

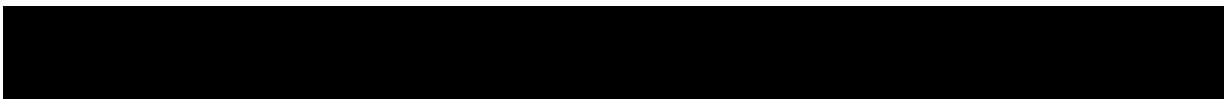
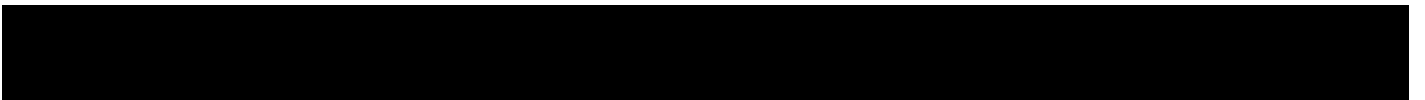


**New Zealand**  
FILM COMMISSION



Te Tumu Whakaata Taonga

**New Zealand Film Commission**  
**Statement of Intent**  
**2019 - 2023**



## MATAKITE

He poipoi i ngā kaitātaki pūrākau kia puta ai he taonga tūturu mō Aotearoa

## KAUPAPA

He whakakaha, he tō mai hoki i te huhua o ngā kiriata ahurei mā ngā momo kaimātakitaki katoa

## NGĀ WHĀINGA

1. He whakaoho i te puāwaitanga o ngā pūrākau kiriata whakangahau i te iwi, pūrākau motuhenga, piripono ki ngā tikanga
2. He whakapūmau, he whakapakari hoki i te whanaketanga ōhanga mō tō tātou ahumahi kiriata haumako
3. He whakawātea i ngā ara whakaoho mauri mā te hunga whakamīharo, kaupapa mahi whakamīharo, umanga whakamīharo anō hoki
4. He whakahihiko i te ngākau nui, otirā te tokomaha, o ngā kaimātakitaki ki ngā pūrākau kiriata o Aotearoa, i tēnei motu, i tāwāhi anō hoki
5. He whakapakari i ngā hononga i waenga i te hunga whai pānga katoa kia eke ngā mahi kōtui ki tōna tino hiranga

## NGĀ UARA

- Ko te auaha te mea nui mō tātou
- Tukua mā te mahi ngaio me te tika mā te katoa, tātou e ārahi, i te taha mahi, i te taha tūmanako
- Tukua mā te māia tātou e whakahihiri
- Ko te hiranga tā tātou e whai nei
- He whai painga te kanorau mā te katoa
- Ko te ahurea me ngā taonga tuku iho tō tātou pūtake

### Ngā Hoe:

1. Pūrākau Motuhenga



2. Whanaketanga ōhanga



3. Ara Whakaoho Māuri



4. Whakahihiko ki te Ao



5. Kōtui Hiranga



## VISION

Champion exceptional storytellers to create enduring taonga for Aotearoa

## MISSION

Empower and attract distinctive and diverse screen productions for all audiences

## GOALS

1. Activate high impact, authentic and culturally significant screen stories
2. Sustain and strengthen economic growth for our thriving screen industry
3. Facilitate dynamic pathways for outstanding people, projects and businesses
4. Maximise interest and audiences for New Zealand screen stories here and overseas
5. Build and maintain stakeholder relationships to generate excellence in partnerships

## VALUES

- Creativity is at the heart of what we do
- Professionalism and fairness drive how we act and what we expect
- Courage is what inspires us
- Excellence is what we strive for
- Diversity is good for everyone
- Culture and heritage are what shape us

### Ngā Hoe:

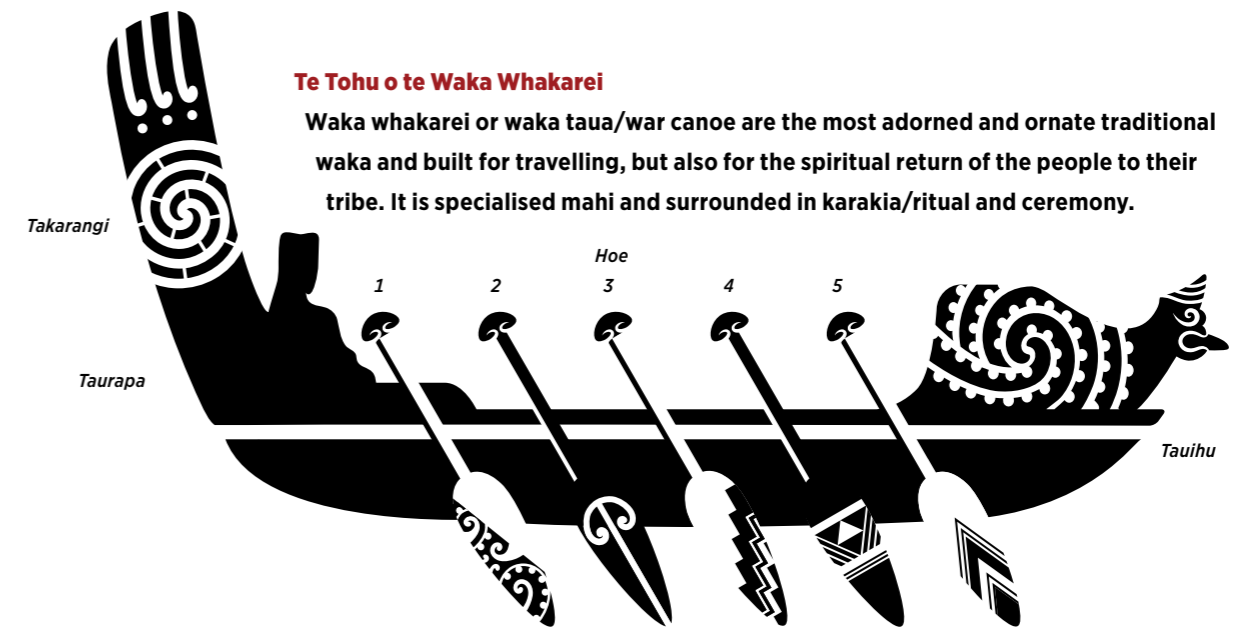
1. Authentic Stories

2. Economic Growth

3. Dynamic Pathways

4. Maximise interest

5. Excellence in Partnerships



### Te Tohu o te Waka Whakarei

Waka whakarei or waka taua/war canoe are the most adorned and ornate traditional waka and built for travelling, but also for the spiritual return of the people to their tribe. It is specialised mahi and surrounded in karakia/ritual and ceremony.

The use of the waka as an image for Te Tumu Whakaata Taonga is multi-part:

- It is a metaphor for the industry being on a journey together
- It represents our unique New Zealand/Māori culture - our point of difference globally
- It embodies the notion of specialised skills collaborating with a purpose
- It reflects of the ornate crafting and mastery filmmakers put into their films

Ko te taurapa o te waka koinei te mana o ngā uara, me te tirohanga whānui. Kei reira te pou tikanga o te haerenga e noho ana.

Ko ngā hoe – ko ngā whaingā, e hoe ngātahi ana kia rere tōtika te waka - koinei te mana arā te kaupapa o te haere

Ko te tauihu o te waka- kei reira te aupounamu e arahi ana i a matou, he tohu o rātou kia wheturangihia

The taurapa/sternpost of the waka is where the values and vision for the journey sit, and where the leaders sit to guide the direction of the journey.

The hoe/paddles are symbolic of those who contribute to and drive the journey - the practitioners and wider industry working together. They power the hoe/paddles and sit in the takere or main hull of the waka

The carved figure signifying the identity and tupuna of the tribe is positioned in the tauihu/prow of the waka and cuts through the waves as the canoe moves through the water.

### He waka eke noa – a waka we are all in together.

Ko te takarangi he tohu o te Ao, o te moana, o te tangata, o te taiao, o te whenua, o te māramatanga i roto i tēnei Ao hurihuri

The takarangi, the ornate double spiral symbolises connectivity and the world's energy, to the sea, the people, the environment and enlightenment in this everchanging world. It adorns the taurapa, sitting beneath the hihi whakaata/ reflective rays at the top – symbolising the values and innate connection them with the energy, the people and the leaders in the waka

**Mahia te mahi hei oranga mō te Iwi. Work together for the greater good of the industry.**



**This Statement of Intent reflects our strategic objectives for the four-year period from 1 July 2019 to 30 June 2023. It is produced in accordance with s141 of the Crown Entities Act 2004.**

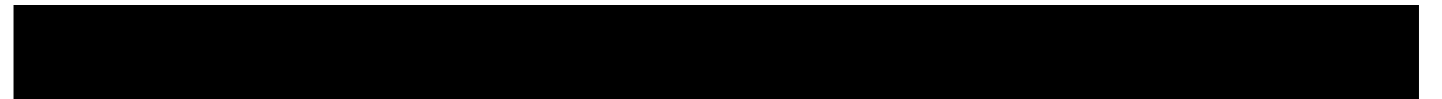
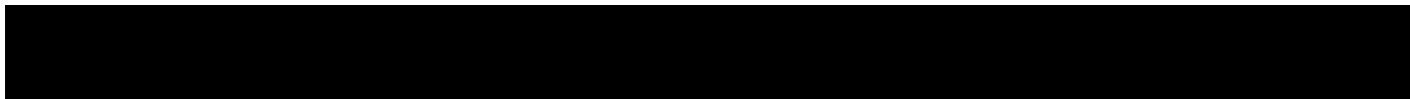
**Funded by the New Zealand Government through the Ministry for Culture and Heritage, Ministry of Business, Innovation and Employment and by the Lottery Grants Board.**

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**Kerry Prendergast**  
*Chair*

**Tom Greally**  
*Chair, Finance, Audit & Risk Committee*



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## VISION

Create enduring taonga for Aotearoa

## MISSION

Empower and attract distinctive and diverse screen productions for all audiences

## GOALS

- Activate high impact, authentic and culturally significant screen stories
- Sustain and strengthen economic growth for our thriving screen industry
- Facilitate dynamic pathways for outstanding people, projects and businesses
- Maximise interest and audiences for New Zealand screen stories here and overseas
- Build and maintain stakeholder relationships to generate excellence in partnerships

## VALUES

- Creativity is at the heart of what we do
- Professionalism and fairness drive how we act and what we expect
- Courage is what inspires us
- Excellence is what we strive for
- Diversity is good for everyone
- Culture and heritage are what shape us

## **Nature and Scope of New Zealand Film Commission Functions**

**Te Tumu Whakaata Taonga The New Zealand Film Commission (NZFC) is an Autonomous Crown Entity which empowers and attracts distinctive and diverse screen productions for global audiences.**

Key activity includes investing in high-impact, authentic and culturally significant New Zealand films, helping talented New Zealand screen practitioners develop their careers and make meaningful connections internationally, and working to expand audiences for New Zealand films here and overseas.

Key functions in attracting international productions to New Zealand include; marketing the strength of our screen production industry overseas, providing a specialist enquiry service, negotiating co-production treaties, certifying official co-productions and administering the New Zealand Screen Production Grant, the Post, Digital and Visual Effects Grant and the 5% Uplift.

The NZFC has accountability to the Ministry for Culture and Heritage (MCH), Ministry of Business, Innovation and Employment (MBIE).

The NZFC also works with a range of government agencies including Ministry of Foreign Affairs and Trade (MFAT), Ministry of Māori Development – Te Puni Kōkiri (TPK), Te Māngai Pāho (TMP) and NZ On Air (NZOA) and collaborates with them on selected projects.

The NZFC has key relationships with and provides some core funding to the screen industry guilds and collectives such as Screen Production and Development Association (SPADA), New Zealand Writers' Guild (NZWG), Directors and Editors Guild of NZ (DEGNZ), Screen Industry Guild Aotearoa Inc.(SIG), Women in Film and Television NZ (WIFTNZ), Ngā Aho Whakaari (NAW), Pacific Islanders in Film and Television (PIFT), Pan-Asian Screen Collective (PASC), DocEdge and Script to Screen. We work closely on training initiatives, opportunities and collective industry issues to support good screen practice.

## **The Global Screen Industry - A Time of Rapid Change**

The NZFC is committed to adapting its objectives, policies and programs to match a rapidly changing international screen sector.

Increasingly the word 'screen' is being used in place of 'film' when discussing cinema and home-entertainment content. This is due to the myriad platforms available for audiences to access moving image content. Film has not been the dominant capture medium for the moving image since around 2010, and since 2013 film projection and celluloid prints have been phased out of cinemas.

The word 'film' remains in use through its essential link to the notion of moving images and the history of the movie industry. Throughout this document and the NZFC's Statement of Performance Expectations, the words 'screen' and 'film' will be used in reference to moving image content developed, produced and marketed with support from this agency. For the most part these screen stories will be shorts, feature films and series drama.

Digital innovation has not only changed the modes of capture and consumption of screen stories, it has also dramatically altered the economic structures of a globalised Hollywood. The rise of streaming services such as Netflix, Amazon, Apple iTunes and other local entities has irrevocably altered the landscape in which the NZFC and filmmakers operate.

International content is available everywhere disrupting the cinema viewing model. Cinemas are increasingly the home for high action "tent pole" movies. In 2018, seven of the top ten films at the New Zealand box office were major "tent pole", franchises or sequels. Stand-alone dramas made up 30% of this top ten, and were typically from the USA with major stars in lead roles. This was mirrored at the global box office with 16 of the top 20 box office earners being action films, sequels or franchises. Independent drama in any country struggles to compete with these blockbusters.

For audiences seeking drama, this is the "Peak TV" decade where series drama from all over the world, whether for broadcast, cable or online viewing, can be viewed at home rather than by attending a cinema. New Zealand audiences have ever increasing access to international content, so New Zealand stories must compete for New Zealand audiences in that context.

With the changes in audience habits filmmakers face significant challenges to gain finance and reach audiences. Filmmakers need to adopt the best format in which to tell their unique New Zealand stories, whether that is a stand-alone feature film or a drama series. To build and maintain sustainable careers and businesses, producers must have diverse slates of projects for a range of exhibition platforms. New Zealand filmmakers need to connect and engage with international financiers, production companies and exhibition platforms to ensure connection to audiences both local and international.

Increasing the number of New Zealand filmmakers working globally e.g. Jackie van Beek and Jemaine Clement, ensures the New Zealand voice is heard widely and often, and opens doors for other filmmakers to work internationally.

There is substantial international appetite for new stories that reflect true global diversity. The NZFC is committed to supporting improved representation from all New Zealand's diverse communities to express their unique voices, stories and cultures so all New Zealanders have the opportunity to see themselves and their experiences on screen.

Māori voices as tangata whenua remain integral to the success of the film industry of Aotearoa and the organisation works in partnership with the Māori screen industry to provide improved access to financing and development of their stories and careers.

Improving representation by gender and by diversity and inclusion is an imperative for NZFC; this includes:

- **increasing the number of women in key creative roles and bringing their stories to the fore; and**
- **creating clearer pathways for communities under-represented in the screen sector, including, but not limited to,**
  - those living with disabilities
  - screen practitioners from New Zealand's Asian communities
  - Pacific Island communities
  - LGBTQI communities;
- **Te Rautaki Māori**

The NZFC sees the changes discussed here as driving a need for supporting diverse productions and increasing the connection of New Zealand filmmakers to the global screen marketplace. The goal is to support the production of significant New Zealand screen content that maximises engagement from local and international audiences thereby ensuring strong financial models, robust careers and sustainable businesses. Succeeding at home and abroad projects the New Zealand voice around the world expanding our tourism and trading partners while also growing New Zealanders' own sense of pride and identity.

AFCI research recently showed inclusion and diversity rated as a key element to country selection when attracting international productions. Therefore, ensuring our crew and cast skillset depth is representative of our community, is advantageous.

The NZFC is an Autonomous Crown Entity and you can see a full description of our statutory functions at [www.nzfilm.co.nz/about-us/key-facts](http://www.nzfilm.co.nz/about-us/key-facts). Funds provided by the Crown and Lottery Grants Board are allocated by this organisation to meet statutory functions and implement government policies.

## Vision

**Create enduring taonga for Aotearoa**

## Mission

**Empower and attract distinctive and diverse screen productions for global audiences**

## Goals

### 1. Activate high impact, authentic and culturally significant screen stories

The NZFC's Development and Production team will facilitate the production of up to 12 feature films annually, subject to the quality of applications received and quantum of financing requested. The NZFC is available to work in partnership with screen practitioners and their projects from concept stage right through to the marketing and release.

For 40 years this organisation's focus has been on supporting industry to make great films to screen in cinemas. With technology changes and more choices for audiences to consume screen content, the NZFC is broadening its scope and support for screen stories that can reach both local and global audiences. While funding the development and production of feature films and theatrical documentaries remains central to our vision, the NZFC proposes funding the development of high-quality series drama with and for the international marketplace. This is essential if New Zealand stories are to compete with the wealth of high-quality international content readily available to New Zealand audiences across a range of platforms.

The NZFC acknowledges the unique and distinctive culture in New Zealand that differentiates our screen stories. The NZFC's Te Rautaki Māori, launched in 2018, outlines the way the NZFC works in partnership with the Māori screen industry to encourage, enable and embrace aspirations within the sector. The Pou Whakahaere leads this partnership and develops opportunities across the industry. A range of bespoke funding is tailored to meet the objectives of Te Rautaki Māori.

Films with strong cultural elements, such as *Boy*, *Whale Rider*, *The World's Fastest Indian*, *Sione's Wedding*, *In My Father's Den*, *Hunt for the Wilderpeople* and more recently, *Waru*, have resonated the most with audiences over the last 20 years. Continuing to finance films with a strong and unique cultural voice, including at least one per year in Te Reo Māori, is a priority.

### 2. Sustain and strengthen economic growth for our thriving film industry

Increased screen production activity leads to strong, sustainable screen businesses that create meaningful employment and contribute to career pathways. While the majority of annual discretionary budget is allocated to activating the production of distinctive New Zealand films, attracting a regular and diverse range of international productions to New Zealand is also important for the ecology and sustainability of screen business in New Zealand.

### 3. Facilitate dynamic pathways for outstanding people, projects and businesses

While supporting the production and release of feature films remains a priority, the NZFC has an ongoing commitment to finding, fostering and connecting producers, writers, directors, actors and other screen practitioners at various stages of their careers. To help screen practitioners build sustainable careers, the NZFC identifies and develops bespoke pathways and opportunities. Partnerships with industry organisations allow for the creation of a wider range of innovative programmes for up-skilling screen practitioners. The NZFC has a commitment to diversity, equality and inclusion, ensuring the talent developed as well as the films made reflect contemporary New Zealand society.

Talent and career development, including the facilitation of international connections, is important to sustain and strengthen New Zealand's thriving screen industry. To help talented screen practitioners seek finance for their projects, support for travel to international festivals and markets is offered.

NZFC staff maintain links to key festivals and markets to build and maintain relationships with sales agents, festival selectors, other national agencies off-shore, and individual producers. These relationships facilitate further business and creative relationships for the industry.

### 4. Maximise interest and audiences for New Zealand screen stories here and overseas

The NZFC continues to invest in feature films with theatrical potential, but actively seeks opportunities for them to be seen on other platforms so they can reach the largest number of viewers. Promoting and growing the New Zealand voice on the global stage is a priority.

Audience research is undertaken to understand changes in viewing behaviour and monitor audiences here and overseas where data is available. The lack of availability of viewer numbers from streaming services makes this difficult and addressing this is something to focus on going forward.

Ensuring our screen taonga are able to be viewed into the future is critical and the ongoing digitisation programme ensures the NZFC's back catalogue is available in modern formats.

### 5. Build and maintain stakeholder relationships to generate excellence in partnerships

Key stakeholders share the NZFC's aim of empowering the creation of impactful screen stories. To ensure partnerships are productive, the NZFC continues to be proactive, courageous and professional in all engagements, as well as transparent and accountable in collaborations.

An ongoing commitment to improving the health and capability of our organisation begins with having engaged staff, a robust governance structure, valid and appropriate operational policies and effective and efficient internal processes. Cultural and creative considerations are at the forefront of any investments.

The NZFC's work is consistent with Government and the screen sector priorities, in particular:

- contributing to the improved wellbeing and wellness for all New Zealanders
- contributing to a thriving New Zealand economy through film
- An inclusive strategy that contributes to regional growth and development
- A commitment to developing our people and our stories
- An acknowledgement that people, place and stories are our greatest asset

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### Overarching Government Strategic Objectives

The NZFC supports the Government's overarching goals:

- An economy that is growing and working for all of us
- Improving the wellbeing of New Zealanders and their families
- Making New Zealand proud

### Cultural sector outcomes

- All New Zealanders can access and participate in cultural experiences
- The cultural sector is supported and growing sustainably
- New Zealanders share a distinctive and inclusive identity and value our history and traditions

**The core framework utilised by the NZFC to demonstrate performance continues to be the “investment to outcomes” model.**

<b>Outcomes for New Zealand</b>	Improved wellbeing for all New Zealanders	An economy that is growing and working for all of us	Making New Zealand proud
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**Valuing who we are as a country**

<b>Sector outcomes</b>	New Zealanders share a distinctive and inclusive identity and value our history and traditions	The cultural sector is supported and growing sustainably	All New Zealanders can access and participate in cultural experiences
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<b>nzfc medium term goals</b>	Activate high impact, authentic and culturally significant screen stories	Sustain and strengthen economic growth for our thriving screen industry	Facilitate dynamic pathways for outstanding people, projects and businesses	Maximise interest and audiences for New Zealand screen stories here and overseas	Build and maintain stakeholder relationships to generate excellence in partnerships
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<b>Output Class</b>	Output 1	Output 1 & 2	Output 1	Output 1	Output 1
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<b>How we will make a difference</b>	<b>Facilitate development and production opportunities</b> Encourage more screen stories <b>Fund the production of culturally significant films, including those in Te Reo Māori</b> Provide development opportunities for under-represented voices in the screen industry	Position New Zealand as a leading destination for screen production <b>Promote and administer the screen incentives</b> Attract a regular and diverse range of international productions <b>Facilitate strategic relationships especially with North America, Europe and Asia</b>	<b>Identify and support NZ screen talent</b> Connect NZ and international screen talent	Provide effective marketing support for cinema releases and additional release platforms <b>Manage a focused international festival strategy</b> Conduct audience research	<b>Refine internal systems to offer better service to our external clients and partners</b> Build long-term partnerships with people and businesses that align with our goals <b>Staff are expert, motivated, courageous and proactive professionals</b> Engage and empower diverse communities
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<b>How we will know we are making a difference</b>	<b>Number of culturally significant films financed by the NZFC</b> Number of feature films and series dramas with NZFC development support <b>Increased use of official co-production structures</b> Number of culturally significant films released in New Zealand <b>Domestic critical acclaim</b>	Feature film production spend in New Zealand grows <b>Volume of international productions increases</b> Private investment into NZFC films grows over time <b>More connections with international screen partners</b>	<b>NZ screen talent moves from talent development initiatives to feature films or series dramas over time</b> NZ screen talent is involved in feature films or series drama with strong market attachments <b>NZ screen talent is working internationally or with international partners</b>	<b>Total domestic audience for NZFC films across all screens increases</b> Total annual admissions for NZFC-funded films at NZ cinemas increases <b>Number of NZ films selected for A-list festivals</b> Number of films with 50,000+ domestic theatrical admissions annually	Increased satisfaction rating from stakeholders <b>Recognised by industry as being a focused, high-performing, learning organisation</b> Partners work together to share knowledge, learning and seek meaningful collaboration
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**Implementing Goals**

In order to assess performance against stated goals, the investment-to-outcomes method will be used based on the NZFC results framework set out in our annual Statement of Performance Expectations.

Seven activity classes have been identified to meet the MCH and MBIE outputs.

The first five activity classes – talent development, development and production, Māori and Pacific Island screen stories, international relations and marketing contribute to the output “*promotion and support of the arts and film*” within Vote Arts, Culture and Heritage, administered by MCH.

The sixth activity class – international screen business attraction and promotion, contributes to the output “*attract international screen production projects to locate in New Zealand, leverage economic benefits for New Zealand, and provide a suite of services to support international clients during their time in New Zealand*” within Vote Business, Science and Innovation administered by MBIE.

The seventh activity class – screen incentives, contributes to both of the above outputs and is jointly funded by MCH and MBIE.

An explanation of what each activity class is intended to achieve is set out below:

**1. Talent development**

This activity class comprises knowledge sharing, training, professional development, on the job development, short films and progression to feature films or series drama. Investing in professional development ensures talented people develop successful careers and create a diverse range of projects that will be successful in a modern screen industry. Investing in a wide diversity of programmes in partnership with industry organisations ensures a growing and sustainable talent base in New Zealand. A proactive approach to diversity, equality and inclusion ensures the talent developed as well as the films made reflect contemporary New Zealand society.

**2. Development and production**

This activity class facilitates the development and production of a range of feature films and series drama each year by providing development and/or production funding to New Zealand projects. It also includes devolved development schemes such as He Ara, Seed Funding and Boost, and bespoke production funding opportunities for Māori.

**3. Māori and Pacific Island screen stories**

This activity class leads in ensuring the effective implementation of the NZFC’s Te Rautaki Māori, developing robust and effective partnerships with the Māori screen industry, and the development and implementation of funding initiatives and training opportunities for Māori and Pacific Island screen practitioners.



#### 4. Marketing

This activity class aims to maximise the audience for New Zealand films, in cinemas and on other screens, here and overseas. Marketing grants are provided to distributors to enhance domestic cinema releases and to independent filmmakers to finish and screen their projects. New Zealand films are promoted at key international festivals and markets and back-catalogue digitisation continues, ensuring classic New Zealand films can continue to be seen in modern formats.

Recognising the importance of safeguarding New Zealand's film history led to the NZFC becoming a key partner in Te Puna Ataata The New Zealand Film Heritage Trust, a newly created charitable trust which can be appointed by filmmakers to be guardian and decision maker for their New Zealand films, thus ensuring their films' legacy and accessibility into the future.

Titles that are not independently represented by sales agents and remain in the care of the NZFC continue to become part of the gallery of films called Te Ahi Kā. Te Ahi Kā literally means the home fire – a concept which epitomises the organisation's intention to be a responsible guardian and marketer for New Zealand screen taonga.

#### 5. International relations

This activity class focuses on the facilitation of strategic relationships between the New Zealand screen industry and international counterparts, especially those in Europe, North America and Asia. It has a particular focus on facilitating official film and television co-productions under New Zealand's 18 bilateral co-production treaties and agreements and is the first point of contact for New Zealand's overseas diplomatic posts, foreign diplomatic posts in New Zealand, and all the NZFC's sister agencies internationally.

#### 6. International screen business attraction and promotion

This activity class focuses on the promotion of New Zealand as a destination of choice for international screen production through highlighting key factors such as business friendliness, creativity, technical expertise, favourable exchange rate, incentives and locations. The best possible advice is provided, with support and information to encourage incoming productions to choose to work in New Zealand.

#### 7. Screen incentives

This activity class comprises administration of the NZSPG on behalf of MBIE and MCH in accordance with the criteria, including the management and convening of the NZSPG panel. It also includes the negotiation and facilitation of the 5% Uplift.

#### Corporate

The NZFC's core support unit, this comprises **Business Affairs, Human Resources, Operations and Finance** and is responsible for compliance and effective operations behind the scenes.

This activity class also performs the role of "competent authority" in certifying film and television official co-productions.

Government, industry, media and the public are provided information through statutory documents such as Annual Reports, Statements of Intent and Statements of Performance Expectations, reporting to MCH and MBIE, and through newsletters, social media, media releases and our informative, regularly updated website [www.nzfilm.co.nz/](http://www.nzfilm.co.nz/). A complete redevelopment of the NZFC website was made live in December 2017 and will be reviewed in 2019 through extensive user testing and analysis.

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#### Functions and Operations

The NZFC is an Autonomous Crown Entity (ACE) established by the New Zealand Film Commission Act 1978. Its functions and powers sit under Sections 17 and 19 of the Act relating to the support and encouragement of New Zealand film and the New Zealand film industry. We are required to carry out our statutory obligations using and/or administering funds provided for that purpose, by Parliamentary appropriation. Substantial annual funding is also received through the New Zealand Lottery Grants Board and a small amount of earned income.

#### Section 17 – Functions of the NZFC

The NZFC shall have the following functions:

1. To encourage and to participate and assist in the making, promotion, distribution and exhibition of films:
2. To encourage and promote cohesion within the New Zealand film industry, and in particular:
  - a. To encourage and promote the exchange of information among persons engaged in the film industry; and
  - b. To encourage and promote the efficient use of available resources within the New Zealand film industry; and
  - c. To co-operate with other interested or affected bodies and organisations to encourage and promote employment in the New Zealand film industry, and the productivity of that industry:
3. To encourage and promote the proper maintenance of films in archives:

4. To encourage and promote, for the benefit of the New Zealand film industry, the study and appreciation of films and of filmmaking:
5. To gather, collate, disseminate and publish information that ... relates to the making, promoting, distribution, and exhibition of films:
6. To advise the Minister on matters relating to or affecting the functions of the NZFC.

## Roles and responsibilities

### Decision-making bodies:

- a. The Board (currently eight members): meets at least five times a year to set policy and budgets, monitor progress against targets and budgets, and consider applications for long-form screen story production financing. Special meetings to consider time sensitive issues or matters in more depth are held as required. Board members are appointed by the Minister for Arts, Culture and Heritage, usually for terms of three years.
- b. Finance, Audit and Risk Committee: a sub-committee of the Board that takes responsibility for risk management and financial issues to maximise the time available for policy and production financing decisions at Board meetings.
- c. People and Culture Committee: a subcommittee of the Board that takes responsibility for human resources and remuneration-setting.
- d. NZSPG Committee: a sub-committee of the Board that takes responsibility for considering all provisional and final NZSPG applications. Currently up to five industry personnel are members of the Committee and operate as a pool with two required for each meeting.
- e. Certification Committee: a subcommittee of the Board that takes responsibility for considering all provisional and final co-production applications.

## Organisational Health and Capability

### Good employer policies and equal employment opportunities<sup>1</sup>

The NZFC's culture and work environment reflects a genuine commitment to the principles and policies of being a good employer as set out below. Maintaining a positive, dynamic and safe environment to enable the employment and retention of skilled staff with recent industry experience is crucial.

The culture and work environment promotes and reflects a genuine commitment 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. Staff participation is important, and staff are encouraged to be involved in the development, review and renewal of policies and to undertake an annual staff engagement survey.

Measures for employee engagement will be set out in our SPE annually with results published in the annual report. Each year a workplace profile covering headcount, age, gender, ethnicity and disability will be published. In general, our workplace profile is younger compared to most, and predominantly female.

The NZFC's activities against the seven key elements of being a 'good employer' are summarised below:

#### 1. Leadership, accountability and culture

Committed to being a good employer, the NZFC works to manage and lead employees fairly and equally in all aspects of employment. The management and leadership team are 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. Harassment, bullying and discrimination is not tolerated.

#### 2. Recruitment, selection and induction

The best candidates are appointed 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. When recruiting, we take into account New Zealand's diversity and seek to reflect that in our workplace.

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. Staff often return to the industry after a period with the NZFC. This porous border between the organisation and the industry is healthy and will continue to be encouraged.

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**

Staff are offered a range of development opportunities and are encouraged and supported to undertake training and professional development. Individually tailored professional development opportunities are provided for all staff, based on identified needs, for example, supporting accounting staff to study for professional qualifications by paying for exams and allowing for study leave. Staff are, on occasion, supported to travel to festivals and markets for a better understanding of the international environment and to network with other similar agencies.

Staff are encouraged to attend industry functions, gain industry experience in their spare time and attend cinema screenings to be familiar with the films invested in. All staff have an opportunity to attend courses in Te Reo Māori and tikanga.

Developing and up-skilling staff to work towards our objectives is important. 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 are given the opportunity to complete an exit interview.

### **4. Flexibility and work design**

Flexible working hours for staff are permitted, where possible, staff are supported in working from home when appropriate, working part-time, taking leave to care for sick family members, parental leave 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 high standards are maintained in this area, a sub-committee of the Board meets as required to consider human resources and remuneration issues.

### **6. Harassment and bullying prevention**

The NZFC responds promptly to all accusations of harassment and bullying. Reasonable endeavours are used 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**

Providing a safe and healthy work environment and taking a proactive health and safety approach including fire and earthquake preparedness is important to the NZFC. Health and safety policy and procedures were reviewed and updated to comply with the new Health and Safety at Work Act 2015. An Anti-Bullying and Sexual Harassment Policy has recently been updated, and Sexual Harassment Awareness training made available for all staff and the Board.

#### **NOTES:**

<sup>1</sup> As defined by the Human Rights Commission.



## **GLOSSARY**

We interact with several organisations and use a number of terms throughout this Statement of Intent and the associated Statement of Performance Expectations that readers may not be familiar with and have defined these below to assist with the understanding of both documents.

<b>Boost</b>	<b>A devolved development scheme designed to accelerate the feature film slates of active producers</b>
<b>Feature Film</b>	<b>Films with a running time of 70 minutes or more</b>
<b>MBIE</b>	<b>Ministry of Business, Innovation &amp; Employment</b>
<b>MCH</b>	<b>Ministry for Culture &amp; Heritage</b>
<b>MFAT</b>	<b>Ministry of Foreign Affairs &amp; Trade</b>
<b>NZ On Air</b>	<b>Broadcasting Commission – Media content funding body</b>
<b>NZFC</b>	<b>New Zealand Film Commission</b>
<b>NZSPG</b>	<b>New Zealand Screen Production Grant (replaced SPIF and LBSPG effective 1 April 2014)</b>
<b>Pou Whakahaere</b>	<b>The person responsible for managing the NZFC’s Māori cultural policies and programmes</b>
<b>Series Drama</b>	<b>Scripted dramas in which the plot unfolds over sequential episodes</b>
<b>Short film</b>	<b>Films with a running time less than that of a feature (usually 40 minutes or less)</b>
<b>SPE</b>	<b>Statement of Performance Expectations</b>