



New Zealand
FILM COMMISSION



Te Tumu Whakaata Taonga

Annual Report 2018–2019





Merata: How Mum Decolonised the Screen



Cover Image: *Daffodils*: Highest grossing NZFC film at the New Zealand box office 2018-19

REPORT OF THE NEW ZEALAND FILM COMMISSION**for the year ended 30 June 2019**

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 2019.

**Kerry Prendergast**

CHAIR

**Tom Greally**

BOARD MEMBER



She Shears

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NZFC Operational Units/Staff 104

\$45.7M

total budget spend

PRODUCTION & DEVELOPMENT FUNDING

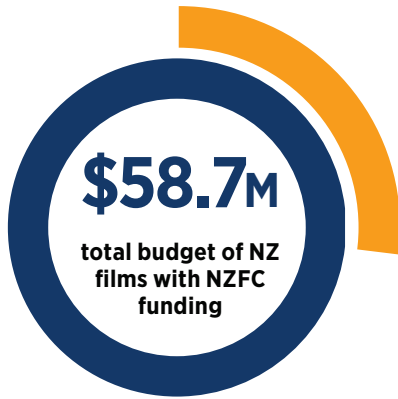
14

NZ feature film projects received production financing offers

15

NZ feature film projects went into production

825 jobs for NZ cast & crew



NZFC committed **\$16.1M (27%)** of equity production investment funding

NEW FUNDING INITIATIVES

4

new funds for **Development**
\$290k

of a total \$1.9M on development

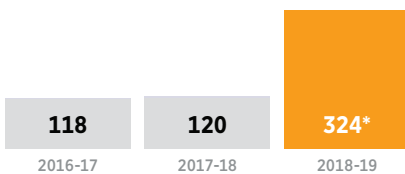
4

new funds for **Production**
\$5.8M

of a total \$16.1M on production

Applications

Production & Development



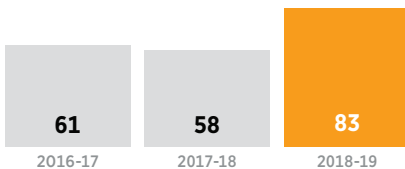
up 170%

ON LAST YEAR

*5 additional funding rounds in 2018-19

Approvals

Production & Development



up 43%

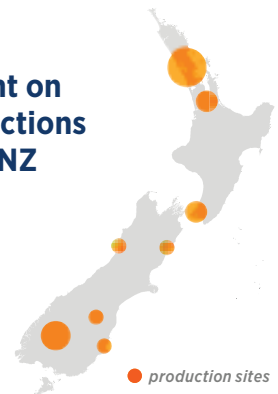
ON LAST YEAR

NZ SCREEN PRODUCTION GRANT



spent on productions in NZ

across 30 productions triggered by the NZSPG



LOCAL RELEASES

21

Theatrical Releases

388,927

NZ Cinema Admissions

for NZ feature films with NZFC support (NZSPG, Equity, FFFG, P&A)

4.75M*

Domestic Audience for NZFC funded feature films across all screens (cinema/TV/online)

* estimated figure based on Audience & Insights Survey and Box Office figures



Daffodils

Generated the highest box office locally with a gross of

\$1.1M

TALENT DEVELOPMENT

141

NZFC funded talent development initiatives



55

creatives progressed from a talent development supported initiative to a **feature film** in development or production

CULTURAL SIGNIFICANCE

93%

of feature films financed by NZFC are
culturally significant

3 feature films in
Te Reo Māori
received development funding

Māori were represented in
2 out of 3 key creative roles in
21% of feature films
financed by NZFC

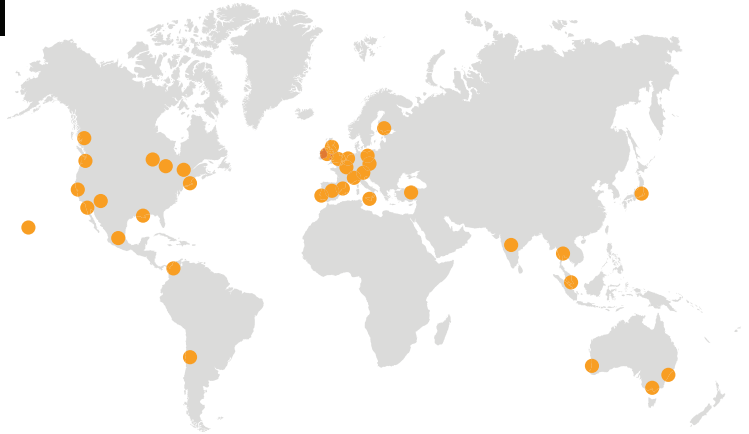
INTERNATIONAL FESTIVALS

10

Films were screened at
7 A-list festivals

33

Films were showcased at
**64 other international
festivals or events**



WOMEN IN FILM



57%

of feature films
financed had
women directors

60%

of **talent development**
grants provided by NZFC were
received by women

60%*

of **key creative roles** were
represented by women

*of the 14 feature films offered
financing from NZFC in 2018/19

DIGITAL

8

NZFC funded films were newly
digitally preserved
and publicly accessible

165 titles available on
NZ Film on Demand

11.3k NZ Film on Demand
Subscribers

up **76%**
YEAR ON YEAR

INTERNATIONAL ATTRACTION

International attraction enquiries have increased by
12% this year to

396
enquiries

CO-PRODUCTIONS

5 **Co-Production
Development
Fund-supported**

feature films in production
or financed



NZ SCREEN SHOWCASE

12 NZ producers participated in
450 one-to-one meetings during
NZFC's inaugural

**NZ Screen Showcase
in LA**



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 2019.

The NZFC celebrated its 40th birthday in late 2018. A significant anniversary like this provides the opportunity to reflect on the achievements and successes of the past and to view the present from a different perspective.

In 1978 when the New Zealand Film Commission Act came into effect, New Zealand didn't have a significant film industry and few people would have considered a career as a filmmaker to be a sustainable choice.

Forty years on, New Zealand's screen industry does not just exist, but continues to thrive. New Zealand filmmakers such as Sir Peter Jackson, Taika Waititi and Niki Caro are enjoying careers on a global scale after learning their craft and developing their unique cinematic voices at home. Production activity across the country is high, allowing screen practitioners to work consistently and continue to develop their skills on a diverse variety of local and international productions. The number of enquiries from international productions considering New Zealand as their base is up 12% this year.

The distinctive New Zealand voice, dry humour and big heart that characterise our films continue to make New Zealand films a popular choice for festivals and cultural events around the world as well as maintaining loyal audiences at local cinemas. Ten feature films financed by the NZFC screened at A-list film festivals in the period with a further 33 being selected for other international festivals and events.

For me, one of the most satisfying parts of the last year has been seeing the introduction of a broad range of new funding programmes offering support to filmmakers whose voices have been historically under-represented. These have included production financing for women-led films (125 Fund), and films with Māori filmmakers in key creative roles (Te Rautaki Feature Film Initiative) as well as for films in Te Reo Māori (He Pounamu). \$5.8M of production financing has been invested into these programmes with a further \$290,000 invested into four new development funds.

With these new initiatives reducing our reserves and increased demand for production financing, the NZFC continues to run a deficit in 2019-20, however, as reserves are finite, it will necessitate a balanced budget for the 2020-21 year which may affect some programmes.

I am grateful to our Ministers for their ongoing support over the last 12 months. The Prime Minister, the Right Honourable Jacinda Adern, Honourables Carmel Sepuloni, Grant Robertson and David Parker have been engaged, interested and involved with the screen sector in numerous different ways.

I would like to thank the Board for their commitment and the valuable insights that make each Board meeting both productive and effective. On behalf of the Board I also wish to thank the dedicated and professional staff of the NZFC whose skill, judgment and generosity offers so much to the community of screen practitioners with whom the organisation is privileged to work.

CHAIR, NZFC BOARD



Annabelle Sheehan

The rapid digitisation and diversification of the global screen industry continues to create change and challenges for the New Zealand screen sector while throwing up significant opportunities for New Zealand filmmakers. To remain relevant in this rapidly changing environment, New Zealand stories must compete with the wealth of high-quality screen content produced internationally - content that is available to local audiences at the click of a device.

There is substantial international appetite for new stories that reflect true global diversity. The NZFC is committed to ensuring strong representation from all New Zealand's communities to express their unique voices and stories. This year we have funded several new programmes and initiatives that focus on Māori, as well as diversity and inclusion both on set and on screen. Te Rautaki Māori (Māori Screen Strategy) continues to roll out, led by our Pou Whakahaere, Karen Waaka-Tibble, supported by all staff, with 21% of feature films funded including Māori filmmakers in at least two out of three of the key creative roles of writer, director or producer.

The 2018/19 year featured several major NZFC initiatives and events designed to expand the connections for our sector with a diverse range of global decisionmakers. In December the NZFC hosted a New Zealand Screen Showcase in Los Angeles with a delegation of 43 New Zealand screen sector representatives. Producers, screen industry service providers and vendors participated in a range of events that drew together key production executives from the studios and major production companies. The 12 producers had nearly 450 meetings with 70 sales agents, talent agencies and financiers. Then in June the New Zealand Film Commission delivered a weeklong Drama Series Workshop (Raupapa Whakaari) in Auckland with partners New Zealand On Air and Script to Screen. 33 writers, directors and producers across 10 teams spent a week with global drama series executives from production companies such as Fremantle Media, AMC and programmes including *Succession*, *Broadchurch*, *The Red Line* and *Marcella*. Four teams have been funded to develop their concepts to series bible stage. That is just one new initiative that has increased our number of funding applications by 170% on last year's number.

Activating local productions and attracting international projects remains a core priority. The New Zealand screen industry is currently thriving, but to keep it this way, the delicate ecology between local and international productions needs to be maintained. The NZFC's discretionary funds, and the funds we administer via the NZSPG initiatives, all play an essential role in supporting production opportunities for filmmakers. The NZSPG for international productions, including PDV work, triggered over \$572 million in spend to the New Zealand economy. Above and beyond the economic impact, international productions support New Zealand's screen professionals to develop sustainable careers and to upskill, as well as supporting sustainable screen businesses to further activate local productions.

I would like to thank the staff of the NZFC for their responsiveness to the changes in the industry, and their willingness to learn and evolve alongside them.

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

CEO



Vai

Outcomes for New Zealand		A culture that is unique, distinctive and valued in a globalized world		Improved wellbeing and living standards for all New Zealanders		A prosperous country where all people and cultures are valued
Sector outcomes	Cultural activity flourishes (create)	Cultural activities achieve excellence (excel)	Engagement in cultural activities is increasing (engage)	Our culture can be enjoyed by future generations (preserve)	More productive and prosperous sectors, regions and people (grow)	An increased number of highly skilled people and innovative films (innovate)
NZFC medium term goals	Culturally significant films	Amazing, original, satisfying films	Increased economic activity	More eyeballs on films here and overseas	Pathways and careers for people	
Output Class	Output 1	Output 1	Output 1&2	Output 1	Output 1	
How we will make a difference	<p><i>Fund the production of culturally significant films, including at least one feature and short film in Te Reo Māori</i></p> <p>Provide development and production opportunities for Māori and Pacific Island filmmakers</p>	<p>Facilitate film development and production opportunities</p> <p><i>Encourage connection with audiences</i></p> <p>Provide film development opportunities for voices that are underrepresented in the screen industry</p>	<p><i>Position New Zealand as a leading destination for screen production</i></p> <p>Promote and administer the screen incentives</p> <p><i>Attract a diverse range of international productions</i></p> <p>Facilitate strategic relationships especially with North America and Asia</p>	<p>Provide effective marketing support for cinema releases and additional release platforms</p> <p><i>Manage a focused international festival strategy</i></p>	<p><i>Identify and support NZ screen talent</i></p> <p>Connect NZ and international screen talent</p>	
How we will know we are making a difference	<p><i>Relevant festival/showcase selection</i></p> <p>Number of culturally significant films financed by the NZFC</p> <p><i>Number of culturally significant films release in NZ</i></p>	<p>Number of films which had NZFC development support</p> <p><i>Number of films with 100,000 admissions</i></p> <p>Domestic critical acclaim</p> <p><i>Use of international co-production structures</i></p>	<p><i>Feature film production spend in NZ</i></p> <p>Volume of NZ productions</p> <p><i>Private investment in NZFC films over time</i></p> <p>Increased NZ screen activity with North America and Asia</p> <p><i>Connections with international screen partners</i></p>	<p>Total domestic audience for NZFC films across all screens</p> <p><i>Conduct audience research</i></p> <p>Total annual admissions at NZ cinemas</p> <p><i>Number of A list festival selections</i></p>	<p><i>NZ screen talent moves from talent development initiatives to longer form projects over time</i></p> <p>NZ screen talent is involved in long form projects with strong market attachments</p> <p><i>NZ screen talent is working internationally or with international partners</i></p>	

MORE CULTURALLY SIGNIFICANT FILMS

Impact measures	Actual 2017/18	Target 2018/19	Actual 2018/19	Variance Explanation
Fund the production of culturally significant films¹				
4a. Number of culturally significant New Zealand Film Commission feature films selected by international festivals/showcased internationally	23	35	33	
4b. Proportion of Film Commission feature films released theatrically in New Zealand that are culturally significant. (Methodology for this measure has changed from being a rolling 3-year average, to being calculated on an annual basis).	87.5%	80%	80%	Of the ten films released since 1 July 2018, only <i>Wayne</i> and <i>Yellow is Forbidden</i> would not be considered culturally significant for this measure
4c. Percentage of feature films financed by the Film Commission that are culturally significant	83%	80%	93%	
4d. Percentage of New Zealanders who agree that New Zealand films are important ²	75%	75%	76%	
Operational and output measures	Actual 2017/18	Target 2018/19	Actual 2018/19	Variance Explanation
DEVELOPMENT & PRODUCTION – Operational Measures				
4e. Percentage of scripts at advanced development stage that receive New Zealand Film Commission development funding that are culturally significant ³	95%	80%	96%	Only one script, <i>Night Raiders</i> , would not be considered culturally significant for this measure
Provide development & production opportunities to Māori & Pacific Island filmmakers				
4f. Percentage of feature film projects receiving development and production funding with at least two Māori key creatives. ⁴	New Measure	20%	20%	

NOTES:

¹ Culturally significant films are those that New Zealand audiences will recognise as reflecting New Zealand identity and culture. Minority co-productions set in another country are unlikely to meet these criteria.

² The percentage figure is calculated from an annual, independent representative population online survey of New Zealanders aged 18 years and over.

³ 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;
- c. project overall is market-ready/currently being packaged or financed. For this measure New Zealand Film Commission development funding includes all devolved development funding.

⁴ Key creatives are defined as writer, director, producer.

MORE AMAZING, ORIGINAL, DIFFERENT, SATISFYING FILMS

Impact measures	Actual 2017/18	Target 2018/19	Actual 2018/19	Variance Explanation
Facilitate film development and production opportunities				
5a. Number of New Zealand Film Commission -funded feature films ⁵	12	10	14	
5b. Number of feature film projects developed through direct or devolved development schemes judged as being at advanced development stage – as determined by Film Commission staff ⁶	22	25	32	The introduction of new funds like He Pounamu and Te Rautaki Feature Film Initiative and an increase in support for films at the advanced development stage.
5c. Number of feature films produced with New Zealand Film Commission development funding or production funding support (direct or devolved) ⁷	8	7	15	Production tends to be cyclical, and in this period a larger number of projects converted offers into production and fewer conditional offers lapsed.
5d. Percentage of feature films receiving Film Commission production funding with a woman director attached.	New Measure	40%	57%	Initiatives like the 125 Fund to encourage more women to apply for production funding had a positive effect on this number
Encourage connection with audiences				
5e. Number of New Zealand Film Commission -funded films in the past three financial years that have secured more than 100,000 admissions at the New Zealand box office (Admissions during three-year time-period 1 July 2016-30 June 2019 financial years)	3	2	2	
5f. Number of New Zealand Film Commission -funded films that secured more than 50,000 admissions at the NZ box office (Admissions during one-year time-period 1 July-30 June financial year).	1	1	1	
Encourage more film co-productions				
5g. Number of feature film official co-productions (based on films that are in production during this financial year) ⁷	2	2	2	
Operational and output measures	Actual 2017/18	Target 2018/19	Actual 2018/19	Variance Explanation
DEVELOPMENT & PRODUCTION – Operational Measures				
5i. Number of application rounds for feature film development and production funding	11	11	16	Additional funding opportunities for Māori, for the development of series drama and other initiatives led to more application rounds than anticipated in 2018/19
5k. Number of feature film finishing grants made	7	6	6	

NOTES:

⁵ Measured from the date a commitment to fund made

⁶ 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

⁷ Definition of “feature films produced”: First day of principal photography falls within the period of the financial year



Lowdown Dirty Criminals



The Legend of Baron To'a

Hearing our voices and seeing our stories on screen is key to forging and maintaining a cultural identity that remains strong and unique in an increasingly homogenised world. Through screen stories we learn about ourselves and the many facets of the country we call home. The community that grows around the telling, viewing and discussion of New Zealand screen stories has never been more important to maintaining a sense of belonging and individual mental wellbeing. The NZFC aims to activate 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.

Production Financing – Feature Films

Fourteen offers of production financing were made to feature projects in the period, five of which are documentaries. Three of these projects were funded through the 125 Fund, a one-off initiative introduced in 2018 to celebrate 125 years of universal suffrage in New Zealand. The fund was open to projects where the director and at least one other key creative was a woman.

Eight of the 14 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:

***Legend - Te Tautōhito i te Moana* (documentary)**

Legend in his own lifetime, 85-year-old Māori traditional voyager, Hec Busby, is determined to complete his international school for celestial navigators and wayfarers. In his wake, his master navigator Jacko Thatcher is training Hec's great niece Joelene Busby to be the first wahine/female master navigator. For 600 years the world's greatest navigators lay dormant. Today that knowledge has been reclaimed and Māori are once again sailing the pathways of their ancestors. This is the story of the man that launched that Renaissance. Written by Aileen O'Sullivan and Toby Mills, directed by Mills and produced by O'Sullivan.

***Helen Kelly - Together* (documentary)**

Helen Kelly empowers the widows and mothers of victims of workplace accidents, and together they offer witness to the human cost of profit and their resilience, strength and determination to fight for a safer future. Directed by Tony Sutorius and produced by Catherine Fitzgerald.

***Dawn Raid* (documentary)**

The rise, fall and spiritual rebirth of the most iconic and influential music label in Pacific history: Dawn Raid Entertainment. Directed by Oscar Kightley, written by Matthew Metcalfe and Kightley and produced by Metcalfe and Leela Menon.

***Till the Lights Go Out (FKA Six60)* (documentary)**

From a Dunedin student flat to Western Springs Stadium, the *Six60* documentary is a dive into the depths of song writing and human connection through music. An exploration through modern masculinity, drinking culture and New Zealand bicultural identity. A clash between naked ambition and Kiwi self-deprecation. An intimate look at how Six60 went from performing covers at Otago University parties to creative a slew of unstoppable chart hits with the most colossal fan base in New Zealand history. Directed by Julia Parnell and produced by Parnell and Nicola Peeperkoorn.

Lowdown Dirty Criminals

Best buddies Freddy and Marvin naively think a life of crime will be glamorous and rewarding, but when they mess up a simple job for their new boss, the hilarious and violent consequences spiral out of control. Written by David Brechin-Smith, directed by Paul Murphy and produced by Robin Murphy and Sadie Wilson.

The Legend of Baron To'a

When his late father's priceless championship belt is stolen by a ruthless gang, an academic Tongan man must balance brains with brawn to defeat the barbaric kingpin and get the belt back. Written by John Argall, directed by Kiel McNaughton and produced by Kerry Warkia and Owen Black.

***Mothers of the Revolution* (documentary)**

The moving true story of the Greenham Common Women's Peace Camp and how it changed the world. Directed by Briar March, written by March and Matthew Metcalfe and produced by Metcalfe and Leela Menon.

Herbert*

When a boy's dog is lost overboard, everyone gives him up for dead but his young owner defies them all in staging the rescue of his life. Written by Amanda Beatson and William McKegg, directed by Cliff Curtis and produced by McKegg and Belle Avery.

Cousins

Connected by blood but separated by circumstances, three cousins spend a lifetime in search of each other. Written by Briar Grace-Smith, directed by Ainsley Gardiner and Grace-Smith, and produced by Georgina Conder and Gardiner.

***The Justice of Bunny King* (125 Fund)**

After making a desperate promise to throw a birthday party for her kids, Bunny, a homeless squeegee queen must break the law to keep her word, but in doing so risks losing her children altogether. Directed by Gaysorn Thavat, produced by Emma Slade and written by Sophie Henderson.

***Going, Going (FKA Hawk Mountain)* (125 Fund)**

Three women—a lonely empty-nester on an uncharacteristic mission of mercy, a duped Greek mail-order bride, and a numbed anaesthetist on an increasingly unromantic weekend each navigate their way through an alpine landscape and the contours of the human heart. Written and directed by Loren Taylor and produced by Ainsley Gardiner and Georgina Conder.

***Poppy* (125 Fund)**

A young Down syndrome woman assumes she's entitled to live her life like everyone else, yet the person she trusts most puts her in the 'disability' box, forcing her to take control of her destiny. Written and directed by Linda Niccol and produced by Robin Laing and Alex Cole-Baker.

Ngā Pouwhenua

A portmanteau feature film examining the impact of Captain Cook's arrival in New Zealand, Australia and the South Pacific, made by indigenous filmmakers from the region. Eight short films from filmmaking teams will be workshopped to create a cohesive feature offering an indigenous perspective on the 250th anniversary of Cook's voyage to the Pacific. This is a joint indigenous initiative with Screen Australia. The NZ producer is Mia Henry – Teirney with director Chantelle Burgoyne, writer Tiraroa Rewiti and writer/directors Renae Maihi, Richard Curtis, Tim Worrall, Miki Magasiva and Mario Gaoa.

Shadow in the Cloud*

When Flight Officer Maude Garrett boards a B-17 Flying Fortress, clutching a radio bag with top secret contents, strange happenings begin to occur. There's more to fear than the tormenting crew and encroaching enemy bombers, as she is terrorized by something lurking within the clouds. Directed by Roseanne Liang and produced by Tom Hern, Brian Kavanaugh-Jones and Kelly McCormick.

***feature film official co-productions**

Feature Film Finishing Grants

Feature Film Finishing Grants are awarded to films without NZFC or any other Government funding that are accepted into the New Zealand International Film Festival or picked up for local distribution by recognised distributors. Six films were awarded Feature Film Finishing Grants in 2018/19: *Brown Boys*, *In the Zone*, *A Seat at the Table*, *Camino Skies*, *My Lover My Lazy Boy* and *Births, Deaths and Marriages*.

Script and Project Development

In the 2018/19 year New Zealand feature film projects continued to be supported through both direct and devolved funding for scripts. NZFC funding for all development moved from a loan to a grant. The Development Executive, Investment Executive and external assessors provided creative and packaging feedback on many of the projects in active direct development.

A total of 125 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 92 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 41%.

Other specialist script development funds operating in the 2018/19 year include Te Rautaki Development Fund which approved one script and the He Pounamu Te Reo Script Development Fund which funded the development for three scripts in which the majority of dialogue is in Te Reo Māori.

The Co-Production Development Fund received eight feature film script development applications, of which three with international co-production attachments were funded.

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 2018/19 are:

- Firefly Films – Emma Slade
- Miss Conception Films – Ainsley Gardiner, Georgina Conder
- POP Films – Vicky Pope
- Tauihu Media – Tui Ruwhiu
- Four Knights Film – Tom Hern

In addition, two companies received Business Development Grants. These are:

- Pango Productions – Bailey Mackey
- Shady Lane Productions – Desray Armstrong

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

The two rounds of Seed and Seed Advanced in the 2018/19 year had a total of 218 applications comprising 179 Seed and 39 Seed Advanced applications. Eight projects received Seed funding and four received Seed Advanced.

New Production & Development Funding Opportunities

In response to the rapid changes to technology and increased number of choices for audiences to consume screen content, the NZFC is broadening its scope and support for screen stories that will resonate with both local and international audiences. Two funds to support the development of high-end series drama were introduced in the 2018/19 financial year. One, to support Asian and Pacific Island New Zealanders was created in partnership with NZ on Air and TVNZ, and the other, to support the creation of high-end drama series for global audiences, with NZ On Air and Script to Screen.

Four projects were supported through the Asian and Pacific Island initiative to develop scripts suitable to screen in prime time on TVNZ. Designed with TVNZ's successful Sunday Theatre slot in mind, the funders sought feature-length scripted proposals that tell compelling real-life stories to highlight the cultural diversity of New Zealand's population. The four projects selected are:

- *Noue: Daughter of the Mau* (Pasifika) – Tusi Tamasese/Maea Tamasese/Catherine Fitzgerald
- *Princess of Chaos* (Asian) – Kate McDermott/Tom Furniss/Ally Xue/JJ Fong
- *Overstayer' - The Story of the Dawn Raids* (Pasifika) – Oscar Kightley/Damon Fepule'ai/Lisa Taouma
- *The Only Son* (Asian) – Philly de Lacey/Tina McLaren/Stephen Chow

Raupapa Whakaari – Drama to the World was created in partnership with NZ On Air and Script to Screen to develop and package high-end series drama for the local and international market. Ten writer/producer teams were selected from the 102 applications to attend a five-day series drama lab and were awarded \$10,000 to further develop their concept to a strong pitch.

Following the lab, each of the ten teams have the opportunity to submit a re-worked pitch and a plan for packaging their project for the international market. Four grants of up to \$80,000 will be awarded after the re-submission process.

The ten projects and teams selected to attend the Series Drama Lab were:

- *(*Not Her Real Name)*-Pip Hall/Carmen J Leonard/Deborah Cope
- *All of Me*-Daniel Musgrove/Natalie Medlock/Shoshana McCallum/Peter Salmon
- *Chasing Pure*-Carey Carter/Gavin Strawhan/Rachel Lang/Steven Zanoski
- *Dreamhunter*-Roxane Gajadhar/Angela Littlejohn
- *Drunk Poetry*-Briar Grace-Smith/Victor Rodger/Desray Armstrong
- *O-Donna Malane*/Paula Boock/Carthew Neal
- *Rockburn*-Hannah Marshall/David de Lautour/Gareth Williams/Kelly Martin
- *Ashes & Prophets* (FKA *Ruatoria*)-Kath Akuhata-Brown/Greg McGee/Philippa Rennie/Robin Scholes/Lee Tamahori
- *The Different Girl*-Alison Maclean/Philippa Campbell
- *The Harder They Fall*-Matthew Saville/Luke Sharpe/Gerard Johnston

Despite broadening the organisation's scope to include the development of series drama, the NZFC's primary focus remains the funding of feature films for theatrical release.

DIVERSE VOICES

Gender, Diversity and Inclusion Working Groups

The NZFC is working to formalise the organisation's gender equality, diversity and inclusion strategies, utilising the successful approach adopted with Te Rautaki Māori. There are two internal working groups, one for gender and another for diversity and inclusion. Both groups are working with the same objectives and timeline: to create a formal NZFC Gender Equality, Diversity and Inclusion policy and strategy by the end of the 2019-20 financial year.

The gender group is addressing issues that affect women both in front and behind the camera. The diversity and inclusion group is exploring broader issues of diversity and inclusion focusing on the under representation across the screen sector of, but not exclusively, Pacific Islanders, Asian New Zealanders, LGBTQIA+, gender diverse, those with a disability, those from regional areas and/or from a diverse background.

Both working groups are engaging with the industry in various ways and running concurrently, teaming up to share information and resources.

Women in Film

The voices and perspectives of women are integral to telling the stories of our country, its culture and communities. The NZFC are committed to reaching gender equity in the screen industry, and this starts with this organisation setting an example.

We have set an annual goal of 50% female recipients for Early Development Funding (EDF) by 2020 across all attached writers, directors and producers, and 50% women director participation in feature film production investment by the 2021/22 financial year.

Annual Gender Scholarship

Since 2015, the NZFC has awarded an annual scholarship to a female filmmaker in areas of the industry where female participation has historically been low. Past scholarships have been awarded to female cinematographers, directors and wahine Māori directors.

The 2019 scholarship was for Pacific Island women screenwriters. Applications for this award were by nomination and 12 nominees were assessed by a panel of internal and external industry experts. The standard of applications was high with the top four applicants all alumni of NZFC short film funding. Additionally, six of the applicants were filmmakers from the *Vai* portmanteau film.

Samoan writer Sima Urale received the \$50,000 grant with an additional \$15,000 grant awarded to Solomon Islander Matasila Freshwater.

Development Statistics

In 2018/19 at least one female director is named in 44% of all feature film development funding applications. The five year average is 35%. Applications **receiving funding** in 2018/19 with at least one female director attached total 46% which is higher than the five year average of 37%.

63% of all feature film development funding applications attached at least one female producer in the 2018/2019 financial year. The five year average is 57%. 66% of applications **receiving funding** in the 2018/19 year had at least one female producer attached. The five year average is 58%.

44% of all Feature Film Development funding applications in the 2018/19 year included at least one female writer. The five year average is 45%. 46% of applications receiving funding in the 2018/19 year named at least one single female writer or female-only writing team. The five year average is 45%.

***All development funds have been included in these statistics – Early, Advanced, Devolved and Documentary**

Production Statistics

72 feature films received funding over the past five years. Calculations in the graphs on page 19 are based on 64 films and have excluded the eight films where the writer has not been specified. Unscripted or observational style documentaries commonly do not have a credited writer.

Production Statistics

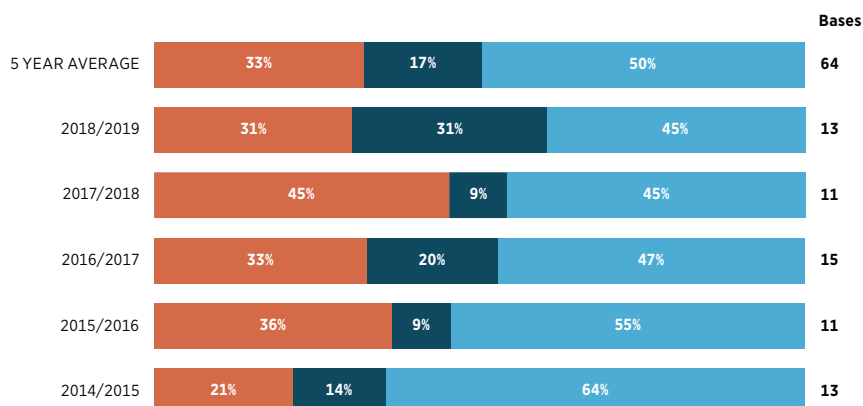
NZFC FEATURES FUNDED

WRITERS 2014-2019

● Female ● Male & Female ● Male

Calculations based on all 72 feature films that **received funding** over the past five financial years:

- **50%** had at least one or more female writer
- **33%** had one sole female writer
- **17%** named a writing team with at least one female and one male writer



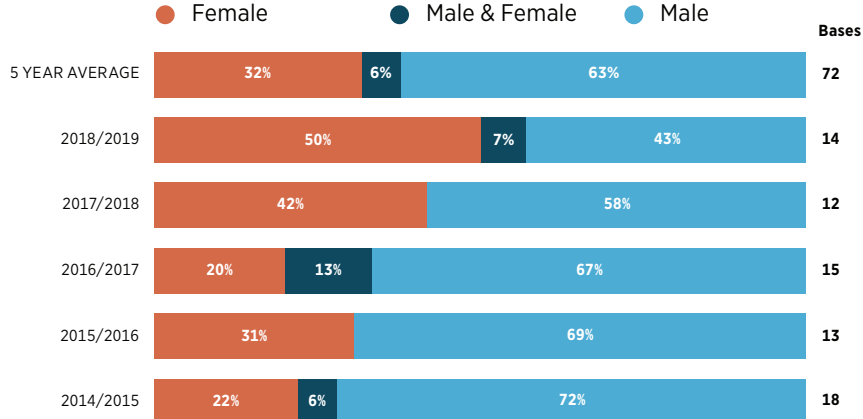
Base of calculations: Films receiving initial **Production Financing** in the past 5 years (64)

DIRECTORS 2014-2019

● Female ● Male & Female ● Male

Calculations based on all 72 feature films that **received funding** over the past five financial years:

- **38%** had at least one or more female director
- **32%** had one sole female director
- **6%** named a directing team with at least one female and one male director



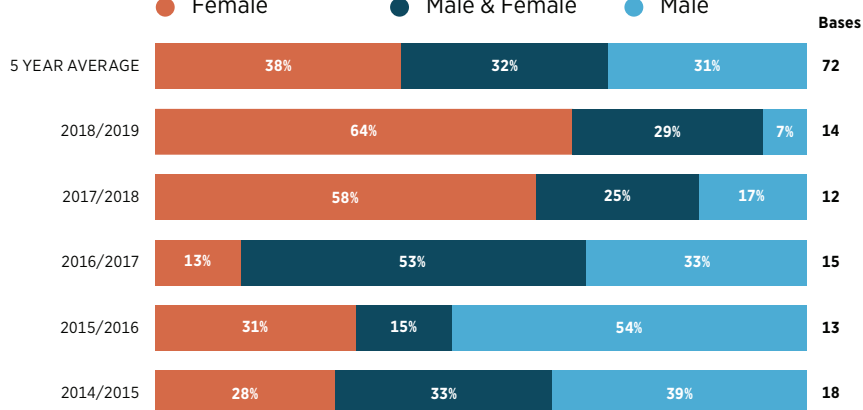
Base of calculations: Films receiving initial **Production Financing** in the past 5 years (72)

PRODUCERS 2014-2019

● Female ● Male & Female ● Male

Calculations based on all 72 feature films that **received funding** over the past five financial years:

- **69%** had at least one or more female producer
- **38%** had one sole female producer
- **32%** named a producing team with at least one female and one male producer



Base of calculations: Films receiving initial **Production Financing** in the past 5 years (72)

Cultural Showcases

New Zealand films continue to be showcased locally and internationally as part of festivals and other cultural events. In the period, some of these included:

- Three New Zealand films, *Waru*, *One Thousand Ropes* and *Human Traces*, screened at the Casa Asia Asian Film Festival in Barcelona.
- Eleven New Zealand features screened at the Neuchâtel International Fantastic Film Festival in Switzerland as part of a curated section called “What We Do in New Zealand”. The films showcased were *The Navigator*, *Sleeping Dogs*, *Whale Rider*, *The Quiet Earth*, *An Angel at my Table*, *The Scarecrow*, *Death Warmed Up*, *Perfect Strangers*, *The Devil Dared Me To* and *Once Were Warriors*.
- *My Year With Helen* did a five day tour through Chile, Mexico and Colombia.
- *Waru* and *Once Were Warriors* screened at the Aussie and Kiwi Film Festival in Prague.
- *Pork Pie* and *Goodbye Pork Pie* were screened as a double feature at the Alamo Drafthouse Theatre in Winchester, New York.
- *Maui’s Hook* was screened at the Healing Our Spirit Worldwide conference in Sydney and at the World Indigenous Suicide Prevention conference in Perth.

TE RAUTAKI MĀORI

The NZFC’s Te Rautaki Māori was launched in April 2018 with a Pou Whakahaere (Māori Screen Executive) appointed shortly afterward to lead in achieving its goals. Much of this first year has involved research into identifying the needs of the Māori screen industry, identifying barriers to participation, uncovering opportunities for Māori and launching some of the main funds under Te Rautaki.

The Pou Whakahaere has worked closely with the development and production team to evaluate previous and current Māori focused initiatives, and to create bespoke funding programmes for Māori. This has involved a range of consultation hui, the creation of guidelines for the funds and the establishment of specific cultural assessments and assessors for all funds.

Internally, the Pou Whakahaere has reviewed the NZFC’s recruitment process and drafted policy guidelines and induction documents with recommendations on how better to support Māori. The organisation’s cultural capability is also being reviewed and changes to cultural protocol are ongoing, including more widespread usage of te reo in communications.

Rautaki Māori Feature Film Initiative

Te Rautaki Māori Feature Film Initiative funds will be moved to the 2019/20 financial year with some development funding offered earlier in the new financial year to assist with a clearer progression pathway. Hui for the industry will be organised to familiarise filmmakers with the differences between funds offered under Te Rautaki and completing applications for NZFC as well as training for producers around financing, marketing, sales and distribution for feature films.

He Pounamu Te Reo Māori Feature Film Initiative

Three applications for production funding were received in the inaugural round of He Pounamu. All three projects have been given funding to further develop their projects before being re-considered for production financing. One project is completing supplementary information for final panel consideration.

Te Apounamu Māori Screen Excellence Award

At the launch of Te Rautaki Māori in 2018 the inaugural Māori Screen Excellence Awards were allocated by the CEO to the nine filmmakers behind portmanteau feature film, *Waru*. In 2019 Māori screen practitioners were asked to nominate Māori colleagues they felt deserved recognition for their contribution to the industry. The recipients of the awards were announced at the Ngā Aho Whakaari Hui-A-Tau on 16 March.

Fred Renata was awarded the Te Apounamu Māori Screen Excellence Award for his work as one of New Zealand's most distinguished Māori cinematographers, with work across all media from music videos and commercials to television dramas, documentaries and feature films.

Two additional Special Acknowledgement Awards were given to Kath Akuhata-Brown for her decades of work as a storyteller, script writer and supporter of the Māori screen industry and to Leo Koziol in recognition of his work as creator and organiser of the Wairoa Māori Film Festival.

Rautaki Māori funds have also continued to support new and established Māori national and regional collectives including Ngā Aho Whakaari, Wairoa Māori Film Festival, Māoriland Film Festival, the newly created Rotorua Indigenous Film Festival and support for filmmaker development and Rangatahi focussed initiatives within these eg. Aho Shorts, pitching competitions.

Looking Forward

More funding opportunities for Māori were identified for the 2018/2019 year and allocated with Talent Development International Relations and Development and Production funding requests. These will be defined in their own funds in the early part of the 2019/20 financial year. These are:

- Rangatahi/Youth Development Fund
- Tuakana/Teina – mentoring for Māori producers, directors and writers
- Te Reo Māori Development Fund
- Māori Feature Film Fund support and mentorship

Work is also being undertaken to review and update the Māori cultural guidelines within the industry that will assist practitioners in their engagement with Māori and also help inform a framework for decision-making for Māori film content and funding.

INDIGENOUS INITIATIVES

He Ara- Māori and Pacific Island Pathways

He Ara was established in 2013 with the aim of assisting established New Zealand writers, producers and directors of Māori and Pacific Island heritage to create distinctive feature films. In 2015/16 He Ara Plus was created to allow teams or companies already funded through He Ara to further develop projects on their slates.

A review of the He Ara and He Ara Plus programmes was undertaken in early 2019 which led to some changes to the guidelines before the fund opened to applications in April 2019.

The recipients of He Ara funding in 2018/19 are:

- Piki Films Ltd – Morgan Waru
- Rongomai Consultants – Paora Joseph
- SunPix Ltd – Ngaire Fuata

Ngā Pouwhenua Joint Indigenous Initiative

October 2019 and April 2020 respectively mark the 250th anniversary of James Cook's maiden voyage to the Pacific, New Zealand and Australia. The NZFC and Screen Australia's Indigenous Department have partnered on a one-off joint initiative supporting a creative collaboration between indigenous peoples of the Pacific region impacted by Cook's arrival including Māori, Aboriginal, Pacific and Torres Strait Islander peoples. In Australia the initiative will be called Cook 2020: Right of Reply Joint Initiative.

Four teams each from New Zealand and Australia were selected to make narrative short films that will make up a single anthology feature film exploring indigenous perspectives on the arrival of Cook. Producers from Australia and New Zealand are collaborating with the teams to develop their individual short film concepts and the overarching narrative for the feature film.

In May 2019 the eight teams attended a four-day development workshop in Australia's Kangaroo Valley to develop their individual concepts into a cohesive, dramatic film. Further development of their scripts is being undertaken with a second wananga to be held in Melbourne in August 2019.

It is expected that the completed film will be delivered in 2020.





For My Father's Kingdom

INCREASED ECONOMIC ACTIVITY

Impact measures	Actual 2017/18	Target 2018/19	Actual 2018/19	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 ⁸	85%	75%	N/A	NZFC stakeholder survey is conducted biennially and will next be held in 2020
Administer the screen incentives				
2b. Total annual value of production expenditure in New Zealand administered within the New Zealand Screen Production Grant (NZ productions)	\$42M	\$52M	\$49M	Slightly below target due to delays in the submission of the final application of <i>Mosley</i> .
2c. Total annual value of international production budgets attracted to New Zealand by the New Zealand Screen Production Grant (international productions)	\$693M	\$590M	\$572M	Slightly below target due to estimated QNZPE being reported higher than actual.
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) ⁹	\$657M	\$669M	\$669M	Gross revenue: 2016 - \$663M 2017 - \$792M 2018 - \$552M Average - \$669 M
2e. Number of countries of origin for international productions (including co-productions)	9	7	7	USA, UK, China, Germany, Australia, Spain, Canada
Facilitate strategic relationships				
2f. Private investment in New Zealand Film Commission-funded feature films over time (rolling three-year average)	39%	40%	51%	The amount of private investment in a single film (<i>Guns Akimbo</i>) skewed this figure upward
2g. Number of New Zealand Film Commission supported feature film projects in development with partners from North America attached	10	15	15	
2h. Number of New Zealand Film Commission supported feature film projects in development with partners from Asia attached	21	25	10	Significantly lower due to a slowdown of feature film activity with China (but increase in television co-production), NZ producer slate activity focusing on other co-production treaty partners (e.g. UK, Europe, Australia, Canada), and because some live projects have yet to formally engage with NZFC funding

NOTES:

⁸Calculated from the New Zealand Film Commission's stakeholder survey. The percentage of respondents (producers or studio executives who have made enquiries about international productions or NZSPG International) who strongly agree or agree with the statement: New Zealand is a leading destination for screen production.

⁹The methodology for calculation has been revised and is the result is now reported from the Statistics New Zealand Screen Sector Survey report on gross revenue from international sources received by production and post-production sector businesses.

INCREASED ECONOMIC ACTIVITY

Operational and output measures	Actual 2017/18	Target 2018/19	Actual 2018/19	Variance Explanation
SCREEN INCENTIVES, INTERNATIONAL RELATIONS & ATTRACTION – Operational Measures				
2i. Percentage of complete provisional and final New Zealand Screen Production Grant applications for New Zealand productions processed within three months	100%	100%	100%	
2j. Percentage of complete final New Zealand Screen Production Grant applications for international productions processed within three months	100%	100%	100%	
2k. Percentage of complete official co-production applications processed within three months	100%	100%	100%	
2l. Percentage of New Zealand Screen Production Grant 5% uplift applicants with New Zealand Film Commission monitoring processes in place to facilitate successful delivery of the initiatives outlined in memoranda of understanding ¹⁰	100%	100%	100%	
SCREEN INCENTIVES & INTERNATIONAL RELATIONS – Output Targets				
2n. Number of final New Zealand Screen Production Grant certificates issued for New Zealand productions ¹¹	13	14	11	Under due to delays on application submissions
2p. Number of final New Zealand Screen Production Grant certificates issued for international productions	29	20	20	
2q. Number of international market travel grants	37	40	45	
INTERNATIONAL SCREEN BUSINESS ATTRACTION – Output Target				
2r. Number of international screen business enquiries	352	200	396	Enquiry numbers are influenced by various factors including shifts to the NZ exchange rate and marketing and promotion.

NOTES:

¹⁰ The monitoring process for each project will be mutually agreed with each New Zealand Screen Production Grant 5% uplift applicant.

¹¹ New Zealand Screen Production Grant applications are assessed by a panel comprising representatives from MCH or MBIE as appropriate, NZFC staff and independent industry experts.



Alita: Battle Angel

International Screen Business Attraction

Attracting international production to New Zealand results in increased economic activity, strong, sustainable businesses, jobs for screen sector workers and spin-off benefits including to tourism. To drive consideration of New Zealand among a strong set of competitive countries, the International Attractions team proactively builds international networks and provides an expert enquiries service and tailored packages to studios, streamers and independent producers promoting production, location, technical and financial strengths. Clients value the clarity of advice and support offered and the NZFC's role as a bridge to other government agencies and to industry personnel and businesses. Favourable exchange rates, competitive incentives, absence of budget fringes, and business integrity add to the New Zealand Advantage story which includes growing infrastructure, diverse and accessible locations and considerable creative and technical expertise.

Of almost 400 international enquiries managed by the Screen Attraction team, 176 are reported as prospects involving production and location research. This is a 17% increase on the YE 2018. International productions to set up production in New Zealand in the period came from USA, UK, China, Germany, Australia, Spain, Canada.

Production Activity

The television attraction strategy has proved successful with the sector handling more international productions concurrently than ever before. Major production activity centred in Auckland and spread throughout the country include:

- *The Luminaries* – BBC series scripted by Eleanor Catton – Auckland
- *The Wilds* – ABC TV pilot directed by Susanna Fogel – Auckland. In May filming of the full series was confirmed for Auckland with pre-production for a month shoot commencing in July.
- *Power Rangers* – Hasbro produced series 26 and 27 back to back – Auckland
- *The Dead Lands* – AMC's series based on the New Zealand feature film – Auckland
- *The Letter for the King* – a Netflix series – Auckland and Otago
- *The Gulf* – German/New Zealand series – Auckland
- *Breckman Rodeo* – FX TV's pilot directed by Wendy Stanzler – Waikato
- *Falling Inn Love* – Marvista's feature for Netflix – Auckland and Thames
- *Triangle* – ABC TV's pilot – Auckland and Otago
- *Cowboy Bebop* – Netflix's first original series to be shot in New Zealand commenced pre-production in Auckland in May.

Reality series shooting in New Zealand with potential to reach global audiences included shows like:

- *Wife's Romantic Travel* and *Beautiful Youth* – for Chinese streamer iQiyi
- *Farmer Wants a Wife* – for German television

Major feature films continue to underpin the industry's success and include:

- *Mulan* – Disney's epic feature directed by New Zealander Niki Caro filming in the Auckland, Waitaki and Canterbury districts:
- *Avatar Sequels* – Lightstorm Entertainment director James Cameron commenced filming in Wellington in May and will also film some scenes at Kumeu Studios in Auckland from August

- *Black Christmas* – Blumhouse Productions' first feature in New Zealand directed by Sophia Takal.
- *Only Cloud Knows* - Huayi Bros/ZDM Media's directed by Feng Xiaogang – one of China's most successful creatives – shot throughout New Zealand

Regional Film Offices

The NZFC/RFONZ MOU has encouraged wider collaboration including an established schedule of general update and production specific group calls with the member regional film offices – Auckland, Bay of Plenty, Taranaki, Wellington, Christchurch, Dunedin, Otago and Southland. New offices are emerging in the Waikato and Hawkes Bay/East Cape regions.

US Market Presence

In July 2018, NZFC staff travelled to Los Angeles for leverage activity around *The Meg* premiere. While in Los Angeles, NZFC staff also initiated a series of meetings with major studios and independents including Disney, Paramount, Warner Bros, Fox, Sony, Skydance, Lionsgate, Amazon Studios, Netflix, MRC, FX Networks, NBC Universal, Showtime, ABC Studios, Legendary, Fremantle Media, Gaumont TV, Hasbro and MPCA.

In September 2018, NZFC staff attended the Association of Film Commissioners International (AFCI) Cineposium and held meetings with production executives from Netflix, Warner Bros, Amazon, Disney and Blumhouse. Research was undertaken into venues for New Zealand Screen Showcase events subsequently held in December.

The New Zealand Screen Showcase was scheduled to coincide with the world premiere of *Mortal Engines*. The week of events was launched with a breakfast attended by over 100 people at which leading studio and independent production executives and key production personnel were invited to hear more about the advantages of filming in New Zealand from a panel of US filmmakers and to meet with New Zealand facility owners, producers and RFOs. A "Locations Dinner" arranged in partnership with regional film offices offered the opportunity to present regional strengths to several leading US location managers and scouts. Participating New Zealand vendors and producers were also invited to studio visits and meetings with LA executives.

As part of New Zealand Screen Showcase activity, and a key element of 5% Uplift activity, NZFC, MRC and Universal Pictures hosted 130 Los Angeles decision-making production and finance executives, talent agents and New Zealand screen industry partners at an exclusive conversation with *Mortal Engines*' director Christian Rivers and producers/co-writers Peter Jackson and Philippa Boyens. Moderated by *Deadline* editor, Mike Fleming, filmmakers shared their experiences of filmmaking in New Zealand with a focus on producing *Mortal Engines* entirely in New Zealand. The NZFC and Screen Wellington hosted guests at the film's LA premiere. The NZFC had official media accreditation to join the press programme at the premiere and worked exclusively with One News and Fairfax Media who covered the film's release.

In April staff attended the AFCI Week and scheduled meetings in addition to those facilitated by the conference.

Inbound Recces and Famils

Amazon scoped New Zealand for a major television series in a 10-day recce throughout the regions of Wairarapa, Manawatu, Bay of Plenty, Waikato, Otago and Canterbury as well as viewing facilities and locations in Auckland and Wellington.

A Legendary Pictures executive producer was hosted by NZFC for a preliminary North Island location scout in January.

In February location scouting for Netflix's sci-fi show *Cowboy Bebop* resulted from a period of detailed engagement.

Two Netflix executives made separate visits in February and were hosted by NZFC in conjunction with RFOs. Auckland and Wellington infrastructure research was key for one of the executives, while the other was focused on the technical scout for feature film *Falling Inn Love* plus an expanded itinerary offered by NZFC to include facilities and locations tours of Wellington and a visit to Queenstown.

A group of eight senior US executives accepted NZFC's invitation to join a famil trip in March. NZFC partnered for a second year with the Screen Experience Trust (SETNZ) to deliver the 2019 famil for senior executives from Annapurna, Apple TV, Fremantle Media, HBO (2), NBC Universal, Netflix and Legendary Television. The group toured Auckland, Queenstown, Wellington and Bay of Plenty. Regional Film Offices facilitated engagement with local vendors/industry. Feedback from the US executives was very positive.

Engagement with Blumhouse executives lead to scouting of Dunedin in April 2019 and *Black Christmas* was consequently shot in Dunedin and Queenstown in June and July.

International Communications and Publicity

International communications and publicity campaigns are focused on enhancing the profile of New Zealand screen business through engaging with local and international media, undertaking targeted marketing campaigns and profiling New Zealand at key markets and events.

The Meg

Shot in Auckland in 2016/17, *The Meg* led to a significant contribution by Warner Bros to New Zealand infrastructure with the development of two water tanks at Kumeu Studios in Auckland. The NZFC and ATEED hosted 20 partners including key stakeholders and clients at a cocktail function prior to *The Meg*'s LA Premiere. TVNZ's Seven Sharp covered the LA premiere with a focus on the positive impact *The Meg* had on Kumeu and the Auckland screen industry. New Zealand screen production content was pitched directly to media, delivered on the NZFC and ATEED websites and social channels and distributed by the studios as a part of the film's electronic press kit. A visual media clip created by Warner Bros. focusing on New Zealand's role on *The Meg* was shared on social channels reaching over 37,000 people. Activity began at the film's LA media junket where 94 international and domestic US media were in attendance over two days to interview cast and crew including director Jon Turteltaub and cast members Jason Statham, Rainn Wilson, Ruby Rose and Li Bingbing. Here the NZFC and ATEED hosted a New Zealand media desk, attracting the media with flat white coffees and New Zealand screen industry content to influence their content with New Zealand messaging.

Given the Gravity Pictures partnership and the film's potential reach in China, the NZFC and ATEED leveraged press activity and the film's premiere in Beijing. Here the NZFC and ATEED hosted a New Zealand desk at the film's press conference with around 200 media in attendance. The New Zealand visual media piece played at the start of the press conference, and the panel were asked questions about filming in New Zealand. The NZFC and ATEED then hosted New Zealand stakeholders at the China Premiere, preceded by a reception held in partnership with the New Zealand Ambassador to China for Chinese screen industry business partners and government officials.

Mortal Engines

The Hollywood Reporter included a four-page editorial feature on *Mortal Engines* and the New Zealand screen sector. The feature covered the development of the New Zealand screen industry including the relationship between Peter Jackson and Christian Rivers. It also showcased New Zealand's ability to cater for multiple productions concurrently and featured the NZSPG. Four visual media pieces were produced which focused on strengthening the perception of New Zealand as a screen production destination, in particular: showcasing that New Zealand can cater for full service productions, demonstrating the depth and breadth of experience and talent in New Zealand across all departments – including visual effects and post production, a piece specifically on New Zealand's Heads of Departments and a piece on the scoring with the New Zealand Symphony Orchestra.

The NZFC, in partnership with Screen Wellington, leveraged the film's LA media junket to showcase New Zealand's role as the official location of *Mortal Engines* with the aim of influencing the media coverage with New Zealand messaging. US domestic and international media were provided New Zealand content focused on New Zealand's world class crew, talent, technicians, facilities and the depth of experience New Zealand crews have with world building.

Education New Zealand (ENZ) partnered with Universal Studios, MRC and the NZFC on the global marketing campaign for *Mortal Engines*. This included coverage of the film in *Jet Mag* and *The Chronicle of Higher Education* which has a circulation of 200,000. In December, ENZ hosted two tables at the NZFC exclusive conversation with *Mortal Engines* director, Christian Rivers and producers/co-writers, Peter Jackson and Philippa Boyens. This provided an opportunity to entertain and connect with key education stakeholders from several California universities, including University of California Los Angeles and University of Southern California. In addition to senior academics and administrators, ENZ invited three students with connections to journalism schools and film courses, who had the opportunity to cover the event for their respective college news outlets.

The Power of Inclusion Summit

As part of the 5% Uplift activity around Disney's *Mulan*, Women in Film and Television International (WIFTI) and Disney are working with the NZFC to present The Power of Inclusion Summit to profile the growing importance of diversity and inclusion within the screen industry.

Incentives

Activating and attracting 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 8-12 feature films and documentaries 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, from throughout New Zealand – both major cities and the regions.

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

Over the 2018/19 period, international productions receiving a grant triggered NZ\$572M of international qualifying production expenditure resulting a grant of NZ\$129M and New Zealand productions have created local qualifying production expenditure totalling NZ\$49M resulting in a total grant payment of NZ\$18.2M.

NZSPG New Zealand and International Grants

The Combined NZSPG Panel met 12 times in the 2018/19 financial year and assessed 50 Provisional, Final and Interim applications compared to a total of 62 applications in 2017/18.

- 11 New Zealand Final Certificates were issued during the year. Projects achieving final certification were: *The New Legends of Monkey*, *Born Racer: Scott Dixon*, *Wayne*, *Capital in the Twenty-First Century*, *Darwin & Newtons Series 1*, *Heartbreak Island Series 1*, *Straight Forward*, *Kiddets Series 1*, *China Borderlands*, *Daffodils* and *Quimbo's Quest*.

Of these New Zealand Grant recipients, five were Official Co-Productions: two with Australia, two with China and one with France.

- 20 international Final Certificates were issued during 2018/19. The projects achieving final certification were: *Rampage*, *Power Rangers Ninja Steel/Super Ninja Steel*, *All or Nothing: New Zealand All Blacks*, *The Meg***, *Nori Rollercoaster Boy*, *Legend of S II*, *Marvel's Spiderman Season 2*, *Guardians of the Galaxy Season 3*, *Roman Empire Series 2*, *Cliffs of Freedom*, *Marvel Avengers Black Panther's Quest*, *Avatar Sequels**, *Mortal Engines***, *I Am Mother*, *Thunderbirds are Go Season 3*, *Aquaman*, *They Shall Not Grow Old*, *Once Upon a Deadpool* and *Alita: Battle Angel*.

*Interim certificates x 2

** 5% Uplift

5% Uplift Skills and Talent Development Activity

Helping filmmakers develop their skills is essential to building a sustainable industry. The International 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.

A masterclass series with *Avatar* producer Jon Landau was devised in partnership with the production, comprising five workshops to be held in New Zealand during the production of the forthcoming *Avatar 2* and *Avatar 3* films. Ten mid-career or established New Zealand producers were selected, each with a strong production track record and slate in active development, a focus on commercial feature filmmaking, and a keen interest in developing their knowledge of the US feature filmmaking industry. The first masterclass was held on Saturday 15 June.

The production has also employed 12 interns in the areas of set design, art department, unit production management, lighting console operator, dolly grip, costume illustrator, sound mixing, camera, editorial and VFX.

International Relations

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 also 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 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. The team is active in identifying and supporting New Zealand filmmaking talent who will become the future of co-production and other collaboration with the global 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 ties with the global industry and to underline a commitment to working with offshore partners. International and domestic production and post-production activity in New Zealand play a highly symbiotic role and the International team's activity recognises, values and actively promotes this interconnectedness as crucial to the sustainability and growth of the industry.

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 2018/19 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.

US Activity Highlights

- Devising and delivering the producer strand of the New Zealand Screen Sector Showcase in Los Angeles in December 2018, which involved arranging close to 450 one-to-one meetings for New Zealand producers with more than 70 sales agents, financiers, independent producers, mini-majors and studios, along with group meetings with six leading talent agencies and management companies.

Asia Activity Highlights:

- International Relations arranged for the NZFC CEO to speak at the launch of the 2018 New Zealand Asia Pacific Film Festival, where she presented visiting Chinese writer-director Wen Muye with a festival award. Wen's film, *Dying to Survive*, was produced for US\$15M and grossed over US\$451M in China.
- Staff were closely involved with two major Chinese reality series shooting in New Zealand, *Wife's Romantic Travel* and *Beautiful Youth* between December 2018 and January 2019. Both productions came through non-sector Chinese intermediaries and required considerable late-stage effort on the part of the NZFC and regional film offices—supported by MFAT, NZTE and Immigration NZ—to ensure that sufficiently capable and experienced New Zealand partners were involved and that all relevant health and safety, immigration, permitting and industrial regulations were understood and met.

- In March staff attended Hong Kong FILMART and Hong Kong-Asia Film Financing Forum (HAF) with a small delegation of New Zealand filmmakers and industry partners. At a reception co-hosted by the New Zealand Consul General, Belle Avery and Catherine Ying (producer and EP of *The Meg* respectively) spoke about their experience of making that film in and with New Zealand, and announced new films intended to be made in New Zealand.
- In April staff attended the Beijing Film Market with a focus on strengthening ties with sister agencies for film and television co-production approvals as well as key recurring production clients and promoting current and future New Zealand-China and New Zealand-China-Japan co-production activity.
- In June 2019 the Head of International Relations attended the Shanghai International Film Festival's annual Belt & Road Film Week as a guest of the festival and on behalf of the NZFC CEO. Key activity included a presentation at the Global Film Production Incentives Showcase (highlighting New Zealand's capabilities and advantages in screen production and extensive collaboration with Chinese and wider international partners), facilitating meetings for New Zealand producers attending the market, and reconnecting with key production partners about projects that could involve New Zealand.
- Following the Shanghai International Film Festival, the Head of International Relations attended the International Broadcasting Co-Production Conference in South Korea as a guest of the Korea Communications Commission (KCC), the NZFC's sister agency for television co-production approvals. Key activity included speaking about New Zealand co-production policy on a panel involving executives from China, Indonesia, Thailand and Turkey, meeting with producers interested in co-producing with New Zealand, and visiting a leading Korean broadcaster and VR/AR innovation hub.

In addition to the offshore activity noted above, the International Relations Executive plays a key role in enabling Asian New Zealand and Asia-capable non-Asian filmmaking talent. Some key activity in 2018/19 included:

- Initiating a collaboration with the Asia New Zealand Foundation to co-fund Asia-based screen industry business internships, with a focus on roles in our five Asia-based treaty partners, launching in 2019 with a placement at CJ E&M in South Korea.
- Developing and implementing a reciprocal screenwriter exchange between Shanghai and Dunedin (delivered by Enterprise Dunedin), as well as initiating reciprocal screen project development residences between Seoul and Wellington (delivered by Screen Wellington).
- Working closely with the newly formed Pan-Asian Screen Collective (PASC) on aligned activities to deepen the pool of Asian New Zealand and Asia-capable non-Asian New Zealand filmmakers and Asia-connected film projects in development, along with supporting emerging talent into crew or company roles that will help to grow collaboration with key target markets and co-production partners such as China and South Korea.
- Supporting Creative New Zealand with its inaugural Asia Symposium held in Auckland in March, which profiled a wide range of practitioners working in or with Asia.

Europe Activity Highlights

- At the 2019 Cannes Film Festival and Market, International Relations facilitated and hosted a financiers lunch along with networking functions and country presentations in partnership with the NZFC's sister agencies in Australia, Canada, Denmark, England, Germany, India, Israel, Northern Ireland, Republic of Ireland, Scotland, Singapore and South Africa.
- The annual co-production forum, CoCreate (initiated by International Relations) was once again hosted in Cannes with Screen Australia, the British Film Institute, Screen Ireland and Ontario Creates, with Telefilm Canada and Screen Scotland also joining. This year's case study was the Canada-New Zealand-Ireland official co-production, *Come to Daddy*.

Select 2018/19 outcomes from International Relations activity include:

- Helping secure the feature film *Only Clouds Know* for New Zealand, with the production shooting in Auckland, Wellington, Kaikoura and Clyde. Director Feng Xiaogang's previous films have generated significant film tourism outcomes, and it is anticipated that this film will continue this trend.
- The inaugural participant of the Shanghai-Dunedin professional screenwriter exchange, David Hay, completed his six-week Shanghai residency in December 2018. While there he met with filmmakers, visited studios, undertook research and developed two new feature film projects. The Shanghai screenwriter is scheduled to visit Dunedin in late 2019.
- Securing a place for a Wellington team in Seoul Film Commission's annual Seoul Screenplay Development Support Programme, as well as facilitating introductions for the selected team that led to a series development deal for their project with the Asia-based operations of a major US premium cable and satellite television network.

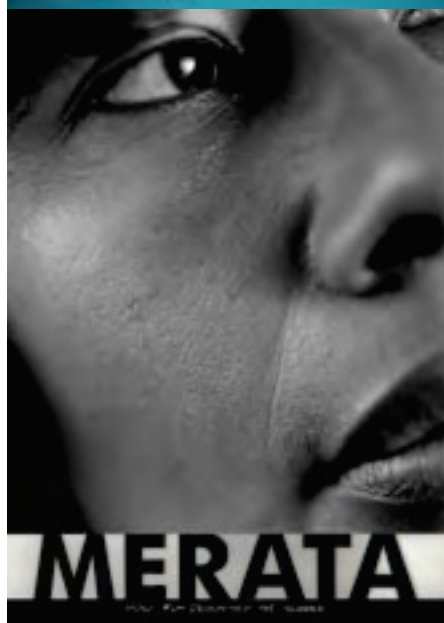
MORE EYEBALLS ON FILMS (HERE AND OVERSEAS)

Impact measures	Actual 2017/18	Target 2018/19	Actual 2018/19	Variance Explanation
Provide effective marketing support for domestic cinema releases & additional release platforms				
3a. Total domestic audience for Film Commission-funded feature films across all screens for the last four years (including cinema, free-to-air TV channels, Sky TV, DVD, subscription video on demand and other platforms) ¹²	5.6M	4.5M	4.75M	The variety and amount of screen content is growing significantly, giving audiences greater choice in what they choose to view, where and how.
3b. Total annual admissions at the New Zealand box office for all New Zealand Film Commission-funded films (Admissions during 1 July-30 June financial year)	258,473	200,000	142,146	The availability of online films and TV series on streaming platforms in New Zealand has allowed audiences to make value choices about when to watch a film in a cinema vs at home.
Manage a focused international festival strategy				
3c. Number of New Zealand Film Commission-funded feature films that are selected for A-list film festivals	10	5	10	Global focus on diversity has led to films by indigenous filmmakers being popular festival choices, including a section at the 2019 Berlinale being focused on the South Pacific region.
Operational and output measures	Actual 2017/18	Target 2018/19	Actual 2018/19	Variance Explanation
MARKETING – Output Targets				
3e. Number of New Zealand Film Commission-funded feature films and short films newly digitally preserved and publicly accessible ¹³	11	3	8	NZ Film Heritage Trust support has allowed more films to be digitised than the NZFC budget indicated.
3f. Number of feature film domestic release print and advertising grants made	16	15	17	

NOTES:

¹²The estimation of the 'total domestic audience for New Zealand Film Commission funded feature films across all screens' is based on an online survey conducted by Kudos Organisational Dynamics amongst a representative sample of 1,000 New Zealanders aged 18 years and over. Results are extrapolated to the total New Zealand population using census data. Kudos report margin of error is +/- 3.1%. Measure is calculated based on a selection of films released over the last four years.

¹³The previous targets reflected the backlog of films requiring digital preservation which has now been successfully completed. The 2018/19 target reflects the projected volume of work, negotiated access and budget available.



The NZFC's goal is to increase the number of people seeing New Zealand films, in cinemas and on other screens, both here and overseas.

Marketing grants are provided to distributors to enhance domestic cinema releases and to independent film-makers to complete and screen their films. Digitisation of the NZFC's back-catalogue continues, to ensure classic New Zealand films can continue to be enjoyed by future generations.

A presence at key festivals and markets is maintained to nurture relationships with international partners and create networking opportunities for people within the industry both in New Zealand and overseas.

Feature Films – Domestic Release

Ten new NZFC-financed features achieved theatrical release domestically in the 2018/19 financial year.

Over 400 films were released in New Zealand cinemas during the period with few managing to maintain daily session times in a significant number of cinemas for more than three weeks. The availability of online films and TV series on streaming platforms in New Zealand has allowed audiences to make value choices about when to watch a film in a cinema vs at home. The New Zealand International Film Festival (NZIFF) continues to be a strong release option for New Zealand films, with four of the ten films released in the period having NZIFF premieres.

The best performing New Zealand feature in the period was *Daffodils* with 90,141 admissions. *She Shears* was the next best performer with total admissions of 10,319. In the period 1 July 2018 to 30 June 2019 a total of 142,146 people saw NZFC funded features in New Zealand cinemas. Accessing accurate viewing figures for individual titles viewed on other platforms is challenging, so a total audience figure for New Zealand film in the period is estimated based on a survey of 1,000 New Zealanders over the age of 18 and then extrapolated to the total population using census data.

- ***Maui's Hook* July 2018—November 2018—4,025 cinema admissions**

Directed by Paora Joseph and produced by Karen Te O Kahurangi Waaka-Tibble, *Maui's Hook* follows Tama, a disturbed young man who travels the destructive road of no return as five grieving families, broken by suicide, struggle with the painful loss of a loved one.

Maui's Hook had its world premiere at the 2018 NZIFF and followed this with an independent release which included screenings in wānanga (Māori tertiary institutions) and via Cinema On Demand.

- ***Wayne* September 2018—October 2018 —1,718 cinema admissions**

Directed by Jeremy Sims, written by Matthew Metcalfe and Tim Woodhouse and produced by Metcalfe and Fraser Brown, *Wayne* tells the exhilarating story of 1987 World Motorcycle Grand Prix Champion Wayne Gardner's triumphant, improbable journey from a five-dollar dirt bike to the international summit of his sport.

Wayne had its world premiere at the 2018 Melbourne International Film Festival and was released on 26 New Zealand screens by Transmission Films.

- ***She Shears* October 2018—December 2018 —10,319 cinema admissions**

Directed by Jack Nicol and produced by Ainsley Gardiner and Georgina Conder, *She Shears* follows four female shearers questioning their life's purpose as they work and compete in a shearing industry that's rapidly shrinking.

She Shears had its world premiere at the 2018 NZIFF and was released on 42 New Zealand screens by Rialto Distribution.

- Yellow is Forbidden*** November 2018 — February 2019 — **8,611 cinema admissions**

Directed by Pietra Brettkelly and produced by Brett Kelly, Richard Fletcher and Naomi Wallwork, *Yellow is Forbidden* is a modern-day Cinderella, where diminutive and daring Guo Pei's dream of being selected into the exclusive yet savage world of haute-couture doesn't end at the ball. The film weaves global power dynamics and the opposition between art and commerce with a hankering for oppressive imperial grandeur.

Yellow is Forbidden had its New Zealand premiere at the 2018 NZIFF, following a world premiere at the 2018 Tribeca Film Festival and was released in New Zealand by Madman Entertainment on 14 screens.
- Vermilion*** November 2018 — December 2018 — **1,923 cinema admissions**

Written and directed by Dorthe Scheffmann and produced by Michele Fantl, Nik Beachman and Paul Scantlebury, *Vermilion* tells the story of a group of women who are close to each other – mothers, daughters, friends and neighbours. Some of their relationships are good and some are broken. The events of one summer month change their lives forever.

Vermilion was released by Rialto Distribution on 11 New Zealand screens.
- Daffodils*** March 2019 — May 2019 — **90,141 cinema admissions**

Written by Rochelle Bright, directed by David Stubbs and produced by Stubbs and Richard Fletcher, *Daffodils* tells the story of Maisie who leaves her dying father's bedside to perform an indie music gig in town. But as she sings the opening song, it's hard for her to ignore the heartfelt story she's just been told – the story of how her dad met and fell in love with her mother, and how it devastatingly fell apart. As the night goes on, we see the love story of Eric and Rose through Maisie's eyes. From the time they meet in Hamilton in 1966 to their separation in the 1980's, we follow the bittersweet nuances of a couple's life, expressed through contemporary re-imaginings of iconic hit songs from New Zealand artists including Crowded House, Bic Runga and Dave Dobbyn.

Daffodils was released by Transmission Films on 105 New Zealand screens.
- The Heart Dances – The Journey of The Piano: the ballet*** April 2019 — May 2019 — **4,452 cinema admissions**

Directed by Rebecca Tansley and produced by Tansley and Robin Laing, *The Heart Dances* observes what happens when a celebrated film inspires the creation of a new ballet and its creators face personal, collective and cross-cultural challenges to bring it to the stage.

The Heart Dances had its world premiere at the 2018 NZIFF and was released by Rialto Distribution on 22 screens.
- Vai*** April 2019 — June 2019 — **9,765 cinema admissions**

Produced by Kerry Warkia and Kiel McNaughton, *Vai* was written and directed by nine women of Pacific Island heritage, 'Ofa-Ki-Levuka Guttenbeil-Likiliki, Matasila Freshwater, Amberley Jo Aumua, Miria George, Marina Alofagia McCartney, Dianna Fueamana, Becs Arahanga and Sharon Whippy (writer) and Nicole Whippy (writer/director). Filmed in seven different Pacific countries, the film follows the lifetime of Vai, played by a different indigenous actress in each. In each of these Pacific nations 'vai' means water which serves as the link between each vignette.

Vai had its world premiere at the 2019 Berlinale, opening the festival's NATIVE section. Vendetta Films released the film on 36 New Zealand screens.
- The Chills: The Triumph and Tragedy of Martin Phillipps*** May 2019 — June 2019 — **5,671 cinema admissions**

Directed by Julia Parnell and Rob Curry and produced by Parnell, Nicola Peeperkoorn and Tim Riley, this film

is the story of lyrical genius Martin Phillipps and his band, The Chills and is a cautionary tale, a triumph over tragedy and a statement about the meaning of music in our lives.

The Chills: The Triumph and Tragedy of Martin Phillipps had its world premiere at SXSW 2019 and was released by Madman Entertainment on 32 New Zealand screens.

- ***Merata: How Mum Decolonised the Screen* — May 2019 — 5,390 cinema admissions**

Directed by Heperi Mita and produced by Chelsea Winstanley, *Merata: How Mum Decolonised the Screen* is an intimate portrayal of pioneering filmmaker Merata Mita told through the eyes of her children. Using hours of archive footage, some never before seen, her youngest child and director Hepi Mita discovers the filmmaker he never knew and shares the mother he lost, with the world.

Merata: How Mum Decolonised the Screen had its world premiere at the 2018 NZIFF and its international premiere at the 2019 Sundance Film Festival. Rialto Distribution released the film on 32 screens on Mothers' Day.

In addition, the following title continued its release from the previous financial year:

- ***The Breaker Upperers* July — August 2018 — 1,608 cinema admissions**

Distribution Grants

Distribution grants help distributors and filmmakers find and connect with audiences for great New Zealand films. Four grants are available to distributors to assist with a variety of costs associated with a film's theatrical release in New Zealand cinemas. In 2018/19 distribution support was given to seventeen films: *Wayne*, *Mega Time Squad*, *She Shears*, *Stray*, *Yellow is Forbidden*, *Born Racer: The Scott Dixon Story*, *Vermilion*, *Hang Time*, *In the Zone*, *Celia*, *Daffodils*, *The Heart Dances – The Journey of the Piano: the ballet*, *Vai*, *The Chills: The Triumph and Tragedy of Martin Phillipps*, *Merata: How Mum Decolonised the Screen* and *Brown Boys*.

NZ Film On Demand

The NZFC's video-on-demand platform, NZ Film On Demand, continues to add new titles. The number of titles available now totals 165, ranging from recent cinema releases to newly digitised classics. The platform is currently available only in Australia and New Zealand after the decision was made to suspend the service in the UK following the introduction of the GDPR laws.

The platform generates revenue 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 *Whale Rider*, and the most popular short was, for the third year running, *Night Shift*.

The total number of subscribers to the platform at 30 June 2019 is 11,343 up from 6,458 on 1 July 2018.

A curated section for films produced independently of the NZFC gives local filmmakers another platform on which to reach audiences for their films.

Test Screenings and Audience Research

In 2014 test screenings were introduced for all feature films the NZFC invests 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 to confirm the identified audience like the film and inform its marketing strategy. For the period under review, six feature films were test-screened: *Daffodils*, *Vai*, *This Town*, *Come to Daddy*, *The Chills: The Triumph and Tragedy of Martin Phillipps* and *Savage*.

Additional NZFC led audience research in the period has included exit surveys of cinema audiences during the opening weekend screenings of *Born Racer: The Scott Dixon Story* and *Daffodils*. Exit surveys give insight into who is attending a film and how they heard about it. The information assists the distributors to know where, if any, additional marketing spend would be most valuable.

40 Years of New Zealand Film

2018 marked the 40th anniversary of the NZFC's formation and to commemorate, a year-long programme of events and activities celebrating 40 years of New Zealand film were undertaken.

In partnership with Lotto, a series of Instant Kiwi tickets were created featuring iconic New Zealand films from the last forty years, *Footrot Flats: The Dog's Tale*, *Whale Rider*, *Hunt for the Wilderpeople* and *The World's Fastest Indian*.

To support the release of the tickets, a series of screenings were programmed at cinemas in regional areas. To get tickets, patrons needed to present a Lotto ticket or scratchie. Screenings were: *Hunt for the Wilderpeople* in Taupo, *Secondhand Wedding* in Kāpiti, *The World's Fastest Indian* in Invercargill, *Footrot Flats: The Dog's Tale* in Oamaru, *Came a Hot Friday* in New Plymouth and *Whale Rider* in Gisborne. These screenings were very successful with full houses in most locations.

Flicks published daily editorial content about New Zealand films and filmmakers throughout August 2018 and included NZ Film on Demand branding and advertising across their site and communications.

The 40 years celebrations concluded with a reception at Government House in November attended by filmmakers the NZFC has supported over the 40 years, Board members and four of the NZFC's seven CEOs.

International Marketing

Screening a film at an international film festival creates a profile for the filmmaker and helps build international exposure which can lead to a wide range of career opportunities. NZFC staff attend international festival and markets to:

- Provide expertise and support to New Zealand screen industry abroad;
- Connect with sales agents and financing partners;
- Foster co-production opportunities with sister agencies;
- Link New Zealand producers with other key partners via established relationships;
- Attract international productions to New Zealand;
- Broaden global connections (talent agencies etc.);
- Provide NZFC staff with further training and development.

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

- **2018 American Film Market (AFM) 3 – 6 November**

Two NZFC staff attended AFM alongside six New Zealand producers. Over five days, meetings were held

with sales agents attached to or interested in New Zealand films. Meetings were also held with senior executives from Netflix, Alibaba, AMC, Fox Searchlight, Sony and Banff World Film Festival and with New Zealand filmmakers based in LA. Events attended included the Hollywood Foreign Press/Screen Australia indigenous filmmakers LA event, Taipei Film Commission Event and a test screening for *Come to Daddy*. NZFC staff who attended AFM also attended the Scripted Conference which ran the two days after AFM.

- **2019 Berlinale 7 – 17 February**

Four NZFC staff attended the Berlinale in support of a contingent of over 35 New Zealand filmmakers, 22 of whom were associated with films screening in the festival. *Vai* had its world premiere opening the festival's NATIVE section and producer, Kerry Warkia, and all nine writers and directors attended. *For My Father's Kingdom* also had its world premiere with the producer Sandra Kailahi and directors Jeremiah Tauamiti and Ve'a Mafale'o in attendance. Both directors also had world premieres for their short films *Liliu* and *Toa'ipuapuaha Strength in Suffering* in the festival and were joined in Berlin by *Liliu* producer Ngaire Fuata. *Merata: How Mum Decolonised the Screen* had its European premiere at the festival and its director and producer were in attendance. *One Thousand Ropes* and short films *Va Tapuia* and *Snow in Paradise* were retrospective screenings in the NATIVE section with *Snow in Paradise's* co-director Justine Simeit-Barton in attendance.

Two short films screened In Competition in the Generation section of the festival: *Ani* in Generation Kplus and *Hush* in Generation 14plus and Zia Mandviwalla's episode for *Chef's Table – Asma Khan* premiered in the Cuisine Cinema. Zia and her New Zealand producer Jimena Murray attended the festival.

The NZFC was once again a partner of the Native Indigenous Cinema Stand of the EFM, with Sundance (US), Vision Maker Media (US), Sakha Film (Canada), ImagineNATIVE (Canada), Māoriland Film Festival, Winda Film Festival (Australia), Arica Nativa (Chile), ISFI (Sami), Film GL (Greenland) and Pacific Islanders in Communications (Hawaii). Desray Armstrong was the NATIVE Fellow for New Zealand and had her projects promoted on the NATIVE Indigenous Cinema Stand and participated in a workshop, seminar and meet-and-greet programme designed by ImagineNATIVE. One NATIVE fellow is selected annually from each Stand Partner region.

- **2019 SXSW 8 – 17 March**

The Chills: The Triumph and Tragedy of Martin Phillipps had its world premiere in the SXSW's 24 Beats Per Second section. Director Julia Parnell attended the festival to support the film and The Chills performed in SXSW's music festival which runs concurrently with the film festival. *Vai* also screened in the festival, having its North American premiere.

- **2019 Cannes International Film Festival 14 – 25 May**

A contingent of over 35 New Zealanders attended the festival this year and were supported by six NZFC staff. The NZFC ran two offices – one for New Zealand filmmakers and hosting events and the second for NZFC meetings with international partners.

Events the NZFC hosted in Cannes included networking events, lunches for New Zealand filmmakers to meet with financiers and sales agents and speed-dating sessions between producers and sales agents.

NZFC staff met with a number of film festival programmers, sales agents and distributors during the festival and market.

Stray, *Goodbye Pork Pie*, *Pork Pie*, *Three Wise Cousins* and *Waru* screened in the sidebar festival, Cinema des Antipodes during the Cannes Film Festival.

2019 Sydney Film Festival 5 – 16 June

Three NZFC staff attended the Sydney Film Festival where New Zealand was the country of focus and eight features and six shorts screened. *Bellbird*, the feature debut for writer/director Hamish Bennett had its world premiere In Competition. New Zealand - French co-production, Justin Pemberton's *Capital in the Twenty-First Century*, also had its world premiere in the festival. Other feature films to screen included Ant Timpson's directorial debut, *Come to Daddy*, *The Chills: The Triumph and Tragedy of Martin Phillipps*, *Daffodils*, *Vai*, *Merata: How Mum Decolonised the Screen* and *The Heart Dances – The Journey of The Piano: the ballet*.

New Zealand short films, *A Matter of Time*, *Rū* and *Hinekura* had world premieres at the festival, along with Australasian premieres for *Falling Up*, *The Gravedigger of Kapu*, and *Hush*.

Other International Festivals and Releases

- *Vai* followed its Berlin premiere with screenings at the Māoriland, LA Asian Pacific (In Competition – international drama section) and Edinburgh Film Festivals
- *Come to Daddy* had its world premiere at New York's Tribeca Film Festival and screened at the Overlook Film Festival in Louisiana and the Bucheon International Fantastic Film Festival in South Korea
- *Yellow is Forbidden* was New Zealand's submission to the 2019 Academy Awards as best foreign language film and had a limited US release to support this. The film also screened at the Vancouver International Film Festival and at the Heartland International Film Festival in Indianapolis
- *The Breaker Upperers* had its UK premiere at the 2018 BFI London Film Festival
- *She Shears* had its international premiere at the Hawaii International Film Festival
- *Maui's Hook* also had its international premiere at the Hawaii International Film Festival where director, Paora Joseph was nominated for the Kau Kau Hoku (emerging filmmaker) award
- *Merata: How Mum Decolonised the Screen* screened at Sundance, Canada's Hot Docs and at the LA Asian Pacific Film Festival (In Competition – international documentary section)
- *For My Father's Kingdom* also screened at the LA Pacific Film Festival (In Competition – international documentary section) and at the Seattle International Film Festival.

Digital Preservation Scheme

Films from the NZFC's back catalogue continue to be digitised to bring them into modern formats that audiences can continue to enjoy now, and into the future. Films digitised in the period are features *Flying Fox in a Freedom Tree*, *Punitive Damage*, *Dangerous Orphans*, *Middle Age Spread*, *Starlight Hotel*, *Sons for the Return Home*, *Flight of the Albatross* and *Snakeskin*.

Te Ahi Kā and Te Puna Atataa New Zealand Film Heritage Trust

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.

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. The support of the New Zealand Film Heritage Trust has allowed more films to be digitised during the period than the NZFC budget indicated.





Ani

EFFECTIVE/DIVERSE PATHWAYS AND CAREERS

Impact measures	Actual 2017/18	Target 2018/19	Actual 2018/19	Variance Explanation
Identify and support NZ screen talent				
1a. Total number of opportunities for writers, producers and directors to move from a New Zealand Film Commission talent development initiative to Film Commission funded feature film development/production or identified alternative pathway ¹⁴	102	25	73	Talent Development are shifting their focus to mid-career filmmakers and this year has been a period of transition to this focus.
1b. Number of Māori filmmakers (writer/director/producer/HOD) who move from a New Zealand Film Commission talent development initiative to Film Commission funded feature film development or identified alternative pathway ¹⁴ (three-year total rolling target)	New Measure	5	8	The launch of Te Rautaki Māori, appointment of a Pou Whakahaere and the eight Māori filmmakers behind <i>Waru</i> have all impacted on this figure.
Connect NZ and international screen talent				
1c. Number of New Zealand Film Commission supported filmmakers (writers, directors, producers, actors) moving from local projects/activity into international projects/activity ¹⁵	New Measure	20	20	

Operational and output measures	Actual 2017/18	Target 2018/19	Actual 2018/19	Variance Explanation
TALENT DEVELOPMENT –Operational measures				
1d. Percentage of talent development grants provided by the New Zealand Film Commission to women	70%	50%	60%	For organisations who receive talent development grants, gender stats for this are based on the applicant from within that organisation.
1f. Participant satisfaction with New Zealand Film Commission-funded and/or Film Commission-led international film festival or market delegations ¹⁶	94%	90%	93%	
TALENT DEVELOPMENT – Output Targets				
1g. Number of short films funded by the New Zealand Film Commission	14	10	9	This comprises 6 Catalyst He Kauahi shorts and 3 Aho Shorts.
1h. Number of New Zealand Film Commission-funded talent development initiatives	145	100	141	The level of funding for each initiative has been lower, allowing for more individual people to be funded.
1i. Total number of filmmakers actively engaging with the Film Commission's Talent Development team. ¹⁷	763	150	105	The TD team's shift of focus to mid-career filmmakers has required more meaningful engagement with fewer people.
1k. Number of Māori filmmakers actively engaging with the Film Commission's Talent Development team.	New Measure	30	30	

NOTES:

¹⁴The target for 2018/19 is lower than previous years as the focus will shift primarily to top tier emerging talent. Alternative pathways include television series, web series, international productions and for directors and producers, commercials and music videos.

¹⁵International projects and activity could include international films or television series, securing a US manager/agent etc.

¹⁶Satisfaction is calculated from the percentage of participants who are satisfied with their overall experience on a New Zealand Film Commission funded and/or Film Commission-led international film festival or market delegation.

¹⁷Two or more of the following types of engagement between the Talent Development team and filmmakers: face to face meeting, phone call, funding engagement, referral, introduction.

The NZFC focuses on finding, fostering, connecting and progressing filmmaking talent. Support for filmmakers and organisations is provided through a mix of bespoke one-to-one support, advice and connections, developmental programmes, on the job development through mentoring, placements and internships, short film production grants and travel support to key festivals, markets and events.

Since the introduction of the Talent Development department in 2015, there has been a significant increase in the number of writers, directors and producers who have successfully progressed from a talent supporting programme or initiative into feature film development or production. Since 2016 there have been an average of 88 people progressing across a three-year timeframe.

Changes made to the talent development strategy in the 2018/19 year were to focus more on supporting the progression of exceptional New Zealand talent, enabling them to become masters of their voice, to develop their craft, and to make world class New Zealand films and long-form screen content.

To ensure filmmakers are getting the level of support needed to progress their careers, eligibility criteria was introduced for all talent development funding. Filmmakers need to identify the level they are at as being:

- New
- Emerging
- Mid-career
- Established
- Significant International Profile/ Career

Professional Development

Helping filmmakers develop their skills is essential to building a sustainable industry, as is encouraging a screen industry workforce that accurately reflects New Zealand's population. This includes increasing the number of women joining and remaining in the industry.

In 2018/19 the following on the job development opportunities have been facilitated: 43 internships / attachments, one international production company placement, one New Zealand production company placement and five mentorships. These have included:

- Producer and editor mentorships on *Low Down Dirty Criminals*
- Director and producer internships on *Savage*
- Nine internships for Māori talent on *The Dead Lands* TV series
- Director internship on *Baby, Done*
- Two technical department internships for women on *Reunion*
- Producer mentorship on *For My Father's Kingdom*
- Director attachment on *The Justice of Bunny King*
- Director internship on *Six60*
- Locations and producer interns on *Coming Home in the Dark*

In addition, there have been internships offered on international productions *The Luminaries*, *Avatar* and *Letter for the King*.

141 talent development initiatives have been funded over the past year, directly supporting at least 200 attendees. 60% of the talent supported through these were women.

74 talent development grants have been provided to individuals and organisations towards significant professional development opportunities in their specialist areas.

Industry Support

Core funding

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:

- Directors & Editors Guild of New Zealand (DEGNZ)
- New Zealand Writer's Guild (NZWG)
- Screen Production and Development Association (SPADA)
- Women in Film and TV NZ (WIFT NZ)
- Screen Guild of Aotearoa (formerly The Technician's Guild of NZ)
- Pan Asian Screen Collective (PASC)
- Equity New Zealand
- Association of Actors Agents of New Zealand (AAANZ).

Strategic Training Fund

Funding for specialist talent development initiatives is offered through the Strategic Training Fund. This fund supports the delivery of one-off training, skills development year-long programmes and intensive targeted initiatives for women and specific ethnic groups including Asian, Pacific Islanders and Māori. There is a large focus on producer training, which has been recognised as a key area of need, along with development support for writers, directors, editors and actors. The funded organisations and collaborations are:

- Script to Screen
- DEGNZ
- The Documentary New Zealand Trust;
- WIFT NZ in collaboration with Screen Production and Development Association (SPADA)
- Ngā Aho Whakaari and the Pan Asian Screen Collective (PASC)
- Equity New Zealand
- New Zealand Advertising Producers Group (NZAPG)
- Pan Asian Screen Collective (PASC)
- Top of the South Film Production Collective.

In 2018/19, some of the programmes run by our partners were:

- The DEGNZ annual programme included workshops in directing, rehearsal and performance, directing actors and masterclasses with international guests. The third year of the emerging female directors' incubator is run over five weekend workshops with five participants on this year's course. New training and opportunities this year include intimacy direction, editor training and editor attachments on feature films.
- Equity Foundation's annual programme of training for screen actors includes professional and skills development through; the Casting Hothouse, masterclasses and workshops including one with US mentor Howard Fine, the Self-Test Project, Atlantic School in New York Scholarship, the Green Room talks and Graduate Day workshop.
- Script to Screen's annual programme offers training from grass roots to higher end industry level. It includes Story Camp, FilmUp mentorships, the Big Screen Symposium, Episodic Lab, Strength in Numbers entrepreneur programme, the TALKS series, South Shorts Mentoring Scheme, Aotearoa Short Film Lab, Far North Shorts Workshop and Filmmaking Workshops in Auckland, Wellington, Christchurch.
- Top of the South Collective ran new producer training for Blenheim/Nelson based talent.
- The WIFT NZ and SPADA course for emerging producers was delivered by producers Sue Maslin and Charlotte Seymour and script developer Louise Gough. 20 participants benefited from this six-day course (run over two long weekends).

SHORT FILMS

Short films play an important role in establishing unique creative voices, reflecting New Zealand culture and helping filmmakers develop skills and relationships that contribute to a successful screen industry.

To support short filmmakers at different stages in their careers, there are now two short film funds available.

Fresh Shorts

In 2018/19 it was decided that management and administration of the low-budget short film fund, Fresh Shorts should be devolved to an industry partner. Following a tender process, Script to Screen were selected to take on this role with the first funding round opening on 14 June. Previously offering funding of \$10,000 or \$30,000, the fund will now offer grants of \$15,000 to teams of new or emerging filmmakers to make a short film.

As part of the Fresh Shorts development process, shortlisted teams of filmmakers will continue to be supported to attend a three-day development lab, and to receive industry mentoring while they refine their scripts and proposals. Filmmakers who have attended previous development labs have been overwhelmingly positive about the experience.

Catalyst He Kauahi

Catalyst He Kauahi supports New Zealand filmmakers to progress their talents to the next stage and make exceptional, high end narrative short films that will be the catalyst for change in their career. Announced at the 2018 Big Screen Symposium, Catalyst He Kauahi offers up to \$90,000 to make a short film that is tonally or thematically linked to a long-form project, with an additional \$10,000 available for development of this project.

Six films were funded through Catalyst He Kauahi in the period:

- *The Meek* written and directed by Gillian Ashurst and produced by Catherine Fitzgerald and Nadia Maxwell
- *Impossible* written and directed by Gabriel Reid and produced by Craig Gainsborough-Waring
- *Green* written and directed by Rachel Ross and produced by Morgan Leigh Stewart and Samantha Dutton
- *Topping Out* written by Michael Bennett, directed by Kerry Fox and produced by Juliet Dowling
- *When We Were Kids* written and directed by Josephine Stewart-Te Whiu and produced by Sarah Cook
- *Frankie Jean and the Morning Star* written and directed by Hannah Marshall and produced by Tara Riddell and Gareth Williams.

Short films continue to have success at international film festivals. Some highlights from the 2018/19 year are:

- Fresh 10, *Shadow Cut* from writer/director Lucy Seuss and producer Johnny Lyons screened at the 2018 Toronto International Film Festival.
- *Waiting* from writer/director Amberley Aumua was the first New Zealand short film to screen at the BFI London Film Festival which opened to international shorts only a few years ago.
- Fresh Short *My Friend Michael Jones* from writer/directors Ian Leaupepe and Samson Rambo and producer Eldon Booth won the esteemed Moon Jury Prize at ImagineNATIVE in Toronto, the first time a New Zealand film has won this award. The film also won the Show Me Shorts Oscar accredited Best New Zealand Short Film Award 2018, also winning the Best Screenplay and Best Actor awards.
- Summer Agnew was awarded the Best Director award at the 2018 Show Me Shorts Film Festival for his short film, *The Brother*. Cinematographer Ian McCarroll was awarded Best Cinematographer for the same film.
- Betsy Bauer was named Best Editor at the Show Me Shorts Film Festival for her work on short film, *Cleaver* written and directed by Alexander McKenna and produced by Alex Clark.
- *Twenty-One Points* written by Pete Circuit and Steve Best, directed by Circuit and produced by Rob Linkhorn screened In Competition at the Clermont Ferrand Short Film Festival.
- Two New Zealand short films screened In Competition in the 2019 Berlinale's Generation section. *Ani*, written and directed by Josephine Stewart-Te Whiu and produced by Sarah Cook, and *Hush*, written by Armagan Ballantyne and Maria Ines Manchego, directed by Ballantyne and produced by Larisa Tiffin.
- Fresh Short *Liliu* written and directed by Jeremiah Tauamiti and produced by Ngaire Fuata had its world premiere in the Berlinale's NATIVE section as did *Toa'ipuapuagā Strength in Suffering* from writer/director/producer Ve'a Mafale'o. Two other New Zealand short films, *Snow in Paradise* and *Va Tapuia* screened as retrospectives in the same section.

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 31 applications for this year's funding with eleven projects receiving funding (two games, two augmented reality, six virtual reality and one mixed reality).

Board

The NZFC Board is a statutory body and provides governance and policy direction. In the 2018/19 financial year the Board held four scheduled meetings in Wellington and one scheduled meeting in Auckland.

Members for the year to 30 June 2019 were:

Kerry Prendergast (Chair), John McCay, Tom Greally, Pania Tyson-Nathan, Brett O'Riley, Paula Jalfon, Ant Timpson (from March 2019) and Sandra Kailahi (from March 2019).

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 2019 were Tom Greally (Chair), Kerry Prendergast and Brett O'Riley.

People and Culture 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 2019 were Paula Jalfon, Kerry Prendergast and Pania Tyson-Nathan.

Certification Committee

This committee is responsible for certifying official co-productions. Membership consists of one Board member, the Chief Operating Officer and the Head of International Relations.

NZSPG Combined Panel

The combined NZSPG panel met 12 times in the 2018/19 financial year to consider applications for both the NZSPG grants. The panel is made up of one member of the NZFC Board, one senior NZFC staff member (CEO, COO or Head of Business Affairs), one representative from MBIE, one representative from MCH and two industry specialists.

Kerry Prendergast *Chair*

Kerry is the former mayor of Wellington and former Vice President of Local Government 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.

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 the CEO of Wellington craft brewery, Garage Project and an independent management consultant working in the field of business and technology strategy, research and innovation. He is a member of the Callaghan Innovation Stakeholder Advisory Group. Prior to 2015 he spent ten years as Chair of Park Road Post Production and was also General Manager of visual effects studio Weta Digital Limited.

Brett O'Riley

Brett 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.

Ant Timpson

Ant founded the Incredibly Strange Film festival and programmes the New Zealand International Film Festival. In 2003 he created New Zealand's largest film competition 48HOURS with Sir Peter Jackson as mentor. He also managed three devolved film funds for the NZFC – Headstrong, Make My Movie & 48+. He has produced several films and recently directed his first feature, *Come to Daddy*.

Sandra Kailahi – *Tongan/New Zealand*

Sandra spent 26 years working as a journalist in mainstream and Pacific media. She is currently the Strategic Communications Manager at Alliance Community Initiatives Trust, Chair of the Pacific Advisory Group at the Auckland Museum, a co-opted member of the Auckland Museum Trust Board, a former Trustee of the National Pacific Radio Trust and a trustee of the Pacific Islands Film & Television board (PIFT).





Mortal Engines



FUNDING OVERVIEW

OVERVIEW

In the 2018/19 financial year, the NZFC received \$26.36M to fund its discretionary programmes. We spent \$32.17M in the period, across 39 programmes.

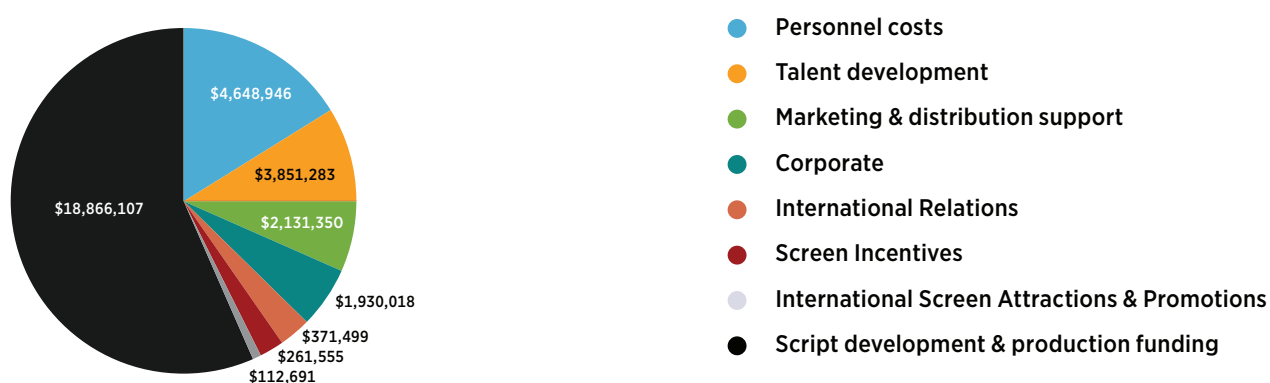
Approximately half of the discretionary funding was allocated to feature film production (\$16.1M). We also collected and on-paid \$18.2M of NZSPG-NZ grants to film and television projects which obtained final approval from the NZSPG panel.

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

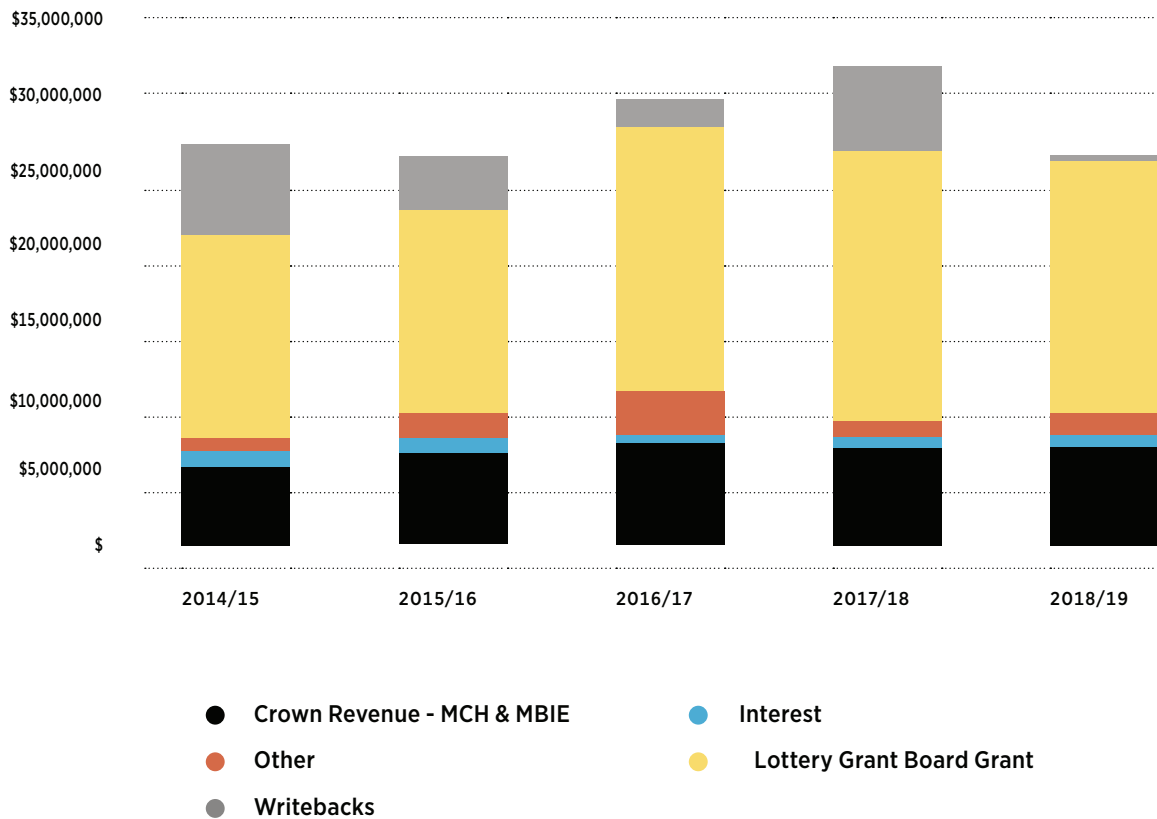
Funding sources



Funding allocation by programme



Funding sources trend



The Statement of Service Performance (SSP) measures results against targets set in the Statement of Performance Expectations (SPE) for the year ended 30 June 2019 and shows we met or exceeded 70% of both our impact and output targets for the year under review. Notably we report:

- 14 new feature films offered production funding by the NZFC
- 60% of talent development grants provided by NZFC to women
- 10 NZFC-funded feature films selected for A-List festivals

In July 2019 we published our multi-year Statement of Intent (SOI) for the period 2019/20 to 2023/24. 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.

Staff

As at 30 June 2019 we had 40 staff (4 part-time, 36 full-time). Our workplace profile shows that our workforce has an average age of 44.75 years and is predominantly female (75%).

Excluding maternity leave, staff turnover for the 12-month period to 30 June was 17.5%. Of the seven staff who left in the period, two left to pursue or return to roles within the industry, while the other five left for a variety of reasons including career progression, opportunities in other industries and offshore travel.

Collaboration

The NZFC works 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.

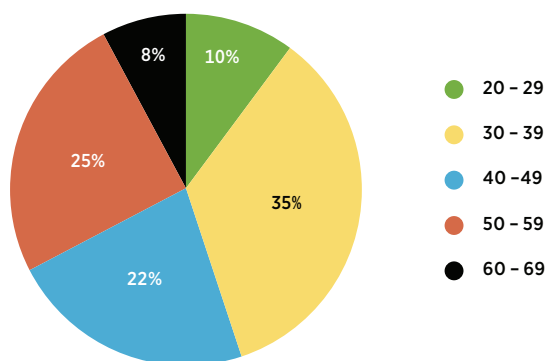
Within the screen sector itself the organisation continues to work particularly closely with NZ on Air, with whom we share a building, and with the Film Heritage Trust and Ngā Taonga Sound and Vision.

As well, in the past 12 months the NZFC partnered with a number of industry organisations including Script to Screen, SPADA and WIFT NZ in order to provide professional development opportunities for filmmakers.

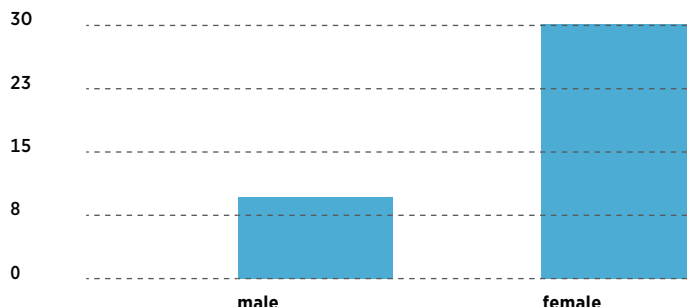
Total headcount as at 30 June 2019 = 40

AGE PROFILE

TOTAL

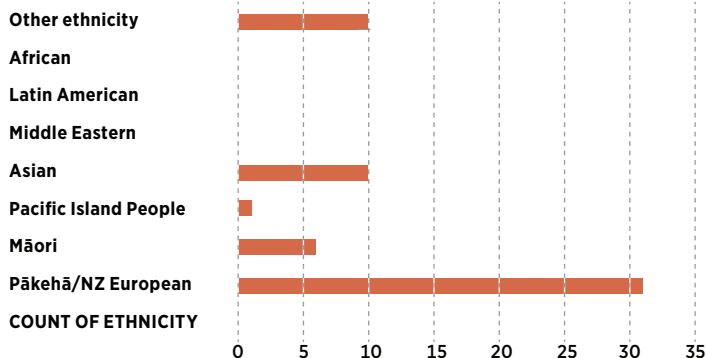


GENDER PROFILE



DISABILITY PROFILE NIL

ETHNICITY PROFILE



ORGANISATIONAL HEALTH

Measure	Actual 2017/18	Target 2018/19	Actual 2018/19	Variance Explanation
Annual staff engagement survey – performance index ¹⁴	62.7	73	61	
Individual staff training needs are assessed annually	New Measure	Achieve	Achieved	
Reported safety hazards are attended to promptly, significant hazards are attended to immediately	New Measure	Achieve	Achieved	
Proactive support of a safe and healthy workplace. Immediate investigation of any reported instances of harrasment, bullying or discrimination	New Measure	Achieve	Achieved	
Exit interviews are offered to all leavers. Constructive feedback is welcomed and relevant actions are implemented	New Measure	Achieve	Achieved	

DEPARTMENTAL OPERATIONAL MEASURES

TALENT DEVELOPMENT - Operational measure	Actual 2017/18	Target 2018/19	Actual 2018/19	
1e. Average overall satisfaction rating in dealing with team responsible for talent development ¹⁵	79%	70%	N/A	The survey is biennial and will next be held in 2020
INTERNATIONAL SCREEN ATTRACTIONS, INCENTIVES & INTERNATIONAL RELATIONS - Operational measure				
2m. Average overall satisfaction rating in dealing with the team responsible for screen incentives, co-productions and international screen attractions ¹⁶	86%	70%	N/A	NZFC stakeholder survey is conducted biennially and will next be held in 2020
MARKETING - Operational measure				
3d. Average overall satisfaction rating in dealing with the team responsible for feature and short film marketing ¹⁷	85%	70%	N/A	NZFC stakeholder survey is biennial and will next be conducted in 2020
DEVELOPMENT & PRODUCTION - Operational measure				
5h. Average overall satisfaction rating in dealing with team responsible for development and production funding ¹⁸	72%	70%	N/A	NZFC stakeholder survey is biennial and will next be conducted in 2020

NOTES:

¹⁸ The New Zealand Film Commission participates in an annual employee engagement survey

¹⁹ The New Zealand Film Commission Stakeholder Survey was previously reported as the mean satisfaction score from the following question: Overall, I am satisfied with my experience in dealing with the New Zealand Film Commission team responsible for talent development and relationships. In future we will report as the percentage who are satisfied.

²⁰ The New Zealand Film Commission Stakeholder Survey was previously reported as the mean satisfaction score from the following question: Overall, I am satisfied with my experience in dealing with the New Zealand Film Commission team responsible for incentives, co-productions, international screen business attraction and international relations. In future we will report as the percentage who are satisfied.

²¹ The New Zealand Film Commission Stakeholder Survey was previously reported as the mean satisfaction score from the following question: Overall, I am satisfied with my experience in dealing with the New Zealand Film Commission team responsible for feature film marketing. In future we will report as the percentage who are satisfied.

²² The New Zealand Film Commission Stakeholder Survey was previously reported as the mean satisfaction score from the following question: Overall, I am satisfied with my experience in dealing with the New Zealand Film Commission team responsible for feature film development and production. In future we will report as the percentage who are satisfied.



The Chills: The Triumph and Tragedy of Martin Phillipps

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 its 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.

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

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, and staff are supported in 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 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.

STATEMENT OF RESPONSIBILITY

for the year ended 30 June 2019

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 2019.

Signed on behalf of the Board:



Kerry Prendergast

CHAIR

31 October 2019



Tom Greally

BOARD MEMBER

31 October 2019

STATEMENT OF FINANCIAL POSITION

as at 30 June 2019

	Note	2019 Actual \$	2019 Budget \$	2018 Actual \$
Equity				
Accumulated comprehensive revenue/(expenses)		8,091,754	5,749,000	13,907,307
Total Equity		8,091,754	5,749,000	13,907,307
<i>Represented by:</i>				
Current Assets				
Cash and cash equivalents	13	4,620,398	2,000,000	4,518,543
Investments	14	18,015,377	14,000,000	18,642,014
Trade and other receivables	15	5,767,872	8,000,000	7,270,311
NZSPG Receivable	4	41,501,905	0	21,658,353
Total Current Assets		69,905,552	24,000,000	52,089,221
Non-Current Assets				
Investments	14	0	0	1,000,000
Property, plant & equipment	16	126,762	200,000	157,327
Intangible assets	17	112,997	200,000	207,409
Total Non-Current Assets		239,759	400,000	1,364,736
Total Assets		70,145,311	24,400,000	53,453,957
<i>Less Liabilities:</i>				
Current Liabilities				
Trade and other payables	18	4,443,265	2,000,000	3,881,946
Employee entitlements	19	241,381	200,000	230,940
Film income account	3	194,366	400,000	185,960
Project commitments	20	15,672,640	16,051,000	13,589,451
NZSPG Provision	4	41,501,905	0	21,658,353
Total Current Liabilities		62,053,557	18,651,000	39,546,650
Total Liabilities		62,053,557	18,651,000	39,546,650
Net Assets		8,091,754	5,749,000	13,907,307

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

The accompanying notes on pages 66 to 87 form part of these financial statements.

STATEMENT OF COMPREHENSIVE REVENUE AND EXPENSE

for the year ended 30 June 2019

	Note	2019 Actual \$	2019 Budget \$	2018 Actual \$
Revenue				
Crown Revenue	2	6,701,000	6,701,000	6,737,224
Lottery Grants Board grant		16,983,930	17,875,000	17,876,901
Income from films	3	1,481,766	700,000	825,151
Distribution fee	3	34,411	10,000	57,081
Interest		775,225	700,000	867,981
Writebacks		371,514	0	5,868,526
Other income		10,000	20,000	63,251
Operating Income		26,357,846	26,006,000	32,296,115
Government NZSPG-NZ grant	4	38,056,954	20,700,000	20,883,049
Total Income		64,414,800	46,706,000	53,179,164
Expenditure				
Talent development	5	3,851,283	3,945,000	3,608,190
Script development and production funding	6	18,866,107	16,716,000	14,451,472
Marketing and distribution support	7	1,930,018	2,304,500	2,314,561
International screen business attraction	8	371,449	456,000	201,738
International relations	9	261,555	360,000	332,254
Screen incentive scheme administration	10	112,691	180,000	172,431
Corporate	11	2,131,350	2,287,500	2,130,452
Personnel costs	12	4,648,946	4,610,145	4,270,482
Operating Expenditure		32,173,399	30,859,145	27,481,580
Government NZSPG-NZ grant	4	38,056,954	20,700,000	20,883,049
Total Expenditure		70,230,353	51,559,145	48,364,629
Surplus/(Deficit)		(5,815,553)	(4,853,145)	4,814,535
Other Comprehensive Revenue and Expense		0	0	0
Total Comprehensive Revenue and Expense		(5,815,553)	(4,853,145)	4,814,535

Explanations of significant variances against budget are detailed in note 30.
The accompanying notes on pages 66 to 87 form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY

for the year ended 30 June 2019

	Note	2019 Actual \$	2019 Budget \$	2018 Actual \$
Equity at 1 July		13,907,307	10,602,000	9,092,772
Total Comprehensive Revenue and Expense for the year		(5,815,553)	(4,853,145)	4,814,535
Equity at 30 June		8,091,754	5,748,855	13,907,307

The accompanying notes on pages 66 to 87 form part of these financial statements.

STATEMENT OF CASH FLOWS

for the year ended 30 June 2019

	Note	2019 Actual \$	2019 Budget \$	2018 Actual \$
Cash Flows from Operating Activities				
Receipts from the Crown & other Income		64,553,202	46,203,000	54,750,435
Interest received		789,282	620,000	716,337
Short term loans repaid		186,271	0	250,053
Payments for production funding, marketing, industry support, to suppliers and employees		(67,111,256)	(51,053,000)	(49,805,479)
Short term loans issued		0	0	(288,324)
Goods and services tax (net)		125,641	0	(252,655)
Net Cash from Operating Activities	26	(1,456,860)	(4,230,000)	5,370,367
Cash Flows from Investing Activities				
Sale of investments		22,642,013	4,500,000	21,407,526
Purchase of investments		(21,015,377)	0	(26,082,013)
Purchase of property, plant & equipment		(58,921)	(250,000)	(59,596)
Sale of property, plant & equipment		0	0	0
Purchase of intangible asset		(9,000)	(20,000)	(202,780)
Net Cash from Investing Activities		1,558,715	4,230,000	(4,936,863)
Cash Flows from Financing Activities		0	0	0
Net Cash from Financing Activities		0	0	0
Net increase / (decrease) in cash at bank		101,855	0	433,504
Opening cash at bank		4,518,543	2,000,000	4,085,039
Closing cash at bank		4,620,398	2,000,000	4,518,543

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 66 to 87 form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 30 June 2019

1. STATEMENT OF ACCOUNTING POLICIES FOR THE YEAR ENDED 30 JUNE 2019

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 2019. The financial statements were authorised for issue on 31 October 2019.

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.

Standard early adopted

In line with the Financial Statements of the Government, NZFC has elected to early adopt PBE IFRS 9 Financial Instruments. There are no material changes as a result of adopting the new standard.

Standards issued and not yet affected and not early adopted *Amendment to PBE IPSAS 2 Statement of Cash Flows:*

An amendment to PBE IPSAS 2 Statement of Cash Flows requires entities to provide disclosures that enable users of financial statements to evaluate changes in liabilities arising from financing activities, including both changes arising from cash flows and non-cash changes. This amendment is effective for annual periods beginning on or after 1 January 2021, with early application permitted. NZFC does not intend to early adopt the amendment.

PBE IPSAS 41 Financial Instruments:

The XRB issued PBE IPSAS 41 Financial Instruments in March 2019. This standard supersedes PBE IFRS 9 Financial Instruments, which was issued as an Interim standard. It is effective for reporting periods beginning on or after 1 January 2022. Although NZFC has not assessed the effect of the new standard, it does not expect any significant changes as the requirements are similar to PBE IFRS 9.

PBE FRS 48 Service Performance Reporting:

PBE FRS 48 replaces the service performance reporting requirements of PBE IPSAS 1 and is effective for reporting periods beginning on or after 1 January 2021. NZFC has not yet determined how application of PBE FRS 48 will affect its statement of performance.

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.

Funding liabilities

We have exercised judgement in developing our funding 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 (2018 = \$Nil).

	2019	2018
	\$	\$
Crown revenue - MCH	5,401,000	5,401,000
Government grant - NZSPG NZ	0	36,224
Crown revenue - MBIE	1,300,000	1,300,000
	6,701,000	6,737,224

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.

	2019	2018
	\$	\$
Opening balance 1 July	185,960	191,633
Income from sales of NZFC films	3,395,007	2,321,838
Total film income	3,580,967	2,513,470
Less: NZFC distribution fees	(34,411)	(57,081)
Less: marketing & other expenses	(7,154)	(5,689)
	3,539,402	2,450,701
Less: distributed to investors	(1,913,684)	(1,391,776)
Less: distributed to NZFC	(1,481,766)	(825,151)
Less: loan repayment to NZFC	0	0
	143,952	233,774
Provision for unrecouped expenses Increase (decrease)	0	0
Balance 30 June	143,952	233,774
Unpaid invoices increase / (decrease)	50,414	(47,813)
Balance (including unpaid invoices)	194,366	185,960

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

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. NZFC receives the funding from MCH (NZSPG Receivable) and on-pays to productions (NZSPG Provision)

Previously funds had been requested from MCH and paid on a cash basis. The accounting policy has now changed, to match those of MCH, and funds are now reported on an accrual basis.

GOVERNMENT NZSPG-NZ GRANT PROVISION

A provision is recognised for future expenditure of uncertain amount or timing when:

- There is a present obligation (either legal or constructive) as a result of a past event;
- It is probable that an outflow of resources embodying economic benefits or service potential will be required to settle the obligation; and
- A reliable estimate can be made of the amount of the obligation

Change in accounting policy for NZSPG

These financial statements have been prepared using the new method for recognising NZSPG revenue (funding from MCH) and expenditure (NZFC on-paying the funding). Previously NZFC recognised revenue and expenditure on NZSPG grants after the screen production was completed and the final amount of qualifying New Zealand production expenditure approved. This was a cash in/cash out movement on the Financial Statement of Comprehensive Revenue and Expense.

The new method is to recognise revenue and expense progressively as the grant is earned by the applicant. Expenditure is now based on estimates provided by each applicant, recognised on a straight-line basis across forecast production timetables.

There is no change to the actual grants earned by and paid to applicants. The effect of the new method is that grant may be recognised in an earlier accounting period. The earlier recognition is considered to better reflect the obligation of the Crown during the period that eligible content is being produced.

NZSPG grants payable and receivable have been reclassified as a provision and a receivable due to the greater level of estimation inherent in this new method.

Changes to balances published in NZFC 2017/18 annual reported are detailed below:

Line item	Published in 2018	Correction 2019	Revised Balance
	\$	\$	\$
Correction to NZSPG receivable as at July 2017	0	22,011,855	22,011,855
NZSPG Revenue as at 30 June 2018	17,008,476	3,874,573	20,883,049
NZSPG Receivable as at 30 June 2018	0	21,658,353	21,658,353

	NZSPG Grants
	\$
Balance at 1 July 2017	22,011,855
Additional provisions made	20,883,049
Amounts used	(21,236,551)
Balance at 30 June/1 July 2018	21,658,353
Additional provisions made	38,056,954
Amounts used	(18,213,402)
Balance at 30 June 2019	41,501,905
Current portion	41,501,905
Non current portion	0
Total provisions	41,501,905

EXPENDITURE		
5. TALENT DEVELOPMENT		
	2019	2018
	\$	\$
Short films	1,327,801	1,181,837
Training	1,297,262	1,304,661
Industry support	1,226,220	1,121,692
	3,851,283	3,608,190

6. SCRIPT DEVELOPMENT AND PRODUCTION FUNDING		
	2019	2018
	\$	\$
Feature film development (incl. feature docos)	1,900,286	1,535,261
Devolved development	548,363	473,339
Feature film production financing	16,120,451	12,087,327
Other costs	297,007	355,545
Bad debt written off	0	0
	18,866,107	14,451,472

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		
	2019	2018
	\$	\$
Domestic/Media distribution	1,163,315	1,198,013
Digital preservation scheme	115,925	352,467
International festivals	239,681	289,827
International marketing and market attendance	303,267	192,297
Other costs	107,830	281,957
	1,930,018	2,314,561

8. INTERNATIONAL SCREEN BUSINESS ATTRACTION

	2019	2018
	\$	\$
International promotion	141,240	54,322
International business attraction	230,209	147,416
	371,449	201,738

9. INTERNATIONAL RELATIONS

	2019	2018
	\$	\$
Key market attendances and delegation costs	261,555	332,254
	261,555	332,254

10. SCREEN INCENTIVE SCHEME ADMINISTRATION

	2019	2018
	\$	\$
Administration	112,691	172,431
	112,691	172,431

11. CORPORATE

	2019	2018
	\$	\$
Board costs	165,237	199,343
Communications	56,107	50,819
Office overheads	337,191	317,268
Depreciation and amortisation expense:		
Leasehold alterations	35,099	39,022
Computer equipment - hardware	31,656	39,481
Computer equipment - software	103,412	86,888
Office equipment	12,103	10,452
Furniture & fittings	10,630	7,779
Rent	420,471	354,940
Audit fees for the audit of the financial statements	60,000	50,980
Other costs	899,444	973,479
	2,131,350	2,130,452

12. PERSONNEL COSTS		
	2019	2018
	\$	\$
Talent development	360,402	324,635
Script and production funding	639,112	617,387
Marketing and international relations	711,450	709,441
International screen business attractions & promotion	471,579	454,606
Screen incentive scheme administration	263,680	234,319
Corporate	1,709,818	1,579,832
Consultants	377,261	252,062
Defined contribution plan employer contributions	115,644	98,200
	4,648,946	4,270,482

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		
	2019	2018
	\$	\$
Cash at bank and on hand	4,120,398	4,018,543
Cash held through portfolio investments	0	0
Term deposits with maturities of 3 months or less	500,000	500,000
	4,620,398	4,518,543

Accounting Policy:

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

While cash and cash equivalents at 30 June 2019 are subject to the expected credit loss requirements of PBE IFRS 9, no loss allowance has been recognised because the estimated IoSs allowance for credit losses is trivial.

The carrying value of cash at bank and short term deposits with maturities of less than three months approximates their fair value.

Any bank deposits held in foreign currencies at balance date are valued at the quoted mid-rate at the close of business on 30 June. The unrealised gain or loss resulting from the valuation is recognised in the surplus or deficit.

14. INVESTMENTS

	2019	2018
	\$	\$
Current portion		
Term deposits with maturities of 4-12 months	18,015,377	18,642,014
<i>Total current portion</i>	18,015,377	18,642,014
Non-current portion		
Term deposits with maturities over 12 months	0	1,000,000
Portfolio investments	0	0
<i>Total non-current portion</i>	0	1,000,000
	18,015,377	19,642,014

There were no impairment provisions for investments.

Accounting Policy:

Bank Deposit:

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

Investment impairment:

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

15. TRADE AND OTHER RECEIVABLES

	2019	2018
	\$	\$
Trade debtors	644,884	1,127,551
Lottery Grants Board grant	3,907,750	5,443,051
Government grant - NZSPG NZ	0	0
Crown revenue - MBIE	575,000	0
Prepayments	212,515	146,345
Net GST receivables	427,723	553,364
Less: provision for impairment	0	0
Total receivables	5,767,872	7,270,311

Trade and other receivables are recorded at the amount due, less an allowance for credit losses.

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

	2019			2018		
	Gross	Impairment	Net	Gross	Impairment	Net
	\$	\$	\$	\$	\$	\$
Current	5,679,826	0	5,679,826	7,026,338	0	7,026,338
Past due 31-60 days	0	0	0	75,663	0	75,663
Past due 61-90 days	(416)	0	(416)	50,795	0	50,795
Past due >91 days	88,462	0	88,462	117,515	0	117,515
	5,767,872	0	5,767,872	7,270,311	0	7,270,311

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:

	2019	2018
	\$	\$
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:

NZFC applies the simplified credit loss model of recognising lifetime expected credit losses for receivables. Short term receivables are written off when there is no reasonable expectation of recovery. In previous years, the allowance for credit losses was based on the incurred credit loss model. An allowance for credit losses was recognised only when there was objective evidence that the amount would not be fully collected. The effect of the change in accounting policy has not resulted in any changes to trade receivables.

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

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 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
Balance at 1 July 2018	613,253	204,698	132,810	352,425	1,303,186
Additions	6,000	6,888	8,462	37,572	58,921
Disposals	0	0	0	0	0
Balance at 30 June 2019	619,253	211,586	141,271	389,997	1,362,107
Accumulated Depreciation					
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	573,248	148,154	104,895	319,561	1,145,859
Balance at 1 July 2018	573,248	148,154	104,895	319,561	1,145,859
Depreciation expense	35,099	31,656	12,103	10,630	89,487
Eliminate on disposal	0	0	0	0	0
Balance at 30 June 2019	608,347	179,810	116,998	330,191	1,235,345
Carrying amounts					
1 July 2017	72,507	60,623	33,869	27,736	194,735
1 July 2018	40,005	56,544	27,915	32,864	157,328
As at 30 June 2019	10,906	31,777	24,273	59,806	126,762

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 2017	678,987
Additions	202,780
Disposals	(101,922)
Balance at 30 June 2018	779,845
Balance at 1 July 2018	779,845
Additions	9,000
Disposals	0
Balance at 30 June 2019	788,845
Accumulated Amortisation	
Balance at 1 July 2017	587,470
Amortisation expense	86,888
Eliminate on disposal	(101,922)
Balance at 30 June 2018	572,436
Balance at 1 July 2018	572,436
Amortisation expense	103,412
Eliminate on disposal	0
Balance at 30 June 2019	675,848
Carrying amounts	
1 July 2017	91,517
1 July 2018	207,409
As at 30 June 2019	112,997

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		
	2019	2018
	\$	\$
Trade creditors	3,513,086	2,468,066
Government grant – NZSPG NZ	0	594,700
Sundry accruals	846,316	810,160
Suspense liability	19,854	8,339
PAYE	64,009	681
	4,443,265	3,881,946

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		
	2019	2018
	\$	\$
Accrued salaries and wages	0	0
Annual leave	241,381	230,940
	241,381	230,940

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

	2019	2018
	\$	\$
Feature films	14,208,525	12,070,884
Short films	889,849	872,225
Devolved development and Business Development Scheme	574,266	646,342
	15,672,640	13,589,451

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:

	2019	2018
	\$	\$
Not later than one year	299,685	221,138
Between one and two years	290,890	0
Between two and five years	449,406	0
Later than five years	0	0
	1,039,981	221,138

The NZFC leases two floors of an Wellington office building. The lease expires on 2 July 2023.

The NZFC leases one floor of an Auckland office building. The lease expires on 16 May 2021

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

The NZFC had no capital commitments as at 30 June 2019 (2018=\$Nil).

22. CONTINGENCIES

Contingent liabilities

There were no contingent liabilities at balance date (2018=\$Nil).

Contingent assets

There were no contingent assets at balance date (2018=\$Nil).

23. FINANCIAL INSTRUMENTS

23A. FINANCIAL INSTRUMENT CATEGORIES

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

	2019	2018
	\$	\$
Financial assets measured at amortised cost (2018: loans and receivables)		
Cash and cash equivalents	4,620,398	4,518,543
Investments	18,015,377	19,642,014
Trade and other receivables	5,555,357	7,123,966
<i>Total loans and receivables</i>	28,191,132	31,284,523
Financial assets at fair value through surplus and deficit		
Investments - portfolio investments	0	0
Financial liabilities		
Trade and other payables	4,443,265	3,881,945
Film income account	194,366	185,960
Project commitments	15,672,640	13,589,451
<i>Total financial liabilities</i>	20,310,271	17,657,356

23B. FINANCIAL INSTRUMENT RISKS

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

Market risk

Price risk

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

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 2019 amounted to \$Nil (2018=\$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 2019 the NZFC had a credit limit of \$100,000 (2018 = \$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:

	2019	2018
	\$	\$
COUNTERPARTIES WITH CREDIT RATINGS		
Cash at bank, term deposits and portfolio investments (notes and bonds)		
AA+	0	0
AA-	15,517,365	15,608,573
AA	0	0
A+	0	0
A	7,110,602	8,530,333
<i>Total counterparties with credit ratings</i>	22,627,967	24,138,906

	2019	2018
	\$	\$

COUNTERPARTIES WITHOUT CREDIT RATINGS

Debtors and other receivables

Existing counterparty with no defaults in the past	5,767,872	7,270,311
Existing counterparty with defaults in the past	0	0
<i>Total debtors and other receivables</i>	5,767,872	7,270,311

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
	\$	\$	\$	\$	\$
2018					
Trade and other payables	3,881,946	3,881,946	3,881,946	0	0
2019					
Trade and other payables	4,443,265	4,443,265	4,443,265	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.

	2019	2018
	\$	\$
Board Members		
Remuneration	128,200	145,600
Full-time equivalent members at 30 June	0.64	0.65
Senior Management		
Remuneration	1,661,313	1,594,398
Full-time equivalent members at 30 June	9.00	9.00
<i>Total key management personnel remuneration</i>	1,739,513	1,739,998
<i>Total full-time equivalent personnel</i>	9.64	9.65

Key management personnel at 30 June 2019 includes all board members, the Chief Executive, Chief Operating Officer, Head of Marketing, Head of Development and Production, Head of Talent Development, Head of International Relations, Head of Incentives, Head of International Screen Attraction, Pou Whakahaere.

26. BOARD MEMBER REMUNERATION

THE TOTAL VALUE OF REMUNERATION PAID OR PAYABLE TO EACH BOARD MEMBER DURING THE YEAR WAS:

	2019	2018
	\$	\$
Kerry Prendergast	33,600	33,600
Brett O'Riley	16,000	16,000
Jane Hastings (to Dec 2018)	9,333	16,000
John McCay	16,000	16,000
Pania Tyson-Nathan	16,000	16,000
Paula Jalfron	15,933	16,000
Tom Greally	16,000	16,000
Sandra Kailahi (from April 2019)	4,000	0
Ant Timpson (from March 2019)	5,333	0
Ian Taylor	0	16,000
	132,199	145,600

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 (2018=\$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	
	2019	2018
	\$	\$
\$330,000 - \$339,999	1	0
\$320,000 - \$229,999	0	0
\$290,000 - \$299,999	0	0
\$220,000 - \$229,999	0	1
\$190,000 - \$199,999	2	1
\$180,000 - \$189,999	0	1
\$170,000 - \$179,999	0	0
\$160,000 - \$169,999	0	0
\$150,000 - \$159,998	2	1
\$140,000 - \$149,999	2	3
\$130,000 - \$139,999	2	2
\$120,000 - \$129,999	0	1
\$110,000 - \$119,999	0	0
\$100,000 - \$109,999	1	1
	10	11

During the year ended 30 June 2019 two employees received compensation and other benefits in relation to cessation totalling \$104,500 (2018=\$Nil).

28. RECONCILIATION OF NET CASH FLOWS FROM OPERATING ACTIVITIES WITH THE NET SURPLUS FOR THE YEAR

	2019	2018
	\$	\$
Net Surplus/(Deficit)	(5,815,553)	4,814,535
Add back: Non Cash Items		
(Gain)/Loss on Disposals	0	269
(Gain) on Bargain Purchase	0	0
Doubtful Debts	0	0
Bad Debts Written Off	0	0
STAR Loan	0	(38,271)
Rent Incentive	(8,339)	(8,339)
Depreciation and Amortisation	192,900	183,623
	(5,630,992)	4,951,817
Movements in Working Capital		
Decrease/(Increase) in Accounts Receivable after excluding Capital Items	1,376,795	5,869,299
(Decrease)/Increase in Accounts Payable after excluding Capital Items	569,660	(1,850,379)
(Decrease)/Increase in Employee Entitlements	10,441	10,553
(Decrease)/Increase in GST Payable	125,641	(252,655)
(Decrease)/Increase in Film Income Account	8,406	(5,672)
(Decrease)/Increase in Project Commitments	2,083,189	(3,352,596)
Total Movements in Working Capital	4,174,132	418,550
Net Cash Flows from Operating Activities	(1,456,860)	5,370,367

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 2018/19 statement of performance expectations are as follows:

Statement of comprehensive income

Lottery Grants Board (LGB) Grant

Income received from the LGB was \$892,000 lower than budgeted as actual profits generated by Lotto New Zealand were lower than initial projections.

Income from films

NZFC's share of film royalties was \$781,000 higher than budgeted due to higher than anticipated international royalties for two recent titles.

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.

Script development and production funding

The additional spend of \$2.1M in this area is primarily due to the decision to commit \$1.25M of additional funding to the 125 Fund feature film initiative and to also commit \$600,000 to the Nga Pouwhenua /Cook 2020 anthology film initiative.

Marketing and distribution support

Spend in this area was \$374,000 lower than budget due to reduced demand for Finishing and P&A grants, together with a lower outlay on a range of marketing support costs.

Government NZSPG- NZ grant

The accounting basis for recording the receipt and payment of NZSPG grants has changed from cash to an accrual basis. This has resulted in a variance to budget of \$17.4M.

Statement of financial position

Cash and cash equivalents

Cash held at year-end was higher than budgeted due to the need to hold larger sums of cash for feature film production drawdown requirements than in past years, as a result of changes to banking regulations in respect of accessing term deposits.

Investments

Current investments were \$4M higher than budgeted due to a higher than expected opening equity on 1 July 2018.

Trade Payables

The total sum owed at year-end was \$2.4M higher than budgeted due primarily to the delayed payment of a \$1.9M NZSPG grant.

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 the previous financial year.

Purchase of Investments

Purchases were higher than budgeted due to the NZFC reinvesting the ANZ private banking portfolio into short term deposits.

OUTPUT COST TABLES: for the year ended 30 June 2019

1. EFFECTIVE/DIVERSE PATHWAYS AND CAREERS

	Actual 2017/18	Budget 2018/19	Actual 2018/19
Revenue	4,614,184	3,937,000	4,867,367
Direct Expenditure – note 5	3,608,190		3,851,283
Direct expenditure -note 12 (personnel)	324,635		360,402
Indirect expenditure – admin/depreciation	357,742		322,442
Indirect expenditure – personnel	324,098		333,240
Total expenditure	4,614,665	3,937,000	4,867,367

2. INCREASED ECONOMIC ACTIVITY

	Actual 2017/18	Budget 2018/19	Actual 2018/19
Revenue	1,914,171	1,605,000	1,984,422
Direct Expenditure – note 8, 9, 10	706,423		745,695
Direct expenditure -note 12 (personnel)	924,919		971,406
Indirect expenditure – admin/depreciation	148,392		131,459
Indirect expenditure - personnel	134,437		135,862
Total expenditure	1,914,171	1,605,000	1,984,422

3. MORE EYEBALLS ON FILMS (HERE AND OVERSEAS)

	Actual 2017/18	Budget 2018/19	Actual 2018/19
Revenue	3,033,791	2,015,000	2,489,510
Direct Expenditure – note 7	2,112,086		1,678,846
Direct expenditure -note 12 (personnel)	473,447		475,303
Indirect expenditure – admin/depreciation	235,188		164,919
Indirect expenditure - personnel	213,070		170,442
Total expenditure	3,033,791	2,015,000	2,489,510

4. MORE CULTURALLY SIGNIFICANT FILMS

	Actual 2017/18	Budget 2018/19	Actual 2018/19
Revenue	1,878,391	1,836,000	2,270,521
Direct Expenditure – note 6 (see also output 5)	1,535,261		1,900,286
Direct expenditure -note 12 (personnel)	65,588		64,374
Indirect expenditure – admin/depreciation	145,618		150,412
Indirect expenditure - personnel	131,924		155,449
Total expenditure	1,878,391	1,836,000	2,270,521

5. MORE AMAZING, ORIGINAL, DIFFERENT, SATISFYING FILMS

	Actual 2017/18	Budget 2018/19	Actual 2018/19
Revenue	20,855,096	16,613,000	14,771,401
Direct Expenditure – note 6 (see also output 4)	13,118,686		17,216,993
Direct expenditure -note 12 (personnel)	551,799		574,738
Indirect expenditure – admin/depreciation	1,243,511		1,362,116
Indirect expenditure - personnel	1,126,565		1,407,730
Total expenditure	16,040,561	21,486,000	20,561,577

SCOPE OF APPROPRIATION AND EXPENSES

Type, title, scope and period of appropriation	Appropriation, adjustments and use	Actual 2019 \$000
Vote Arts Culture Heritage - New Zealand Screen Production Grant - New Zealand (M4)	Original appropriation	63,940
	Cumulative adjustments	25,518
	Total adjusted appropriation	89,458
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	Cumulative actual expenditure 1 July 2018	(20,883)
	Current year actual expenditure	(38,057)
	Cumulative actual expenditure 30 June 2019	(58,940)
Commences: 1 July 2017	Appropriation remaining 30 June 2019	30,518
Expires: 30 June 2021		

HOW PERFORMANCE WILL BE ASSESSED AND END OF YEAR REPORTING REQUIREMENT

Assessment of Performance	2017/18		2018/19	
	Budgeted Standard	Actual	Budgeted Standard	Actual
Total annual value of approved QNZPE for NZSPG (NZ productions)	\$70 million	\$42 million	\$52 million	\$49 million
Number of NZSPG certificates issued (final) for NZ productions	14 final	13 final	14 final	11 final

NOTE:

2018/19 Budgeted Standard shown above is the Supplementary Estimates Standard. The original Main Estimate Standard was \$59M of QNZPE and 10 provisional and 10 final NZSPG certificates.

To the readers of the New Zealand Film Commission's financial statements and performance information for the year ended 30 June 2019

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 62 to 87, that comprise the statement of financial position as at 30 June 2019, the statement of comprehensive revenue and expense, 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 10, 11, 24, 25, 35, 45, 57, 88 & 89.

In our opinion:

- the financial statements of the Commission on pages 62 to 87:
 - present fairly, in all material respects:
 - its financial position as at 30 June 2019; 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 10, 11, 24, 25, 35, 45, 57, 88 and 89.
 - presents fairly, in all material respects, the Commission's performance for the year ended 30 June 2019, 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 2019. 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 it to prepare financial statements and performance information that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements and 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 1-104, 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



Shadow Cut

KEY: P: Producer D: Director W: Writer

A/ NEW FEATURE FILMS WITH INVESTMENT FROM NZFC

Legend - Te Tautōhito i te Moana \$499,931

P: Aileen O'Sullivan, Toby Mills

D: Toby Mills

W: Aileen O'Sullivan, Toby Mills

The Justice of Bunny King \$1,840,000

P: Emma Slade

D: Gaysorn Thavat

W: Sophie Henderson

Going, Going (FKA Hawk Mountain) Conditional

P: Ainsley Gardiner, Georgina Conder

D: Loren Taylor

W: Loren Taylor

Poppy Conditional

P: Susan Parker

D: Linda Niccol

W: Linda Niccol

Dawn Raid \$1,715,000

P: Matthew Metcalfe, Leela Menon

D: Oscar Kightley

W: Matthew Metcalfe, Oscar Kightley

Till The Lights Go Out (FKA Six60) \$580,000

P: Nicola Peeperkoorn, Julia Parnell

D: Julia Parnell

Lowdown Dirty Criminals \$1,200,000

P: Robin Murphy, Sadie Wilson

D: Paul Murphy

W: David Brechin-Smith

The Legend of Baron To'a (FKA Rumble in the Sac) \$1,888,605

P: Kerry Warkia

D: Kiel McNaughton

W: John Argall

Cousins \$1,717,060

P: Ainsley Gardiner, Georgina Conder, Libby Hakaraia

D: Ainsley Gardiner, Briar Grace-Smith

W: Briar Grace-Smith, Patricia Grace

Mothers of the Revolution (FKA On Greenham Common) \$500,000

P: Matthew Metcalfe, Leela Menon

D: Briar March

W: Matthew Metcalfe, Briar March

Shadow in the Cloud \$1,250,000

P: Tom Hern, Brian Kavanaugh Jones, Fred Berger, Kelly McCormick

D: Roseanne Liang

W: Max Landis

Herbert Conditional

P: Belle Avery, William McKegg

D: Cliff Curtis

W: Amanda Beatson, William McKegg

Helen Kelly - Together \$100,000

P: Catherine Fitzgerald

D: Tony Sutorius

Ngā Pouwhenua Anthology Film Conditional

P: Mia Henry-Teirney, Mitchell Stanley, Toni Stowers

D: Renae Maihi, Tim Worrall, Richard Curtis, Elise Francis, Chantelle Burgoyne, Tiraroa Deb Reweti, Miki Magasiva, Mario Gaoa

W: Renae Maihi, Mario Gaoa, Richard Curtis, Tim Worrall, Tiraroa Deb Reweti

B/ FEATURE FILMS WITH ADDITIONAL INVESTMENT FROM NZFC

Daffodils \$23,000

P: Richard Fletcher

D: David Stubbs

W: Rochelle Bright

This Town (FKA Pam's Petting Zoo and Private Investigation Agency) \$30,000

P: Kelly Martin, David White, Aaron Watson

D: David White

W: David White, Henry Feltham

For My Father's Kingdom (FKA Paper Run) \$10,000

P: Sandra Kailahi, Vincent Burke

D: Jeremiah Tauamiti, Veia Mafile'o

W: Jeremiah Tauamiti, Veia Mafile'o

Lowdown Dirty Criminals \$20,000

P: Robin Murphy, Sadie Wilson

D: Paul Murphy

W: David Brechin-Smith

There's No I in Threesome (FKA Monogam-ish) \$3,600

P: Alexander Behse, Alex Reed

D: Jan Oliver Lucks

W: Jan Oliver Lucks, Natalie Medlock, Alex Reed

Coming Home In The Dark \$25,377

P: Desray Armstrong, Mike Minogue, Catherine Fitzgerald

D: James Ashcroft

W: Eli Kent, James Ashcroft

Reunion (FKA Atrocity) \$237,878

P: Georgina Conder, Ainsley Gardiner, Nadia Maxwell, Mike Ryan

D: Jake Mahaffy

W: Jake Mahaffy

C/ FEATURE FILM FINISHING GRANTS

Brown Boys \$43,000

P: Henry Cheung, Levon Rawiri, Tania Masoe

D: Hans Masoe

W: Hans Masoe

A Seat at the Table \$49,472

P: Simon Mark-Brown, David Nash

D: Simon Mark-Brown, David Nash

W: Simon Mark-Brown, David Nash

In the Zone \$50,000

P: Robyn Paterson, Jill Macnab

D: Robyn Paterson

W: Robyn Paterson

Camino Skies \$50,000

P: Fergus Grady, Noel Smyth

D: Fergus Grady, Noel Smyth

My Lover, My Lazy Boy \$15,000

P: Bernie Rao

D: Bernie Rao

W: Bernie Rao

Births, Deaths and Marriages \$43,700

P: Bea Joblin, Sophie Lloyd

D: Bea Joblin

W: Bea Joblin

D/ NZFC DEVELOPMENT FINANCE FOR FEATURE FILM PROJECTS

Early Development Funding

Bastion Point \$25,000

P: Nicole Hoey

D: Peter Burger

W: Peter Burger

Girl One \$20,000

P: Gareth Williams

D: David de Lautour

W: Hannah Marshall

Vaginasaurus \$25,000

P: Paula Boock

W: Donna Malane

Going, Going (FKA Hawk Mountain) \$25,000

P: Ainsley Gardiner, Georgina Conder

D: Loren Taylor

W: Loren Taylor

Ugliest Woman in the World, The \$25,000

P: Sue Thompson

W: Kath Akuhata-Brown

Bed Ridden \$25,000

P: Alan Brash

D: Grant LaHood

W: Grant LaHood

In the Moonlight \$25,000

P: Simone Ashton

D: Gary Davies

W: Gary Davies

Pasha Patel \$25,000

P: Carthew Neal

D: Madeleine Sami

W: Madeleine Sami

Standing Up \$20,000

P: Naomi Wallwork

W: Abby Howells

Rail Trail, The \$24,600

P: Fiona Copland

W: William Brandt

Rainbow Landing \$10,000

P: Catherine Fitzgerald

W: Chris Pryor, Miriam Smith

Forget Me Not \$21,500

P: Rachel Jean

D: Katie Wolfe

W: Carl Nixon

Maria Take A Bow \$18,000

P: Belinda Pflaum

W: Belinda Pflaum

Luna \$25,000

P: Mhairead Connor

D: Stephen Kang

W: Stephen Kang

Mountain \$18,500

P: Alex Clark

D: Louise Leitch

W: Gregory King

Mr Enlightenment (FKA Polyagony) \$10,000

P: Hamish Mortland

D: Zoe McIntosh

W: Thomas Darlow

Tenderwood (FKA Underwood) \$25,000

P: Emma Slade, Lani-rain Feltham

D: Alyx Duncan

W: Michele Powles

Skin \$10,000

P: Desray Armstrong

D: Jamie Lawrence

W: Jamie Lawrence

Space Warriors in Space \$22,700

P: Jacqui Gilbert

D: Christian Nicholson

W: Christian Nicholson

Calf's Dance, The \$25,000

P: Tara Riddell

D: Oscar Enberg

W: Oscar Enberg

Tough Crowd \$25,000

P: Alex Clark

D: Dean Hewison

W: Richard Faulkner

Mum \$10,000

P: Dan Higgins

D: Miki Magasiva

W: Miki Magasiva

Sympathy for the Devil \$15,000

P: Alex Clark

D: Alex McKenna

W: Alex McKenna

Kōka (FKA Wairua) \$25,000

P: Becs Arahanga, Julian Arahanga, Verity Mackintosh

D: Kath Akuhata-Brown

W: Kath Akuhata-Brown

Angella's Story (FKA Angella David's Story) \$7,500

P: Bronwyn Bakker, Carthew Neal, Morgan Waru

W: Alice Snedden, Angella David

That's A Good One (FKA Rainbow Skin) \$10,000

P: Ainsley Gardiner, Andrew Marshall, Georgina Conder

D: Chelsie Preston Crayford

W: Chelsie Preston Crayford, Sophie Henderson

One Winter \$13,500
P: Emma Slade
D: Paul Middleditch, Rachel House
W: Sonia Whiteman, Rachel House

Petrol Head \$24,900
P: Trevor Haysom
D: Zoe McIntosh
W: Rochelle Bright

Long Ride, The \$20,000
P: Paula Jones, Steve Sachs
W: Frances Edmond

Rapture, The \$20,000
P: Emma Slade
D: Tim van Dammen
W: Tim van Dammen

Pitcairn \$12,000
P: Bob Hayward
D: Roger Donaldson
W: Jeff Hayward, Miria George

Pushing It \$25,000
P: Luke Sharpe
D: Gerard Johnstone
W: Gerard Johnstone

Documentary Development Funding

Fleur's (FKA Fleur's Place) \$20,000
P: Evie Mackay
D: Amber Easby
W: Henry Oliver

Alien Weaponry \$50,000
P: Nigel McCulloch
D: Kent Belcher

Ricardo \$20,000
P: Bailey Mackey
D: Natalie Malcon
W: Natalie Malcon

Samoan Stigmata \$20,000
P: Karin Williams
D: Ve'a Mafile'o

The Bushwhackers \$5,000
P: Tara Riddell
D: Justin Hawkes
W: Bevan Crothers

To Live Māori Kaiparahuarahi \$10,000
P: Fiona Apanui-Kupenga, Natasha Moana Sinclair
D: Gaylene Preston

Iced Out (FKA Zahra Lari) \$12,500
P: Niamh Peren
D: Niamh Peren
W: Niamh Peren

David Farrier Project \$40,000
P: Emma Slade
D: David Farrier
W: David Farrier

Mothers Of The Revolution (FKA On Greenham Common) \$100,000
P: Matthew Metcalfe, Leela Menon
D: Briar March
W: Briar March, Matthew Metcalfe

Ladies In Black \$57,000
P: Alexander Behse
D: David Farrier
W: Anke Richter, David Farrier

Advanced Development Funding

Guilt \$20,000
P: Fraser Brown
D: Brendan Donovan
W: Brendan Donovan

Strange Relations \$150,000
P: Matt Noonan
D: Zoe Bell
W: Chris Matson

December \$30,000
P: Philippa Campbell
D: Catherine Bisley
W: Catherine Bisley

Juniper \$20,000
P: Desray Armstrong
D: Matthew Saville
W: Matthew Saville

Daisy Chain \$80,000
P: Ainsley Gardiner, Georgina Conder
D: Natalie Medlock
W: Shoshana McCallum

Muru (FKA Raid) \$30,000
P: Reikura Kahi, Selina Joe
D: Tearepa Kahi
W: Tearepa Kahi

The Legend of Baron To'a (FKA Rumble In The Sac) \$60,000
P: Kerry Warkia
D: Kiel McNaughton
W: John Argall

Raupapa Whakaari: Series Drama Development Funding

*(*Not Her Real Name)* \$10,000
P: Carmen Leonard, Deborah Cope
W: Pip Hall

All of Me \$10,000
P: Peter Salmon
W: Daniel Musgrove, Natalie Medlock, Shoshana McCallum

Chasing Pure \$10,000
P: Carey Carter, Gavin Strawhan, Rachel Lang, Steven Zanoski
W: Carey Carter, Gavin Strawhan

Dreamhunter \$10,000
P: Angela Littlejohn, Roxane Gajadhar
W: Roxane Gajadhar

Drunk Poetry \$10,000
P: Desray Armstrong
W: Briar Grace-Smith, Victor Rodger

O \$10,000
P: Carthew Neal
W: Donna Malane, Paula Boock

Rockburn \$10,000
P: Gareth Williams, Kelly Martin
W: David de Lautour, Hannah Marshall

Ashes and Prophets (FKA Ruatoria) \$10,000
P: Philippa Rennie, Robin Scholes
D: Lee Tamahori
W: Kath Akuhata-Brown, Greg McGee

The Different Girl \$10,000
P: Philippa Campbell
W: Alison Maclean

The Harder They Fall \$10,000
P: Gerard Johnstone, Luke Sharpe
D: Gerard Johnstone, Matthew Saville
W: Gerard Johnstone, Matthew Saville

Rautaki Development Funding-Te Reo & Rautaki

Sins of the Mother \$25,000
P: Nicky Baigent
D: Paula Whetu Jones
W: Paula Whetu Jones

Muru (FKA Raid) \$20,000
P: Reikura Kahi, Selina Joe
D: Tearepa Kahi
W: Tearepa Kahi

Whawhai Tonu (FKA Moetu) \$25,000
P: Piripi Curtis
D: Mike Jonathan
W: Tim Worrall

Ōmai \$30,000
P: Lara Northcroft
D: Cliff Curtis
W: Chris Winitana

Asia Pasifika Feature Length Development Funding (in Partnership with NZOA And TVNZ)

Noue: Daughter of the Mau \$10,000
P: Catherine Fitzgerald
D: Tusi Tamasese, Maea Tamasese
W: Tusi Tamasese, Maea Tamasese

Overstayer - The Story of the Dawn Raids \$10,000
P: Lisa Taouma
D: Damon Fepulea'i
W: Oscar Kightley and Damon Fepulea'i

Princess of Chaos \$10,000
P: Ally Xue, JJ Fong
D: Zia Mandviwalla
W: Kate McDermott, Tom Furniss

The Only Son \$10,000
P: Philly de Lacey, Stephen Chow, Tina McLaren
D: Gaysorn Thavat, Stephen Chow
W: TBC

Seed Development Funding (with NZWG)

Seven Stars \$10,000
W: Madeleine Sheahan

Solo \$10,000
W: Sima Urale

Garden City Nights \$10,000
W: Jeremiah Tauamiti

Carmen \$10,000
W: Mika Haka

Roaring Meg \$10,000
W: Martha Hardy-Ward

Grated \$10,000
W: Hweiling Ow, Mia Maramara

Old Hand \$10,000
W: Gavin McGibbon

Riding Blind \$10,000
W: Penny Hunt

Seed Advanced Development Funding (with NZWG)

We Will Not Cease \$12,500
W: Christopher Dudman

The Letter \$12,500
W: Justin Harwood

Murder Club \$12,500
W: Sophie Henderson

Arsonist \$12,500
W: Thomas Augustine

Co-Production Development Funding

The Convert \$10,000
P: Robin Scholes, Brad Haami, Troy Lum
D: Lee Tamahori
W: Shane Daniels, Michael Bennett

Tender Age \$23,500
P: Tui Ruwhiu, Yael Bergman
D: Peter Carstairs
W: Dianne Taylor

Nude Tuesday \$40,000
P: Emma Slade, Nick Batzias, Virginia Whitwell
D: Armagan Ballantyne
W: Jackie van Beek, Veronica Gleeson

Night Raiders \$20,000
P: Ainsley Gardiner, Georgina Conder, Paul Barkin
D: Danis Goulet
W: Danis Goulet

E/DEVOLVED DEVELOPMENT DECISIONS

Boost Grants

FIREFLY FILMS \$50,000
P: Emma Slade

FOUR KNIGHTS FILM LTD. \$75,000
P: Tom Hern

MISS CONCEPTION FILMS \$75,000
P: Ainsley Gardiner, Georgina Conder

POP FILM \$75,000
P: Vicky Pope

TAUIHU MEDIA LTD \$50,000
P: Tui Ruwhiu

Business Development Grants

PANGO PRODUCTIONS \$25,000
P: Bailey Mackey

SANDY LANE PRODUCTIONS LTD \$25,000
P: Desray Armstrong

He Ara

PIKI FILMS LTD \$50,000
P: Morgan Waru

RONGOMAI CONSULTANTS \$50,000
P: Paora Joseph

SUNPIX LTD. \$50,000
P: Ngaire Fuata

Interactive Development Funding

Koro Rocky's Wātea \$40,000
 MĀUI STUDIOS (Vincent Egan)

Ten Thousand Coins \$25,000
 TOUGH LOVE TONIC (Cynthia Wang)

Wanderer \$25,000
 ODDBOY AND M THEORY
 (Tom Bellamy, Ben Markby, Eugene Eastlake, Sam Ramlu)

Urupā \$40,000
 Tamati Kawha, Mohsin Ali

Stories in Our Stars \$35,000
 FLYING SAUCER (Hamish Johnson, Verity Mackintosh)

Aotea Stories \$20,000
 GEO AR GAMES (Patrick Cummuskey, Stephen Knightly,
 Tanya M. Wheeler, Melanie Langlotz)

Titans of Aotearoa (T.O.A.) \$20,000
 KOI DIGITAL (Kristy J Mayes, Rio Hemopo - Hunuki)

Era of Dinosaurs, The \$25,000
 M THEORY (Eugene Eastlake, Sam Ramlu)

Untitled Lisa Reihana Immersive Storytelling Project \$35,000
 REIHANIMATIONS
 (Charles Clapshaw, Sam Tozer, James Pinker, Lisa Reihana)

Minimum Mass \$25,000
 Raqi Syed, Sonya Teich, Meredith Meyer-Nichols,
 Areito Echevarria

Rita Rides Again \$10,000
 GAYLENE PRESTON PRODUCTIONS
 (Lee Gingold, Dave Gibson, Gaylene Preston)

F/SUCCESS FUND

Camino Skies \$25,000

P: Fergus Grady, Noel Smyth
D: Fergus Grady, Noel Smyth

Daffodils \$17,285

P: Richard Fletcher
D: David Stubbs
W: Rochelle Bright

G/ SHORT FILM FUNDING

Catalyst He Kauahi

Meek, The \$100,000

P: Catherine Fitzgerald, Nadia Maxwell
D: Gillian Ashurst
W: Gillian Ashurst

Impossible \$100,000

P: Craig Gainsborough-Waring
D: Gabriel Reid
W: Gabriel Reid

Green \$85,000

P: Morgan Leigh-Stewart, Samantha Dutton
D: Rachel Ross
W: Rachel Ross

Topping Out \$100,000

P: Juliet Dowling
D: Kerry Fox
W: Michael Bennett

When We Were Kids \$100,000

P: Sarah Cook
D: Josephine Stewart-Te Whiu
W: Josephine Stewart-Te Whiu

Frankie Jean and the Morning Star \$100,000

P: Tara Riddell, Gareth Williams
D: Hannah Marshall
W: Hannah Marshall

Aho Shorts

Rū \$10,000

P: Awanui Simich-Pene, Lindsay Gough
D: Awanui Simich-Pene
W: Awanui Simich-Pene, Sebastian Hurrell

Yellow Roses \$10,000

P: Paula Whetu Jones
D: Paula Whetu Jones
W: Paula Whetu Jones

Ani \$10,000

P: Sarah Cook
D: Josephine Stewart-Te Whiu
W: Josephine Stewart-Te Whiu

Short Film Post-Production Funding

Ani \$4,034

P: Sarah Cook
D: Josephine Stewart-Te Whiu

Hush \$9,825

P: Larisa Tiffin
D: Armagan Ballantyne

Toa' ipuapuagā Strength in Suffering \$8,886

P: Veā Mafile'o

D: Veā Mafile'o

I Am Paradise \$6,084

P: Hamish Mortland

D: D: Rachel Ross

I/RAUTAKI MĀORI FUNDS

Tuakana-Teina Mentoring Support for Producers, Directors, Writers

TUAKANA- TEINA PROJECTS INCL THROUGH THE LENS	Māoriland Charitable Trust	\$32,000
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JOINT INITIATIVE WANANAGA	Ngā Pouwhenua	\$40,000
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Rangatahi Development

NATIVE SLAM IV, NGĀ PAKIAKA PROJECTS & PITCH COM	Māoriland Charitable Trust	\$18,900
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Guild Fund - Diversity & Tangata Whenua

TANGATA WHENUA GUILD FUNDS	Ngā Aho Whakaari	\$85,000
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RAUTAKI MĀORI CAPACITY BUILDING ONE OFF GRANT	Ngā Aho Whakaari	\$85,000
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Te Aupounamu: Māori Screen Excellence Awards

TE AUPOUNAMU WINNER 2019	Fred Renata	\$50,000
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SPECIAL RECOGNITION AWARD	Kath Akuhata-Brown	\$30,000
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SPECIAL RECOGNITION AWARD	Leo Koziol	\$20,000
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2018 MĀORI SCREEN EXCELLENCE GRANT	Casey Kaa	\$5,000
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2018 MĀORI SCREEN EXCELLENCE GRANT	Renae Maihi	\$5,000
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2018 MĀORI SCREEN EXCELLENCE GRANT	WHITIARA PRODUCTIONS	\$5,000
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Māori Regional Film Festivals & Collectives

WAIROA FILM FESTIVAL & TE WIKI KIRIATA MĀORI	WAIROA FILM FESTIVAL	\$35,000
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ROTORUA INDIGENOUS FILM FESTIVAL	STEAMBOX CHARITABLE TRUST	\$15,000
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Māori Feature Fund Support and Mentoring

SUNDANCE LAB	Briar Grace-Smith	\$5,000
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SUNDANCE LAB	Ainsley Gardiner	\$5,000
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DEVELOPMENT GRANT - NGĀ POUWHENUA JOINT INDIGENOUS INITIATIVE WITH SCREEN AUSTRALIA		\$20,000
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Mō Te Iwi - Carving for the People

P: Robin Greenberg \$35,000

D: Robin Greenberg, Lillian Hetet-Owen

J/PRODUCER TRAVEL

ANNECY ANIMATION FILM FESTIVAL 2019	Fiona Copland	\$5,000
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37 DEGREES SOUTH - MIFF 2018	Hamish Mortland	\$2,500
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37 DEGREES SOUTH - MIFF 2018	Tui Ruwhiu	\$2,500
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37 DEGREES SOUTH - MIFF 2018	Orlando Stewart	\$2,500
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37 DEGREES SOUTH - MIFF 2018	Morgan Leigh Stewart	\$2,500
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37 DEGREES SOUTH - MIFF 2018	Robin Murphy	\$2,500
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37 DEGREES SOUTH - MIFF 2018	Justin Eade	\$2,500
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37 DEGREES SOUTH - MIFF 2018	Michelle Turner	\$2,500
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37 DEGREES SOUTH - MIFF 2018	Pietra Brett Kelly	\$2,500
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37 DEGREES SOUTH - MIFF 2018	Sadie Wilson	\$2,500
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37 DEGREES SOUTH - MIFF 2018	Sharlene George	\$2,500
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37 DEGREES SOUTH - MIFF 2018	Sue Thompson	\$2,500
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AMERICAN FILM MARKET 2018	Sue Thompson	\$5,000
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AMERICAN FILM MARKET 2018	Bernardo Vieira	\$5,000
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IDFA AMSTERDAM 2018	Aileen O'Sullivan	\$1,832
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NZ SCREEN SHOWCASE LA 2018	Jill Macnab	\$5,000
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NZ SCREEN SHOWCASE LA 2018	Tui Ruwhiu	\$5,000
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NZ SCREEN SHOWCASE LA 2018	Fiona Copland	\$5,232
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NZ SCREEN SHOWCASE LA 2018	Matthew Noonan	\$5,000
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NZ SCREEN SHOWCASE LA 2018	John Barnett	\$5,000
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NZ SCREEN SHOWCASE LA 2018	Tom Hern	\$5,000
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NZ SCREEN SHOWCASE LA 2018	Richard Fletcher	\$5,000
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NZ SCREEN SHOWCASE LA 2018	Desray Armstrong	\$5,000
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NZ SCREEN SHOWCASE LA 2018	Bailey Mackey	\$5,000
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NZ SCREEN SHOWCASE LA 2018	Emma Slade	\$5,000
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NZ SCREEN SHOWCASE LA 2018	Matthew Metcalfe	\$5,000
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BERLINALE/EFM 2019	Sandra Kailahi	\$5,000
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BERLINALE/EFM 2019	Alex Cole-Baker	\$5,000
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BERLINALE/EFM 2019	Chelsea Winstanley	\$5,000
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BERLINALE/EFM 2019	Emma Slade	\$5,000
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BERLINALE/EFM 2019	Jimena Murray	\$5,000
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BERLINALE/EFM 2019	Kerry Warkia	\$5,000
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BERLINALE/EFM 2019	Susan Parker	\$5,000
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BERLINALE/EFM 2019	Tui Ruwhiu	\$5,000
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SPA SCREEN FOREVER 2018	Kerry Warkia	\$2,500
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SXSW 2019	Nicola Peeperkoorn	\$5,000
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FILMART 2019	Morgan Leigh Stewart	\$5,000
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FILMART 2019	Fraser Brown	\$5,000
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CANNES 2019	John Barnett	\$5,000
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CANNES 2019	Orlando Stewart	\$5,000
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CANNES 2019	Catherine Fitzgerald	\$5,000
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CANNES 2019	Nadia Maxwell	\$5,000
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CANNES 2019	Robin Laing	\$5,000
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CANNES 2019	Reikura Kahi	\$5,000
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CANNES 2019	Kelly Martin	\$5,000
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CANNES 2019	Georgina Conder	\$2,500
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K/TALENT DEVELOPMENT INITIATIVES

Talent Development Grants

AFTRS NARRATIVE COMEDY MASTER CLASS	Steven Page	\$1,682	PAN-ASIAN ACTORS SCREEN WORKSHOP - PASC	PAN ASIAN SCREEN COLLECTIVE	\$3,995
A SCRIPT CONSULTATION & JUMPSTART YOUR SCREENPLAY	Richard Curtis	\$2,727	HOW TO GET FUNDING WORKSHOP - PASC	PAN ASIAN SCREEN COLLECTIVE	\$2,975
ONE DAY TRAVIS TECHNIQUE MASTERCLASS	Gillian Ashurst	\$350	TRAVEL TO SIAPO CINEMA - OCEANIC FILM FESTIVAL	Louisa (Tei) Tipene Opetaitia	\$250
ONE DAY TRAVIS TECHNIQUE MASTERCLASS	Fiona McKenzie	\$350	BIG SCREEN SYMPOSIUM & SPADA CONFERENCE 2018	Slavko Martinov	\$2,174
DIRECTOR ASSISTING ON NZFC FILM <i>Savage</i>	Ashley Williams	\$5,000	OUTLOOK FOR SOMEDAY PROGRAMME 2018	CONNECTED MEDIA TRUST	\$50,000
COMPTON SCHOOL CREATIVE LEADERSHIP COURSE	Evie McKay	\$5,000	PAT FRESH OFF THE PAGE WRITERS WORKSHOP	Chye-Ling Huang/ PROUDLY ASIAN THEATRE	\$1,000
NGA WHANAUNGA EVENT AT NZIFF IN AKL AND WLG	WAIROA MĀORI FF	\$1,500	DUSTIN FENELEY CASE STUDY EVENT IN DUNEDIN AND CHRISTCHURCH 2018	SCRIPT TO SCREEN	\$3,000
TRAVEL ASSISTANCE TO EPISODIC LAB SPECIAL EVENT	Daryl Belbin	\$250	PRODUCTION MEETINGS IN LA	Jaya Beach-Robertson	\$4,922
STEADICAM OPERATORS ASSOCIATION WORKSHOP	Alyssa Kath	\$5,000	ATTENDING NZ WEB FEST AWARDS IN AKL	Des Morgan	\$800
ASC MASTERCLASS IN LA	Chris Matthews	\$4,700	TRAVEL TO SPADA 2018 CONFERENCE	David Jacobs	\$250
ONE DAY TRAVIS TECHNIQUE MASTERCLASS	Virginia Wright	\$350	<i>The Dead Lands</i> TUAKANA/TEINA MENTORSHIPS	Tim Worrall, Libby Hakaraia, Awanui Simich-Pene, Jordan Whitlock, Kahu Kura, Matahiki, Ricardo Giraldo, Te Haunui Tuna	\$28,000
ONE DAY TRAVIS TECHNIQUE MASTERCLASS	Vanessa Wells	\$350			
JULIET FURNESS ACTING CLASS AND WRITING ROOM	Lucy Knox	\$589			
ONE DAY TRAVIS TECHNIQUE MASTERCLASS	Gaylene Barnes	\$350	DIRECTORS ATTACHMENT AT SEE-SAW FILM	DEGNZ, Michelle Savill	\$10,000
2018 CINESTORY FEATURE RETREAT	Belinda Schmid	\$2,568	GROUNDINGS THEATRE AND SCHOOL FOR BASIC IMPROV AND WRITING COURSE IN LA	Michael Whalley	\$5,000
DIRECTOR INTERNSHIP ON <i>Savage</i>	Alexander McKenna	\$10,000	INTERNS ON <i>Letter For The King</i>	Helen Wu, Julia Zhu, Daryian Teei	\$8,600
PRODUCER INTERNSHIP ON <i>Savage</i>	Thomas Coppel	\$10,000	INTIMACY ON STAGE AND SET -ITA O'BRIEN WORKSHOPS AND SEMINARS	Mary Cotter	\$16,000
FOURTH WORLD CONFERENCE OF SCREENWRITERS 2018	Kathryn Burnett	\$5,000	JOAN SCHECKEL ACTION LAB IN LOS ANGELES	Judah Finnegan	\$3,068
MASTER INTENSIVE AT MARGIE HABER STUDIOS, LA	Cameron Rhodes	\$5,000	STELLA ADLER SUMMER CONSERVATOR 2019	Tian Tan	\$5,000
MENTORSHIP WITH GILLIAN ASHURST	Matasila Freshwater	\$5,000	TRAVEL TO BERLINALE NATIVE 2019	Karin Williams	\$4,865
LONDON SCREENWRITERS FESTIVAL 2018	Peter Force	\$1,575	BERLINALE TALENTS 2019	Morgan Leigh Stewart	\$5,000
LA FILM FESTIVAL AND MEETINGS	Jaya Beach-Robertson	\$4,390	REVERSE MENTORSHIP FOR <i>For My Father's Kingdom</i>	Catherine Fitzgerald	\$2,500
DIRECTOR INTERNSHIP AT STOPWATCH PRODUCTIONS	Rose Archer	\$1,600	AFTRS INTRO TO PRODUCING COURSE	Joshua Rollo	\$1,471
NETWORKING IN THE UK	Rochelle Bright	\$5,000	TRAVEL TO LA FOR ACTING OPPORTUNITIES, AGENCY MEETINGS AND UPSKILLING	Chye-Ling Huang/ PROUDLY ASIAN THEATRE	\$3,704
LA FILM FESTIVAL 2018	Anna Duckworth	\$5,000	DIRECTOR MENTORSHIP WITH GARTH DAVIS	Niamh Peren	\$5,000
ImagineNATIVE 2018	Tanu Gago	\$5,000	NATIVE FELLOWS PROGRAMME 2019	Desray Armstrong	\$5,000
BFI LONDON FILM FESTIVAL 2018	Ana Scotney	\$5,000	INFORMAL MEETINGS AND WORKSHOPS LA	Sue Thompson	\$5,000
SHOW ME SHORTS FESTIVAL 2018 - SPECIAL JURY PRIZE SPONSORSHIP	SHOW ME SHORTS FF	\$3,000	TRAVEL TO SXSW FESTIVAL 2019	Kat Lintott	\$5,000
TRIP TO US FOR AGENCY REPRESENTATION & JOAN SCHECKEL & MARGIE HABER COURSES	Jack Barry	\$2,295	TRAVEL FOR DIRECTORS ATTACHMENT FOR <i>Baby, Done</i>	Lucy Suess	\$4,308
IDF SUPPORT - IMAGINENATIVE 2018	Morgan Waru	\$4,700			
IDF SUPPORT - IMAGINENATIVE 2018	Mario Faumui	\$4,956			
TRAVEL FOR PILOT SEASON IN LA	Jarred Blakiston	\$5,000			

JOHN CARPENTER SCRIPT/ DIRECTING MENTORSHIP MEETING	Andrew Beattie	\$5,000
TRAVEL FOR LOUISE GOUGH WORKSHOP IN AUCKLAND	Will Agnew	\$250
AAANZ SERIES OF INDUSTRY MEETINGS	AAANZ	\$10,000
MĀORILAND FILM FESTIVAL 2019 WORKSHOPS AND PROJECTS	MĀORILAND CHARITABLE TRUST	\$50,000
WORKING WITH ACTORS WORKSHOP	Sasha Rainbow	\$1,940
THE ACTORS STATION SCREEN TEST MASTERCLASS	Simon London	\$1,252
JOAN SCHECKEL BLOCKING LAB IN LA	Catherine Bisley	\$5,000
STUDIO AND PRODUCTION EXECUTIVE MEETINGS	Tim van Dammen	\$5,000
TRAVEL TO SXSW 2019 - <i>The Chills</i> FILM PREMIERE	Dion Schmidt	\$1,500
SXSW FILM FESTIVAL 2019	Tim Flower	\$1,500
MEETINGS IN LA	Jason Lei Howden	\$5,000
TRAVEL TO CANNES 2019	Morgan Waru	\$5,000
TRAVEL TO CANNES 2019	Tearepa Kahi	\$5,000
TRAVEL TO CANNES 2019	Chris Henry	\$4,271
TRAVEL TO CANNES 2019	Kevin Gordon	\$5,000
POHEWA MASTERCLASS AT MIRAMAR CREATIVE	Kristi Barnett	\$2,288
TRAVEL ASSISTANCE TO FANTASIA FILM FESTIVAL	Anton Tennet	\$5,000
WRITERS MENTORSHIP WITH JESSICA HINDS IN NYC	Sarah Grohnert	\$4,320
DOC EDGE FESTIVAL 2019	DOCUMENTARY EDGE TRUST	\$10,000
TOP OF THE SOUTH - SCREENWRITING SEMINAR	Justin Eade	\$2,500
AOTEAORA SHORT FILM LAB	SHOW ME SHORTS	\$4,541
BSS 2018 SCHOLARSHIP	Alison Titulaer	\$250
BSS 2018 SCHOLARSHIPS	Daryl Belbin	\$250
BSS 2018 SCHOLARSHIP	Jaimee Poipoi	\$250
BSS 2018 SCHOLARSHIP	Justin Eade	\$350
BSS 2018 SCHOLARSHIP	Lynda Chanwai-Earle	\$250
BSS 2018 SCHOLARSHIP	Martin Sagadin	\$350
BSS 2018 SCHOLARSHIP	Pamela Harvey-White	\$250
BSS 2018 SCHOLARSHIP	Rajeev Mishra	\$250
BSS 2018 SCHOLARSHIP	Teresa Bass	\$250
BSS 2018 SCHOLARSHIP	Vanessa Wells	\$350
DIRECTOR INTERNSHIP ON <i>Baby Done</i>	Lucy Suess	\$10,000
PRODUCER INTERNSHIP ON <i>Baby Done</i>	Julie Zhu	\$10,000
PROFESSIONAL PLACEMENT BLOOM PICTURES	Emma Mortimer	\$12,000
LOCATION INTERNSHIP ON <i>Coming Home in the Dark</i>	Loewn Whyman	\$5,000

PRODUCER INTERNSHIP ON <i>Coming Home in the Dark</i>	Olivia Shanks	\$10,000
PROFESSIONAL PLACEMENT AT DSCHOINT VENTSCHR FILMPRODUKTION	Lani Feltham	\$30,000
DIRECTOR ATTACHMENT ON <i>Justice of Bunny King</i>	Asuka Sylvie	\$10,000
PRODUCER INTERNSHIP ON <i>Justice of Bunny King</i>	Roxi Bull	\$15,000
DIRECTOR INTERNSHIP ON <i>The Legend of Baron To'a</i>	Matasilla Freshwater	\$10,000
DIRECTOR INTERNSHIP ON <i>The Legend of Baron To'a</i>	Marina McCartney	\$10,000
LIGHTING/GRIP INTERNSHIP ON <i>Lowdown Dirty Criminals</i>	Charli Lazarus	\$3,780
ART DEPARTMENT ASSIST INTERNSHIP ON <i>Lowdown Dirty Criminals</i>	Kristin Li	\$4,500
CAMERA ASSIST INTERNSHIP ON <i>Lowdown Dirty Criminals</i>	Lily Brennan-Town	\$3,960
DIRECTOR INTERNSHIP ON <i>Lowdown Dirty Criminals</i>	Rafer Rautjoki	\$10,000
REVERSE EDITOR MENTORSHIP FOR GREG JENNINGS ON <i>Lowdown Dirty Criminals</i>	Mike Horton	\$10,000
REVERSE PRODUCER MENTORSHIP FOR ROBIN MURPHY & SADIE WILSON ON <i>Lowdown Dirty Criminals</i>	Catherine Fitzgerald	\$12,000
COMPOSER INTERNSHIP ON <i>The Luminaries</i>	Tahlia Griffis	\$10,000
DIRECTOR ATTACHMENT ON <i>The New Legends of Monkey Series 2</i>	Summer Agnew	\$10,000
DIRECTOR ATTACHMENT ON <i>The New Legends of Monkey Series 2</i>	Zoe McIntosh	\$15,000
LIGHTING/GRIP INTERNSHIP ON <i>Reunion</i>	Charli Lazarus	\$6,350
CAMERA/LIGHTING INTERNSHIP ON <i>Reunion</i>	Angelu Canyon	\$6,350
INTERNSHIPS ON <i>Rūrangi</i>	Adam Rohe, Lucean Jean, Ary Jansen, Jonathan Worrall, China Gonzalez, Casper Gordon	\$35,600
DIRECTOR INTERNSHIP <i>On Shadow In The Cloud</i>	Michelle Ang	\$9,200
DIRECTOR INTERNSHIP ON <i>Shadow In The Cloud</i>	Tameka Sowman Vahatau	\$9,600
DIRECTOR INTERNSHIP ON <i>SIX60</i>	Nikki Castle	\$10,000
PUBLICITY MENTORSHIP WITH SUE MAY	Louisa Tipene-Opetiaia	\$10,000
PUBLICITY MENTORSHIP WITH SUE MAY	Nadia Marsh	10,000
DIRECTOR INTERNSHIP ON <i>Take Home Pay</i>	Samson Vaotu'ua	\$10,000

International Relations Talent Support

DUNEDIN-SHANGHAI SCREENWRITER EXCHANGE	ENTERPRISE DUNEDIN	\$10,000
PAT FRESH OFF THE PAGE WRITERS WORKSHOPS	PROUDLY ASIAN THEATRE	\$1,500
LOS ANGELES PROJECT MEETINGS	Gerard Johnstone	\$5,000
SUNDANCE 2019 PARTICIPATION AND LOS ANGELES AND SYDNEY TALENT REPRESENTATION MEETINGS	Briar Grace-Smith	\$5,000

L/INDUSTRY SUPPORT

Strategic Training Fund

DIRECTORS AND EDITORS GUILD NZ	\$132,705
DOCUMENTARY EDGE TRUST	\$90,000
EQUITY FOUNDATION	\$50,000
SCRIPT TO SCREEN	\$265,000
NZ ADVERTISING PRODUCERS GROUP	\$47,000
TOP OF THE SOUTH	\$5,500
PAN-ASIAN SCREEN COLLECTIVE	\$77,800
WOMEN IN FILM AND TELEVISION NZ	\$25,000

Core Funding

DIRECTORS AND EDITORS GUILD NZ	\$85,000
MĀORILAND FILM FESTIVAL FUNDING 18/19	\$20,000
NEW ZEALAND INTERNATIONAL FILM FESTIVAL 18/19	\$99,190
NEW ZEALAND WRITERS GUILD	\$85,000
SCREEN PRODUCTION & DEVELOPMENT ASSOCIATION	\$85,000
SCREENIES CHILDREN'S INTERNATIONAL FILM FESTIVAL 18/19	\$20,000
SCRIPT TO SCREEN	\$85,000
SHOW ME SHORTS FILM FESTIVAL 18/19	\$20,000
EQUITY FOUNDATION	\$30,000
PAN-ASIAN SCREEN COLLECTIVE	\$85,000
ACTORS AGENTS ASSOCIATION OF NZ	\$10,000
SCREEN INDUSTRY GUILD OF AOTEAROA NEW ZEALAND	\$65,000
WOMEN IN FILM AND TELEVISION	\$85,000

H/ FESTIVAL TRAVEL

Features

Ryan Heron	EDINBURGH FILM FESTIVAL 2018	\$5,000
Julia Parnell	SXSW 2019	\$7,500
Ant Timpson	TRIBECA FILM FESTIVAL 2019	\$6,000
Heperi Mita	SUNDANCE/BERLIN 2019	\$7,000
Jeremiah Tauamiti/Vea Mafile'o	BERLINALE 2019	\$3,000
Ofa-Ki-Levuka Louise Guttenbeil	BERLINALE 2019	\$5,805
Marina McCartney	BERLINALE 2019	\$4,953
Amberley Aumua	BERLINALE 2019	\$5,000
Miria George	BERLINALE 2019	\$5,000
Becs Arahanga	BERLINALE 2019	\$5,000
Sharon Whippy	BERLINALE 2019	\$5,000

Matasila Freshwater	BERLINALE 2019	\$5,000
Diana Fuemana	BERLINALE 2019	\$5,000
Pietra Brett Kelly	OSCARS CAMPAIGN 2018	\$4,305
Jack Nicol	HAWAII INTERNATIONAL FILM FESTIVAL 2018	\$5,750
Paora Joseph	HAWAII INTERNATIONAL FILM FESTIVAL 2018 & PERTH CONFERENCE	\$7,500
Carthew Neal	CANNES FILM FESTIVAL	\$2,693

Shorts

Amberley Aumua	BFI LONDON FILM FESTIVAL	\$5,000
Lucy Suess	TORONTO INTERNATIONAL FILM FESTIVAL 2018	\$3,120
Johnny Lyon	TORONTO INTERNATIONAL FILM FESTIVAL 2018	\$3,120
Larisa Tiffin	BERLIN GENERATION 2019	\$3,552
Armagan Ballantyne	BERLIN GENERATION 2019	\$3,552
Justine Simei-Barton	BERLIN NATIVE 2019	\$4,518
Josephine Stewart-Te Whiu	BERLIN GENERATION 2019	\$4,318
Ngaire Fuata	BERLIN NATIVE 2019	\$3,692
Rob Linkhorn	CLERMONT FERRAND 2019	\$4,313
Olivia Shanks	SLAMDANCE 2019	\$2,973
Judah Finnegan	SLAMDANCE 2019	\$2,979
Phil Brough	LA SHORT FILM FESTIVAL	\$689
Niamh Peren	MELBOURNE INTERNATIONAL FILM FESTIVAL 2018	\$1,710
Ashleigh Flynn	ImagiNATIVE	\$3,000
Jared Flitcroft	ImagiNATIVE	\$3,000
Libby Hakaraia	ImagiNATIVE	\$3,000
Sandra Kailahi	ImagiNATIVE	\$2,978
Vela Mansaute	ImagiNATIVE	\$2,978
Mia Henry Teirney	ImagiNATIVE	\$2,864
Todd Karehana	ImagiNATIVE	\$2,862
Samson Rambo	ImagiNATIVE	\$3,000
Alex Lovell	ImagiNATIVE	\$3,000

N/ DOMESTIC THEATRICAL DISTRIBUTION GRANTS

<i>Wayne</i>	TRANSMISSION FILMS	\$7,103
<i>Mega Time Squad</i>	MADMAN ENTERTAINMENT	\$10,000
<i>She Shears</i>	RIALTO ENTERTAINMENT	\$33,505
<i>Stray</i>	LIMELIGHT DISTRIBUTION	\$10,000
<i>Yellow is Forbidden</i>	MADMAN ENTERTAINMENT	\$6,285
<i>Born Racer: Scott Dixon</i>	RIALTO DISTRIBUTION	\$67,575
<i>Vermilion</i>	RIALTO DISTRIBUTION	\$10,888
<i>Hang Time</i>	CASEY ZILBERT, STEVE BARR	\$14,940
<i>In the Zone</i>	VENDETTA FILMS	\$12,324
<i>Celia</i>	CARAMEL CANINE FILMS	\$14,940
<i>Daffodils</i>	TRANSMISSION FILMS	\$114,000
<i>The Heart Dances</i>	RIALTO DISTRIBUTION	\$33,758
<i>Vai</i>	VENDETTA FILMS	\$19,426
<i>The Chills: The Triumph & Tragedy of Martin Phillipps</i>	MADMAN ENTERTAINMENT	\$24,800
<i>Merata: How Mum Decolonised The Screen</i>	RIALTO DISTRIBUTION	\$13,075
<i>Brown Boys</i>	RIALTO DISTRIBUTION	\$20,000
<i>Lowdown Dirty Criminals</i>	MONSTER PICTURES	\$24,450

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

O/ PRODUCTIONS CERTIFIED AS OFFICIAL CO-PRODUCTIONS

Name of Production	Format	Co-production Country	Applicant Company	State
<i>Come to Daddy</i>	FILM	CANADA/IRELAND	EMMA SLADE/FIREFLY FILMS LTD	PROVISIONAL
<i>Wayne</i>	FILM	AUSTRALIA	FRASER BROWN/FB PICTURES LTD	FINAL
<i>Book Hungry Bears</i>	TV	CANADA/CHINA	STUART MCARA/PUKEKO PICTURES	PROVISIONAL
<i>The New Legends of Monkey: 2</i>	TV	AUSTRALIA	ROBIN SCHOLES/MONKEY NEW ZEALAND LIMITED	PROVISIONAL
<i>Kiri & Lou: Series 2</i>	TV	CANADA	FIONA COPLAND/KIRI & LOU LIMITED	PROVISIONAL
<i>Mosley</i>	FILM	CHINA	DAN STORY/HUHU STUDIOS	FINAL
<i>Kiddets</i>	TV	CHINA	CLIVE SPINK/PUKEKO PICTURES	FINAL
<i>Over The Horizon</i>	TV	CANADA	ELLIS EMMETT/GO WILD PRODUCTIONS	FINAL

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

Project	Format	Co-production	Applicant Company	State	QNZPE	Grant
<i>The New Legends of Monkey</i>	TV	YES NZ/AUS	MONKEY NZ LTD	FINAL	9,948,600	3,979,440
<i>Born Racer: Scott Dixon</i>	FILM	NO	GFC (SPORTS) LTD	FINAL	2,717,839	1,087,136
<i>Wayne</i>	FILM	YES NZ/AUS	FB PICTURES (WAYNE) LTD	FINAL	1,437,449	574,980
<i>Capital in the Twenty First Century</i>	FILM	YES NZ/ FRANCE	GFC (CAPITAL) LTD	FINAL	2,010,560	804,224
<i>Darwin & Newts Series 1</i>	TV	NO	DARWIN AND NEWTS LTD	FINAL	2,961,028	1,184,411
<i>Heartbreak Island Series 1</i>	TV	NO	BELA ISLAND PRODUCTIONS LTD	FINAL	3,940,162	1,576,065
<i>Straight Forward</i>	TV	NO	STRAIGHT FORWARD PRODUCTIONS LTD	FINAL	9,141,075	3,656,430
<i>Kiddets Series 1</i>	TV	YES NZ/CHINA	PUKEKO PICTURES KIDDETS LTD PARTNERSHIP	FINAL	5,769,787	2,307,915
<i>China Borderlands</i>	TV	YES NZ/CHINA	CBL PRODUCTIONS LTD	FINAL	1,470,642	588,257
<i>Daffodils</i>	FILM	NO	RAGLAN FILM LTD	FINAL	5,455,924	2,182,370
<i>Quimbo's Quest</i>	TV	NO	QUIMBO'S QUEST LIMITED	FINAL	4,161,638	1,664,655

Q/ NEW ZEALAND SCREEN PRODUCTION GRANT (INTERNATIONAL PRODUCTIONS)

Project	Format	PDV	Applicant Company	State	QNZPE	Grant
<i>Rampage</i>	FILM	PDV	WARNER BROS. FEATURES NZ LTD	FINAL	39,359,611	7,871,922
<i>Power Rangers Ninja Steel/ Super Ninja Steel</i>	TV		POWER RANGERS PRODUCTIONS LTD	FINAL	36,421,942	7,284,388
<i>All or Nothing: New Zealand All Blacks</i>	TV		BLACK INC. MEDIA LTD	FINAL	5,514,094	1,103,019
<i>The Meg</i>	FILM		MANU ONE LTD	FINAL & 5% UPLIFT	99,122,410	24,780,602
<i>Nori Rollercoaster Boy</i>	TV	PDV	POW! POST SPV LTD	FINAL	1,095,983	219,197
<i>Legend of S II</i>	TV		LOS2 LTD	FINAL	4,003,940	800,788
<i>Avatar Sequels</i>	FILM		880 PRODUCTIONS NZ LTD PARTNERSHIP	1st INTERIM	96,148,864	19,229,773
<i>Marvel's Spiderman Season 2</i>	TV	PDV	ASSEMBLED PRODUCTIONS NZ LTD	FINAL	1,446,573	289,315
<i>Guardians of the Galaxy Season 3</i>	TV	PDV	ASSEMBLED PRODUCTIONS NZ LIMITED	FINAL	1,493,428	298,686
<i>Roman Empire Series 2</i>	TV		ROMAN EMPIRE LTD	FINAL	5,341,653	1,068,331
<i>Cliffs of Freedom</i>	FILM	PDV	CREATIVE HYPHENATES NZ LTD	FINAL	2,795,571	559,114
<i>Marvel Avengers Black Panther's Quest</i>	TV	PDV	ASSEMBLED PRODUCTIONS NZ LTD	FINAL	1,273,646	254,729
<i>Avatar Sequels</i>	FILM		880 PRODUCTIONS NZ LTD PARTNERSHIP	2nd INTERIM	50,134,772	10,026,954
<i>Mortal Engines</i>	FILM		HUNGRY CITY LTD	FINAL / 5% UPLIFT	86,515,999	27,769,513
<i>I Am Mother</i>	FILM	PDV	SOUTHERN LIGHT FILMS LTD	FINAL	549,043	109,809
<i>Thunderbirds Are Go Season 3</i>	TV		STIRLING ROAD PRODUCTIONS LTD	FINAL	6,538,192	1,307,638
<i>Aquaman</i>	FILM	PDV	WARNER BROS. FEATURES NZ LTD	FINAL	1,534,417	306,883
<i>They Shall Not Grow Old</i>	FILM	PDV	TOFFEE APPLE LTD	FINAL	2,639,057	527,811
<i>Once Upon A Deadpool</i>	FILM	PDV	NEW UPSTAIRS PRODUCTIONS LTD	FINAL	1,759,617	351,923
<i>Alita: Battle Angel</i>	FILM	PDV	NEW UPSTAIRS PRODUCTIONS LTD	FINAL	128,324,407	25,664,881

NZFC OPERATIONAL UNITS AND STAFF

Corporate

Annabelle Sheehan
Mladen Ivancic
Kim Matthews
Esther Clay
Ally Cribb
Chloe McLoughlin
Rochelle Cooney
Conal Thompson
Katie Baker
Bonnie Mahon
Kate Mooney
Hayley Hewer
Jane Simons
Catherine Robinson
Sophie Hathaway
Carol Wang
Dominique Fromont
Rowan Aitken

CHIEF EXECUTIVE
CHIEF OPERATING OFFICER
EXECUTIVE ASSISTANT TO THE CHIEF EXECUTIVE - *TO JULY 2018*
EXECUTIVE ASSISTANT TO THE CHIEF EXECUTIVE - *TO OCTOBER 2018*
EXECUTIVE ASSISTANT TO THE CHIEF EXECUTIVE - *FROM OCTOBER 2018*
HEAD OF BUSINESS AFFAIRS - *TO AUGUST 2018*
BUSINESS AFFAIRS MANAGER - *FROM JANUARY 2019*
BUSINESS AFFAIRS EXECUTIVE
SENIOR BUSINESS AFFAIRS EXECUTIVE - *PART-TIME*
BUSINESS AFFAIRS EXECUTIVE
BUSINESS AFFAIRS LEGAL JUNIOR
FRONT OF HOUSE COORDINATOR - *TO NOVEMBER 2018*
FRONT OF HOUSE COORDINATOR - *FROM NOVEMBER 2018*
FINANCE MANAGER - *TO APRIL 2019*
FINANCE MANAGER - *FROM MARCH 2019*
ASSISTANT ACCOUNTANT - *PART-TIME*
FILM INCOME MANAGER - *PART-TIME*
SYSTEMS ADMINISTRATOR

Development and Production

Leanne Saunders
Marc Ashton
Karin Williams
Lloyd Meiklejohn
Rouzie Hassanova
Mechele Harron
Lucy Campagnolo
Chris Moll
Adrianne Roberts
Olivier Leroy

HEAD OF DEVELOPMENT AND PRODUCTION
PRODUCTION EXECUTIVE
DEVELOPMENT EXECUTIVE - *TO OCTOBER 2018*
INVESTMENT EXECUTIVE - *FROM OCTOBER 2018*
DEVELOPMENT EXECUTIVE - *FROM FEBRUARY 2019*
DEVELOPMENT COORDINATOR
DEVELOPMENT & PRODUCTION ASSISTANT
INVESTMENT EXECUTIVE - *TO JULY 2018*
DEVOLVED DEVELOPMENT COORDINATOR
PRODUCTION ASSISTANT - *FROM SEPTEMBER 2018*

Māori and Pacific Island Screen Stories

Karen Waaka-Tibble

TE RAUTAKI MĀORI

Talent Development and Relationships

Dale Corlett
Jude McLaren
Paul Fagamalo
Ange Senior
Tarikura Kapea

HEAD OF TALENT DEVELOPMENT
TALENT PATHWAYS MANAGER
TALENT DEVELOPMENT MANAGER - *TO APRIL 2019*
TALENT DEVELOPMENT COORDINATOR
TALENT DEVELOPMENT ASSISTANT - *TO MAY 2019*

Incentives, International Relations and International Screen Attractions

Catherine Bates
Chris Payne
Philippa Mossman
Chris Tyson
Mel Read
Jacqui Wood
Jemma Taylor
Raymond Suen
Pam McCabe

HEAD OF INCENTIVES
HEAD OF INTERNATIONAL RELATIONS
HEAD OF INTERNATIONAL SCREEN ATTRACTIONS
INCENTIVES EXECUTIVE
INCENTIVES COORDINATOR
ENQUIRIES MANAGER INTERNATIONAL PRODUCTIONS
INTERNATIONAL PR AND PROMOTIONS SPECIALIST
ASIA OUTREACH EXECUTIVE - *TO APRIL 2019, THEN - INTERNATIONAL RELATIONS EXECUTIVE*
OFFICE COORDINATOR - *PART-TIME*

Marketing

Jasmin McSweeney
Marg Lawson
Kate Larkindale
Tracey Brown
Lesa MacLeod-Whiting
Hayley Weston
Molly Littlejohn
Simon Brash

HEAD OF MARKETING
STRATEGY & INSIGHTS ADVISOR - *TO JULY 2018*
MARKETING & COMMUNICATIONS EXECUTIVE
FILM MATERIALS MANAGER
MARKETING AND FESTIVAL COORDINATOR - *TO JULY 2018*
FILM FESTIVAL AND MARKETING EXECUTIVE - *FROM FEBRUARY 2019*
MARKETING ASSISTANT - *FROM DECEMBER 2018*
DIGITAL AND SOCIAL MEDIA ADVISOR



New Zealand
FILM COMMISSION



Te Tumu Whakaata Taonga