a film's initial release. Given this, a range of measures have been selected to evaluate the domestic and international success of NZFC-funded films including box office, international festival success and career progression. Tracking box office helps assess whether NZFC investments are resonating with audiences and can be used to evaluate trends, marketing effectiveness and competitiveness of NZFC-supported content. Selection for premiere film festivals is a strong indicator of quality and global appeal and reflects the success of NZFC in supporting filmmakers. This helps NZFC evaluate its role in nurturing new voices and building a pipeline of future feature filmmakers. These measures should not be evaluated in isolation, but together as part of a wider success story.

Some of these measures used fixed financial years and multi-year spans, which assumes that film development and release cycles align neatly with reporting periods, which may not always be the case. Performance within a set timeframe may miss long-tail impacts or delayed recognition. For measures regarding box office, these may be impacted by external factors such as competing releases or market trends. These factors should be taken into consideration when evaluating these measures.

2.

Empower and champion authentic and diverse films that are uniquely of Aotearoa and maximise audiences for New Zealand films

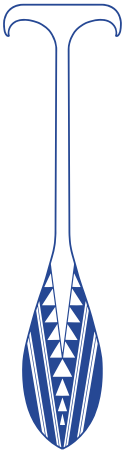


We want our unique stories to reach audiences. Measures are selected to see if New Zealanders are seeing New Zealand films and have access to them. We have selected measures that consider the cultural value of New Zealand films to New Zealand audiences and to ensure that the majority of allocated funding to production is for culturally significant films. Tracking success at New Zealand film festivals and on digital platforms offers valuable insight into how NZFC-supported content is connecting with audiences beyond traditional cinema. It highlights the adaptability of these projects in a rapidly evolving media landscape, where streaming and broadcast channels play an increasingly vital role in audience reach and engagement.

When evaluating these measures, some assumptions are made. Public perception and viewership measures (such as surveys) aim to measure cultural relevance and reach, assuming survey responses, viewing behaviour and respondents accurately reflect engagement. Viewership on digital and broadcast platforms is taken as a sign of broad appeal and effective distribution, though it depends on reliable data and meaningful thresholds. Not all streaming data is publicly available or shared in full, which means these metrics may not capture the complete picture of audience reach and impact, particularly in the digital space.

3.

Collaborate strategically to promote employment and productivity in the New Zealand film industry



Measures selected show us how we are positioned as a leading destination for screen production, how international attraction strategies result in enquiries and the value the NZSPR offers to New Zealand's economy. The percentage of New Zealand cast and crew on international productions signals strong local involvement and economic benefit, while the number of serviced enquiries and productions starting principal photography reflects New Zealand's appeal and competitiveness as a filming destination.

Stakeholder perceptions of New Zealand as a world-leading production hub provide a reputational benchmark, highlighting the country's strengths in infrastructure, talent and support services. Together, these measures offer a comprehensive view of New Zealand's positioning in the global screen industry and the NZFC's role in fostering international collaboration and investment.

4.

Invest in talent by supporting capability development with diversity, equity and inclusion at its core



Measures for talent development are designed to show how early support translates into long-term creative outcomes. Measuring the percentage of long-form projects produced with NZFC development support is based on the belief that development funding should lead to tangible outcomes, and the strategic value of investing in early creative work. Tracking the number of practitioners who received talent development support and later secured funding for long-form projects is used to judge the effectiveness and long-term impact of NZFC's development initiatives.

Measures related to representation such as the percentage of funded projects with women or gender-diverse directors, and Māori practitioners in key creative roles are grounded in the judgement that equitable participation in leadership positions contributes to a more inclusive and culturally rich screen sector. NZFC uses these metrics to evaluate progress against its Diversity and Inclusion Strategy and Te Rautaki Māori Strategy, judging success not just by presence but by meaningful involvement. When collecting data on gender and ethnicity, applicants are given the option of selecting 'prefer not to answer' for demographic questions, so this data may not be a 100% accurate representation – this must be considered when evaluating the results.

Build consistent creative and commercial excellence in filmmaking

MEASURE	ACTUAL 2023/24	TARGET 2024/25	ACTUAL 2024/25	NOTES/RESULTS
1a. Number of NZFC-funded films that secured more than 50,000 admissions at the New Zealand box office (Admissions during one-year time-period 1 July – 30 June financial year)	2	2	2	<i>Ka Whawhai Tonu – Struggle Without End</i> released in cinemas on 27 June 2024. 19,954 of admissions for the film were secured at the end of the 23/24 FY. The majority of admissions were secured in 2024/25, so the film is counted in this measure.
1b. Total annual admissions at the New Zealand box office for all NZFC-funded feature films (During 1 July – 30 June financial year)	251,386	200,000	668,160	
1c. Number of NZFC-funded feature and short films that are selected for premiere film festivals ¹	15	10	13	
1d. Number of feature film directors who have had more than one NZFC-financed feature film screened at a premiere film festival (in the seven-year period 1 July 2018 – 30 June 2025)	5	6	4	This KPI wasn't met due to a combination of factors including repeat production falling outside of the period, funding constraints and competitive festival selection.
1e. Number of feature film directors whose NZFC-funded short film(s) have screened at premiere film festivals (during the five-year period 1 July 2020 – 30 June 2025)	4	4	2	This KPI wasn't met due to a combination of factors including repeat production falling outside of the period, funding constraints and competitive festival selection.

¹ Premiere film festivals are Cannes, Berlin, Toronto, Sundance, Venice, Melbourne, Rotterdam, SXSW, Tribeca, IDFA, Clermont Ferrand, Busan, Sydney and Hot Docs.

Empower and champion authentic and diverse films that are uniquely of Aotearoa and maximise audiences for New Zealand films

MEASURE	ACTUAL 2023/24	TARGET 2024/25	ACTUAL 2024/25	NOTES/RESULTS
2a. Number of short films and feature films in te reo Māori receiving NZFC development or production funding ²	6	2	2	While the result for this year is lower than the previous year, it still met its target. The higher result in 2023/24 was influenced by the funding of two Disney reversioning films, and short film initiatives which boosted output. In contrast, 2024/25 year saw fewer short films funded due to a shift to a longer production timeline to better support quality output.
2b. Percentage of NZFC-financed long-form screen stories that are culturally significant (over a three-year timeframe) ³	88%	80%	86%	
2c. Number of NZFC-funded long-form screen stories to screen in the New Zealand International Film Festival or Doc Edge Film Festival	9	10	12	
2d. Percentage of New Zealanders who agree that New Zealand screen stories are important ⁴	93%	90%	92%	
2e. Percentage of New Zealanders who have seen a New Zealand film in the last 12 months ⁵	46%	55%	40%	27% answered "I am unsure if the film I have seen is a New Zealand film or not." This is a new option that was available in the 2024/25 survey.
2f. Number of NZFC-funded films released in the last five years that secured more than 100,000 viewers on New Zealand television or digital platforms in the financial year	N/A	New Measure	0	While we did not meet this KPI, this was the first year we collected this data, establishing a benchmark for future reporting. We will use this as an aspirational KPI moving forward.

2 The majority of dialogue must be in te reo Māori.

3 Culturally Significant films and screen stories are those that New Zealand audiences will recognise as reflecting New Zealand identity and culture. Minority co-productions set in another country are unlikely to meet this criteria.

4 Based on responses to a survey of 1,000 randomly selected New Zealanders asking "Do you believe New Zealand screen stories are important?"

5 Based on responses to a survey of 1,000 randomly selected New Zealanders asking "Have you seen a New Zealand film in the last 12 months?"

Collaborate strategically to promote employment and productivity in the New Zealand film industry

MEASURE	ACTUAL 2023/24	TARGET 2024/25	ACTUAL 2024/25	NOTES/RESULTS
3a. Percentage of New Zealand cast employed on international productions receiving the NZSPR ⁶	N/A (New measure in 2024/25)	60%	42%	When the target was set for the financial year, it included international projects that were expected to be delivered within the 2024/25 year. However, these projects did not deliver within the year, and will be counted in 2025/26.
3b. Percentage of New Zealand crew employed on international productions receiving the NZSPR	N/A (New measure in 2024/25)	90%	80%	When the target was set for the financial year, it included international projects that were expected to be delivered within the 2024/25 year. However, these projects did not deliver within the year, and will be counted in 2025/26.
3c. Number of enquiries for prospective productions serviced within the financial year ⁷	83	30	56	
3d. Number of international productions starting principal photography within the financial year	13	8	14	This includes pickups for two projects taking place withing the same financial year as main shoot dates. Plus, an additional pickup shoot for a production that shot in the previous financial year.
3e. Number of international screen productions submitting new registrations for the NZSPR ⁸	43	18	20	
3f. Percentage of international stakeholders who agree that New Zealand is considered a world leading destination for screen production ⁹	Biennial Measure	80%	79%	

6 Measures 3a and 3b have previously been combined (measuring the percentage of cast and crew). These have been separated in 2024/25. These measures exclude PDV projects.

7 This includes both new and existing prospects. A “new” prospect is a new enquiry related to an actual production, one which we assess to have meaningful potential to be made in New Zealand at some point in time. An “existing” prospect is an enquiry first received during a previous period, and continuing to engage. This measure is specifically in relation to the MBIE appropriation of \$1.3M.

8 This measure is specifically in relation to the MBIE appropriation of \$1.3M. This measure includes both live action and PDV.

9 Calculated from the NZFC biennial stakeholder survey. The percentage of respondents (producers or studio executives who have made enquiries about international productions of the NZSPR International) who strongly agree and agree with the statement: New Zealand is a leading destination for screen production.

Invest in talent by supporting capability development with diversity, equity and inclusion at its core

MEASURE	ACTUAL 2023/24	TARGET 2024/25	ACTUAL 2024/25	NOTES/RESULTS
4a. Percentage of long-form screen stories produced with NZFC development support (direct or devolved) ¹⁰	N/A	New measure	85%	
4b. Percentage of short films and feature films that receive NZFC production funding with a woman or gender-diverse director attached	63%	50%	47%	
4c. Percentage of short films and feature films that receive NZFC development and/or production funding with Māori practitioners in at least two key creative roles ¹¹	36%	20%	28%	
4d. Number of Māori practitioners supported through talent development initiatives	25	15	18	
4e. Total number of writers, producers and directors who have an NZFC funded long-form screen story in development or production during the current financial year who have received support through a NZFC talent development initiative in the last five years	31	30	30	

¹⁰ Definition of “long-form screen stories produced”: First day of principal photography falls within the period of the financial year. Includes films receiving NZFC production financing and/or the NZSPR-NZ. Development support includes funding through schemes such as Seed, Early Development, Advanced Development, He Ara, Boost or Whakawhanake Kiriata: Māori Development Funds.

¹¹ Key creatives are defined as writer, director and producer.

Organisational health

IMPACT MEASURES	ACTUAL 2023/24	TARGET 2024/25	ACTUAL 2024/25	NOTES/RESULTS
Annual staff engagement survey – performance index	N/A	68%	79%	
All staff are offered learning in te reo Māori and/or tikanga Māori	New measure	Achieve	Achieve	
NZFC staff agree that people from all backgrounds and cultures feel included, welcomed and valued in the organisation	New measure	90%	82%	
Reduce overall carbon emissions by 6% per annum	New measure	Achieve	2.4% reduction	Overall emissions have reduced by 15.7% since the base year FY22/23
Complete an annual review of the NZFC Pay Gap Action Plan	New measure	Achieve	Achieve	

GOVERNANCE

Board

The NZFC Board is appointed under the Crown Entities Act 2004 and provides governance and policy direction. In the 2024/25 financial year, the Board held five scheduled meetings and one out-of-time meeting. Members for the year were Graeme Mason (appointed as Chair post the resignation of Alastair Carruthers in July 2024), Ngila Dickson, Jane Meares, David Wright, Jon Kroll, Aimee McCammon, and Sharon Menzies. Pania Gray, Ant Timpson, Paula Jalfon and Sandra Kailahi’s terms all ended during the year.

All members are appointed by the Minister for Arts, Culture and Heritage.

Finance, Audit and Risk Committee

This committee of Board members oversees financial issues and risk management. The committee works in accordance with rules formulated by the NZFC. Five meetings were held in 2024/25. Members for the year were David Wright, Jane Meares, Graeme Mason, Aimee McCammon and Sharon Menzies. Terms ending during the year included Alastair Carruthers, Pania Gray, Sandra Kailahi, and Paula Jalfon.

Certification Committee

This committee is responsible for certifying official co-productions and New Zealand films for tax purposes. The Committee met five times in 2024/25, and members were Jane Meares (Chair), Chris Payne (Head of Co-Production and Incentives) and Marion Heppner (Head of Legal and Business Affairs).

Rebate Panel

Over the course of the 2024/2025 financial year, the Rebate Panel met 16 times and approved 120 Provisional, Interim and Final applications. This included 27 Final PDV applications. In addition, five Provisional 5% Uplift applications were approved. The Panel is made up of one member of the NZFC Board, one senior NZFC staff member, one representative from MBIE, one representative from Manatū Taonga and two industry representatives.

Requests for Official Information

As a Crown Entity, the NZFC is committed to transparency of government and the principles of freedom and availability of information under the Official Information Act (OIA) 1982.

As part of our commitment to transparency and accountability, the NZFC publishes some responses to OIA requests on the NZFC website where they release information that is of public interest. The response letter from the NZFC details the information being released and explains what information, if any, has been withheld and under which grounds of the OIA.

Data on OIA requests for the 2024/25 financial year are listed below.

No. of OIA requests completed	25
No. of OIA requests unable to be completed within the legislated timeframe (including extensions)	0
No. of responses to OIA requests published on our website	14
No. of Ombudsman complaints notified to the NZFC	1
No. of final views formed by the Ombudsman against the NZFC	0
Average response time	14 working days

IMPLEMENTING GOVERNMENT'S PRIORITIES

In 2024/25, the NZFC noted the Government's key priorities to lift New Zealand's productivity and economic growth to increase opportunities and prosperity for all New Zealanders; and to improve the efficiency and effectiveness of public service and government funded services.

From 1 July 2024, the NZFC implemented a new organisational structure and embarked on a four-year strategy that aligned with these priorities and built on New Zealand's legacy of excellence in filmmaking.

Lifting New Zealand's Productivity and Economic Growth

The NZFC plays a pivotal role in driving economic growth and fostering employment in the screen industry. The attraction of international productions and the activation of co-productions enhance New Zealand's global presence, create jobs, drive foreign investment and stimulate growth across local industries. In doing so, the NZFC actively promotes New Zealand as a premier destination for screen production and as a compelling place to invest in and partner with local film makers.

A key strategy in the 2024/25 financial year has been establishing a presence in key international markets to promote New Zealand as a premier destination for production. This activity serves two purposes:

- Supporting in-person engagement for New Zealand filmmakers and businesses to secure financing, sales and distribution.
- Promote New Zealand as a globally competitive destination for screen production, driving inbound investment, production and post-production, thereby promoting employment and productivity in the New Zealand film industry.

A key mechanism for lifting productivity and economic growth is the NZSPR. Maintaining the NZSPR enhances New Zealand's position as a destination for international filmmakers, supporting economic growth and generating local employment opportunities. In 2024/25, NZFC provided feedback to MBIE and Manatū Taonga as part of the 12-month 'check-in' process on the NZSPR Criteria changes launched in 2023. This process has resulted in technical updates to the Criteria for both the NZSPR-International and NZSPR-New Zealand.

Improving the efficiency and effectiveness of public service and government funded services

On 1 July 2024, we embarked on a programme of change, aligning with government priorities to streamline our processes and services and increase efficiency. By merging overlapping roles and clarifying responsibilities, we are better positioned to improve delivery to our key stakeholders and ensure that public funds are used more effectively to support films and filmmakers.

Funding processes have been revised to allow for more focused development, ensuring scripts are more developed at the time of applying for production funding, so they can reach their full creative and commercial potential. We revised our Terms of Trade, designed to simplify contractual processes, build trust with filmmakers and support a more flexible and collaborative relationship. These changes will better support the New Zealand screen industry, while continuing to effectively manage the NZFC's risk as an investor of public funds.

To ensure our Rebate administration is more efficient, we have also started streamlining processes including reformatting and reducing the number of Rebate Panel meeting papers; and implementation of "in house" approvals for NZSPR-New Zealand Provisional applications, which has led to an overall reduction in Panel meeting frequency.

PEOPLE, HEALTH AND CAPABILITY

As at 30 June 2025, NZFC had 40 personnel (10 part time, 30 full time). Of the 40 personnel, six were fixed term. During the financial year, nine personnel exited their positions for reasons of: end of terms (four), new roles (four) and disestablished role (one).

One year on from our organisational restructure, consistent and transparent communication has been a key focus as our staff have adjusted to new systems, processes and structures. We are continuously evaluating how our new structure is delivering on its intended goals and how we are achieving our strategic outcomes.

At the start of the financial year, we established a “Change Champions” Ngā Kaiwhakamārama group to support organisational change by fostering collaboration, providing staff feedback and enhancing communication between teams and leadership. One year on, this group is still in effect and plays an important role in sharing information, gathering feedback and facilitating inter-office cohesion.

As we have transitioned into a “purpose, impact, way” model in our Statement of Intent, we have adopted a new staff Performance Framework. All staff have participated in workshops to define a set of agreed behaviours which will support everyday interactions within teams and external stakeholders in a way that is practical and useful for both staff and leaders.

A Code of Conduct was published, outlining the expectations NZFC has of staff, Board and stakeholders – setting out how we ensure a high level of integrity in what we do, while highlighting the importance of creating and preserving a safe environment for our people and stakeholders.

We promote a respectful, safe environment free from harassment and discrimination and have a robust Anti Bullying and Harassment Policy that is regularly reviewed. Engagement surveys are held each year to identify areas of improvement, understand how our staff are doing and ensure our people feel (and are) heard, valued and supported.

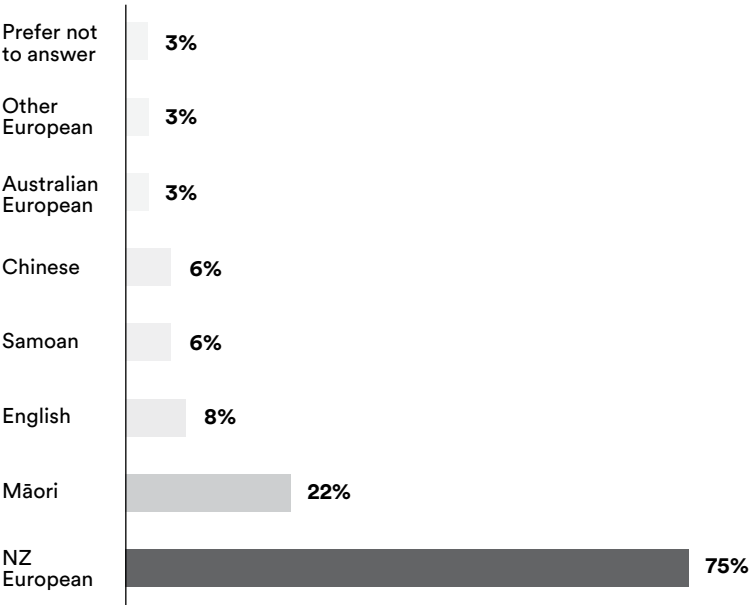
One of the key objectives of Te Rautaki Māori is to demonstrate leadership in growing our own capability and cultural competency as an organisation. All staff and most Board members have completed Te Tiriti training and we offer regular te reo Māori sessions to provide a space for staff to learn and practise karakia, waiata and pronunciation.

We continue to deliver and implement initiatives under He Ara Whakaurunga Kanorau Diversity and Inclusion Strategy. The staff Diversity and Inclusion Committee meet regularly to progress the strategy. Progress against the initiatives in the strategy are reported to the Board twice a year and published on the NZFC website.

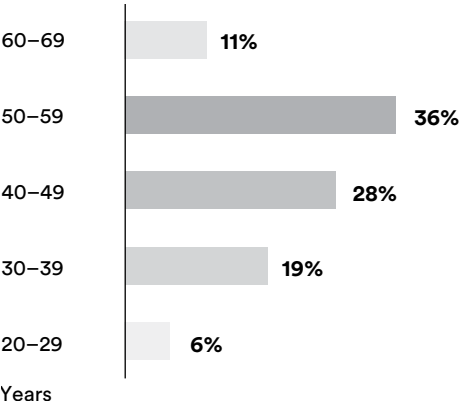
The NZFC is a member of Te Uru Tāngata Centre for Workplace Inclusion. Through this membership, our staff have access to resources, webinars and workshops that explore workplace inclusion, access and wellbeing.

Diverse representation in our staff remains core to our recruitment and retention processes. Our staff as at 30 June 2025 presented the following profile:

ETHNICITY



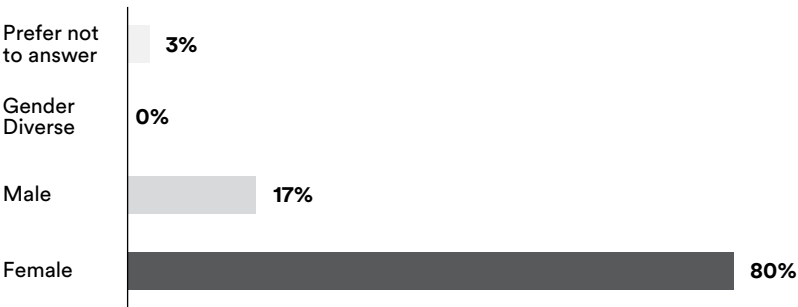
AGE



DISABILITY



GENDER



A safe and healthy environment

At the heart of our organisation is a strong commitment to the health, safety and wellbeing of our people. Our Health, Safety and Wellbeing Committee meets monthly and plays a key role in overseeing health and safety policies, regularly reviewing processes and addressing potential risks. Both offices are equipped with trained fire wardens, first aiders, mental health first aiders, emergency supplies and personal 'grab and go' bags. A flexible working environment supports work-life balance, with options such as remote work, flexible hours and part-time arrangements.

Health, Safety and Wellbeing initiatives in 2024/25 include:

- A workplace wellbeing and employee assistance service that provides confidential on-site support, counselling, trauma support and health and wellbeing services
- 19 staff members trained in Mental Health First Aid, including the Leadership Team. This training enables staff to provide initial help to a person who is experiencing a mental health challenge or crisis
- Annual Flu vaccines
- Regular ergonomic workstation assessments
- De-escalation training
- A Mental Health Resource intranet for staff, providing information, helplines, research and resources on mental health and wellbeing
- Vision care policy

Recruitment and development

Our recruitment processes are transparent and impartial, having recently undergone a review. All roles are designed to attract a diverse range of applicants and are advertised on a range of platforms, including Māori and Pasifika-facing platforms, with some advertisements translated into te reo Māori. Successful applicants are appointed after a fair and thorough selection process in line with our policy and equal opportunity principles.

We are committed to developing and upskilling our people and all staff are encouraged to undertake professional development opportunities in line with their field of expertise. NZFC staff participated in an online learning course in 2024/25 focused on growing self-awareness and authenticity in the workplace.

Staff are supported to attend guild and screen sector events such as Māoriland Film Festival, the Big Screen Symposium and the SPADA Conference to network with screen agencies and the filmmaking community. Staff are also encouraged to attend industry functions and cinema screenings. Annual performance reviews are conducted twice a year, and we have recently updated our Performance Plan framework to align with organisational objectives and agreed behaviours. Professional development plans are also reviewed and defined at this time.

Remuneration, recognition and conditions

Pay parity is an important aspect in developing a transparent, fair and equal workplace and our remuneration framework balances competitive pay and rewards within the Public Sector with affordability. Remuneration policies are updated regularly, with a focus on attracting and retaining skilled, committed and knowledgeable people.

We have a published Pay Equity Action Plan which aligns with Kia Toipoto, the Public Service Pay Gaps Action Plan and ensures we are making progress toward closing gender and ethnic pay gaps. At 30 June 2025, the gender pay gap was 0.7% (FY23/24 7.5%). For consistency across Government, we use the Ministry for Women GPG toolkit. Closing this gap will remain a focus and we conduct an annual review of our Pay Equity Action Plan.

Asset performance indicators

Service critical assets are considered to be the tools our industry participants and staff use to apply and assess funding applications and maintain funding decisions. Each technical application is supported by third party vendors. Each tool is revised annually and upgraded as and when required to meet both the operational and efficiency requirements of the organisation.

3.

FINANCIALS



FINANCIAL STATEMENTS

Statement of Comprehensive Revenue and Expenditure

For the year ended 30 June 2025

	NOTE	2025 ACTUAL \$	2025 BUDGET \$	2024 ACTUAL \$
Revenue				
Crown Revenue	2.1	6,292,076	6,495,925	4,695,380
Lottery Grants Board		25,970,378	22,875,140	21,498,439
Income from films	2.2	1,601,586	1,095,000	1,360,845
Distribution fee	2.2	27,337	80,000	91,241
Interest		1,873,090	1,711,000	2,517,237
Other income		18,089	10,000	16,214
Total revenue		35,782,556	32,267,065	30,179,356
Expenditure				
Funding – Productions	3.1	16,654,405	20,520,500	10,278,169
Funding – People, Guilds & Industry	3.2	4,149,648	3,465,000	2,048,637
Film promotion and marketing support	3.3	2,228,570	2,225,000	1,416,553
Co-Production (International relations)		1,151	265,000	1,072
New Zealand Screen Production Rebate	3.4	1,944,150	1,991,700	1,710,838
Corporate	3.5	2,526,061	3,173,210	2,123,420
Personnel	3.6	4,246,169	4,773,435	5,257,952
Total expenditure		31,750,154	36,413,845	22,836,641
Surplus/(Deficit)		4,032,402	(4,146,780)	7,342,715
Other comprehensive revenue and expense		0	0	0
Total comprehensive revenue and expense		4,032,402	(4,146,780)	7,342,715

Explanation of significant variances against budget are detailed in note 19.

The accompanying notes on pages 52 to 78 form part of these financial statements.

Statement of Changes in Equity

For the year ended 30 June 2025

	2025 ACTUAL \$	2025 BUDGET \$	2024 ACTUAL \$
Equity at 1 July	20,128,617	15,319,780	12,785,902
Total Comprehensive revenue and expense for the year	4,032,402	(4,146,780)	7,342,715
Equity at 30 June	24,161,019	11,173,000	20,128,617

Explanation of significant variances against budget are detailed in note 19.

The accompanying notes on pages 52 to 78 form part of these financial statements.

Statement of Financial Position

As at 30 June 2025

	NOTE	2025 ACTUAL \$	2025 BUDGET \$	2024 ACTUAL \$
Equity				
Contributed capital		20,128,617	15,319,780	12,785,902
Accumulated comprehensive revenue/(expenses)		4,032,402	(4,146,780)	7,342,715
Total equity		24,161,019	11,173,000	20,128,617
<i>Represented by:</i>				
Current assets				
Cash and cash equivalents	4.1	4,199,022	3,002,000	3,015,950
Investments	4.2	28,000,000	27,000,000	31,209,383
Trade and other receivables	4.3	7,548,297	4,090,000	7,615,711
Prepayments		119,859	110,000	117,955
Total current assets		39,867,178	34,202,000	41,958,999
Non-current assets				
Property, plant & equipment	5	419,232	441,000	449,242
Intangible assets	6	274,157	580,000	33,968
Total non-current assets		693,389	1,021,000	483,210
Total assets		40,560,567	35,223,000	42,442,209
<i>Less liabilities:</i>				
Current liabilities				
Trade and other payables	7	3,353,120	3,000,000	5,651,773
Employee entitlements	8	333,385	200,000	274,203
Film income account	2.2	298,458	850,000	393,023
Project commitments	9	12,414,585	20,000,000	15,994,594
Total current liabilities		16,399,548	24,050,000	22,313,593
Total liabilities		16,399,548	24,050,000	22,313,593
Net assets		24,161,019	11,173,000	20,128,617

Explanation of significant variances against budget are detailed in note 19.

The accompanying notes on pages 52 to 78 form part of these financial statements.

Statement of Cash Flows

For the year ended 30 June 2025

	NOTE	2025 ACTUAL \$	2025 BUDGET \$	2024 ACTUAL \$
Cash flows from operating activities				
Receipts from the Crown & other income		30,299,494	32,067,000	28,090,472
Interest received		2,168,116	1,721,000	2,155,470
Support to suppliers and employees		(34,172,071)	(36,730,000)	(40,807,247)
Goods and services tax (net)		55,132	–	(271,743)
Net cash from operating activities	17	(1,649,329)	(2,942,000)	(10,833,048)
Cash flows from investing activities				
Sale of investments		62,362,970	36,000,000	67,000,000
Purchase of investments		(59,153,587)	(32,000,000)	(57,209,382)
Sale of property, plant & equipment		1,317	(474,000)	4,814
Purchase of property, plant & equipment		(109,854)	–	(346,683)
Purchase of intangible assets		(268,445)	–	(10,281)
Net cash from investing activities		2,832,401	3,526,000	9,438,468
Net increase / (decrease) in cash at bank		1,183,072	584,000	(1,394,580)
Cash and cash equivalents at the start of the year		3,015,950	2,418,000	4,410,530
Cash and cash equivalents at year end		4,199,022	3,002,000	3,015,950

Explanation of significant variances against budget are detailed in note 19.

The accompanying notes on pages 52 to 78 form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

Statement of Accounting Policies

For the year ended 30 June 2025

REPORTING ENTITY

Pursuant to the New Zealand Film Commission Act 1978, the New Zealand Film Commission (the NZFC) was established on 13 November 1978 as a Crown Entity in terms of the Crown Entities Act 2004. NZFC's ultimate parent is the New Zealand Crown.

These are the NZFC's financial statements. They are prepared subject to the New Zealand Film Commission Act 1978 and the Crown Entities Act 2004.

The primary objective of the NZFC is to encourage and participate and assist in the making, promotion and exhibition of films. It has been established exclusively for charitable purposes in New Zealand. Accordingly, the NZFC has designated itself as a public benefit entity (PBE) for financial reporting purposes.

The financial statements of the NZFC are for the year ended 30 June 2025. The financial statements were authorised for issue on 24 October 2025.

The notes to the financial statements include information which is required to understand the treatment, recognition and measurement for the transactions which compile the financial statements, and information that is material and relevant to the operations of the NZFC.

The notes to the financial statements are organised into the following sections.

Note 1	Basis of preparation	Note 8	Employee entitlements
Note 2	Revenue	Note 9	Project commitments
2.1	Crown Revenue	Note 10	Capital commitments and operating leases
2.2	Income from films & distribution fees	Note 11	Contingencies
Note 3	Expenditure	11.1	Conditional Grants not yet recognised
3.1	Funding – Productions	Note 12	Financial instruments
3.2	Funding – People & Guilds	12.1	Financial instrument categories
3.3	Film promotion and marketing support	12.2	Financial instrument risks
3.4	NZ Screen Production Rebate	Note 13	Capital management
3.5	Corporate administration and Governance	Note 14	Related party transactions and key management personnel
3.6	Personnel	Note 15	Board member remuneration
Note 4	Financial Instruments	Note 16	Employee remuneration
4.1	Cash and cash equivalents	Note 17	Reconciliation of net cash flows from operating surplus
4.2	Investments	Note 18	Events after balance date
4.3	Trade and other receivables	Note 19	Major variances between budget and actual results
Note 5	Property, plant and equipment		
Note 6	Intangible assets		
Note 7	Trade and other payables		

1. BASIS OF PREPARATION

Statement of compliance

The financial statements of the NZFC have been prepared in accordance with the requirements of the Crown Entities Act 2004, which includes the requirement to comply with New Zealand generally accepted accounting practice (NZ GAAP).

The financial statements have been prepared in accordance with Tier 1 PBE accounting standards. These financial statements comply with PBE accounting standards.

These financial statements have been prepared on a going concern basis, and the accounting policies have been applied consistently throughout the year.

Functional and presentation currency

The financial statements are presented in New Zealand dollars, and all values are rounded to the nearest dollar.

Foreign currency transactions are translated into New Zealand dollar (the functional currency) using the exchange rates prevailing at the date of the transactions. Foreign exchange gains and losses resulting from the settlement of such transactions, and from the translation at year are recognised through the surplus or deficit.

STANDARDS ISSUED AND NOT YET EFFECTIVE AND NOT EARLY ADOPTED

There are no accounting standards and/or amendments, issued but not yet effective.

SIGNIFICANT ACCOUNTING POLICIES

Goods and services tax (GST)

All items in the financial statements are presented exclusive of goods and services tax (GST), except for receivables and payables, which are presented on a GST-inclusive basis. Where GST is not recoverable as an input tax, then it is recognised as part of the related asset or expense.

The net amount of GST recoverable from, or payable to the Inland Revenue Department (IRD) is included as part of receivables or payables in the statement of financial position.

The net GST paid to, or received from the IRD, including the GST relating to investing and financing activities, is classified as an operating cash flow in the statement of cash flows.

Commitments and contingencies are disclosed exclusive of GST.

Income tax

The NZFC is exempt from income tax in accordance with Section 29 of the New Zealand Film Commission Act 1978. Accordingly, no provision has been made for income tax.

Budget figures

The budget figures are derived from the Statement of Performance Expectations (SPE) as approved by the Board at the beginning of the financial year and restated to align with the new reporting structure.

The budget figures have been prepared in accordance with NZ GAAP and are consistent with the accounting policies adopted by the NZFC for the preparation of the financial statements. The budgeted figures are unaudited.

Cost allocation

The NZFC has determined the cost of outputs using the cost allocation system outlined below.

Direct costs are those costs directly attributed to an output. Indirect costs are those costs that cannot be identified in an economically feasible manner with a specific output.

Direct costs are charged directly to outputs. Indirect costs are charged to outputs based on the proportion of direct costs for each output of total direct costs.

Critical judgements in applying the NZFC's accounting policies and critical accounting estimates and assumptions

In preparing these financial statements the NZFC has made estimates and assumptions concerning the future. These estimates and assumptions may differ from the subsequent actual results. Estimates and assumptions are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances. The estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year are discussed below.

Funding expenditure

The NZFC provides a range of funding programmes. In most instances the funding is provided as a non-recoupable grant. This includes the funding of feature film script development and related producer devolved development schemes. Feature film production funding assistance is mostly provided in the form of equity investment. This gives the NZFC an entitlement to share financially alongside other investors if the film is commercially successful.

We have exercised judgement in developing our funding expenditure accounting policy as there is no specific accounting standard for film financing expenditure. A challenging area is accounting for funding arrangements that include conditions or milestones. Although our feature film production funding contracts may set out milestones, these are primarily for administrative purposes, and on this basis, we recognise the full commitment as expenditure in the financial year of commitment. Furthermore, our assessment is that the recipient and other related parties have a valid expectation that funding will be paid in full.

There continues to be debate on the appropriate framework to apply when accounting for such expenditure. We are aware that the need for a clear standard or authoritative guidance on accounting for grant expenditure has been raised with the New Zealand Accounting Standards Board. We will keep the matter under review and consider any developments.

Further information about funding expenditure is disclosed in note 3 on page 58 and in the statement of service performance on page 32.

Funding liabilities

We recognise a liability for funding expenditure when the following conditions have been met:

- a) The funding has been approved by the relevant NZFC decision making body;
- b) The funding recipient has been advised; and
- c) It is probable (more likely than not) that the funded proposal will be completed.

As at 30 June funding liabilities in the balance sheet include both contracted and uncontracted liabilities. The amount recorded for the uncontracted liabilities is the amount approved by the relevant NZFC decision making body. Our expectation is that most of the contracted and uncontracted liabilities will be paid out over the next 12 months.

Film Income Account

Note 2.2 provides an explanation in relation to estimates and uncertainties surrounding the Film Income Account liability.

CHANGES TO ACCOUNTING POLICIES

There were no changes in accounting policies during the year.

CHANGES TO RECOGNITION POLICIES

Government screen production rebate

The NZFC are the administrators for the New Zealand Screen Production Rebate scheme on behalf of the Government. The rebate scheme considers applications from both international productions who locate to, and film in New Zealand, and domestic productions which contain significant New Zealand content.

Prior to the financial year 2024 the NZFC has recognised the awarded/approved domestic rebates as both revenue and expenditure through its Statement of Comprehensive Revenue and Expenditure.

This recognition policy was derived from the way the NZFC receives the rebate on behalf of the applicant/production and on-pays or passes through the payment to the production company or nominated beneficiary (i.e. the lender). International productions have traditionally been paid, and continue to be paid, through the banking mechanisms of the Ministry of Innovation, Business and Employment.

Since 1 July 2023 the NZFC recognised itself as acting as 'agency', and not as the beneficiary of the rebate. Hence, the rebate is not recognised through the Statement of Comprehensive Revenue and Expenditure.

The performance of the rebate scheme are discussed in the front section of the NZFC Annual Report, pages 23 and 34 of this document.

More information on the rebate scheme can be found on the websites of the Ministry of Business, Innovation and Employment and the Ministry for Culture and Heritage.

2. REVENUE

2.1 Crown Revenue

The NZFC has been provided with funding from the Crown for specific purposes as set out in its founding legislation and within the scope of the relevant government appropriations. Apart from these general restrictions, there are no unfulfilled conditions or contingencies attached to government funding (2024- Nil).

	2025 ACTUAL \$	2024 ACTUAL \$
Crown revenue – MCH baseline	5,196,000	5,401,000
Crown revenue – MCH Premium Production Fund	(203,924)	(2,088,047)
Crown revenue – MCH Screen Production Recovery Fund	0	82,427
Crown revenue – MBIE	1,300,000	1,300,000
	6,292,076	4,695,380

During the COVID-19 pandemic the NZFC received funds to support the New Zealand screen production sector. These funds have been recognised over multiple years to align with approved production commitments. The remaining, unspent funds for the Screen Production Recovery Fund were refunded back to the Ministry of Culture and Heritage in June 2024.

There remains a small balance held from the Premium Contingency Fund for one production with incomplete conditions. This condition expires in July 2025.

Both funds were closed for new applications 30 June 2023.

Accounting policy:

Revenue from the Crown

The NZFC is funded through revenue received from the Crown, which is restricted in its use for the purpose of the NZFC meeting its objectives as specified in the Statement of Intent. Revenue from the Crown is recognised as revenue when earned and is reported in the financial period to which it relates. The fair value of the revenue from the Crown has been determined to be equivalent to the amounts due in the funding agreements.

Crown revenue includes funding from the Ministry for Business, Innovation and Employment for the purpose of administering, attracting and promotion of the international New Zealand Screen Production Rebate, and funding from the Ministry of Culture and Heritage for the operations of the NZFC including the domestic New Zealand Screen Production Rebate.

Interest

Interest revenue is recognised using the effective interest method which recognises interest as it is earned.

Other grants

Non-government grants are recognised as revenue when they become receivable.

Major variances in revenue year on year are a result of recognising the commitment of the Covid-19 recovery funds in prior years with this fiscal recognition representing a return or write back of unspent commitments. Writebacks represent commitments for production investments and advances treated as expenditure in previous financial years and subsequently revised and or cancelled, thus 'written back' in the current year. Writebacks to the Covid-19 recovery funds are returned to the Ministry of Culture and Heritage.

2.2 Income from films and distribution fees

Financial returns from film investments are recognised as revenue when either a sales contract is executed or in the case of film royalty, when the royalties have been reported and become receivable.

The film income account is used to collect and distribute to investors film proceeds received by the NZFC in its role as collection agent and / or trustee of certain films. The balance as at 30 June represents film income receivable or collected but not yet distributed.

Film income is calculated on a per film basis. Royalties are received by NZFC and held within the Film Collection Account. Each film has a recoupment schedule which documents the agreed allocation per each party to the receipts of the film. NZFC is only entitled to recover to the maximum extent of its investment in each film.

	2025 ACTUAL \$	2024 ACTUAL \$
Opening balance 1 July	393,023	300,533
Income from sales of NZFC films	3,465,536	3,465,902
Total film income	3,858,559	3,766,435
Less: NZFC distribution fees	(27,337)	(91,241)
add back Video on Demand distribution fees	7,047	0
	3,838,269	3,675,194
Less: distributed to investors	(1,866,196)	(2,196,015)
Less: distributed to NZFC	(1,601,586)	(1,360,845)
	370,487	118,334
Balance 30 June	370,487	118,334
Unpaid invoices increase / (decrease)	(72,029)	274,689
Balance (including unpaid invoices)	298,458	393,023

Accounting policy:

The preparation of the film income account in conformity with PBE IPSAS requires judgements, estimates and assumptions, which are based on historical experience. The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimates are revised.

Film Income is recorded at the amount due, less an allowance for credit losses. We expect any credit loss to be trivial to nil.

3. EXPENDITURE

The NZFC underwent an organisational restructure effective 1 July 2024. As a result the activities of the NZFC changed and have been recorded in a different format to that disclosed in the Statement of Performance Expectations and the Annual Report as at 30 June 2024.

The following expenditure tables illustrate the breakdown of expenditure by business activity with comparatives for 2024 being restated. Expenses are recognised when incurred. Where a specific accounting policy has been applied it is separately noted.

3.1 Funding – Productions

	2025 ACTUAL \$	2024 ACTUAL \$
Production financing	13,405,997	10,547,978
Development funding	2,017,867	831,570
Devolved development	691,649	470,648
Screen Production Recovery Funding	0	(6,065)
Te Puna Kairangi Premium Production Recovery Fund	(214,221)	(2,088,047)
Finishing grants	376,114	213,822
Production support	0	0
Other production costs	376,999	308,263
	16,654,405	10,278,169
<i>Included in the funding of productions are writebacks</i>		
Other Production financing	(1,134,371)	(2,024,807)
Screen Production Recovery Fund	301	(111,318)
Te Puna Kairangi Premium Production Recovery Fund	(203,924)	(3,147,873)
	(1,337,994)	(5,283,998)

Writebacks represent commitments for production investments and advances treated as expenditure in previous financial years and subsequently revised and or cancelled, thus 'written back' in the current year. Writebacks to the Screen Production Recovery Fund and Te Puni Kairangi Premium Production Recovery Fund are returned to the Ministry for Culture and Heritage. Writebacks to the NZFC contestable production financing budget are reinvested into new productions approved through the normal application process.

3.2 Funding – People & Guilds

	2025 ACTUAL \$	2024 ACTUAL \$
Guilds Core Funding	1,020,000	475,000
Professional & Capability Development	1,583,640	485,705
Attachments, Internships, Scholarships & Awards	179,343	231,855
Strategic Industry Initiatives	1,026,235	570,000
Other industry support	340,430	286,077
	4,149,648	2,048,637

Accounting Policy:

Non-discretionary grants are those grants awarded if the grant application meets the specified criteria and are recognised as expenditure when an application is approved.

Discretionary grants are those grants where the NZFC has no obligation to award on receipt of the grant application and are recognised as expenditure when approved by the relevant NZFC decisions making body and payment has been made.

There continues to be debate regarding the appropriate framework to apply when accounting for such expenditure. We are aware that the need for a clear standard or authoritative guidance on accounting for grant expenditure has been raised with the New Zealand Accounting Standards Board. We will continue to monitor for any developments.

3.3 Film production and marketing support

	2025 ACTUAL \$	2024 ACTUAL \$
Domestic/Media distribution	1,102,098	708,712
Festivals, market & trade shows	800,526	663,931
Other film promotion costs	325,946	43,910
	2,228,570	1,416,553

3.4 New Zealand Screen Production Rebate

	2025 ACTUAL \$	2024 ACTUAL \$
International		
Attractions	838,703	630,984
Promotions	79,380	209,559
Administration	466,261	442,405
Share of overheads	273,490	222,200
Domestic		
Promotions	1,704	0
Administration	284,612	205,691
	1,944,150	1,710,838

The NZFC is the administrator of the New Zealand Screen Production Rebate scheme on behalf of the Government. The rebate scheme considers applications from both international productions that film in New Zealand and domestic productions that contain significant New Zealand content.

	INTERNATIONAL	DOMESTIC
Qualifying NZ production expenditure	\$647,101,747	\$134,338,279
Rebate	\$127,128,319	\$53,735,314
Number of applications approved during the year	38	41

The cost of promotion, attractions and administration of the rebate scheme was 1.53% against the total rebate expensed during the period.

Accounting Policy:

Costs directly attributable to the rebate scheme are applied to this activity as incurred.

As the NZFC acts as agent to the Government, thus the total rebate administered is not recorded through the Statement to Comprehensive Revenue and Expenditure.

3.5 Corporate administration and governance

	2025 ACTUAL \$	2024 ACTUAL \$
Board costs	201,152	193,085
Communications	51,048	44,884
Office overheads	875,381	696,084
Depreciation and amortisation expense:		
Leasehold alterations	36,876	7,725
Computer equipment – hardware	66,562	72,313
Computer equipment – software	28,256	110,742
Office equipment	17,525	19,723
Furniture & fittings	17,585	17,340
Rent	610,520	500,480
Audit fees	65,716	85,714
<i>for the audit of the financial statements</i>		
Other costs	555,440	375,330
	2,526,061	2,123,419

There were no non-audit fees paid to Ernst & Young during the year.

3.6 Personnel

	2025 ACTUAL \$	2024 ACTUAL \$
Remuneration	3,802,521	4,391,676
Employer contribution to KiwiSaver	138,292	157,423
Recruitment	1,497	15,691
Staff welfare and training	213,086	86,563
Memberships	12,923	13,328
ACC Levy	11,226	9,814
Consultants	66,624	583,457
	4,246,169	5,257,952

Accounting policy:

Employer contributions to KiwiSaver are accounted for as a defined contribution superannuation scheme and are expensed through the Statement of Comprehensive Revenue and Expenditure as incurred.

4. FINANCIAL INSTRUMENTS

4.1 Cash and cash equivalents

	2025 \$	2024 \$
Cash at bank and on hand	4,199,022	3,015,950
	4,199,022	3,015,950

Accounting policy:

Cash and cash equivalents include cash on hand, deposits held at call with banks, and other short-term, highly liquid investments with original maturities of three months or less.

While cash and cash equivalents at 30 June 2025 are subject to the expected credit loss requirements of PBE IFRS 9, no loss allowance has been recognised because the estimated loss allowance for credit losses is trivial.

The carrying value of cash at bank and short-term deposits with maturities of less than three months approximates their fair value. Any bank deposits held in foreign currencies at balance date are valued at the quoted mid-rate at the close of business on 30 June. The unrealised gain or loss resulting from the valuation is recognised in the surplus or deficit.

4.2 Investments

	2025 \$	2024 \$
Term deposits with maturities of 4-12 months	28,000,000	31,209,383
Total current portion	28,000,000	31,209,383

There were no impairment provisions for investments.

Accounting policy:

Bank Deposits

Investments in bank term deposits are initially measured at the amount invested.

Investment impairment

A loss allowance for expected credit losses is recognised if the estimated loss allowance is not trivial. We do not expect any credit loss from term deposits.

4.3 Trade and other receivables

	2025 \$	2024 \$
Trade debtors	606,753	962,819
Lottery Grants Board grant	5,718,785	5,375,000
Crown revenue – MBIE	460,000	460,000
Net GST receivables	762,759	817,892
Total receivables	7,548,297	7,615,711

The aging profile of receivables at year end is detailed below:

	2025 GROSS \$	2025 IMPAIRMENT \$	2025 NET \$	2024 GROSS \$	2024 IMPAIRMENT \$	2024 NET \$
Current	7,330,249	0	7,330,249	7,470,625	0	7,470,625
Past due 31–60 days	76,977	0	76,977	56,477	0	56,477
Past due 61–90 days	58,780	0	58,780	53,536	0	53,536
Past due >91 days	82,291	0	82,291	35,073	0	35,073
	7,548,297	0	7,548,297	7,615,711	0	7,615,711

Accounting policy:

NZFC applies the simplified credit loss model of recognising lifetime expected credit losses for receivables. Short term receivables are written off when there is no reasonable expectation of recovery. An allowance for credit losses was recognised only when there was objective evidence that the amount would not be fully collected.

Credit Loss of a receivable is established on a case-by-case basis, when there is objective evidence that the NZFC will not be able to collect amounts due according to the original terms of the receivable. Indicators that the debtor is impaired include significant financial difficulties of the debtor, probability that the debtor will enter into bankruptcy, and default in payments. If the receivable relates to a film sale the carrying amount of the asset is reversed and written off against the unpaid invoices account in the Film Income Account.

5. PROPERTY, PLANT AND EQUIPMENT

Movements for each class of property, plant and equipment are as follows:

	LEASEHOLD ALTERATIONS \$	COMPUTER EQUIPMENT – HARDWARE \$	OFFICE EQUIPMENT \$	FURNITURE & FITTINGS \$	TOTAL \$
Cost or valuation					
Balance at 1 July 2023	643,637	383,563	214,693	400,290	1,642,183
Additions	223,719	91,907	16,484	14,572	346,684
Disposals	(25,182)	(218,506)	(47,837)	(1,139)	(292,664)
Balance at 30 June 2024	842,174	256,964	183,340	413,723	1,696,203
Balance at 1 July 2024	842,174	256,964	183,340	413,723	1,696,203
Additions	28,149	62,777	5,694	13,234	109,854
Disposals	0	(22,671)	0	0	(22,671)
Balance at 30 June 2025	870,323	297,070	189,034	426,957	1,783,386
Accumulated depreciation					
Balance at 1 July 2023	639,019	272,320	163,312	343,056	1,417,709
Depreciation expense	7,725	72,313	19,723	17,340	117,101
Eliminate on disposal	(25,182)	(215,075)	(47,214)	(380)	(287,850)
Balance at 30 June 2024	621,562	129,558	135,821	360,016	1,246,960
Balance at 1 July 2024	621,562	129,558	135,821	360,016	1,246,960
Depreciation expense	36,876	66,562	17,525	17,585	138,548
Eliminate on disposal	0	(21,354)	0	0	(21,354)
Balance at 30 June 2025	658,438	174,766	153,346	377,601	1,364,154
Carrying amounts					
1 July 2023	4,618	111,243	51,381	57,234	224,476
1 July 2024	220,612	127,406	47,519	53,707	449,244
As at 30 June 2025	211,885	122,304	35,688	49,356	419,232

Accounting policy:

Property, plant & equipment consists of the following asset classes: leasehold alterations, computer hardware, office equipment and furniture and fittings. All classes are measured at cost, less accumulated depreciation, and impairment losses.

Additions:

The cost of an item of property, plant and equipment is recognised as an asset if it is probable that future economic benefits associated with the item will flow to the NZFC and the cost of the item can be measured reliably.

Disposals:

Gains and losses on disposals are determined by comparing the proceeds with the carrying amount of the asset. Gains and losses on disposals are reported net in the surplus or deficit.

Subsequent costs:

Costs incurred subsequent to initial acquisition are capitalised only when it is probable that future economic benefits or service potential associated with the item will flow to the NZFC and the cost of the item can be measured reliably. The costs of day-to-day servicing of property, plant and equipment are recognised in the surplus or deficit as they are incurred.

Depreciation:

Depreciation is provided on a straight-line basis on all property, plant and equipment at rates that will write off the cost of the assets to their estimated residual values over their useful lives. The useful lives and associated depreciation rates of major classes of assets have been estimated as follows:

Computer Hardware	3 years	33.33%
Office Equipment	5 years	20%
Furniture and Fittings	7 years	14.29%
Leasehold Alterations	3–9 years	11.11% – 33.33%

Leasehold alterations are depreciated over the unexpired period of the lease or the estimated remaining useful lives of the alteration, whichever is the shorter.

The residual value and useful life of an asset is reviewed, and adjusted if applicable, at each financial year-end.

6. INTANGIBLE ASSETS

Movements for intangible assets are as follows:

	COMPUTER EQUIPMENT – ACQUIRED SOFTWARE \$
Cost or valuation	
Balance as at 01 July 2023	1,056,833
Additions	10,281
Disposals	(530,997)
Balance as at 30 June 2024	536,117
Balance as at 01 July 2024	536,117
Additions	268,445
Disposals	(3,365)
Balance as at 30 June 2025	801,197
Accumulated amortisation	
Balance as at 01 July 2023	922,405
Amortisation expense	110,742
Eliminate on disposal	(530,997)
Balance as at 30 June 2024	502,150
Balance as at 01 July 2024	502,149
Amortisation expense	28,256
Eliminate on disposal	(3,365)
Balance as at 30 June 2025	527,040
Carrying amounts	
1 July 2023	134,428
1 July 2024	33,968
As at 30 June 2025	274,157

Accounting policy:

Software Acquisition and Development:

Acquired computer software licences are capitalised on the basis of the costs incurred to acquire and bring to use the specific software.

Amortisation:

The carrying value of an intangible asset with a finite life is amortised on a straight-line basis over its useful life. Amortisation begins when the asset is available for use and ceases at the date that the asset is derecognised. The amortisation charge for each period is recognised in the surplus or deficit.

The useful lives and associated amortisation rates of major classes of intangible assets have been estimated as follows:

Computer Software	3 years	33.33%
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There are no restrictions over the title of the NZFC's intangible assets, nor are any intangible assets pledged as security for liabilities. Based on our annual review of the useful life of the NZFC's intangible assets, we have assessed that there is no indication of impairment.

Impairment of property, plant and equipment and intangible assets that have a finite useful life are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. An impairment loss is recognised for the amount by which the asset's carrying amount exceeds its recoverable amount. The recoverable amount is the higher of an asset's fair value less costs to sell and value in use.

Value in use is the depreciated replacement cost for an asset where the future economic benefits or service potential of the asset are not primarily dependent on the asset's ability to generate net cash inflows and where the NZFC would, if deprived of the asset, replace its remaining future economic benefits or service potential.

If an asset's carrying amount exceeds its recoverable amount, the asset is impaired and the carrying amount is written-down to the recoverable amount.

The total impairment loss is recognised in the surplus or deficit.

7. TRADE AND OTHER PAYABLES

	2025 \$	2024 \$
Trade creditors	1,134,670	1,915,208
Premium drama fund repayment to MCH	84,031	3,316,693
Sundry accruals	2,121,467	410,391
Other payables	12,952	9,481
	3,353,120	5,651,773

Accounting policy:

Trade and other payables are recorded at the amount payable. Trade and other payables are non-interest bearing and are normally settled on 30-day terms, therefore the carrying value of trade and other payables approximates their fair value.

8. EMPLOYEE ENTITLEMENTS

	2025 \$	2024 \$
Accrued salaries and wages	122,459	75,091
Annual leave	210,926	199,112
	3,353,120	5,651,773

Accounting policy:

Employee benefits that are due to be settled within 12 months after the end of the period in which the employee renders the related service are measured based on accrued entitlements at current rates of pay. These include salaries and wages accrued up to balance date, annual leave earned to but not yet taken at balance date.

9. PROJECT COMMITMENTS

Project commitments refer to productions currently underway for which the associated cash drawdowns have not yet occurred. The table below outlines the cash amounts committed to these projects.

	2025 \$	2024 \$
Feature films	11,888,222	15,200,689
Short films	450,160	571,193
Devolved development and Business Development Scheme	76,203	222,712
	12,414,585	15,994,594

Accounting policy:

This amount represents financial commitments and advances for film development, devolved development schemes and productions committed by the NZFC, but not paid at year end.

10. CAPITAL COMMITMENTS AND OPERATING LEASES

Leases

An operating lease is a lease that does not transfer substantially all the risks and rewards incidental to ownership of an asset. Lease payments under an operating lease are recognised as an expense on a straight-line basis over the lease term.

Operating leases as a lessee

The future aggregate minimum lease payments to be paid under non-cancellable operating leases are as follows:

	2025 \$	2024 \$
Not later than one year	416,175	493,136
Between one and two years	231,989	501,039
Between two and five years	0	279,474
Later than five years	0	0
	648,164	1,273,649

The NZFC leases two floors of a Wellington office building; the lease expires on 2 July 2026.

The NZFC leases one floor of an Auckland office building; the lease expires on 30 April 2027.

The NZFC had nil capital commitment as at 30 June 2025 (2024 \$Nil).

11. CONTINGENCIES

Contingent liabilities

Contingent liabilities represent conditional grants for that were contracted during the reporting period but for which the grant conditions have not yet been fulfilled. These grants support industry development or the promotion of film in New Zealand.

As at balance date contingent liabilities totalled \$1,613,250 outstanding (2024 \$Nil).

Contingent assets

There were no contingent assets at balance date (2024 \$Nil)

12. FINANCIAL INSTRUMENTS

The carrying amounts of financial assets and financial liabilities in each of the Public Benefit Entities categories are as follows:

	2025 \$	2024 \$
Financial assets measured at amortised cost		
Cash and cash equivalents	4,199,022	3,015,950
Investments	28,000,000	31,209,383
Trade and other receivables	7,548,297	7,615,711
Total financial assets	39,747,319	41,841,044
Financial liabilities		
Trade and other payables	3,353,120	5,651,773
Film income account	298,458	393,023
Project commitments	12,414,585	15,994,594
Total financial liabilities	16,066,163	22,039,390

12.1 Financial Instrument Risks

The NZFC's activities expose it to a variety of financial instrument risks, including market risk, credit risk and liquidity risk. The NZFC has a series of policies to manage the risks associated with financial instruments and seeks to minimise exposure from financial instruments. These policies do not allow any transactions that are speculative in nature to be entered into.

Market risk

Price risk

Price risk is the risk that the value of a financial instrument will fluctuate as a result of changes in market prices. NZFC does not hold financial instruments subject to market prices.

Fair value interest rate risk

Fair value interest rate risk is the risk that the value of a financial instrument will fluctuate, due to changes in market interest rates. The NZFC's exposure to fair value interest rate risk is limited to its bank deposits which are held at fixed and variable rates of interest. The NZFC does not actively manage its exposure to fair value interest rate risk.

Cash flow interest rate risk

Cash flow interest rate risk is the risk that the cash flows from a financial instrument will fluctuate because of changes in market interest rates. Investments issued at variable interest rates expose the NZFC to cash flow interest rate risk. The NZFC's investment policy requires a spread of investment maturity dates to limit exposure to short-term interest rate movements.

Currency risk

Currency risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in foreign exchange rates. The NZFC purchases goods and services overseas which require it to enter into transactions denominated in foreign currencies. As a result of these activities, exposure to currency risk arises. In addition if the NZFC has reasonable assurance that a foreign exchange debtor will pay on a due date and if the sum is material then the NZFC will use a foreign currency contract to manage the foreign currency exposure. The forward exchange contracts outstanding at 30 June 2025 amounted to \$Nil (2024=\$Nil).

Credit risk

Credit risk is the risk that a third party will default on its obligation to the NZFC, causing the NZFC to incur a loss.

In the normal course of business the NZFC is exposed to credit risk from cash and term deposits with banks, debtors and other receivables. For each of these, the maximum credit exposure is best represented by the carrying amount in the statement of financial position.

Due to the timing of its cash inflows and outflows, the NZFC invests surplus cash with registered banks that have a Standard and Poor's credit rating of at least A-.

These banks are: Kiwi Bank, ASB, BNZ, Rabobank and ANZ. The NZFC has experienced no defaults of interest or principal payments for term deposits.

The NZFC's Investment policy limits the amount of credit exposure to any one financial institution to no more than 40% of total investments held.

The NZFC's maximum credit exposure for each class of financial instrument is represented by the total carrying amount of cash and cash equivalents (Note 4.1), short term deposits (Note 4.2) and trade debtors (Note 4.3).

There are no major concentrations of credit risk with respect to trade debtors and exposure to them is monitored on a regular basis. The NZFC does not require any collateral or security to support financial instruments due to the quality of the financial institutions dealt with.

Other than to Government entities, there are no major concentrations of credit risk.

Credit quality of financial assets

The credit quality of financial assets that are neither past due nor impaired can be assessed by reference to Standard and Poor's credit ratings (if available) or to historical information about counterparty default rates.

	2025 \$	2024 \$
COUNTERPARTIES WITH CREDIT RATINGS		
Cash at bank, term deposits and portfolio investments (notes and bonds)		
AA+	0	0
AA-	31,697,278	22,635,409
AA	0	0
A+	0	0
A	501,744	11,589,924
Total counterparties with credit ratings	32,199,022	34,225,333
COUNTERPARTIES WITHOUT CREDIT RATINGS		
Debtors and other receivables		
Existing counterparty with no defaults in the past	7,548,297	7,615,711
Existing counterparty with defaults in the past		
Total debtors and other receivables	7,548,297	7,615,711

Liquidity risk

Liquidity risk is the risk that the NZFC will encounter difficulty raising liquid funds to meet commitments as they fall due. In meeting its liquidity requirements the NZFC closely monitors its forecast cash requirements with expected cash drawdowns for film productions and ensures that term investments mature in time to meet any obligations. In addition the NZFC maintains a target level of available cash to meet liquidity requirements.

Contractual maturity analysis of financial liabilities

The table below analyses the NZFC's financial liabilities into relevant maturity groupings based on the remaining period at balance date to the contractual maturity date. The amounts disclosed are the contractual undiscounted cashflows.

	CARRYING AMOUNT	CONTRACTUAL CASHFLOWS	LESS THAN 6 MONTHS	6 MONTHS- 1 YEAR	MORE THAN 1 YEAR
2025					
Trade and other payables	15,982,990	15,982,990	3,568,405	6,207,293	6,207,293
2024					
Trade and other payables	22,039,390	22,039,390	6,044,796	7,997,297	7,997,297

13. CAPITAL MANAGEMENT

The NZFC's capital is its equity, which is accumulated funds. Equity is represented by net assets.

The NZFC is subject to the financial management and accountability provisions of the Crown Entities Act 2004, which impose restrictions in relation to borrowings, acquisition of securities, issuing guarantees and indemnities and the use of derivatives.

The NZFC manages its equity as a by-product of prudently managing revenues, expenses, assets, liabilities, investments, and general financial dealings to ensure the NZFC effectively achieves its objectives and purpose, whilst remaining a going concern.

14. RELATED PARTY TRANSACTIONS AND KEY MANAGEMENT PERSONNEL

The NZFC is a wholly owned entity of the Crown.

Related party disclosures have not been made when the transactions have been entered into on normal supplier/ client relationship terms and conditions that are no more or less favourable than those that NZFC would have adopted in dealing with the party at arm's length in the same circumstances.

During the year, there were no members of the Board or staff who held significant positions within productions who received funds from the NZFC.

Significant transactions with government-related entities

Transactions with other government agencies (for example, Government departments and Crown entities) are not disclosed as related party transactions when they are consistent with the normal operating arrangements between government agencies and are undertaken on the normal terms and conditions for such transactions.

Key Management Personnel

	2025 \$	2024 \$
Board Members		
Remuneration	142,933	148,933
Full-time equivalent members at 30 June	0.94	0.71
Senior Management Team		
Total actual remuneration paid during the year	1,768,114	1,983,277
Full-time equivalent members at 30 June	7.60	6.00
Total key management personnel remuneration	1,911,047	2,132,210
Total full-time equivalent personnel	8.54	6.71

Key management personnel during the financial year included all board members, the Chief Executive, Chief Financial Officer, Strategic Advisor to the CE, Head of Attractions & Marketing, Head of Funding, Head of Co-production and Incentives, Head of Legal & Business Affairs and the Manukura - Chief Advisor Māori.

The total actual remuneration paid during the financial year comprises all the above mentioned employees who influenced the strategic direction of the NZFC.

FTE for Board members has been calculated based on an assumed 30 working day assumption for all members other than the Chair, for which 50 working days has been used.

15. BOARD MEMBER REMUNERATION

The total value of remuneration paid or payable to each board member during the year was allocated as follows:

	2025 \$	2024 \$
David Wright	16,000	16,000
Jane Meares	16,000	16,000
Ngila Dickson	16,000	16,000
Graeme Mason (appointed August 2024)	29,400	0
Jon Kroll (appointed January 2025)	8,000	0
Aimee McCammon (appointed January 2025)	8,000	0
Sharon Menzies (appointed April 2025)	4,000	0
Alistair Carruthers (term ended July 2024)	4,200	33,600
Pania Gray (term ended October 2024)	8,000	16,000
Paula Jalfon (term ended October 2024)	9,333	19,333
Sandra Kailahi (term ended February 2025)	12,000	16,000
Ant Timpson (term ended February 2025)	12,000	16,000
	142,933	148,933

The NZFC holds Directors and Officers Liability insurance cover during the financial year in respect of the liability or costs of board members and employees.

No board members received compensation or other benefits in relation to cessation (2024: \$Nil).

16. EMPLOYEE REMUNERATION

During the year the number of employees of the NZFC, not being Board members, who received remuneration and other benefits in excess of \$100,000 were:

Total remuneration	NUMBER OF EMPLOYEES 2024/25 \$	NUMBER OF EMPLOYEES 2023/24 \$
\$350,000 – \$359,999	1	0
\$340,000 – \$349,999	0	1
\$320,000 – \$329,999	2	0
\$210,000 – \$219,999	1	1
\$200,000 – \$209,999	1	2
\$190,000 – \$199,999	1	1
\$180,000 – \$189,999	1	1
\$170,000 – \$179,999	0	1
\$160,000 – \$169,999	1	0
\$150,000 – \$159,998	1	0
\$140,000 – \$149,999	0	2
\$130,000 – \$139,999	1	2
\$120,000 – \$129,999	5	2
\$110,000 – \$119,999	1	5
\$100,000 – \$109,999	2	2
	18	20

During the year ended 30 June 2025, two employees received compensation in relation to cessation of employment totaling \$63,609 (2023/2024 \$130,108). Compensation includes salary in lieu of notice, contractual redundancy entitlements, and associated compensatory payments.

17. RECONCILIATION OF NET CASH FLOWS FROM OPERATING ACTIVITIES WITH THE NET SURPLUS/(DEFICIT) FOR THE YEAR

	2025 \$	2024 \$
Net surplus/(deficit)	4,032,402	7,342,715
Add back: Non Cash Items		
Depreciation and Amortisation	166,804	227,843
	4,199,206	7,570,558
Movements in working capital		
Decrease/(Increase) in Accounts Receivable after excluding Capital Items	10,377	603,549
(Decrease)/Increase in Accounts Payable after excluding Capital Items	(2,298,653)	(2,356,724)
Decrease)/Increase in Employee Entitlements	59,182	(199,196)
(Decrease)/Increase in GST Payable	55,133	(271,748)
(Decrease)/Increase in Film Income Account	(94,565)	92,490
(Decrease)/Increase in Project Commitments	(3,580,009)	(16,271,977)
Total movements in working capital	(5,848,535)	(18,403,606)
Net cash flows from operating activities	(1,649,329)	(10,833,048)

18. EVENTS AFTER BALANCE DATE

There were no events after balance date which had a significant impact on these financial statements.

19. MAJOR VARIANCES BETWEEN BUDGET AND ACTUAL RESULTS

Explanations for major variances between the NZFC's budgeted figures reported in the 2024/25 Statement of Performance Expectations are as follows:

Statement of Comprehensive Income and Expenditure

Lottery Grants Board

The major variance in revenue between actual and budgeted receipts can be attributed to the one-off, additional funding of \$3.1 million received from the Lottery Grants Board.

Interest

Higher cash holdings due to a slower release of investments in productions and an increase in term deposit interest rates have led to higher interest earnings against the budget of \$0.16 million.

Income from films

Film income receipts include and a one-off rights buy back for a screen project previously supported by the NZFC.

It is difficult to predict how commercially successful films will do once screened. The positive variance between the budget and actual performance will benefit funding of future productions.

Funding – Productions

A slower pipeline of production ready scripts has led to a slow down on production funding. Other activities were initiated during the year to further support the industry and stimulate future growth.

Funding – People & Guilds & Film promotion and marketing

Funding of additional activities occurred throughout the year to stimulate future growth in productions and further promote the success of film making in New Zealand to attract international productions.

Corporate administration and governance

There are four main variances driving the savings in Corporate costs, which include reduced Legal spend (\$0.3 million), a thorough RFP process and a joint research project with New Zealand On Air and TMP and saving \$0.34 million, bringing Communication resources in-house (\$0.21 million) and less reliance on outsourced professional services such as Change Management required in prior years (\$0.22 million).

Personnel

Savings in personnel costs is a reflection of reduced staffing whilst reforming the organisation post the 2024 restructure. Delayed recruitment and refined job descriptions played a role in reduced spend.

Statement of Financial Position

Additional funds from the Lottery Grants Board and less productions funded during the year are reflected in the higher than anticipated cash holdings and the reduced liability in Project Commitments.

The website redevelopment project was delayed due to changes in staffing, which makes up the variance in budgeted Intangible assets and realised assets.

Statement of Cash Flows

Receipts from the Crown and other income includes the additional Lottery Grants Board funding, which was offset by an equal return of the Te Puni Kairangi Premium Production recovery funds back to the Ministry of Culture and Heritage.

Less production funding resulted in higher turnover of term deposits and less funding outflow.



INDEPENDENT AUDITOR'S REPORT

TO THE READERS OF NEW ZEALAND FILM COMMISSION'S ANNUAL FINANCIAL STATEMENTS AND STATEMENT OF PERFORMANCE FOR THE YEAR ENDED 30 JUNE 2025

The Auditor-General is the auditor of New Zealand Film Commission (NZFC). The Auditor-General has appointed me, Lianne Austin, using the staff and resources of Ernst & Young, to carry out, on his behalf, the audit of:

- the annual financial statements that comprise the statement of financial position as at 30 June 2025, the statement of comprehensive revenue and expenses, statement of changes in equity, and statement of cash flows for the year ended on that date and the notes to the financial statements that include accounting policies and other explanatory information on pages 47 to 78; and
- the statement of performance for the year ended 30 June 2025 on pages 29 to 40.

Opinion

In our opinion:

- The annual financial statements of NZFC:
 - fairly present, in all material respects:
 - its financial position as at 30 June 2025; and
 - its financial performance and cash flows for the year then ended; and
 - comply with generally accepted accounting practice in New Zealand in accordance with Public Benefit Entity Reporting Standards.
- The statement of performance fairly presents, in all material respects, NZFC's service performance for the year ended 30 June 2025. In particular, the statement of performance:
 - provides an appropriate and meaningful basis to enable readers to assess the actual performance of NZFC for each class of reportable outputs, in accordance with generally accepted accounting practice in New Zealand; and
 - fairly presents, in all material respects, for each class of reportable outputs:
 - the actual performance of NZFC;
 - the actual revenue earned; and
 - the output expenses incurred, as compared with the forecast standards of performance, the expected revenues and the proposed output expenses included in NZFC's statement of performance expectations for the financial year; and
 - complies with generally accepted accounting practice in New Zealand in accordance with Public Benefit Entity Reporting Standards.

Our audit was completed on 24 October 2025. This is the date at which our opinion is expressed.

Basis for our opinion

We carried out our audit in accordance with the Auditor-General's Auditing Standards, which incorporate the Professional and Ethical Standards, the International Standards on Auditing (New Zealand), and New Zealand Auditing Standard 1 (Revised): *The Audit of Service Performance Information* issued by the New Zealand Auditing and Assurance Standards Board. Our responsibilities under those standards are further described in the Responsibilities of the auditor section of our report.

We have fulfilled our responsibilities in accordance with the Auditor-General's Auditing Standards.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Responsibilities of the Board for the financial statements and the statement of performance

The Board is responsible on behalf of NZFC for preparing:

- annual financial statements that fairly present NZFC's financial position, financial performance, and its cash flows, and that comply with generally accepted accounting practice in New Zealand.
- a statement of performance that:
 - provides an appropriate and meaningful basis to enable readers to assess the actual performance of NZFC for each class of reportable outputs, determined in accordance with generally accepted accounting practice in New Zealand;
 - fairly presents, for each class of reportable outputs:
 - the actual performance of NZFC;
 - the actual revenue earned; and
 - the output expenses incurred, as compared with the forecast standards of performance, the expected revenues and proposed output expenses included in NZFC's statement of performance expectations for the financial year; and
 - complies with generally accepted accounting practice in New Zealand.

The Board is responsible for such internal control as it determines is necessary to enable it to prepare financial statements, and a statement of performance that are free from material misstatement, whether due to fraud or error.

In preparing the annual financial statements, and a statement of performance, the Board is responsible on behalf of NZFC for assessing NZFC's ability to continue as a going concern.

The Board's responsibilities arise from the Crown Entities Act 2004.

Responsibilities of the auditor for the audit of the financial statements and the statement of performance

Our objectives are to obtain reasonable assurance about whether the annual financial statements, and the statement of performance, as a whole, are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit carried out in accordance with the Auditor-General's Auditing Standards will always detect a material misstatement when it exists. Misstatements are differences or omissions of amounts or disclosures, and can arise from fraud or error. Misstatements are considered material if, individually or in the aggregate, they could reasonably be expected to influence the decisions of readers, taken on the basis of the financial statements, and the statement of performance.

For the budget information reported in the annual financial statements, and the statement of performance, our procedures were limited to checking that the information agreed to NZFC's statement of performance expectations.

We did not evaluate the security and controls over the electronic publication of the financial statements, and the statement of performance.

As part of an audit in accordance with the Auditor-General's Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. Also:

- We identify and assess the risks of material misstatement of the annual financial statements, and the statement of performance, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- We obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of NZFC's internal control.
- We evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board.
- We evaluate whether the statement of performance:
 - provides an appropriate and meaningful basis to enable readers to assess the actual performance of NZFC. We make our evaluation by reference to generally accepted accounting practice in New Zealand; and
 - fairly presents the actual performance of NZFC for the financial year.
- We conclude on the appropriateness of the use of the going concern basis of accounting by the Board.
- We evaluate the overall presentation, structure and content of the annual financial statements, and the statement of performance, including the disclosures, and whether the financial statements, and the statement of performance represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the Board regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Our responsibilities arise from the Public Audit Act 2001.

Other information

The Board is responsible for the other information. The other information comprises all of the information included in the annual report, but does not include the annual financial statements, and the statement of performance, and our auditor's report thereon.

Our opinion on the annual financial statements, and the statement of performance does not cover the other information and we do not express any form of audit opinion or assurance conclusion thereon.

In connection with our audit of the annual financial statements, and the statement of performance, our responsibility is to read the other information. In doing so, we consider whether the other information is materially inconsistent with the annual financial statements, and the statement of performance or our knowledge obtained in the audit, or otherwise appears to be materially misstated. If, based on our work, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Independence

We are independent of NZFC in accordance with the independence requirements of the Auditor-General's Auditing Standards, which incorporate the independence requirements of Professional and Ethical Standard 1: *International Code of Ethics for Assurance Practitioners (including International Independence Standards) (New Zealand)* issued by the New Zealand Auditing and Assurance Standards Board.

Other than in our capacity as auditor, we have no relationship with, or interests in, NZFC.



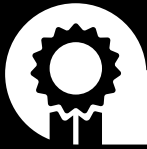
Lianne Austin

Ernst & Young
On behalf of the Auditor-General
Wellington, New Zealand

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INDUSTRY ACCOLADES





FEATURE FILM SUCCESS

We Were Dangerous

- Fair Play Award at the Schlingel International Film Festival for Children and Young Audience, in Chemnitz, Germany
- HIFF Pasifika Award for Best Feature Film at the 44th Hawai'i International Film Festival
- Best Narrative Feature award at the Kerry International Film Festival
- Best Women Film Series award at the San Diego International Film Festival
- imagineNATIVE Dramatic Feature Award, in recognition of an outstanding dramatic/narrative feature-length film

The Mountain

- CIFEJ Award at the Schlingel International Film Festival for Children and Young Audience, in Chemnitz, Germany
- Centre International du Film Pour L'Enfance et la Jeunesse (CIFEJ) Prize, and the Hellenic Parliament Human Values Award at the Olympia International Film Festival for Children and Young People, in Greece
- Barnfonden Prize at the BUFF Malmö Film Festival

Tinā

- Best Narrative Feature Audience Award at Palm Springs International Film Festival
- Golden Space Needle Award for Best Film at the Seattle International Film Festival
- Audience Award at Colorado Dragon Boat Film Festival

The Moon is Upside Down

- Special Jury Award for Narrative Feature at Santa Fe International Film Festival
- Chosen as one of ten international films for the Best Non-U.S. Release at the Online Film Critics Society Awards

Maurice and I

- Received Best Feature Film at the ARQ Architecture Film Festival Santiago

FEATURE FILM SUCCESS



Went Up the Hill

- Received the Audience Award at the Luxembourg City Film Festival

Kōkā

- Received the People's Choice Award for Best Drama at the Māoriland Film Festival

Taki Rua Theatre – Breaking Barriers

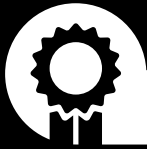
- Received the San Francisco Women Film Festival Feature Documentary Award

Red, White and Brass

- Awarded Best Feature at the Pacific Island Film Festival New York City

Dame Valerie Adams – More Than Gold

- Received Gold in the Specialised and Second Unit category of the 7th NZCS New Zealand Cinematographers Awards



SHORT FILM SUCCESS

Lea Tupu'anga/Mother Tongue

- NZIFF Patrons Award for Best Film at the New Zealand International Film Festival
- Best Short Film at the Pacific Island Film Festival New York City
- Best Indigenous Short at the Bend Film Festival Oregon
- Department of Post Best New Zealand Film at Show Me Shorts Film Festival

First Horse

- Auckland Live Spirit of the Civic Award at the New Zealand International Film Festival
- Jury Award for Best Short by an Indigenous Director at the Santa Fe International Film Festival

Rochelle

- CNZ Emerging Talent Award & Panavision Audience Award at the New Zealand International Film Festival
- Best Cinematographer Award at Show Me Shorts Festival

Help, I'm Alien Pregnant

- Special Jury Prize in the Bucheon Choice section at BIFAN Bucheon International Fantastic Film Festival
- Le Prix Canal + Award – International Short Film Competition at Les Utopiales International Science-Fiction Film Festival

Pack Rat

- Received the Australian Cinematographers Society Gold Award for Victoria & Tasmania
- Best Screenplay at Show Me Shorts Festival

Rapido

- Received the Live Action Short Award at imagineNATIVE

I See You

- Audience Award at Short Shorts Film Festival & Asia



Dame Jane Campion

Received the Pardo d'Onore Manor Award at Locarno Film Festival



James Ashcroft

Awarded Best Director Main Competition for *The Rule of Jenny Pen* at Fantastic Fest, Austin



John Lithgow & Geoffrey Rush

Awarded Best Actor at Sitges International Fantastic Film Festival, for *The Rule of Jenny Pen*



Geoffrey Rush

Awarded Best Actor Main Competition at Fantastic Fest, Austin, and the Excellence Award and Best Actor Award at the Taormina Film Festival in Sicily for his role in *The Rule of Jenny Pen*



Cliff Curtis

Won the prestigious FIAPF Award, determined by APSA founding partner FIAPF–International Federation of Film Producers Associations, and awarded for outstanding achievement in film in the Asia Pacific region



Taika Waititi

Received the Norman Lear Award at the Producers Guild Awards for Exceptional Contributions to Television Producing



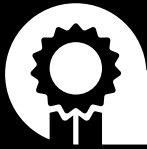
Katie Wolfe

Director of *The Haka Party Incident*, received the Human Rights Award at LA Independent Women Film Awards



Linda Niccol

Awarded Best Screenplay for *Poppy* at the 3rd Down Syndrome International Film Festival in Palm Springs



2024 NEW ZEALAND TELEVISION AWARDS

After the Party

- NZ On Air Best Drama
- Best Script: Drama
- Best Cinematography
- Best Editing: Drama and Comedy
- Best Director: Drama (Peter Salmon)
- Best Actor (Peter Mullan)
- Best Actress (Robyn Malcolm)
- Best Supporting Actress (Tara Canton)
- Best Supporting Actor (Elz Carrad)

Escaping Utopia

- Best Factual Series
- Best Editing: Documentary
- Best Original Score

Kiri and Lou

- Best Children's Programme

Dark City – The Cleaner

- Best Production Design

Far North

- Best Costume Design

