G19

New Zealand
FILM COMMISSION

Te Tumu Whakaata Taonga

Annual Report
Pūrongo ā Tau
2025-26

New Zealand Film Commission | Te Tumu Whakaata Taonga

nzfilm.co.nz

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In accordance with section 150(3) of the Crown Entities Act 2004, the Annual Report for 2025/26 of the New Zealand Film Commission | Te Tumu Whakaata Taonga, is presented to the House of Representatives.

The report covers 1 July 2025 to 30 June 2026.

Graeme Mason,
Chair

16 October 2026

Sharon Menzies,
Chair, Finance, Audit and Risk Committee

16 October 2026

Statement of Responsibility

For the year ended 30 June 2026

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 2026.

Signed on behalf of the Board:

Graeme Mason,
Chair

16 October 2026

Sharon Menzies,
Chair, Finance, Audit and Risk Committee

16 October 2026

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Foreword
Kupu whakataki

The New Zealand screen sector continued to demonstrate ambition, creativity and resilience throughout 2025/26. Against a backdrop of ongoing change across the global film industry, local filmmakers, crew and screen businesses created work that reached audiences, generated economic value, attracted significant international investment and strengthened New Zealand's reputation worldwide.

This year also reinforced a simple truth: the most distinctly New Zealand stories can also be the most universal.

New Zealand stories connecting with audiences

The New Zealand Film Commission's (NZFC) kaupapa is to shine a spotlight on the diverse range of stories reflecting the experiences, cultures, including te ao Māori, and perspectives that make up contemporary New Zealand. These films help shape our national identity, play an important role in how we see ourselves and each other, and create opportunities for New Zealand voices to have impact at home and internationally.

During the year, 87% of New Zealanders agreed that domestic screen stories are important[1]. That support was also reflected in audience behaviour, with NZFC-funded feature films attracting over 320,000 cinema admissions during the year, exceeding the annual target by 60%.

The box office success of *Pike River* and *Tenor: My Name Is Pati* highlighted the strength of stories grounded in New Zealand with local cinema audiences, while regional premieres and events for *Sgt. Haane* and *Pike River* brought these films back to the people and places that shaped them.

New Zealand films secured places at major festivals around the world, providing opportunities to be seen by audiences, distributors and industry partners in key international markets. *Mārama* was a standout example, building on its Toronto International Film Festival premiere with an extensive international festival run, while other New Zealand features, documentaries, shorts and animation projects including *Big Girls Don't Cry, Mum, I'm Alien Pregnant, Crocodile,* and *Kiri and Lou Go Raaa!* reached audiences across key international platforms.

These examples demonstrate that cinema is not simply about reach, but about creating lasting impact within the communities from which films emerge and among audiences who connect with them.

Beyond individual films, New Zealanders continued to be celebrated for their contributions to screen production. Sir Peter Jackson received the Palme d'Or d'Honneur at Cannes Film Festival, Kate Hawley won both BAFTA and Academy Award recognition for costume design, and Wētā FX added BAFTA, Academy Award and Visual Effects Society (VES) visual effects awards to their collection for *Avatar: Fire and Ash.* Together, these achievements reflect the depth of creative and technical excellence we have to offer and the enduring influence of New Zealand talent on the global screen industry.

A sector that supports jobs and investment

The screen sector remains one of the most powerful platforms for amplifying New Zealand's voice internationally, while delivering significant economic benefits. Beyond direct expenditure and employment, the sector attracts international investment, supports regional economies and creates positive spillover effects across a range of industries. Research commissioned through the Mahi Tahi partnership found the sector contributes an estimated $1.1B to GDP, generates approximately $3B in economic output, and supports around 27,000 jobs across the wider screen ecosystem. Screen content is also linked to an estimated $2.7B in tourism expenditure, influencing travel decisions for around 16% of international visitors.[2]

1 Based on responses to a survey run by Kantar of 1000 randomly selected New Zealanders asking "Do you believe New Zealand screen stories are important?" This survey is run annually to measure KPIs 2f and 2g (page 32).

2 NZIER and Verian. 2025. Screen Production in New Zealand: Economic and cultural impacts. A report for New Zealand Film Commission, NZ On Air and Te Māngai Pāho.

International attraction activity remained a strategic priority. The NZFC led location scouts, studio familiarisation visits and targeted engagement with producers, studio executives and decision-makers assessing New Zealand as a production destination. This work is critical to building future production opportunities and ensuring New Zealand remains visible and viable in a competitive global market.

The significance of this contribution was underscored by the fact that two of the five highest-grossing films released globally during 2025, *Avatar: Fire and Ash* (US$1.49B) and *A Minecraft Movie* (US$960.4M), were made in New Zealand.

By attracting international investment, supporting high-value employment and strengthening New Zealand's international connections, this activity contributes to the priorities outlined in *Amplify: A Creative and Cultural Strategy for New Zealand* and the broader goal of growing a productive, internationally connected and sustainable screen sector.

Building international relationships

International trade activity remained an important part of NZFC's work during 2025/26, helping connect New Zealand filmmakers and screen businesses with markets, partners and financing opportunities. Through participation in major screen markets such as the Cannes Film Market, Annecy International Animation Film Market and sustained engagement in the United States with major studios, streamers and independent production companies, NZFC continued to strengthen New Zealand's international profile and create opportunities for collaboration, co-production and market access.

Alongside this, the New Zealand Screen Production Rebate (NZSPR) continued to support investment, employment and expertise across the screen sector. In 2025/26, approved qualifying expenditure for both New Zealand and International productions totalled approximately $1.3B, generating rebate commitments of around $310M, demonstrating the scale of production activity supported through the scheme.

Changes to NZSPR settings took effect during the year, including lower thresholds for feature films and the 5% Uplift, removal of above-the-line caps and expanded eligibility for PDV-only projects, further supporting *Amplify's* ambition to grow the economic contribution of the creative and cultural sectors.

Investing in the future

A sustainable screen sector depends on continued investment in people, ideas and pathways.

During 2025/26, the NZFC supported talent development through industry-led programmes, short film funding, culturally grounded development opportunities and the International Placement Initiative. Together, these initiatives help filmmakers build craft, confidence, networks and professional experience at different stages of their careers.

The NZFC also continued its support of *A Wave in the Ocean,* a filmmaker development initiative led by Dame Jane Campion and Philippa Campbell. Building on the success of the inaugural programme and its international recognition at the Venice International Film Festival, the second phase focuses on helping filmmakers advance their debut feature projects through mentorship, creative development and industry guidance.

Investing in the future of New Zealand's screen sector also means creating opportunities for people to build careers, deepen expertise and contribute to a resilient, globally connected industry. The NZSPR helps build long-term capability across the screen sector by creating opportunities for New Zealand talent to gain experience on large-scale productions, develop specialist skills, and progress careers at all levels of the industry. In 2025/26, 72% of cast and 91% of crew employed on NZSPR- International supported productions were New Zealanders, demonstrating the programme's contribution to workforce development, industry resilience, and the global competitiveness of New Zealand's screen sector.

Lottery Grants Funding

In 2025/26, the NZFC received $22.875M from the Lottery Grants Board, providing vital investment in the development, production, completion and release of New Zealand films. This support enabled production funding offers for 12 feature films, alongside the release of 16 NZFC-supported feature films and documentaries, helping diverse stories grounded in the people, cultures and experiences of New Zealand reach audiences at home and internationally. The funding also supported Māori and Indigenous storytelling through culturally grounded development opportunities, filmmaker wānanga, Māori-led short films and our partnership with the Māoriland Film Festival.

Financial performance

For the year ended 30 June 2026, NZFC reported a deficit of $10.18M, broadly in line with the budgeted deficit of $10.03M, reflecting the deliberate utilisation of reserves and accumulated surpluses to invest in the future of New Zealand screen storytelling and deliver on the organisation's long term strategic priorities.

Funding activity increased significantly during the year, with production investment rising to $23.3M and additional support provided across talent development, industry capability, film marketing, and promotion initiatives. While Lottery Grants Board revenue exceeded budget as a result of a one-off additional distribution of $1.5M, this was offset by lower interest earnings and reduced film royalty income compared with recent years.

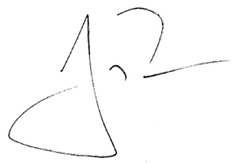
2025/26 marks the culmination of NZFC's transition and reinvestment phase, as planned surpluses accumulated in prior years have been strategically deployed to strengthen the development pipeline, increase production activity, promote New Zealand films domestically and internationally, and build a more sustainable screen sector. These investments are already contributing to a stronger slate of projects and industry capability, positioning NZFC to deliver against its strategic objectives and support the creation of outstanding New Zealand stories for audiences in the years ahead.

Looking ahead

The global screen industry continues to evolve, bringing both challenges and opportunities. New Zealand enters this period from a position of strength, with distinctive storytellers, talented filmmakers and crew, world-class expertise and a reputation for creativity and innovation.

The NZFC's role is to help unlock that potential by championing New Zealand storytelling, investing in talent, creating jobs, maximising partnerships and supporting a resilient, sustainable screen sector. We are proud of what has been achieved this year and look to the future with confidence in the potential of New Zealand film.

Ngā manaakitanga,



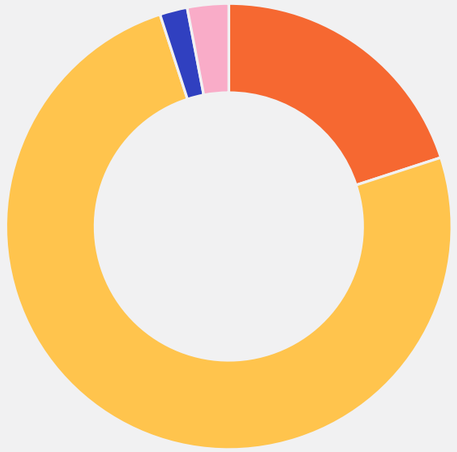
Graeme Mason
Chair, New Zealand Film Commission



Annie Murray
Chief Executive, New Zealand Film Commission

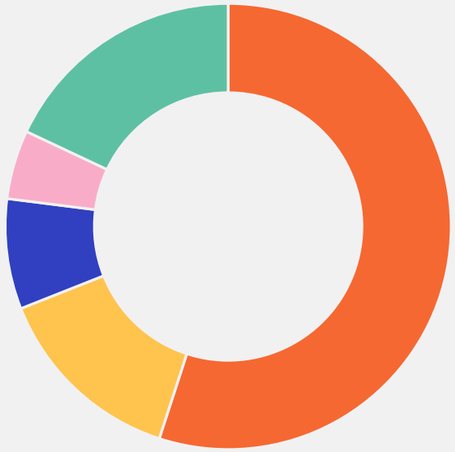
Financial Overview

Funding Sources



Crown Revenue	**20%**
Lottery Grants Board	**75%**
Film Income	**2%**
Other Income	**3%**

Allocation of Expenditure



Funding – Productions	**55%**
Funding – People, Guilds & Industry	**14%**
Film Promotion and Marketing Support	**8%**
Co-Production (International Relations)	**0%**
NZ Screen Production Rebate Administration	**5%**
Corporate & Personnel	**18%**

This does not include $310 million in rebate commitments administered by NZFC.

Highlights

Global Presence

- Sir Peter Jackson was announced as the recipient of the Palme d'Or d'Honneur at the 79th Cannes Film Festival, recognising an outstanding contribution to cinema.
- The Wellington premiere of *Avatar: Fire and Ash* highlighted New Zealand's world-leading screen capabilities, with the film grossing NZ$2.51B worldwide.
- Two of the top five highest grossing films globally in 2025 were made in New Zealand: *Avatar: Fire and Ash* and *A Minecraft Movie*.
- NZFC was nominated for two Global Production Awards - Film Commission of the Year and Sustainability Initiative. *Mum, I'm Alien Pregnant* was nominated for Sustainable Production Award (Film).
- 72% of cast and 91% of crew employed on productions receiving the NZSPR-International were New Zealanders.
- NZFC delivered a programme of international market engagement across North America, Australia, Asia and Europe.

Creative and Commercial Success

- *Tinā* ended an extended cinema run, taking $6.49M at the New Zealand box office and securing the fifth spot on the Top Ten Most Successful Kiwi Films list.
- *Tenor: My Name Is Pati* and *Pike River* surpassed $1M at the local box office.
- NZFC-funded films secured 21 awards at 13 domestic and international film festivals.
- NZFC-supported productions secured 19 awards at the 2025 New Zealand Screen Awards.
- *Big Girls Don't Cry and Mum, I'm Alien Pregnant* both premiered in official selection at the 2026 Sundance Film Festival, marking the first time since 2016 that two New Zealand feature films had screened in official selection in the same year.
- *Big Girls Don't Cry* received the Grand Prix at the Biarritz Film Festival - Nouvelles Vagues.
- *Crocodile* won Best Film (Viewpoints) at the Tribeca Film Festival.
- The Venice International Film Festival celebrated Dame Jane Campion and Philippa Campbell's film school *A Wave in the Ocean*, showcasing seven films from the programme.
- New Zealand feature film, *Kiri and Lou Go Raaa!* and short film, *Grounded* screened at the Annecy International Animation Film Festival.

Industry Investment

- Production funding offers were made and accepted for 12 feature films, with total investment of just over $17.6M.
- $1.16B in inward investment was secured through screen attraction activity and the NZSPR-International
- 47 interim and final applications were approved for the NZSPR - New Zealand, generating $143M in QNZPE
- 22 short films, including 11 animated projects were funded via He Kauahi Catalyst.
- 100% of feature films produced in 2025/26 previously had NZFC development funding.

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.



Part 1:
Our year

Strategic objective 1

Build consistent creative and commercial excellence in filmmaking

International festival success

NZFC-supported films continued to secure selection at major international film festivals during 2025/26, with 13 NZFC-funded features and short films selected for premier film festivals, providing opportunities for New Zealand filmmakers to connect with audiences, distributors and industry partners across overseas markets.

Mārama premiered in the Discovery Programme at the Toronto International Film Festival (TIFF), a platform for emerging directors and distinctive new voices, where writer-director Taratoa Stappard and lead Ariāna Osborne joined audiences for the film's world premiere.

Following its TIFF premiere, *Mārama* embarked on a strong festival run. The film screened at Fantastic Fest in Austin before making its European debut in competition at the Zurich International Film Festival and later appearing at Strasbourg International Fantastic Film Festival. It went on to play at festivals across North America and Europe, including Imagine Fantastic Film Festival in Amsterdam, where it won the Sea Devil Award for Best International Feature Film, and Abertoir Horror Film Festival in Wales, where it received the Audience Award for Top Voted New Feature.
By year end, *Mārama* had won 11 awards across 35 film festivals in 15 countries, including Palm Springs International Film Festival, Pune International Film Festival and Tromsø International Film Festival.

New Zealand filmmaking was also strongly represented at the Sundance Film Festival, where *Big Girls Don't Cry* and *Mum, I'm Alien Pregnant* both premiered in official selection. This marked the first time since 2016 that two New Zealand feature films had screened in official selection at Sundance in the same year.

Big Girls Don't Cry built on this momentum with screenings at SXSW in Texas and BFI Flare: London LGBTQIA+ Film Festival before receiving the Grand Prix at the Biarritz Film Festival - Nouvelles Vagues.

> "I love this film with my whole heart."
>
> *Kristen Stewart, Jury President, Biarritz Film Festival - Nouvelles Vagues, on* Big Girls Don't Cry

Strategic objective 1

"The first feature-length stop-motion film made in New Zealand, the charming and luminous *Kiri and Lou Go Raaa!* fits perfectly into the Annecy Presents section. It is a joy for us to celebrate this important milestone in the development of New Zealand animation."

Marcel Jean, Artistic Director, Annecy International Animation Film Festival

Further festival success came through *Crocodile*, which premiered in the Berlinale Forum section of the Berlin International Film Festival. NZFC enabled Director Pietra Brettkelly to attend the festival and participate in the European Film Market, helping maintain relationships with international partners and buyers. The documentary later won Best Film in the Viewpoints section at the 2026 Tribeca Film Festival, a programme dedicated to showcasing distinct new voices and perspectives.

Holy Days screened as the Opening Gala film at Victoria Film Festival in Canada and was also selected for TIFF Industry Selects. Four New Zealand films featured at the Santa Barbara International Film Festival, including the world premieres of *Tenor: My Name Is Pati* and *Holy Days*, the US premiere of *TOITŪ: Visual Sovereignty*, and the screening of short film *Invisible Dragons*. NZFC supported selected filmmakers to attend festival screenings, participate in Q&A sessions and engage with audiences and industry professionals.

New Zealand animation also received international exposure. *Kiri and Lou Go Raaa!* premiered at the Annecy International Animation Film Festival alongside short film *Grounded*, following the latter's premiere at Tribeca Film Festival. Their inclusion marked an important milestone for New Zealand animation, highlighting the maturity of homegrown talent and its growing place within international conversations around storytelling, craft and creative IP.

Celebrating excellence at home

The New Zealand Screen Awards provided an opportunity to celebrate excellence across the wider screen sector. NZFC-supported productions secured 19 awards in 2025, including Best Feature Film for *Ka Whawhai Tonu: Struggle Without End,* with *The Convert* and *The Rule of Jenny Pen* among the most recognised productions of the year. The awards highlighted the strong performance of New Zealand films, reflecting recognition from peers across the screen industry.

Strategic objective 2

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

Our investment

In 2025/26, production funding offers were made and accepted for 12 feature films, with total investment of just over $17.6M. Recognising the importance of supporting projects through to completion and release, the NZFC also provided Feature Film Finishing Grants to seven films, contributing a further $391,490 to help bring New Zealand stories to audiences.

This balanced investment approach supported films at different stages of the production cycle. During the year, 16 NZFC-supported feature films and documentaries were released, including *Workmates, Went Up the Hill, Pike River, Mārama, Tenor: My Name Is Pati* and *Sgt. Haane*. Additional releases supported through the Feature Film Finishing Grant included *Life in One Chord, Kaikohe: Blood & Fire, TOITŪ: Visual Sovereignty* and *Notes from a Fish*.

324,462

local box office admissions

Exceeding our target of 200,000

Audience reach and engagement

NZFC-funded films secured 324,462 admissions at the local box office, exceeding our target of 200,000. The defining success story for 2025/26 was the strong performances of *Pike River* and *Tenor: My Name Is Pati,* alongside the continued success of *Tinā*.

Pike River attracted more than 105,000 admissions and generated $1.44M at the local box office. The film launched with a regional premiere in Greymouth, followed by a Q&A tour featuring cast members alongside the people who informed the story. These moments extend audience engagement beyond the cinema, creating opportunities for communities

Strategic objective 2

to connect not only with the stories and histories represented on screen, but also with the filmmakers and contributors who helped bring them to life.

Tenor: My Name Is Pati reached number one at the New Zealand box office during its opening week and went on to surpass $1M at the local box office, joining a small group of New Zealand documentaries to reach that milestone. Beyond its commercial success, embassy-hosted screenings in Paris and Berlin helped showcase the film to international audiences and contributed to New Zealand's cultural visibility in Europe.

Tinā continued this momentum and surpassed *Whale Rider* to become the fifth highest-grossing New Zealand film of all time, earning just under $6.5M at the New Zealand box office and attracting more than 400,000 admissions in its cinema run.

The 10th anniversary re-release of *Hunt for the Wilderpeople* highlighted the long lifecycle and enduring impact of New Zealand films. A decade after its original release, the film returned to cinemas in a 4K version, supported by an anniversary campaign, nationwide screenings and a screening in London. As New Zealand's highest-grossing local film at the box office, its return demonstrated how local stories can continue to generate audience engagement, cultural connection and cinema-going well beyond their initial theatrical release.

Together, these films demonstrate the many ways New Zealand screen stories can create impact - through commercial success, international release, regional premieres and community engagement, resonating with audiences at both an international scale and a local level.

Building audiences through local festivals

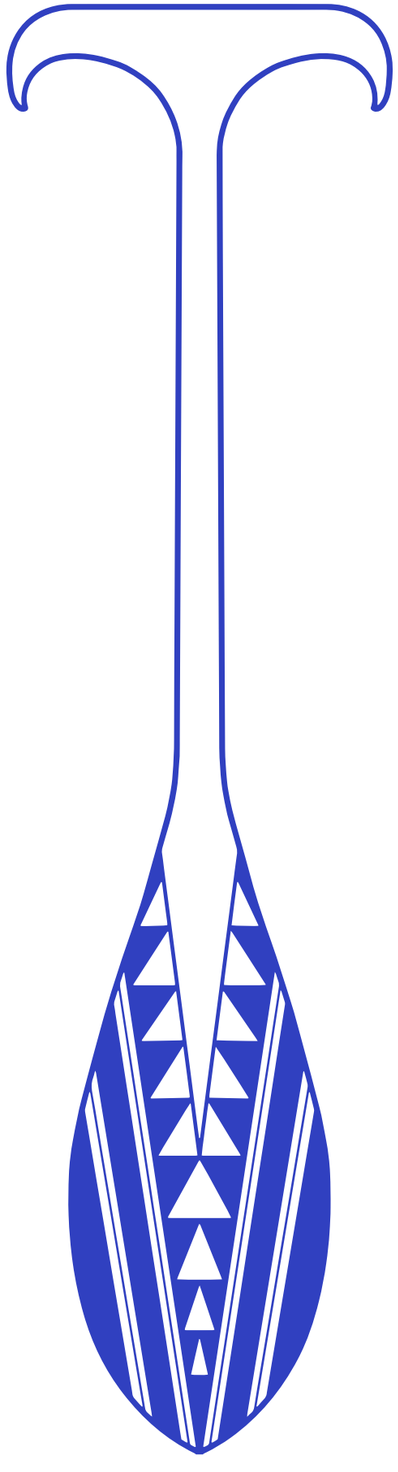
This year, Whānau Mārama New Zealand International Film Festival recorded admissions growth of more than 25% compared with 2024. Seven of the festival's top 20 performing titles were either filmed in, or featured New Zealand content, with particularly strong results in regional centres.

Alongside attendance growth, the festival provided an important platform for New Zealand storytelling, offering audiences access to a diverse range of local feature and short film content. The festival showcased 12 New Zealand feature films and 13 New Zealand short films, including world premieres of NZFC-supported films *Workmates, Life in One Chord, TOITŪ: Visual Sovereignty, Notes from a Fish*, and *Kaikohe: Blood & Fire*.

The NZFC also continued its support of the Show Me Shorts Film Festival, which presented 83 short films across cinemas and online platforms. Forty New Zealand short films screened during the festival, including NZFC-supported titles *Chrysanthemum, Flagfall, Open Looks, Pītiti* (Peaches), *Growing Still, Mirumiru* (Bubble) and *The Charm of Magpies*.

The NZFC also continued its partnership with Māoriland Film Festival, which brought together filmmakers, industry leaders and communities in Ōtaki in March 2026. The festival provided opportunities to strengthen relationships across the Māori screen sector while advancing conversations about Indigenous storytelling, international Indigenous collaboration and pathways for Māori-led screen projects.

Discussions throughout the festival reinforced the importance of Indigenous-led approaches within screen agencies and highlighted the value of international Indigenous collaboration and complementary investment pathways. Engagement with iwi and Māori business leaders also explored ways to increase Māori investment in screen production and support long-term growth across the sector.



Strategic objective 3

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

The New Zealand Screen Production Rebate (NZSPR) provides a platform for investment across the local screen sector, supporting domestic projects and enabling international productions to contribute to industry growth, employment and workforce development. Working in tandem with NZFC's overseas trade activity, it helps attract investment, consolidate international partnerships and support long-term sector growth.

New Zealand Screen Production Rebate and Co-Productions

Between 1 July 2025 and 30 June 2026, the Rebate Panel met 11 times and approved 90 provisional, interim and final applications (this includes both New Zealand and International). A further 28 provisional applications for the New Zealand Rebate were approved internally. These approvals demonstrate the scale of production activity supported by the NZSPR

NZSPR - International approvals totalled $1.16B in Qualifying New Zealand Production Expenditure (QNZPE) and $252.9M in rebate commitments, reflecting the scale of international production investment supported in New Zealand. NZSPR - New Zealand represented a further $143.0M in QNZPE and $57.2M in rebate commitments, supporting domestic production.

The first project to qualify under the revised NZSPR-International settings and lower expenditure threshold has confirmed production in New Zealand.

Another key update was the signing of a co-production treaty between New Zealand and Brazil. The treaty expands New Zealand's international co-production network and creates new opportunities for collaboration in both countries, as well as a gateway to South America.

Seven projects received official co-production certification during the year. Among them was *Māui and Elvis*, a New Zealand–Canada co-production developed through relationships established at the NZFC-supported Women In Film and Television (WIFT) Co-Production Summit in 2024.

Strategic objective 3

International Production and Industry Capability

International production remained an integral part of New Zealand's screen sector in 2025/26, supporting employment, skills development and investment through pathways for local cast, crew, screen businesses and production infrastructure.

The NZFC received 73 enquiries for prospective productions in 2025/26, exceeding its target of 44. Eight international productions commenced principal photography during the year, while 30 international productions submitted new registrations for the New Zealand Screen Production Rebate, including 22 Post, Digital and Visual Effects (PDV) applications.

Compared with the previous year, prospective production enquiries increased from 56 to 73 and NZSPR-International registrations increased from 20 to 30, reflecting stronger demand for NZFC's international attraction and rebate services and an increase in advisory and administrative activity.

A strong pipeline of international productions highlighted New Zealand's continued appeal as a filming destination. Productions released during the year that were made locally included *Chief of War, The Wrecking Crew, Predator: Badlands, Evil Dead Burn, Zombies 4: Dawn of the Vampires* and *Spartacus: House of Ashur*. Meanwhile, *The Legend of Zelda* led a new wave of productions commencing filming, joined by *The Lord of the Rings: The Hunt for Gollum, A Minecraft Movie Squared* and *Zombies 5*.

Chief of War, filmed primarily in New Zealand with 92% New Zealand cast and crew, ranked number one on Apple TV+ following its release. Amazon Prime's *The Wrecking Crew*, starring Jason Momoa and Dave Bautista, utilised more than 1,400 local cast, crew and extras during production.

Predator: Badlands filmed in Auckland and Rotorua, while Tāmaki Makaurau delivered studio facilities and production infrastructure. Principal photography for *Evil Dead Burn*, the latest instalment in the long-running horror franchise, took place between July and October 2025.

New Zealand also continued to attract returning franchise productions. *Zombies 4: Dawn of the Vampires* marked the first time the Disney franchise had moved its production base from North America, filming across Auckland, Piha and Te Henga. The franchise returned for *Zombies 5* with principal photography in Auckland.

Spartacus: House of Ashur employed nearly 900 crew, the majority of them New Zealanders, while also creating purpose-built sets and engaging New Zealand post-production and visual effects vendors.

> "Rotorua's steaming geothermal fields and forested ridgelines offered alien, otherworldly exteriors the production needed, while Auckland supplied studio space and local production infrastructure."
>
> *Dan Trachtenberg, Predator: Badlands director*

A notable moment for the sector was the New Zealand premiere of James Cameron's third Avatar film, *Avatar: Fire and Ash*, in Wellington. The event drew attention to the depth of production expertise in New Zealand, reinforcing Wellington's reputation as a major international screen hub and home to globally recognised companies including Wētā FX and Stone Street Studios.

Our international production attraction work was strategically designed to build future pipeline opportunities for the sector. This included hosting studio executives, producers and production teams through familiarisation programmes, location scouts and production planning visits across New Zealand. Activity showcased the country's locations, infrastructure, screen businesses and specialist expertise, while deepening connections with key decision-makers responsible for future production investment.

A key example was a location scout for Netflix series *Queenstown*, facilitated in partnership with industry stakeholders, regional partners and Tourism New Zealand. The project subsequently progressed into pre-production.

Partnering with Air New Zealand and regional film offices, we hosted a New Zealand familiarisation programme for senior studio executives from the United States, including site visits across Auckland, Wellington, Christchurch and Queenstown, alongside introductions to production companies, post-production vendors and regional partners.

Further activity included facilitating location and vendor visits for independent American producers and supporting location reconnaissance for prospective Australian productions. NZFC also supported a New Zealand scout and production planning visit by representatives from Sony Pictures.

International Engagement and Market Development

Building on established relationships across major screen markets, NZFC continued international trade activity across priority territories including the United States, Australia, Singapore, the United Kingdom and Europe. This work reinforced New Zealand's visibility in key markets and provided market intelligence to support co-production, financing, production attraction and broader international partnerships. It also helped create exposure for New Zealand filmmakers and screen businesses to global partners.

Central to this activity was New Zealand's participation at the Cannes Film Market, the largest film market in the world and a key forum for securing finance, sales and distribution opportunities. More than 50 New Zealand producers and industry representatives attended, with the NZFC delivering its largest curated co-production programme to date. The programme brought together industry and agency partners from across Europe, Asia-Pacific and the Americas and included market briefings, business matchmaking and strategic introductions, reflecting the growing importance of co-production, rights ownership and diversified financing models in a more selective market.

During the year, NZFC undertook targeted market development activity in the United States, a priority territory and a major source of international production, financing and distribution opportunities. Following attendance at Sundance, meetings in Los Angeles with companies including Paramount, Amazon MGM, Disney, Warner Bros., NBC Universal, Netflix, Lionsgate, Legendary, Annapurna and FilmNation focused on production pipelines, market conditions and New Zealand's position within future production planning. The visit also introduced NZFC funding leadership to key industry partners and advanced conversations about New Zealand above the line talent and production opportunities.

Additional engagement with a broad range of studios, streamers, animation and independent production companies helped bolster senior industry relationships, provide early visibility of future projects and reinforce New Zealand's strengths across production, post-production, visual effects and animation.

At the Association of Film Commissioners International (AFCI) Studio Summit, NZFC Head of International Attraction and Inbound Production and AFCI Board director Philippa Mossman, moderated discussions on production incentive settings and Indigenous workforce development, positioning New Zealand within international conversations on workforce development, production incentives and screen sector growth. Through AFCI events, industry forums and leadership opportunities, NZFC is able to promote New Zealand's screen sector, share best practice, strengthen its international profile and stay informed of emerging global production trends.

NZFC returned to Annecy International Animation Film Festival's market Mifa, the world's leading animation market, bringing together New Zealand creatives with studios, streamers, financiers and producers. Activity included business-matching and co-production programmes with partners from Canada, Ireland, Japan, Taiwan, Australia and the United Kingdom.

In Singapore, discussions with the Singapore Film Commission, Motion Picture Association and major screen companies reinforced relationships in a market that remains strategically important through longstanding co-production ties and its role as a regional media hub.

Engagement with India continued through an NZFC-led delegation to Mumbai followed by participation in the International Film Festival of India and WAVES Film Bazaar in Goa, supporting industry connections and continuing conversations around future engagement. This was followed by sustained engagement through the Kerala Film Market, an industry webinar, the India International Film Tourism Conclave and producer networking at Cannes, strengthening government and industry relationships, promoting New Zealand's production and post-production capability, and creating prospective pathways for co-production, investment and market access.

Strategic objective 4

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

Sustaining a healthy screen sector requires a pipeline of filmmakers, producers and creative talent equipped to build enduring careers.

Throughout the year, NZFC supported filmmakers to build skills, gain practical experience, develop networks and progress projects through industry partnerships, international placements, short film initiatives and targeted development programmes.

Ensuring opportunities are available to a diverse range of filmmakers remains central to this work. Through targeted programmes and industry partnerships, NZFC helped broaden participation and support a screen sector that better reflects the communities and perspectives of New Zealand.

Developing talent

Supporting Māori storytelling and filmmaking remained a key focus. NZFC delivered six Māori language focused development wānanga in Rotorua, Gisborne, Auckland, Wellington, Christchurch and Kaikohe, bringing together over 100 filmmakers for learning, collaboration and creative development. Guided by fluent speaking mātanga (or experts), the wānanga centred regional cultural knowledge alongside interactive story development. They explored Māori frameworks of time, ritual as transformation, and whakapapa as structure.

NZFC also continued its support of Māoriland Indigenous Co-Lab. This advanced development programme accelerates Indigenous feature film projects toward production. Grounded in kaupapa Māori and actively mentored by international Indigenous collaborators, it supports creative teams to enhance scripts, develop financing-ready materials and create proof-of-concept work, helping position projects for domestic and international market opportunities.

The Industry Development Fund supported 15 Strand One and Strand Two programmes during the year, alongside partner-led short film initiatives delivered through Proud Voices on Screen, Pan Asian Screen Collective (PASC), Show Me Shorts and Aho Shorts Production.

NZFC also funded First Market, a new professional development initiative for emerging producers financing their first feature film or documentary. Developed in partnership with the Melbourne International Film Festival's 37° South financing market, the programme brings together an all-women cohort supported by experienced female New Zealand producer mentors. Combining market access with practical development, it helps producers increase industry knowledge, build networks and navigate the financing process while supporting greater representation of women in screen leadership.

Alongside these initiatives, NZFC invested in a broad range of industry development programmes that enable filmmakers to develop their craft, expand professional networks and gain industry experience. Delivered through partnerships with organisations including Script to Screen, Proud Voices on Screen, PASC, Show Me Shorts, Directors and Editors Guild of Aotearoa New Zealand (DEGANZ) and Ngā Aho Whakaari, these initiatives provided upskilling for writers, directors, producers and other screen creatives.

Building International Experience

NZFC's International Placement Initiative continued to create access for New Zealand screen professionals with leading international production, sales and distribution companies.

During the year, placements were undertaken or confirmed with organisations including Keeper Pictures in Ireland, Misfits Entertainment, Good Chaos and Protagonist Pictures in the UK, Studiocanal in New Zealand (with participation at the Cannes Film Market), and Australian partners Kismet, Brouhaha, Picking Scabs, See-Saw Films and Lantern Pictures.

The initiative provides participants with direct exposure to international development, financing, production and distribution environments while strengthening relationships with global industry partners. Importantly, the programme is designed to ensure participants bring valuable insights, industry knowledge and international connections back to New Zealand, contributing to a more connected and internationally engaged screen sector.

Early outcomes have already included involvement in major international productions and emerging co-production opportunities, highlighting the value of targeted investment in international experience and industry relationships.

Supporting the Next Generation of Storytellers

Short films continued to play a critical role in developing creative voices, testing ideas and building track records for emerging and established filmmakers alike.

At the Venice Film Festival, *Lion Rock*, directed by Nick Mayow and Prisca Bouchet and developed through the *A Wave in the Ocean* film school, screened in competition in the Orizzonti Short Films section.

NZFC-supported short films found audiences internationally. *Let's Settle This!* screened at both Bucheon International Fantastic Film Festival (BIFAN) and Fantasia International Film Festival, where it received the Gold Audience Award for Best International Short. *Picking Crew* screened at The Broad in Los Angeles as part of the *Rebellious Spirit: International Indigenous Short Films* programme.

We supported attendance for filmmakers to attend international labs such as the director program of the Bologna International Filmmaker Academy, the Rotterdam Lab producer programme at the International Film Festival Rotterdam, the EAVE Ties That Bind Animation Lab and the Asian Producers Network in Singapore. These labs are contestable and select filmmakers from around the world to learn from the experienced practitioners during International film markets and festivals. Our relationships with these organisations ensure visibility of our filmmakers in these selection processes.

He Kauahi Catalyst continued to deliver a diverse pipeline of short-form filmmaking, funding 22 short films during the year, including 11 animated projects. The fund remains an important part of NZFC's investment in filmmaker development, giving writers, directors and producers the ability to test ambitious ideas, refine their practice and gain experience through professionally supported productions.

Part 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 responsible 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 are 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

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	**2026 Actual $**	**2026 Budget $**	**2025 Actual $**
A. Revenue			
Crown Revenue - MCH	5,196,000	5,196,000	5,196,000
Crown Revenue - MCH Covid Recovery Funds	-	-	(203,924)
Lottery Grant Board	24,422,759	22,875,000	25,970,378
Other Revenue	1,587,578	2,200,000	3,520,102
Total Revenue	**31,206,337**	**30,271,000**	**34,482,556**
B. Output Expenses			
Funding - Productions	23,325,038	23,182,000	16,654,405
Funding - People, Guilds & Industry	5,906,385	5,185,000	4,149,648
Film Promotion and Marketing Support	3,678,559	3,057,000	2,228,570
Co-Production (International relations)	48,376	110,000	1,151
New Zealand Screen Production Rebate - Domestic	369,535	292,000	286,315
Total Funding Commitments	33,327,893	31,826,000	23,320,089
Corporate	3,125,056	2,866,000	2,526,061
Personnel	4,586,661	4,284,000	4,246,165
Total Output Expenses	**41,039,610**	**38,976,000**	**30,092,315**

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	**2026 Actual $**	**2026 Budget $**	**2025 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	515,317	495,000	439,109
Screen incentive scheme administration	156,702	185,000	181,649
Total funding commitments	**672,019**	**680,000**	**620,758**
Corporate	241,351	250,000	273,490
Personnel	733,700	723,000	763,587
Total Output Expenses	**1,647,070**	**1,653,000**	**1,657,835**

Our work in the 2025/26 financial year was guided by four strategic objectives set out in the NZFC 2024-2028 Statement of Intent and 2025/26 Statement of Performance Expectations.

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 31-35.

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 New Zealand.

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

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 creative and commercial excellence in filmmaking including international festival success, career progression and sales income.

Selection for premiere film festivals is a strong indicator of quality and global appeal and reflects the success of NZFC in supporting filmmakers. Festival success also increases a film's visibility and marketing value, creating momentum that can support its New Zealand theatrical release, streaming release, international sales and wider audience reach. 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. 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. 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.

When evaluating these measures, some assumptions are made. For measures regarding box office, these may be impacted by external factors such as competing releases or market trends. 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 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.

Measures relating to productions (e.g. principal photography, NZSPR registrations, or supported productions) are typically anchored to specific trigger points such as the first day of principal photography or the date of registration, rather than the full lifecycle of a production. This means results may not fully reflect the level of underlying activity in a given year, particularly where projects span multiple financial years or where decisions and economic impacts occur outside the reporting period.

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 and society. NZFC uses these metrics to evaluate 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.

Strategic objective 1

Build consistent creative and commercial excellence in filmmaking

Measure	Actual 2024/25	Target 2025/26	Actual 2025/26	Notes/Results
1a. Number of NZFC-funded feature and short films that are selected for premiere film festivals[3]	13	10	13	
1b. Number of feature film directors who have had more than one NZFC-financed feature film screened at a premiere film festival (in the 7-year period ending 30 June 2026)	4	6	2	While the target was not met, this reflects strong outcomes in other areas, including a high number of debut filmmakers screening at premiere international festivals and New Zealand directors securing international commercial opportunities. To improve performance against this measure, NZFC has introduced pre-production planning sessions focused on audience, festival, marketing, and asset strategies, and is developing a longer-term festival engagement approach to support second-time and established filmmakers in building sustained international careers.
1c. Number of awards NZFC-funded feature and short films have won at domestic and international film festivals	N/A	Benchmark	21	
1d. Percentage of feature films that receive NZFC production funding over a three-year period (ending 30 June 2026) with a writer or director attached who have previously made an NZFC feature film[4]	N/A	Benchmark	52%	
1e. Percentage of NZFC-funded feature films over a three-year period (ending 30 June 2026) that have achieved sales income of more than 50% of their NZFC investment	N/A	20%	33%	

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

4 Definition of 'made' means credited on a feature film funded by the NZFC as a writer or director.

Strategic objective 2

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

Measure	Actual 2024/25	Target 2025/26	Actual 2025/26	Notes/Results
2a. 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	
2b. Total annual admissions at the New Zealand box office for all NZFC-funded feature films (Admissions during 1 July - 30 June financial year)[5]	668,160	200,000	324,462	
2c. Number of short films and feature films in te reo Māori receiving NZFC development or production funding[6]	2	2	6	
2d. Percentage of NZFC-financed feature films that are culturally significant (over a three-year time frame)[7]	86%	80%	82%	
2e. Number of NZFC-funded feature films to screen in the New Zealand International Film Festival or Doc Edge Film Festival	12	10	12	
2f. Percentage of New Zealanders who agree that New Zealand screen stories are important[8]	92%	90%	87%	
2g. Percentage of New Zealanders who have seen a New Zealand film in the last 12 months[9]	40%	55%	34%	30% answered "I don't know/unsure." We acknowledge that this result is below the target. To address this, we are strengthening endtoend support for films by expanding marketing and audience capability across the funding lifecycle, from development through to postrelease. This includes establishing a dedicated audience and impact function, investing in audience insights and increasing marketing resourcing.
2h. 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	0	Benchmark	1	

5 This measure has fluctuated over the past four years due to COVID-19 and the impact on cinemas. Due to changing cinema habits, we are reducing this target to our pre-COVID target of 200,000. The high result in 2024/25 includes *Tinā*.

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

7 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 criterion.

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

9 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?".

Strategic objective 3

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

Measure	Actual 2024/25	Target 2025/26	Actual 2025/26	Notes/Results
3a. Percentage of New Zealand cast employed on international productions receiving the NZSPR	42%	60%	72%	
3b. Percentage of New Zealand crew employed on international productions receiving the NZSPR	80%	90%	91%	
3c. Number of enquiries for prospective productions serviced within the financial year[10]	56	44	73	
3d. Number of co-production focused engagements with foreign and New Zealand screen industry professionals[11]	N/A	Benchmark	124	
3e. Number of international productions starting principal photography within the financial year	14	8	8	
3f. Number of international screen productions submitting new registrations for the NZSPR[12]	20	18	30	
3g. Number of New Zealand productions supported by the NZSPR - New Zealand	N/A	17	32	

10 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 which is continuing to engage. This measure is specifically in relation to the MBIE appropriation of $1.3M.

11 The definition of 'focused engagement' includes in-person and virtual meetings that promote and discuss co-productions. Screen industry professionals include competent authorities and sister screen agencies.

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

Strategic objective 4

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

Measure	Actual 2024/25	Target 2025/26	Actual 2025/26	Notes/Results
4a. Percentage of feature films produced with NZFC development support (direct or devolved)[13]	85%	75%	100%	
4b. Percentage of short films and feature films that receive NZFC production funding with a woman or gender-diverse director attached	47%	50%	34%	While the number of projects funded for development reflects a greater percentage of female or gender-diverse directors attached, this result reduces in advanced development and production. It is an area of concern which NZFC is looking to address. Short films are tracking at around 40%. Animated short films in particular have a higher proportion of male directors, reflecting the current gender profile of New Zealand's animation sector.
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[14]	28%	25%	31%	
4d. Percentage of practitioners who identify as Māori, supported through contestable talent development initiatives delivered or funded by the NZFC[15]	N/A	25%	46%	
4e. Number of key creatives who have an NZFC-funded feature film in development or production in the current financial year and have been supported through contestable talent development initiatives delivered or funded by the NZFC in the last two years [16]	N/A	Benchmark	24	

13 Definition of "feature film 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.

14 Key creatives are defined as writer, director, producer.

15 This includes Industry Led Development Funding, Seed Funding, Aho Shorts, Industry Development Fund.

16 Key creatives include writers, directors and producers.

Organisational health & capability

Measure	Actual 2024/25	Target 2025/26	Actual 2025/26	Notes/Results
Annual Staff engagement survey - performance index	79%	68%	78%	
All staff are offered learning in te reo Māori and/or tikanga Māori	Achieve	Achieve	Achieve	
NZFC staff agree that people from all backgrounds and cultures feel included, welcomed and valued in the organisation[17]	82%	90%	84%	

17 Calculated from an annual survey conducted with staff. Results over the past five years have consistently ranged between 75–85%. The target for 2026/27 has been reduced to 80% to better reflect performance trends.

Governance

Board

The NZFC Board is appointed under the Crown Entities Act 2004 and provides governance and policy direction. In the 2025/26 financial year, the Board held six scheduled meetings and three out-of-time meetings. Members for the year were Graeme Mason (Chair), Jane Meares, Ngila Dickson, Aimee McCammon, Jon Kroll, Sharon Menzies, Glen Kyne, and David Wright (until November 2025). All members are appointed by the Minister for Arts, Culture and Heritage.

Board members are required to disclose actual, potential and perceived conflicts of interest on appointment and throughout the year. Disclosures are recorded in the Board interests register and are managed in accordance with NZFC's conflict of interest policy. Where a conflict exists, appropriate measures are implemented to manage conflicts of interest. These may include, for example, restricting access to information and excluding members from relevant discussions and decision-making processes.

NZFC Conflict of Interest policies and procedures are here: New Zealand Film Commission | NZFC Conflict of Interest Policies.

Any transactions that meet the definition of a related party transaction occurring during the year are disclosed in accordance with PBE IPSAS 20.

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. Six meetings were held in 2025/26. Members for the year were Sharon Menzies (Chair), Graeme Mason, Aimee McCammon, Jane Meares, and David Wright (Chair until November 2025).

Certification Committee

This committee is responsible for certifying official co-productions and New Zealand films for tax purposes. The Committee met three times in 2025/26, certifying seven official co-productions. Members are Jane Meares, Chris Payne (Deputy CEO and Head of Co-Production and Incentives) and Marion Heppner (Head of Legal and Business Affairs, until February 2026).

Rebate Panel

Over the course of the 2025/26 financial year, 118 provisional, interim and final applications were approved. The Rebate 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. The cost to administer this programme and promote New Zealand as a screen destination is reported at $2,001,924 which is 0.65% of the total rebate value.

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

Number of approved NZSPR applications in 2025/26

NZSPR	Provisional	Interim	Final	TOTAL
International Production	1	5	3	**9**
PDV	-	-	19	**19**
Production 5% Uplift	5	-	5	**10**
New Zealand	33	16	31	**80**
TOTAL	**39**	**21**	**58**	**118**

Rebate Totals 2025/26 (Interim and Final applications)

NZSPR	QNZPE (NZ$)	Rebate (NZ$)
International	1,162,297,856	252,873,935
New Zealand	143,030,015	57,202,986
TOTAL	**1,305,327,871**	**310,076,921**

Requests for Official Information

The NZFC is committed to transparency of government and the principles of freedom and availability of information under the Official Information Act (OIA) 1982. The NZFC publishes 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 2025/26 financial year are listed below:

No. of OIA requests completed	No. of OIA requests unable to be completed within the legislated timeframe (including extensions)	No. of responses to OIA requests published on our website	No. of Ombudsman complaints notified to the NZFC	No. of final views formed by the Ombudsman against the NZFC	Average response time
14	0	7	1	0	17 days

Implementing Government's priorities

In 2025/26, the NZFC continued to contribute to 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.

The NZFC's activity also supports the aspirations of *Amplify: A Creative and Cultural Strategy for New Zealand 2025-2030*, which seeks to grow the economic contribution of the arts and creative sectors to at least $22B of GDP by 2030, with a focus on cultural exports and tourism.

The attraction of international productions and activating 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 filmmakers.

The New Zealand Screen Production Rebate

A key mechanism for lifting productivity and economic growth is the NZSPR. Maintaining the NZSPR - International enhances New Zealand's position as a destination for international filmmakers, supporting economic growth and generating local employment opportunities, while the NZSPR - New Zealand supports a sustainable local production pipeline, develops New Zealand talent and enables New Zealand stories to reach audiences.

Changes to the NZSPR were introduced during the year to ensure it remains fit for purpose in a changing global and domestic production environment.

Updates to the domestic rebate, effective from 1 July 2026, lowered the minimum qualifying spend for feature films, removed caps on above-the-line costs, increased the per-project rebate limit, and simplified the overall structure of the scheme. These changes are designed to better reflect how New Zealand productions are financed in practice, making the rebate more accessible and flexible for a wider range of projects. They also support a steady pipeline of locally led productions and co-productions, while helping manage fiscal risk and improve the rebate's long-term financial sustainability.

Changes to the international rebate settings, effective from 1 January 2026, introduced greater flexibility and competitiveness in response to global market conditions, including lowering expenditure thresholds, removing limits on above-the-line costs, and broadening eligibility settings. These updates aim to attract a broader range of international productions and post-production activity to New Zealand, strengthening the country's position as a competitive filming and post-production destination.

Taken together, the reforms across both parts of the rebate are intended to support a more sustainable and responsive incentive framework, driving increased production and co-production activity, supporting employment and skills development, and delivering long-term economic benefits for New Zealand.

Mahi Tahi

Mahi Tahi is a collaborative initiative between NZFC, NZ On Air and Te Māngai Pāho that seeks to create a more coordinated approach across the screen funding system, reduce duplication, increase the impact of investment and respond more effectively to cross-sector needs. Research and data initiatives delivered through Mahi Tahi are helping to build a stronger evidence base for the future of New Zealand's screen sector.

Economic and Cultural Value of the Screen Sector

In 2025, NZFC, NZ On Air, and Te Māngai Pāho commissioned NZIER and Verian to undertake research on the role of screen production in shaping New Zealand's economy and culture.

The research aligns with the priorities set out in *Amplify: A Creative and Cultural Strategy for New Zealand 2025–2030* and the Minister's expectation that NZFC improve reporting and transparency, with a stronger focus on demonstrating NZFC's contribution to the New Zealand economy. By providing a clear picture of the screen industry's economic and cultural contribution and its vulnerability to global cycles, the research will support the screen sector to focus on actions that matter most: building capability, fostering cultural distinctiveness, and enabling sustainable growth.

The research revealed that New Zealand's screen sector is a strategically important contributor to both the economy and the nation's cultural identity. It contributes to GDP, workforce participation, tourism and international reputation, while also supporting New Zealanders to see their stories, cultures and communities reflected on screen.

Locally made screen content plays a central role in shaping national identity and connection with 73% of New Zealanders identifying New Zealand film and television as a key part of how the country sees itself. While nearly 87% of international audiences agree that Māori-led screen stories position New Zealand as a global leader in Indigenous storytelling.[18]

Te Pae Matarau - The Everyone Project Aotearoa

Mahi Tahi launched Te Pae Matarau - The Everyone Project on 1 July 2026 to provide a robust evidence base for decision-making. The online survey collects consistent workforce and demographic information across screen productions, addressing a critical evidence gap by creating a reliable, repeatable dataset on who works in the screen sector.

The initiative will provide insights into workforce participation, skills and employment trends, helping to inform policy development, investment decisions and long-term sector planning, while supporting the identification of workforce capability needs and emerging issues over time.

Efficient and effective delivery

The NZFC continued to respond to expectations around efficient and effective delivery. Funding processes have been streamlined to make them simpler and more accessible, including removing some deadlines, enabling faster decisions, clarifying criteria and providing more bespoke support for projects.

These improvements support the Minister's expectation that the NZFC continues to deliver effectively in an evolving screen sector landscape, while maintaining its legislative functions under the New Zealand Film Commission Act 1978. They also align with the wider public service focus on improving efficiency, effectiveness and transparency in government-funded services.

18 NZIER and Verian. 2025. Screen Production in New Zealand: Economic and cultural impacts. A report for New Zealand Film Commission, NZ On Air and Te Māngai Pāho.

People, health and capability

As at 30 June 2026, NZFC had 39 personnel (five part time, 34 full time). Of the 39 personnel, three were fixed term. During the financial year, nine personnel exited their positions for reasons of retirement, resignation, or redundancy (one).

Our people are crucial to ensuring we can achieve our strategic outcomes and support the New Zealand screen sector. Over the past 12 months, focus has been on providing a transparent, inclusive, safe and Te Tiriti responsive organisation. In addition, we took the opportunity at the end of our lease in Wellington to move to a smaller, more accessible office that better suits the needs of our staff.

Our Ngā Kaiwhakamārama group meets monthly and supports organisational change by fostering collaboration, providing staff feedback and enhancing communication between teams and leadership. This group plays an important role in sharing information, gathering feedback and facilitating both inter-departmental and inter-office cohesion.

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.

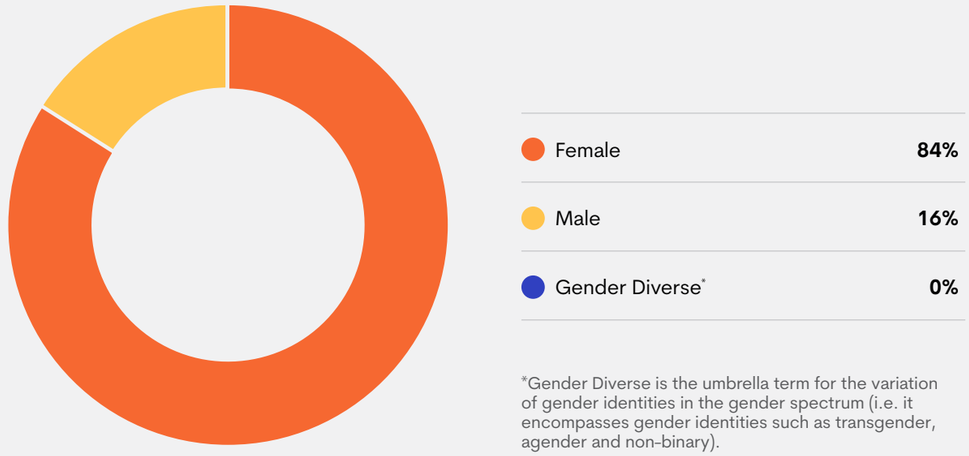
One of the key objectives of Te Rautaki Māori is to demonstrate leadership in growing our own capability and cultural competency as an organisation. All staff and most Board members have completed Te Tiriti training and we offer regular te reo Māori sessions to provide a space for staff to learn and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

The staff Diversity and Inclusion Committee meets regularly to provide a forum for feedback and discussion on matters of diversity, equity, Te Tiriti o Waitangi and inclusion at the NZFC and in the screen sector. 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.

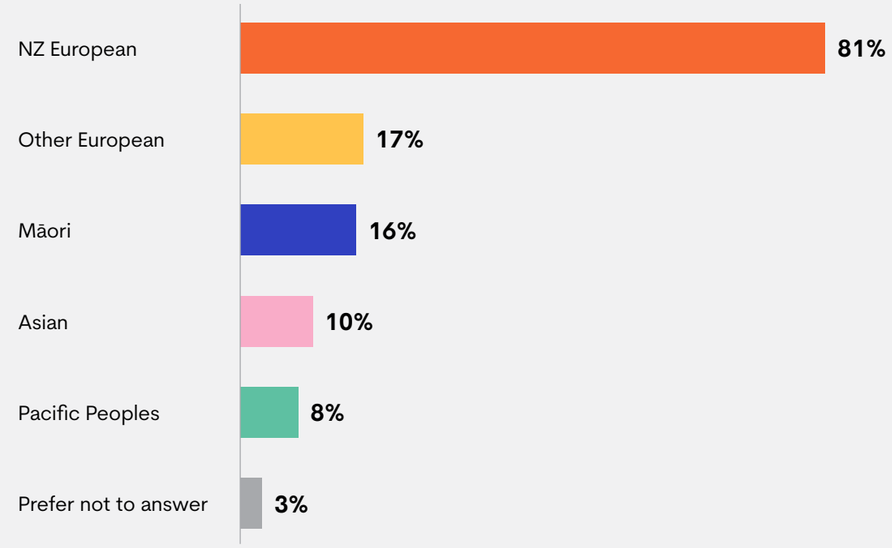
Diverse representation in our staff remains core to our recruitment and retention processes.

Our staff as at 30 June 2026 presented the following profile:

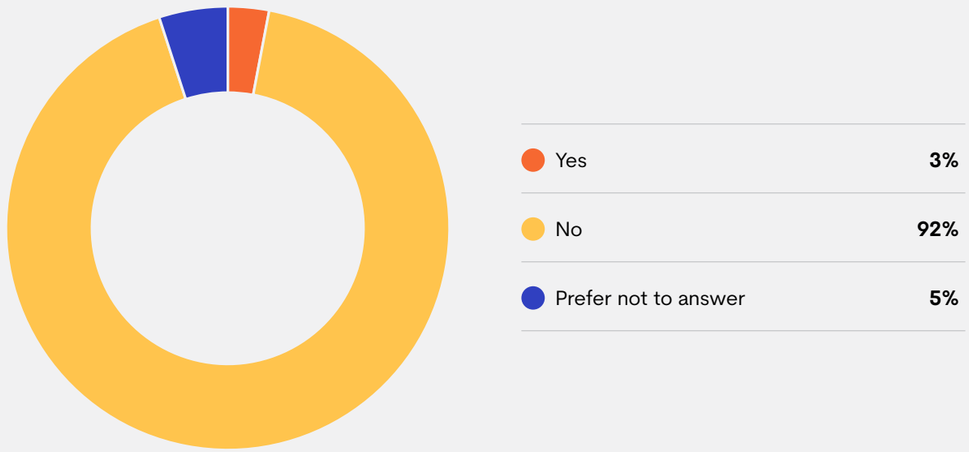
Gender Identity



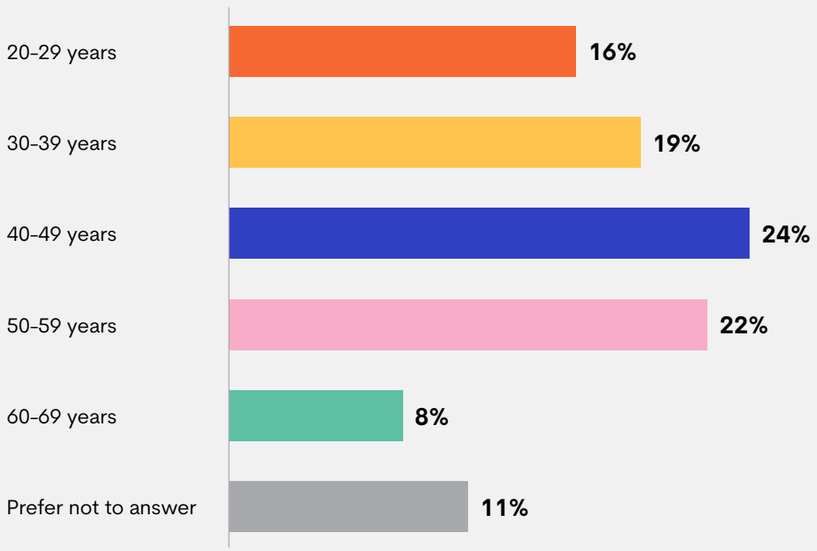
Ethnicity



Disability



Age



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, personal 'grab and go' bags and an automated external defibrillator. 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 2025/26 included:

- A workplace wellbeing and employee assistance service that provides confidential on-site support, counselling, trauma support and health and wellbeing services.
- 16 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.
- A Mental Health intranet for staff, providing information, helplines, research and resources on mental health and wellbeing.
- Vision care policy.

Recruitment and Development

Our recruitment processes aim to be transparent and impartial. Roles are designed to attract a diverse range of applicants and are advertised on a range of platforms, including Māori and Pacific Peoples-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, legal obligations and equal opportunity principles.

Staff are supported to attend guild and screen sector events domestically such as Māoriland Film Festival, the Big Screen Symposium, the SPADA Conference, and internationally such as MIFF 37 Degrees South, to network with screen agencies and the filmmaking community. Staff are also encouraged to attend industry functions and cinema screenings. 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 2026, the gender pay gap was 2.43% (FY24/25 0.7%). For consistency across Government, we use the Ministry for Women GPG toolkit, which provides a useful high-level indication of differences in average pay; however, it can be affected by NZFC's relatively small workforce and changes in staff composition. This measure does not, on its own, demonstrate whether people performing the same or comparable work are paid differently, or explain the underlying causes of the gap. It should therefore be interpreted alongside other workforce and remuneration information.

Artificial Intelligence (AI)

NZFC has taken a proactive and structured approach to the use of AI, with a focus on building staff capability, establishing governance frameworks, and exploring practical applications to improve operational efficiency.

We have developed and published AI Principles that support human creativity and cultural integrity while ensuring fair, ethical and transparent AI use in the screen sector. We have also developed an AI Policy aligned with the New Zealand Public Service Artificial Intelligence Framework. The policy is regularly reviewed to ensure responsible experimentation while managing risks relating to privacy, intellectual property, Māori cultural taonga and public trust.

We have partnered with organisations such as NZ AI to deliver AI workshops that focus on practical AI skills, effective prompting techniques, and real-world use cases relevant to NZFC's work. All use of AI at NZFC is intended to support staff and improve operational efficiency, not to replace employees.

Part 3: Financials

Financial Statements

Statement of Comprehensive Revenue and Expenditure

For the year ended 30 June 2026

	Note	2026 Actual $	2026 Budget $	2025 Actual $
Revenue				
Crown Revenue	2.1	6,496,000	6,496,000	6,292,076
Lottery Grants Board		24,422,759	22,875,140	25,970,378
Income from films	2.2	656,653	850,000	1,601,586
Distribution fee	2.2	(33,153)	40,000	27,337
Interest		982,907	1,300,000	1,873,090
Other income		(18,830)	10,000	18,089
Total Revenue		**32,506,336**	**31,571,140**	**35,782,556**
Expenditure				
Funding - Productions	3.1	23,325,038	23,182,000	16,654,405
Funding - People, Guilds & Industry	3.2	5,906,385	5,185,000	4,149,648
Film Promotion and Marketing Support	3.3	3,678,559	3,057,000	2,228,570
Co-Production (International relations)		48,376	110,000	1,151
New Zealand Screen Production Rebate	3.4	2,016,606	1,945,000	1,944,150
Corporate administration and governance	3.5	3,125,056	3,116,000	2,526,061
Personnel	3.6	4,586,661	5,007,000	4,246,169
Total Expenditure		**42,686,681**	**41,602,000**	**31,750,154**
Surplus/(Deficit)		**(10,180,345)**	**(10,030,860)**	**4,032,402**

Explanation of significant variances against budget are detailed in note 19.
The accompanying notes on pages 49-74 form part of these financial statements.

Statement of Changes in Equity

For the year ended 30 June 2026

	2026 Actual $	2026 Budget $	2025 Actual $
Equity at 1 July	24,161,019	23,240,000	20,128,617
Total Comprehensive revenue and expense for the year	(10,180,345)	(10,030,860)	4,032,402
Equity at 30 June	**13,980,674**	**13,209,140**	**24,161,019**

Explanation of significant variances against budget are detailed in note 19.
The accompanying notes on pages 49-74 form part of these financial statements.

New Zealand Film Commission Statement of Financial Position

As at 30 June 2026

	Note	2026 Actual $	2026 Budget $	2025 Actual $
Equity				
Contributed capital		24,161,019	23,240,000	20,128,617
Accumulated comprehensive revenue/(expenses)		(10,180,345)	(10,030,860)	4,032,402
Total Equity		**13,980,674**	**13,209,140**	**24,161,019**
Represented by:				
Current Assets				
Cash and cash equivalents	4.1	7,362,166	3,162,140	4,199,022
Investments	4.2	14,006,890	21,800,000	28,000,000
Trade and other receivables	4.3	7,707,938	4,060,000	7,548,297
Prepayments		124,327	140,000	119,859
Total Current Assets		**29,201,321**	**29,162,140**	**39,867,178**
Non-Current Assets				
Property, plant & equipment	5	470,265	671,000	419,232
Intangible assets	6	374,607	350,000	274,157
Total Non-Current Assets		**844,872**	**1,021,000**	**693,389**
Total Assets		**30,046,193**	**30,183,140**	**40,560,567**
Less Liabilities:				
Current Liabilities				
Trade and other payables	7	1,248,669	3,000,000	3,353,120
Employee entitlements	8	289,010	200,000	333,385
Film income account	2.2	937,586	851,000	298,458
Project commitments	9	13,590,254	12,923,000	12,414,585
Total Current Liabilities		**16,065,519**	**16,974,000**	**16,399,548**
Total Liabilities		**16,065,519**	**16,974,000**	**16,399,548**
Net Assets		**13,980,674**	**13,209,140**	**24,161,019**

Explanation of significant variances against budget are detailed in note 19.
The accompanying notes on pages 49-74 form part of these financial statements.

Statement of Cash Flows

For the year ended 30 June 2026

	Note	2026 Actual $	2026 Budget $	2025 Actual $
Cash Flows from Operating Activities				
Receipts from the Crown & other income		32,451,795	29,371,000	30,299,494
Interest received		982,907	1,310,000	2,168,116
Payments for production funding, marketing, industry support, to suppliers and employees		(43,341,201)	(36,738,860)	(34,172,071)
Reclassification of Investment		3,000,832		
Goods and services tax (net)		(507,629)	-	55,132
Net Cash from Operating Activities	**17**	**(7,413,296)**	**(6,057,860)**	**(1,649,329)**
Cash Flows from Investing Activities				
Sale of investments		61,511,289	40,000,000	62,362,970
Purchase of investments		(50,519,011)	(34,000,000)	(59,153,587)
Sale of property, plant & equipment		567	-	1,317
Purchase of property, plant & equipment		(223,958)	(626,000)	(109,854)
Purchase of intangible assets		(192,447)	(144,000)	(268,445)
Net Cash from Investing Activities		**10,576,440**	**5,230,000**	**2,832,401**
Net increase / (decrease) in cash at bank		3,163,144	(827,860)	1,183,072
Cash and cash equivalents at the start of the year		4,199,022	3,990,000	3,015,950
Cash and cash equivalents at year end		**7,362,166**	**3,162,140**	**4,199,022**

Explanation of significant variances against budget are detailed in note 19.
The accompanying notes on pages 49-74 form part of these financial statements.

Notes to the financial statements

For the year ended 30 June 2026

Statement of accounting policies for the year ended 30 June 2026

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 2026. The financial statements were authorised for issue on 16 October 2026.

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

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

The following new or amended accounting standards have been issued by the External Reporting Board (XRB) but are not yet effective for the year ended 30 June 2026, and have not been early adopted by the Entity:

1. PBE IPSAS 47 Revenue

- **Effective Date:** Periods beginning on or after 1 January 2028 (Mandatory for the NZFC's 30 June 2029 financial statements).
- **Description:** This new standard replaces PBE IPSAS 9 *Revenue from Exchange Transactions* and PBE IPSAS 23 *Revenue from Non-Exchange Transactions*. It introduces a single comprehensive model for revenue recognition based on whether a binding arrangement contains a performance obligation to transfer distinct goods or services.
- **Expected Impact:** The NZFC is currently assessing the impact of PBE IPSAS 47. While the core distinction between exchange and non-exchange transactions will change to an assessment of binding arrangements, the detailed quantitative impact on the timing and measurement of our grant, and contract, revenue has not yet been fully determined.

2. PBE IPSAS 48 Transfer Expenses

- **Effective Date:** Periods beginning on or after 1 January 2028 (Mandatory for the NZFC's 30 June 2029 financial statements).
- **Description:** This new standard establishes requirements for the recognition and measurement of transfer expenses (where the NZFC provides a good, service, or asset to another party without receiving direct consideration in return). It bridges a previous gap in PBE standards by creating an accounting mirror to revenue recognition.
- **Expected Impact:** The NZFC distributes significant funding via grants and subsidies. PBE IPSAS 48 will require an evaluation of all funding agreements to determine whether they create a performance obligation for the recipient or are unconditional transfers. This may alter the timing of when grant expenses are recognised.

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.

Cost allocations

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 and in the statement of service performance on pages 24–43.

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

There were no changes in recognition policies during the year.

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 (2025- Nil)

	Actual 2026 $	Actual 2025 $
Crown revenue - MCH baseline	5,196,000	5,196,000
Crown revenue - MCH Premium Production Fund	-	(203,924)
Crown revenue - MBIE	1,300,000	1,300,000
	6,496,000	**6,292,076**

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 of Business, Innovation and Employment for the purpose of attracting inbound productions, promoting and administering the international 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 returning funds to the Ministry for Culture and Heritage, representing unspent Premium Production funds recognised in prior years.

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's recoupment of invested capital is capped at the amount invested in each film. Following recoupment, NZFC may also participate in profit-sharing in accordance with the approved recoupment schedule.

	Actual 2026 $	Actual 2025 $
Opening balance 1 July	298,458	393,023
Income from sales of NZFC films	2,067,256	3,465,536
Total film income	**2,365,714**	**3,858,559**
Less: NZFC distribution fees	33,153	(27,337)
add back Video on Demand distribution fees	2,403	7,047
	2,401,270	**3,838,269**
Less: distributed to investors	(902,956)	(1,866,196)
Less: distributed to NZFC	(656,653)	(1,601,586)
Less: expenses and accruals	85,165	-
Balance 30 June	**926,826**	**370,487**
Unpaid invoices increase / (decrease)	10,760	(72,029)
Balance (including unpaid invoices)	**937,586**	**298,458**

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 following expenditure tables illustrate the breakdown of expenditure by business activity with comparatives to 2025. Expenses are recognised as they are incurred. Where a specific accounting policy has been applied it is separately noted.

3.1 Funding - Productions

	Actual 2026 $	Actual 2025 $
Production Financing	17,696,937	13,405,997
Development funding	3,460,232	2,017,867
Devolved development	1,543,112	691,649
Te Puni Kairangi Premium Production Recovery Fund	(170,000)	(214,221)
Finishing Grants	391,490	376,114
Other production costs	403,267	376,999
	23,325,038	**16,654,405**
Included in the funding of productions are writebacks		
Other Production financing	(762,470)	(1,134,371)
Screen production recovery fund	-	301
Te Puni Kairangi Premium Production recovery fund	(170,000)	(203,924)
	(932,470)	**(1,337,994)**

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 are reinvested into new productions approved through the normal application process.

3.2 Funding – People & Guilds

	Actual 2026 $	Actual 2025 $
Guilds Core Funding	1,070,000	1,020,000
Professional & Capability Development	1,586,144	1,583,640
Attachments, Internships, Scholarships & Awards	383,900	179,343
Strategic Industry Initiatives	2,459,723	1,026,235
Other industry support	406,619	340,430
	5,906,385	**4,149,648**

Alongside additional funding in development, an additional $1.4m was paid to industry practitioners and organisations, largely for targeted project-based programmes intended to develop stronger pathways from our diverse filmmaking communities and supporting the most talented filmmakers to develop their skills and projects towards production.

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 decision-making body and payment has been made.

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.

3.3 Film production and marketing support

	Actual 2026 $	Actual 2025 $
Domestic/Media distribution	1,958,239	1,102,098
Festivals, market & trade shows	1,003,349	800,526
Other film promotion costs	716,971	325,946
	3,678,559	**2,228,570**

3.4 New Zealand Screen Production Rebate

	Actual 2026 $	Actual 2025 $
International		
Attractions	1,032,205	918,083
Administration	373,514	466,261
Share of overheads	241,351	273,490
Domestic		
Promotions	-	1,704
Administration	369,536	284,612
	2,016,606	**1,944,150**

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.

	International	Domestic
Qualifying NZ production expenditure	$1,162,297,856 (2025: $647,101,747)	$143,030,015 (2025: $134,338,279)
Rebate	$252,873,935 (2025: $127,128,319)	$57,202,986 (2025: $53,735,314)
Number of applications approved during the year	32 (2025: 38)	47 (2025: 41)

The cost of attractions, promotions and administration activities to administer the rebate is 0.65%.

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 the total rebate administered is not recorded through the Statement to Comprehensive Revenue and Expenditure.

3.5 Corporate administration and governance

	Actual 2026 $	Actual 2025 $
Board costs	299,411	201,152
Communications	52,902	51,048
Office overheads	1,189,613	875,381
Depreciation and amortisation expense:		
Leasehold alterations	42,311	36,876
Computer equipment - hardware	74,614	66,562
Computer equipment - software	91,997	28,256
Office equipment	15,486	17,525
Furniture & fittings	14,663	17,585
Rent	677,553	610,520
Audit fees for the audit of the financial statements	79,331	65,716
Doubtful Debts (Note 4.3)	57,268	-
Other costs	529,906	555,440
	3,125,056	**2,526,061**

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

The increase in office overhead costs in FY 2025/26 is due to a one-off cost of the Wellington Office move, which will reduce annual rent for Wellington by more than 40%, and an increase in AI software costs.

3.6 Personnel

	Actual 2026 $	Actual 2025 $
Remuneration	4,127,503	3,802,521
Employer contribution to KiwiSaver	200,867	138,292
Recruitment	14,030	1,497
Staff welfare and training	81,605	213,086
Memberships	11,404	12,923
ACC Levy	9,623	11,226
Consultants	141,629	66,624
	4,586,661	**4,246,169**

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 Expense as incurred.

4. Financial Instruments

4.1 Cash and cash equivalents

	2026 $	2025 $
Cash at bank on hand	7,362,166	4,199,022
	7,362,166	**4,199,022**

Accounting policy:

Cash and cash equivalents includes 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 as at 30 June 2026 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

	2026 $	2025 $
Term deposits with maturities of 4-12 months	14,006,890	28,000,000
Total current portion	**14,006,890**	**28,000,000**

There were no impairment provisions for investments.

Accounting policy:

Bank Deposits
Investments in bank term deposits are initially measured at amortised cost.

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

	2026 $	2025 $
Trade debtors	124,849	606,753
Accruals	251,184	0
Lottery Grants Board grant	5,718,785	5,718,785
Crown revenue - MBIE	400,000	460,000
Doubtful debt provisions (Note 3.5)	(57,268)	-
Net GST receivables	1,270,388	762,759
Total receivables	**7,707,938**	**7,548,297**

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

	Gross $	2026 Impairment $	Net $	Gross $	2025 Impairment $	Net $
Current	7,620,128	-	7,620,128	7,330,249	-	7,330,249
Past due 31-60 days	29,361	-	29,361	76,977	-	76,977
Past due 61-90 days	39,756	-	39,756	58,780	-	58,780
Past due >91 days	75,961	(57,268)	18,693	82,291	-	82,291
	7,765,206	**(57,268)**	**7,707,938**	**7,548,297**	**-**	**7,548,297**

Movements in the provision for impairment of receivables

All receivables greater than 30 days in age are considered to be past due. There is a movement of $57k in the provision in the 2026 year.

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 2024	842,174	256,964	183,340	413,723	1,696,203
Additions	28,149	62,777	5,694	13,234	109,854
Disposals	-	(22,671)	-	-	(22,671)
Balance at 30 June 2025	**870,323**	**297,070**	**189,034**	**426,957**	**1,783,386**
Balance at 1 July 2025	870,323	297,070	189,034	426,957	1,783,384
Additions	172,816	49,926	1,216	-	223,958
Disposals	(6,990)	(37,424)	(69,465)	(9,264)	(123,143)
Balance at 30 June 2026	**1,036,149**	**309,572**	**120,785**	**417,693**	**1,884,199**
Accumulated Depreciation					
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	-	(21,354)	-	-	(21,354)
Balance at 30 June 2025	**658,438**	**174,766**	**153,346**	**377,601**	**1,364,154**
Balance at 1 July 2025	658,438	174,766	153,346	377,601	1,364,151
Depreciation expense	42,311	74,615	15,486	14,663	147,075
Eliminate on disposal	(1,082)	(36,646)	(53,284)	(6,280)	(97,292)
Balance at 30 June 2026	**699,667**	**212,735**	**115,548**	**385,984**	**1,413,934**
Carrying amounts					
1 July 2024	220,612	127,406	47,519	53,707	449,244
1 July 2025	211,885	122,304	35,688	49,356	419,232
As at 30 June 2026	**336,482**	**96,837**	**5,237**	**31,709**	**470,265**

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 2024	536,117
Additions	268,445
Disposals	(3,365)
Balance at 30 June 2025	**801,197**
Balance as at 01 July 2025	801,197
Additions	192,447
Disposals	-
Balance at 30 June 2026	**993,644**
Accumulated Amortisation	
Balance as at 01 July 2024	502,149
Amortisation expense	28,256
Eliminate on disposal	(3,365)
Balance at 30 June 2025	**527,040**
Balance as at 01 July 2025	527,040
Amortisation expense	91,997
Eliminate on disposal	-
Balance at 30 June 2026	**619,037**
Carrying amounts	
1 July 2024	33,968
1 July 2025	274,157
As at 30 June 2026	**374,607**

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%

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

	2026 $	2025 $
Trade creditors	578,324	1,134,670
Premium drama fund repayment to MCH	-	84,031
Sundry accruals	621,100	2,121,467
Other payables	49,245	12,952
	1,248,669	**3,353,120**

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

	2026 $	2025 $
Accrued salaries and wages (paid in advance)	(32,776)	122,459
Annual leave	321,786	210,926
	289,010	**333,385**

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.

	2026 $	2025 $
Feature films	12,504,099	11,888,222
Short films	1,079,043	450,160
Devolved development and Business Development Scheme	7,112	76,203
	13,590,254	**12,414,585**

Accounting policy:

This amount represents financial commitments and advances for film development, devolved development schemes and production committed by the NZFC, but not paid out 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:

	2026 $	2025 $
Not later than one year	251,067	416,175
Between one and two years	310,930	231,989
Between two and five years	197,020	-
Later than five years	-	-
	759,017	**648,164**

During the year the NZFC Wellington office moved to a new location. The lease expires on 30 April 2029.

The NZFC leases one floor of an Auckland office building. The lease expires on 30 April 2029.

The NZFC does not have an option to purchase the assets listed above at the end of the lease term.

The NZFC had nil capital commitment as at 30 June 2026 (2025 $Nil)

11. Contingencies

Contingent liabilities

As at balance date there were six contingent liabilities totalling $1,537,038 outstanding (2025 $1,613,250)

Contingent assets

There were no contingent assets at balance date (2025 $Nil)

12. Financial instruments

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

Financial assets measured at amortised cost	**2026 $**	**2025 $**
Cash and cash equivalents	7,362,166	4,199,022
Investments	14,006,890	28,000,000
Trade and other receivables	7,707,938	7,548,297
Total financial assets	**29,076,994**	**39,747,319**
Financial liabilities		
Trade and other payables	1,248,669	3,353,120
Film income account	937,586	298,458
Project commitments	13,590,254	12,414,585
Total financial liabilities	**15,776,509**	**16,066,163**

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 because 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 2026 amounted to $Nil (2025 $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: Kiwibank, 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.

	2026 $	2025 $
Counterparties with credit ratings		
Cash at bank, term deposits and portfolio investments (notes and bonds)		
AA+		
AA-	21,369,056	31,697,278
AA		
A+		
A	-	501,744
Total counterparties with credit ratings	**21,369,056**	**32,199,022**
Counterparties without credit ratings		
Debtors and other receivables		
Existing counterparty with no defaults in the past	7,707,938	7,548,297
Existing counterparty with defaults in the past		
Total debtors and other receivables	**7,707,938**	**7,548,297**

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 - year $	more than 1 year $
2026					
Trade and other payables	15,776,509	15,776,509	2,186,254	6,795,127	6,795,127
2025					
Trade and other payables	15,982,990	15,982,990	3,568,405	6,207,293	6,207,293

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.

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

Key management personnel are those positions which influenced the strategic direction of the NZFC.

From the 20th of April 2026 key management personnel consisted of the Chief Executive, Deputy Chief Executive and Head of Co-production and Incentives, Chief Operating Officer, and Head of Funding. Prior to April other leadership executives were included such as the Head of Attractions & Marketing, Head of Legal & Business Affairs, Chief Financial Officer, and the Manukura- Chief Advisor Māori. The actual remuneration disclosed is apportioned by the time each member held a key management position.

	2026 $	2025 $
Board Members		
Remuneration	226,458	142,933
Full-time equivalent members at 30 June	0.87	0.94
Senior Management		
Total actual remuneration paid during the year*	1,751,254	1,768,114
Full-time equivalent members at 30 June	7.01	7.60
Total key management personnel remuneration	**1,977,712**	**1,911,047**
Total full-time equivalent personnel	**7.88**	**8.54**

Full time equivalent 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:

	2026 $	2025 $
Graeme Mason	60,000	29,400
David Wright	7,333	16,000
Jane Meares	28,500	16,000
Ngila Dickson	28,500	16,000
Jon Kroll	28,500	8,000
Aimee McCammon	28,500	8,000
Sharon Menzies	28,500	4,000
Glen Kyne (appointed 1 December 2025)	16,625	-
Alistair Carruthers (term ended July 2024)	-	4,200
Pania Gray (term ended October 2024)	-	8,000
Paula Jalfon (term ended October 2024)	-	9,333
Sandra Kailahi (term ended February 2025)	-	12,000
Ant Timpson (term ended February 2025)	-	12,000
	226,458	**142,933**

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 (2025 $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:

	Number of Employees	
Total remuneration	**2026**	**2025**
$390,000 - $399,999	1	-
$350,000 - $359,999	-	1
$340,000 - $349,999	-	-
$240,000 - $249,999	1	-
$230,000 - $239,999	-	1
$220,000 - $229,999	2	1
$210,000 - $219,999	2	1
$200,000 - $209,999	-	1
$190,000 - $199,999	1	1
$180,000 - $189,999	1	1
$170,000 - $179,999	-	-
$160,000 - $169,999	2	1
$150,000 - $159,999	1	1
$140,000 - $149,999	-	-
$130,000 - $139,999	-	1
$120,000 - $129,999	8	5
$110,000 - $119,999	2	1
$100,000 - $109,999	7	2
	28	**18**

During the year ended 30 June 2026, one employee received compensation in relation to cessation of employment totalling $10,000 (2024/2025: two employees received compensation totalling $63,309).

17. Reconciliation of net cash flows from operating activities with the net surplus/(deficit) for the year

	2026 $	2025 $
Net Surplus/(Deficit)	(10,180,345)	4,032,402
Add back: Non Cash Items		
(Gain)/Loss on Disposals	25,280	-
Depreciation and Amortisation	239,071	166,804
	(9,915,994)	**4,199,206**
Movements in Working Capital		
Decrease/(Increase) in Accounts Receivable after excluding Capital Items	343,520	10,377
(Decrease)/Increase in Accounts Payable after excluding Capital Items	(2,104,449)	(2,298,653)
(Decrease)/Increase in Employee Entitlements	(44,375)	59,182
(Decrease)/Increase in GST Payable	(507,627)	55,133
(Decrease)/Increase in Film Income Account	639,128	(94,565)
(Decrease)/Increase in Project Commitments	1,175,669	(3,580,009)
(Decrease)/Increase in Investments	3,000,832	-
Total Movements in Working Capital	2,502,698	(5,848,535)
Net Cash Flows from Operating Activities	**(7,413,296)**	**(1,649,329)**

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 2025/26 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 a one-off, additional fund of $1.5 million received from the Lottery Grants Board.

Interest

Reduced rates of interest applied to term deposits.

Income from films

Prior year film income receipts included one-off rights buy back for a screen project previously supported by the NZFC.

Funding – Productions

Budget and actuals align with expectations.

Funding – People & Guilds & Film Promotion and Marketing

Funding of additional marketing and promotion of films occurred throughout the year.

Corporate administration, governance and personnel

Efficient resource allocation and prior year organisational restructures brought costs down as planned.

Statement of Financial Position

Cash and Investment balance was $3.6m lower than budget which was offset by Trade and other receivables $3.6m higher than budget and reflects timing of collection of receivables.

The Audit Office
Te Mana Arotake

Independent Auditor's Report

To the readers of New Zealand Film Commission's financial statements and performance information for the year ended 30 June 2026

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

Opinion

We have audited:

- the financial statements of the Commission that comprise the statement of financial position as at 30 June 2026, 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 51 to 81; and
- the performance information that consists of the statement of performance of the Commission for the year ended 30 June 2026 on pages 27 to 35.

In our opinion:

- The financial statements of the Commission present fairly, in all material respects, its financial position as at 30 June 2026, and its financial performance and cash flows for the year then ended, in accordance with Public Benefit Entity Standards.
- The performance information of the Commission is appropriate and meaningful and prepared in accordance with the Commission's measurement bases or evaluation methods and Public Benefit Entity Standards, and presents fairly, in all material respects:
  - the Commission's service performance and actual revenue and expenses for each reportable class of outputs for the year ended 30 June 2026 compared to the forecast standards and budgets included in the statement of performance expectations for the year.

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 performance information

The Board is responsible on behalf of the Commission for preparing financial statements and performance information that are fairly presented and comply with Public Benefit Entity Standards.

This includes:

- the selection of elements/aspects of service performance, performance measures and/or descriptions, and measurement bases or evaluation methods to enable the presentation of service performance information that is appropriate and meaningful; and
- the preparation of a statement of performance, in accordance with the Commission's measurement bases or evaluation methods, that provides an appropriate and meaningful basis to enable readers to assess what has been achieved for the year.

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

In preparing the financial statements and performance information, the Board is responsible on behalf of the Commission for assessing the Commission's ability to continue as a going concern. The Board is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting, unless there is an intention to merge or to terminate the activities of the Commission, or there is no realistic alternative but to do so.

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

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

Our objectives are to obtain reasonable assurance about whether the financial statements and performance information, 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 performance information.

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

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

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 financial statements and performance information, 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 the Commission'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 obtain an understanding of the process applied by the Commission to select its elements/aspects of service performance, performance measures and/or descriptions and the measurement bases or evaluation methods.
- We evaluate whether:
  - the selection of elements/aspects of service performance, performance measures and/or descriptions and measurement bases or evaluation methods present an appropriate and meaningful assessment of the Commission's service performance; and
  - the performance information is prepared in accordance with the Commission's measurement bases or evaluation methods, and presents fairly, in all material respects in accordance with Public Benefit Entity Standards, and for each class of reportable outputs;
    - the actual performance of the Commission as compared with the forecast standards of performance included in the Commission's statement of performance expectations for the financial year; and
    - the actual revenue earned and output expenses incurred as compared to the expected revenues and the proposed output expenses included in the Commission's statement of performance expectations for the financial year.

The Audit Office
Te Mana Arotake

- We conclude on the appropriateness of the use of the going concern basis of accounting by the Board and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Commission's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the information we audited or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Commission to cease to continue as a going concern.
- We evaluate the overall presentation, structure and content of the financial statements and the performance information, including the disclosures, and whether the financial statements and performance information 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 financial statements, the performance information consisting of the statement of performance, and our auditor's report thereon.

Our opinion on the financial statements and the performance information 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 financial statements and the performance information, our responsibility is to read the other information. In doing so, we consider whether the other information is materially inconsistent with the financial statements and the performance information 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 the Commission in accordance with 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)* as applicable for audits of public interest entities 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, the Commission.



Lianne Austin

Ernst & Young
On behalf of the Auditor-General
Wellington, New Zealand
16 October 2026

Part 4: Industry accolades

Feature Film Success

Big Girls Don't Cry
Grand Prix prize at Biarritz Film Festival - Nouvelles Vagues

Crocodile
Winner: Best Film (Viewpoints) - Tribeca Film Festival

Deathgasm II: Goremageddon
Best Special Effects: Amazing Ape Productions, Action Pants FX - Screamfest Horror Film Festival

Kōkā
NETPAC Award - Hawai'i International Film Festival

Mārama
Audience Award for Top Voted New Feature - *Abertoir* Horror Film Festival

Sea Devil Award for Best International Feature Film - Imagine Fantastic Film Festival Amsterdam

Red, White & Brass
Corail of Honour: Damon Fepuleai - RECIF Film Festival New Caledonia

We Were Dangerous
Award for Best Feature at the Pacific Island Film Festival, New York

Short Film Success

First Horse
Sélection Pacifique : Grand Prize - Golden Corail - RECIF Film Festival New Caledonia

Growing Still
Auckland Live Spirit of the Civic Award - New Zealand International Film Festival

I Duok om I Bohuntung - The Owl and the Rainbow
Winner of the Animated Short Award at the 2026 imagineNATIVE Film + Media Arts Festival

Invisible Dragons
Best Indigenous Short Award - Bend Film Festival

Let's Settle This!
Gold Audience Award for Best International Short - Fantasia International Film Festival

Audience Award - New Zealand International Film Festival

Mirumiru
Letterboxd Award for Māori Pasifika Talent - New Zealand International Film Festival

Picking Crew
Letterboxd Award for Māori Pasifika Talent - New Zealand International Film Festival

Womb
Umbrella Entertainment Best Short Film Award - New Zealand International Film Festival

Filmmaker and talent success

Allan George
DEGANZ Best Director for *Mirumiru* - Show Me Shorts Film Festival

Dahnu Graham
Toi Whakaari Best Actor for *Flagfall* - Show Me Shorts Film Festival

Joe Lonie
DEGANZ Best Editor for *Flagfall* - Show Me Shorts Film Festival

Kataraina Howden-Borell
RNCI Red Nation Award for Outstanding Supporting Performance by an Actress in Ka Whawhai Tonu - Red Nation Intl Film Festival

Patrick Baxter and **Jason Dethridge**
Best Makeup for *Deathgasm II: Goremageddon* - Screamfest Horror Film Festival

Sir Peter Jackson
Palme d'Or d'Honneur by the Festival de Cannes

Wētā FX
BAFTA Film Award, Best Special Visual Effects for *Avatar: Fire and Ash*

Academy Award, Best Visual Effects for *Avatar: Fire and Ash*

VES Awards, Outstanding Visual Effects in a Photoreal Feature, Outstanding Character in a Photoreal Feature, Outstanding Effects Simulations in a Photoreal Feature, Emerging Technology Award, Outstanding CG Cinematography, Outstanding Model in a Photoreal or Animated Project, Outstanding Environment in a Photoreal Feature

2025 New Zealand Screen Awards:

The Convert
Best Director - Drama Feature, Best Cinematography - Feature Film, Best Production Design - Feature, Best Costume Design - Feature, Best Makeup Design - Feature

The Rule of Jenny Pen
Best Actor in a Feature, Best Supporting Actor in a Feature, Best Contribution to a Soundtrack - Feature, Best Script - Feature

Ka Whawhai Tonu: Struggle Without End
Best Feature Film and Best Original Score - Feature

Tinā
Best Actress in a Feature, Best Supporting Actress in a Feature

Never Look Away
Best Documentary - Feature

The Haka Party Incident
Best Director - Documentary Feature

Maurice and I
Best Editing - Documentary/Factual - Feature

Joika
Best Editing - Drama - Feature

Marlon Williams: Ngā Ao E Rua Two Worlds
Best Camerawork - Documentary/Factual - Feature

Rochelle
Best Short Film

New Zealand
FILM COMMISSION



Te Tumu Whakaata Taonga