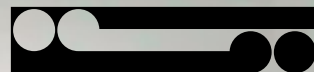




New Zealand
FILM COMMISSION



Te Tumu Whakaata Taonga

Annual Report **2017–2018**





Image: *The Breaker Upperers*

Report of the New Zealand Film Commission

for the year ended 30 June 2018

In accordance with Sections 150 to 157 of the Crown Entities Act 2004, on behalf of the New Zealand Film Commission we present the Annual Report covering the activities of the NZFC for the 12 months ended 30 June 2018.



Kerry Prendergast

CHAIR



Tom Greally

BOARD MEMBER

Highlights

- The New Zealand Film Commission launched its Te Rautaki Māori, a strategy based on developing an ongoing partnership with the Māori screen industry. To support the strategy, new funding opportunities and support for Māori filmmakers were also announced.
- Karen Waaka-Tibble became the NZFC's inaugural Pou Whakahare, a role established to assist in implementing Te Rautaki Māori.
- The 125 Fund, a feature film fund for projects where at least two of the key creatives, including the director, are women was launched, and opened for applications in June.
- Eleven feature films (including four documentaries) with NZFC production financing were released theatrically in New Zealand in the period. The title which generated the highest box office was *The Breaker Upperers* with a gross of \$1,762,706 (to 30 June 2018).
- The New Zealand Screen Production Grant (NZSPG) International attracted New Zealand Qualifying Production Expenditure (NZQPE) totalling \$693,892,538 in the period, which triggered grant payments of \$149,265,574.
- 42 final NZSPG certificates were issued, 13 to New Zealand productions and 29 to international productions.
- Twelve feature film projects (including four documentaries) received production financing offers in the period.
- Fourteen Fresh Shorts were funded for production across two funding rounds.
- Fourteen projects were supported through the Interactive Development Fund - seven virtual reality, one augmented reality/virtual reality, five games and one interactive novel.

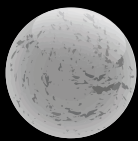
About the NZFC

The NZFC is here to ensure New Zealand has a successful screen industry. We:

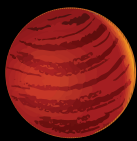
- find, foster and connect outstanding New Zealand screen talent;
- help exciting ideas become great films;
- get more people to see great New Zealand films; and
- grow New Zealand's screen industry.

We are an Autonomous Crown Entity and allocate funds provided by the Crown and the Lottery Grants Board in line with the New Zealand Film Commission Act 1978.

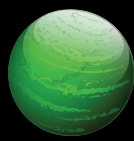
We judge our success by the success of the New Zealand screen industry. To describe what success would look like, we use the image of 'lining up the planets' for our industry and stakeholders: when each planet is shining bright, we're getting it right.



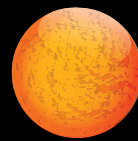
Pathways
& careers for
people



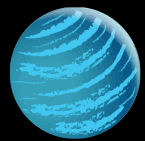
Increased
economic
activity



More eyeballs
on films here
& overseas



Culturally
significant
films



Amazing,
original,
satisfying, films

Lining up the planets for our industry and our stakeholders



Image: *She Shears*

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Chair's Introduction

Kerry Prendergast

It is with great pleasure that I introduce the New Zealand Film Commission's annual report for the year ending 30 June 2018.

In January we welcomed Annabelle Sheehan to the NZFC as our new CEO. Annabelle comes to us with a wealth of experience across a broad range of screen sector jobs, including in talent management, post-production and screen industry governance. New to New Zealand, Annabelle's clear-minded vision has swiftly informed our strategic and cultural course alongside the Film Commission's role within the broader screen industry.

In March I was proud to stand by her to launch the NZFC's Te Rautaki Māori. The culmination of many years' work by NZFC staff and external advisors, Te Rautaki aims to support, encourage and enable Māori filmmakers to share their stories and voices on screens here and around the world.

It is vital if we are going to have films that represent the world we live in that we ensure more diversity both on screen and behind the camera. We believe opening up opportunities in the industry to under-represented people from all over New Zealand will create a more diverse and inclusive workforce. Over the last year, the feature and short films financed by the NZFC have aimed to reflect the diversity of New Zealand cultures on screen. We acknowledge the commercial and creative opportunities that will come from improving cultural and gender representation within the wider screen sector.

I would like to thank our Ministers for their support over the last 12 months. The Right Honourable Jacinda Adern and the Honourables Grant Robertson and David Parker have demonstrated their interest in and involvement with the screen sector in numerous ways.

I am also grateful for the support of the NZFC Board whose wisdom and varied experience have frequently helped to make difficult decisions easier.

And finally, I would like to acknowledge the hard-working staff at the NZFC. All these people are experts across a variety of aspects of the film industry, and their passion, skill and knowledge are put to good use on a daily basis.

CHAIR, NZFC BOARD

From the Chief Executive

Annabelle Sheehan



I joined the New Zealand Film Commission six months ago and was pleased to discover the organisation and the New Zealand screen industry in a good place. But there is always more that can and should be done.

Central to my tenure as CEO is a focus on growing the participation and retention of women in the screen industry, particularly as writers and directors. We are aware that worldwide there are significant and complex social, economic and cultural reasons why women are underrepresented in the screen industry. Through ongoing research, and targeted initiatives, our goal is to reach gender equity across all feature film production financing.

The first initiative to encourage the participation of women is the 125 Fund, launched in March. This one-off funding opportunity celebrates the 125 years of universal suffrage New Zealand has enjoyed and offers up to two films \$1.25M provided the director, and at least one other key creative, are women.

Another key focus is on supporting more Māori filmmakers to tell their stories. The NZFC recently launched its first Rautaki Māori, and, for the first time, has a full-time dedicated Pou Whakahaere to help build and develop partnerships between Māori filmmakers, institutions and the NZFC. A number of initiatives to support Te Rautaki will be rolling out over the next year, including a fund for films to be made in Te Reo Māori by Māori filmmakers.

The New Zealand screen industry would not be sustainable without large-scale international productions choosing to work here. The New Zealand Screen Production Grant encourages international productions to pick New Zealand, and this creates jobs, economic growth – particularly in regional areas – and offers local practitioners the opportunity to upskill.

A recent research report commissioned by MBIE and MCH and undertaken by Sapere Research Group shows the economic benefits derived from the NZSPG – International outweigh the costs, with an estimated return of \$2.35 for every \$1 of Government spending. The report also outlines significant spillover benefits for New Zealand in areas such as tourism.

With a diverse slate of New Zealand films in, or going into production, a number of high-profile, large-budget international productions incoming, and a growing number of talented New Zealanders recognised here and overseas, New Zealand is in an excellent position to build on past successes and capitalise upon the opportunities they offer. I'm looking forward to continuing to develop a diverse, robust and innovative local screen industry.

Finally, I'd like to thank the staff and Board of the NZFC for their support in my first few months as the NZFC's CEO. A change in leadership is always unsettling, but these groups of skilled individuals have not let change shake their professionalism or dedication to their jobs.

A handwritten signature in dark ink, reading 'Annabelle Sheehan'.

CEO

The Year in Review

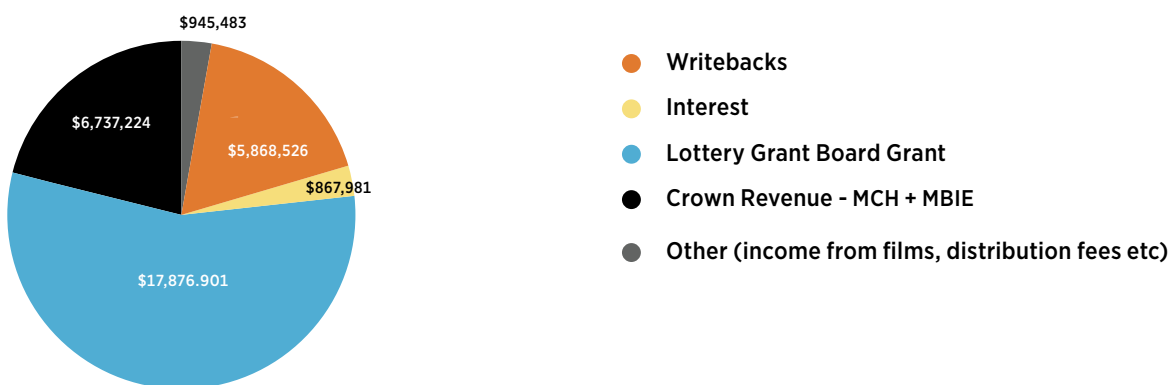
Overview

In the 2017/18 financial year, the NZFC received \$32.3M to fund its discretionary programmes. We spent \$27.5M in the period, across 36 programmes.

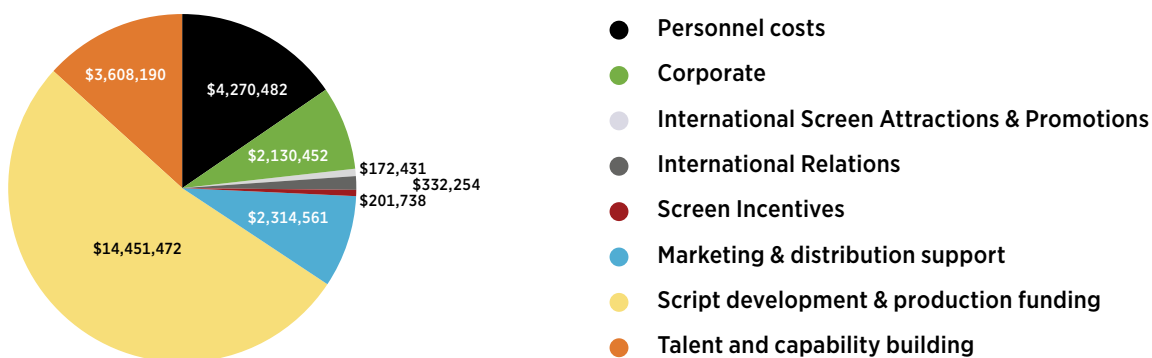
We also collected and on-paid \$17M of NZSPG–NZ grants to film and television projects which obtained final approval from the NZSPG panel.

The following graphs give an overview of where funding comes from, and how it was allocated.

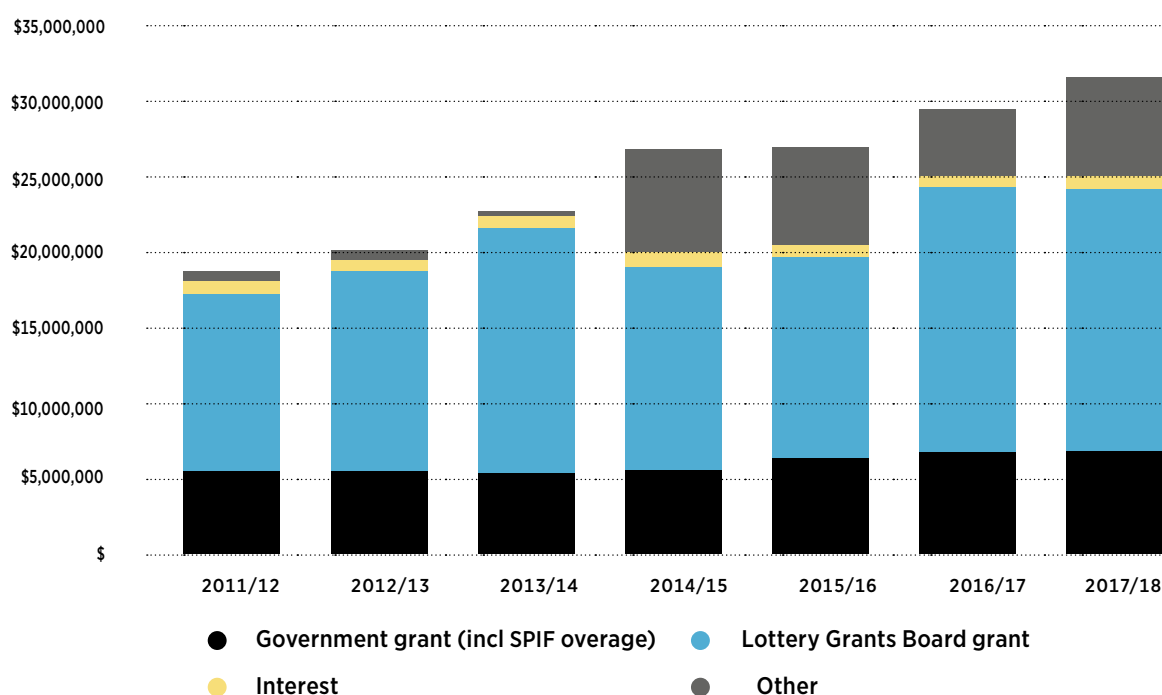
Funding sources



Funding allocation by programme



Funding sources trend



The NZFC finished the 2017/18 year with equity of \$13.9M, after recording a surplus for the period of \$4.8M.

The surplus was primarily the result of deciding to “write-back” two material prior year production funding commitments. We also received higher than anticipated LGB income (arising from record Lotto profits).

We are focussed on reducing our equity to lower levels over the next two financial years.

One way we intend to achieve this objective is by offering new funding opportunities to Māori, Pasifika and Asian storytellers, to enhance diversity. This will complement the work already being done by the NZFC in the area of gender equality.

The Statement of Service Performance (SSP) measuring results against targets set in the Statement of Performance Expectations (SPE) for the year ended 30 June 2018, is on page 76.

The SSP shows we met or exceeded over 70% of both our impact and output targets for the year under review. Notably we report:

- 12 new feature films offered production funding by the NZFC
- 70% of talent development grants provided by NZFC to women
- 10 NZFC-funded feature films selected for A-List festivals
- 14 Fresh Shorts funded by NZFC

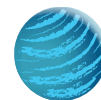
In July 2017 we published our multi-year Statement of Intent (SOI) for the period 2017/18 to 2020/21. This sets out how we will assess our performance in the period in the four areas of our staff structure that contribute to helping the New Zealand screen industry grow. The multi-year SOI is complemented by annual SPEs, which set out the detailed impact and output measures for the particular year.

The following section of the Annual Report reviews our work in 2017/18.

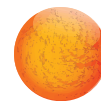


Image: *The Heart Dances*

Amazing, Original, Different, Satisfying Films



Culturally Significant Films



We aim to facilitate the production of between eight and 12 feature films a year. The exact number funded in any annual financial period depends on the quality of applications received and quantum of financing requested.

Script and Project Development

In the 2017/18 year we continued to support the development of New Zealand feature film projects, through both direct and devolved funding for scripts. Our team of Development Executives and external assessors provided creative feedback on many of the projects in active direct development.

In October 2017 we introduced a new role, Investment Executive, to focus on assessing feature film projects at a mid-development stage for creative, financial and market potential and to advise on appropriate budget levels, potential market attachment and distribution pathways.

A total of 92 Early Development Fund (EDF), Documentary Development Fund (DDF) and Advanced Development Fund (ADF) applications were processed in the 12 months to 30 June. This compares to 93 in the previous year. The turnaround for EDF, which receives the majority of development applications, averaged six weeks, which is in line with our published target. Our overall script development (EDF, DDF and ADF) approval rate in the period was 50%.

Production Financing – Feature Films

Twelve offers of production financing were made to feature projects in the period, of which all twelve were offers to new projects, four of which are documentaries.

Five of the 12 feature film projects offered NZFC production financing in the year under review received NZFC script development support in prior years.

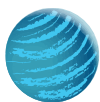
The new feature projects offered financing are:

Guns Akimbo

A man's mundane existence is turned upside-down when he finds himself enrolled on a dark net website that forces complete strangers to fight in a city-wide game of death, so that their gladiatorial battles can be live-streamed worldwide to a fanatical audience...at first he manages to avoid conflict, but eventually must overcome his fears and stop running. A German/New Zealand co-production, *Guns Akimbo* is an action-comedy written and directed by Jason Lei Howden and produced by Tom Hern, Joe Neutrauter and Felipe Marino.

Savage

Inspired by the true stories of New Zealand's street gangs in the 60's, 70's and 80's, *Savage* portrays Danny at three different ages and defining moments that push and pull him towards and away from gang life. Written and directed by Sam Kelly and produced by Vicky Pope.



Hang Time

Three childhood friends get some much-needed hang time when a cancelled wedding sees them spend a long weekend together on a secluded Marlborough vineyard, with all the wine intended for the wedding and the former bride's crazy uncle. Written and directed by Casey Zilbert and produced by Zilbert and Steve Barr, *Hang Time* was inspired by Ernest Hemingway's *Fiesta*; *the Sun Also Rises*.

She Shears (documentary)

Four female shearers question life's purpose as they work and compete in a shearing industry that is rapidly shrinking. Directed by Jack Nicol and produced by Georgina Conder and Ainsley Gardiner.

The Heart Dances (documentary)

When a celebrated film inspires the creation of a new ballet, its creators face personal, collective and cross-cultural challenges to bring the new work to the stage. Directed by Rebecca Tansley and produced by Robin Laing and Tansley.

Vai

Produced by *Waru* producers Kerry Warkia and Kiel McNaughton, *Vai* will be similar in style to *Waru*, connecting eight stories about the journey of empowerment through culture, over the lifetime of one woman, Vai. The film will be written and directed by 'Ofa-ki-Levuka Guttenbeil-Likiliki, Amberley Jo Aumua, Becs Arahanga, Dianna Fuemana, Marina Alofagia McCartney, Miria George, Matasila Freshwater and Sharon Whippy with Nicole Whippy. Each has an indigenous ancestral connection to one of seven countries in the South Pacific: Aotearoa, Samoa, Solomon Islands, Tonga, Fiji, Cook Islands, and Niue. Filming will take place on each Island.

Baby, Done

Faced with impending parenthood and a looming loss of freedom, Zoe wants her and Tim to live nine months like it's their last, but their opposite reactions to having a baby quickly threaten to tear them apart. Written by Sophie Henderson, *Baby, Done* will be directed by Curtis Vowell and produced by Polly Fryer and Morgan Waru.

Coming Home in the Dark

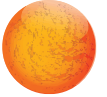
A teacher is forced to confront a secret from his past when a pair of ruthless drifters take him and his family on a nightmare road-trip. Written by Eli Kent and James Ashcroft, *Coming Home in the Dark* will be directed by James Ashcroft and produced by Mike Minogue and Desray Armstrong.

There's No I in Threesome

A documentary about Ollie and his fiancée Zoe exploring non-monogamy, turns into a drama when he has to re-cast her in order to complete the film. Written by Natalie Medlock and Jan Oliver Lucks, *There's No I in Threesome* will be directed by Lucks and produced by Alexander Behse and Alex Reed.

Taki Rua: Breaking Barriers

Our unofficial Māori national theatre. A humble theatre company that fought race barriers and cultural cringe 30 years ago, to become a truly bicultural creative force taking an authentic voice of Māori to Aotearoa and the world. This documentary is written by Whetu Fala and co-directed by Fala and Christina Asher with Selina Joe and Fala as producers.



The Silence Film

Before 17-year-old Jess took her own life, she asked her friend Jazz to tell her story. This request takes Jazz on a journey to confront society's silence on the subject of suicide. A documentary directed by Leanne Pooley and produced by Cass Avery and Alex Reed.

Come to Daddy

After being summoned to a remote coastal cabin by his estranged father, Norval, a wannabe music impresario and full-time fashion snob, suddenly finds himself out of his comfort zone when his father's criminal past comes knocking. A New Zealand/Canada/Ireland co-production, *Come to Daddy* is written by Toby Barnes, directed by Ant Timpson and produced by Emma Slade, Daniel Bekerman, Mette-Marie Kongsved, Laura Tunstall and Katie Holly.

Devolved Development

Boost

Boost is the NZFC's devolved development scheme aimed at allowing producers with compelling slates of projects to accelerate their development to suit their own timelines, with a view to pushing at least one project on their slate into production within 12 – 18 months.

The recipients of Boost funding in 2017/18 are:

- Wheke Group (Reikura Kahi, Whetu Fala, Selina Joe, Tearepa Kahi, Kelly Rogers) who received \$100,000
- Overactive Imagination (Nadia Maxwell) who received \$80,000

In addition, four producers from the A-Z of Producing Course also received 'mini Boost' awards of between \$40,000–\$60,000. The recipients are:

- Picture Start Productions (Alex Clark)
- Bloom Pictures (Alex Reed)
- Candlelit Pictures (Alix Whittaker)
- Skin & Blister (Kate Prior)

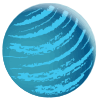
New Funds

Three new feature funds were announced in April 2018.

The 125 Fund, which opened to applications in June 2018 and will close in September, is a unique investment initiative created to celebrate 125 years of women's suffrage, promoting New Zealand's international leadership in women's rights. The fund will make an investment of \$1.25 million in up to two films led by women. To be eligible, at least two of the team's key creatives, the director and one other of the writer and producer, must be women.

Two funds specifically for Māori stories were also announced, to be rolled out in the 2018/19 financial year.

Te Rautaki Māori Feature Film Initiative is a one-off \$2 million investment for dramatic features in any genre where the director and at least one other key creative is Māori.



He Pounamu is an ongoing fund of up to \$2.5 million investment for dramatic feature films made in Te Reo Māori, by Māori filmmakers.

The A-Z of Producing

The A-Z of Producing Course was a training and development initiative for emerging producers run between March and December 2017. A total of 12 producers (50/50 gender split) were involved in the course, moderated by well-known producer Sue Maslin (*The Dressmaker, Japanese Story*) in association with the Australian Film, Television and Radio School (AFTRS).

The fourth A-Z workshop took place in Auckland from 22 – 24 September, aligning with the first Vista Marketing Programme workshop.

The workshop looked at building successful screen production businesses and marketing completed films, including understanding social and digital media. Guest speakers included: sales agent Nicola Goelzhaeuser (MPI Media), distributors Nigel Forsyth and Priscena Major from Studio Canal with producer Tom Hern discussing their distribution and marketing strategy for *Pork Pie*; and Jill Macnab (Vendetta Films) who discussed current New Zealand films they have engaged with as case studies.

In addition, the producers took part in a speed-dating event where successful New Zealand Writers Guild Seed Grant recipients pitched their projects individually to the A-Z producers.

The fifth and final A-Z workshop took place at the NZFC's Wellington office from 8–10 December. This workshop culminated in a pitching session, where all 12 participants presented their business strategy and slate for the next 12–18 months. The pitches were assessed by the same panel as Boost comprising Gaylene Preston, Michael Stedman and CEO, Dave Gibson. The top pitches were awarded a Boost fund, as referenced above.

EDF Plus

From 28 February – 2 March NZFC held a workshop for EDF recipients. In a similar format to the He Ara Plus workshop held last year, three teams (six filmmakers) were led by Karel Segers, who interrogated their story and loglines. The teams have since re-submitted a logline, one-page synopsis and a 5–10 page treatment, utilising their learnings from the workshop.

New Zealand Writers Guild (NZWG) – Seed and Seed Advanced

The three 2017/18 rounds of Seed and Seed Advanced had a total of 290 applicants. Twelve Seed grants, and six Seed Advanced Grants were awarded.

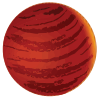
He Ara- Māori and Pasifika Pathways

He Ara is aimed at assisting established New Zealand writers, producers and directors of Māori and Pasifika heritage to create distinctive feature films.

Following 2017's workshops, all three He Ara Plus teams have completed the latest drafts of their scripts which have been assessed by workshop leader Karel Segers.



Image: *The Changeover*



Increased Economic Activity

International Screen Business Attraction

New Zealand continues to be one of the world's most effective screen production destinations. To drive consideration of New Zealand the International Attractions team provides tailored packages promoting the breadth of production, location, technical and financial strengths to studios and independent producers. Clients value the ease and effectiveness of working in our commercial environments, the clarity of advice and support we offer and our role as conduit to other government agencies. Favourable exchange rates, incentives, lack of fringes and business integrity adds to the New Zealand Advantage story as does expanding infrastructure and profiling of the industry's considerable creative and technical expertise.

Production Activity

During the past year major international productions with live action filming in New Zealand included four feature films and eight television series. Actor/producer Tom Cruise returned to our shores to film significant aerial and stunt sequences in Otago and Southland for *Mission: Impossible – Fallout*. Christian Rivers and Sir Peter Jackson helmed the epic dystopian feature *Mortal Engines*, and Icelandic director Baltazar Kormakur (*Everest*) shot the true ocean survival story *Adrift* and New Zealand-German co-production *Guns Akimbo* drew global media attention with actor Daniel Radcliffe (*Harry Potter*) seen shooting on the streets of downtown Auckland.

See-Saw Films based in Auckland for TV series *The New Legends of Monkey* as did Stephen David Entertainment for *Roman Empire series 2* and *James Patterson's Murder Is Forever*. Saban continued production of another season of *Power Rangers* and Starz completed series production with *Ash vs Evil Dead season 3*. UK production house Clearstory produced two BBC arts documentaries *Worlds Apart* and *Handmade* and Sode Productions' shot *The Great Master* for Chinese online channel iQiyi.

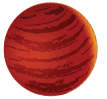
The year ahead is also an exciting one for the industry with Disney's *Mulan*, James Cameron's *Avatar* sequels and several years of production and location research culminating in the start of Working Title TV's adaptation of Eleanor Catton's *The Luminaries* for the BBC. ABC TV have renewed their interest in New Zealand with filming of *The Wilds* – a young adult drama pilot shooting in September, UK company FilmWave is in preparation to film on location for the Netflix fantasy series *The Letter For the King* and another season of *Power Rangers* has commenced.

Regional Developments

Warner Brothers/Gravity Pictures *The Meg* made a significant contribution to infrastructure with the development of two water tank facilities at Kumeu Film Studios in Auckland.

A Memorandum of Understanding was signed between the NZFC and the Regional Film Offices of New Zealand (RFONZ) in November. This MOU serves as a guideline for maintaining positive collaboration and supporting a cohesive and client focused service for managing international enquiries. Key areas for collaboration include communication and marketing activity, combined activities offshore and onshore markets, tradeshow, offshore delegations and inbound recces, a shared image database development and economic initiatives including infrastructure development and industry training.

In June, staff presented at the annual RFONZ summit in Tauranga reporting on progress of key MOU initiatives.



US Market Presence

A visit to Los Angeles in late October connected to the American Film Market (AFM) focused on hosting producer meetings and maintaining a presence within the LocationExpo component of this eight-day event. A NZFC networking event was staged early November in collaboration with Tuku Iho – an exhibition curated by the New Zealand Māori Arts and Crafts Institute with guests including US studio and production contacts, New Zealand industry members and regional film offices and the Consul-General in Los Angeles.

In late February at the Winston Baker Entertainment Finance Forum staff attended several events including The Hollywood Reporter Power Brunch, networking with more than 100 senior physical production executives from the top 40 studios and production houses. At the re-formatted AFCI Week NZFC hosted a table at the 'Taste of the World' locations forum in collaboration with Screen Auckland and Film Otago Southland.

Staff were hosted by Disney at the February cast and crew screening of *A Wrinkle in Time* starring Oprah Winfrey, Reese Witherspoon and Mindy Kaling. Executive producer Jim Whitaker and director Ava DuVernay warmly acknowledged New Zealanders' involvement in the production with their speeches.

Inbound Recces

In February staff coordinated itineraries and scouted with producers from UK company DNA Films and TV researching locations and business contacts for FX TV series *Shogun*. We also supported the recce for FilmWave's Netflix series *The Letter for the King*.

International Attractions invited eight US production executives to a famil of New Zealand in April. The five-day trip was arranged in partnership with SETNZ Ltd and regional film offices in Auckland, Wellington, Bay of Plenty and Otago Southland had the opportunity to meet and host members of the group.

Three location scouts from the US were also hosted in April led by Bay of Plenty Film and supported by NZFC to expand their travel to other regions of New Zealand.

International Communications and Publicity

The NZFC and Screen Wellington supported the international media press trip to Wellington for the home entertainment release of *Ghost in the Shell*. The press trip comprised media from the US, Australia, Germany, the UK and Canada, including Made in Hollywood and Metro UK. The media were given a film tour of Wellington for an overview of the New Zealand screen industry. The visit then focused on New Zealand's role with *Ghost in the Shell*, including a visit to the Victoria Street urban location and to New Zealand fashion designer Zambesi, who were a part of the fashion collaboration.

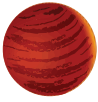
In November, the NZFC hosted US-based clients at the Tuku Iho | Living Legacy exhibition. The exhibition included over 80 traditional Māori artworks, handcrafted at the New Zealand Māori Arts and Crafts Institute in Rotorua along with tā moko artists and kapa haka performers.

The event was timed with the NZFC's attendance at the AFM LocationEXPO and provided the opportunity to showcase New Zealand as a world-class production destination, and for New Zealand industry partners to meet US clients.



Image: *The MEG*





The NZFC and Education New Zealand (ENZ) entered into a partnership with Universal Pictures, MRC and Hungry City Limited on the upcoming film *Mortal Engines* as a part of the New Zealand Screen Production Grant's 5% uplift. The epic feature film is by New Zealand director Christian Rivers and producers Zane Weiner, Amanda Walker, Deborah Forte, Fran Walsh and Peter Jackson. The large-scale production of *Mortal Engines* is of great significance for the New Zealand screen industry, with production taking place entirely in New Zealand and provides an unprecedented opportunity to showcase New Zealand talent depth and ability to cater for full service productions. The film opens worldwide December 2018.

The Meg 5% Uplift partnership between Warner Bros. Pictures, Gravity Pictures, NZFC and ATEED provided the opportunity for New Zealand to showcase its screen offering to decision-making production and finance executives. The NZFC hosted an event attended by over 130 people, including LA based decision-making production and finance executives, NZ Inc representatives, New Zealand industry partners and New Zealand cast and crew. At the event held at the New Zealand Consul General's Residence, guests were taken on a journey through New Zealand landscapes: coastal, forest, alpine and urban. The journey was brought to life through lighting, music, stunning imagery, food and wine. The event generated strong leads for future projects and stimulated a number of requests for general New Zealand information.

This large event was followed the next evening by a networking reception for LA-based New Zealanders working in the screen industry and New Zealand industry visiting.

Incentives

Funding and facilitating screen production in New Zealand leads to increased economic activity, which in turn results in strong, sustainable screen businesses that create jobs. NZFC discretionary investment funding ensures between eight and twelve films are made annually. This funding is supplemented by the New Zealand Screen Production Grant (NZSPG), which offers grants for New Zealand productions and co-productions, and grants for international projects filmed in New Zealand.

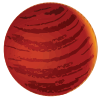
The NZFC administers the NZSPG on behalf of the Ministry for Culture and Heritage (MCH) and the Ministry of Business, Innovation and Employment (MBIE).

Productions accessing the grant support economic activity in the screen sector directly by employing New Zealand crew and cast, as well as generating business for New Zealanders and New Zealand companies that provide a wide range of products, from timber for sets, to hospitality and catering services. And often in the regions. For example, *Mission Impossible: Fallout* provided significant opportunities for businesses in Otago and Southland both before and during the film's production period in the region.

New Zealand productions facilitated by the NZSPG continue to increase and are resulting in the increased creation of New Zealand content and stories.

MCH and MBIE released an evaluation of the New Zealand Screen Production Grant on 29 June. MBIE and MCH commissioned Sapere Research Group to conduct this evaluation to better understand the economic, industry development and cultural impacts of the grant to New Zealand. Key findings in the evaluation report include:

- The NZSPG generates additional screen activity and creates net economic benefits for New Zealand in a return of \$2.04 for every \$1 spent by Government.



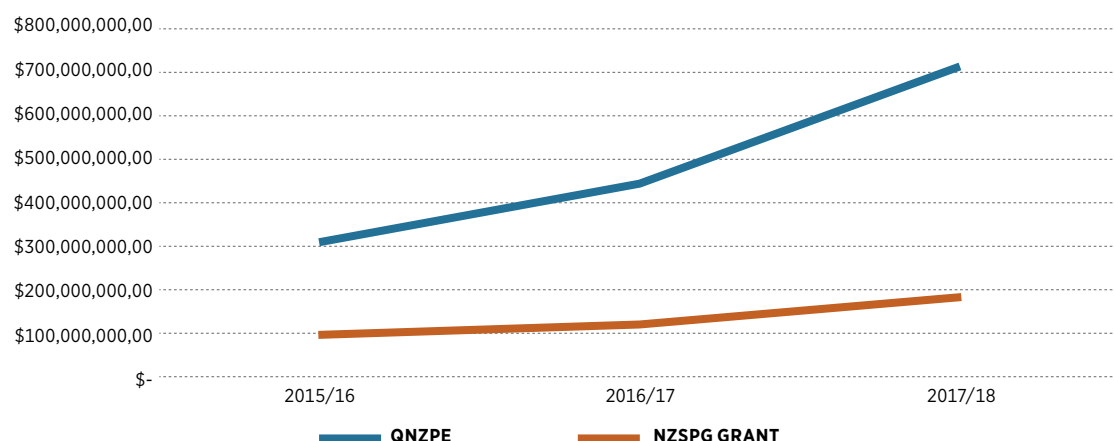
- The economic benefits derived from the NZSPG – International outweigh the costs, with an estimated return of \$2.35 for every \$1 of Government spending.
- Between August 2014 to end of June 2018 the NZSPG International attracted QNZPE totalling \$1,395,672,103 resulting in total grant payments of NZ\$291,044,535.
- The screen sector generates spill over benefits in other sectors e.g. the impact on tourism - 19% of holiday visitors to New Zealand select *The Hobbit* trilogy as a key reason for visiting New Zealand (Source: International Visitor Survey YE March 2018).
- The screen sector is growing but is not sustainable without the grant.
- Existence value and public support value for New Zealand screen content is significant.

NZSPG New Zealand and International Grants

During 2017/18, the Combined NZSPG Panel met thirteen times. During these meetings:

- 15 New Zealand Provisional Certificates were issued by the Panel. Of these New Zealand Grant applications, seven are intended to be Official Co-productions: one with Germany, three with China, one with Ireland, one with Canada and one with the UK.
- 13 New Zealand Final Certificates were issued during the year. Of these New Zealand Grant recipients, two were Official Co-Productions: one with Australia and one with the UK.
- Six international Provisional Certificates were issued during the year.
- 29 international Final Certificates were issued during 2017/18

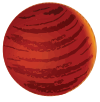
QNZPE & NZSPG International Grants 2015 - 2018



The NZFC Incentives Team processed 64 applications in total during 2017/18.

NZSPG Significant Economic Benefits Panel

There was one meeting of the Significant Economic Benefits Verification Panel to consider applications for the 5% Uplift.



The Panel considered one initial assessment application, of which one was approved subject to the negotiation of a Memorandum of Understanding (MoU).

International Relations

Alongside the role it plays in the wider International team's engagement in and with the US market, International Relations has a core focus on stimulating activity under New Zealand's 18 bilateral official co-production arrangements. During 2017/18 the team prioritised and resourced key activity in and with Asia (specifically China, South Korea, Singapore and Taiwan), Europe (Germany, Denmark and Ireland), the United Kingdom and Canada.

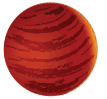
International Relations assists filmmakers to connect with the best local and international partners, projects and career development opportunities. To do so, staff attend international festivals and markets and participate in relevant NZ Inc. business delegations to key co-production partner countries, to connect New Zealand and international filmmakers for co-production and other collaboration opportunities.

The team also plays a lead role in hosting international filmmakers in New Zealand, whether in relation to co-production activity or leveraging the participation of foreign filmmakers in existing events onshore e.g. film festivals and symposia. International Relations is the first point of contact for New Zealand's overseas diplomatic posts, foreign diplomatic posts here, and the NZFC's sister agencies internationally. Through its Asia Outreach Executive, the team is also active in identifying and supporting Asian New Zealand filmmaking talent who will become the future of co-production and other collaboration in and with the Asian marketplace.

Developing relationships and partnerships between people and organisations is a long-term strategy that does not always bear immediate or short-term results. International activities serve to strengthen our ties with the international industry and to underline our commitment to working with international partners. International and domestic production and post-production activity in New Zealand play a highly symbiotic role and the International team activity recognises, values and actively promotes this interconnectedness as crucial to the sustainability and growth of the industry.

Select Asia Activity:

- Leading, with Screen Auckland, a delegation of screen industry companies including Digipost, Images & Sound, Diva Productions, Method and Staples VR to the Tripartite Economic Alliance Summit in November in Guangzhou to stimulate Auckland/Guangzhou, Auckland/LA and Auckland/LA/Guangzhou collaboration.
- Meeting with major film and TV media group powerhouse, Huace in Shanghai and, in partnership with the Wellington Mayoral Delegation, with China Film Co-Production Corporation (CFCC), the State Administration of Press, Publications, Radio, Film and TV (SAPPRFT), Blossom Pictures (Pukeko Pictures' partner) and China Film Group (CFG). Dominion Post Senior Reporter, Collette Devlin, a participant in the Wellington Mayoral Delegation, wrote a front-page article about our screen sector activity in December.
- Attending the launch of Wanda Studios Qingdao with the NZFC Chairperson in late April, as the only national film agency invited. The visit, while brief, was an excellent chance to connect with top Chinese and Hollywood players, including Wanda Chairman, Wang Jianlin and Wanda Films President, John Zeng, and top Chinese and Hollywood executives.
- Leading a delegation of New Zealand producers, post-production companies and specialist service providers from throughout New Zealand to Shanghai and Qingdao in June. The International Relations team secured



NZFC participation in the Shanghai International Film Festival and Market's Belt and Road Film Week, which included a keynote and panel presentations for the NZFC CEO on the advantages of working with New Zealand.

- Hosting, with MFAT and NZTE, a reception at the newly reopened New Zealand Central in Shanghai, attended by approximately 100 of the NZ screen industry's main production, media and government contacts in Shanghai and Beijing.
- Leveraging, with Screen Auckland, the strong sister city relationship between Auckland and Qingdao as a valuable way to stimulate creative collaboration and business outcomes.
- Partnering with the New Zealand Commerce and Industry Office in Taipei (NZCIO) in June on a New Zealand Film Showcase in the inaugural NZCIO Matariki Festival, hosting, with Taipei Film Commission, the inaugural Taiwan-New Zealand Industry Summit with leading Taiwanese and New Zealand producers and other industry, and driving activity to stimulate Māori-Indigenous Taiwanese screen sector collaboration.

In addition to the offshore activity noted above, the Asia Outreach Executive plays a key role in identifying and connecting new Asian New Zealand filmmaking talent. Successful networking and profiling events held in 2017/18 included:

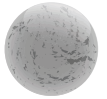
- November meet-ups in Auckland and Wellington showcased 12 short films and web series by New Zealand Asian creatives and crew, with industry press, funding agencies, digital platforms and producers/production companies. SCREENZ featured a write-up of the Auckland event in late November, as did the Chinese Herald.
- Another event in Wellington featured Weta Workshop's Art Director and Chinese Business Development Manager, Sam Gao which generated an excellent RNZ Voices profile piece.
- A strong NZFC presence at the Lantern Festivals in Auckland and Christchurch, with NZFC booths and nightly programmes of short film screenings. The presence was supported by strong social media activity, including the creation of a bespoke Snapchat filter (which had 45,750 views at the Auckland Lantern Festival alone), along with Facebook, Instagram, Twitter and WeChat—via the NZFC's official Chinese language account—activity.

Select Europe Activity

- Sponsoring Winston Baker's Immersive Summit and International Film Finance Forum at Cannes 2018, with keynotes from/panel sessions by Taika Waititi, Annabelle Sheehan, Chris Payne and senior representatives from Weta Workshop and Staples VR.
- Developing and managing the inaugural Financiers Lunch at Cannes, involving experienced New Zealand producers and financiers/financing agents from the UK, US and other territories, noted as a key 2018 market highlight by New Zealand producers.
- Meeting with key national agencies at Cannes to strengthen connections between producers and develop co-productions; and to compare approaches to funding administration, common global challenges such as financing features and the impact of streaming services, and approaches to talent development and diversity/inclusivity strategies.



Image: *Fire in Cardboard City*



5% Uplift Skills and Talent Development Activity

Helping filmmakers develop their skills is essential to building a sustainable industry. The International Relations team works closely with the Talent Development team to facilitate and support internships, mentorships and other opportunities for talented New Zealand filmmakers on international productions accessing the New Zealand Screen Production Grant (NZSPG) 5% Uplift.

Select 2017/18 outcomes from International Relations activity include:

- Introducing producer, Tom Hern to the German/US filmmaking team behind *Guns Akimbo*, which led to Hern serving as producer on this large budget Germany-New Zealand official co-production starring Daniel Radcliffe, shot in New Zealand and Germany.
- Brokering a relationship between Park Road Post-Production and the producers of *Wolf Warrior II* who then engaged the company for sound post-production services. *Wolf Warrior II* went on to become the highest grossing Chinese film of all time, the first and only Chinese film in the top 100 highest grossing films of all time, and the second highest-grossing film of all-time in a single market on its release in China in August 2017.
- Introducing, as part of the NZFC's commitment to supporting NZ Inc., Tourism New Zealand to leading Chinese filmmaker, Wuershan who became the face of that agency's Discover the Heart of the Long White Cloud online campaign, which showcased New Zealand's central regions to China. The campaign was viewed by over 11 million people and led to 504 stories on television, print, and online sites equating to \$12.6 million in equivalent advertising revenue by early August 2017.
- Connecting Madeleine Sami and Jackie van Beek, the creative duo behind hit New Zealand feature film, *The Breaker Upperers* with leading US talent agency, United Talent Agency (UTA), with whom the pair then signed for representation following SXSW 2018. The International Relations team has also actively supported Thomasin Harcourt McKenzie with her career development, which led, like Sami and van Beek, to signing with UTA.
- Securing a place for a Wellington writer/producer team in Seoul Film Commission's fully-hosted residential Seoul Screenplay Development Support Program.
- Launching the inaugural New Zealand-Taiwan Professional Screenwriters exchange in Taipei in June 2018, in partnership with the Taipei Film Commission, with a similar Shanghai-Dunedin exchange well-developed and ready for announcement in early 2018/19.
- Effective career development placements on *The Meg* for Tom Hern (associate producer role), Laetitia Belen (cinematography mentorship) and Bonnie Blake (unit production manager mentorship).

Through Talent Development (TD) we are focused on finding, fostering, connecting and progressing filmmaking talent. The TD team supports filmmakers and organisations through a mix of bespoke one-to-one support, advice and connections, developmental programmes, mentoring and internships, short film production grants and travel support to key festivals, markets and events.



Professional Development

The TD team have facilitated and supported a number of internships and mentorships in the last year. These have included director internships for Maria Walker with Michael Bennett on *In Dark Places*, and Will Agnew with David Stubbs on *Daffodils*, a producer internship for Fergus Grady with Richard Fletcher on *Daffodils* and a publicity internship for Selwyn Kumar with Tamar Münch on *This Town*.

In addition, *She Shears* director Jack Nicol received mentoring from Chris Pryor and Miriam Smith.

We have funded 145 talent development initiatives over the past year, which directly supported 3206 attendees. 70% of the talent supported through these were women.

We have provided 88 talent development grants of up to \$5,000 for individuals to put toward significant professional development opportunities in their specialist area.

Industry Support

The NZFC continues to provide core infrastructural grants to a number of industry guilds and organisations to help support capacity within the sector. The organisations supported include the Screen Production and Development Association (SPADA), the Directors and Editors Guild of New Zealand, (DEGNZ), the New Zealand Writers' Guild (NZWG), Screen Industry Guild of Aotearoa (formerly NZ Techos' Guild), Women in Film and Television (WIFT), Pacific Islanders in Film & Television (PIFT), Asia New Zealand Film Foundation and Ngā Aho Whakaari.

We provided funding for specialist talent development initiatives through our Strategic Training Funding. In 2017/18, we awarded grants to:

- Script to Screen for the Film Up mentorship, Story Camp and community based short film workshops
- Equity Foundation for the continuation of their workshops and industry training programmes
- Directors and Editors Guild of NZ (DEGNZ) for an annual programme which included their Female Director Incubator
- Documentary Edge for Doc Pitch, Doc Clinic workshop programme and Screen Edge Forum
- NZ Cinematographers Society, who implemented an Outreach Roadshow Programme aimed at training institutes and focusing on female talent within the camera department
- Screen Industry Guild of Aotearoa (formerly NZ Techos' Guild) who held national workshops on empowering and upskilling Crew/Safety reps

To ensure events and other talent development programmes are accessible to a broad audience of filmmakers and potential filmmakers, we support a number of initiatives developed and run by industry partners and provide travel and attendance scholarships. In 2017/18 some of these included:



Big Screen Symposium (BSS)

The Big Screen Symposium is the annual event that brings together filmmakers in one venue for the purpose of debate, discussion, information and inspiration. We support BSS through a grant for the event and a number of individual grants to help filmmakers to attend.

Outlook for Someday

Outlook for Someday inspires, empowers and upskills young people to share their stories and perspectives through filmmaking.

48 Hours

48 Hours is a unique talent identification platform as teams make a short film from script to finished product in 48 hours. Once again this year's films were of an incredibly high standard.

SPADA Conference

The SPADA conference is a high-profile annual industry event that includes leading local and international key note speakers, panel discussions and the SPADA awards. We support this through our strategic partnership with SPADA and directly through individual grants for filmmakers to attend.

Loading Docs

Loading Docs is a joint initiative with NZ On Air where filmmakers are mentored and supported to produce short documentaries that are viewed online by an increasingly large audience. To date the Loading Docs collection has had over 2.78 million online views. Alumni talent have gone on to make feature and television documentaries.

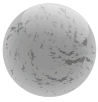
Short films

Making short films is a key stepping stone into feature filmmaking. In 2017/18 Fresh Shorts was the first of the NZFC's funding opportunities to utilise our new NZFC online process. 135 applications were received across two rounds of Fresh Shorts funding, down from 161 in 2016/17. From these, 14 films were funded, six at the \$10,000 level, six at the \$30,000 level, and one each at \$15,000 and \$20,000. The applicants came from a variety of backgrounds with projects spanning a diverse range of genres and subject matter. Eight films have female directors attached, which is in line with the NZFC's ambition to have at least 50% female representation across all talent development initiatives.

For the third year, shortlisted Fresh Shorts applicants took part in a residential development lab and industry based mentoring programme. This helps assist the teams to develop their scripts and applications prior to final assessment. Response to the lab process and mentoring has again been overwhelmingly positive with the added benefit for filmmakers at similar stages in their careers to network considered hugely beneficial.

Short films continue to have success at international film festivals. Some highlights from the 2017/18 year are:

- Two New Zealand short films were invited to screen at Palm Springs International Short Film Festival - *I Will Not Write Unless I am Swaddled in Furs* from director Wade Shotter and *Last Summer* from director Asuka Sylvie.



- *Fire in Cardboard City* from director Phil Brough screened in competition in the children's Generation section at the Berlinale International Film Festival 2018, and at New York's Tribeca Film Festival. This short film also secured an international sales agent.
- Unitech student Amberley Aumua's short film *Waiting* screened at the Toronto International Film Festival (TIFF) 2017. The NZFC supported the film through a post-production grant and Amberly through a travel grant to attend the festival.
- Three of the six finalists for NZIFF NZ's Best short films 2017 were funded by the NZFC: Rosanne Liang's *Do No Harm* (Premiere Pathways), Julian Vares' *Thicket* (Fresh 10) and Becs Arahanga's *Laundry* (Aho Short, a devolved initiative with Ngā Aho Whakaari).
- Musical documentary, *The Coffin Club* screened to a full house at the South by South West Festival in Austin in 2018. Director Briar March and producer Kim Harrop were supported by NZFC to attend. The film is part of Loading Docs 2017, an NZFC funded initiative.
- Nine Māori short filmmakers attended the 2017 imagineNATIVE Film + Media Arts Festival in Toronto: Renae Maihi and Lara Northcroft with *Ka Puta Ko Au*; Becs Arahanga and Julian Arahanga with *Laundry*; Tim Worrall and Piripi Curtis with *Meke*; Ryan Alexander Lloyd with *PāPā*; Dave Whitehead with *Possum* and youngest attendee, 18-year-old Qianna Titore with *Natalie*. Indigenous Burmese filmmaker Yamin Tun attended with her Native Slam film *Kia Tau*. Native Slam is part of the NZFC funded partnership with Māorilands Film Festival. Niuean director Dianna Fuemana also attended where her film *Sunday Funday* won a special jury prize.
- Seven filmmakers attended the Melbourne International Film Festival's (MIFF) Accelerator Directors' Lab in August 2017. Three had films screening in the Accelerator short film programme: Dave Whitehead (*Possum*), Rachel Ross (*Have You Tried Maybe Not Worrying?*) and Zoe McIntosh (*The World in Your Window*), which won Best fiction short film. Four wahine Māori filmmakers, Rachel House, Briar Grace-Smith, Kath Akuhata-Brown and Jessica Sanderson also attended as part of the NZFC Talent Express initiative. These four women were identified through the Ramai Hayward Scholarship.
- *Fire in Cardboard City* won the Best New Zealand Film at the Show Me Shorts short film festival, which qualifies it to be entered into the Academy Awards in the short film category. *Do No Harm* was awarded the Panavision Best Cinematographer and Show Tools Special Jury prize for stunt coordination, and Zoe McIntosh was awarded the Best Director prize for *The World in My Window*.

Women's Horror Short Films

The Women's Horror Short Films were devised to support New Zealand women short film genre directors. Two were awarded grants of \$60,000 to make their films.

Vaspy written and directed by Hweiling Ow and produced by Rachel Jean and Andrew Beattie through South Pacific Pictures is currently in post-production.



The Rat King, written and directed by Hash Perambalam and produced by Leela Menon, is currently in advanced development.

Premiere Pathways

Premiere Pathways exists to assist feature-focused filmmakers through creating material to showcase or support the concept for a feature film. This could be a short film, proof-of-concept reel or scenes from a feature script being developed. In the 2017/18 financial year, two projects were awarded Premiere Pathways funding, *Poppy* written and directed by Linda Niccol and produced by Susan Parker, and *Released* written and directed by Kelly Kilgour and produced by Bonnie Slater.

Interactive Storytelling

The Interactive development fund is designed to enable the development of interactive content with strong original story aspects and significant New Zealand creative and cultural outcomes. Through the development of new innovative interactive stories, it is intended that potential new markets and audiences are identified, developed and engaged.

There were 50 applications for this year's funding. Fourteen projects were funded in the 2017/18 round (seven virtual reality, one augmented reality/virtual reality, five games and one interactive novel).

Women in Film

To encourage more women to participate and remain in the industry, the NZFC introduced a gender policy in 2015 based around five main planks. In September 2017, three new initiatives were added to the policy.

These are:

- Encouraging recipients of devolved funding to fund half of their projects with women writers and directors and publish their success rates.

This will be analysed by looking at project slates to determine the representation of women writers and directors.

- Setting an annual goal of 50% female recipients for Early Development Funding (EDF) - counted across attached writers, directors and producers - to be achieved by 2020.

In the 2017/18 financial year, women filmmakers (across all roles) made up 48% of applicants, and 50% of approved Early Development funding.

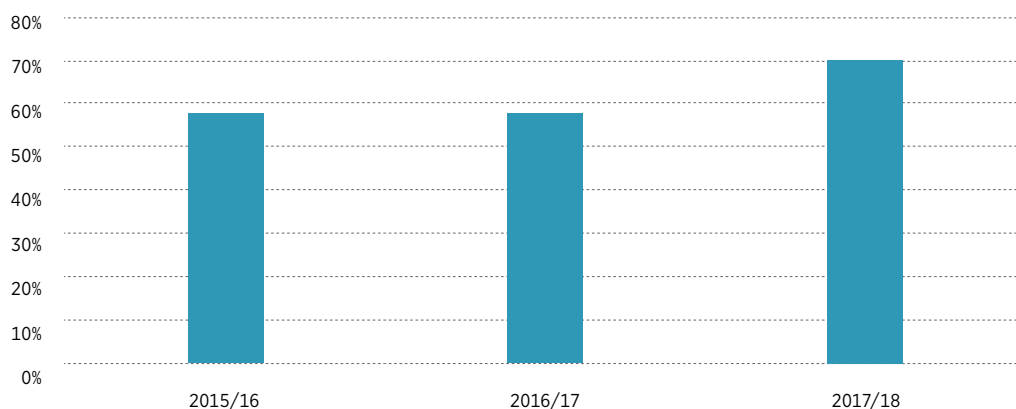
- Measuring female director participation in feature film investment offers on both an annual and a three-year rolling average. By the end of 2021/2022 the aim is to have 50% participation. This will mean achieving an average of 50% from 2019/2020.

In 2017/18, twelve films received production financing and 63% of the 19 directors attached are women.*

*This figure includes eight women directors for a single project.



Percentage of Talent Development Funding given to women 2015 - 2018



Te Rautaki Māori

On 30 April the NZFC launched its Te Rautaki Māori. The strategy was the result of over two years' work which included a series of hui with Māori filmmakers, story tellers and other industry and community representatives around the country.

- **Mission**

To champion Māori film and filmmakers, in partnership with the Māori film industry, to Aotearoa and the world.

- **Aim**

To work in partnership to achieve mutually agreed aspirations. This strategy and its execution will be informed by the principles of the Treaty of Waitangi and Te Aō Māori. We acknowledge there is more than one Māori world view; our aim is to be respectful of tikanga and kawa, with advice and support from the Māori film industry.

- **Objectives**

In partnership with the Māori film industry we will work together to achieve Te Rautaki objectives:

- **Representation**

Promote authentic representation of Māori characters, stories, places, history and culture and support high quality films led by Māori creatives.

- **Protocols**

Partner with experts and advisors in mātauranga Māori to develop a Māori partnership plan and explore industry frameworks and guidelines for engagement with Māori stories.

- **Capacity and capability**

Build internal capacity at Te Tumu Whakaata Taonga to engage with Māori and their stories. Support capacity development in the Māori film industry by supporting and developing initiatives that address barriers and increase connections and communication.



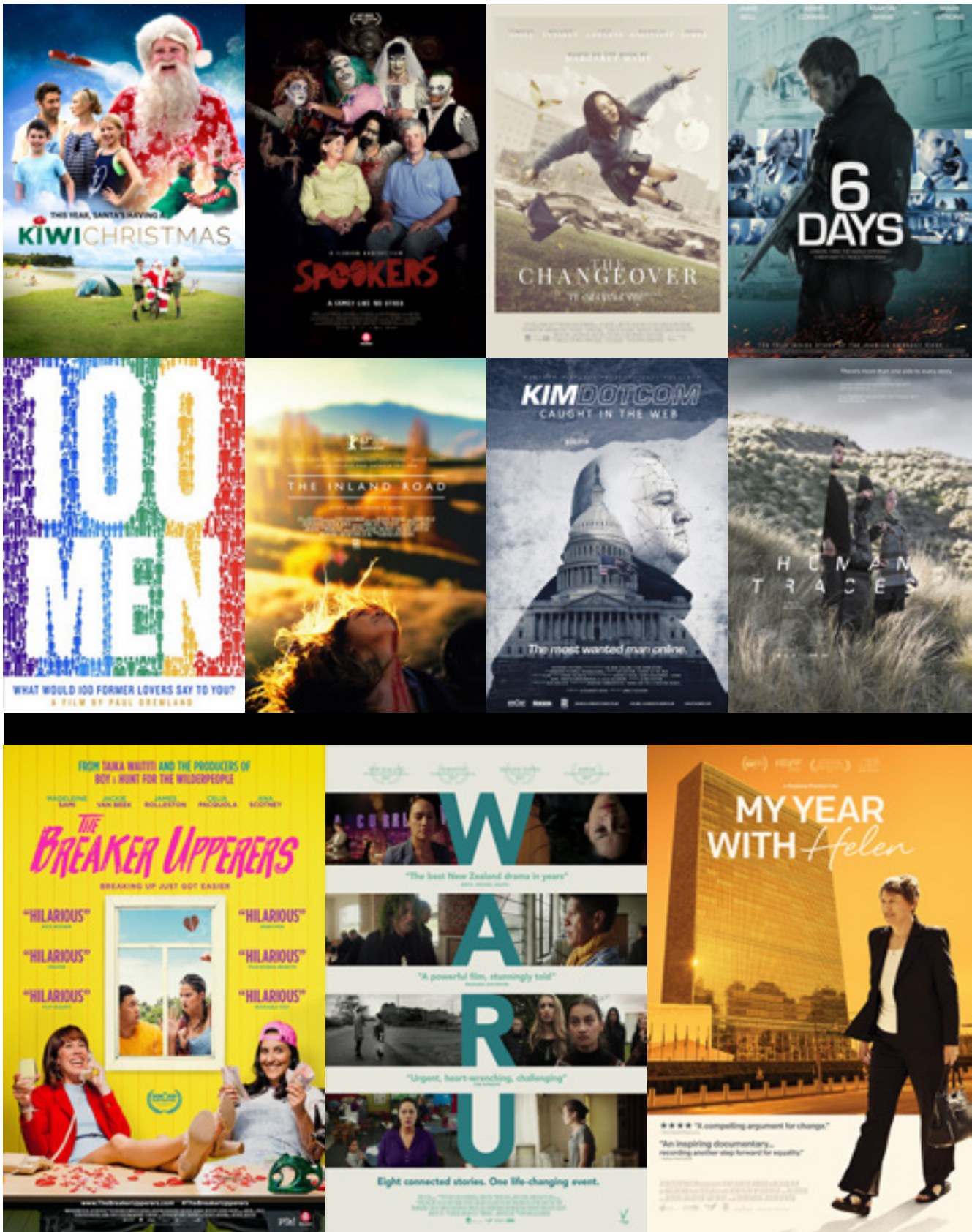
To assist in implementing the strategy and the development of the Māori partnership plan a new senior role, Pou Whakahaere, has been established. This role will provide strategic and cultural advice to the Board, management and staff of Te Tumu Whakaata Taonga, and lead the development of meaningful partnerships between the NZFC and Māori film industry.

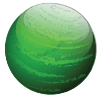
A range of funding programmes to support the strategy's goals will be introduced in the next financial year.

The nine wahine Māori writers and directors of *Waru* became the inaugural recipients of Te Tumu Whakaata Taonga Māori Screen Excellence Awards, an award offered to Māori filmmakers whose work makes an impact locally and/or internationally. Briar Grace-Smith, Awanui Simich-Pene, Casey Kaa, Ainsley Gardiner, Katie Wolfe, Renae Maihi, Chelsea Winstanley, Paula Whetu Jones and Josephine Stewart-Te Whiu were each presented with a grant of \$50,000 to assist with progressing their filmmaking careers.



Image: *Waiting*





We aim to increase the number of people seeing New Zealand films, in cinemas and on other screens, both here and overseas.

We provide marketing grants to distributors to enhance domestic cinema releases and to independent filmmakers to complete and screen their films. We are also continuing to digitise our back-catalogue to ensure classic New Zealand films can continue to be enjoyed by future generations.

We maintain a presence at key festivals and markets, nurture relationships with overseas players and create networking opportunities for people within the industry both in New Zealand and overseas.

Feature Films – Domestic Release

Eleven new NZFC-financed features achieved theatrical release domestically in the period. Three of these did not have New Zealand distributors attached and screened only in the New Zealand International Film Festival (NZIFF).

There were 258,473 admissions in total for the 12 months under review, against a target of 400,000 admissions.

The best performing feature was *The Breaker Upperers* which achieved 136,644 admissions through to 30 June 2018. *Waru* was the next best performer with total admissions of 30,993.

- **100 Men – New Zealand International Film Festival 2017**

Directed by Paul Oremland and produced by Vincent Burke, *100 Men* takes the viewer through 40 years of gay history as Oremland recalls his one hundred most memorable shags.

100 Men had its world premiere at the 2017 NZIFF with Paul Oremland attending to introduce the film and take part in Q & A sessions.

- **The Inland Road – New Zealand International Film Festival 2017**

Written and directed by Jackie van Beek and produced by Aaron Watson, *The Inland Road* explores the unconventional love story between an anti-social teenager, a Scotsman and a five-year-old-girl. Tia hitches a ride on an isolated country road. When the car crashes with fatal consequences, Tia finds she has nowhere to go. Seeking out the family of the crash victim, Tia moves onto the farm of fellow survivor Will and his pregnant wife Donna. When Donna's bereaved five-year-old niece Lily also comes to stay, Tia finds a purpose in helping the girl come to terms with her father's death. But as Tia's bonds with Will and Lily deepen, her presence threatens the family's delicate balance.

The Inland Road had its New Zealand premiere at the 2017 NZIFF, following a world premiere at the 2017 Berlin Film Festival.

- **Kim Dotcom: Caught in the Web – New Zealand International Film Festival 2017**

Three years in the making, this documentary directed by Annie Goldson and produced by Alexander Behse chronicles a spectacular moment in global history, dubbed the 'largest copyright case ever' and the truth about what happened. The larger-than-life story of Kim Dotcom, the 'most wanted man online', is extraordinary enough, but the battle between Dotcom and the US Government and entertainment industry, fought in New Zealand, is one that goes to the heart of ownership, privacy and piracy in the digital age.

Kim Dotcom: Caught in the Web had its New Zealand premiere at the 2017 NZIFF, following a world premiere at SXSW in 2017.



- ***My Year With Helen* — August 2017 — October 2017**

Directed by Gaylene Preston and produced by Preston and Catherine Madigan, *My Year with Helen* gives viewers unique access to high-ranking candidate Helen Clark as the United Nations chooses a new Secretary General. Her cameras explore the cracks between the diplomats, the embedded press and feminist activists as they push for change while caught up in a power process as secretive and patriarchal as the selection of the Pope. An observational documentary, *My Year With Helen* travels alongside Clark as she works on global development issues as head of the UNDP while also campaigning for SG and staying in daily contact with her 94-year-old father back in New Zealand.

My Year With Helen had its New Zealand premiere at the 2017 NZIFF, following a world premiere at the 2017 Sydney Film Festival and was released in New Zealand by Transmission Films, initially on 25 screens, but increasing to 42 screens by its third week in release.

- ***6 Days* — September 2017 — October 2017**

Written by Glenn Standring, directed by Toa Fraser and produced by Matthew Metcalfe, *6 Days* is a taut thriller telling the incredible true story of six days of terror after six heavily-armed gunmen invaded the Iranian Embassy in London's Princes Gate on April 30, 1980, taking 26 people hostage. Negotiators, police, politicians and the military wrestle over the correct response, all observed by some of the world's first live TV news coverage.

6 Days had its New Zealand premiere at the 2017 NZIFF where Katie Adie BBC journalist, and one of the film's subjects, was present for Q & A sessions. *6 Days* was released by Transmission Films on 30 New Zealand screens.

- ***Spookers* — September 2017 — October 2017**

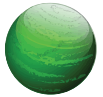
Written by Florian Habicht, Peter O'Donoghue and Veronica Gleeson, directed by Habicht and produced by Lani-rain Feltham, Nick Batzias and Suzanne Walker, *Spookers* tells the story of a family like no other. As night falls at Spookers, dozens of seemingly ordinary people become freaks, zombies and chainsaw-wielding clowns. Every weekend come rain, hail or shine, this diverse group of amateur performers unite to terrify punters at the southern hemisphere's largest scare park, situated in a former psychiatric hospital. Director Florian Habicht reveals the transformation and paradoxically lifesaving power of belonging to a community that celebrates fear.

Spookers had its New Zealand premiere at the 2017 NZIFF, following a world premiere at Canada's Hot Docs Film Festival and was released by Madman Entertainment on 12 New Zealand screens.

- ***The Changeover* — September 2017 — November 2017**

Written by Stuart McKenzie, directed by McKenzie and Miranda Harcourt and produced by Emma Slade, *The Changeover* is an adaptation of Margaret Mahy's much-awarded young adult novel. In post-earthquake Christchurch, teenager Laura Chant cares for her younger brother Jacko while their mum Kate is at work. After school one day Laura loses Jacko, only to find him playing in a pop-up shop filled with strange toys. The creepy old shop-owner, Carmody Braque gives Jacko a stamp on his hand and sends them on their way. But Jacko suddenly begins to get sick and Laura realises there's more to Braque, and the stamp, than she had first realised. Fearing that something supernatural is at work and desperate to save her little brother, Laura seeks help from Sorensen Carlisle, a prefect at her school to whom she is mysteriously drawn. Laura discovers that Sorensen is from a family of witches and Sorensen's mum reveals the only way Laura can save Jacko is to 'change over' and become a witch to defeat the evil ancient spirit Braque.

The Changeover was released by Vendetta Films on 56 New Zealand screens.



- **Waru — October 2017 — May 2018**

Produced by Kerry Warkia and Kiel McNaughton, *Waru* was made by wahine Māori writers and directors, Briar Grace-Smith, Awanui Simich-Pene, Casey Kaa, Ainsley Gardiner, Katie Wolfe, Renae Maihi, Chelsea Winstanley, Paula Whetu Jones and Josephine Stewart-Te Whiu, each of whom contributed a ten minute vignette, presented as a continuous shot in real time, unfolding around the tangi (funeral) of Waru, a small boy who died at the hands of his caregiver. The vignettes are all subtly interlinked and each follows one of eight female Māori lead characters during the same moment in time as they come to terms with Waru's death and try to find a way forward in their community.

Waru had its world premiere at the 2017 NZIFF. Vendetta Films released the film on 44 screens in October 2017, and the film continued to screen in cinemas across the country until May 2018.

- **Human Traces — November 2017 — December 2017**

Husband and wife scientist team Glenn and Sarah study the effects of removing the 'pests' from Perseverance, a rocky island deep in the Southern Ocean. The arrival of Pete, the mysterious new caretaker for the island, causes upheaval in their marriage, and when Sarah discovers she is pregnant, and that they're trapped on the island with no contact to the outside world, desperation kicks in with the pitiless winter coming ever closer.

Human Traces had its world premiere at the 2017 NZIFF. The film was released by Entertainment One on 12 New Zealand screens.

- **Kiwi Christmas — November 2017 — January 2018**

Written by Dave Armstrong, Andrew Gunn and Tony Simpson, directed by Simpson and produced by Tim Sanders, *Kiwi Christmas* follows Santa as, disillusioned with the materialism of Christmas, he does a runner, as far from the North Pole as possible – New Zealand.

When his reindeerless-sleigh crashes and sinks in the waters of an idyllic holiday beach, he is found washed up by 8-year-old Sam and his 12-year-old sister Molly and their newly separated parents.

The family discovers who Santa really is and must unite to rescue him from the local Coastwatch who have set out to capture him, and convince him to return to the North Pole in time for Christmas Eve.

Kiwi Christmas was released by Madman Entertainment on 81 New Zealand screens in time for the Christmas school holidays.

- **The Breaker Upperers — May 18 —**

Written and directed by Jackie van Beek and Madeleine Sami and produced by Carthew Neal, Ainsley Gardiner and Georgina Conder, *The Breaker Upperers* tells the story of Mel and Jen who, fifteen years ago, discovered they were both dating the same man. Bitter and cynical they became fast friends and formed The Breaker Upperers, a small-time business breaking up couples for cash. Now they're in their late-thirties and business is booming. They're a platonic, co-dependent couple who keep their cynicism alive by not getting emotionally involved with anybody else. But when they run into an old victim, Mel develops a conscience and their friendship is truly put to the test.

The Breaker Upperers had its world premiere at SXSW 2017 and was released by Madman Entertainment on 110 New Zealand screens.



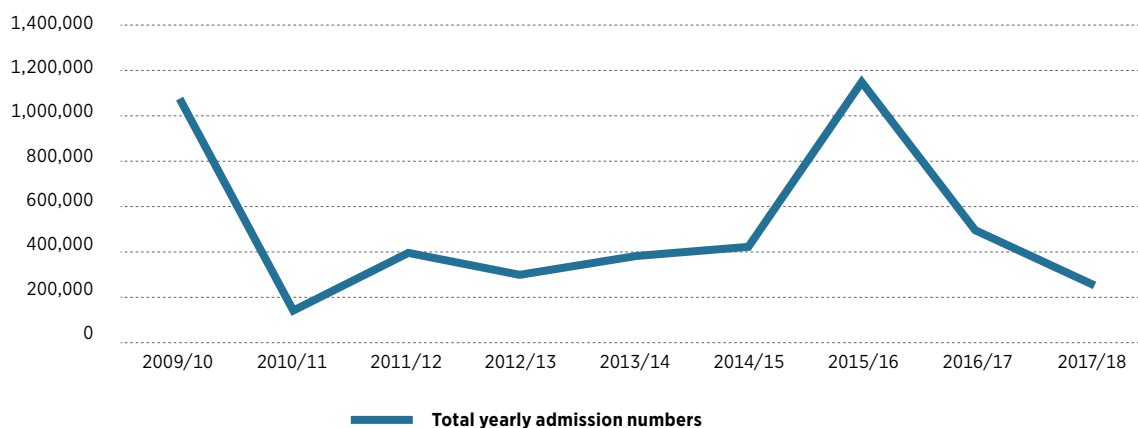
In addition, the following titles continued their releases from the previous financial year:

McLaren — July 2017 — August 2017

Pecking Order — July 2017 — August 2017

Meat — July 2017

NZ Admissions 2009 - 2018



Test Screenings and Audience Research

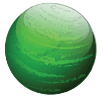
In 2014 we introduced test screenings for all feature films we invest in. Response to the test screenings continues to be positive and filmmakers benefit greatly from the information gathered and analysed. The test screenings are also valuable to distributors in terms of defining the audience for each film. For the period under review, we test-screened six feature films: *She Shears*, *Herbs*, *Yellow is Forbidden*, *Vermilion*, *Kiwi Christmas* and *The Breaker Upperers*.

Additional audience research in the period has included exit surveys of cinema audiences during the opening weekend screenings of *The Changeover* and *The Breaker Upperers*. Exit surveys give insight into who is actually attending a film, how they heard about it and their thoughts about it, and allows us to know where, if any, additional marketing spend would be most valuable.

A research paper released in May 2018 outlines the way in which young people engage with film and cinemas and offers suggestions for ways exhibitors could better meet the needs of this young audience. Born between the mid-1990s and mid-2000s, this is the first generation to have grown up entirely digitally connected – the iGeneration.

Some of the report's key findings include:

- iGens like watching films and films have a major impact on their opinions and beliefs and act as a catalyst for discussion about social issues.
- iGens recognise the social, cultural and economic value of New Zealand film industry.



International Marketing

The NZFC participated in five major international film events promoting New Zealand films and filmmakers during the period under review.

- **2017 Toronto International Film Festival 8 – 18 September**

Waru had its international premiere as part of TIFF's Discovery programme, screening to a near-capacity crowd. Seven of the film's directors (Rena Mahi, Paula Whetu Jones, Briar Grace Smith, Awanui Simich-Pene, Katie Wolfe, Chelsea Winstanley, Casey Kaa), the writer (Josephine Stewart-Te Whiu) and the two producers (Kerry Warkia and Kiel McNaughton) attended the festival.

Human Traces also had its international premiere in TIFF's Discovery programme. Director, Nic Gorman, and producer Nadia Maxwell attended the festival with the two lead actors Mark Mitchinson and Vinnie Bennet who was selected to take part in the festival's Rising Star programme.

Three NZFC staff attended the festival and manned a booth in the industry centre. The NZFC co-hosted an Indigenous breakfast for filmmakers from around the world, who had films at TIFF with the Canada Media Fund. Guests included First Nation actor Michael Greyeyes (*Woman Walks Ahead*), First Nation directors Chris Eyre (*Smoke Signals*), and Alanis Obomsawin (*Our People will be Healed*), representatives from Screen Australia, ImagineNative Film Festival, the New Zealand filmmakers and the New Zealand High Commissioner to Canada, Daniel Mellsop. Speakers at the breakfast were First Nation Elder Pauline Shirt, singer Rosary Spence, NZFC CEO Dave Gibson, High Commissioner Daniel Mellsop and Canada Media Fund CEO Valerie Creighton.

- **2018 Berlinale 7 – 15 February**

Three NZFC staff attended the Berlinale and associated EFM. It was a record year for EFM with over 10,000 visitors from 112 countries represented. The NZFC partnered on the EFM NATIVE Stand with ImagineNative, Berlin NATIVE, Film Greenland, Sami Film Institute, VisionMaker Media, Sundance Institute, Indigenous Media Initiatives, Māoriland, AricaNativa, Creative BC and Pacific Islanders in Communications. *Waru* producer Kerry Warkia was this year's Producer Fellow for New Zealand and a dedicated EFM Coordinator assisted her to develop her project goals and a strategy for the market, as well as receiving a curated itinerary of activities with other NATIVE Fellows.

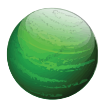
- **2018 SXSW 9 – 18 March**

One NZFC staff member attended SXSW where *The Breaker Upperers* had its world premiere. Writer/director/stars Jackie van Beek and Madeleine Sami attended the festival in Austin Texas with producer Carthew Neal.

- **2018 Cannes International Film Festival 8 – 19 May**

Eight NZFC staff attended the Cannes Film Festival along with 29 New Zealand producers, and 16 New Zealand filmmakers now working overseas. The NZFC had an office on the Croisette for the filmmakers and NZFC to host events and meetings.

Events the NZFC hosted included Welcome to Cannes Kiwi Drinks, a Financiers Lunch and a Sales Agents Lunch. Six speed-dating sessions also occurred with representatives from sales agencies Film Constellation, Seville, LevelK, MPI, Bankside and Celluloid Dreams. NZFC staff met with film festival programmers, sales agents and Australian based distributors among others.



Taika Waititi attended Cannes to present a keynote with American actor and first-time director, Paul Dano on the global state of cinema, storytelling strategies, emerging trends and key elements that are driving audiences to the movie theatre, from independent hits to big studio franchise films.

NZFC CEO Annabelle Sheehan lent her expertise to a panel on 'Navigating the Co-Production Matrix', offering valuable input on finding strategies to get co-production deals done in this ever-changing global marketplace.

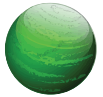
- **2018 Sydney Film Festival 6 – 17 June**

The Breaker Upperers opened the Sydney Film Festival with a sold-out screening. NZFC CEO Annabelle Sheehan attended with writer/director/stars Jackie van Beek and Madeleine Sami and actors James Rolleston, Ana Scotney and Celia Pacquola.

Other films to screen in the festival were *The Changeover* and *Yellow is Forbidden*.

Other International Festivals and Releases

- *Yellow is Forbidden* had its world premiere In Competition at New York's Tribeca Film Festival. This is the first time a New Zealand film has screened In Competition at Tribeca, and it played during the festival's prestigious Opening Weekend. *Yellow is Forbidden* followed its Tribeca premiere with screenings at Canada's Hot Docs.
- Since its Toronto premiere in September 2017, *Waru* has screened at numerous international film festivals including ImagineNative, WINDA, Hawaii International Film Festival, Aspen Film Festival, Skabmagovat, Available Light, Cinema Politica, Tu Kuki Airani Film Festival, San Diego Asian Film Festival and the LA Asian Pacific Film Festival where it was awarded the Grand Jury Award for an Outstanding International Narrative Feature.
- *One Thousand Ropes* screened in the Hawaii International Film Festival and was awarded the jury prize in the festival's NETPAC awards.
- *The Changeover* had its international premiere at the Rome Film Festival.
- Paul Oremland's documentary, *100 Men*, screened at New Fest, New York's LGBT film festival in October. The film followed this outing with screenings at Madrid's LesGaiCineMad, Queer Screen's Mardi Gras Film Festival and the Melbourne Queer Film Festival.
- *Poi E* screened at several festivals including FicSur Argentina, BIFAN, Kota Kinabalu Film Festival and the Margaret Mead Film Festival.
- *Kim Dotcom: Caught in the Web* screened in Norway's Bergen Film Festival and Rio's Festival do Cultura.
- *Poi E*, *Mahana*, *Gary of the Pacific* and classic film, *The Navigator: A Medieval Odyssey* all screened in the Australia-New Zealand Film Festival in the Czech Republic, as well as a collection of New Zealand short films.



Cultural Showcases

- *My Year With Helen* has screened at numerous festivals and events around the world, including at the Genesis Cinema and Duke of York's Cinema in the UK, and at the United Nations Association in London. The film also screened in the US to Women @ Google and Kiwi Landing Pad. *My Year With Helen* has also been invited to screen at several MFAT posts including Washington DC, Geneva, Ankara and Istanbul.
- Nine New Zealand feature films and eight shorts took part in a traveling roadshow through eleven cities in seven Latin American countries. The roadshow travelled through Argentina, Cuba, Mexico, Brazil, Chile, Paraguay and Colombia. Features *Mahana*, *The Dead Lands*, *The Dark Horse*, *Born to Dance*, *Hip Hop-eration*, *Boy*, *Whale Rider*, *White Lies* and *The Ground We Won* have been subtitled in Spanish and Portuguese and short films *Ahi Kā*, *Ellen is Leaving*, *Feeder*, *Madam Black*, *Maria*, *Ross and Beth*, *Spring Jam* and *Tits on a Bull* into Spanish.
- A smaller version of this Roadshow, including *Boy*, *Whale Rider* and *The Dark Horse*, screened in Malaga, Madrid and Tennerife.
- *An Angel at my Table* screened at the Melbourne Cinematheque and at the Hong Kong International Film Festival.
- *One Thousand Ropes* screened at Tertio Millenio in Vatican City and the Heartland Film Festival in Indianapolis.

NZ Film On Demand

Our video-on-demand platform, NZ Film On Demand, continues to add new titles. The number of titles available now totals over 130 and range from recent cinema releases to newly digitised classics. The platform is currently available to viewers in New Zealand, Australia and the UK. As the number of film titles and territories expands, it will generate increased revenues for filmmakers and investors, with 70% of the collected gross receipts being returned to the film owners. The most popular feature film in the period was *Out of the Blue*, and the most popular short was *Night Shift*.

The total number of subscribers to the platform at 30 June 2018 is 6,458 up from 3,924 on 1 July 2017.

A monthly newsletter informs subscribers about newly released films and highlights another feature and a short film or documentary already on the platform. A curated section for films produced independently of the NZFC gives filmmakers another platform on which to reach audiences for their films.

Vista Foundation Partnership

The Vista Film Marketing Programme, launched in 2015 in partnership with the Vista Foundation, saw creative teams of filmmakers participate in a series of workshops run by industry professionals, covering areas of financing, licensing, distribution, marketing, release and exhibition strategies. A grant of \$75,000 to support the marketing campaign of their feature film was awarded to the team responsible for *Daffodils* after teams made presentations to a panel of industry experts on completion of the workshops.



Digital Preservation Scheme

We continue to digitise films from our back catalogue to bring them into modern formats that audiences can continue to enjoy now, and into the future. Films digitised in the period are features, *The Scarecrow*, *I'll Make You Happy*, *Angel Mine*, *Death Warmed Up*, *Absent Without Leave* and *Crooked Earth*. The 10 short film series *Hairy Maclary* and short film *The Beach* have also been digitised.

Feature Film Finishing Grants

Feature film finishing grants were offered to five independent films that were accepted into the New Zealand International Film Festival, *Seven Rivers Walking*, *Angie*, *Bludgeon*, *Mega Time Squad* and *Blue Moon*.

Distribution Grants

We want as many people as possible to see great New Zealand films. Distribution grants help distributors and filmmakers find and connect with audiences for those great films. We support distributors with four grants to assist with a variety of costs associated with a film's theatrical release. In the 2017/18 financial year we offered distribution support to sixteen films, *6 Days*, *Broken*, *Human Traces*, *Kiwi Christmas*, *Kobi*, *Maui's Hook*, *My Year with Helen*, *No Ordinary Sheila*, *Seven Rivers Walking*, *Spookers*, *Swagger of Thieves*, *The Breaker Upperers*, *The Changeover*, *The Free Man*, *The Stolen* and *Waru*.

40 Years of New Zealand Film

2018 marks the 40th anniversary of the NZFC's formation and to commemorate, we are celebrating 40 years of New Zealand film through a variety of activities and events. To kick off the year-long celebrations, a TVC was made in conjunction with Lotto. The ad, called Love New Zealand Film, launched in cinemas on Boxing Day 2017, and on television and online from 15 April 2018.

In May the NZFC sponsored the closing night gala and awards ceremony at the New Zealand Motion Picture Industry Council's (NZMPIC) annual conference. The event was attended by over 200 New Zealand exhibitors and distributors.

Throughout June, the New Zealand Herald Online featured a New Zealand film each weekday, giving an in-depth look at some of the most iconic films of the last 40 years. NZ OnScreen also ran features, including screentalks with filmmakers, throughout June. Flicks published a range of content to support the 40 years too, including interviews with Melanie Lynskey about watching New Zealand films from abroad, Vincent Ward about the making of *The Navigator*, Gaylene Preston about how to have a filmmaking career as a woman in New Zealand and features about Bob Stenhouse and his Oscar nominated short film *The Frog, the Dog and the Devil* and international artwork used to market New Zealand films outside New Zealand.

More activities and events are planned for the second half of 2018.



Image: *Human Traces*

Board

The NZFC Board is a statutory body and provides governance and policy direction. In the 2017/18 financial year the Board held four scheduled meetings in Wellington and one scheduled meeting in Auckland.

Members for the year to 30 June 2018 were:

Kerry Prendergast (*Chair*), Ian Taylor, Jane Hastings, John McCay, Tom Greally, Pania Tyson-Nathan, Brett O'Riley (*from July 2017*) and Paula Jalfon (*from July 2017*).

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

Finance, Audit and Risk Committee

This committee of Board members oversees financial issues and risk management. The committee works in accordance with rules formulated by the NZFC. Members for the year to 30 June 2018 were Tom Greally (*Chair*), Kerry Prendergast and Brett O'Riley.

Human Resources and Remuneration Committee

This committee of Board members considers human resources and remuneration issues. The committee works in accordance with rules formulated by the NZFC. The members for the year to 30 June 2018 were Jane Hastings (*Chair*), Kerry Prendergast and Pania Tyson-Nathan.

NZSPG Combined Panel

The combined NZSPG panel met 13 times in the 2017/18 financial year to consider applications for both the international and New Zealand and co-production NZSPG grants. The panel is made up of one member of the NZFC Board, one senior NZFC staff member (CEO, CFO or Head of Business Affairs), one representative from MBIE, one representative from MCH and two industry specialists.

NZFC Board

Kerry Prendergast *Chair*

Kerry is the former mayor of Wellington and former Vice President of Local Government New Zealand. She is currently chair of the Environmental Protection Authority and Tourism New Zealand. She is also a director / trustee / board member of several organisations including Oceania Healthcare Ltd, New Zealand Community Trust and the Phoenix Football Club

Ian Taylor – *Iwi: Ngāti Kahungunu*

Ian is an award-winning writer, director and producer whose career in television spans more than 35 years. He established his own production company, Taylormade Productions in 1989. He was named a Companion of the NZ Order of Merit in the 2012 New Year Honours for services to television and business. He is also currently a board member of New Zealand On Air.

Jane Hastings

Jane is Chief Executive Officer for Event Hospitality and Entertainment, based in Sydney. Previously she has been Chief Executive Officer of NZME and General Manager Group Sales, Marketing and Cinemas at SkyCity Entertainment Group.

John McCay

John is a commercial lawyer and a partner at the law firm Minter Ellison Rudd Watts. John's experience in the screen sector includes having acted for the NZFC for more than 15 years. He also served as chair of Film New Zealand (now absorbed within the NZFC). He is also currently a board member of New Zealand On Air.

Pania Tyson-Nathan – *Iwi: Ngāti Rongomaiwahine*

Pania is the Chief Executive Officer of New Zealand Māori Tourism, a national organisation based in Wellington. She brings to the NZFC board an extensive trade and investment network with a particular focus on China. She is currently a director of Kahungunu Asset Holding Company and the Māori Economic Development Advisory Board, and a member of the Ministerial Advisory Group on Trade.

Tom Greally

Tom is currently the CEO of Garage Project, a leading craft brewery based in Wellington. Prior to 2015 he spent ten years as chair of Park Road Post Productions and was also General Manager of visual effects studio Weta Digital Limited.

Brett O'Riley

Brett has recently completed a term as chief executive of Auckland Tourism, Events and Economic Development (ATEED). He has been involved in the development of the digital and hi-tech economy in New Zealand over the past decade through senior roles in the public sector, following 20 years in the ICT sector.

Paula Jalfon – *Iwi: Ngāi Tahu*

Paula has worked in the film industry for 25 years both in New Zealand and the United Kingdom. She has extensive experience as a producer and executive producer working on both independent and studio films. Paula also worked for 10 years at the British Film Institute before setting up her own production company.



NZFC Operations

Staff

As at 30 June 2018 we had 40 staff (7 part-time, 33 full-time). Our workplace profile shows that our workforce has an average age of 44 years and is predominantly female (80%).

Excluding maternity leave, staff turnover for the 12-month period to 30 June was 30%. Of the 12 staff who left in the period, four left to pursue or return to roles within the industry, while the other eight left for a variety of reasons including career progression and offshore travel.

Collaboration

We work collaboratively with a number of central and local government agencies in addition to our primary funder the Ministry for Culture and Heritage. In particular, we work with the Ministry of Business, Innovation and Employment, New Zealand Trade and Enterprise, Tourism New Zealand as well as the Ministry of Foreign Affairs and Trade in order to promote the New Zealand screen sector internationally.

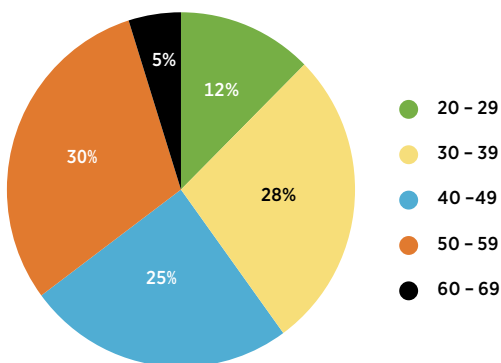
Within the screen sector itself we continue to work particularly closely with NZ on Air, with whom we share a building, and with the Film Heritage Trust and Ngā Taonga Sound and Vision.

As well, we partnered with a number of industry organisations including Script to Screen, SPADA and WIFT in order to provide professional development opportunities for filmmakers.

Total headcount as at 30 June 2018 = 40

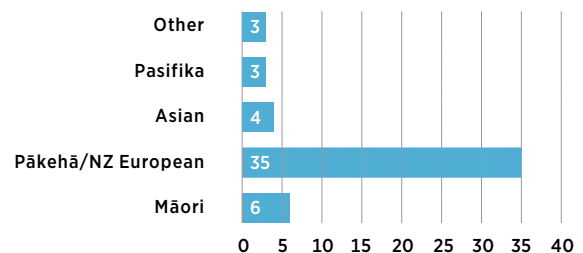
AGE PROFILE

TOTAL



COUNT OF ETHNICITY

TOTAL



DISABILITY PROFILE: NIL

Organisational Health and Capability

Our culture and work environment reflects a genuine commitment to the principles and policies of being a good employer and the Crown Entities Act requires us to report on these policies. We maintain a positive, dynamic and safe environment to enable the employment and retention of skilled staff with recent industry experience.

We demonstrate our commitment to the principles of equal employment opportunities (EEO) by elimination of all aspects of procedures, practices or any institutional barriers that may cause or perpetuate inequalities in respect of employment opportunities for any person or group of persons.

Staff engagement is very important to us. We encourage staff to be involved in the development, review and renewal of policies. An independent staff engagement survey was conducted by Kudos Organisational Dynamics in June 2018.

Good Employer Policies

The NZFC's activities against the seven key elements of being a 'good employer', as defined by the Human Rights Commission, are summarised below:

1. Leadership, accountability and culture

We are committed to being a good employer and as such, work to manage and lead employees fairly and equally in all aspects of employment. Our management and leadership team is committed to the principles of equal employment opportunities by elimination of all aspects of procedures, practices or any institutional barriers that may cause or perpetuate inequalities in respect of employment opportunities for any person or group of persons.

Employees are treated fairly. Different skills, talents, experiences and perspectives are recognised and valued, and different cultural values, faiths and beliefs are respected. The needs of Māori, ethnic or minority groups, women, and persons with disabilities, are recognised. We do not tolerate harassment, bullying and discrimination.

2. Recruitment, selection and induction

We appoint the best candidates after a fair and rigorous recruitment and selection process, which incorporates equal opportunity principles. Staff selection is based on merit – for any position the best available person is appointed irrespective of gender, race, ethnic or national origins, religious or ethical beliefs, disability, marital or family status, age, sexual orientation or any other irrelevant factor. However, we are keen to ensure our workplace reflects New Zealand's diversity and take this into account where we are able.

Industry development programmes have a secondary benefit for us because they provide a talent pool from which staff can be recruited. Internal applications are encouraged for job vacancies, recruitment to senior positions in the NZFC is a mix of internal promotions (including to acting roles) and external appointments to ensure a freshness of approach. Some contract positions exist to meet criteria of recent industry experience and these recruits often return to the industry after a period with us. We believe this porous border between the organisation and the industry is healthy and we encourage it.

All new staff are involved in an induction programme, which provides useful information about the NZFC and assists new staff in settling in.

3. Employee development, promotion and exit

We offer staff a range of development opportunities and staff are encouraged and supported to undertake training and professional development. We provide individually tailored professional development opportunities for all staff based on identified needs. We have supported accounting staff to study for professional qualifications by paying for exams and allowing for study leave. We also supported all staff to participate in team management workshops, leading to better understanding of individuals' work-preferences and how to manage them. We also supported staff to travel to festivals and markets for a better understanding of the international environment and to network with other similar agencies.

We encourage our staff to attend industry functions, gain industry experience in their spare time and we organise regular screenings so that all staff are familiar with the films we have invested in. All staff have an opportunity to attend courses on Te Reo Māori and tikanga.

We are committed to developing and up-skilling staff to work towards our objectives. The effectiveness of training and development activity is evaluated to ensure that key objectives are met.

All staff undertake an annual performance review, providing opportunities for feedback and specific work-related appraisals. All departing staff were given the opportunity to complete an exit interview.

4. Flexibility and work design

We allow flexible working hours for staff, where possible, and support staff working from home, working part-time, taking leave to care for sick family members and taking leave during the school holidays

5. Remuneration, recognition and conditions

Pay parity is an important aspect of developing long-term capability at the NZFC. The remuneration framework balances competitive pay and reward with affordability. Remuneration policies are focused on attracting and retaining skilled, flexible and knowledgeable staff. In order to ensure we continue to maintain high standards in this area, a sub-committee of the board meets as required to consider human resources and remuneration issues.

6. Harassment and bullying prevention

We have a zero-tolerance position and respond promptly to all accusations of harassment and bullying. We use reasonable endeavours to recognise and address unacceptable behavior that may lead to harassment and bullying. All staff are required to adhere to the State Services code of conduct as well as that set out in our Policy Manual which is revised and updated from time to time.

7. Safe and healthy environment

We are committed to providing a safe and healthy work environment and take a proactive health and safety approach including fire and earthquake preparedness. Health and safety policy and procedures were reviewed and updated to comply with the new Health and Safety at Work Act 2015. We have recently reviewed and updated our Anti-Bullying and Sexual Harassment Policy and run Sexual Harassment Awareness training for all staff and the Board.

Statement of Responsibility

for the year ended 30 June 2018

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 2018.

Signed on behalf of the Board:



Kerry Prendergast

CHAIR

31 October 2018



Tom Greally

BOARD MEMBER

31 October 2018

Statement of Financial Position

as at 30 June 2018

	Note	2018 Actual \$	2018 Budget \$	2017 Actual \$
Equity				
Accumulated comprehensive revenue/(expenses)		13,907,307	4,630,000	9,092,773
Total Equity		13,907,307	4,630,000	9,092,773
Represented by:				
Current Assets				
Cash and cash equivalents	13	4,518,543	2,000,000	4,085,039
Investments	14	18,642,014	11,000,000	9,758,375
Trade and other receivables	15	7,270,311	6,500,000	12,848,685
Total Current Assets		30,430,868	19,500,000	26,692,099
Non-Current Assets				
Investments	14	1,000,000	5,000,000	5,209,152
Property, plant & equipment	16	157,327	200,000	194,735
Intangible assets	17	207,409	240,000	91,518
Total Non-Current Assets		1,364,736	5,440,000	5,495,405
Total Assets		31,795,604	24,940,000	32,187,504
<i>Less Liabilities:</i>				
Current Liabilities				
Trade and other payables	18	3,881,946	2,260,000	5,732,325
Employee entitlements	19	230,940	200,000	220,387
Film income account	3	185,960	650,000	191,633
Project commitments	20	13,589,451	17,200,00	16,942,047
Total Current Liabilities		17,888,297	20,310,000	23,086,392
Non-Current Liabilities				
Rent incentive liability	21	0	0	8,339
Total Non- Current Liabilities		0	0	8,339
Total Liabilities		17,888,297	20,310,000	23,094,731
Net Assets		13,907,307	4,630,000	9,092,773

Explanations of significant variances against budget are detailed in note 30.

The accompanying notes on pages 54 to 75 form part of these financial statements.

Statement of Comprehensive Revenue And Expense

for the year ended 30 June 2018

	Note	2018 Actual \$	2018 Budget \$	2017 Actual \$
Revenue				
Crown Revenue	2	6,737,224	6,701,000	6,775,547
Lottery Grants Board grant		17,876,901	16,100,000	17,557,450
Income from films	3	825,151	400,000	3,008,265
Distribution fee	3	57,081	10,000	25,106
Interest		867,981	620,000	709,737
Writebacks		5,868,526	0	1,709,393
Other income		63,251	15,000	14,736
Operating Income		32,296,115	23,846,000	29,800,234
Government NZSPG-NZ grant	4	17,008,476	28,000,000	24,812,263
Total Income		49,304,591	51,846,000	54,612,497
Expenditure				
Talent development	5	3,608,190	3,263,000	3,216,163
Script development and production funding	6	14,451,472	15,077,000	16,611,126
Marketing and distribution support	7	2,314,561	2,525,000	3,173,857
International screen business attraction	8	201,738	453,000	264,076
International relations	9	332,254	327,000	245,529
Screen incentive scheme administration	10	172,431	184,000	216,472
Corporate	11	2,130,452	1,853,000	1,708,090
Personnel costs	12	4,270,482	4,336,000	3,812,197
Operating Expenditure		27,481,580	28,018,000	29,247,510
Government NZSPG-NZ grant	4	17,008,476	28,000,000	24,812,263
Total Expenditure		44,490,056	56,018,000	54,059,773
Surplus/(Deficit)		4,814,535	(4,172,000)	552,724
Other Comprehensive Revenue and Expense		0	0	0
Total Comprehensive Revenue and Expense		4,814,535	(4,172,000)	552,724

Explanations of significant variances against budget are detailed in note 30.

The accompanying notes on pages 54 to 75 form part of these financial statements.

Statement of Changes in Equity

for the year ended 30 June 2018

		2018	2018	2017
	Note	Actual	Budget	Actual
		\$	\$	\$
Equity at 1 July		9,092,773	8,802,000	8,540,049
Total Comprehensive revenue and expense for the year		4,814,535	(4,172,000)	552,724
Equity at 30 June		13,907,307	4,630,000	9,092,773

The accompanying notes on pages 54 to 75 form part of these financial statements.

Statement of Cash Flows

for the year ended 30 June 2018

	Note	2018 Actual \$	2018 Budget \$	2017 Actual \$
Cash Flows from Operating Activities				
Receipts from the Crown & other income		54,750,435	47,047,000	45,531,347
Interest received		716,337	620,000	646,465
Short term loans repaid		250,053	0	232,560
Payments for production funding, marketing, industry support, to suppliers and employees		(49,805,478)	(50,417,000)	(45,591,326)
Short term loans issued		(288,324)	0	(318,100)
Goods and services tax (net)		(252,655)	0	(112,073)
Net Cash from Operating Activities	28	5,370,368	(2,750,000)	388,873
Cash Flows from Investing Activities				
Sale of investments		21,407,526	4,000,000	29,500,000
Purchase of investments		(26,082,013)	(50,000)	(29,700,104)
Sale of property, plant & equipment		0	0	0
Purchase of property, plant & equipment		(59,596)	(50,000)	(125,843)
Purchase of intangible assets		(202,780)	(150,000)	(68,182)
Net Cash from Investing Activities		(4,936,863)	3,750,000	(394,129)
Cash Flows from Financing Activities				
		0	0	0
Net Cash from Financing Activities		0	0	0
Net increase / (decrease) in cash at bank		433,505	1,000,000	(5,256)
Cash and cash equivalents at the start of the year		4,085,039	1,000,000	4,090,295
Closing cash and cash equivalents at year end		4,518,543	2,000,000	4,085,039

The GST (net) component of operating activities reflects the net GST paid to and received by the Inland Revenue Department. The GST (net) component has been presented on a net basis, as the gross amounts do not provide meaningful information for financial statement purposes.

The accompanying notes on pages 54 to 75 form part of these financial statements.

Notes to the Financial Statements

for the year ended 30 June 2018

1. STATEMENT OF ACCOUNTING POLICIES FOR THE YEAR ENDED 30 JUNE 2018

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 also 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 2018. The financial statements were authorised for issue on 31 October 2018.

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 NZ\$ (the functional currency) using the exchange rates prevailing at the dates of the transactions. Foreign exchange gains and losses resulting from the settlement of such transactions and from the translation at year end exchange rates of monetary assets and liabilities denominated in foreign currencies are recognised in the surplus or deficit.

Standards issued and not yet effective and not early adopted

Standards and amendments, issued but not yet effective that have not been early adopted, and which are relevant to the Commission are:

Financial Instruments

In January 2017, the External Reporting Board issued PBE IFRS 9 Financial Instruments. This replaces PBE IPSAS 29 *Financial Instruments: Recognition and Measurement*. PBE IFRS 9 is effective for annual periods beginning on or after 1 January 2021, with earlier application permitted. The main changes under the standard are:

- New financial asset classification requirements for determining whether an asset is measured at fair value or amortised cost.
- A new impairment model for financial assets based on expected losses, which may result in the earlier recognition of impairment losses.
- Revised hedge accounting requirements to better reflect the management of risks.

The Treasury has decided to adopt PBE IFRS 9 in 2018/19 when preparing the Financial Statements of Government, for this reason the Commission is also likely to adopt early. The Commission has not yet assessed the effects of the new standard.

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.

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.

There have been no changes to the cost allocation methodology since the date of the last audited financial statements.

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:

Estimating useful lives and residual values of property, plant and equipment

At each balance date the NZFC reviews the useful lives and residual values of its property, plant and equipment. Assessing the appropriateness of useful life and residual value estimates of property, plant and equipment requires the NZFC to consider a number of factors such as the physical condition of the asset and expected period of use of the asset by the NZFC.

An incorrect estimate of the useful lives and residual values will affect the depreciation expense recognised in the surplus or deficit, and carrying amount of the asset in the statement of financial position. The NZFC minimises the risk of this estimation uncertainty by:

- physical inspection of the asset
- asset replacement programs.

The NZFC has not made significant changes to past assumptions concerning useful lives and residual values.

Funding expenditure

We have exercised judgement in developing our funding expenditure accounting policy as there is no specific accounting standard for funding expenditure.

A challenging area in particular 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. Furthermore, our assessment is that the recipient and other related parties have a valid expectation that funding will be paid in full.

With the recent introduction of the new PBE Accounting Standards, there has been 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 6 and in the statement of service performance on pages 76-86.

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.

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

2. REVENUE

Revenue from the Crown

The NZFC has been provided with funding from the Crown for specific purposes as set out in its founding legislation and the scope of the relevant government appropriations. Apart from these general restrictions, there are no unfulfilled conditions or contingencies attached to government funding (2017 = \$Nil).

	2018	2017
	\$	\$
Crown revenue - MCH	5,401,000	5,401,000
Government grant - NZSPG NZ	36,224	74,547
Crown revenue - MBIE	1,300,000	1,300,000
	6,737,224	6,775,547

Accounting Policy:

The NZFC is primarily 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 revenue from the Crown has been determined to be equivalent to the amounts due in the funding arrangements.

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.

Writebacks

Writebacks represent commitments for film investments and advances treated as expenditure in previous years and subsequently revised or cancelled and therefore written back to the current year's revenue.

3. FILM INCOME ACCOUNT

Returns from film investments are recognised as revenue when either a sales contract is executed or in the case of film royalty "overages", 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 at 30 June represents film income receivable or collected but not yet distributed.

	2018	2017
	\$	\$
Opening balance 1 July	191,633	472,354
Income from sales of NZFC films	2,321,838	5,582,492
Total film income	2,513,470	6,054,846
Less: NZFC distribution fees	(57,081)	(25,106)
Less: marketing & other expenses	(5,689)	(4,970)
	2,450,701	6,024,770
Less: distributed to investors	(1,391,776)	(2,775,953)
Less: distributed to NZFC	(825,151)	(3,008,265)
Less: loan repayment to NZFC	0	(68,794)
	233,774	171,759
Provision for unrecouped expenses Increase/decrease	0	0
Balance 30 June	233,774	171,759
Unpaid invoices increase / (decrease)	(47,813)	19,874
Balance (including unpaid invoices)	185,960	191,633

Accounting Policy:

The preparation of the film income account in conformity with NZ Public Sector Accounting Standards 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.

4. GOVERNMENT NZSPG-NZ GRANT

Although the NZFC is not directly responsible for the NZSPG-NZ scheme it is the entity that administers it and ensures grants are paid on time to the productions eligible.

Funds requested from MCH and paid on to productions were:

	2018	2017
	\$	\$
Feature films	4,915,748	20,011,191
TV series	12,092,728	4,801,072
	17,008,476	24,812,263

Expenditure

5. TALENT DEVELOPMENT		
	2018	2017
	\$	\$
Short films	1,181,837	1,356,696
Training	1,304,661	848,681
Industry support	1,121,692	1,010,786
	3,608,190	3,216,163

6. SCRIPT DEVELOPMENT AND PRODUCTION FUNDING		
	2018	2017
	\$	\$
Feature film development (incl. feature docos)	1,535,261	1,468,023
Devolved development	473,339	697,118
Feature film production financing	12,087,327	14,374,883
Other costs	355,545	71,102
Bad debt written off	0	0
	14,451,472	16,611,126

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 the approval has been communicated to the applicant.

This is a current area of interest and the accounting treatment may change in the future.

7. MARKETING AND DISTRIBUTION SUPPORT		
	2018	2017
	\$	\$
Domestic/Media distribution	1,198,013	1,103,664
Digital preservation scheme	352,467	423,333
NZ Film Heritage Trust grant	0	900,000
International festivals	289,827	213,496
International marketing and market attendance	192,297	273,599
Other costs	281,957	259,765
	2,314,561	3,173,857

Expenditure		
8. INTERNATIONAL SCREEN BUSINESS ATTRACTION		
	2018	2017
	\$	\$
International promotion	54,322	164,016
International business attraction	147,416	100,060
	201,738	264,076

9. INTERNATIONAL RELATIONS		
	2018	2017
	\$	\$
Key market attendances and delegation costs	332,254	245,529
	332,254	245,529

10. SCREEN INCENTIVE SCHEME ADMINISTRATION		
	2018	2017
	\$	\$
Administration	172,431	216,472
	172,431	216,472

11. CORPORATE

	2018	2017
	\$	\$
Board costs	199,343	186,197
Communications	50,819	48,510
Office overheads	317,268	182,975
Depreciation and amortisation expense:		
Leasehold alterations	39,022	33,241
Computer equipment - hardware	39,481	35,896
Computer equipment - software	86,888	81,310
Office equipment	10,452	10,377
Furniture & fittings	7,779	6,889
Rent	354,940	340,834
Audit fees for the audit of the financial statements	50,980	50,535
Other costs	973,479	731,326
	2,130,452	1,708,090

12. PERSONNEL COSTS

	2018	2017
	\$	\$
Talent development	324,635	299,716
Script and production funding	617,387	571,261
Marketing and international relations	709,441	601,036
International screen business attractions & promotion	454,606	410,184
Screen incentive scheme administration	234,319	259,988
Corporate	1,579,832	1,335,838
Consultants	252,062	246,148
Defined contribution plan employer contributions	98,200	88,026
	4,270,482	3,812,197

Accounting Policy:

Employer contributions to Kiwisaver are accounted for as a defined contribution superannuation scheme and are expensed in the surplus or deficit as incurred.

13. CASH AND CASH EQUIVALENTS

	2018	2017
	\$	\$
Cash at bank and on hand	4,018,543	744,753
Cash held through portfolio investments	0	340,286
Term deposits with maturities of 3 months or less	500,000	3,000,000
	4,518,543	4,085,039

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. 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.

14. INVESTMENTS

	2018	2017
	\$	\$
Current portion		
Term deposits with maturities of 4-12 months	18,642,014	9,006,372
Portfolio investments	0	752,003
<i>Total current portion</i>	18,642,014	9,758,375
Non-current portion		
Term deposits with maturities over 12 months	1,000,000	0
Portfolio investments	0	5,209,152
<i>Total non-current portion</i>	1,000,000	5,209,152
	19,642,014	14,967,527

There were no impairment provisions for investments.

Accounting Policy:

Bank Deposit:

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

Investments:

The NZFC accounts for the investment portfolio by recognising movements in its fair value through the surplus or deficit. This meets the requirements of PBE IPSAS 29 in accounting for investments using this method, as the portfolio is managed and its performance evaluated on a fair value basis in accordance with the NZFC investment policy.

Portfolio investments are measured at fair value with fair value determined by reference to published bid price quotations in an active market.

Investment impairment:

A significant or prolonged decline in the fair value of the investment below its cost is considered objective evidence of impairment. If impairment evidence exists, the cumulative loss (measured as the difference between the acquisition cost and the current fair value, less any impairment loss on that financial asset previously recognised in the surplus or deficit) is recognised in the surplus or deficit.

15. TRADE AND OTHER RECEIVABLES

	2018	2017
	\$	\$
Trade debtors	1,127,552	627,108
Lottery Grants Board grant	5,443,051	7,187,350
Government grant - NZSPG NZ	0	4,228,075
Crown revenue - MBIE	0	373,750
Prepayments	146,345	131,692
Net GST receivables	553,364	300,710
Less: provision for impairment	0	0
Total receivables	7,270,311	12,848,685

The carrying value of receivables approximates their fair value.

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

	2018			2017		
	Gross	Impairment	Net	Gross	Impairment	Net
	\$	\$	\$	\$	\$	\$
Current	7,026,339	0	7,026,339	12,727,327	0	12,727,327
Past due 31-60 days	75,663	0	75,663	48,127	0	48,127
Past due 61-90 days	50,795	0	50,795	6,768	0	6,768
Past due >91 days	117,515	0	117,515	66,462	0	66,462
	7,270,311	0	7,270,311	12,848,685	0	12,848,685

Movements in the provision for impairment of receivables

All receivables greater than 30 days in age are considered to be past due.

Movements in the provision for impairment of receivables are as follows:

	2018	2017
	\$	\$
Balance at 1 July	0	0
Additional provisions made during the year	0	0
Receivables paid	0	0
Receivables written off against provision	0	0
Balance at 30 June	0	0

Accounting Policy:

Trade and other receivables are recorded at their face value, less any provision for impairment.

Impairment 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.

16. PROPERTY, PLANT & 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 2016	538,575	315,643	124,979	355,394	1,334,591
Additions	68,158	45,042	6,955	5,688	125,843
Disposals	0	0	0	0	0
Balance at 30 June 2017	606,733	360,685	131,934	361,082	1,460,434
Balance at 1 July 2017	606,733	360,685	131,934	361,082	1,460,434
Additions	6,520	35,578	4,591	12,907	59,596
Disposals	0	(191,565)	(3,716)	(21,564)	(216,844)
Balance at 30 June 2018	613,253	204,698	132,810	352,425	1,303,186
Accumulated Depreciation					
Balance at 1 July 2016	500,985	264,166	87,688	326,457	1,179,296
Depreciation expense	33,241	35,896	10,377	6,889	86,404
Eliminate on disposal	0	0	0	0	0
Balance at 30 June 2017	534,226	300,062	98,065	333,346	1,265,700
Balance at 1 July 2017	534,226	300,062	98,065	333,346	1,265,700
Depreciation expense	39,022	39,481	10,452	7,779	96,735
Eliminate on disposal	0	(191,389)	(3,622)	(21,564)	(216,575)
Balance at 30 June 2018	573,249	148,154	104,895	319,562	1,145,859
Carrying amounts					
1 July 2016	37,590	51,477	37,291	28,937	155,295
1 July 2017	72,506	60,623	33,870	27,736	194,735
As at 30 June 2018	40,004	56,544	27,915	32,864	157,327

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.

17. INTANGIBLE ASSETS

Movements for intangible assets are as follows:

	Computer Equipment - Acquired Software
	\$
Cost or Valuation	
Balance at 1 July 2016	610,805
Additions	68,182
Disposals	0
Balance at 30 June 2017	678,987
Balance at 1 July 2017	678,987
Additions	202,780
Disposals	(101,922)
Balance at 30 June 2018	779,845
Accumulated Amortisation	
Balance at 1 July 2016	506,160
Amortisation expense	81,310
Eliminate on disposal	0
Balance at 30 June 2017	587,470
Balance at 1 July 2017	587,470
Amortisation expense	86,888
Eliminate on disposal	(101,922)
Balance at 30 June 2018	572,436
Carrying amounts	
1 July 2016	104,645
1 July 2017	91,518
As at 30 June 2018	207,409

Accounting Policy:

Software Acquisition and Development:

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

Amortisation:

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

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

Computer software	3 years	33.33%
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There are no restrictions over the title of the NZFC's intangible assets, nor are any intangible assets pledged as security for liabilities.

Based on our annual review of the useful life of the NZFC's intangible assets, we have assessed that there is no indication of impairment.

Impairment of property, plant and equipment and intangible assets

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.

18. TRADE AND OTHER PAYABLES

	2018	2017
	\$	\$
Trade creditors	2,468,066	833,872
Government grant – NZSPG NZ	594,700	4,228,075
Sundry accruals	810,160	584,127
Rent incentive liability	8,339	8,339
PAYE	681	77,911
	3,881,946	5,732,325

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.

19. EMPLOYEE ENTITLEMENTS

	2018	2017
	\$	\$
Accrued salaries and wages	0	0
Annual leave	230,940	220,387
	230,940	220,387

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.

20. PROJECT COMMITMENTS

	2018	2017
	\$	\$
Feature films	12,070,884	14,876,292
Short films	872,225	906,500
Devolved development and Business Development Scheme	646,342	1,159,255
	13,589,451	16,942,047

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.

21. 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:

	2018	2017
	\$	\$
Not later than one year	221,138	221,138
Between one and two years	0	221,138
Between two and five years	0	0
Later than five years	0	0
	221,138	442,276

The NZFC leases two floors of an office building. The lease expires on 2 July 2019.

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

The NZFC received a rent-free period on renewal of the lease on 2 July 2013. This is recognised as a reduction of the rental expense on a straight-line basis over the lease term.

The NZFC had no capital commitments as at 30 June 2018 (2017=\$Nil).

22. CONTINGENCIES

Contingent liabilities

There were no contingent liabilities at balance date (2017=\$Nil).

Contingent assets

There were no contingent assets at balance date (2017=\$Nil).

23. FINANCIAL INSTRUMENTS

23a. Financial Instrument Categories

The carrying amounts of financial assets and financial liabilities in each of the PBE IPSAS 30 categories are as follows:

	2018	2017
	\$	\$
Loans and receivables		
Cash and cash equivalents	4,518,543	4,085,039
Investments	19,642,014	9,006,372
Trade and other receivables	7,123,966	12,716,993
<i>Total loans and receivables</i>	<i>31,284,523</i>	<i>25,808,404</i>
Financial assets at fair value through surplus and deficit		
Investments - portfolio investments	0	5,961,155
Financial liabilities		
Trade and other payables	3,881,946	5,732,325
Film income account	185,960	191,633
Project commitments	13,589,451	16,942,047
<i>Total financial liabilities</i>	<i>17,657,357</i>	<i>22,866,005</i>

23b. Fair Value Hierarchy

The carrying amounts of financial instruments included in the statement of financial position reflect the fair values of the financial instruments at balance date. The fair values are determined according to the following hierarchy:

- Quoted market prices (level 1) - Financial instruments with quoted prices for identical instruments in active markets.
- Valuation techniques using observable inputs (level 2) - Financial instruments with quoted prices for identical instruments in active markets or similar instruments in inactive markets and financial instruments values using models where all significant inputs are observable.
- Valuation techniques with significant non-observable inputs (level 3) - Financial instruments valued using models where one or more significant inputs are not observable.

The following table analyses the basis of the valuation of classes of financial instruments measured at fair value in the statement of financial position:

	Total	Quoted market price	Observable inputs	Significant non observable inputs
	\$	\$	\$	\$
30 June 2018				
Portfolio Investments	0	0	0	0
30 June 2017				
Portfolio Investments	5,961,155	0	5,961,155	0

23c Financial Instrument Risk

The NZFC's activities expose it to a variety of financial instrument risks, including market risk, credit risk and liquidity risk.

The NZFC has a series of policies to manage the risks associated with financial instruments and seeks to minimise exposure from financial instruments. These policies do not allow any transactions that are speculative in nature to be entered into.

Market risk

Price risk

Price risk is the risk that the value of a financial instrument will fluctuate as a result of changes in market prices.

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 2018 amounted to \$Nil (2017=\$Nil)

Credit risk

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

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

Due to the timing of its cash inflows and outflows, the NZFC invests surplus cash with registered banks that have a Standard and Poor's credit rating of at least A-. These banks are: Kiwi Bank, ASB, BNZ, Rabobank and ANZ. The NZFC has experienced no defaults of interest or principal payments for term deposits. The NZFC's Investment policy limits the amount of credit exposure to any one financial institution to no more than 40% of total investments held.

The NZFC's maximum credit exposure for each class of financial instrument is represented by the total carrying amount of cash and cash equivalents (Note 13), short term deposits (Note 14) and trade debtors (Note 15).

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.

The NZFC does not have any significant credit risk exposure to a single counterparty or any group of counterparties having similar characteristics due to the large number of customers included in the NZFC's customer base.

As at 30 June 2018 the NZFC had a credit limit of \$86,000 (2017 = \$86,000) over the combined company credit cards.

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:

	2018	2017
	\$	\$
COUNTERPARTIES WITH CREDIT RATINGS		
Cash at bank, term deposits and portfolio investments (notes and bonds)		
AA+	0	1,584,792
AA-	15,608,573	12,966,091
AA	0	208,657
A+	0	0
A	8,530,333	4,285,091
<i>Total counterparties with credit ratings</i>	24,138,906	19,044,632
COUNTERPARTIES WITHOUT CREDIT RATINGS		
Debtors and other receivables		
Existing counterparty with no defaults in the past	7,270,311	12,848,685
Existing counterparty with defaults in the past	0	0
<i>Total debtors and other receivables</i>	7,270,311	12,848,685

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 to 1 year	More than 1 year
	\$	\$	\$	\$	\$
2017					
Trade and other payables	5,732,325	5,732,325	5,732,325	0	0
2018					
Trade and other payables	3,881,946	3,881,946	3,881,946	0	0

24. 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.

25. RELATED PARTY TRANSACTIONS AND KEY MANAGEMENT PERSONNEL

The NZFC is a wholly owned entity of the Crown.

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

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

	2018	2017
	\$	\$
Board Members		
Remuneration	145,600	146,932
Full-time equivalent members at 30 June	0.65	0.65
Senior Management Team		
Remuneration	1,594,398	1,509,079
Full-time equivalent members at 30 June	9.00	9.00
<i>Total key management personnel remuneration</i>	1,739,998	1,656,011
<i>Total full-time equivalent personnel</i>	9.65	9.65

Key management personnel at 30 June 2018 includes all board members, the Chief Executive, Chief Financial Officer, Head of Business Affairs, Head of Marketing, Head of Development and Production, Head of Talent Development, Head of International Relations, Head of Incentives, Head of International Screen Attraction.

26. BOARD MEMBER REMUNERATION

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

	2018	2017
	\$	\$
Kerry Prendergast	33,600	33,600
Brett O'Riley (from July 2017)	16,000	0
Ian Taylor	16,000	16,000
Jane Hastings	16,000	16,000
John McCay	16,000	16,000
Pania Tyson-Nathan (from December 2016)	16,000	9,333
Paula Jalfron (from July 2017)	16,000	0
Tom Greally (from December 2016)	16,000	9,333
Cameron Harland (to November 2016)	0	6,666
Charles Finny (to December 2016)	0	8,000
Chris Hampson (to June 2017)	0	16,000
Ross McRobie (to June 2017)	0	16,000
	145,600	146,932

\$10,300 excl. GST in total was paid to three members of the NZ-SPG Committee who were not board members in the year under review (2017=\$4,500 in total to four members). No other payments have been made to committee members appointed by the Board who were not board members in 2018 (2017=\$Nil).

The NZFC has effected Directors and Officers Liability and Professional Indemnity 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 (2017=\$Nil).

27. EMPLOYEE REMUNERATION

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

Total remuneration	Number of Employees	
	2018	2017
	\$	\$
\$320,000 - \$329,999	0	1
\$220,000 - \$229,999	1	0
\$190,000 - \$199,999	1	1
\$180,000 - \$189,999	1	0
\$170,000 - \$179,999	0	1
\$160,000 - \$169,999	0	0
\$150,000 - \$159,998	1	1
\$140,000 - \$149,999	3	2
\$130,000 - \$139,999	2	1
\$120,000 - \$129,999	1	1
\$110,000 - \$119,999	0	1
\$100,000 - \$109,999	1	1
	11	10

During the year ended 30 June 2018 no employees received compensation and other benefits in relation to cessation (2017=\$Nil).

28. RECONCILIATION OF NET CASH FLOWS FROM OPERATING ACTIVITIES WITH THE NET SURPLUS TO THE YEAR		
	2018	2017
	\$	\$
Net Surplus/(Deficit)	4,814,535	552,724
Add back: Non Cash Items		
(Gain)/Loss on Disposals	269	0
(Gain) on Bargain Purchase	0	0
Doubtful Debts	0	0
Bad Debts Written Off	0	0
STAR Loan	(38,271)	(85,540)
Rent Incentive	(8,339)	(8,339)
Depreciation and Amortisation	183,623	167,713
	4,951,817	626,558
Movements in Working Capital		
Decrease/(Increase) in Accounts Receivable after excluding Capital Items	5,869,299	(7,725,740)
(Decrease)/Increase in Accounts Payable after excluding Capital Items	(1,850,379)	3,793,851
(Decrease)/Increase in Employee Entitlements	10,553	65,269
(Decrease)/Increase in GST Payable	(252,655)	(112,073)
(Decrease)/Increase in Film Income Account	(5,672)	(280,722)
(Decrease)/Increase in Project Commitments	(3,352,596)	4,021,730
Total Movements in Working Capital	418,551	(237,685)
Net Cash Flows from Operating Activities	5,370,368	388,873

29. EVENTS AFTER BALANCE DATE

There are no events after balance date.

30. MAJOR BUDGET VARIANCES

Explanations for major variances from the NZFC's budgeted figures in the 2017/18 statement of performance expectations are as follows:

Statement of comprehensive income

Lottery Grants Board (LGB) Grant

Income received from the LGB was \$1.7M higher than budgeted as actual profits generated by Lotto New Zealand were higher than initial projections.

Writebacks

This primarily reflects writing back two feature film projects that NZFC offered production funds to in prior years. The conditional funding offers on these projects have lapsed in the current year due to insufficient progress in meeting NZFC's key conditions of funding.

Statement of financial position

Investments

Current investments were \$6.6M higher than budget and non-current investments were \$3M lower than budget due to higher than anticipated income received during the year.

Project commitments

Project commitments at year end were \$3.6M lower than budget. This is largely due to a lower than anticipated number of eligible production funding applications during the financial year.

Statement of cashflows

Receipts from the Crown & other income

Receipts were higher than budgeted due to higher than anticipated income received, as noted in the statement of comprehensive income budget variance note above.

Sale of Investments

Sale of investments were higher than budgeted due to the ANZ Private banking portfolio being transferred across to NZFC in December.

Purchase of Investments

Purchases were higher than budgeted due to the NZFC reinvesting the ANZ private banking portfolio into short term deposits. The NZFC also held more cash during the year due to higher than budgeted income, and the lower level of production funding approved during the year.

Statement of Service Performance:

for the year ended 30 June 2018

1. EFFECTIVE/DIVERSE PATHWAYS AND CAREERS

	Actual 2016/17	Target 2017/18	Actual 2017/18	Variance Explanation
Identify and support NZ screen talent				
1a. Number of writers who move from a NZFC talent development initiative to NZFC funded feature film development or identified alternative pathway (three year rolling target: 1 July 2015 – 30 June 2018)	27 ¹	26 ²	38	The 2017/18 financial year saw a more tailored approach to better support more writers into feature film development between the Talent Development and Development & Production departments, thus resulting in higher numbers.
1b. Number of producers who move from a NZFC talent development initiative to NZFC funded feature film development or identified alternative pathway (three year rolling target: 1 July 2015 – 30 June 2018)	34 ¹	23 ²	35	The 2017/18 financial year saw a more tailored approach to better support more producers into feature film development between the Talent Development and Development & Production departments, thus resulting in higher numbers.
1c. Number of directors who move from a NZFC talent development initiative to NZFC funded feature film development or identified alternative pathway (three year rolling target: 1 July 2015 – 30 June 2018)	14 ¹	23 ²	29	The 2017/18 financial year saw a more tailored approach to better support more directors into feature film development between the Talent Development and Development & Production departments, thus resulting in higher numbers.
Connect NZ and international screen talent				
1d. Number of international project collaborations with confirmed development or production funding secured in New Zealand or offshore	64	55	75	Higher level of producer/project connections leading to successful partnerships and secured funding, than expected.

NOTES:

¹ The measurement period covers the time period 1 July 2014-30 June 2017.

² This is a three year rolling target commencing from 1 July 2015 which more accurately reflects the time period required for progress to be demonstrated.

2. INCREASED ECONOMIC ACTIVITY

	Actual 2016/17	Target 2017/18	Actual 2017/18	Variance Explanation
Position and promote New Zealand as a leading destination for screen production				
2a. Percentage of international stakeholders who agree that New Zealand is considered a world leading destination for screen production ³	New measure	75%	85%	International release of 5 high profile films made in NZ raised the profile of NZ as a world leading destination for screen production.
Administer the screen incentives				
2b. Total annual value of production expenditure in New Zealand administered within the NZSPG (NZ productions)	\$62M	\$70M	\$42M	Several potential applications did not go into production or were delayed into 2018/19
2c. Total annual value of international production budgets attracted to New Zealand by the NZSPG (international productions)	\$409M	\$350M	\$693M	There was a 65% increase in the number of applications from 2016/17. These included two final 5% Uplift pay-outs and two sizeable PDV grants.
Attract a regular and diverse range of international productions				
2d. Total international screen production spend in New Zealand (rolling three-year average for international screen sector revenue as reported by Statistics New Zealand)	\$355M	\$550M	\$657M	The methodology for calculating this number has changed since last year to provide a more accurate figure.
2e. Number of countries of origin for international productions (including co-productions)	8	6	9	
Facilitate strategic relationships				
2f. Private investment in NZFC-funded feature films over time (rolling three-year average)	41.43%	40%	39%	Calculated as at 30 June 2018 for the calendar years 2015-17.
2g. Number of NZFC supported feature film projects in development with partners from North America attached	8	10	10	
2h. Number of NZFC supported feature film projects in development with partners from Asia attached	20	20	21	

NOTES:

³International industry professionals including studio reps were asked for their opinion in the biennial NZFC stakeholder survey in May/June 2018. The survey invitation was sent to 1,188 stakeholders and 275 completed the survey. Margin of error for the survey is +/- 5.2%. The survey was compiled by independent research company Colmar Brunton.

3. MORE EYEBALLS ON FILMS (HERE AND OVERSEAS)

	Actual 2016/17	Target 2017/18	Actual 2017/18	Variance Explanation
Provide effective marketing support for domestic cinema releases & additional release platforms				
3a. Total domestic viewership for NZ feature films across all screens in the past 3 years (including cinema, TV, DVD and other platforms) ⁴	6.0M	4.5M	5.6M	The methodology for calculating this number has changed since last year to provide a more accurate figure.
3b. Total annual admissions at the NZ box office for all NZFC-funded films. (Admissions during 1 July - 30 June financial year based on an average ticket price of \$12.90 as provided by the Motion Picture Distributors Association)	508,272	400,000	258,473	Of the 11 films released in the period, three did not receive a release outside the NZIFF and received only limited screenings. Five were documentaries which have smaller, niche audiences traditionally, as well as now needing to compete with home entertainment platforms like Netflix and Amazon which are dominant in the documentary market.
Manage a focused international festival strategy				
3c. Number of NZFC-funded feature films that are selected for A-list film festivals	9	5	10	Seven films screened in the NZIFF which is New Zealand's A-list festival.

NOTES:

⁴Total viewership estimations are based on two data sources.

1. Box-office data and the relationship between New Zealand box office sales and estimated number of people who had watched each of the films in the cinema (from survey results).
2. Survey figures is based on data from a 2018 survey conducted online, nationwide of 1,161 New Zealanders aged 16+ asking about recall of movies and claimed viewership. These figures should be treated as estimates, but they enable NZFC to gain an understanding of the reach of NZ movies through Cinemas. Causes of variance may be due to normal margins of error, imperfect recall of viewership by respondents, and misattribution of where movies were actually seen.

Margin of error for the survey is +/-2.9%

Only movies released after 1 July 2014 have been included in this performance measure

The viewership estimations have been compiled by an independent research company Colmar Brunton

4. MORE CULTURALLY SIGNIFICANT FILMS

	Actual 2016/17	Target 2017/18	Actual 2017/18	Variance Explanation
Fund the production of culturally significant films⁵				
4a. Number of culturally significant NZFC feature films selected by international festivals/showcased internationally	22	10	23	MFAT paid for a roadshow of New Zealand films to travel through Latin America in 2017, and has also arranged for a number of individual screenings at different diplomatic posts.
4b. Proportion of NZFC feature films released theatrically in New Zealand that are culturally significant (over a three-year time-frame) ⁶	86%	80%	87.5%	Of the 32 films theatrically released in the past 3 years, only 4, <i>Free In Deed</i> , <i>A Flickering Truth</i> , <i>6 Days</i> and <i>Turbo Kid</i> would not be considered culturally significant.
4c. Percentage of feature films financed by NZFC that are culturally significant	86%	80%	83%	<i>Savage</i> , <i>Hang Time</i> , <i>She Shears</i> , <i>The Heart Dances</i> , <i>Vai</i> , <i>Coming Home in the Dark</i> , <i>Baby, Done</i> , <i>The Silence Film</i> , <i>There's No I in Threesome</i> , <i>Taki Rua: Breaking Barriers</i> (the other projects financed this financial year, <i>Guns Akimbo</i> and <i>Come to Daddy</i> , are not culturally significant for this KPI)
4d. Percentage of New Zealanders who agree that New Zealand films are important ⁷	80%	75%	75%	An independent representative population online survey of New Zealanders aged 15+ was conducted in June 2018 by Colmar Brunton.
Provide devolved film development schemes for Māori and Pasifika filmmakers				
4e. Number of Māori and Pasifika feature filmmaking teams funded (rolling three-year total)	7	7	6	

NOTES:

⁵Culturally significant films are those that NZ audiences will recognise as reflecting NZ identity and culture. Minority co-productions set in another country are unlikely to meet these criteria.

⁶Average percentage over a three-year time-frame.

⁷Independent representative population online survey of New Zealanders aged 18+ (conducted in mid-2016 by Colmar Brunton).

5. MORE AMAZING, ORIGINAL, DIFFERENT, SATISFYING FILMS

	Actual 2016/17	Target 2017/18	Actual 2017/18	Variance Explanation
Facilitate film development and production opportunities				
5a. Number of NZFC funded feature films ⁸	13	12	12	.
5b. Number of feature film projects developed through devolved or direct NZFC development funding judged as being at advanced development stage as determined by NZFC staff ⁹	New measure	35	22	In previous years direct and devolved project development were assessed separately, devolved by producers and direct by NZFC staff. The two types of development have now been merged and it has become apparent that producers view advanced development differently to NZFC staff.
5c. Number of feature films produced with NZFC development funding support (direct or devolved) ¹⁰	7	7	8	
Encourage connection with audiences				
5d. Number of NZFC funded films in the past three financial years that have secured more than 100,000 admissions at the NZ box office (admissions during 1 July 2015 - 30 June 2018 financial years).	5	3	3	
5e. Number of NZFC funded films in the past three financial years that have secured more than 50,000 admissions at the NZ box office (admissions during 1 July 2017 - 30 June 2018 financial year).	4	2	1	<i>The Breaker Upperers</i> (136,644)
5f. Percentage of positive domestic review star ratings for all NZFC funded feature films released in the year (3 star out of 5 or equivalent).	92%	75%	100%	New Zealand films reviewed well in the period and this measure was altered so ratings over 3 stars were considered positive while in previous years it was 3.5 stars to constitute a positive review.
Encourage more film co-productions				
5g. Number of feature film official co-productions (based on films that are in production during this financial year).	3	3	2	

NOTES:

⁸Measured from the date a commitment to fund made.

⁹In order to determine whether a project is at advanced development stage we apply the following criteria:

- a. director attached;
- b. script at a stage that is advanced;
- c. project overall is market-ready/currently being packaged or financed

¹⁰Definition of "feature films produced": First day of principal photography falls within the period of the financial year.

1. EFFECTIVE/DIVERSE PATHWAYS AND CAREERS

	Actual 2016/17	Target 2017/18	Actual 2017/18	Variance Explanation
TALENT DEVELOPMENT – Operational Measures				
1a. Percentage of talent development grants provided by the NZFC to women	58%	50%	70%	The last financial year saw a concentrated effort by the Talent Development team to support more female talent – keeping in line with NZFC focus on gender disparity.
1b. Average overall satisfaction rating in dealing with team responsible for talent development	N/A	≥ 4.0	3.97	The stakeholder survey is biennial and was conducted in June 2018. The survey invitation was sent to 1,188 stakeholders and 275 completed the survey. Margin of error for the survey is +/- 5.2%. The survey was compiled by independent research company Colmar Brunton.
1c. Participant satisfaction with NZFC-funded and/or NZFC-led international film festival or market delegations ¹¹	88%	90%	94%	Feedback from participants mentioned the value of bespoke, targeted events across a diverse range of activities.
TALENT DEVELOPMENT – Output Targets				
1d. Number of Fresh Shorts funded by the NZFC	14	14	14	
1e. Number of NZFC-funded talent development initiatives	113	65	145	The Talent Development team focused on supporting a wide range of talent at varying levels, as well as supporting more devolved initiatives run by the Guilds/ Industry Organisations.
1f. Total number of attendees at NZFC funded talent development initiatives	4,114	3,000	3206	The Talent Development team focused on supporting a wide range of talent at varying levels, as well as supporting more devolved initiatives run by the Guilds/ Industry Organisations.
1g. Number of filmmakers actively engaging with the NZFC talent development team ¹²	282	100	763	The Talent Development Team hosted a larger range of engagement events in the 2017/18 financial year.

NOTES:

¹¹Satisfaction is calculated from the percentage of participants who are satisfied with their overall experience on a NZFC funded and/or NZFC-led international film festival or market delegation.

¹² Two of more of the following types of engagement between the Talent Development team and filmmakers: face to face meeting, phone call, funding engagement, referral, introduction.

2. INCREASED ECONOMIC ACTIVITY

	Actual 2016/17	Target 2017/18	Actual 2017/18	Variance Explanation
SCREEN INCENTIVES, INTERNATIONAL ATTRACTIONS & RELATIONS – Operational Measures				
2a. Percentage of complete provisional and final NZSPG applications for New Zealand productions processed within three months	100%	100%	100%	
2b. Percentage of complete final NZSPG applications for International productions processed within three months	100%	100%	100%	
2c. Percentage of complete official co-production applications processed within three months	100%	100%	100%	
2d. Percentage of NZSPG 5% Uplift applicants with NZFC monitoring processes in place to facilitate successful delivery of the initiatives outlined in memoranda of understanding ¹³	100%	100%	100%	
2e. Average overall satisfaction rating in dealing with team responsible for screen incentives, co-productions and international screen attractions	N/A	≥ 4.0	4.28	The stakeholder survey is biennial and was conducted in June 2018. The survey invitation was sent to 1,188 stakeholders and 275 completed the survey. Margin of error for the survey is +/- 5.2%. The survey was compiled by independent research company Colmar Brunton.
SCREEN INCENTIVES & INTERNATIONAL RELATIONS – Output Target				
2f. Number of final NZSPG certificates issued for NZ productions	11	10	13	Two productions were issued a second Final Certificate due to additional payments.
2g. Number of final NZSPG certificates issued for international productions	19	10	29	Prior to the introduction of the Registration process, the expected number of applications (particularly PDV) was largely unknown ahead of time. There were also some large productions applying for Interim grants.
2h. Number of international market travel grants	46	40	37	Producers were selected or chose to attend fewer festivals and markets during the financial year than in the previous financial year, or as anticipated they would during 2017/18.
INTERNATIONAL ATTRACTIONS – Output Target				
2i. Number of international screen business enquiries	New Measure	Benchmark	352	

NOTES:

¹³ The monitoring process for each project will be mutually agreed with each NZSPG 5% uplift applicant.

3. MORE EYEBALLS ON FILMS (HERE AND OVERSEAS)

	Actual 2016/17	Target 2017/18	Actual 2017/18	Variance Explanation
MARKETING – Operational Measures				
3a. Conduct on-going audience research (including test audience screenings) which is made available to the public	Yes	Yes	Yes	
3b. Average overall satisfaction rating in dealing with the team responsible for feature film marketing	N/A	≥ 3.75	4.24	The stakeholder survey is biennial and was conducted in June 2018. The survey invitation was sent to 1,188 stakeholders and 275 completed the survey. Margin of error for the survey is +/- 5.2%. The survey was compiled by independent research company Colmar Brunton.
MARKETING – Output Targets				
3c. Number of NZFC-funded feature films and short films newly digitally preserved and publicly accessible	9	10	11	
3d. Number of feature film domestic release print and advertising grants made	10	10	16	A larger number of independently produced films applied for distribution grants in this financial year, and had recognised distributors attached.

4. MORE CULTURALLY SIGNIFICANT FILMS

	Actual 2016/17	Target 2017/18	Actual 2017/18	Variance Explanation
DEVELOPMENT & PRODUCTION – Operational Measures				
4a. Percentage of scripts at advanced development stage that receive NZFC development funding that are culturally significant ¹⁴	84%	75%	95%	The NZFC was involved in developing fewer co-productions which tend to be films that would not be considered culturally significant.

NOTES:

¹⁴In order to determine whether a project is at advanced development stage we apply the following criteria:

- a. director attached;
- b. draft at a stage that is advanced; and
- c. project overall is market-ready/currently being packaged or financed. For this measure NZFC development funding includes all devolved development funding.

5. MORE AMAZING, ORIGINAL, DIFFERENT, SATISFYING FILMS

	Actual 2016/17	Target 2017/18	Actual 2017/18	Variance Explanation
DEVELOPMENT & PRODUCTION – Operational Measures				
5a. Average overall satisfaction rating in dealing with team responsible for development and production funding	N/A	≥ 3.75	3.59	The stakeholder survey is biennial and was conducted in June 2018. The survey invitation was sent to 1,188 stakeholders and 275 completed the survey. Margin of error for the survey is +/- 5.2%. The survey was compiled by independent research company Colmar Brunton.
DEVELOPMENT & PRODUCTION – Output Target				
5b. Number of application rounds for feature film development and production funding	11	11	11	
MARKETING – Output Target				
5c. Number of Feature Film Finishing Grants made	7	6	7	

2.3 ORGANISATIONAL HEALTH

Measure	Actual 2016/17	Target 2017/18	Actual 2017/18	Variance Explanation
Employee engagement survey – overall weighted mean score ¹⁵	72.3	74	62.7	

NOTES:

¹⁵ Overall weighted mean score is calculated using methodology consistent with similar agencies including NZ On Air and Heritage New Zealand

Operational and Output Measures

for the year ended 30 June 2018

1. EFFECTIVE/DIVERSE PATHWAYS AND CAREERS

	Actual 2016/17	Budget 2017/18	Actual 2017/18
Revenue	3,974,993	4,004,000	4,614,184
Direct Expenditure – note 5	3,216,163		3,608,190
Direct expenditure -note 12 (personnel)	299,716		324,635
Indirect expenditure – admin/depreciation	232,145		357,742
Indirect expenditure – personnel	226,969		324,098
Total expenditure	3,974,993	4,004,000	4,614,665

2. INCREASED ECONOMIC ACTIVITY

	Actual 2016/17	Budget 2017/18	Actual 2017/18
Revenue	1,770,238	1,661,000	1,914,171
Direct Expenditure – note 8, 9, 10	726,077		706,423
Direct expenditure -note 12 (personnel)	839,698		924,919
Indirect expenditure – admin/depreciation	103,384		148,392
Indirect expenditure – personnel	101,079		134,437
Total expenditure	1,770,238	1,661,000	1,914,171

3. MORE EYEBALLS ON FILMS (HERE AND OVERSEAS)

	Actual 2016/17	Budget 2017/18	Actual 2017/18
Revenue	3,859,184	2,632,000	3,033,791
Direct Expenditure – note 7	2,981,936		2,112,086
Direct expenditure -note 12 (personnel)	431,510		473,447
Indirect expenditure – admin/depreciation	225,381		235,188
Indirect expenditure – personnel	220,357		213,070
Total expenditure	3,859,184	2,632,000	3,033,791

4. MORE CULTURALLY SIGNIFICANT FILMS

	Actual 2016/17	Budget 2017/18	Actual 2017/18
Revenue	1,716,800	1,630,000	1,878,391
Direct Expenditure – note 6 (see also output 5)	1,468,023		1,535,261
Direct expenditure -note 12 (personnel)	50,486		65,588
Indirect expenditure – admin/depreciation	100,263		145,618
Indirect expenditure – personnel	98,028		131,924
Total expenditure	1,716,800	1,630,000	1,878,391

5. MORE AMAZING, ORIGINAL, DIFFERENT, SATISFYING FILMS

	Actual 2016/17	Budget 2017/18	Actual 2017/18
Revenue	18,479,020	13,919,000	20,855,096
Direct Expenditure – note 6 (see also output 4)	15,335,024		13,118,686
Direct expenditure -note 12 (personnel)	520,775		551,799
Indirect expenditure – admin/depreciation	1,046,919		1,243,511
Indirect expenditure – personnel	1,023,578		1,126,565
Total expenditure	17,926,296	18,091,000	16,040,561

Scope of appropriation and expenses

Type, title, scope and period of appropriation	Appropriation, adjustments and use	Supplementary estimates 2017/18 \$000	Actual 2017/18 \$000
Vote Arts Culture Heritage - New Zealand Screen Production Grant - New Zealand (M4)	Original appropriation	63,940	63,940
	Cumulative adjustments	518	518
	Total adjusted appropriation	64,458	64,458
This appropriation is limited to providing grant assistance or equity investments for New Zealand screen productions that meet the qualifying tests as determined by the New Zealand Film Commission		Estimates	Actuals
	Cumulative actual expenditure 1 July 2017	0	0
	Current year actual expenditure	27,418	17,008
	Cumulative actual expenditure 30 June 2018	27,418	17,008
	Appropriation remaining 30 June 2018	37,040	47,450
Commences: 1 July 2017			
Expires: 30 June 2021			

How performance will be assessed and end of year reporting requirement

	2016/17		2017/18	
Assessment of Performance	Budgeted Standard	Actual	Budgeted Standard	Actual
Total annual value of approved QNZPE for NZSPG (NZ productions)	\$59 million	\$62 million	\$70 million	\$42 million
Number of NZSPG certificates issued (provisional and final) for NZ productions	10 provisional and 10 final	8 provisional and 11 final	14 final	15 provisional and 13 final



Image: *Possum*

To the readers of the New Zealand Film Commission's financial statements and performance information for the year ended 30 June 2018

The Auditor-General is the auditor of the New Zealand Film Commission (the Commission). The Auditor-General has appointed me, Robert Cox, using the staff and resources of Audit New Zealand, to carry out the audit of the financial statements and the performance information, including the performance information for appropriations, of the Commission on his behalf.

Opinion

We have audited:

- the financial statements of the Commission on pages 50 to 75, that comprise the statement of financial position as at 30 June 2018, 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 including a summary of significant accounting policies and other explanatory information; and
- the performance information of the Commission on pages 76 to 86.

In our opinion:

- the financial statements of the Commission on pages 50 to 75:
 - present fairly, in all material respects:
 - its financial position as at 30 June 2018; and
 - its financial performance and cash flows for the year then ended; and
 - comply with generally accepted accounting practice in New Zealand in accordance with the Public Benefit Entity Reporting Standards; and
- the performance information on pages 76 to 86.
 - presents fairly, in all material respects, the Commission's performance for the year ended 30 June 2018, including:
 - for each class of reportable outputs:
 - its standards of delivery performance achieved as compared with forecasts included in the statement of performance expectations for the financial year; and
 - its actual revenue and output expenses as compared with the forecasts included in the statement of performance expectations for the financial year; and
 - what has been achieved with the appropriations; and
 - the actual expenses or capital expenditure incurred compared with the appropriated or forecast expenses or capital expenditure
 - complies with generally accepted accounting practice in New Zealand.

Our audit was completed on 31 October 2018. This is the date at which our opinion is expressed.

The basis for our opinion is explained below. In addition, we outline the responsibilities of the Board and our responsibilities relating to the financial statements and the performance information, we comment on other information, and we explain our independence.

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 and the International Standards on Auditing (New Zealand) 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 generally accepted accounting practice in New Zealand. The Board is responsible for such internal control as it determines is necessary to enable them 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 the 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 and the Public Finance Act 1989.

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

Our objectives are to obtain reasonable assurance about whether the financial statements and the 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 these financial statements and the 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 the 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 evaluate the appropriateness of the reported performance information within the Commission's framework for reporting its performance.
- 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 financial statements and the performance information 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 the 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 the information included on pages 3 to 49 and 90 to 101, but does not include the financial statements and the performance information, 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 independence requirements of the Auditor-General's Auditing Standards, which incorporate the independence requirements of Professional and Ethical Standard 1 (Revised): Code of Ethics for Assurance Practitioners 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.



Robert Cox

Audit New Zealand

On behalf of the Auditor General

Wellington, New Zealand

Annual report appendix 2017/18

KEY: P: Producer D: Director W: Writer

A/ NEW FEATURE FILMS WITH INVESTMENT FROM NZFC

Baby, Done Conditional

P: Polly Fryer, Morgan Waru

D: Curtis Vowell

W: Sophie Henderson

Come to Daddy Conditional

P: Emma Slade

D: Ant Timpson

W: Toby Barnes

Coming Home in the Dark Conditional

P: Mike Minogue, Desray Armstrong

D: James Ashcroft

W: Eli Kent

Guns Akimbo \$1,900,000

P: Tom Hern

D: Jason Lei Howden

W: Jason Lei Howden

Hang Time \$40,173

P: Steve Barr

D: Casey Zilbert

W: Casey Zilbert

Heart Dances, The \$437,500

P: Robin Laing

D: Rebecca Tansley

W: Rebecca Tansley

Savage \$2,195,000

P: Vicky Pope

D: Sam Kelly

W: Sam Kelly

She Shears \$220,302

P: Ainsley Gardiner, Georgina Conder

D: Jack Nicol

W: Jack Nicol

Silence Film, The Conditional

P: Cass Avery, Alex Reed

D: Leanne Pooley

Taki Rua: Breaking Barriers Conditional

P: Whetu Fala, Selina Joe

D: Whetu Fala

W: Whetu Fala

There's No I in Threesome Conditional

P: Alexander Behse, Alex Reed

D: Jan Oliver Lucks

W: Jan Oliver Lucks, Natalie Medlock

Vai Conditional

P: Kerry Warkia, Kiel McNaughton

D: Becs Arahanga, Amberley Jo Aumua, Dianna Fuemana, Miria George, Ofa-ki-Levuka Louise Guttenbeil-Likiliki, Matasila Freshwater, Marina McCartney, Nicole Whippy

W: Becs Arahanga, Amberley Jo Aumua, Dianna Fuemana, Miria George, Ofa-ki-Levuka Louise Guttenbeil-Likiliki, Matasila Freshwater, Marina McCartney, Sharon Whippy

B/ FEATURE FILMS WITH ADDITIONAL INVESTMENT FROM NZFC

Breaker Upperers, The \$45,600

P: Carthew Neal, Ainsley Gardiner, Georgina Conder

D: Jackie Van Beek, Madeleine Sami

W: Jackie Van Beek, Madeleine Sami

Colours \$38,885

P: James Heyward

D: Mike Single

W: Marilyn McFadyen

Mau's Hook \$100,000

P: Quinton Hita, Karen Waaka-Tibble

D: Paora Te Oti Takarangi Joseph

W: Lani-rain Feltham

Merata: How Mum Decolonised the Screen (GRANT) \$30,000

P: Chelsea Winstanley

D: Heperi Mita

W: Heperi Mita

This Town \$25,000

P: Kelly Martin

D: David White

W: David White

C/ FEATURE FILM FINISHING GRANTS

Seven Rivers Walking \$50,310

P: Kathleen Gallagher, Gaylene Barnes

D: Kathleen Gallagher, Gaylene Barnes

W: Kathleen Gallagher, Gaylene Barnes

Angie \$33,000

P: Costa Botes

D: Costa Botes

Bludgeon \$40,000

P: Ryan Heron, Andy Deere

D: Ryan Heron, Andy Deere

Blue Moon \$25,000

P: Stefen Harris

D: Stefen Harris

W: Stefen Harris

Mega Time Squad \$50,000

P: Anna Duckworth

D: Tim van Dammen

W: Tim van Dammen

D/ NZFC DEVELOPMENT FINANCE FOR FEATURE FILM PROJECTS EARLY DEVELOPMENT FUND

All We Ever Wanted Was Everything \$20,000

P: Nadia Maxwell

D: Nic Gorman

W: Nic Gorman

Untitled (DDF - CEOD) \$20,000

D: David Farrier

W: David Farrier

Are You Kidding (DDF) \$20,000

P: Kate Prior, Julia Parnell, Nicola Peeperkoorn

D: Nikki Castle

W: Nikki Castle

At the End of the World \$25,000

P: Ainsley Gardiner, Georgina Conder

D: Ghazaleh Golbakhsh

W: Ghazaleh Golbakhsh

Baby, Done \$20,500

P: Carthew Neal, Morgan Waru

D: Curtis Vowell

W: Sophie Henderson

Banana \$20,500

P: Alex Clark

D: Charlie Bleakley

W: Charlie Bleakley

Bara \$23,700

P: Tui Ruwhiu

W: Anna Nuria Francino, Siobhan Marshall

Book of Meat, The \$25,000

P: Hamish Beattie

D: Andrew Beattie

W: Andrew Beattie

bro'Town Movie, The \$20,000

P: Elizabeth Mitchell

W: David Fane, Mario Gaoa, Oscar Kightley, Shimpal Lelisi

Daisy Chain \$20,000

P: Ainsley Gardiner, Georgina Conder

D: Natalie Medlock

W: Shoshana McCallum, Natalie Medlock

Edwin & Matilda (An Unlikely Love Story) \$18,000

P: Gregory Bailey, Jozsef Fityus

D: Ivan Barge

W: Martha Hardy-Ward

Everyone Dies \$24,000

P: Alex Clark

D: Dean Hewison

W: Dean Hewison

Fool to Cry \$17,000

P: Jill Macnab, Rachel Jean

W: Steven Page

Gnats \$25,000

P: Nadia Maxwell

D: Gillian Ashurst

W: Gillian Ashurst

Holy Days (CEOD) \$25,000

P: Emma Slade

D: Nathalie Bolt

W: Nathalie Bolt

Justice of Bunny King, The \$14,000

P: Emma Slade

D: Gaysorn Thavat

W: Sophie Henderson

Ladies in Black (DDF) \$15,000

P: Alexander Behse

W: Anke Richter

Lucky \$23,500

P: Nadia Maxwell, Emma Slade

D: Abigail Greenwood

W: Josephine Stewart-Te Whiu

Maria, Take a Bow \$19,500

P: Belinda Pflaum

D: Martin Sagadin

W: Martin Sagadin, Alayne Dick

Maternal Instinct \$22,000

P: Rhys Cain

D: Scott Boswell

W: Scott Boswell, Erina Boswell

Nancy Wake \$50,000

P: Richard Sheffield

W: Dianne Taylor

Nude Tuesday \$25,000

P: Emma Slade

D: Armagan Ballantyne

W: Jackie Van Beek

Otara Millionaires Club \$25,000

P: Vincent Burke

D: Dianna Fuemana

W: Dianna Fuemana

O'Town (DDF) \$25,000

P: Alex Reed

D: Eugene Carnachan, Rupert Mackenzie

PIKE \$25,000

P: Vicky Pope

D: Rob Sarkies

W: Fiona Samuel, Rob Sarkies

Prophets versus Kings (DDF) \$20,000

P: Catherine Fitzgerald, Lani-rain Feltham

D: Michelle McGregor

W: Michelle McGregor

Rip Off (DDF - CEOD) \$20,000

P: Alexander Behse, Craig Parkes

D: Dylan Reeve

Robert Martin \$18,800
P: Robyn Scott-Vincent, Emma Calveley
W: Dianne Taylor

Southern Hawk \$39,000
P: Steve Barr, John Davies
D: Andrew Conlan
W: Andrew Conlan

Stonedogs \$19,000
P: Kelly Rogers, Glenn Standring
D: Gillian Ashurst
W: Glenn Standring

Sympathy for the Devil \$24,000
P: Alex Clark
D: Alexander McKenna
W: Alexander McKenna

Teak and the Cloth, The \$20,000
P: Alexander Behse
D: Yamin Tun
W: Yamin Tun

Tears of the Dragon \$25,000
P: Brad Haami, Tui Ruwhiu, Tim White
D: Jesse Warn
W: Ant Sang, Steve Barr

There's No I in Threesome \$15,000
P: Alex Reed, Alexander Behse
D: Jan Oliver Lucks
W: Alex Reed, Jan Oliver Lucks

To Live Māori Kaiparahuarahi (DDF) \$10,000
P: Natasha Sinclair
D: Gaylene Preston

Tough Crowd \$24,000
P: Alex Clark
D: Dean Hewison
W: Dean Hewison, Richard Falkner

Wairua \$20,000
P: Julian Arahanga
D: Kath Akuhuata-Brown
W: Kath Akuhuata-Brown

Wizard of New Zealand, The (DDF) \$35,000
P: Catherine Fitzgerald
D: Phill Simmonds
W: Phill Simmonds

Year of the Lion \$20,000
P: Jane Holland
W: Michael Bennett

Advanced Development Fund

Man Made.....\$30,000
P: Tom Hern, Belindalee Hope
D: Curtis Vowell
W: Sophie Henderson

Guilt \$30,000
P: Fraser Brown
D: Brendan Donovan
W: Brendan Donovan

Millie Lies Low \$25,000
P: Desray Armstrong
D: Michelle Savill
W: Michelle Savill

Tender Age \$20,000
P: Tui Ruwhiu
D: Peter Carstairs
W: Dianne Taylor

Board Development Decisions:

WhyWeMarch.film \$40,000
P: Fiona Copland
D: Leanne Pooley, Annie Goldson, Kate Stevenson
W: Leanne Pooley, Annie Goldson, Kate Stevenson

Devolved Development Decisions:

Co-Production Development Fund

The Convert fka Wulf (first application) \$30,000
P: Robin Scholes, Brad Haami
D: Lee Tamahori
W: Shane Danielsen

Croak \$30,000
P: Philippa Campbell, Lloyd Meiklejohn
D: Sam Fell
W: Jemaine Clement

Wife \$40,000
P: Alex Behse
D: Max Currie
W: Max Currie

The Convert fka Wulf (second application) \$10,000
P: Robin Scholes, Brad Haami
D: Lee Tamahori
W: Shane Danielsen

Boost

BLOOM PICTURES \$60,000
P: Alex Reed

CANDLELIT PICTURES \$60,000
P: Alix Whittaker

OVERACTIVE IMAGINATION \$80,000
P: Nadia Maxwell

PICTURE START FILMS \$60,000
P: Alex Clark

SKIN & BLISTER \$40,000
P: Kate Prior, Georgiana Taylor

WHEKE GROUP \$100,000
P: Reikura Kahi, Whetu Fala, Tearepa Kahi, Kelly Rogers, Selina Joe

Interactive Development Fund

Minimum Mass \$25,000
 LIKE AMBER – Raqi Syed
Dolly \$25,000
 LITTLE LOST FOX – Blake Wood

Project Tapestry \$20,000
 – Joshua Boggs

Native \$25,000
 WRESTLER – Ben Forman

Future Back \$24,000
 MIXT – Jessica Manins

Guardian \$35,000
 – Maru Nihoniho

Green Fairy and the Goblin Kingdom, The \$37,975
 CONICAL – Alejandro Davila

Wake \$35,000
 WRESTLER – Kat Lintott

Golden Threads \$25,000
 ALLAN (Haoyu) XIA

Shelf Life \$20,000
 –Thomas Barrer

Urupā \$20,000
 –Mohsin Ali

House of Wonders \$25,000
 STORYBOX – Jess Feast

Aotearoa Discovered \$20,000
 REALITY VIRTUAL – Simon Che de Boer

Always the Sound of the Sea \$20,000
 VERSO – Paul Densem

E/ PREMIERE PATHWAYS FUNDING FROM THE NZFC

Poppy \$66,755
P: Susan Parker
D: Linda Niccol
W: Linda Niccol

Released \$40,899
P: Bonnie Slater
D: Jeff Hurrell
W: Kelly Kilgour

F/ FRESH SHORTS

Fresh Shorts Funding Scheme Through NZFC

Asaro \$10,000
P: Joshua Rollo, Nua Finau
D: Helmut Marko
W: Helmut Marko

Daddy's Girl / Kotiro \$30,000

P: Rob Kipa-Williams

D: Cian Elyse White

W: Cian Elyse White

Fetch \$30,000

P: Evie Mackay

D: Sam Gill

W: Sam Gill

Finding Venus \$10,000

P: Amber Marie Smith, Belinda Pflaum

D: Mandi Lynn

W: Mandi Lynn

Flip \$30,000

P: Tom Boniface-Webb

D: Jessica Grace Smith

W: Jessica Grace Smith

Hey! Brainy Man \$20,000

P: Ashleigh Flynn, Jaimee Poipoi, Olivia Shanks

D: Jo Randerson, Loren Taylor

W: Jo Randerson

I Am Paradise FKA Sun Gods \$30,000

P: Kath Akuhata-Brown

D: Hiona Henare

W: Hiona Henare

Kōkako \$10,000

P: Patsy Burke, Timothy Hawthorne

D: Doug Brooks

W: Doug Brooks

Pain \$15,000

P: Ilai Amar

D: Anna Duckworth

W: Anna Duckworth

Rustling \$30,000

P: Morgan Waru

D: Tom Furniss

W: Tom Furniss

Smog \$10,000

P: Benjamin Luke van de Laar

D: Alex Liu

W: Alex Liu

Stella's Tarantella \$10,000

P: Raluca Cozariuc

D: Alison Titulaer

W: Alison Titulaer

The Calf \$30,000

P: Emma Mortimer

D: Matthew Sunderland, Simon London

W: Matthew Sunderland, Simon London

The Sauna \$10,000
P: Evie Mackay
D: Lucy Knox
W: Lucy Knox

Short Film Projects with Post Production Finance from NZFC

Bats \$9,000
P: Desray Armstrong
D: Michelle Savill

Fire In Cardboard City \$7,400
P: Orlando Stewart
D: Phil Brough

I Will Not Write Unless I Am Swaddled In Furs \$1,214
P: Jimena Murray
D: Wade Shotter

Have You Tried Maybe Not Worrying? \$670
P: Hamish Mortland
D: Rachel Ross

Last Summer \$1,600
P: Kosuke Onishi
D: Asuka Sylvie

Meke \$6,531
P: Piripi Curtis, Lara Northcroft
D: Tim Worrall

Native in Nuhaka \$4,500
P: Louisa Tipene Opetaiia, Leo Koziol
D: Hiona Henare

Waiting \$9,962
P: UNITEC CREATIVE INDUSTRIES - PERFORMING & SCREEN ARTS PROGRAMME
D: Amberley Jo Aumua

G/ PROFESSIONAL DEVELOPMENT

Producer Travel

37 DEGREES SOUTH MARKET 2017	Mhairead Connor	\$2,500
37 DEGREES SOUTH MARKET 2017	Scott Boswell	\$1,250
37 DEGREES SOUTH MARKET 2017	Rhys Cain	\$1,250
37 DEGREES SOUTH MARKET 2017	Alex Clark	\$2,500
37 DEGREES SOUTH MARKET 2017	Mike Minogue	\$2,500
37 DEGREES SOUTH MARKET 2017	Robin Laing	\$2,500
37 DEGREES SOUTH MARKET 2017	Hineani Melbourne	\$2,500
37 DEGREES SOUTH MARKET 2017	Andrew Beattie	\$2,500
37 DEGREES SOUTH MARKET 2017	Casey Zilbert	\$2,000
37 DEGREES SOUTH MARKET 2017	Hamish Mortland	\$2,500
37 DEGREES SOUTH MARKET 2017	Nadia Maxwell	\$2,500
37 DEGREES SOUTH MARKET 2017	Kerry Warkia	\$2,500

LOS ANGELES TRIP JULY 2017	Hamish Mortland	\$5,000
TORONTO INTERNATIONAL FILM FESTIVAL 2017	Nadia Maxwell	\$6,500
TORONTO INTERNATIONAL FILM FESTIVAL 2017	Kerry Warkia/ Kiel McNaughton	\$10,998
AMERICAN FILM MARKET 2017	Sue Thompson	\$5,000
BERLIN 2018	Robin Laing	\$5,000
SWITZERLAND-FRANCE-UK	Michele Fantl	\$5,000
SXSW 2018	Carthew Neal	\$5,000
SXSW 2018	Ainsley Gardiner	\$5,000
CANNES 2018	Alex Behse	\$7,000
CANNES 2018	Catherine Fitzgerald	\$7,000
CANNES 2018	Desray Armstrong	\$7,500
CANNES 2018	Fraser Brown	\$7,000
CANNES 2018	John Barnett	\$7,000
CANNES 2018	Kelly Martin	\$7,000
CANNES 2018	Maile Daugherty	\$7,000
CANNES 2018	Matt Noonan	\$7,000
CANNES 2018	Murray Francis	\$7,000
CANNES 2018	Robin Laing	\$7,000
CANNES 2018	Sue Thompson	\$7,000
CANNES 2018	Tui Ruwhiu	\$7,000
CANNES 2018	Pietra Brett Kelly	\$7,000
SHANGHAI AND TAIPEI 2018	Fiona Copland	\$5,000
SHANGHAI AND TAIPEI 2018	Tim White	\$5,000
SHANGHAI AND TAIPEI 2018	Catherine Fitzgerald	\$5,000
NZCIO MATARIKI FESTIVAL 2018	Tui Ruwhiu	\$5,000
FANTASIA INTERNATIONAL FILM FESTIVAL 2018	Tim van Dammen	\$5,000

Talent Development Initiatives

Talent Development Grants

ACCELERATOR PROGRAMME 2017	Rachel Ross	\$2,600
ACCELERATOR PROGRAMME 2017	Dave Whitehead	\$2,600
ACCELERATOR PROGRAMME 2017	Zoe McIntosh	\$2,600
ACTING FOR HUMANS 2018 WORKSHOP	Brita McVeigh	\$1,080
AFTRS ADVANCED LIGHTING SKILLS COURSE	Greg Jennings	\$3,000
AFTRS FILM AND TV EXPORT MARKET MASTERCLASS	Rachel Copp	\$662

AFTRS INTRO TO PRODUCING COURSE	Louisa Tipene Opetaita	\$1,610
AFTRS INTRO TO PRODUCTION ACCOUNTING	Karpal Singh	\$1,401
AFTRS 'LOW BUDGET FEATURES' COURSE WITH TAIT BRADY	Alex Lovell	\$2,384
AFTRS MA SCREEN: BUSINESS AND LEADERSHIP COURSE TRAVEL SUPPORT	Keiran McGee	\$3,500
AOTEAROA SHORT FILM LAB	SHOW ME SHORTS FILM FESTIVAL TRUST	\$1,500
AOTEAROA SHORT FILM LAB	SHOW ME SHORTS FILM FESTIVAL TRUST	\$2,000
AOTEAROA SHORT FILM LAB 2018 MENTORING COSTS	SHOW ME SHORTS FILM FESTIVAL TRUST	\$3,000
ARTISTS RESIDENCY AT JESUS COLLEGE CAMBRIDGE	Gaylene Preston	\$5,000
ASC MASTERCLASS IN LA	Nina Wells	\$5,000
ASC MASTERCLASS IN LA	Ryan Alexander Lloyd	\$5,000
ASINABKA & FILMEDIA ARTS FESTIVAL	Leo Koziol	\$2,300
ASINABKA FESTIVAL AND RESIDENCY	Hiona Henare	\$3,170
BERLINALE TALENTS 2018	Zoe Sua Cho	\$4,000
BIG SCREEN SYMPOSIUM - SCHOLARSHIPS (PIFT, NAW AND NZFC)	BIG SCREEN SYMPOSIUM	\$9,400
BIG SCREEN SYMPOSIUM 2017	SCRIPT TO SCREEN	\$50,000
BIG SCREEN SYMPOSIUM AND MEETINGS IN AK	ALLAN BADDOCK & ASSOCIATES MEDIA SERVICES	\$982
BIG SCREEN SYMPOSIUM SCHOLARSHIP 2017 - TRAVEL	Belinda Pflaum	\$250
BIG SCREEN SYMPOSIUM SCHOLARSHIP 2017 - TRAVEL	Elsbeth Grant	\$250
BIG SCREEN SYMPOSIUM SCHOLARSHIP 2017 - TRAVEL	Helmut Marko	\$250
BIG SCREEN SYMPOSIUM SCHOLARSHIP 2017 - TRAVEL	Jackie Maw Tolliver	\$250
BIG SCREEN SYMPOSIUM SCHOLARSHIP 2017 - TRAVEL	Kararaina Rangihau	\$250
BIG SCREEN SYMPOSIUM SCHOLARSHIP 2017 - TRAVEL	Maraea Rakuraku	\$250
BIG SCREEN SYMPOSIUM SCHOLARSHIP 2017 - TRAVEL	Owen Black	\$250
BIG SCREEN SYMPOSIUM SCHOLARSHIP 2017 - TRAVEL	Rochelle Bright	\$250
BRITA MCVEIGH ACTING FOR HUMANS SCHOLARSHIP 2018 - TRAVEL	Finnius Teppett	\$220
BRITA MCVEIGH ACTING FOR HUMANS SCHOLARSHIP 2018 - TRAVEL	Briar Grace-Smith	\$220
BRITA MCVEIGH ACTING FOR HUMANS SCHOLARSHIP 2018 - TRAVEL	Lisa Cherrington	\$220
BRITA MCVEIGH ACTING FOR HUMANS SCHOLARSHIP 2018 - TRAVEL	Teresa Bass	\$220
BRITA MCVEIGH ACTING FOR HUMANS SCHOLARSHIP 2018 - TRAVEL	Alex Liu	\$220

BRITA MCVEIGH ACTING FOR HUMANS SCHOLARSHIP 2018 - TRAVEL	Jeremy Macey	\$220
CANDLE WASTERS WĀHINE MĀORI WORKSHOP IN BOP	Anton Steel	\$3,907
CANNES FILM FESTIVAL 2018	Stuart McKenzie	\$5,000
CANNES PRODUCER FELLOW 2018	Zoe Sua Cho	\$3,000
CASTING GUILD OF AUSTRALIA RISING STAR EVENT IN SYDNEY	Thomasin McKenzie	\$2,500
COMMUNITY MENTORSHIPS ON - <i>Northland</i>	HERRINGBONE PRODUCTIONS	\$10,000
DIRECTOR INTERNSHIP - <i>Daffodils</i>	Will Agnew	\$10,000
DIRECTOR INTERNSHIP - <i>Guns Akimbo</i>	Aleks Sakowski	\$10,000
DIRECTOR INTERNSHIP - <i>Guns Akimbo</i>	Manon Elphick	\$5,000
DIRECTOR INTERNSHIP - <i>In Dark Places</i>	Maria Walker	\$10,000
DIRECTOR INTERNSHIP - PUKEKO PICTURES	Matasila Freshwater	\$10,000
DIRECTOR MENTORSHIP FOR JACK NICOL - <i>She Shears</i>	Chris Pryor, Miriam Smith	\$10,000
DOC PITCH IDFA TRAVEL SCHOLARSHIP	THE DOCUMENTARY NZ TRUST	\$3,000
DUBAI PRODUCER'S MARKET AND IDO ABRAM PITCHING WORKSHOP	Lani-rain Feltham	\$4,500
DUBAI PRODUCER'S MARKET AND IDO ABRAM PITCHING WORKSHOP	Florian Habicht	\$1,939
EQUITY ATLANTIC SCHOLARSHIP	ACTORS EQUITY NZ	\$5,000
FEEDBACK SESSIONS WITH DIRECTOR MENTOR ZIA MANDVIWALLA	Shuchi Kothari	\$2,200
FRANCE & LA FOR VR PRESENTATIONS	Alejandro Davila	\$3,770
ImaginenATIVE	Ali Foa'I, Freeda Fuemana	\$5,000
INTERNATIONAL DRAMA SUMMIT	Jodie Molloy	\$1,305
JACOB KRUEGER ONLINE WRITING WORKSHOP	Sarah Grohnert	\$600
JACOB KRUEGER STUDIO PROTRACK MENTORSHIP	Tim Tsiklauri	\$5,000
JOAN SCHECKEL LAB, MARK TRAVIS AND MARGIE HARBER WORKSHOPS	Miryam Jacobi	\$4,500
JOAN SCHECKEL'S THE BLOCKING LAB IN LA	James Ashcroft	\$5,000
JOAN SCHECKEL'S THE BLOCKING LAB IN LA	Matt Henley	\$5,000
JUDITH WESTON DIRECTING WORKSHOP IN LA	Glenn Standring	\$5,000
KATHRYN BURNETT'S THE WRITING ROOM	Jack Nicol	\$547
LA FOR OSCARS OF MAKEUP AND HAIRSTYLING ON <i>Ghost in a Shell</i>	Jane O'Kane	\$3,500
LIVING EXPENSES FOR THE EQUITY ATLANTIC ACTING SCHOLARSHIP IN NY	Matthew Sunderland	\$4,000

LOADING DOCS 2017/18	NOTABLE PICTURES LTD	\$70,000
LONDON SCREENWRITERS FESTIVAL	Allan George	\$1,521
MAORILAND FILM FESTIVAL 2018 WORKSHOPS AND PROJECTS	MAORILAND CHARITABLE TRUST	\$50,000
MARGIE HABER WORKSHOP IN LA	Jocelyn Christian	\$4,885
MARK TRAVIS WORKSHOP AND MEETINGS IN LA	Zoe McIntosh	\$5,000
MEETING WITH POTENTIAL PROD PARTNERS IN LONDON	Fiona Samuel	\$4,500
MEETINGS IN LA	Nic Gorman	\$4,170
MENTOR ATTACHMENT ON <i>This Town</i>	DJ Stipsen	\$2,300
MENTORSHIP WITH AL BADDOCK	Ian Bowmer	\$2,596
MENTORSHIP WITH NADIA MAXWELL	Sandra Kailahi	\$5,500
MIFF AND TIFF WITH <i>Human Traces</i>	Nic Gorman	\$5,000
MIRANDA HARCOURT WORKSHOP ATTENDANCE	Sera Henare	\$270
MIRANDA HARCOURT WORKSHOP ATTENDANCE	Hiona Henare	\$270
MIRANDA HARCOURT WORKSHOPS	Miranda Harcourt	\$1,000
MOSCOW INTERNATIONAL FILM FESTIVAL AND MEDIA TRAINING	Kieran Charnock	\$5,500
NATIVE PRODUCER FELLOW AT 2018 EUROPEAN FILM MARKET AND NIC STAND	Kerry Warkia	\$5,784
NGA WHANAUNGA EVENT AT NZIFF 2017	WAIROA MAORI FILM FESTIVAL	\$1,500
OUTLOOK FOR SOMEDAY PROGRAMME 2017	CONNECTED MEDIA TRUST	\$50,000
PACIFIC ARTS SUMMIT SCHOLARSHIP	PACIFIC ISLANDERS IN FILM & TV	\$2,000
PIKIHUIA AWARD FOR MAORI WRITERS	HUIA NZ LTD (HUIA PUBLISHERS)	\$10,000
PILOT SEASON AND LESLY KAHN & CO WORKSHOP IN LA	Taylor Hall	\$5,000
PRODUCER INTERNSHIP - <i>Daffodils</i>	Fergus Grady	\$10,000
PROFESSIONAL DEVELOPMENT AND SLATE DEVELOPMENT	Hineani Melbourne	\$20,000
PUBLICIST INTERNSHIP - <i>This Town</i>	Selwyn Kumar	\$10,000
RAMAI HAYWARD WĀHINE MĀORI DIRECTOR SCHOLARSHIP	Rachel House	\$50,000
RAMAI HAYWARD WĀHINE MĀORI DIRECTOR SCHOLARSHIP	Briar Grace-Smith	\$50,000
ROXY 5 COMPETITION MENTORS	WELLINGTON MUSEUMS TRUST	\$6,000
SCREENING FEES AND ASSOCIATED COSTS FOR DOC EDGE FILM FESTIVAL 2018	THE DOCUMENTARY NZ TRUST	\$10,000
SCREENWRITING RETREAT WITH WILLIAM AKERS IN FRANCE	Gregor Nicholas	\$5,000
SCRIPT CONSULTANT AND MENTORING BY LINDA SEGER	Agnes Peel-McGregor	\$5,000
SCRIPT TO SCREEN EPISODIC LAB	SCRIPT TO SCREEN	\$15,000

SCRIPT TO SCREEN FEATURE FILM WORKSHOP	Tony Bennett	\$435
SITGES FILM FESTIVAL, NETWORKING IN LONDON AND TEGERNSEE	Matt Caradus	\$3,371
SPADA CONFERENCE 2017 ATTENDANCE	Marilyn Hudson	\$350
SPADA CONFERENCE 2017 ATTENDANCE	Belindalee Hope	\$250
SPADA CONFERENCE 2017 ATTENDANCE	Pamela Harvey-White	\$250
SRN CONFERENCE ATTENDANCE	Matthew Harris	\$400
SUMMER FILMMAKING WORKSHOP AT PRAGUE FILM SCHOOL	Julian Karehana	\$5,000
TAKATAPUI FILM SHOWCASE AS PART OF PRIDE FESTIVAL	Leo Kozioł	\$1,000
TALENT EXPRESS ACCELERATOR PROGRAMME 2017 ATTENDEES	FILMFEST LTD	\$8,888
TALENT EXPRESS ACCELERATOR PROGRAMME 2018 ATTENDEES	FILMFEST LTD	\$5,700
TALENT EXPRESS ACCELERATOR TRAVEL	Rachel House	\$1,200
TALENT EXPRESS ACCELERATOR TRAVEL	Briar Grace-Smith	\$1,200
TALENT EXPRESS ACCELERATOR TRAVEL	Jessica Sanderson	\$1,200
TALENT EXPRESS ACCELERATOR TRAVEL	Kath Akuhata Brown	\$1,200
TAMPERE FILM FESTIVAL 2018	Mike Jonathan	\$3,500
TAMPERE FILM FESTIVAL 2018	Briar Grace-Smith	\$5,000
THREE RIVERS WRITERS RESIDENCY	Florian Habicht	\$3,061
TRAVEL ASSISTANCE TO CANNES, SHEFFIELD DOC, VRHAM, SONAR + D AND ARLES VR	Anna Brady	\$3,500
TRAVEL ASSISTANCE TO THE SCREEN EDGE FORUM	Vanessa Wells	\$383
TRAVEL ASSISTANCE TO WAIROA MAORI FILM FESTIVAL	Paula Whetu Jones	\$350

International Capability Development Asia & USA

NZCIO MATARIKI FESTIVAL 2018	Tammy Davis	\$5,000
NZCIO MATARIKI FESTIVAL 2018	Michael Bennett	\$5,000
NZCIO MATARIKI FESTIVAL 2018	Roseanne Liang	\$5,000
NZCIO MATARIKI FESTIVAL 2018	Briar Grace-Smith	\$5,000
DELEGATION TO SHANGHAI FF & QINGDAO 2018	Mingjian Cui	\$2,500
DELEGATION TO SHANGHAI FF & QINGDAO 2018	Sylvia Yang	\$5,000
LOS ANGELES MEETINGS	Jackie van Beek	\$3,475
LOS ANGELES MEETINGS	Madeleine Sami	\$3,475
SUNDANCE FF & LOS ANGELES MEETINGS	Thomasin Harcourt-McKenzie	\$4,585
ROME FF & AFM 2017	Erana James	\$5,000
TORONTO INTERNATIONAL FF RISING STARS	Vinnie Bennett	\$5,000

Industry Support

Strategic Training Fund

DIRECTORS AND EDITORS GUILD NZ		\$81,650
DOCUMENTARY EDGE TRUST		\$40,000
EQUITY FOUNDATION	ACTORS EQUITY NZ	\$60,000
SCRIPT TO SCREEN		\$200,000
NZ CINEMATOGRAPHERS SOCIETY		\$20,000
TOP OF THE SOUTH		\$18,000
THE SCREEN INDUSTRY GUILD OF AOTEAROA NZ		\$15,000
MIRAMAR CREATIVE AND WRESTLER		\$16,850

Core Funding

DIRECTORS AND EDITORS GUILD NZ	\$85,000
MĀORILAND FILM FESTIVAL FUNDING 17/18	\$20,000
NEW ZEALAND INTERNATIONAL FILM FESTIVAL 17/18	\$99,190
NEW ZEALAND WRITERS GUILD	\$85,000
NGĀ AHO WHAKAARI	\$85,000
NEW ZEALAND FILM & VIDEO TECHNICIANS GUILD	\$65,000
PACIFIC ISLANDERS IN FILM & TELEVISION	\$15,000
SCREEN PRODUCTION & DEVELOPMENT ASSOCIATION	\$85,000
SCREENIES CHILDREN'S INTERNATIONAL FILM FESTIVAL 17/18	\$20,000
SCRIPT TO SCREEN	\$85,000
SHOW ME SHORTS FILM FESTIVAL 17/18	\$20,000
WOMEN IN FILM AND TELEVISION	\$85,000

H/ FESTIVAL TRAVEL

Features

Briar Grace Smith	TORONTO INTERNATIONAL FILM FESTIVAL	\$3,134
Bryn Evans	LATIN AMERICAN ROADSHOWS	\$5,550
Josephine Stewart-Te Whiu	TORONTO INTERNATIONAL FILM FESTIVAL	\$3,614
Renae Mahi	TORONTO INTERNATIONAL FILM FESTIVAL	\$3,189
Paula Whetu Jones	TORONTO INTERNATIONAL FILM FESTIVAL	\$4,497
Miranda Harcourt	TORONTO INTERNATIONAL FILM FESTIVAL	\$3,000
Katie Wolfe	TORONTO INTERNATIONAL FILM FESTIVAL	\$5,645
Nic Gorman	TORONTO INTERNATIONAL FILM FESTIVAL	\$3,793
Awanui Simich-Pene	TORONTO INTERNATIONAL FILM FESTIVAL	\$3,645

Casey Kaa	TORONTO INTERNATIONAL FILM FESTIVAL	\$3,645
Mark Mitchinson	TORONTO INTERNATIONAL FILM FESTIVAL	\$7,964
Madeleine Sami	SXSW	\$5,500
Jackie van Beek	SXSW	\$5,500
Tusi Tamasese	SYDNEY FILM FESTIVAL	\$217
Pietra Brett Kelly	TRIBECA AND HOT DOCS FILM FESTIVALS	\$7,500
Chris Stapp	NEUCHÂTEL INTERNATIONAL FANTASTIC FF	\$4,115
Carthew Neal	CANNES FILM FESTIVAL	\$2,693
Taika Waititi	CANNES FILM FESTIVAL	\$2,693
Paul Oremland	OUTFEST FILM FESTIVAL	\$5,000
Miranda Harcourt	ROME FILM FESTIVAL AND AFM	\$6,000
Shorts		
Amberley Aumua	TORONTO INTERNATIONAL FILM FESTIVAL	\$3,315
Becs Arahanga	ImaginATIVE	\$2,700
Bill Bleakley	CORK FILM FESTIVAL	\$2,328
Briar March	SXSW	\$3,795
Catherine Bisley	SEATTLE INTERNATIONAL FILM FESTIVAL	\$3,510
Dave Whitehead	ImaginATIVE	\$2,700
Jimena Murray	PALM SPRINGS INTERNATIONAL FILM FESTIVAL	\$3,111
Julian Arahanga	ImaginATIVE	\$2,700
Kim Harrop	SXSW	\$3,600
Lara Northcroft	ImaginATIVE	\$2,724
Phil Brough	TRIBECA FILM FESTIVAL	\$1,306
Phil Brough	BERLIN INTERNATIONAL FILM FESTIVAL	\$2,323
Piripi Curtis	ImaginATIVE	\$2,724
Qianna Titore	ImaginATIVE	\$3,623
Renae Maihi	ImaginATIVE	\$2,724
Ryan Alexander Lloyd	ImaginATIVE	\$2,253
Steven Baker	SITGES INTERNATIONAL FANTASTIC FILM FESTIVAL	\$4,000
Tim Worrall	ImaginATIVE	\$2,724
Wade Shotter	PALM SPRINGS INTERNATIONAL FILM FESTIVAL	\$3,111
Yamin Tun	ImaginATIVE	\$3,963

I/ DOMESTIC THEATRICAL DISTRIBUTION GRANTS

<i>Seven Rivers Walking</i>	WICKCANDLE FILMS	\$7,000
<i>6 Days</i>	TRANSMISSION FILMS	\$15,070
<i>My Year With Helen</i>	TRANSMISSION FILMS	\$33,355
<i>Spookers</i>	MADMAN ENTERTAINMENT	\$16,770
<i>The Changeover</i>	VENDETTA FILMS	\$52,970
<i>Human Traces</i>	EOne	\$17,000
<i>Waru</i>	VENDETTA FILMS	\$52,970
<i>No Ordinary Sheila</i>	RIALTO ENTERTAINMENT	\$41,250
<i>The Free Man</i>	RIALTO ENTERTAINMENT	\$15,127
<i>Kiwi Christmas</i>	MADMAN ENTERTAINMENT	\$59,000
<i>The Stolen</i>	RIALTO ENTERTAINMENT	\$20,000
<i>Broken</i>	RIALTO ENTERTAINMENT	\$55,875
<i>Maui's Hook</i>	KURA PRODUCTIONS	\$25,000
<i>Kobi</i>	MADMAN ENTERTAINMENT	\$10,000
<i>The Breaker Upperers</i>	MADMAN ENTERTAINMENT	\$104,255
<i>Swagger of Thieves</i>	TRENCH FILM	\$7,000

– The amounts shown above are conditional offers. Final grants paid are linked to actual P & A spend.

J/ PRODUCTIONS CERTIFIED AS OFFICIAL CO-PRODUCTIONS

Name of Production	Format	Co-production	Applicant Company	State
<i>Pandamonium</i>	FILM	CHINA	FAR AWAY ANIMATION	PROVISIONAL
<i>Kiri & Lou</i>	TV	CANADA	FILMWORK	PROVISIONAL
<i>Cleverman Series 2</i>	TV	AUSTRALIA	PUKEKO PICTURES	FINAL
<i>War Stories</i>	FILM	GERMANY	MAKING MOVIES	PROVISIONAL
<i>Spookers</i>	FILM	AUSTRALIA	SNEAK OUT PRODUCTIONS LTD	FINAL
<i>The Singularity</i>	FILM	UNITED KINGDOM	GFC	PROVISIONAL
<i>Guns Akimbo</i>	FILM	GERMANY	SUPERNOVA FILMS	PROVISIONAL
<i>The New Legends of Monkey</i>	TV	AUSTRALIA	JUMP FILM & TV LTD	FINAL

K/NEW ZEALAND SCREEN PRODUCTION GRANT (NEW ZEALAND PRODUCTIONS)

Project	Format	Co-production	Applicant Company	State	QNZPE	Grant
<i>The Stolen</i>	FILM	NO	STOLEN LIGHTS NZ LTD	FINAL	3,301,458	1,320,583
<i>Cleverman Season 2</i>	TV	YES NZ/AUS	ZONE 140 LIMITED PARTNERSHIP	FINAL	2,958,522	1,183,409
<i>Rachel's Tour of Beauty Series 2</i>	TV	NO	TOUR OF BEAUTY LIMITED	FINAL	1,354,124	541,650
<i>The Changeover</i>	FILM	NO	CHANGEOVER FILMS LTD	FINAL	5,838,719	2,335,488
<i>Wanted Season 2</i>	TV	NO	MBNZ WANTED LIMITED	FINAL	7,413,711	2,965,484
<i>Kiwi Christmas</i>	FILM	NO	KIWI CHRISTMAS FILM LTD	FINAL	3,105,453	1,242,181
<i>Modern Dinosaurs</i>	TV	NO	JURASSIC LIMITED	FINAL	2,278,241	911,296
<i>800 Words Series 3</i>	TV	NO	WELD PRODUCTIONS LIMITED	FINAL	11,789,888	4,715,955
<i>Big Pacific</i>	TV	NO	BIG PACIFIC PRODUCTIONS LIMITED	FINAL	2,649,848	1,059,939
<i>Cleverman Season 2 (additional payment)</i>	TV	YES NZ/AUS	ZONE 140 LIMITED PARTNERSHIP	FINAL	67,204	26,882
<i>6 Days (additional payment)</i>	FILM	YES NZ/UK	GFC (SAS) LIMITED	FINAL	43,740	17,496
<i>Shark Swarm</i>	TV	NO	DEADLIEST PRODUCTIONS LIMITED	FINAL	427,457	170,983
<i>Wildest New Zealand</i>	TV	NO	BIG PACIFIC PRODUCTIONS LIMITED	FINAL	1,292,824	517,130

L/ NEW ZEALAND SCREEN PRODUCTION GRANT (INTERNATIONAL PRODUCTIONS)

Project	Format	PDV	Applicant Company	State	QNZPE	Grant
<i>Beijing Safari</i>	FILM	PDV	BEIJING VENTURES NO 1 LIMITED	FINAL	1,159,844	231,969
<i>Blade Runner 2049</i>	FILM	PDV	ACID ZOO NEW ZEALAND PRODUCTIONS LIMITED	FINAL	3,268,287	653,657
<i>Ghost in the Shell</i>	FILM		LBO PRODUCTIONS	FINAL / 5% UPLIFT	59,246,774	17,960,441
<i>Guardians of the Galaxy - Vol 2</i>	TV	PDV	MVL PRODUCTIONS NZ LIMITED	FINAL	38,929,608	7,785,922
<i>Marvel's Spider Man Season 1</i>	FILM	PDV	ASSEMBLED PRODUCTIONS NZ LIMITED	FINAL	1,466,732	293,346
<i>Mortal Engines</i>	FILM		HUNGRY CITY LIMITED	1ST INTERIM	55,369,687	11,073,937
<i>Valerian and the City of a Thousand Planets</i>	FILM	PDV	VALERIAN NZ LIMITED	FINAL	73,708,090	14,741,618
<i>Alien: Covenant</i>	FILM		WOZ PRODUCTIONS LIMITED	FINAL	14,066,168	2,813,234
<i>Guardians of the Galaxy Season 2</i>	TV	PDV	ASSEMBLED PRODUCTIONS NZ LIMITED	FINAL	1,465,393	293,079
<i>War for the Planet of the Apes</i>	FILM	PDV	NEW UPSTAIRS PRODUCTIONS LIMITED	FINAL	131,523,354	26,304,671
<i>Game of Thrones Season 7</i>	TV	PDV	WARNER BROS. FEATURES NZ LIMITED	FINAL	1,423,329	284,666
<i>The Shannara Chronicles - Season 2</i>	TV		MTV NZ LIMITED	FINAL	43,175,545	8,635,109
<i>Thunderbirds Are Go Season 2</i>	TV		STIRLING ROAD PRODUCTIONS LIMITED	FINAL	7,279,795	1,455,959
<i>Wonder Woman</i>	FILM	PDV	WARNER BROS. FEATURES NZ LIMITED	FINAL	1,293,050	258,610
<i>Frontiersmen</i>	TV		TRAPEZE LIMITED	FINAL	5,068,267	1,013,653
<i>A Wrinkle in Time</i>	FILM		FORTINBRAS PRODCUTIONS NZ LIMITED	FINAL	11,404,229	2,280,846
<i>Pete's Dragon</i>	FILM		TYNDALL PRODUCTIONS NZ LIMITED	FINAL / 5% UPLIFT	29,374,976	10,250,975
<i>Marvel's Avengers Assemble Season 4</i>	TV	PDV	ASSEMBLED PRODUCTIONS NZ LIMITED	FINAL	1,437,046	287,409
<i>Mortal Engines</i>	FILM		HUNGRY CITY LIMITED	2ND INTERIM	67,440,576	13,488,115
<i>Wolf Warrior 2</i>	FILM	PDV	PARK ROAD POST PRODUCTION LIMITED	FINAL	1,219,836	243,967
<i>Sindbad and the Seven Galaxies</i>	TV	PDV	SINDBAD PRODUCTIONS SPV LIMTIED	FINAL	1,514,303	302,861
<i>Justice League</i>	FILM	PDV	WARNER BROS. FEATURES NZ LIMITED	FINAL	25,021,875	5,004,375
<i>Murder on the Orient Express</i>	FILM	PDV	FOX NEW ZEALAND 1 PRODUCTIONS	FINAL	1,607,844	321,569
<i>Thor: Ragnarok</i>	FILM	PDV	MVL PRODUCTIONS NZ LIMITED	FINAL	891,684	178,337
<i>Maze Runner: The Death Cure</i>	FILM	PDV	NEW UPSTAIRS PRODUCTIONS LIMITED	FINAL	19,155,206	3,831,041
<i>Mission Impossible Fallout</i>	FILM		DWTT PRODUCTIONS LIMITED	FINAL	39,317,918	7,863,584
<i>Murder is Forever</i>	TV		M FOREVER LIMITED	FINAL	5,149,333	1,029,867
<i>Animal World</i>	FILM	PDV	TRUE LOVE PICTURES LIMITED	FINAL	4,626,132	925,226
<i>Ash vs Evil Dead Season 3</i>	TV		STARZ EVIL DEAD NEW ZEALAND LIMITED	FINAL	47,287,657	9,457,531

NZFC Operational Units and Staff

Corporate

Dave Gibson	CHIEF EXECUTIVE — <i>TO JANUARY 2018</i>
Annabelle Sheehan	CHIEF EXECUTIVE — <i>FROM JANUARY 2018</i>
Antoinette Wilcox	EXECUTIVE ASSISTANT TO THE CHIEF EXECUTIVE — <i>TO AUGUST 2017</i>
Chloe McLoughlin	HEAD OF BUSINESS AFFAIRS
Rochelle Cooney	SENIOR BUSINESS AFFAIRS EXECUTIVE — <i>TO FEBRUARY 2018</i>
Conal Thompson	BUSINESS AFFAIRS EXECUTIVE
Katie Baker	SENIOR BUSINESS AFFAIRS EXECUTIVE — <i>FROM JANUARY 2018</i>
Bonnie Mahon	BUSINESS AFFAIRS EXECUTIVE — <i>FROM JUNE 2018</i>
Kate Mooney	BUSINESS AFFAIRS LEGAL JUNIOR — <i>FROM APRIL 2018</i>
Chanel Christie	TE AHI KĀ ASSISTANT — <i>TO APRIL 2018</i>
Hayley Hewer	FRONT OF HOUSE COORDINATOR
Mladen Ivancic	CHIEF FINANCIAL OFFICER
Catherine Robinson	MANAGER OF SPECIAL PROJECTS — <i>TO DECEMBER 2017</i> , FINANCE MANAGER — <i>FROM JANUARY 2018</i>
Bonnie Tonkin	ACCOUNTANT — <i>TO DECEMBER 2017</i> , HEAD OF RESOURCES — <i>FROM JANUARY 2018</i>
Carole Wang	ASSISTANT ACCOUNTANT
Dominique Fromont	FILM INCOME MANAGER — <i>PART-TIME</i>
Rowan Aitken	SYSTEMS ADMINISTRATOR
Vicky Robson	HUMAN RESOURCES — <i>FROM MAY 2018 — PART-TIME</i>

Development and Production

Leanne Saunders	HEAD OF DEVELOPMENT AND PRODUCTION
Marc Ashton	PRODUCTION EXECUTIVE
Christina Andreef	DEVELOPMENT EXECUTIVE — <i>TO OCTOBER 2017</i>
Karin Williams	DEVELOPMENT EXECUTIVE
Chris Moll	INVESTMENT EXECUTIVE — <i>FROM OCTOBER 2017</i>
Linda Halle	DEVELOPMENT COORDINATOR — <i>TO SEPTEMBER 2017</i>
Mechele Harron	DEVELOPMENT COORDINATOR — <i>FROM OCTOBER 2017</i>
Cassandra Tse	PA DEVELOPMENT AND PRODUCTION — <i>TO JULY 2017</i>
Lucy Campagnolo	PA DEVELOPMENT AND PRODUCTION — <i>FROM AUGUST 2017</i>
Adrianne Roberts	DEVOLVED DEVELOPMENT COORDINATOR

Talent Development and Relationships

Dale Corlett	HEAD OF TALENT DEVELOPMENT
Jude McLaren	TALENT PATHWAYS MANAGER
Paul Fagamalo	TALENT DEVELOPMENT MANAGER
Fran Carney	TALENT DEVELOPMENT COORDINATOR — <i>TO JULY 2017</i>
Ange Senior	TALENT DEVELOPMENT COORDINATOR — <i>FROM SEPTEMBER 2017</i>

Incentives, International Relations and International Screen Attractions

Catherine Bates	HEAD OF INCENTIVES
Chris Payne	HEAD OF INTERNATIONAL RELATIONS
Philippa Mossman	HEAD OF INTERNATIONAL SCREEN ATTRACTIONS
Chris Tyson	INCENTIVES EXECUTIVE
Mel Read	INCENTIVES COORDINATOR — <i>FROM AUGUST 2017</i>
Jacqui Wood	ENQUIRIES MANAGER
Jemma Taylor	INTERNATIONAL PR AND PROMOTIONS SPECIALIST
Raymond Suen	ASIA OUTREACH EXECUTIVE
Pam McCabe	OFFICE COORDINATOR — <i>PART-TIME</i>

Marketing

Jasmin McSweeney	HEAD OF MARKETING
Selina Joe	STRATEGY & INSIGHTS ADVISOR — <i>TO AUGUST 2017</i>
Marg Lawson	STRATEGY & INSIGHTS ADVISOR — <i>FROM JULY 2017</i>
Kate Larkindale	MARKETING EXECUTIVE
Tracey Brown	FILM MATERIALS MANAGER
Lesa MacLeod-Whiting	MARKETING AND FESTIVAL COORDINATOR



Image: On ANZAC Day, 2018 visitors were welcomed into The Sir John Monash Centre in France to experience a 180 screen full 360 degree immersive gallery placing them in the heart of the battles of Villers-Bretonneux and Le Hamel. This extraordinary footage was shot in Oamaru and Masterton and included flight sequences created by Vintage Aviator.





New Zealand
FILM COMMISSION



Te Tumu Whakaata Taonga

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