



New Zealand
FILM COMMISSION



Te Tumu Whakaata Taonga

Annual Report

2019 - 2020





Image: Daniel

Cover Image: Bellbird

REPORT OF THE NEW ZEALAND FILM COMMISSION
for the year ended 30 June 2020

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 2020.

Kerry Prendergast

CHAIR

David Wright

BOARD MEMBER

COVID-19

The screen industry faced unprecedented disruption in 2020 as a result of COVID-19. At the time the country moved to Alert Level 4, 47 New Zealand screen productions were in various stages of production: some were near completion and already scheduled for theatrical release, some in post-production, many in production itself and several with offers of finance gearing up for pre-production. Work on these projects was largely suspended during the lockdown. There were also thousands of New Zealand crew working on international productions who found themselves without work while waiting for production to recommence.

COVID-19 also significantly impacted the domestic box office with cinema closures during Levels 3 and 4 disrupting the release schedule and curtailing the length of time several local features played in cinemas. Social distancing requirements limited cinema audience numbers for those films released in the early part of 2020 while NZFC funded films scheduled to release between mid-March and June 30, 2020 were forced to move their release dates to later in the year.

During the lockdown, NZFC staff worked from home and continued to provide a full range of programmes and services. The only exception was funding for travel to overseas festivals and markets. With overseas travel no longer a possibility, funding for this area was re-allocated to other programmes to support filmmakers and screen businesses while production was shut down. This re-direction of funds impacted many areas of business including the Talent Development team's professional development programmes.

The Screen Sector Recovery Package announced by Government at the start of July was welcomed by the sector. The NZFC has been allocated \$13.4M for domestic screen productions impacted financially by COVID-19, \$2M for cultural capacity funding, spread over the 2020/21 and 2021/22 financial years and \$50 million jointly with with NZ on Air and Te Māngai Pāho to operate a premium fund for high-quality productions that tell New Zealand stories for global audiences.

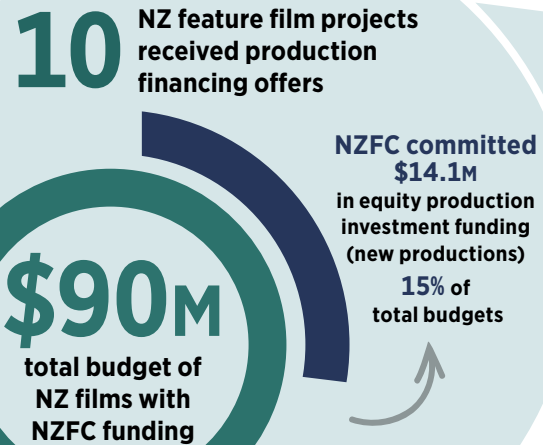
for global audiences. The disruption caused by COVID-19 means the organisation has met or exceeded only 65% of its performance measures in the period. We anticipate that the effects of COVID-19 will continue to impact both core business and bespoke programmes and have taken this into account when setting performance targets for the 2020/21 financial year.

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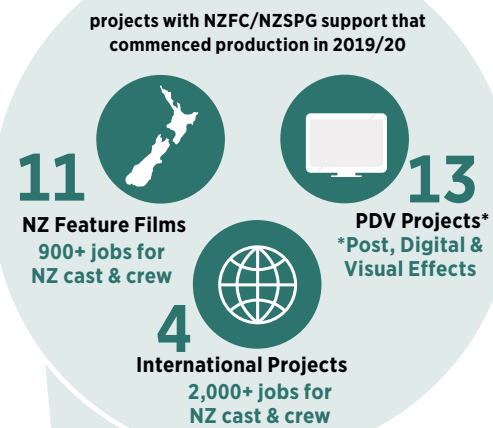
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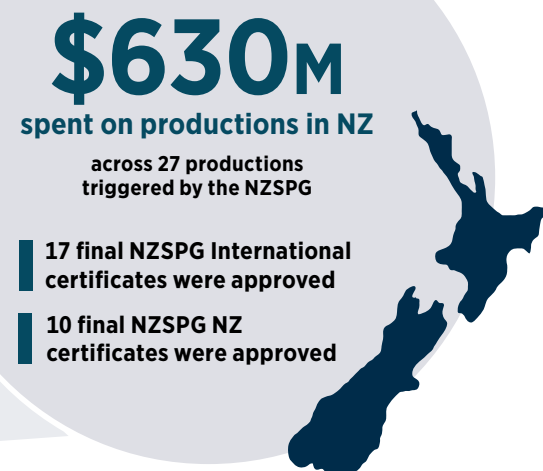
PRODUCTION FINANCING



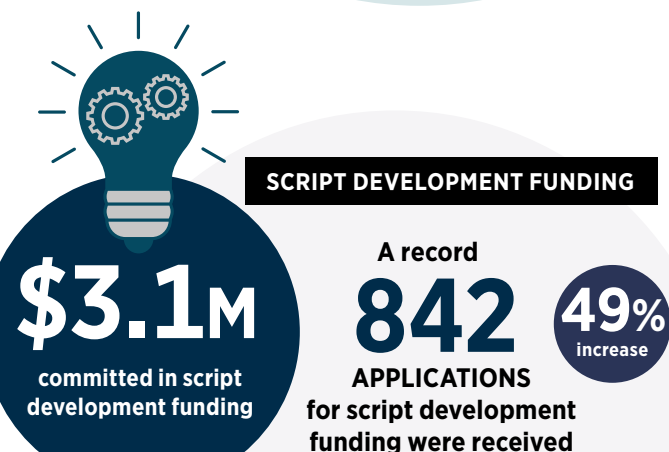
PRODUCTIONS



NZ SCREEN PRODUCTION GRANT



SCRIPT DEVELOPMENT FUNDING

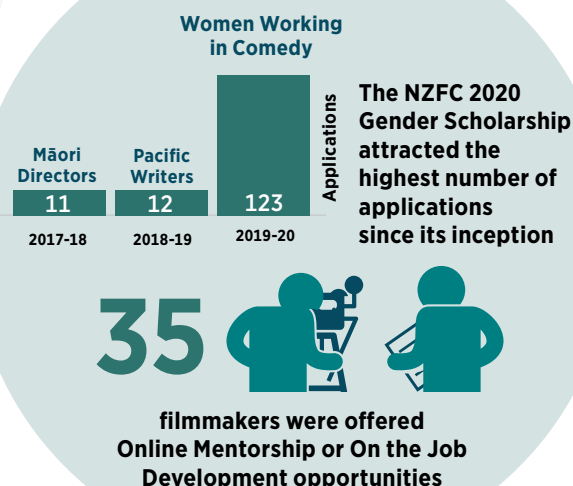


36% of projects funded had a Māori creative in 2 out of 3 key creative roles*

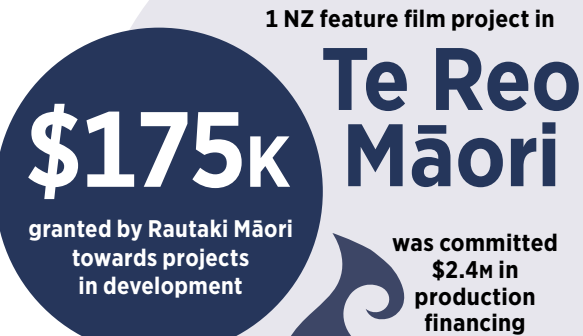


*Projects funded through development or production. Key creative roles = Director/Producer/Writer

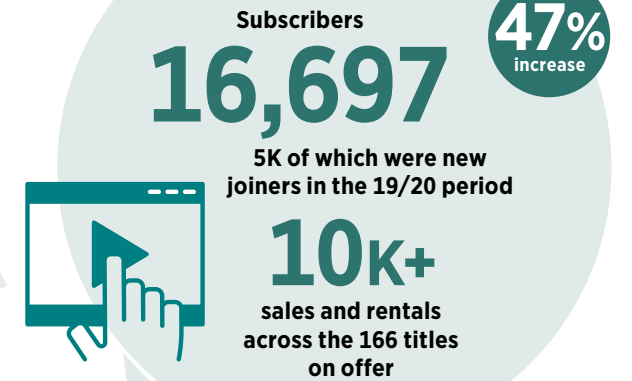
TALENT DEVELOPMENT



RAUTAKI MĀORI



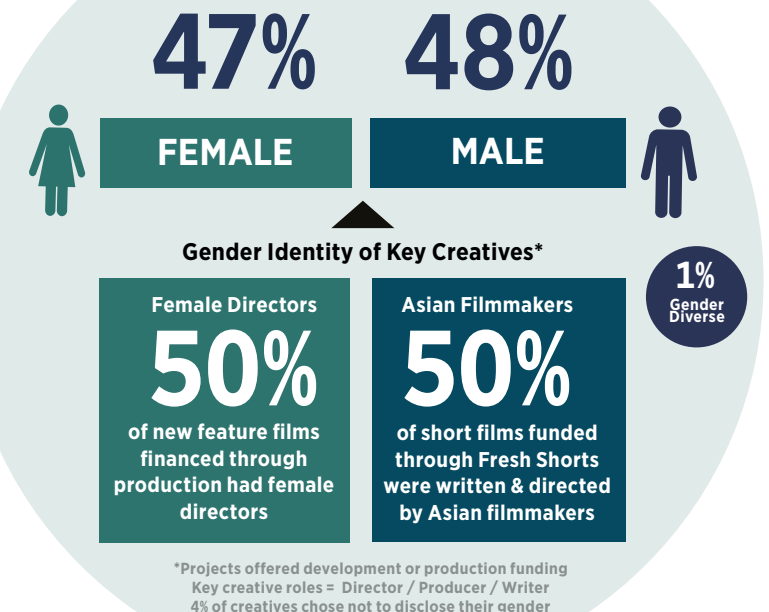
NZ FILM ON DEMAND



FESTIVALS



GENDER & DIVERSITY IN FILM



VIRTUAL CANNES



CO-PRODUCTIONS



CO-PRODUCTION MARKETS





CHAIR'S INTRODUCTION

Kerry Prendergast

It is my pleasure to introduce the New Zealand Film Commission's annual report for the 2019/20 financial year.

This has been a challenging year for everyone, including those in the screen sector. COVID-19 impacted 47 New Zealand productions when the global pandemic required the Government to move New Zealand into Alert Level 4. These projects were all in various stages of completion: productions scheduled for theatrical release, those in post-production, and many in production as well as those with offers of finance.

Since the New Zealand government lifted Alert Levels, allowing production to re-start, the industry has proved its resilience. Both local and international productions have re-started, providing numerous jobs for New Zealand's skilled cast, crews and those that support them. As I sit to write this introduction, over 2,000 people are employed on international productions alone.

We are grateful to the Government for recognising the value and importance of the screen industry with its Screen Sector Recovery Package. These earmarked funds will assist the filmmakers directly affected by COVID-19 as well as allowing us to support capacity building within the sector, and to produce high-quality drama for local and global audiences.

To maintain a healthy and thriving screen sector, it is crucial we continue to support the industry through the financing of long-form screen stories. To ensure these projects are world-class, we need to support development and training opportunities for cast and crews.

I have already acknowledged the Government but would like to thank our Ministers at the time directly for their continued recognition of the sector and its contributions to New Zealand's economy, culture and national identity. The Right Honourable Jacinda Ardern and the Honourables Carmel Sepuloni, Grant Robertson and Phil Twyford have been valued partners in navigating the challenges posed by COVID-19 and more.

I must also acknowledge the NZFC Board and thank them for their wise counsel and brave decision making. I am thankful for their support and enjoy their company at each and every Board Meeting.

Finally, I would like to acknowledge the NZFC staff who have truly gone above and beyond expectations this year. Always hard-working and dedicated, they truly rose to the occasion while working remotely thanks to the Level 4 restrictions. Day-to-day business did not suffer even as they designed and implemented new initiatives to support the industry while it could not operate as usual, all the while learning new technologies and ways to work together while physically apart.

CHAIR, NZFC BOARD

FROM THE CHIEF EXECUTIVE

Annabelle Sheehan

The past year has presented many changes and challenges for those in the screen sector. The COVID-19 pandemic required the Government to move the country to Alert Level 4 in March, resulting in a national shutdown of non-essential activity. Screen production was inevitably disrupted and disabled, impacting the livelihood of our producers, production companies, cast, crew and key creatives. The New Zealand screen sector has discovered new ways of working and collaborating to ensure our industry continues to flourish. While mindful of the significant hardships the industry has faced, it is also important to acknowledge the achievements of the New Zealand screen sector over the past year.

International and New Zealand productions were on track to reach record levels in the 2019/20 year, however, losing a full quarter of production to COVID-19 has reduced those results. Despite this, the NZSPG for international productions triggered NZ\$553M of international spend to the New Zealand economy, providing more than 3000 jobs on international productions. 10 New Zealand feature film projects received offers of NZFC production funding, including our first feature film in te reo, *Muru* under the He Pounamu Te Reo Māori Feature Film Initiative. 930 jobs have been provided for New Zealand productions, 50% of feature films financed have female directors and Māori are represented in 2 out of 3 creative roles in 30% of NZFC feature films. The Te Rautaki Māori (Māori Screen Strategy) continues to champion Māori film and filmmakers and we have introduced the He Ara Development fund to support Māori and Pacific Island stories on screen.

This year has seen significant New Zealand presence at international markets. 20 NZFC-funded short and feature films were selected to screen in A-list film festivals. The NZFC secured five places for feature film producers and screened two New Zealand short films at the Berlin International Film Festival held in February 2020. This was the last international film festival to have public screenings prior to worldwide COVID-19 lockdowns. The inaugural Cannes Marché du Film Online took place in June 2020 and New Zealand's participation included four documentaries in post-production or close to completion selected to present and screen 10 minutes of their films and delivery of two successful webinar panels. The design and build of the NZFC virtual pavilion was awarded the 'Coup de coeur' mention at the 3rd edition of the Pavilion Design Awards, with the jury commenting on "the modern and distinctive experience while promoting the country's various advantages as a shooting destination."

The hunger for diversity continues to be a key driver of change in the screen industry and the NZFC. The NZFC's Gender, Diversity and Inclusion Survey went live in August 2019 and the results will provide a baseline for implementing diversity and inclusion strategies. The NZFC has an ongoing commitment to this work and will be sharing the results in the coming months. The Power of Inclusion summit held in October 2019, with support from Walt Disney had over 700 attendees and included 66 speakers presenting views from diverse global communities and positing future action to create a more inclusive industry. The NZFC 2020 Gender Scholarship received the highest number of applications ever this year, with a focus on female comedy. The calibre and variety of talent from producers to writers was inspiring and underlined the quality of the next wave of New Zealand comedy coming through.

CEO



NZFC PERFORMANCE FRAMEWORK

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

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

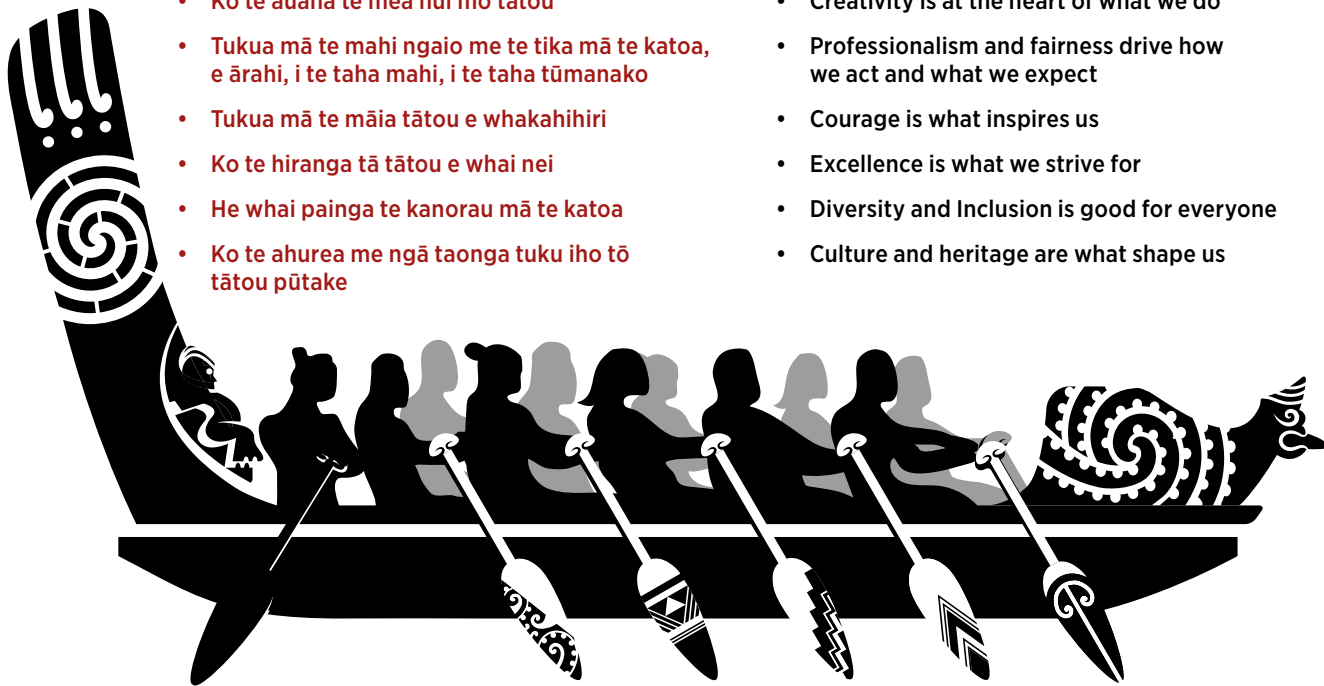
MAHIA TE MAHI HEI ORANGA MŌ TE IWI | WORKING IN SUPPORT OF THE SCREEN INDUSTRY

NGĀ UARA	VALUES
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 - Ko te auaha te mea nui mō tātou
 - Tukua mā te mahi ngaio me te tika mā te katoa, e ārahi, i te taha mahi, i te taha tūmanako
 - Tukua mā te māia tātou e whakahihiri
 - Ko te hiranga tā tātou e whai nei
 - He whai painga te kanorau mā te katoa
 - Ko te ahurea me ngā taonga tuku iho tō tātou pūtake
 - Creativity is at the heart of what we do
 - Professionalism and fairness drive how we act and what we expect
 - Courage is what inspires us
 - Excellence is what we strive for
 - Diversity and Inclusion is good for everyone
 - Culture and heritage are what shape us

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NGĀ HOE PADDLES

- **Pūrā kau Motuhenga**
- **Authentic Stories**



- **Pūrā kau Motuhenga**
- **Authentic Stories**

- **Whanaketanga Ōhanga**
- **Economic Growth**



- **Whanaketanga Ōhanga**
- **Economic Growth**

- **Ara Whakaoho Māuri**
- **Dynamic Pathways**



- **Ara Whakaoho Māuri**
- **Dynamic Pathways**

- **Whakahihiko ki te Ao**
- **Maximise Audiences**



- **Whakahihiko ki te Ao**
- **Maximise Audiences**

- **Ko-tui Hiranga**
- **Excellence in Partnerships**



- **Ko-tui Hiranga**
- **Excellence in Partnerships**

MATAKITE KAUPAPA

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

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

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puta ai he taonga tūturu mō Aotearoa

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

VISION **MISSION**

Champion exceptional storytellers to create enduring taonga for Aotearoa **Empower and attract distinctive and diverse screen productions for**

VISION **MISSION**

Champion exceptional storytellers to create enduring taonga for Aotearoa **Empower and attract distinctive and diverse screen productions for all audiences**



Image: *Rūrangi*

1. ACTIVATE HIGH-IMPACT, AUTHENTIC AND CULTURALLY SIGNIFICANT SCREEN STORIES

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 our unique cultural identity, 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.

In the 2019-20 financial year, COVID-19 had a significant impact on the sector with 47 feature film projects at various stages of production forced to shut down when the country moved into Alert Level 4. A number have required additional financial support following the return to Alert Level 1.

Production Financing – Feature Films

Ten offers of production financing were made to feature projects in the period.

Five of the ten 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:

The David Farrier Project

Produced by Emma Slade and Alex Reed and directed by David Farrier. Executive Producer Ant Timpson.

Muru*

2007. A local Tūhoe cop must choose between his whānau, now on the run, or the law he's sworn to uphold, when a Government-sanctioned raid on his community turns deadly. A Te Reo Māori feature film produced by Reikura Kahi and Selina Joe, written and directed by Tearepa Kahi. Executive/Iwi Producers: Cliff Curtis, Tame Iti, Kelly Rogers, Timothy White and Richard Fletcher.

Punch

Seventeen-year old Jim is a small-town boxing hero who carries the hopes and dreams of his father Stan on his shoulders. His growing relationship with local boy, Whetu, forces him to confront the truth about his sexuality, and choose his own future. Produced by Robin Murphy, written and directed by Welby Ings. Executive Producer, Catherine Fitzgerald.

Rūrangi

Burnt-out trans activist Caz Davis returns to Rūrangi, the rural dairy community he fled ten years ago, hoping to reconnect with his father, who hasn't heard from him since before Caz transitioned. Produced by Craig Gainsborough, written by Cole Meyers and Oliver Page, and directed by Max Currie.





Millie Lies Low

When a broke and anxiety-ridden architecture grad misses her flight to New York for a prestigious internship, she decides to fake having made it to New York, while lying low in her hometown, scrounging for another ticket. Produced by Desray Armstrong and Angela Littlejohn, written by Michelle Savill, co-written by Eli Kent and directed by Michelle Savill.

Whina

The love story behind the woman who changed a nation. Produced by Matthew Metcalfe and Tainui Stephens, written by James Lucas and Paula Whetū Jones & James Napier Robertson, and directed by James Napier Robertson and Paula Whetū Jones. Executive Producers; Irene Cooper, Fraser Brown and Liz Adams.

The Power of the Dog**

The Power of the Dog is a story of predator and prey with a sting in the tail that lingers long after it reaches its electrifying conclusion. Produced by Emile Sherman, Iain Canning, Roger Frappier, Jane Campion and Tanya Seghatchian, written and directed by Jane Campion.

Nude Tuesday**

An absurdist comedy about a suburban couple who spends a week at a new-age retreat in a bid to save their marriage. Produced by Emma Slade, Virginia Whitwell and Nick Batzias, written by Jackie van Beek and directed by Armagan Ballantyne.

Juniper

On returning home from boarding school, a self-destructive teenager discovers his gin-soaked grandmother has moved in. A battle of wills ensues which enables him to embrace life again, and her to face her own mortality. Produced by Desray Armstrong and Angela Littlejohn, written and directed by Matthew Saville.

Night Raiders**

In the near future, the military controls post-war America and children are property of the State. A desperate Cree woman joins a band of vigilantes to infiltrate the State children's academy and get her daughter back. A New Zealand-Canada co-production, *Night Raiders* is produced by Ainsley Gardiner, Georgina Conder, Chelsea Winstanley, Paul Barkin and Tara Woodbury, written and directed by Danis Goulet. Executive producer, Taika Waititi.

* Te Reo Māori film

** 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. The grants of up to \$50,000 are for the final stages of post-production for films that require a theatrical digital finish. In the 2019/20 financial year three films received Feature Film Finishing Grants, *Frocks and Divas*, *Loimata* and *Hilary: Ocean to Sky*.

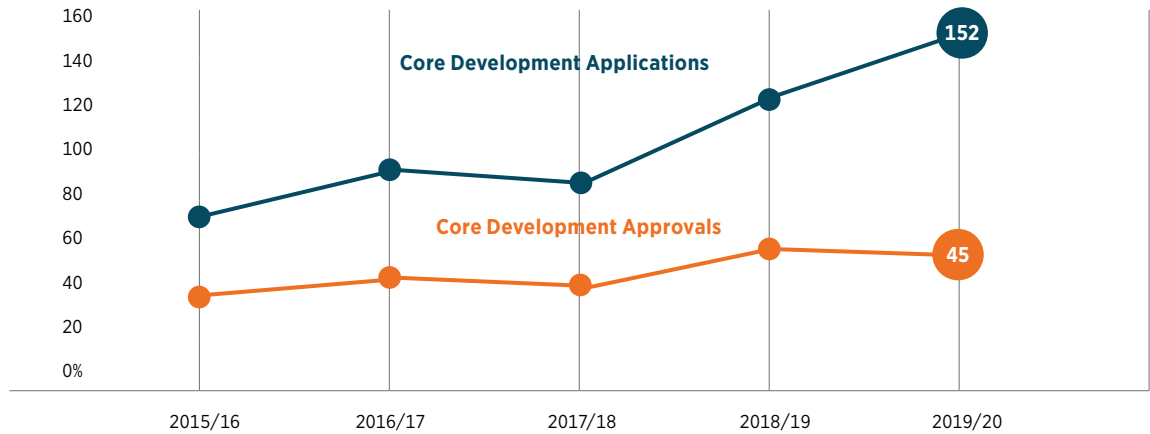


Script and Project Development

A total of 152 core development applications were processed (EDF, DDF and ADF). This compares to 125 in the previous year and doubles the applications received in 2015/16. What becomes clear is that there is a need for developmental support from the industry and this need has been continuously increasing over the last five years.

Although the NZFC has limited funding available and therefore has to limit the number of projects it can support, it is encouraging to see the growth in projects in development as this is integral to the growth of the New Zealand screen industry. The graph below shows the application and approval volume trends over the last five years. The turnaround for EDF, which receives the majority of script 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 29%.

Core Development Application Volumes (Last 5 Years)



Raupapa Whakaari: Drama to the World

Raupapa Whakaari: Drama to the World was established in the 2018/19 financial year in partnership with NZ On Air. In June 2019 ten teams were selected to attend an intensive week-long Series Drama Lab with senior executives, showrunners, producers and writers from internationally acclaimed shows. Following the Lab, the teams were invited to re-submit their projects and further development funding of \$80,000 was awarded to four scripted series projects, *All Of Me*, *Drunk Poetry*, *Ashes and Prophets* and *Rockburn*.

Asia/Pasifika TV Joint Venture

Launched at the Big Screen Symposium in October 2018 in partnership with NZ On Air and TVNZ, this development fund was designed to support the development of up to three projects where Pacific or Asian New Zealand filmmakers are in two of the three key creative roles (writer, producer, director), and with strong Asian or Pacific cast representation. Of the three projects funded during the 2018/19 financial year, one, *Princess of Chaos*, produced by Ally Xue and Jessica JJ Fong, written by Kate McDermott and Tom Furniss and directed by Zoe Mandviwalla was selected by the partner agencies to receive further development funding in the 2019/20 period.



DEVOLVED DEVELOPMENT

Business Development Funding

Business development is supported through He Ara, which supports filmmakers of Māori and/or Pacific Island heritage to create a range of quality New Zealand feature films shaped through their chosen development framework and BOOST, which aims to accelerate projects in Advanced Development into production. In the 2019/20 financial year, there were no plans to offer BOOST and no budget allocated to the programme. He Ara was to run at its usual level, with \$150,000 budgeted to support three teams.

In order to support the screen eco-system during the COVID-19 lockdown period, the NZFC re-allocated funds to offer increased investment in its business development programmes. This funding was allocated to encourage producers and screen businesses to explore business models and their ability to pivot and diversify into new areas to help build a more sustainable model enabling them to work under the different Alert levels of the COVID-19 landscape. The funding supports producers to actively develop their lead project while continuing to progress their slate where possible.

To facilitate this, the criteria for the existing BOOST fund was altered, and a second fund, BOOST UP was developed to support less experienced producers and screen businesses. He Ara was also expanded.

A record 90 applications were received across the three initiatives with a request for funding totalling \$4.6M. In response to the large number, and high quality of applications, the pool of funds was expanded, allowing the allocation of an additional 11 Business Development Grants of \$25,000 to applicants across the three schemes.

Eight producers and screen businesses received BOOST grants, three were awarded through He Ara and ten through BOOST UP with the total amount provided being \$1.275M.

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

The two rounds of Seed and Seed Advanced in the 2019/20 year had a total of 312 applications comprising 263 Seed and 49 Seed Advanced applications. Eight projects received Seed funding and four received Seed Advanced.

NEW PRODUCTION & DEVELOPMENT FUNDING OPPORTUNITIES

International Co-Development Fund

The International Co-Development Fund replaced the Co-Production Development Fund in the period to support New Zealand screen practitioners who are working with an overseas partner. In addition to supporting feature film international co-productions, the fund now also supports the development and/or packaging of series drama official co-productions or series drama projects with market partners such as a sales agent, streaming platform or broadcaster attached.

The International Co-Development Fund received seven applications in the 2019/20 financial year, of which six were approved, five series dramas and one feature film.

Spooky Anthology Series

The NZFC, in partnership with NZ On Air and TVNZ held a joint call-out for submissions for a spiritual/supernatural anthology series. The anthology will be made up of six spiritual or supernatural stories linked to specific cultures in Te Moana-nui-a-Kiwa based in Aotearoa.

INTERNATIONAL ACTIVITY

Content London 2019

The NZFC led a delegation of screen content makers to London in December 2019 for the International Drama Summit as part of Content London. At total of 23 new Zealanders attended, a significant increase on the previous year where only two attended. Two successful networking events were held in conjunction with the Screen Production and Development Association (SPADA) and significant connections between New Zealand filmmakers and those in the global marketplace were forged.

Three New Zealand projects were longlisted for the international pitch competition at Content London, one of which was funded through the NZFC/NZOA joint fund Raupapa Whakaari: Drama to the World.

TE RAUTAKI MĀORI

Te Rautaki team works closely with all areas of the organisation to ensure greater consideration for Māori across all NZFC funds. This has also included Māori focused initiatives that enable 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.

He Pounamu Te Reo Māori Feature Film Initiative

Three applications were received in the second round of He Pounamu with one, *Muru*, produced by Reikura Kahi, Kelly Rogers, Selina Joe and Tim White and written and directed by Tearepa Kahi, receiving a conditional offer of production financing.

Te Aupounamu Māori Screen Excellence Award

The annual Te Aupounamu Māori Screen Excellence Award was received by writer-director Michael Bennett who received \$50,000 to support his professional development and projects. Bennett's body of work demonstrates a commitment to telling stories about Māori characters and issues important to Māori communities.

With a career in film and television that has spanned more than twenty years, Bennett's work has been recognised with numerous awards and accolades including the 2019 New Zealand Film and Television Awards for Best Drama Director and Best Drama Feature for *In Dark Places*; and a 2010 New Zealand Scriptwriting Award for feature film *Matariki*. His short and feature films have screened at numerous international film festivals including Cannes, Toronto and Berlin.

Since 2011 much of Bennett's work as a writer and a director has focused on the wrongful conviction of convicted murderer Teina Pora, including *In Dark Places* and documentary *The Confessions of Prisoner T*, adaptations of his award-winning non-fiction books. In addition to his impressive body of work as a writer and director, Bennett has given back to the industry through teaching and mentoring, encouraging new generations of Māori to tell their own stories on screen. He has headed the screenwriting faculty at the South Seas Film School for the last five years and has worked with industry organisations such as Script to Screen, Ngā Aho Whakaari, Show Me Shorts, Victoria University's Institute of Modern Letters and the Auckland Writers Festival.

Tautoko Tāngata Māori Talent Development

Established during the 2019/20 financial year, Tautoko Tāngata- Māori Talent Development Fund focuses on three different areas of talent development for Māori key creatives (producers, writers and directors) and other roles that the industry identifies as requiring increased Māori representation.





- **Rangatahi Youth Development** - grants for individuals, companies and organisations to run development programmes by, with or for young Māori creatives.
- **Tuakana-Teina : Māori Mentoring and Support** - mentoring support for mid-career and established key creatives working and sharing their expertise with Māori talent who are looking to develop or enhance their skills in a particular area and/or have a short or feature film project in development.
- **Whakapakari Tangata: on the job development** - internships, attachments and mentorships for emerging Māori key creatives.

In the period, one Rangatahi Youth Development initiative has been funded and two initiatives have received Tuakana-Teina: Māori Mentoring and Support.

Whakawhanake Kiriata: Māori Development Funds

Also established in 2019/20, there are three funds under the Whakawhanake Kiriata: Māori Film Project Development Fund that focus on different areas of project development. This umbrella fund also includes He Ara slate and business development.

- **Hāpaitia i Te Kaupapa Kiriata: Māori Feature Film Support Fund** - bespoke development support for Māori led projects.
- **Tuhinga Reo Māori: Te Reo Māori Development Fund** - development support for projects in Te Reo Māori
- **He Ara: Pathway for Māori and Pacific Island Screen Practitioners Fund** - support for Māori and/or Pacific Island filmmakers to create a diverse range of quality New Zealand films shaped through their own development framework

One project has received funding via the Hāpaitia i Te Kaupapa Kiriata: Māori Feature Film Support Fund in the period. As mentioned earlier, three screen businesses were awarded \$50,000 each and three received one-off business development grants through He Ara.

DIVERSE VOICES

Diversity and Inclusion Working Group

A survey of the New Zealand film industry was undertaken in July 2019 with over 800 people participating. The survey was designed to get a snapshot of how diverse the New Zealand screen sector is, and how people from different backgrounds experience working in the sector. The survey results are dense and while some topline results were shared at the Power of Inclusion Summit in October 2019, further analysis was needed and this was undertaken by an external consultant.

The NZFC is working to formalise the organisation's diversity and inclusion strategies, utilising the successful approach adopted with Te Rautaki Māori. An internal working group has been established to create a formal NZFC Diversity and Inclusion policy and strategy.

The Strategy will address broader issues of diversity and inclusion, focusing on the under representation across the screen sector of, but not exclusively, Māori, women, Pacific Islanders, Asian New Zealanders, LGBTQIA+, gender diverse, those with a disability, those from regional areas and/or from a diverse background. The working group is engaging with the industry in various ways to help inform the development and implementation of the strategy.



Women in Film

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

We 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. We have met this target a year early with 50% of new feature films offered financing in 2019/20 having women directors.

We also met the target of 50% female creatives attached to projects approved EDF funding. Specifically, 54% of key creative roles (director, producer and writer) attached to projects approved EDF funding were female.

Gender statistics for the five years 2014-2019 were published on the NZFC website in October 2019 following their public announcement in a speech given by Prime Minister Jacinda Ardern at the Power of Inclusion Summit

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, wāhine Māori directors and Pacific Island screenwriters.

The 2020 scholarship focused on comedy with Jackie van Beek and Madeleine Sami as the patrons. A record 123 applications were received from comedy creators working across print, stage, film, television and online. The five recipients, Abba Rose Dinah Vaiaoga-loasa, Ana Scotney, Becky Kuek, Florence Noble and Paloma Schneideman each received \$10,000 to allow them time to concentrate on writing, making and collaborating on comedy content, and building industry connections to assist with developing sustainable careers.

Cultural Showcases

New Zealand films continue to be showcased locally and internationally as part of festivals and other cultural events. COVID-19 meant that many festivals and cultural events in the second half of the period under review were postponed or cancelled, while others moved their events online.

Some of the events New Zealand films have been showcased in are:

- *Bellbird* screened at the Hawaii International Film Festival, Cork International Film Festival, Macau International Film Festival and Chicago International Film Festival
- *Vai* screened at a number of international festivals and indigenous showcases including ImagineNATIVE Media and Arts Festival, Skabmagovat Film Festival, Asinabka Film Festival, Women Make Waves Film Festival, and Glasgow Feminist Film Festival.
- *Daffodils* screened at the Naples International Film Festival Florida, Hawaii International Film Festival and Aussie & Kiwi Film Festival Prague
- *The Chills – The Triumph and Tragedy of Martin Phillipps* screened at the Cork International Film Festival and Doc & Roll Film Festival
- *Savage* screened at the BFI London Film Festival



Image: *Mulan*

2. SUSTAIN AND STRENGTHEN ECONOMIC OUTCOMES FOR OUR THRIVING SCREEN INDUSTRY

International Screen Business Attraction

Attracting international production to New Zealand results in increased economic benefit, sustainable businesses, jobs for screen sector workers as well as indirect employment, and other spin-off benefits including for tourism and technology development. The NZFC's International Attractions team proactively builds international networks and provides an expert enquiries service for international productions considering New Zealand, typically as one option among a strong set of competitive countries.

Promoting New Zealand's production, location, technical and financial strengths, the team provides tailored packages and New Zealand industry introductions to studios, streamers and independent producers considering New Zealand. 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, regulatory factors and business integrity add to the New Zealand Advantage story, which includes growing infrastructure, diverse and accessible locations and considerable creative, crew and technical expertise.

When COVID-19 closed New Zealand's borders and shut down all international productions in production at the time, the International Attractions team shifted their focus to facilitating the exit and re-entry of production personnel. They also assisted ministries with developing a policy around border control and exemptions, liaising with MBIE, Immigration New Zealand and the Repatriation, Isolation and Quarantine (RIQ) Emergency Management Team.

In addition, this team funded and co-ordinated the delivery of the industry's COVID-19 Health and Safety Protocols, in partnership with ScreenSafe. These protocols outline the principles of safe production and provide information about systems and resources, ensuring New Zealand's screen sector could resume production safely.

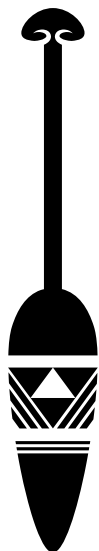
New Zealand's quick and decisive action to contain and eliminate COVID-19 led to more than double the number of enquiries from international productions being received in the fourth quarter of the financial year, bringing the total number of screen business enquiries to 491 in 2019-20.

Production Activity

Pre-COVID-19, international production activity across the country was high with series productions such as:

- Netflix series *The New Legends of Monkey Season 2* which shot in and around Auckland between July and October 2019
- Netflix series *Cowboy Bebop* began production in Auckland in July 2019, but was halted after lead actor, John Cho, sustained an injury. Pre-production is set to resume in August 2020.
- ABC TV series *The Wilds* shot in Auckland between October 2019 and February 2020
- Amazon's large-scale *Lord of the Rings* series began pre-production in Auckland in early 2020 before COVID-19 forced the production into hiatus. Once Alert Levels dropped, pre-production re-commenced with shooting due to commence later in 2020.





Major feature films continue to underpin the industry's slate of international productions. Some examples follow:

- Blumhouse horror *Black Christmas* completed production in Dunedin in July 2019.
- *Avatar Sequels* – Lightstorm Entertainment director James Cameron commenced filming in Wellington in May 2019, based at Stone Street Studios. The production also completed a filming block at Auckland's Kumeu Film Studios. Following a hiatus during the COVID-19 lockdown, key crew had border exemptions approved, enabling a return to New Zealand with production resuming in June 2020. Production is expected to continue in Wellington through December 2020.
- *The Power of the Dog*, Dame Jane Campion's adaptation of Thomas Savage's novel, completed its South Island shoot in February 2020, and was nearing the last weeks of filming in Auckland when COVID-19 forced a halt. Border exemptions allowed the production to pick up again in Auckland in June, with the film expected to wrap end July 2020.
- A new feature from Skydance and Academy Award winning director Peter Farrelly was secured by the team during lockdown. This was only able to be confirmed for New Zealand once border exemptions were approved.

During the period, international productions created over 3,000 jobs for New Zealanders.

Regional Film Offices

New interim regional film offices (RFOs) for the Hawke's Bay and East Cape region, Marlborough and the Waikato were established, with Whanganui also becoming active with Council based personnel implementing a plan for film friendliness and screen activity in the region. The NZFC connects and liaises with all regional film offices, including through RFONZ engagement.

An online register collates new and current potential screen projects and status updates are discussed at monthly conference calls between NZFC and RFOs.

Funding was granted to 10 RFOs to create high quality locations reels and/or up-to-date location stills collections for shared libraries and joint promotion

US Market Presence

NZFC staff attended AFM in November 2019, providing a booth for enquiries and hosting a mixer event for screen industry New Zealanders based in LA. A schedule of meetings with Amazon, Netflix, Disney, Blumhouse, ABC TV, the H Collective and Freemantle progressed discussions about potential and current productions. The team also made initial preparations for LA activity around the March premiere of Disney's *Mulan*. This event, and the release of *Mulan*, were later postponed due to COVID-19.



Inbound Recces and Famils

In September 2019 Variety journalist Patrick Frater (writing for the 5 November New Zealand feature of the magazine, coinciding with American Film Market) met with more than 40 filmmakers and regional film office representatives in Auckland, Wellington and Queenstown. Location and set visits included the Ahuriri Valley in Otago (featured in Disney's *Mulan*), *Cousins* in Wellington and *The Justice of Bunny King*. He was a guest at WOW Awards joining the WETA Workshop table and enjoyed a personal tour of Hobbiton.

In November 2019 APAC Netflix executives were hosted in Auckland with meetings coordinated for 19 line producers and a visit to *Cowboy Bebop* set and production offices.

In January 2020 The H Collective completed a recce in Auckland for feature film, *The Beast*.

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.

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. Screen production is supported 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.

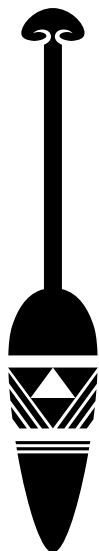
New Zealand productions facilitated by the NZSPG continue to increase and are resulting in the increased creation of New Zealand content and stories.

Over the 2019/20 period, international productions triggered NZ\$553m of international qualifying production expenditure resulting in grants of NZ\$110m and New Zealand productions created local qualifying production expenditure totalling NZ\$76.8m resulting in grants of NZ\$30.5m.

NZSPG New Zealand and International Grants

The Combined NZSPG Panel met 13 times in the 2019/20 financial year and assessed 44 Provisional, Final and Interim applications.

- 10 New Zealand Final Certificates were issued during the year. Projects achieving final certification were: *Mosley, Kiri and Lou Series 1, The Gulf, The Dead Lands* (TV Series), *Heartbreak Island Series 2, Savage, Underarm, The Luminaries, Come to Daddy* and *We Need To Talk about A.I.*



Of these New Zealand Grant recipients, four were Official Co-Productions: *Mosley* (NZ-China), *Kiri and Lou Series 1* (NZ-Canada), *Come to Daddy* (NZ-Canada-Ireland) and *We Need to Talk About A.I.* (NZ-UK).

The Luminaries, the first NZSPG New Zealand production to receive the Additional Grant, premiered on TVNZ 1, Sunday 17 May 2020. The series was also been released in the UK on BBC1, in late June 2020 reaching an estimated audience of 5.3 million.

17 international Final Certificates were issued during 2019/20. The projects achieving final certification were: *The Wilds* (pilot), *Sherwood*, *Umbrella Academy Season 1*, *Breckman Rodeo* (pilot), *Avengers: Infinity War* and *Avengers: Endgame*, *Game of Thrones Season 8*, *Falling Inn Love*, *Ad Astra*, *Avatar Sequels x 2**, *Looking Up*, *Triangle* (Pilot), *Gemini Man*, *Mulan**, *Birds of Prey*, *Sweet Tooth* (Pilot) and *Bloodshot*.

* Interim certificates

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.

Avatar Sequels

As part of the 5% Uplift activity around the *Avatar* sequels, an internship programme was developed and the production committed to run a New Zealand producers masterclass series hosted by Jon Landau. The masterclass extends the commitment made in the *Avatar* sequels MOU that provides for a one-year internship programme for New Zealanders on each of the films in key production departments.

The masterclass series comprised of five workshops held in New Zealand during the production of the forthcoming *Avatar 2* and *Avatar 3* films. Ten New Zealand producers were selected for the mastersclass. They are mid-career or established producers, with a strong production track record and slate in active development, have 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 in June 2019 and the series ran monthly through to October 2019.

The production employed 12 interns in the areas of Unit Production Management, Set Design, Art Department, Lighting Console Operator, Dolly Grip, Costume Illustrator, Sound Mixing, Camera, Editorial and VFX.

Mulan

Power of Inclusion Summit

As part of the 5% Uplift activity around *Mulan*, the Power of Inclusion Summit was held in Auckland's Aotea Centre on 3 and 4 October 2019. Over 700 people, including 160 who received scholarships sponsored by the Motion Picture Association, attended the event, hosted by the NZFC and Women in Film and Television International (WIFTI), with support from The Walt Disney Studios. The two-day programme of case studies, panels, conversations and keynotes included 66 speakers, over 30 of whom were international, presenting views from diverse global communities and positing future action to create a more inclusive industry and world.



The Summit was opened by New Zealand Prime Minister Jacinda Ardern. The keynote address was given by Geena Davis, the most high-profile speaker for the global gender equality movement. The Oscar, Golden Globe, Emmy and BAFTA winner uses her profile to research, report and support gender equality via the Geena Davis Institute. Davis was joined by Madeline Di Nonno, CEO of the Institute and a world leader on inclusion on screen.

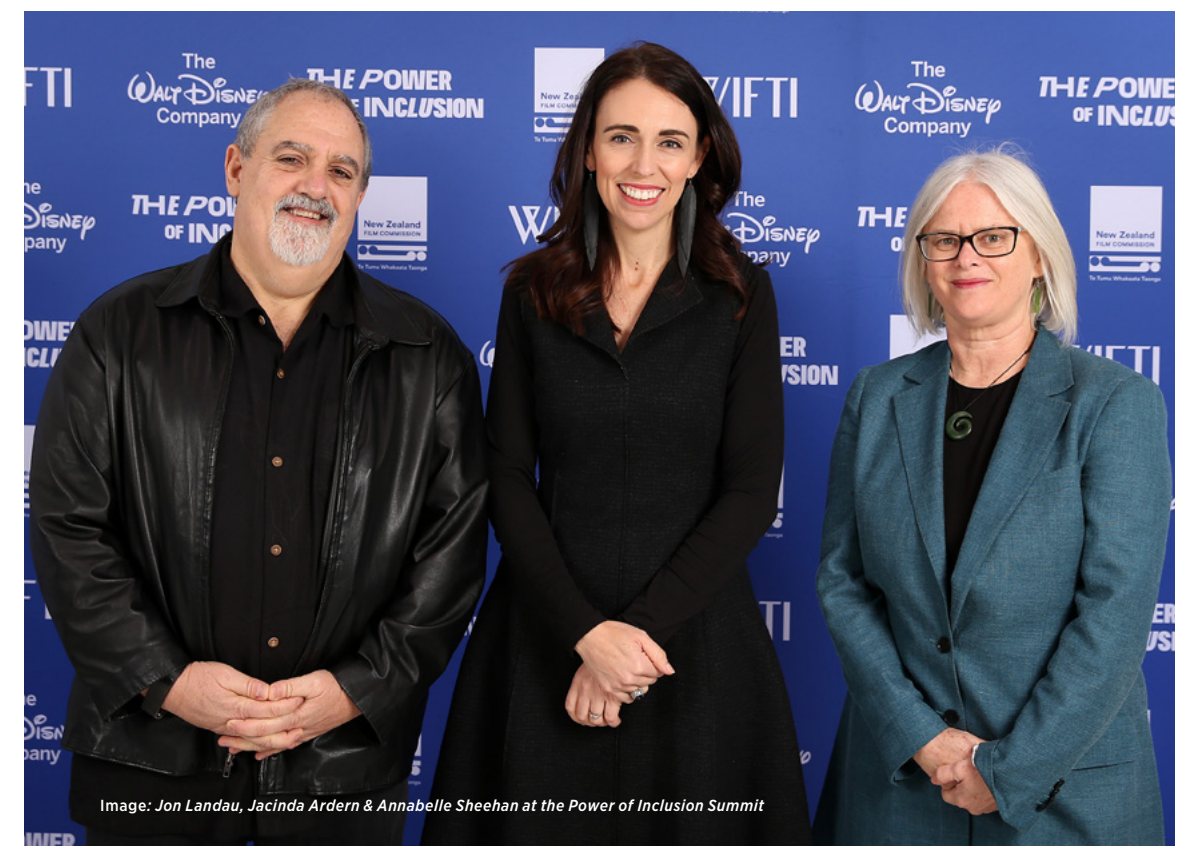
Other speakers included Yara Shahidi who was featured in TIME Magazine's annual 30 Most Influential Teens list and has worked on initiatives with the Obama White House and United Nations, actor Magda Szubanski who is synonymous with marriage equality success in Australia and Maria Giese, who instigated the largest industry-wide federal investigation for women directors in Hollywood history.

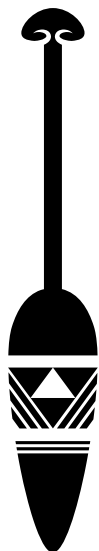
Representing perspectives on LGBTQIA+ representation was Steven Canals, creator of multi-award-winning series, *Pose*, which features the largest transgender cast in history.

New Zealand creators including Heperi Mita, Jackie van Beek, Madeleine Sami, Oscar Kightley and Rachel House also spoke.

The Summit was covered in over 40 international media outlets and 30 New Zealand ones, and trended on Twitter, at number one on the first day, and number two on the second. A segment on Good Morning America, the number one rating morning show in the USA, reached over 3.7 million viewers.

Following the event, videos of speakers and panels were made available so those who were not able to attend could join the discourse about representation, inclusion and belonging in today's screen, entertainment and technology landscape.





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 2019/20 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.

North American Activity Highlights

The International Relations team collaborated with the Head of Marketing on two events in Canada and the US:

- CoCreate at the 2019 Toronto International Film Festival. Three New Zealand producers were selected to participate in the half-day co-production lab.
- FIN Partners. Two New Zealand producers were selected to participate in the financing market attached to the Halifax-based FIN Atlantic International Film Festival. The NZFC's Head of Marketing attended to support the producers and to promote New Zealand partnership opportunities at a roundtable Buzz Session

Asia Activity Highlights:

Shanghai-based screenwriter, Li Lili spent time in Dunedin from August 2019 as part of the Dunedin-Shanghai Screenwriter Exchange programme. This exchange was co-financed in partnership with Enterprise Dunedin and utilises an existing sister city relationship between the two cities.

The NZFC Chair and Head of International Relations participated in an official visit to China in September 2019. Hosted by the Chinese Minister of Culture and Tourism, the two-city trip included engagement with screen sector companies and events such as the Chongqing Film Group and the Golden Rooster and Hundred Flowers Awards, billed as the "Chinese Oscars" by PRC officialdom.



An acclaimed writer/director/producer team from Seoul was selected for the Wellington-Seoul Project Development Residency and was hosted in Wellington, Marlborough, Bay of Plenty and Auckland by Screen Wellington, Screen Auckland, Film Bay of Plenty and the NZFC in November 2019. They also presented at the 2019 SPADA Conference.

Chinese film *Only Cloud Knows*, which shot in New Zealand in the 2018/19 financial year had its world premiere in Beijing ahead of its Chinese release in December 2019. The New Zealand Ambassador hosted a whakatau at the Embassy in Beijing. A cast and crew/media screening was held in Auckland as well as a community/media screening in Clyde – where some of the film was shot - which was arranged in partnership with the Central Otago District Council and Film Otago Southland.

Emerging New Zealand filmmaker Benjamin Brooking was selected for the inaugural CJ Entertainment and CJ Cultural Foundation Placement in Seoul, run by the Asia NZ Foundation in partnership with the NZFC.

Seven New Zealand producers attended the EAVE - Ties that Bind on Demand co-production workshop in Singapore in December 2019. This is a Europe-Asia co-production programme held within the South East Asian Film Financing Forum. In addition to the core workshop, separate briefings by the New Zealand High Commissioner and the Singapore Film Commission/IMDA were arranged. 1:1 speed dating meetings with key Singaporean industry were arranged by the NZFC, involving over 100 introductory 15-minute meetings between the New Zealand producers and Singaporean producers/industry.

Europe Activity Highlights

Five New Zealand producers took part in the Berlinale Co-Production Market Visitors Programme, which is aimed at producers without prior co-production experience. One project (*Sweet Lips*) was selected for the Berlinale Co-Production Market and two New Zealand series, *The Luminaries* and *Rūrangi*, screened in the Berlinale Series Market.

COVID-19 restrictions meant the 2020 Cannes Film Festival was cancelled and the Marché du Film moved online for the first time. The NZFC supported 100 producers and industry to attend the online event with complimentary accreditations given to all applicants to the NZFC's BOOST, BOOST UP, He Ara and He Pounamu Te Reo Māori Feature Film Initiative funding programmes.

The NZFC took a virtual pavilion at the Marché and hosted two webinar panels, each of which was attended by over 100 people from around the world. The first panel was held in partnership with Telefilm Canada and used *Night Raiders* as a case study for making an indigenous co-production.

The second panel, entitled Kua rite mātou | Aotearoa New Zealand – Open for Business was a panel discussion featuring writer/director Niki Caro (*Mulan*, *The Zookeeper's Wife*, *North Country*), Weta Digital's Executive VFX Producer David Conley, and Michael Urban, co-founder of *The Rebel Fleet*.

On 24 June 2020 the NZFC was honoured by the 'Coup de coeur' mention—a silver medal—at the 3rd edition of the Pavilion Design Award. The organisers noted that "the jury was really seduced by the bright and very mastered way the New Zealand Film Commission used technologies at its disposal to offer a modern and distinctive experience to the visitor while promoting the country's various advantages as a shooting destination."



Image: Liliu

3. FACILITATE DYNAMIC PATHWAYS FOR OUTSTANDING PEOPLE, PROJECTS AND BUSINESSES

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.

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 self-identify the level they are at as being:

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

In the 2019/20 financial year 53 filmmakers have progressed from a talent development initiative to development or production on a feature film or other long-form project.

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.

With COVID-19 shutting down production, restricting travel and the holding of large-scale events, the NZFC's professional development programmes required rapid re-thinking. To better support New Zealand talent at this unique time, mentorship programmes were moved online with fourteen established directors, writers, production designers and cinematographers offering career and project-development mentoring to fifteen mid-career filmmakers.

Pre-COVID-19, a number of internships and mentorships were offered on local and international feature films across a variety of roles including directors, producers, art department, camera crew, lighting, production accounting and line producing. In addition, two producers were supported into placements with distributor Madman Entertainment.





Industry Support

Core funding

The following guilds and organisations are directly supported through the NZFC as the ‘peak bodies’ within the screen sector

- New Zealand Writers Guild (NZWG)
- Directors and Editors Guild of New Zealand (DEGNZ)
- Screen Production and Development Association (SPADA)
- Women in TV and Film New Zealand (WIFT NZ)
- Screen Guild of Aotearoa
- Script to Screen – strategic training organisation
- Pan Asian Screen Collective (PASC)
- Equity New Zealand

They provide the dual role of representing the vast majority of screen sector workers while also providing essential skills and project development programmes. They represent all areas and roles across the screen sector with their members a mix of new, emerging through to established and world-renowned.

COVID-19 has impacted industry guilds through loss of income in the form of sponsorship and membership fees with many offering members a six-month break from paying fees. It is anticipated that additional financial support for industry guilds may be required for them to continue providing programmes and services.

Many of the key screen-industry guilds banded together with the 2030 Screen Strategy facilitation group to form the Screen Sector COVID-19 Action Group. This group was quickly established when the country moved to Level 4 to address the immediate effects of the pandemic on the industry. The NZFC met with the group and fed into their papers and processes as they made sector-wide recommendations to Government.

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 peoples 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 collaborators are:

- Script to Screen
- Directors and Editors Guild of New Zealand (DEGNZ)
- The Documentary New Zealand Trust;
- Women in Film and Television New Zealand (WIFT NZ) in collaboration with Screen Production and Development Association (SPADA)



- Ngā Aho Whakaari in collaboration with the Pan-Asian Screen Collective (PASC)
- Equity New Zealand
- New Zealand Advertising Producers Group (NZAPG)
- Pan Asian Screen Collective (PASC)

In 2019/20, some of the programmes run by our partners were:

- The DEGNZ annual programme included the fourth Emerging Women Filmmakers Incubator
- New Zealand Advertising Producers Group (NZAPG) offered a Female Director Mentorship Programme
- WIFT in collaboration with SPADA offered a programme for emerging producers
- PASC offered a Script Development for Screen programme, and in collaboration with Ngā Aho Whakaari and Pasifika Producers Collective offered a programme for Māori, Asian and Pacific Islander producers.

Short films

Short films play an important role in developing and 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, The NZFC offers three short film funds.

Fresh Shorts

This year’s Fresh Shorts programme saw a dramatic increase in diversity across the filmmaking teams and projects submitted. 50% of the films funded in the period are written and directed by Asian filmmakers.

As part of the Fresh Shorts development process, shortlisted teams of filmmakers 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 development labs have been overwhelmingly positive about the experience.

Following the lab and resubmission of their applications, six filmmaking teams were offered Fresh Shorts funding and received \$15,000 to put toward making their short films.

- *Boyo and Bunny* written and directed by Oscar Enberg and produced by Tara Riddell
- *Daughter of God* written and directed by Maza White and produced by Jen Huang
- *Firsts* written and directed by Jesse Ung and produced by Elanor McKenzie
- *Only Those That Can Resist* written and directed by Sarah Gronhert and produced by Louise Spraggon



- *Perianayaki* directed by Bala Murali Shingade, written and produced by Shreya Geiji
- *Tupu'ana: Mother Tongue* written by Luciane Buchanan, directed by Ve'a Mafile'o and produced by Eldon Booth and Alex Lovell

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. 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 the long-form project.

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

- *Family Tree* written by Michele Powles, directed by Alyx Duncan and produced by Lani-rain Feltham and Emma Slade
- *Breathe* written and directed by Stephen Kang and produced by Mhairead Connor
- *Green Datsun* written by Mark Albiston and J. Patrick McElroy, directed by Albiston and produced by Sharleen George and Rickylee Russell Waipuka
- *Good Morning Stonus* written and directed by Christian Nicolson and produced by Jacqui Gilbert
- *Maunga Cassino* written by Rob Mokaraka, directed by Paolo Rotondo and produced by Andrew Marshall and Luke Robinson
- *Washday* written and directed by Kath Akuhata-Brown and produced by Verity Mackintosh and Julian Arahanga

Aho Shorts

Three short films were funded through the Aho Shorts programme which is managed by Ngā Aho Whakaari.

- *One Last Fish* written and directed by Tajim Mohammed Kapa and produced by Angela Cudd
- *Soul Healing*, written and directed by Maruia Jensen and produced by Angela Cudd
- *No Laughing at the Faculty*, written and directed by Jessica Hansell and produced by Camilla Karehana



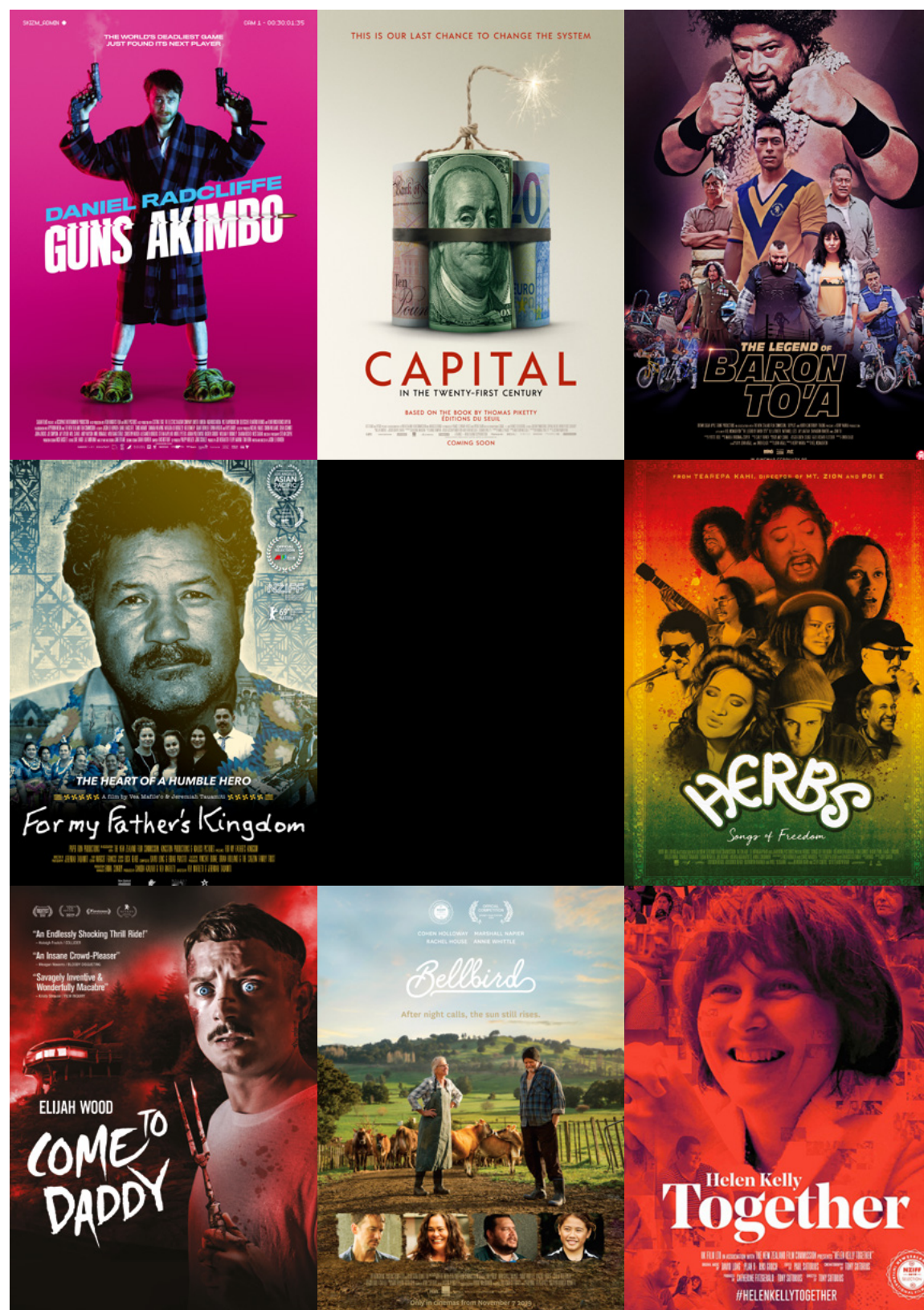
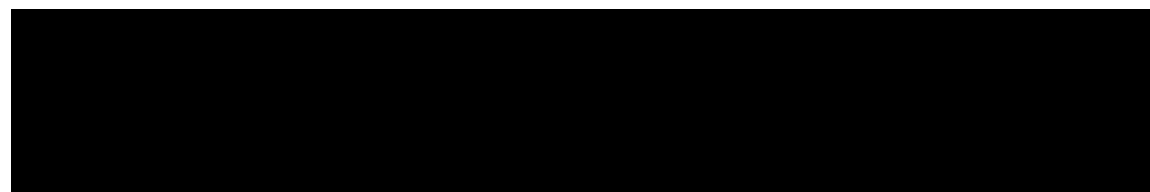
Short films continue to have success at international film festivals. Some highlights from the 2019/20 year are:

- Eight short film directors were invited to the Melbourne International Film Festival, three through the MIFF Accelerator programme with their films screening: Jeramiah Tauamiti with *Liliu*, Claire Van Beek with *Daniel* and Chelsie Preston-Crayford with *Falling Up*. In addition, five directors from the Ngā Powhenua indigenous initiative attended Accelerator through the Accelerator Express programme: Chantelle Burgoyne, Tim Worrall, Richard Curtis, Miki Magasiva and Mario Gaoa.
- Hweling Ow's *Vaspy*, made via the 2018 Women's Horror short film initiative was invited to screen at the 2019 Fantasia Festival
- Josephine Stewart-Te Whiu's film *Ani* had its second A-list festival screening at TIFF 2019. (It previously screened at the Berlinale February 2019). Josephine and producer Sarah Cook were supported with travel grants to attend.
- *Ani* won the Best Short Film award at the Oscar Accredited Show Me Shorts Film Festival. It also won for Best Cinematography.
- *Daniel*, written and directed by Claire van Beek and produced by Alix Whittaker, screened In Competition at the world's largest short film festival and market, Clermont Ferrand International Short Film Festival.
- *Hot Mother* screened In Competition at the 2020 Berlin Film Festival in the Generation section. Director Lucy Knox and producer Evie Mackay were supported to attend the festival.

Interactive Storytelling

Over the last three years, the NZFC has offered funding for the development of games, Virtual Reality and Augmented Reality projects. This fund was suspended in the 2019/20 financial year due to budgetary restraints (unrelated to COVID-19) but this did not stop projects that were funded previously from progressing and securing an additional \$7M in market investment.

In addition, projects developed through the Interactive Development Fund have since been released online to over five million viewers and gamers and have been selected for international markets such as Cannes, Tribeca and SXSW. Funding has allowed New Zealand studios to build a slate of projects across a variety of platforms, and to access other public funding through such channels as Tuia Encounters 250.



4. MAXIMISE INTEREST AND AUDIENCES FOR NEW ZEALAND SCREEN STORIES HERE AND OVERSEAS

The NZFC works to expand the number of people seeing New Zealand films, in cinemas and on other screens, at home and overseas.

Marketing grants are provided to distributors to enhance domestic cinema releases and to independent filmmakers 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

Eight new NZFC-financed features released theatrically in New Zealand during the period under review.

COVID-19 Alert Levels significantly impacted the domestic box office with cinema closures from March to May disrupting the release schedule and curtailing the length of time several local features had in cinemas. In addition, social distancing requirements limited cinema audience numbers for all films released in the early part of 2020.

NZFC funded films scheduled to release between March and June 30, 2020 were forced to move their release dates to later in the year.

COVID-19 will continue to impact the exhibition sector until US cinemas reopen and the theatrical release schedule settles down. Studio films and the audience numbers they attract to cinemas, positively affects the audience and marketing reach of New Zealand films.

The best performing New Zealand feature in the period under review was *Bellbird* with 37,050 admissions. *The Legend of Baron To'a* was the next best performer with total admissions of 11,873, a number we believe would have been significantly higher if it had not released just prior to the Government's implementation of COVID-19 Alert Levels. Other films impacted by COVID-19 during this period are *Helen Kelly: Together*, *Guns Akimbo* and *Come to Daddy*.

In the period 1 July 2019 to 30 June 2020 a total of 84,314 people saw NZFC funded features in New Zealand cinemas. Accessing accurate viewing figures for individual titles viewed on other platforms is difficult, 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, giving us a figure of 1.5M for the period.

The survey this year showed a significant drop in the number of people seeing New Zealand films in cinemas from the previous year. This was not limited to one region, or audience sector, but across the country and across all ages and genders. COVID-19 certainly had an impact on this drop, but it cannot be wholly attributed to this single factor.

Many of the films released in cinemas, and subsequently onto other platforms over the last few years have been films with niche or specialist audiences. Larger publicity budgets are required to raise awareness of films of this nature, and the NZFC has limited resources available to support distributors with their release plans.





- **For My Father's Kingdom** — August 2019 — October 2019 **4,043 cinema admissions**
Directed by Ve'a Mafile'o and Jeremiah Tauamiti and produced by Sandra Kailahi, *For My Father's Kingdom* follows director Ve'a Mafile'o's father, Tongan migrant pensioner Saia Mafile'o. Driven by his deep faith in God and Tongan culture, pensioner Saia Mafile'o carefully navigates not only the rough streets of South Auckland, but also his sometimes-fraught relationship with his New Zealand-born son Robert, who struggles to accept his father's commitment to a Kingdom that tore their family apart.

For My Father's Kingdom had its world premiere at the Berlinale in 2019 and was released on six New Zealand screens by Rialto Distribution.

- **Herbs: Songs of Freedom** — August 2019 — October 2019 **7,547 cinema admissions**
Directed by Tearepa Kahi, and produced by Cliff Curtis and Reikura Kahi, *Herbs: Songs of Freedom* tells the story of five men from different islands throughout the South Pacific joining forces in 1978 and finding the words and the music within each other to give New Zealand its voice and the Pacific its place in the world.

Herbs: Songs of Freedom had its world premiere at the 2019 NZIFF and was released on 65 New Zealand screens by Rialto Distribution.

- **Capital in the Twenty-First Century** — October 2019 — December 2017 **6,625 cinema admissions**
Directed by Justin Pemberton and produced by Matthew Metcalfe and Yann Le Prado, *Capital in the Twenty-First Century* is based on Thomas Piketty's number one New York Times bestseller and explores one of the most important and controversial subjects of our time: wealth, and who gets a share of the dividends.

Capital in the Twenty-First Century had its world premiere at the 2019 Sydney Film Festival and was released on nine New Zealand screens by Transmission Films.

- **Bellbird** — November 2019 — January 2020 **37,050 cinema admissions**
Written and directed by Hamish Bennet and produced by Orlando Stewart and Catherine Fitzgerald, *Bellbird* is a story of loss, love and hope. Told with great heart and warm humour, the film shines a light on the plight of a small rural community where the people are the heroes.

Bellbird had its world premiere at the 2019 Sydney Film Festival and was released on 72 New Zealand screens by Transmission Films.

- **Helen Kelly: Together** — February 2020 — March 2020 **6,028 cinema admissions**
Written and directed by Tony Sutorius and produced by Catherine Fitzgerald, *Helen Kelly: Together* is a portrait of the woman who empowered 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 safe future.

Helen Kelly: Together had its world premiere at the 2019 New Zealand International Film Festival and was released by Caramel Canine on 18 New Zealand screens.

- **The Legend of Baron To'a** — February 2020 — March 2020 **11,873 cinema admissions**
Directed by Kiel McNaughton, written by John Argall and produced by Kerry Warkia, *The Legend of Baron To'a* tells the story of a displaced Tongan man who must reconnect with his father's legacy to defeat a barbaric gang kingpin after his late father's priceless championship belt is stolen by a ruthless gang.

The Legend of Baron To'a was released by Madman Entertainment on 60 New Zealand screens.

- **Come to Daddy** — February 2020 — March 2020 **4,329 cinema admissions**
Directed by Ant Timpson, written by Toby Harvard and produced by Emma Slade, Daniel Bekerman, Katie Holly, Mette Marie Kongsved and Laura Tunstall, *Come to Daddy* tells the story of Norval, a wannabe music impresario and fashion snob who is summoned to a remote coastal cabin by his long estranged father and finds himself well out of his comfort zone when his father's dark past comes knocking.

Come to Daddy had its world premiere at the 2019 Tribeca Film Festival. Umbrella Entertainment released the film on 20 New Zealand screens.

- **Guns Akimbo** — March 2020 — March 2020 **5,381 cinema admissions**
Written and directed by Jason Lei Howden and produced by Tom Hern, Joe Neurauter and Felipe Marino, *Guns Akimbo* follows Miles Harris as his mundane existence scrolling through the same three apps is turned upside-down when he's enrolled in a dark social media movement that forces strangers to fight in a citywide game of death.

Guns Akimbo had its world premiere at the 2019 Toronto International Film Festival and was released by Madman Entertainment on 45 New Zealand screens

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 2019/20 distribution support was given to 15 films: *Camino Skies*, *Herbs: Songs of Freedom*, *For My Father's Kingdom*, *Take Home Pay*, *Dan Carter: A Perfect Ten*, *Bellbird*, *Mosley*, *Hillary: Ocean to Sky*, *Capital in the Twenty-First Century*, *Births, Deaths and Marriages*, *Come to Daddy*, *Helen Kelly: Together*, *Guns Akimbo*, *The Legend of Baron To'a* and *The Girl on the Bridge*.

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 166, 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 *Ross and Beth* - the short film that feature film *Bellbird* is based upon.

The total number of subscribers to the platform at 30 June 2020 is 16,697 up from 11,343 on 1 July 2019.

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 in which the NZFC invests. 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, seven feature films were test-screened: *Guns Akimbo*, *The Legend of Baron To'a*, *Baby Done*, *Reunion*, *The Justice of Bunny King*, *Six60: Till the Lights Go Out* and *Shadow in the Cloud*.

Additional NZFC led audience research in the period has included exit surveys of cinema audiences during the opening weekend screenings of *The Legend of Baron To'a*. 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.

International Marketing

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

1. Provide expertise and support to the New Zealand screen industry abroad;
2. Connect with sales agents and other market partners;
3. Foster co-production opportunities with sister agencies;
4. Link New Zealand producers with other key partners via established relationships;
5. Attract international productions to New Zealand;
6. Broaden global connections (talent agencies etc.);

Due to international COVID-19 restrictions, many film festivals and markets were either cancelled or postponed: Whilst Cannes Film Festival was cancelled, the festival market continued with a delayed virtual version of the market held at the end of June.

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

Venice Film Festival 2019

The recently digitised *Mauri* by Merata Mita, screened at the 2019 Venice Film Festival, in the renowned 'Venice Classics' programme. Merata's children Heperi Mita, Awatea Mita and Richard Rautjoki attended the festival to represent the Mita whanau, accompanied by NZFC Pou Whakahaere Karen Waaka-Tibble. The digitisation of *Mauri* was completed at Park Road Post, under the guidance of Dean Watkins, for the NZFC's digitisation programme.



Toronto Film Festival 2019

New Zealand - German co-production, *Guns Akimbo*, written and directed by Jason Lei Howden and produced by Tom Hern for New Zealand had its world premiere at TIFF in the 'Special Presentation' programme. Taika Waititi's *Jojo Rabbit*, which received development funding from the NZFC, also premiered in this programme.

Short film *Ani* directed by Josephine Stewart-Te Whiu and produced by Sarah Cook had its North American premiere in the Festival's 'Short Cuts' programme.

Sam Kelly's *Savage* was screened in the market by sales agent Film Constellation.

Taika Waititi received the Toronto Film Festival's inaugural Ebert Director's Award at TIFF's Tribute Gala awards event. The award recognizes and honours a filmmaker for their outstanding contribution to cinema. The NZFC assisted with the creation of a compilation reel of Taika's films for the award announcement.

The NZFC and ATEED partnered on a country stand at the Festival's Industry Centre. Two NZFC staff and one ATEED staff member attended the festival in support of the New Zealand filmmakers at the festival, including Tom Hern, Alexander Borgers, Jason Lei Howden, Sarah Howden, Rhys Darby, Chelsea Winstanley, Carthew Neal, Taika Waititi, Thomasin McKenzie, Stuart McKenzie, Miranda Harcourt, Sarah Cook and Josephine Stewart-Te Whiu.

FIN Atlantic Partners 2019

Following attendance at Toronto, the Head of Marketing travelled to Halifax to represent the NZFC at FIN Partners which took place 12-14 September. 2019 marked the end of the market's two-year spotlight on the UK, Ireland and the USA. Producers Vicky Pope and Michelle Turner attended the market.

Rotterdam International Film Festival

Short film *Apparition* by Tanu Gago was selected to screen in the 'Bodily Rituals' out-of-competition programme at International Film Festival Rotterdam (IFFR). Tanu attended the festival in support of his film and to participate in a panel discussion, with support from the NZFC. The Film Festival and Marketing Executive represented the NZFC at IFFR and CineMart.

Clermont-Ferrand International Short Film Festival

Three NZFC staff attended the Clermont-Ferrand Film Market and Festival, the world's largest short film market in support of several emerging New Zealand filmmakers.

The festival hosted the European premiere of Fresh Short film, *Daniel*, produced by Alix Whittaker and written and directed by Claire van Beek. Both filmmakers attended the festival with support from the NZFC.

Having not had a formal NZFC presence in the market since 2014, this year the focus was on highlighting Aotearoa Voices, particularly those of Māori and Pacific Island filmmakers and to create an 'in-market talent development' opportunity for the three filmmakers - Piripi Curtis, Ngaire Fuata and Libby Hakaraia - the NZFC supported to attend.



The NZFC hosted an Aotearoa Voices stand in the market where sales agents, buyers, distributors and programmers could meet and learn about New Zealand short films. A morning tea networking event was attended by industry guests. A market screening of New Zealand short films was held for festival programmers and distributors.

In addition, NZFC staff attended a wide variety of events and met with sales agents, distributors, and festival programmers. They also met with international partners who work across both talent and indigenous development.

Cannes Marche du Film

The 2020 Cannes Marché du Film was re-scheduled to late June and held online, rather than in situ. The NZFC had a presence at the inaugural online event with a virtual pavilion designed and built by Wellington-based digital agency, Wrestler.

The NZFC supported 100 producers and industry practitioners to attend the virtual market and hosted two panels which were each attended by over 100 people globally.

Four New Zealand documentaries, *The Girl on the Bridge*, *Fiona Clark: Unafraid*, *James and Isey* and *Six60: Till The Lights Go Out* were presented in Cannes Docs, a showcase for docs-in-progress designed for decision-makers looking for new titles, in particular festival programmers and sales agents.

Sales agent speed-dating, always a popular event at Cannes in situ, was re-created virtually with over 120 meetings between sales agents and producers held via Zoom across a two-week period just prior to the online Marché.

Other International Festivals and Releases

- *Savage* had its world premiere at the Busan Film Festival and followed this with screenings at the BFI London Film Festival.
- *Bellbird* followed its Sydney Film Festival premiere with screenings at the NZIFF, Hawaii International Film Festival, Cork International Film Festival, Macau International Film Festival and Chicago International Film Festival.
- *Daffodils* screened at the Busan Film Festival and at the Hawaii International Film Festival.
- *Vai* continued its festival run with screenings at the ImagineNATIVE Film + Media Arts Festival, Hawaii International Film Festival and Skabmagovat Film Festivals among others.
- *The Chills: The Triumph & Tragedy of Martin Phillipps* screened at the Cork International Film Festival and the Doc & Roll Film Festival.
- *For My Father's Kingdom* screened at the Hawaii International Film Festival and ImagineNATIVE Film + Media Arts Festival.
- *Merata: How Mum Decolonised the Screen* screened at the ImagineNATIVE Film + Media Arts Festival.



Digital Preservation Scheme

Seven short films were selected to be digitised in the period, but due to the COVID-19 lockdown, only four of these have been completed to the point they are awaiting sign-off from the filmmakers prior to delivery. These four films are: *Turangawaewae*, *The King Boys*, *Sure to Rise* and *Fizz*

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, the NZFC is a key partner in Te Puna Atataa 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 would have allowed for alone.

Te Puna Atataa - The New Zealand Film Heritage Trust now cares for approximately 40 feature films and 18 non-feature titles, including the Gaylene Preston and Mirage Films catalogues, and has undertaken the digitisation of films including *Among the Cinders*, *Pictures* and *Sons For the Return Home*. We anticipate an upswing in preservation over 2020, with some exciting partnerships over historically and culturally significant works.



Image: For My Father's Kingdom



Image: *The Luminaries*

5. BUILD AND MAINTAIN STAKEHOLDER RELATIONSHIPS TO GENERATE EXCELLENCE IN PARTNERSHIPS

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

A survey of key stakeholders is conducted every two years to provide information about how our stakeholders perceive the NZFC, their experiences and satisfaction with the organisation. This informs forward planning and highlights areas in which the NZFC may need to focus.

The 2020 stakeholders survey was undertaken in June and a summary of results will be published on the NZFC website.

The NZFC continues to work with local industry, government organisations and fellow international funding agencies to improve New Zealand screen sector outcomes. Organisations the NZFC works closely with include the Ministry for Culture and Heritage (MCH), Ministry of Business, Innovation and Employment (MBIE) and Ministry of Foreign Affairs and Trade (MFAT).

In addition, the NZFC works with Ngā Taonga Sound and Vision and shares an office building with NZ On Air with whom the organisation collaborates on selected projects. In the 2019/20 financial year this has included series drama development through both the Raupapa Whakaari and Spooky Anthology initiatives.

Core funding is provided by the NZFC to key screen industry guilds including SPADA, the New Zealand Writers' Guild, WIFT and Script to Screen. Quarterly meetings between the NZFC and guilds ensures the sharing of ideas, resources and information. The NZFC collaborates with the guilds to provide training initiatives and across issues like health and safety. Additional meetings between the NZFC and guilds were scheduled in the period as the industry worked together to address the disruption caused by COVID-19.

The NZFC maintains a presence at key festivals and markets, nurtures relationships with overseas players and creates networking opportunities for people within the industry both in New Zealand and overseas. In 2020 this has become increasingly virtual as a result of COVID-19. Developing relationships and partnerships between people and organisations is a long-term strategy that does not always bear immediate or short-term results but is an important part of assisting filmmakers to progress their projects and careers.

Locally the NZFC has collaborated with such diverse organisations as Asia NZ Foundation, Central Otago District Council, Enterprise Dunedin, Film Otago Southland, New Zealand Story. Screen Wellington, WellingtonNZ, Te Puni Kōkiri and the Wellington City Council. Offshore collaborations have been with the British Film Institute, Ontario Creates, Screen Australia, Singapore Film Commission, Telefilm Canada and Tourism NZ.



THE YEAR IN REVIEW

OVERVIEW

In the 2019/20 financial year, NZFC operating revenue totalled \$33.15M against budgeted revenue of \$25.85M. We spent \$29.7M in the period, against budgeted expenditure of \$30.36M. As a result, rather than running a deficit of \$4.51M we ended the financial year with a surplus of \$3.42M.

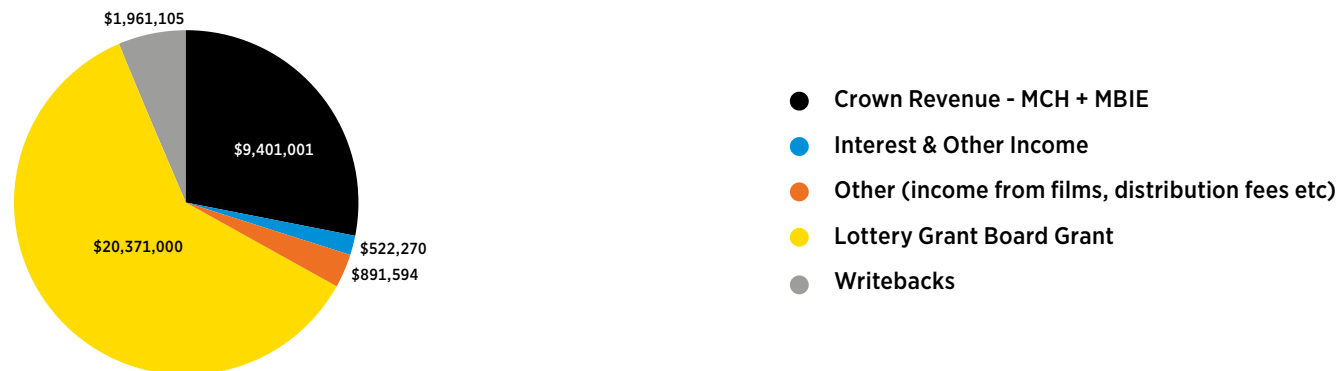
To a large extent this surplus stems from the Government response to the impact of COVID-19. A significant element of the increased revenue is an initial \$2.7M instalment of COVID-19 recovery funding provided by Government just prior to year-end. This was not anticipated and arrived too late in the financial year to be allocated prior to year-end.

The second key factor behind the surplus was an unexpected “wash-up” payment of \$869K from the LGB. This was only confirmed after year-end and hence was not able to be spent within the financial year. Similarly, the \$633K decrease in total spend against budgeted spend is almost entirely due to COVID-19 related fourth quarter savings, specifically in the areas of Marketing, International Attractions and International Relations.

Approximately half of the discretionary funding was allocated to feature film production (\$14,356,197). We also collected and on-paid \$31.6M of NZSPG-New Zealand 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.

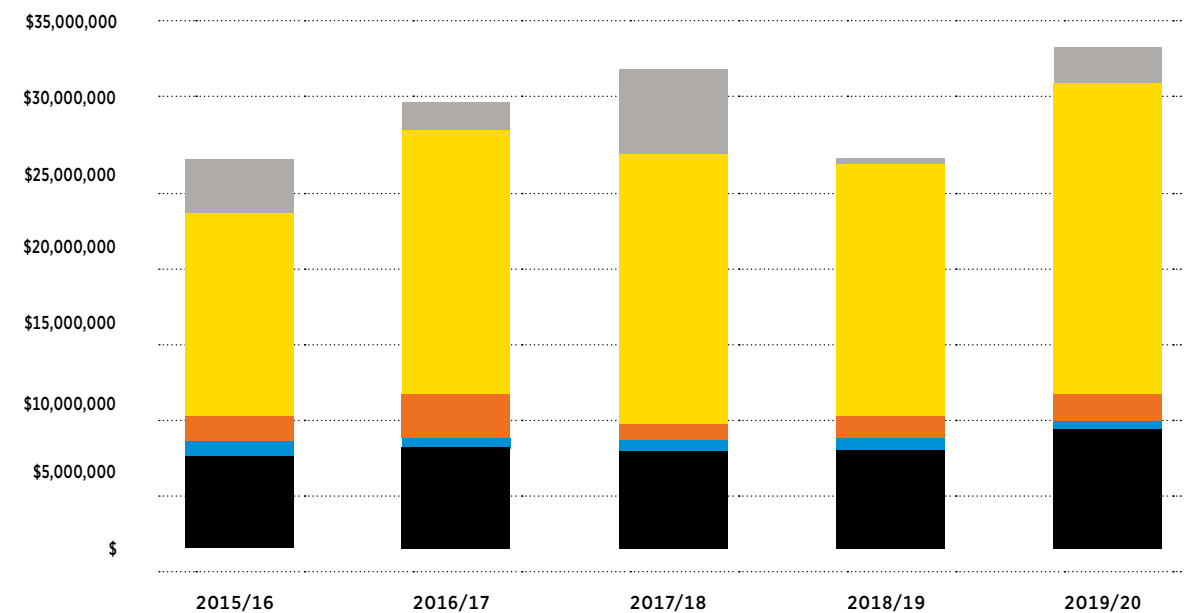
Funding sources



Funding allocation by programme



Funding sources trend



- Crown Revenue - MCH & MBIE
- Interest
- Other (income from films, distribution etc)
- Lottery Grants Board Grant
- Writebacks

The Statement of Service Performance (SSP) measures results against targets set in the Statement of Performance Expectations (SPE) for the year ended 30 June 2020 and shows we met or exceeded 65% of our targets. COVID-19 had a significant impact on many areas of our business and is the reason so many of our KPIs, particularly those relating to cinema audiences, were not met in the period.

Significant KPI results include:

- 10 new feature films offered production funding by the NZFC
- 50% of new feature films offered production funding directed by women
- 10 NZFC-funded feature films selected for A-List festivals
- 10 NZFC-funded short films selected for A-List Film Festivals
- 53 writers, producers or directors who received talent development support moved into an NZFC funded long-form screen story development or production opportunity

In July 2019 we published our multi-year Statement of Intent (SOI) for the period 2019/20 to 2023/24. The multi-year SOI is complemented by annual SPEs, which set out the detailed impact and output measures for the particular year.



Image: The Legend of Baron To'a

NZFC GOVERNANCE

Board

The NZFC Board is a statutory body and provides governance and policy direction. In the 2019/20 financial year the Board held four scheduled meetings in Wellington and one scheduled meeting in Auckland.

Members for the year to 30 June 2020 were:
Dame Kerry Prendergast (Chair), John McCay, Tom Greally (to December 2019), Pania Tyson-Nathan (to December 2019) Pania Gray (from January 2020), Brett O’Riley, Paula Jalfon, Ant Timpson, Sandra Kailahi and David Wright (from January 2020)

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 2020 were Tom Greally (Chair to December 2019), David Wright (Chair from January 2020), Kerry Prendergast and Brett O’Riley.

He Pounamu Panel

This panel is responsible for discussing papers submitted for He Pounamu Te Reo Māori Film Initiative funding prior to recommendations being made to the Board. The panel is made up of the Board Chair and two Board members of Māori descent.

Certification Committee

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

NZSPG Combined Panel

The combined NZSPG panel met 13 times in the 2019/20 financial year to consider applications for both the domestic and international NZSPG grants. The panel is made up of one member of the NZFC Board, one senior NZFC staff member (CEO, COO), one representative from MBIE, one representative from MCH and two industry specialists.

Official Information Act 1982 Requests

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

Data on OIA requests for the 2019/20 financial year are listed below.

Reporting Period	No. of OIA requests completed:	No. of OIA requests unable to be completed within the legislated timeframe (including extensions):	No. of responses to OIA requests published on our website:	No. of Ombudsman complaints notified to the NZFC:	No. of OIA final views formed by the Ombudsman against NZFC.
1 July 2019 – 30 June 2020	12	0	0	2	0

The third party costs of responding to these OIA requests during 2019/20 were \$88,163.

To the readers of the New Zealand Film Commission's financial statements and performance information for the year ended 30 June 2020

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 54 to 79, that comprise the statement of financial position as at 30 June 2020, the statement of comprehensive revenue and expenses, statement of changes in equity and statement of cash flows for the year ended on that date and the notes to the financial statements including a summary of significant accounting policies and other explanatory information; and
- the performance information of the Commission on pages 80 to 87.

In our opinion:

- the financial statements of the Commission on page 54 to 79:
 - present fairly, in all material respects:
 - its financial position as at 30 June 2020; 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 80 to 87:
 - presents fairly, in all material respects, the Commission's performance for the year ended 30 June 2020, 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 18 December 2020. 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.

Emphasis of matter – Impact of Covid-19

Without modifying our opinion, we draw attention to the disclosures about the impact of Covid-19 on the Commission as set out in note 1 to the financial statements.

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 to 100, 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



Image: *Come to Daddy*

NZFC BOARD

Kerry Prendergast *Chair*

Kerry is a 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 20 years. He served as chair of Film New Zealand (now absorbed within the NZFC). He is also currently a board member of New Zealand On Air.

Brett O’Riley

Brett is currently the CEO of the Employers and Manufacturers Association. 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’s career has touched all facets of film. He 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

Sandra is a film producer, writer, author and playwright of Tongan and New Zealand ancestry and spent 26 years working as a journalist in mainstream and Pacific media. Film credits include *The Messiah* and documentary, *For My Father’s Kingdom*. 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 and a trustee of the Pacific Islands Film & Television board (PIFT).

Pania Gray – *Iwi: Ngā Puhi*

Pania owner-operates Kororā Consulting, a Wellington based management and business advisory company. She holds a number of governance positions alongside her role on the New Zealand Film Commission, including independent directorships of Education Services Limited and CORE Education Limited. Pania is an independent member of the Te Mātāwai Audit and Risk Committee and also sits on the Māori Education Trust.

David Wright

David is a member of both the Institute of Directors and Chartered Accountants Australia and New Zealand and worked in senior management roles within the New Zealand television, feature film and digital visual effects sectors. Formerly the Chief Operating Officer for Weta Digital, David completed 12 years with the Weta Group in 2020 where he has managed significant growth in international screen production opportunities. David lives in Wellington and is also a Digital Media Trust board member.

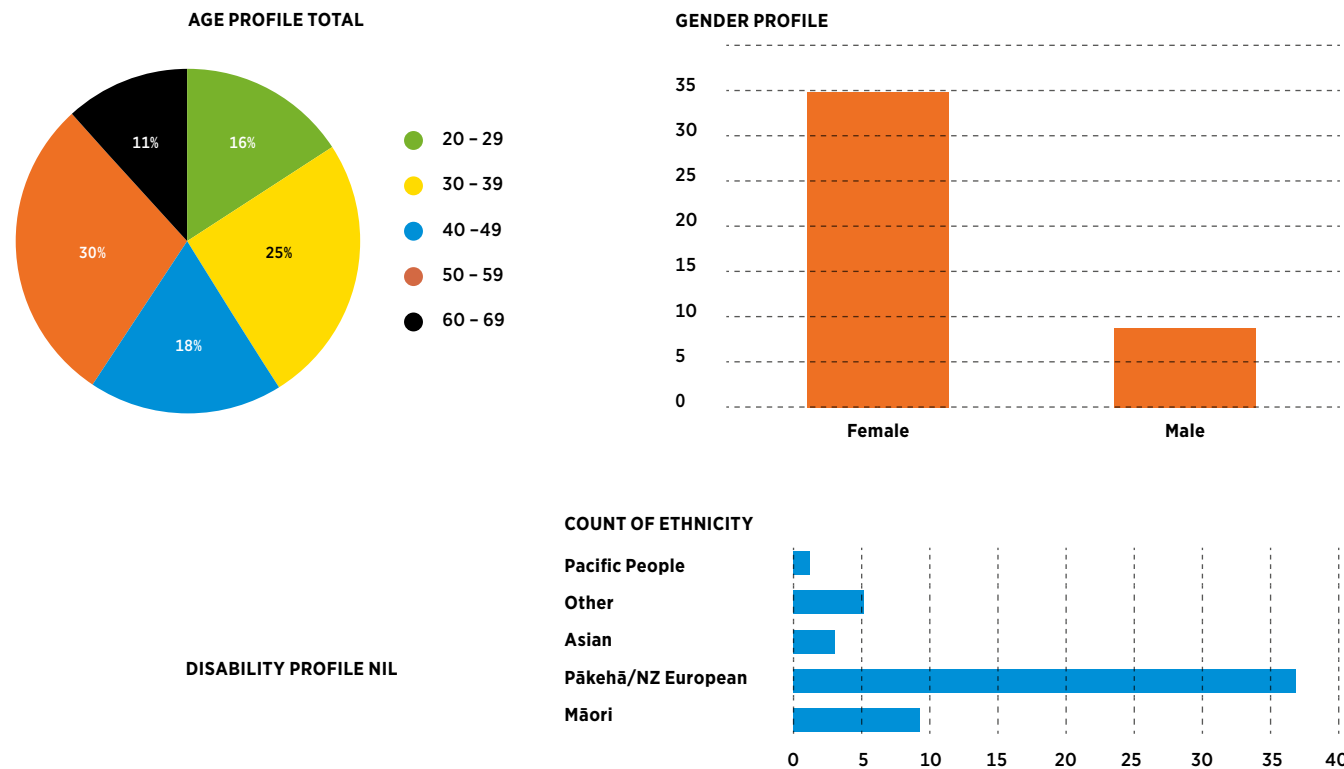


Staff

As at 30 June 2020 we had 44 staff (6 part-time, 38 full-time). Our workplace profile shows that our workforce has an average age of 44 years and is predominantly female (79.5%).

Excluding parental leave, staff turnover for the 12-month period to 30 June was 13.6%. Of the 6 staff who left in the period, one left to pursue or return to roles within the industry, while the other five left for reasons including career progression, opportunities in other industries and offshore travel.

We are unable to comprehensively report on the disability profile of staff but will address this in the 2020/21 financial year.



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.

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.

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

1. Leadership, accountability and culture

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

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

2. Recruitment, selection and induction

All permanent roles are advertised and candidates are appointed after a fair and rigorous recruitment and selection process, which incorporates equal opportunity principles. When recruiting, we take into account New Zealand's diversity - gender, race, ethnic or national origins, religious or ethical beliefs, disability, marital or family status, age, sexual orientation or any other irrelevant factor - 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 conferences, festivals and markets for a better understanding of the international environment and to network with other similar agencies.

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

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

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

4. Flexibility and work design

Flexible working hours for staff are permitted, where possible. Staff are supported in working from home when appropriate, working part-time, taking leave to care for sick family members, parental leave and taking leave during the school holidays.

5. Remuneration, recognition and conditions

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

6. Harassment and bullying prevention

The NZFC responds promptly to all accusations of harassment and bullying. Reasonable endeavours are used to recognise and address unacceptable behavior that may lead to harassment and bullying. All staff are required to adhere to the State Services code of conduct as well as that set out in our Policy Manual which is revised and updated from time to time.

7. Safe and healthy environment

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

STATEMENT OF RESPONSIBILITY

for the year ended 30 June 2020

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 2020.

Signed on behalf of the Board:



Kerry Prendergast

CHAIR
18 December 2020



David Wright

BOARD MEMBER
18 December 2020

STATEMENT OF FINANCIAL POSITION				
as at 30 June 2020				
	Note	2020 Actual \$	2020 Budget \$	2019 Actual \$
Equity				
Accumulated comprehensive revenue/(expenses)		11,515,262	2,229,000	8,091,754
Total Equity		11,515,262	2,229,000	8,091,754
<i>Represented by:</i>				
Current Assets				
Cash and cash equivalents	14	5,401,231	2,000,000	4,620,398
Investments	15	18,047,787	14,000,000	18,015,377
Prepayments		26,344	0	212,515
Trade and other receivables	16	7,963,215	6,000,000	5,555,357
NZSPG Receivable	4	40,461,027	0	41,501,905
Total Current Assets		71,899,604	22,000,000	69,905,552
Non-Current Assets				
Property, plant & equipment	17	169,560	200,000	126,762
Intangible assets	18	32,445	200,000	112,997
Total Non-Current Assets		202,005	400,000	239,759
Total Assets		72,101,609	22,400,000	70,145,311
<i>Less Liabilities:</i>				
Current Liabilities				
Trade and other payables	19	2,437,272	2,000,000	4,443,265
Employee entitlements	20	340,835	250,000	241,381
Film income account	3	251,680	400,000	194,366
Project commitments	21	17,095,533	17,521,000	15,672,640
NZSPG Provision	4	40,461,027	0	41,501,905
Total Current Liabilities		60,586,347	20,171,000	62,053,557
Total Liabilities		60,586,347	20,171,000	62,053,557
Net Assets		11,515,262	2,229,000	8,091,754

Explanations of significant variances against budget are detailed in note 31.
The accompanying notes on pages 58 to 79 form part of these financial statements.

STATEMENT OF COMPREHENSIVE REVENUE AND EXPENSE				
for the year ended 30 June 2020				
	Note	2020 Actual \$	2020 Budget \$	2019 Actual \$
Revenue				
Crown Revenue	2	9,401,001	6,701,000	6,701,000
Lottery Grants Board grant		20,371,000	17,875,000	16,983,930
Income from films	3	818,887	500,000	1,481,766
Distribution fee	3	44,738	10,000	34,411
Interest		522,270	750,000	775,225
Writebacks		1,961,105	0	371,514
Other income		27,969	10,000	10,000
Operating Income		33,146,970	25,846,000	26,357,846
Government NZSPG-NZ grant	4	30,512,104	32,800,000	38,056,954
Total Income		63,659,074	58,646,000	64,414,800
Expenditure				
Talent development	5	2,721,981	2,562,000	3,851,283
Rautaki talent and development	6	842,860	815,000	0
Script development and production funding	7	17,455,904	16,921,000	18,866,107
Marketing and distribution support	8	1,201,342	1,942,000	1,930,018
International screen business attraction	9	306,082	440,000	371,449
International relations	10	256,712	350,000	261,555
Screen incentive scheme administration	11	218,624	180,000	112,691
Corporate	12	1,968,318	2,316,000	2,131,350
Personnel costs	13	4,751,639	4,830,000	4,648,946
Operating Expenditure		29,723,462	30,356,000	32,173,399
Government NZSPG-NZ grant	4	30,512,104	32,800,000	38,056,954
Total Expenditure		60,235,566	63,156,000	70,230,353
Surplus/(Deficit)		3,423,508	(4,510,000)	(5,815,553)
Other Comprehensive Revenue and Expense		0	0	0
Total Comprehensive Revenue and Expense		3,423,508	(4,510,000)	(5,815,553)

Explanations of significant variances against budget are detailed in note 31.
The accompanying notes on pages 58 to 79 form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY				
for the year ended 30 June 2020				
	Note	2020 Actual \$	2020 Budget \$	2019 Actual \$
Equity at 1 July		8,091,754	6,739,000	13,907,307
Total Comprehensive Revenue and Expense for the year		3,423,508	(4,510,000)	(5,815,553)
Equity at 30 June		11,515,262	2,229,000	8,091,754

The accompanying notes on pages 58 to 79 form part of these financial statements.

STATEMENT OF CASH FLOWS				
for the year ended 30 June 2020				
	Note	2020 Actual \$	2020 Budget \$	2019 Actual \$
Cash Flows from Operating Activities				
Receipts from the Crown & other Income		60,532,353	57,896,000	64,553,202
Interest received		624,686	750,000	789,282
Short term loans repaid		0	0	186,271
Payments for production funding, marketing, industry support, to suppliers and employees		(60,910,835)	(63,356,000)	(67,111,256)
Goods and services tax (net)		683,624	0	125,641
Net Cash from Operating Activities	29	929,838	(4,710,000)	(1,456,860)
Cash Flows from Investing Activities				
Sale of investments		34,583,282	14,000,000	22,642,014
Purchase of investments		(34,615,692)	(9,290,000)	(21,015,377)
Sale of property, plant & equipment		0	0	0
Purchase of property, plant & equipment		(108,672)	0	(58,921)
Purchase of intangible asset		(7,923)	0	(9,000)
Net Cash from Investing Activities		(149,005)	4,710,000	1,558,715
Cash Flows from Financing Activities		0	0	0
Net Cash from Financing Activities		0	0	0
Net increase / (decrease) in cash at bank		780,833	0	101,855
Opening cash at bank		4,620,398	2,000,000	4,518,543
Closing cash at bank		5,401,231	2,000,000	4,620,398

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 58 to 79 form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 30 June 2020

1. STATEMENT OF ACCOUNTING POLICIES FOR THE YEAR ENDED 30 JUNE 2020

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 2020. The financial statements were authorised for issue on 18 December 2020.

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.

COVID-19

The COVID-19 pandemic developed rapidly in 2020 and had a significant impact on the New Zealand economy. Page 2 provides an overview of the impact COVID-19 had on the NZFC's activities. The financial impact of the pandemic on the NZFC has not been material. Due to the high level of reserves and working capital held by the NZFC there is no

significant impact on the going concern of the NZFC. Note 31 explains major variances to budget which are mainly driven by the pandemic.

Functional and presentation currency

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

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

STANDARDS ISSUED AND NOT YET EFFECTIVE AND NOT EARLY ADOPTED

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

PBE IPSAS 41 *Financial Instruments*

PBE IPSAS 41 *Financial Instruments* replaces PBE IPSAS 29 *Financial Instruments: Recognition and Measurement* and PBE IFRS 9 *Financial Instruments* and is effective for financial years beginning on or after 1 January 2022, with earlier adoption permitted. The main changes compared with PBE IPSAS 29 that are relevant to the NZFC are:

- New financial asset clarification requirements for determining whether an asset is measured at fair value or amortised cost- A new impairment model for financial assets based on expected losses, which might result in the earlier recognition of impairment losses.
- A new impairment model for financial assets based on expected losses, which might result in the earlier recognition of impairment losses.

The NZFC intends to adopt PBE IPSAS 41 for the 2022/23 financial year. The NZFC has not yet assessed in detail the impact of the new standard.

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 cashflows and non-cash changes. This amendment is effective for annual periods beginning on or after 1 January 2021, with early application permitted. The NZFC does not intend to early adopt the amendment.

PBE FRS 48 *Service Reporting 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 2022. The NZFC has not yet determined how application of PBE FRS 48 will affect its statement of service 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.

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 Comprehensive Revenue & Expense individual line expenditure budget numbers have been altered from what was recorded in the SPE to enable accurate comparison between financial periods. The bottom line projected deficit has not changed.

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.

The outputs were updated this year, there are five outputs, however only four of these measures have costs attributed to them. Therefore, there has been a change to the cost allocation methodology. Prior year figures have been adjusted to reflect the change in methodology.

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:

Government NZSPG Grant

The provision calculation is based on the timeline of the production and the estimated qualifying expenditure. The completion date of the production and estimated qualifying spend are taken from provisional and final application forms. At the end of the year a review is undertaken of final completion dates of the projects to ensure the provision is based on the best information available. The impact of COVID-19 has meant that the completion dates of projects have been pushed out.

Funding expenditure

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

We have exercised judgement in developing our funding expenditure accounting policy as there is no specific accounting standard for 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 in the financial year of commitment. Furthermore, our assessment is that the recipient and other related parties have a valid expectation that funding will be paid in full.

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 7 and in the statement of service performance on pages 81-87.

Funding liabilities

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

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

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

Film Income account

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

2. REVENUE

Revenue from the Crown

The NZFC has been provided with funding from the Crown for specific purposes as set out in its founding legislation and the scope of the relevant government appropriations. Apart from these general restrictions, there are no unfulfilled conditions or contingencies attached to government funding (2019 = \$Nil).

	2020	2019
	\$	\$
Crown revenue - MCH	8,101,001	5,401,000
Crown revenue - MBIE	1,300,000	1,300,000
	9,401,001	6,701,000

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

NZLGB

NZFC receives annual funding from the NZLGB who in turn receive it from Lotto NZ. NZFC receives 6.5% of Lotto NZ net profits. Revenue from NZLGB is recognised as revenue in the same year as the corresponding Lotto NZ net profits based on formal advice received from the NZLGB.

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.

	2020	2019
	\$	\$
Opening balance 1 July	194,366	185,960
Income from sales of NZFC films	1,686,031	3,395,007
Total film income	1,880,397	3,580,967
Less: NZFC distribution fees	(44,738)	(34,411)
Less: marketing & other expenses	(34,081)	(7,154)
	1,801,578	3,539,402
Less: distributed to investors	(750,944)	(1,913,684)
Less: distributed to NZFC	(818,887)	(1,481,766)
Less: loan repayment to NZFC	0	0
	231,747	143,952
Provision for unrecouped expenses Increase (decrease)	0	0
Balance 30 June	231,747	143,952
Unpaid invoices increase / (decrease)	19,933	50,414
Balance (including unpaid invoices)	251,680	194,366

Accounting Policy:

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

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

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 (NZFC Receivable) and on-pays to productions (NZFC 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

	NZSPG Grants
	\$
Balance at 1 July 2018	21,658,353
Additional provisions made	38,056,954
Amounts used	(18,213,402)
Balance at 30 June/1 July 2019	41,501,905
Additional provisions made	30,512,104
Amounts used	(31,552,982)
Balance at 30 June 2020	40,461,027
Current portion	40,461,027
Non current portion	0
Total provisions	40,461,027

EXPENDITURE		
5. TALENT DEVELOPMENT		
	2020	2019
	\$	\$
Making projects/content	959,812	1,327,801
Training	149,157	1,297,262
Industry support	1,613,012	1,226,220
	2,721,981	3,851,283

6. RAUTAKI TALENT AND DEVELOPMENT		
	2020	2019
	\$	\$
Rautaki talent development	429,302	0
Rautaki feature film development	413,558	0
	842,860	0

7. SCRIPT DEVELOPMENT AND PRODUCTION FUNDING		
	2020	2019
	\$	\$
Feature film development (incl. feature docos)	1,760,535	1,900,286
Devolved development	1,051,725	548,363
Feature film production financing	14,356,197	16,120,451
Other costs	287,447	297,007
	17,455,904	18,866,107

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. Note some of these grants are equity investments in films. We have evaluated the fair value of the investments as zero, therefore they have been recognised as expenditure when approved.

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

8. MARKETING AND DISTRIBUTION SUPPORT		
	2020	2019
	\$	\$
Domestic/Media distribution	810,963	1,163,315
Digital preservation scheme	91,071	115,925
International festivals	66,453	239,681
International marketing and market attendance	140,112	303,267
Other costs	92,743	107,830
	1,201,342	1,930,018

9. INTERNATIONAL SCREEN BUSINESS ATTRACTION		
	2020	2019
	\$	\$
International promotion	104,713	141,240
International business attraction	201,369	230,209
	306,082	371,449

10. INTERNATIONAL RELATIONS		
	2020	2019
	\$	\$
Key market attendances and delegation costs	256,712	261,555
	256,712	261,555

11. SCREEN INCENTIVE SCHEME ADMINISTRATION		
	2020	2019
	\$	\$
Administration	218,624	112,691
	218,624	112,691

12. CORPORATE

	2020	2019
	\$	\$
Board costs	169,244	165,237
Communications	48,682	56,107
Office overheads	299,703	337,191
Depreciation and amortisation expense:		
Leasehold alterations	9,730	35,099
Computer equipment - hardware	28,903	31,656
Computer equipment - software	88,475	103,412
Office equipment	14,339	12,103
Furniture & fittings	12,351	10,630
Rent	431,999	420,471
Audit fees for the audit of the financial statements	59,800	60,000
Other costs	805,092	899,444
	1,968,318	2,131,350

13. PERSONNEL COSTS

	2020	2019
	\$	\$
Talent development	301,414	360,402
Rautaki talent and development	166,075	0
Script and production funding	719,818	639,112
Marketing and international relations	713,556	711,450
International screen business attractions & promotion	456,667	471,579
Screen incentive scheme administration	282,478	263,680
Corporate	1,679,061	1,709,818
Consultants	315,421	377,261
Defined contribution plan employer contributions	117,149	115,644
	4,751,639	4,648,946

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.

14. CASH AND CASH EQUIVALENTS

	2020	2019
	\$	\$
Cash at bank and on hand	5,401,231	4,120,398
Term deposits with maturities of 3 months or less	0	500,000
	5,401,231	4,620,398

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 2020 are subject to the expected credit loss requirements of PBE IFRS 9, no loss allowance has been recognised because the estimated loss allowance for credit losses is trivial.

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

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

15. INVESTMENTS

	2020	2019
	\$	\$
Current portion		
Term deposits with maturities of 4-12 months	18,047,787	18,015,377
<i>Total current portion</i>	18,047,787	18,015,377
Non-current portion		
Term deposits with maturities over 12 months	0	0
<i>Total non-current portion</i>	0	0
	18,047,787	18,015,377

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

16. TRADE AND OTHER RECEIVABLES

	2020	2019
	\$	\$
Trade debtors	542,215	644,884
Lottery Grants Board grant	6,721,000	3,907,750
Crown revenue - MBIE	700,000	575,000
Net GST receivables	0	427,723
Less: provision for impairment	0	0
Total receivables	7,989,559	5,555,357

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:

	2020			2019		
	Gross	Impairment	Net	Gross	Impairment	Net
	\$	\$	\$	\$	\$	\$
Current	7,924,279	0	7,924,279	5,467,311	0	5,467,311
Past due 31-60 days	4,896	0	4,896	0	0	0
Past due 61-90 days	0	0	0	(416)	0	(416)
Past due >91 days	34,040	0	34,040	88,462	0	88,462
	7,963,215	0	7,963,215	5,555,357	0	5,555,357

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:

	2020	2019
	\$	\$
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.

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.

17. 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 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
Balance at 1 July 2019	619,253	211,586	141,271	389,997	1,362,107
Additions	6,041	65,708	22,283	14,640	108,672
Disposals	0	(37,846)	(15,853)	(45,650)	(99,349)
Balance at 30 June 2020	625,294	239,448	147,701	358,987	1,371,430
Accumulated Depreciation					
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
Balance at 1 July 2019	608,347	179,810	116,998	330,191	1,235,346
Depreciation expense	9,730	28,903	14,339	12,351	65,323
Eliminate on disposal	0	(37,759)	(15,393)	(45,648)	(98,800)
Balance at 30 June 2020	618,077	170,954	115,944	296,894	1,201,870
Carrying amounts					
1 July 2018	40,005	56,544	27,915	32,864	157,328
1 July 2019	10,906	31,777	24,273	59,806	126,762
As at 30 June 2020	7,217	68,495	31,757	62,093	169,560

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.

18. INTANGIBLE ASSETS

MOVEMENTS FOR INTANGIBLE ASSETS ARE AS FOLLOWS:

	Computer Equipment - Acquired Software
Cost or Valuation	\$
Balance at 1 July 2018	779,845
Additions	9,000
Disposals	0
Balance at 30 June 2019	788,845
Balance at 1 July 2019	788,845
Additions	7,923
Disposals	(17,394)
Balance at 30 June 2020	779,374
Accumulated Amortisation	
Balance at 1 July 2018	572,436
Amortisation expense	103,412
Eliminate on disposal	0
Balance at 30 June 2019	675,848
Balance at 1 July 2019	675,848
Amortisation expense	88,475
Eliminate on disposal	(17,394)
Balance at 30 June 2020	746,929
Carrying amounts	
1 July 2018	207,409
1 July 2019	112,997
As at 30 June 2020	32,445

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.

19. TRADE AND OTHER PAYABLES

	2020	2019
	\$	\$
Trade creditors	1,508,226	3,513,086
Sundry accruals	774,139	846,316
Suspense liability	(2,044)	19,854
Net GST Payable	156,151	0
PAYE	800	64,009
	2,437,272	4,443,265

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.

20. EMPLOYEE ENTITLEMENTS

	2020	2019
	\$	\$
Accrued salaries and wages	30,815	0
Annual leave	310,020	241,381
	340,835	241,381

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.

21. PROJECT COMMITMENTS

	2020	2019
	\$	\$
Feature films	15,348,528	14,208,525
Short films	899,443	889,849
Devolved development and Business Development Scheme	847,562	574,266
	17,095,533	15,672,640

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.

22. 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:

	2020	2019
	\$	\$
Not later than one year	290,589	299,685
Between one and two years	224,703	290,890
Between two and five years	224,703	449,406
Later than five years	0	0
	739,995	1,039,981

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 \$299,400 of capital commitments relating to new intangible assets as at 30 June 2020 (2019=\$Nil).

23. CONTINGENCIES

Contingent liabilities

There were no contingent liabilities at balance date (2019=\$Nil).

Contingent assets

There were no contingent assets at balance date (2019=\$Nil).

24. FINANCIAL INSTRUMENTS

24A. FINANCIAL INSTRUMENT CATEGORIES

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

	2020	2019
	\$	\$
Financial assets measured at amortised cost (2018: loans and receivables)		
Cash and cash equivalents	5,401,231	4,620,398
Investments	18,047,787	18,015,377
Trade and other receivables	7,963,215	5,555,357
<i>Total financial assets</i>	<i>31,412,233</i>	<i>28,191,132</i>
Financial liabilities		
Trade and other payables	2,437,272	4,443,265
Film income account	251,680	194,366
Project commitments	17,095,533	15,672,640
<i>Total financial liabilities</i>	<i>19,784,485</i>	<i>20,310,271</i>

24B. 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. The NZFC does not hold financial instruments subject to market prices.

Fair value interest rate risk

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

Cash flow interest rate risk

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

Currency risk

Currency risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in foreign exchange rates. The NZFC purchases goods and services overseas which require it to enter into transactions denominated in foreign currencies. As a result of these activities, exposure to currency risk arises.

In addition if the NZFC has reasonable assurance that a foreign exchange debtor will pay on a due date and if the sum is material then the NZFC will use a foreign currency contract to manage the foreign currency exposure.

The forward exchange contracts outstanding at 30 June 2020 amounted to \$Nil (2019=\$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 14), short term deposits (Note 15) and trade debtors (Note 16). 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 2020 the NZFC had a credit limit of \$100,000 (2019 = \$100,000) 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:

	2020	2019
	\$	\$
COUNTERPARTIES WITH CREDIT RATINGS		
Cash at bank, term deposits and portfolio investments (notes and bonds)		
AA+	0	0
AA-	15,366,720	15,517,365
AA	0	0
A+	0	0
A	8,077,923	7,110,602
Total counterparties with credit ratings	23,444,643	22,627,967

	2020	2019
	\$	\$
COUNTERPARTIES WITHOUT CREDIT RATINGS		
Debtors and other receivables		
Existing counterparty with no defaults in the past	7,989,559	5,767,872
Existing counterparty with defaults in the past	0	0
Total debtors and other receivables	7,989,559	5,767,872

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
	\$	\$	\$	\$	\$
2019					
Trade and other payables	4,443,265	4,443,265	4,443,265	0	0
2020					
Trade and other payables	2,437,272	2,437,272	2,437,272	0	0

25. 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.

26. 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.

	2020	2019
	\$	\$
Board Members		
Remuneration	140,747	132,199
Full-time equivalent members at 30 June	0.71	0.64
Senior Management		
Remuneration	1,681,869	1,611,313
Full-time equivalent members at 30 June	9.00	9.00
<i>Total key management personnel remuneration</i>	1,822,616	1,743,512
<i>Total full-time equivalent personnel</i>	9.71	9.64

Key management personnel at 30 June 2020 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. FTE for Board members has been calculated on an assumed 30 working day assumption for all members other than the Chair for which 50 working days has been used.

27. BOARD MEMBER REMUNERATION

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

	2020	2019
	\$	\$
Kerry Prendergast	32,480	33,600
Brett O'Riley	15,467	16,000
Jane Hastings (to Dec 2019)	0	9,333
John McCay	15,467	16,000
Pania Tyson-Nathan (to Jan 2020)	9,333	16,000
Paula Jalfron	15,467	15,933
Tom Greally (to Jan 2020)	9,333	16,000
Sandra Kailahi (from April 2019)	15,467	4,000
Ant Timpson (from March 2019)	15,467	5,333
Pania Gray (from Feb 2020)	6,133	0
David Wright (from Feb 2020)	6,133	0
	140,747	132,199

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 (2019=\$Nil).

All board members agreed to a 20 percent reduction in fees for six months from 1st May in response to COVID-19.

28. 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	
	2020	2019
	\$	\$
\$340,000 - \$349,999	1	0
\$330,000 - \$339,999	0	1
\$320,000 - \$329,999	0	0
\$290,000 - \$299,999	0	0
\$220,000 - \$229,999	0	0
\$200,000 - \$209,999	2	0
\$190,000 - \$199,999	0	2
\$180,000 - \$189,999	0	0
\$170,000 - \$179,999	0	0
\$160,000 - \$169,999	2	0
\$150,000 - \$159,999	3	2
\$140,000 - \$149,999	1	2
\$130,000 - \$139,999	0	2
\$120,000 - \$129,999	1	0
\$110,000 - \$119,999	1	0
\$100,000 - \$109,999	1	1
	12	10

During the year ended 30 June 2020 no employees received compensation and other benefits in relation to cessation (2019=\$104,500).

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

	2020	2019
	\$	\$
Net Surplus/(Deficit)	3,423,508	(5,815,553)
Add back: Non Cash Items		
(Gain)/Loss on Disposals	550	0
(Gain) on Bargain Purchase	0	0
Doubtful Debts	0	0
Bad Debts Written Off	0	0
STAR Loan	0	0
Rent Incentive	0	(8,339)
Depreciation and Amortisation	153,798	192,900
	3,577,856	(5,630,992)
Movements in Working Capital		
Decrease/(Increase) in Accounts Receivable after excluding Capital Items	(2,649,413)	1,376,795
(Decrease)/Increase in Accounts Payable after excluding Capital Items	(2,162,140)	569,660
(Decrease)/Increase in Employee Entitlements	99,454	10,441
(Decrease)/Increase in GST Payable	583,874	125,641
(Decrease)/Increase in Film Income Account	57,314	8,406
(Decrease)/Increase in Project Commitments	1,422,893	2,083,189
Total Movements in Working Capital	(2,648,018)	4,174,132
Net Cash Flows from Operating Activities	929,838	(1,456,860)

30. EVENTS AFTER BALANCE DATE

There are no events after balance date.

31. MAJOR BUDGET VARIANCES

Statement of comprehensive income

Crown Revenues

Income received from the MCH was \$2.7M higher than budgeted as this reflects the first instalment of the \$13.4M of COVID-19 recovery funding allocated to NZFC by Government.

Lottery Grants Board (LGB) Grant

Income received from the LGB was \$2.496M higher than budgeted as actual profits generated by Lotto New Zealand were higher than initial projections.

Writebacks

This primarily reflects writing back conditional funding to one feature film project that was initially offered by the NZFC in a prior year. The conditional funding offer on this project lapsed in the current year due to insufficient progress in meeting NZFC's key conditions of funding.

Marketing and distribution support

Spend in this area was \$741,000 lower than budget due to the impact of COVID-19. The lockdown in March 2020 resulted in delays in films being released in NZ cinemas and the cancellation of staff and filmmaker attendance at international film festivals and markets (e.g. Cannes).

International screen business attraction

Spend in this area was \$134,000 lower than budget due to the COVID-19 related postponement of various planned international filmmaker familiarisation visits

(families) to New Zealand and related initiatives, together with the cancellation of staff attendance at overseas screen attraction events.

Statement of financial position

Cash and cash equivalents

Cash held at year-end was higher than budgeted due to receiving unbudgeted additional COVID-19 funding from MCH at the end of June.

Investments

Current investments were \$4M higher than budgeted due to term deposits being reinvested rather than utilised as a consequence of COVID-19 related delays in production activity.

Trade Receivables

The total sum receivable at year-end was \$2M higher than budgeted primarily due to the fourth quarterly payment due from LGB (\$6.7M) being received in early July.

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 and purchase of investments

Sale and purchase of investments were higher than budgeted due to COVID-19 delaying film projects going into production, meaning investments were reinvested.

SCOPE OF APPROPRIATION AND EXPENSES

Type, title, scope and period of appropriation	Appropriation, adjustments and use	Actual 2020 \$000
Vote Arts Culture Heritage - New Zealand Screen Production Grant - New Zealand (M4)	Original appropriation	63,940
	Cumulative adjustments	85,518
	Total adjusted appropriation	149,458
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 2019	(58,940)
	Current year actual expenditure	(30,512)
	Cumulative actual expenditure 30 June 2020	(89,452)
	Appropriation remaining 30 June 2020	60,006
Commences: 1 July 2017		
Expires: 30 June 2021		

HOW PERFORMANCE WILL BE ASSESSED AND END OF YEAR REPORTING REQUIREMENT

	2018/19		2019/20	
Assessment of Performance	Budgeted Standard	Actual	Budgeted Standard	Actual
Total annual value of approved QNZPE for NZSPG (NZ productions)	\$52 million	\$49 million	\$82 million	\$77 million
Number of NZSPG certificates issued (final) for NZ productions	14 final	11 final	17 final	10 final

NOTE:
2019/20 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.

STATEMENT OF SERVICE PERFORMANCE:

OUTPUT COST TABLES: for the year ended 30 June 2020

1. ACTIVATE HIGH IMPACT, AUTHENTIC & CULTURALLY SIGNIFICANT SCREEN STORIES

	Actual 2018/19	Budget 2019/20	Actual 2019/20
Revenue	17,016,546	18,995,000	25,267,881
Direct Expenditure – note 6 & 7	19,117,279		18,010,457
Direct expenditure -note 13 (personnel)	639,112		802,856
Indirect expenditure – admin/depreciation	1,512,529		1,446,557
Indirect expenditure – personnel	1,563,179		1,584,503
Total expenditure	22,832,099	18,995,000	21,884,373

2. SUSTAIN AND STRENGTHEN ECONOMIC OUTCOMES FOR OUR SCREEN INDUSTRY

	Actual 2018/19	Budget 2019/20	Actual 2019/20
Revenue	1,984,422	1,718,000	1,975,970
Direct Expenditure – note 9, 10, 11	745,695		781,418
Direct expenditure -note 13 (personnel)	971,406		920,372
Indirect expenditure – admin/depreciation	131,459		130,851
Indirect expenditure - personnel	135,862		143,329
Total expenditure	1,984,422	1,718,000	1,975,970

3. FACILITATE DYNAMIC PATHWAYS FOR OUTSTANDING PEOPLE, PROJECTS AND BUSINESSES

	Actual 2018/19	Budget 2019/20	Actual 2019/20
Revenue	4,867,367	3,570,000	4,105,386
Direct Expenditure – note 7	3,851,283		3,151,283
Direct expenditure -note 12 (personnel)	360,402		384,452
Indirect expenditure – admin/depreciation	322,442		271,863
Indirect expenditure - personnel	333,240		297,788
Total expenditure	4,867,367	3,570,000	4,105,386

4. MAXIMISE INTEREST & AUDIENCES FOR NZ SCREEN STORIES HERE & OVERSEAS

	Actual 2018/19	Budget 2019/20	Actual 2019/20
Revenue	2,489,510	1,563,000	1,797,735
Direct Expenditure – note 6 (see also output 5)	1,678,846		1,060,347
Direct expenditure -note 12 (personnel)	475,303		487,940
Indirect expenditure – admin/depreciation	164,919		119,048
Indirect expenditure - personnel	170,442		130,400
Total expenditure	2,489,510	1,563,000	1,797,735



1. ACTIVATE HIGH IMPACT, AUTHENTIC AND CULTURALLY SIGNIFICANT SCREEN STORIES

Impact measures	Actual 2018/19	Target 2019/20	Actual 2019/20	Variance Explanation
Fund the production of culturally significant films ¹				
1a. Percentage of NZFC-funded feature films that are culturally significant (over a three-year timeframe) ⁵ <i>*In 2018/19 this measure was calculated across a single year, rather than three.</i>	93%	80%	86%	
1b. Percentage of New Zealanders who agree that New Zealand screen stories are important ²	76%	75%	79%	
Facilitate film development and production opportunities				
1c. Number of feature films produced with NZFC development support (direct or devolved) ³	15	10	11	
Encourage more film co-productions				
1d. Number of long-form screen story official co-productions (based on films that are in production during this financial year)	2	2	2	

Operational and output measures	Actual 2018/19	Target 2019/20	Actual 2019/20	Variance Explanation
Provide development and production opportunities for underrepresented voices in the screen industry				
1e. Percentage of short films, feature films or series dramas that receive NZFC development or production funding with Māori practitioners in at least two key creative roles ⁴	20%	15%	34%	
1f. Percentage of short films, feature films or series dramas that receive NZFC development or production funding with a woman director attached ⁵	57%	40%	46%	
DEVELOPMENT & PRODUCTION – Output Target				
1g. Number of NZFC-funded feature films ⁵	14	10	10	
1h. Number of NZFC-funded feature films in Te Reo Māori ⁶	New measure	1	1	

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

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

⁵ Measured from the date a commitment to fund made.

⁶ The majority of dialogue spoken must be in Te Reo Māori.

2. SUSTAIN AND STRENGTHEN ECONOMIC OUTCOMES FOR OUR THRIVING SCREEN INDUSTRY

Impact measures	Actual 2018/19	Target 2019/20	Actual 2019/20	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 ⁷	N/A	85%	83%	
Administer the screen incentives				
2b. Total annual value of production expenditure in New Zealand administered within the NZSPG (NZ productions) ⁸	\$49M	\$82M	\$76.9M	One Final application (QNZPE approx. \$7.7M) was originally intended to be approved before 30 June, but the Panel meeting had to be rescheduled to 1 July 2020.
Attract a regular and diverse range of international productions				
2c. Total annual value of international production budgets attracted to New Zealand by the NZSPG (international productions) ⁸	\$572M	\$600M	\$553.3M	Three Final applications (total QNZPE approx. \$24.7M) were originally intended to be approved before 30 June 2020, but the Panel meeting had to be rescheduled to 1 July 2020. A further three applications (QNZPE approx. \$39.3M) were expected but not submitted.
Facilitate strategic relationships				
2d. Private investment or matched-funding in NZFC-funded projects (rolling 3-year average)	51%	40%	40.19%	

Operational and output measures	Actual 2018/19	Target 2019/20	Actual 2018/20	Variance Explanation
DEVELOPMENT & PRODUCTION – Operational Measures				
2e. Number of final NZSPG certificates issued for New Zealand productions ⁹	11	17	10	One application was declined, one application has not yet been acknowledged pending a Panel decision, one application was originally intended to be approved before 30 June but the Panel meeting had to be rescheduled to July 2020. A further four applications were expected but not submitted in time.
2f. Number of final NZSPG certificates issued for international productions ⁹	20	22	17*	Three Final applications were originally intended to be approved before 30 June 2020, but the Panel meeting had to be rescheduled to July 2020. A further three applications were expected but not submitted.
INTERNATIONAL SCREEN BUSINESS ATTRACTION – Output Target				
2g. Number of international screen attraction business enquiries	396	200	491	New Zealand's quick and decisive action to contain and eliminate COVID-19 led to more than double the number of enquiries from international productions being received in the fourth quarter of the financial year.

NOTES:

⁷ Calculated from the NZFC's biennial stakeholder survey. The percentage of respondents (producers or studio executives) who have made enquiries about international productions who strongly agree or agree with the statement: New Zealand is a leading destination for screen production.

⁸ The provision calculation is based on the timeline of the production and the estimated qualifying expenditure. The completion date of the production and estimated qualifying spend are taken from provisional and final application forms. At the end of the year a review is undertaken of final completion dates of the projects to ensure the provision is based on the best information available.

⁹ 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. This number does not include provisional grants.

*this total includes two Interim applications for *Avatar* Sequels, which are processed as Final applications.





3. FACILITATE DYNAMIC PATHWAYS FOR OUTSTANDING PEOPLE, PROJECTS AND BUSINESSES

Impact measures	Actual 2018/19	Target 2019/20	Actual 2019/20	Variance Explanation
Identify and support NZ screen talent				
3a. Total number of opportunities for writers, producers and directors to move from a NZFC talent development initiative to NZFC funded long-form screen story development/production or identified alternative pathway ¹⁰	73	25	53	This KPI is dependent on talent we have worked with over a five year period, coming in for additional funding and/or progressing their projects. We have no control over when that will happen. The TD team proactively engages with talent previously worked with to encourage them to continue to develop their projects and utilise other NZFC support as appropriate.
3b. Number of screen practitioners moving from one Talent Development eligibility criteria level to another ¹¹	N/A	Benchmark	31	
Connect NZ and international screen talent				
3c. Number of NZFC supported screen practitioners (writers, directors, producers, actors) moving from local projects/activity into international projects/activity ¹²	20	20	21	
Operational and output measures	Actual 2018/19	Target 2019/20	Actual 2019/20	Variance Explanation
TALENT DEVELOPMENT – Output Targets				
3d. Number of short films funded by the NZFC	9	12	15	Three short films were funded through devolved scheme, Aho Shorts, in addition to the 12 short films through the Catalyst & Fresh Shorts programmes.
3e. Number of NZFC-funded talent development initiatives	141	100	125	
3f. Total number of screen practitioners actively engaging with the NZFC's talent development team ¹³	105	150	156	

NOTES:

¹⁰ Alternative pathways include television series, web series, international productions and for directors and producers, commercials and music videos.

¹¹ Screen practitioners define their own eligibility criteria level which is then verified by the Talent Development team.

¹² International projects and activity could include international films or television series, securing a US manager/agent etc. Engagements are focused on progression of talent from first contact (phone call/meeting/enquiry) to next opportunity (funded initiative / development and production support) – a minimum

¹³ Engagements are focussed on progression of talent from first contact (phone call/meeting/enquiry) to next opportunity (funded initiative/development and production support) - a minimum of three engagements per filmmaker are required to count towards this number.



4. MAXIMISE INTEREST AND AUDIENCES FOR NEW ZEALAND SCREEN STORIES HERE AND OVERSEAS

Impact measures	Actual 2018/19	Target 2019/20	Actual 2019/20	Variance Explanation
Provide effective marketing support for domestic cinema releases & additional release platforms				
4a. Total domestic audience for NZFC-funded long-form screen stories across all screens in the year ¹⁴	4.75M	4.5M	1.5M	Cinema audiences for NZFC financed films were significantly lower during the period, in part due to COVID-19 restrictions. In addition, NZFC films released in cinemas, and subsequently on other platforms, over the last few years have largely been films with niche or specialised audiences that need larger publicity budgets – which are not available – to be noticed.
4b. Total annual admissions at the New Zealand box office for all NZFC-funded films (Admissions during 1 July - 30 June financial year)	142,146	200,000	*84,314	COVID-19 closed cinemas in March, limiting the audiences for films released in the early part of 2020, and forcing films due to release later in the year to move their release dates.
Manage a focused international festival strategy				
4c. Number of NZFC -funded feature and short films that are selected for A-list film festivals ¹⁵	N/A	15	20	
4d. Number of NZFC-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	0	COVID-19 closed cinemas in March, limiting the audiences for films released in the early part of 2020, and forcing films due to release later in the year to move their release dates. Films released in the second half of 2019 were predominantly documentaries which appealed to smaller, niche audiences.
Impact measures	Actual 2018/19	Target 2019/20	Actual 2019/20	Variance Explanation
DEVELOPMENT & PRODUCTION – Operational Measures				
4e. Number of Feature Film Finishing and Feature Film Print and Advertising grants given	23	20	18	The closure of cinemas due to COVID-19 meant fewer films were released than anticipated and therefore fewer distribution grants were offered.

*This is measured using gross box office figures and an estimated average ticket price of \$12.90.

NOTES:

¹⁴ The estimation of the 'total domestic audience for NZFC- funded long-form screen stories 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. In 2018/19 the survey did not specify if audiences had seen the films during the financial year, so the figure was derived across the number of years the films included were available (approx. 4 years), whereas in the 2019/20 year the survey specified films watched during the 12-month period.

¹⁵ Film Festivals the NZFC recognises as A-list are: Cannes, Berlin, Toronto, Sundance, Venice, Melbourne, NZIFF, Rotterdam, SXSW, Tribeca, IDFA, Clermont Ferrand, Busan, Sydney and Hot Docs



5. BUILD AND MAINTAIN STAKEHOLDER RELATIONSHIPS TO GENERATE EXCELLENCE IN PARTNERSHIPS

Impact measures	Actual 2018/19	Target 2019/20	Actual 2019/20	Variance Explanation
Identify and support NZ screen talent				
5a. Average overall satisfaction rating in dealing with the the team responsible for talent development ¹⁶	N/A	75%	71%	The survey was undertaken in mid-2020. Underperformance against target reflects the impact of COVID-19 on the screen sector, and New Zealand more broadly.
5b. Average overall satisfaction rating in dealing with the team responsible for screen incentives,co-productions and international screen attraction ¹⁶	N/A	80%	83%	
5c. Average overall satisfaction rating in dealing with the team responsible for feature and short film marketing ¹⁶	N/A	80%	74%	The survey was undertaken in mid-2020. Underperformance against target reflects the impact of COVID-19 on the screen sector, and New Zealand more broadly.
5d. Average overall satisfaction rating in dealing with the Development and Production Team ¹⁶	N/A	75%	56%	The survey was undertaken in mid-2020. Underperformance against target reflects the impact of COVID-19 on the screen sector, and New Zealand more broadly. In addition, this team manages the largest amount of funding and declines more applications than any other team, leading to a larger number of disappointed stakeholders.

Operational and output measures	Actual 2018/19	Target 2019/20	Actual 2019/20	Variance Explanation
STAKEHOLDER ENGAGEMENT – Operational Measures				
5e. Number of meetings with industry guilds	N/A	Benchmark	6	
5f. Number of collaborations with other agencies	N/A	Benchmark	24	

NOTES:

¹⁶ The NZFC's Biennial Stakeholder Survey reports on the percentage of people who are satisfied with the statement: Overall, I am satisfied with my experience in dealing with the;

- Talent Development Team

- International Team (team responsible for screen incentives, co-productions and international screen attraction.

- Marketing Team

- Development and Production Team

The survey will next be done in 2022.

2.2 ORGANISATIONAL HEALTH

Measure	Actual 2018/19	Target 2019/20	Actual 2019/20	Variance Explanation
Annual staff engagement survey – performance index ¹⁶	61%	73%	66%	This is a satisfying increase on the 2018/19 benchmark, particularly when also factoring in the impact COVID-19 has had on staff..
Individual staff performance and development needs are assessed annually	Achieved	Achieve	Achieved	
Reported safety hazards are attended to promptly, significant hazards are attended to immediately	Achieved	Achieve	Achieved	
Proactive support of a safe and healthy workplace. Immediate investigation of any reported instances of harrassment, bullying or discrimination	Achieved	Achieve	Achieved	
Exit interviews are offered to all leavers. Constructive feedback is welcomed and relevant actions are implemented	Achieved	Achieve	Achieved	

NOTES:

¹⁶ The NZFC participates in an annual employee engagement survey undertaken by Ask My Team.



Image: Hot Mother

ANNUAL REPORT APPENDIX 2019/20

KEY: P: Producer D: Director W: Writer A: Applicant R: Recipient

A/ NEW FEATURE FILMS WITH INVESTMENT FROM NZFC

Juniper \$1,700,000

P: Angela Littlejohn, Desray Armstrong
D: Matthew Saville
W: Matthew Saville

Millie Lies Low..... \$910,633

P: Angela Littlejohn, Desray Armstrong
D: Michelle Savill
W: Eli Kent, Michelle Savill

Night Raiders \$450,000

P: Ainsley Gardiner, Georgina Conder, Chelsea Winstanley, Paul Barkin, Tara Woodbury
D: Danis Goulet
W: Danis Goulet

Nude Tuesday \$1,686,505

P: Emma Slade, Nick Batzias, Virginia Whitwell
D: Armagan Ballantyne
W: Jackie van Beek

Punch \$1,637,262

P: Robin Murphy, Catherine Fitzgerald
D: Welby Ings
W: Welby Ings

Rūrangi \$85,000

P: Craig Gainsborough
D: Maxwell Currie
W: Cole Meyers, Oliver Page

The David Farrier Project \$750,000

P: Alex Reed, Emma Slade
D: David Farrier

The Power of the Dog \$2,000,000

P: Jane Campion, Emile Sherman, Iain Canning, Roger Frappier, Tanya Seghatchian
D: Jane Campion
W: Jane Campion

Whina \$2,500,000

P: Matthew Metcalfe, Tainui Stephens
D: Paula Whetu Jones, James Napier-Robertson
W: James Lucas, Paula Whetu Jones, James Napier-Robertson

Muru conditional offer

P: Reikura Kahi, Selina Joe, Richard Fletcher, Timothy White, Cliff Curtis, Tama Iti
D: Tearepa Kahi
W: Tearepa Kahi

B/ FEATURE FILMS WITH ADDITIONAL INVESTMENT FROM NZFC

Baby Done..... \$100,000

P: Morgan Waru, Carthew Neal
D: Curtis Vowell
W: Sophie Vowell

Taki Rua: Breaking Barriers..... \$7,000

P: Whetu Fala, Selina Joe
D: Whetu Fala
W: Whetu Fala

The Legend of Baron To'a (FKA Rumble in the Sac) \$29,797

P: Kerry Warkia
D: Kiel McNaughton
W: John Argall

Ngā Pouwhenua (Joint Indigenous Initiative) \$100,000

P: Mia-Marama Henry-Teirney, Mitchell Stanley, Toni Stowers
D: Chantelle Burgoyne, Renae Maihi, Mario Gaoa, Miki Magasiva, Richard Curtis, Tim Worrall
W: Mario Gaoa, Miki Magasiva, Renae Maihi, Richard Curtis, Tim Worrall, Tiraroa Reweti

C/ FEATURE FILM FINISHING GRANTS

Frocks & Divas..... \$54,500

A: Paul Innes

Loimata \$48,995

A: Anna Marbrook

Hillary: Ocean to Sky..... \$37,500

A: Michael Gill

D/ NZFC DEVELOPMENT FINANCE FOR FEATURE FILM PROJECTS

Early Development Funding

Angella's Story \$25,000

P: Bronwynn Bakker, Carthew Neal, Morgan Waru
W: Angella Dravid, Briar Grace Smith

Bastion Point..... \$25,000

P: Nicole Hoey
D: Peter Meteherangi Tikao Burger
W: Peter Meteherangi Tikao Burger

Big Girls Don't Cry..... \$24,200

P: Vicky Pope
D: Paloma Schneideman
W: Paloma Schneideman

Caterpillar..... \$25,000

P: Andrew Marshall, Georgina Conder
D: Chelsie Preston Crayford
W: Chelsie Preston Crayford

Grafted \$50,000

P: Murray Francis
D: Hweiling Ow
W: Hweiling Ow, Mia Maramara

Kāinga..... \$99,920

P: Kerry Warkia, Kiel McNaughton, Shuchi Kothari, Angeline Loo, Asuka Sylvie, Ghazaleh Golbakhsh
D: Julie Zhu, Michelle Ang
W: Angeline Loo, Asuka Sylvie, Ghazaleh Golbakhsh, Nahyeon Lee, Shreya Gejji

Kōkā \$15,000

P: Becs Arahanga, Julian Arahanga, Verity Mackintosh
D: Kath Akuhata Brown
W: Kath Akuhata Brown

Love in the Time of Cabbages \$21,240

P: Jonathon Zsofi
W: Chye-Ling Huang

Miracle. \$20,000
P: Brian Holland, Ngaire Fuata
D: Paul Oremland
W: Dianna Fuemana, Paul Oremland

Murder Club \$24,000
P: Morgan Waru
D: Michelle Savill
W: Sophie Henderson

New Beauty. \$25,000
P: Michelle Turner, Robin Laing
W: Bob Moore, Nick Ward

Null \$21,700
P: Alex Cole-Baker
D: Nic Gorman
W: Nic Gorman, Ro Bright

Package Deal \$24,950
P: Jill Macnab, Rachel Jean
W: Chris Parker, Kate McDermott, Thomas Sainsbury

Princess of Chaos \$4,000
P: Ally Xue, Cass Avery, JJ Fong
D: Zia Mandviwalla
W: Ally Xue

Songs from the Inside. \$25,000
P: Becs Arahanga, Kelly Kilgour, Verity Mackintosh
D: Julian Arahanga
W: Kelly Kilgour

Sputnik \$25,000
P: Orlando Stewart
D: Stephen Sinclair
W: Paul Roukchan, Stephen Sinclair

Stonedogs. \$25,000
P: Kelly Rogers, Philippa Campbell, Richard Fletcher
D: Gillian Ashurst
W: Glenn Standring

Tamada \$25,000
P: Edward Sampson, Irakli Bagaturia, Zurab Maghalashvili
D: Tim Tsiklauri
W: Tim Tsiklauri

Te Koha \$50,000
P: Jane Holland, Karin Williams
D: Michael Bennett
W: Michael Bennett

The Mountain \$25,000
P: Carthew Neal, Morgan Waru
W: Tom Furniss

The Only Son. \$25,000
P: Philly de Lacey, Steven Chow
W: John Banas, Lynda Chanwai Earle

The Pissy Tits Street Gang \$25,000
P: Anna Canton, Nadia Maxwell
W: Rosie Howells

The Power of Two \$18,500
P: Tim White, Vicky Pope
D: Robert Sarkies
W: Fiona Samuel

The Ugliest Woman in the World \$25,000
P: Andrew Beattie, Sue Thompson
W: Kath Akuhata-Brown

Whina \$41,625
P: Matthew Metcalfe, Tainui Stephens
D: Paula Whetu Jones, James Napier-Robertson
W: James Lucas, Paula Whetu Jones, James Napier-Robertson

Worst Best Friends. \$20,000
P: Bronwynn Bakker
D: Jackie van Beek
W: Teresa Bass

Documentary Development Funding

A Place to Stand \$15,000
P: Jane Robertson
D: Tess Hutson
W: Tess Hutson

Amazing Race. \$20,000
P: Frances Morton, Julian Arahanga
D: Katie Wolfe
W: Katie Wolfe

Aunt Daisy. \$20,000
P: Nicole van Heerden
D: Paul Innes, Sass Innes
W: Paul Innes, Sass Innes

Deep Limit. \$50,000
P: Joseph McAlpine, Tom Hern
D: Sam Stuchbury
W: Hilary Ngan Kee

Making PATU! \$20,000
P: Gaylene Preston
D: Heperi Mita

Operation: RAMBU! \$20,000
P: Morgan Leigh Stewart
D: Rajneel Singh, Steve Austin

Stylebender \$40,000
P: Fraser Brown, Tom Blackwell
D: Zoe McIntosh
W: Zoe McIntosh

Subverting the Future. \$19,700
P: Mark McNeill
D: Justin Pemberton

The Coffin Club \$10,000
P: Fergus Grady
D: Noel Smyth

The Outsider. \$10,000
P: Dianne Swann, Jill Macnab, Kim Hegan, Phil Bremner
D: Ian Mune
W: Ian Mune

True Colours \$10,000
P: Alex Lee, Marilyn McFadyen

Whale Harvesters. \$10,000
P: Vincent Burke
D: Kim Webby, Mike Johnathon

Advanced Development Funding
The Rule of Jenny Pen \$30,000
P: Orlando Stewart
D: James Ashcroft
W: Eli Kent

Whina \$91,700
P: Matthew Metcalfe, Tainui Stephens
D: Paula Whetu Jones, James Napier-Robertson
W: James Lucas, Paula Whetu Jones, James Napier-Robertson

Raupapa Whakaari: Drama to the World
All of Me \$40,000
P: Peter Salmon
D: Peter Salmon
W: Daniel Musgrove, Natalie Medlock, Shoshana McCallum

Ashes and Prophets \$40,000
P: Philippa Rennie, Robin Scholes
D: Lee Tamahori
W: Greg McGee, Kath Akuhata-Brown

Drunk Poetry. \$40,000
P: Desray Armstrong
D: Briar Grace-Smith
W: Briar Grace-Smith, Victor Rodger

Rockburn. \$40,000
P: Gareth Williams, Kelly Martin
D: David de Lautour
W: David de Lautour, Hannah Marshall

Spooky Anthology - \$39,500 Fund

2629
P: Wilhelm Voigt
D: Danny Aumua
W: Danny Aumua, Wilhelm Voigt

Arbularyo
P: Morgan Leigh Stewart
D: Hweiling Ow, Mia Maramara
W: Hweiling Ow, Mia Maramara

From the Mist
P: Jane Holland
D: Michael Bennett
W: Michael Bennett, Matariki Bennett

Coven
P: Quinton Hita (EP), Viv Wigby-Ngātai
D: Jarod Rawiri, Miriama McDowell
W: Annette Morehu, Sebastian Hurrell

Let Me In
P: Morgan Waru
D: Rachel House
W: Rachel House, Cohen Holloway, Stephen Tamarapa

Lullabye
P: Laina Cheung
W: Albert Belz

Tappy
P: Lara Northcroft, Cliff Curtis (EP)
D: Tim Worrall
W: Tim Worrall

Taumanu
P: Sharlene George, Anahera Parata, Ricky-Lee Russell Waipuka
D: Taratoa Stappard
W: Taratoa Stappard, Kath Akuhata-Brown

Tuhinga Reo Māori - Te Reo Māori Early Development Fund
Lt. Rangī \$25,000
P: Reikura Kahi
D: Tearepa Kahi
W: Mike Jonathan

Whaiwhai Tonu; Struggle Without End \$25,000
P: Piripi Curtis, Thomas Parkinson
D: Mike Jonathan
W: Tim Worrall

Muru \$20,000
P: Reikura Kahi, Selina Joe, Richard Fletcher, Timothy White, Cliff Curtis, Tama Iti
D: Tearepa Kahi
W: Tearepa Kahi

Tuhinga Reo Māori - Te Reo Māori Advanced Development Fund
Whaiwhai Tonu; Struggle Without End \$40,000
P: Piripi Curtis, Thomas Parkinson
D: Mike Jonathan
W: Tim Worrall

Hāpaitia i Te Kaupapa Kiriata - EDF
Ngā Pouwhenua (Joint Indigenous Initiative) \$20,000
P: Mia-Marama Henry-Teirney, Mitchell Stanley, Toni Stowers
D: Chantelle Burgoyne, Renae Maihi, Mario Gaoa, Miki Magasiva, Richard Curtis, Tim Worrall
W: Mario Gaoa, Miki Magasiva, Renae Maihi, Richard Curtis, Tim Worrall, Tīraroa Reweti

Taniwha \$25,000
P: Libby Hakaraia, Tainui Stephens
D: Awanui Simich-Pene
W: Ricardo Giraldo

Hāpaitia i Te Kaupapa Kiriata - DDF
Whale Harvesters \$10,000
P: Vincent Burke
D: Kim Webby, Mike Johnathon

Hāpaitia i Te Kaupapa Kiriata - ADF
Kōkā \$20,000
P: Julian Arahanga, Verity Mackintosh
D: Kath Akuhata Brown
W: Kath Akuhata Brown

Seed
Blood & Gold. \$10,000
W: Jodie Hillock

Charlie's Just Fine \$10,000
W: Hannah Greenslade-Yeats

Hiakai \$10,000
W: Allan George

Mum, I'm Alien Pregnant \$10,000
W: Jordan Windsor

New Zealand Ninja \$10,000
W: Brian Challis

<i>Portrait of a Modern Woman</i>	\$10,000
W: Rebecca Tansley	
<i>Zoo Life</i>	\$10,000
W: Sarita So	
<i>Trufflepig</i>	\$10,000
W: Tanya Moir	

Seed Advanced	
<i>Cookie Cutter</i>	\$12,500
W: Andrew Todd	

<i>The Child</i>	\$12,500
W: Brendan Donovan	

<i>The Man Who Began It All</i>	\$12,500
W: Steven Page	

<i>Wolves</i>	\$12,500
W: Jackie van Beek, Armagan Ballantyne	

International Co-Development Fund	
<i>Flesh and Blood</i>	\$30,000
P: Angela Littlejohn, Greer Simpkin, David Jowsey, Tui Ruwhiu, Brad Haami	
D: Tusi Tamasese	
W: Michael Beran, Michaelley O'Brien, Natalie Medlock	

<i>Gap Year Romance</i>	\$43,500
P: Andrew Beattie, Catherine Fitzgerald, Sue Thompson	
D: Tracey Choi Xu Xinxian	
W: Andrew Beattie	
<i>Juran</i>	\$50,000
P: Fraser Brown, Leela Menon	
W: Brendan Donovan	

<i>Richter</i>	\$50,000
P: Karl Zohrab, Katie Holly, Yvonne Donohoe	
W: Michael Bennett, Simone Nathan	

<i>The Gulf Season 2</i>	\$50,000
P: Philly de Lacey	
W: Donna Malane, Paula Boock	

<i>Under The Vines</i>	\$30,000
P: Richard Fletcher	
W: Tim Balme	

E/DEVOLVED DEVELOPMENT DECISIONS	
BOOST	
LINGO AOTEAROA	\$75,000
AUGUSTO	\$75,000
FILMWORK	\$75,000
GFC FILMS	\$75,000
LIBERTINE PICTURES	\$75,000
PIKI FILMS.	\$75,000
WHEKE GROUP.	\$59,000
WRESTLER	\$75,000

BOOST UP	
Angela Cudd.	\$24,000
CIRKUS.	\$25,000
FISH ENTERTAINMENT.	\$25,000

KRAFTY PRODUCTIONS	\$25,000
Lara Northcroft.	\$25,000
Morgan Waru	\$25,000
Nicole van Heerden	\$25,000
Raqi Syed	\$25,000
THE DOWN LOW CONCEPT	\$25,000
TOUGH LOVE TONIC	\$18,000

BOOST Business Development Fund	
VENDETTA PRODUCTIONS	\$25,000
GREENSTONE TV	\$25,000
FUMES TV.	\$25,000
SCREENTIME NZ	\$25,000
OVERACTIVE IMAGINATION	\$25,000
BLUESKIN FILMS.	\$25,000
FIREFLY FILMS	\$25,000
FOUR KNIGHTS FILM.	\$25,000
SOUTHERN LIGHT FILMS	\$25,000

He Ara Development Fund	
MULTINESIA LTD.	\$50,000
MĀORILAND FILMS.	\$50,000
SANDY LANE PRODUCTIONS LTD	\$50,000

He Ara Business Development Fund	
AWA FILMS LTD.	\$25,000
BROWN SUGAR APPLE GRUNT PRODUCTIONS LTD	\$25,000
CADNESS STREET LTD.	\$25,000

F/SHORT FILM FUNDING	
Catalyst He Kauahi	
<i>Family Tree</i>	\$100,000
P: Lani-rain Feltham, Emma Slade	
D: Alyx Duncan	
W: Michele Powles	

<i>Green Datsun</i>	\$100,000
P: Sharlene George, Rickylee Russell Waipuka	
D: Mark Albiston	
W: Mark Albiston, J. Patrick McElroy	

<i>Breathe</i>	\$100,000
P: Mhairead Connor	
W/D: Stephen Kang	

<i>Good Morning Stanus</i>	\$99,832
P: Jacqui Gilbert	
W/D: Christian Nicolson	

<i>Maunga Cassino</i>	\$99,981
P: Andrew Marshall, Luke Robinson	
D: Paolo Rotondo	
W: Rob Mokaraka	

<i>Washday</i>	\$99,166
P: Verity Mackintosh	
W/D: Kath Akuhata-Brown	

Fresh Shorts	
<i>Boyo and Bunny</i>	\$15,000
P: Tara Riddell	
W/D: Oscar Enberg	
<i>Daughter of God</i>	\$15,000
P: Jen Huang	
W/D: Maza White	
<i>Perianayaki</i>	\$15,000
P: Shreya Geiji	
D: Bala Murali Shingade	
W: Shreya Geiji	

<i>Firsts</i>	\$15,000
P: Elanor McKenzie	
W/D: Jesse Ung	

<i>Only Those That Can Resist</i>	\$15,000
P: Louise Spraggon, Brendan Donovan	
W/D: Sarah Gronhert	

<i>Tupu'ana (Mother Tongue)</i>	\$15,000
P: Eldon Booth, Alex Lovell	
D: Vea Mafile'o	
W: Luciane Buchanan	

Aho Shorts - \$60,000 Fund	
<i>One Last Fish</i>	
P: Angela Cudd	
W/D: Tajim Mohammed Kapa	

<i>Soul Healing</i>	
P: Angela Cudd	
W/D: Maruia Jensen	

<i>No Laughing in the Faculty</i>	
P: Todd Karehana	
W/D: Jessica Hansell	

Short Film Post-Production Funding	
<i>Hot Mother</i>	\$10,000
P: Evie Mackay	
W/D: Lucy Knox	

<i>Koro</i>	\$3,565
P: Nicholas Riini, Simone Ashton	
W/D: Nicholas Riini	

G/TE RAUTAKI MĀORI FUNDS
Te Aupounamu Māori Screen Excellence Award

Michael Bennett	\$50,000
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Whakapakari Tangata On the Job Development		
PRODUCER INTERNSHIP ON <i>Juniper</i>	Lara Northcroft	\$10,000
PRODUCER INTERNSHIP ON <i>Juniper</i>	Anahera Parata	\$10,000
PRODUCER MENTORSHIP ON <i>Millie Lies Low</i>	Amiria Ranfurly	\$10,000
DIRECTOR INTERNSHIP ON <i>Sextortion</i>	Joe Daymond	\$5,000
PLACEMENT WITH MADMAN ENTERTAINMENT	Ruby Reihana-Wilson	\$10,000
COMMUNICATIONS WITH NGĀ AHO WHAKAARI	Louisa Opetaia	\$5,000

Rangatahi Youth Development		
NGĀ PAKIAKA INTERNSHIPS	Libby Hakaraia MĀORILAND CHARITABLE TRUST	\$50,000

Tangata Whenua Strategic Guild Fund	
NGĀ AHO WHAKAARI	\$85,000

Film Festivals	
MĀORILAND FILM FESTIVAL	\$25,000
ROTORUA INDIGENOUS FILM FESTIVAL	\$15,000

Global Reach	
CLERMONT-FERRAND MARKET & FESTIVAL STAND & MARKETING COLLATERAL	\$20,243
EUROPEAN FILM MARKET NATIVE STAND	\$4,234

Rautaki Māori: Festival Travel		
VENICE FILM FESTIVAL 2019	Heperi Mita	\$6,000
ImagineNATIVE 2019	Nicholas Riini	\$3,473
ImagineNATIVE 2019	Keely Meechan	\$3,500
ImagineNATIVE 2019	Sharlene George	\$5,359
ImagineNATIVE 2019	Jaimee Poipoi	\$3,500
ImagineNATIVE 2019	Briar Grace-Smith	\$3,500
ImagineNATIVE 2019	Leo Koziol	\$2,894
ImagineNATIVE 2019	Paora Te Oti Takarangi Joseph	\$5,000
CONTENT LONDON 2019	Julian Arahanga	\$5,000
CLERMONT-FERRAND 2020	Libby Hakaraia	\$5,000
CLERMONT-FERRAND 2020	Ngaire Fuata	\$5,000
CLERMONT-FERRAND 2020	Piripi Curtis	\$5,000
BERLINALE 2020	Sharlene George	\$5,000
BERLINALE 2020	Hiona Henare	\$3,590
BERLINALE 2020	Leo Koziol	\$2,000
EUROPEAN FILM MARKET 2020	Lara Northcroft	\$5,000

Tuaka-Teina Mentoring Support for Producers, Directors, Writers		
TŪTAKI TAUIRA (WAHINE)	Julian Arahanga, Rickylee Russell-Waipuka	\$5,000
TŪTAKI TAUIRA (TANE)	Julian Arahanga, Max Tiweka	\$5,000

H/PRODUCER TRAVEL		
Producer International Travel Fund		
MIFF 37 SOUTH 2019	Angela Littlejohn	\$2,500
MIFF 37 SOUTH 2019	Arani Cuthbert	\$2,500
MIFF 37 SOUTH 2019	Jacupi Gilbert	\$2,500
MIFF 37 SOUTH 2019	Mia-Marama Henry-Teirney	\$2,500
MIFF 37 SOUTH 2019	Richard Riddiford	\$2,500
MIFF 37 SOUTH 2019	Robin Murphy	\$2,500
MIFF 37 SOUTH 2019	Steve Barr	\$2,500
MIFF 37 SOUTH 2019	Verity Mackintosh	\$2,500
MIFF 37 SOUTH 2019	William McKegg	\$2,500
JUKEBOX INTERNATIONAL FILM FESTIVAL NEVADA 2019	Michael Nicholas Williams	\$2,741
FIN PARTNER CO-PRODUCTION MARKET 2019	Michelle Turner	\$5,000
LONDON BFI / BUSAN IFF 2019	Vicky Pope	\$4,980
AFM 2019 2019	Harley Neville	\$5,000
DOK LEIPZIG & IDFA 2019	Jane Robertson	\$5,000
IDFA 2019	Pietra BrettKelly	\$5,000
DOC NYC 2019	Catherine Madigan	\$5,000
HAWAII INTERNATIONAL FILM FESTIVAL 2019	Robin Greenberg	\$2,815
ACE WORKSHOP BRUSSELS 2019	Fiona Copland	\$5,000

			On the Job Development						Core Funding		
CONTENT LONDON 2019	Jodie Molloy	\$5,000	PRODUCER INTERNSHIP ON <i>Baby Done</i>	Nacoya Anderson	\$2,400	POWER OF INCLUSION 2019 SCHOLARSHIP	Lani Young	\$900	DIRECTORS & EDITORS GUILD NEW ZEALAND \$85,000		
CONTENT LONDON 2019	Desray Armstrong	\$5,000	DIRECTOR INTERNSHIP ON <i>Mothers of the Revolution</i>	Emma Calveley	\$10,000	POWER OF INCLUSION 2019 SCHOLARSHIP	Lucy Burns	\$900	SCREEN PRODUCTION AND DEVELOPMENT ASSOCIATION \$85,000		
CONTENT LONDON 2019	Steven Zanoski	\$5,000	PRODUCER INTERNSHIP ON <i>The Meek</i>	Anna Canton	\$1,990	POWER OF INCLUSION 2019 SCHOLARSHIP	Lucy Holyoake	\$900	PAN-ASIAN SCREEN COLLECTIVE \$85,000		
CONTENT LONDON 2019	Karl Zohrab	\$5,000	DIRECTOR INTERNSHIP ON <i>The Power of the Dog</i>	Claire van Beek	\$10,000	POWER OF INCLUSION 2019 SCHOLARSHIP	Marina McCartney	\$350	WOMEN IN FILM AND TELEVISION NEW ZEALAND \$85,000		
CONTENT LONDON 2019	Richard Fletcher	\$5,000	PRODUCER INTERNSHIP ON <i>The Power of the Dog</i>	Andrew Marshall	\$10,000	POWER OF INCLUSION 2019 SCHOLARSHIP	Matilda Boese-Wong	\$900	SCREEN INDUSTRY GUILD OF AOTEAROA NEW ZEALAND \$65,000		
CONTENT LONDON 2019	Gareth Williams	\$5,000	PLACEMENT WITH MADMAN ENTERTAINMENT	Olivia Shanks	\$10,000	POWER OF INCLUSION 2019 SCHOLARSHIP	Mel Love	\$350	NEW ZEALAND WRITERS GUILD \$85,000		
CONTENT LONDON 2019	Briar Grace-Smith	\$5,000	PLACEMENT/INTERNSHIP WITH PASC	Jack Woon	\$3,500	POWER OF INCLUSION 2019 SCHOLARSHIP	Mia Maramara	\$350	SCRIPT TO SCREEN \$85,000		
CONTENT LONDON 2019	Kathleen Anderson	\$5,000	PRODUCER INTERNSHIP ON <i>Sextortion</i>	Jahan Aslan	\$5,000	POWER OF INCLUSION 2019 SCHOLARSHIP	Pachali Brewster	\$900	BIG BIKE FILM NIGHT \$5,000		
CONTENT LONDON 2019	Roxane Gajadhar	\$5,000	REVERSE MENTORSHIP WITH <i>Viv Winter</i>	Sophie Hathaway	\$3,000	POWER OF INCLUSION 2019 SCHOLARSHIP	Pennie Hunt	\$550	DOC EDGE FILM FESTIVAL \$20,000		
BERLINALE/EFM 2020	Catherine Fitzgerald	\$5,000	ART DEPARTMENT INTERNSHIP ON <i>Millie Lies Low</i>	Gabriella Seager	\$10,000	POWER OF INCLUSION 2019 SCHOLARSHIP	Peter Ladbrook	\$900	NEW ZEALAND INTERNATIONAL FILM FESTIVAL \$130,000		
BERLINALE/EFM 2020	Craig Gainsborough	\$5,000	LINE PRODUCER INTERNSHIP ON <i>Poppy</i>	Molly Smith	\$10,000	POWER OF INCLUSION 2019 SCHOLARSHIP	Rajeev Mishra	\$900	SHOW ME SHORTS FILM FESTIVAL \$15,000		
BERLINALE/EFM 2020	Selina Joe	\$5,000	LIGHTING/CAMERA CREW INTERNSHIP ON <i>Poppy</i>	Danielle Sciascia	\$4,000	POWER OF INCLUSION 2019 SCHOLARSHIP	Rose McMahon	\$350	TERROR-FI FILM FESTIVAL \$8,000		
LA MEETINGS FOR <i>We Alone & The Raven's Gift</i>	Scott Walker	\$5,000	REVERSE MENTORSHIP WITH <i>Varun Grover</i>	Shuchi Kothari	\$10,000	POWER OF INCLUSION 2019 SCHOLARSHIP	Sarita So	\$900	K/ FESTIVAL TRAVEL		
US and Asia Capability Development (international Relations 2019-2020)			PRODUCERS MENTORSHIPS (6) <i>Someday Stories Short Films</i>	2020 OUTLOOK FOR SOMEDAY	\$10,000	POWER OF INCLUSION 2019 SCHOLARSHIP	Tamara Rachael Wharerau	\$350	SHORTS: Festival Travel		
AFM	Nick Garrett	\$2,500	Scholarships			POWER OF INCLUSION 2019 SCHOLARSHIP	Tameka Sowman Vahatau	\$350	MELBOURNE INTERNATIONAL FILM FESTIVAL 2019	Andrew Marshall	\$631
EAVE TIES THAT BIND	Alex Lee	\$5,000	POWER OF INCLUSION 2019 SCHOLARSHIP	Ahmed Osman	\$900	POWER OF INCLUSION 2019 SCHOLARSHIP	Tanya Wheeler	\$350	TORONTO INTERNATIONAL FILM FESTIVAL 2019	Josephine Stewart-Te Whiu	\$4,641
EAVE TIES THAT BIND	Angela Cudd	\$5,000	POWER OF INCLUSION 2019 SCHOLARSHIP	Ali Cowley	\$350	POWER OF INCLUSION 2019 SCHOLARSHIP	Te Rangimarie Sharples	\$350	TORONTO INTERNATIONAL FILM FESTIVAL 2019	Sarah Cook	\$4,540
EAVE TIES THAT BIND	Fraser Brown	\$5,000	POWER OF INCLUSION 2019 SCHOLARSHIP	Ally Xue	\$350	POWER OF INCLUSION 2019 SCHOLARSHIP	Tema Pua	\$350	imagineNATIVE 2019	Vea Mafileo	\$3,444
EAVE TIES THAT BIND	Hweiling Ow	\$5,000	POWER OF INCLUSION 2019 SCHOLARSHIP	Amiria Ranfurly	\$900	POWER OF INCLUSION 2019 SCHOLARSHIP	Tiraroa Debra Reweti	\$550	imagineNATIVE 2019	Corinna Hunziker	\$3,458
EAVE TIES THAT BIND	Kerry Warkia	\$5,000	POWER OF INCLUSION 2019 SCHOLARSHIP	Awanui Simich-Pene	\$350	POWER OF INCLUSION 2019 SCHOLARSHIP	Vanessa Wells	\$900	imagineNATIVE 2019	Jessica Sanderson	\$3,500
EAVE TIES THAT BIND	Mia-Marama Henry-Teirney	\$5,000	POWER OF INCLUSION 2019 SCHOLARSHIP	Benjamin Teh	\$350	SPADA 2019 SCHOLARSHIP	Karen Sidney	\$325	imagineNATIVE 2019	Allan George	\$3,326
EAVE TIES THAT BIND	Trevor Yaxley	\$5,000	POWER OF INCLUSION 2019 SCHOLARSHIP	Bryce Tobin	\$350	SPADA 2019 SCHOLARSHIP	Kirsty Griffin	\$325	imagineNATIVE 2019	Justin Scott	\$2,350
LOS ANGELES PILOT SEASON AUDITIONS AND NETWORKING	Chye-Ling Huang	\$5,000	POWER OF INCLUSION 2019 SCHOLARSHIP	Desray Armstrong	\$900	SPADA 2019 SCHOLARSHIP	Lara Northcroft	\$325	imagineNATIVE 2019	Ngaire Fuata	\$3,198
LOS ANGELES MEETINGS	Nick Ward	\$3,000	POWER OF INCLUSION 2019 SCHOLARSHIP	Elsie Bollinger	\$900	SPADA 2019 SCHOLARSHIP	Phoebe Shum	\$325	ROTTERDAM 2020	Tanu Gago	\$3,717
LOS ANGELES INDUSTRY TRAINING AND MEETINGS	Xana Tang	\$5,000	POWER OF INCLUSION 2019 SCHOLARSHIP	Emma Greer	\$900	ANNUAL GENDER SCHOLARSHIP - WOMEN IN COMEDY	Abba Rose Dinah Vaiaoga-loasa	\$10,000	CLERMONT FERRAND 2020	Alix Whittaker	\$4,386
TIFF ATTENDANCE AND MEETINGS IN TORONTO AND LOS ANGELES	Alexander Borgers	\$5,000	POWER OF INCLUSION 2019 SCHOLARSHIP	Gillian Ashurst	\$550	ANNUAL GENDER SCHOLARSHIP - WOMEN IN COMEDY	Ana Scotney	\$10,000	CLERMONT FERRAND 2020	Claire van Beek	\$4,467
I/TALENT DEVELOPMENT INITIATIVES			POWER OF INCLUSION 2019 SCHOLARSHIP	Hash Perambalam	\$350	ANNUAL GENDER SCHOLARSHIP - WOMEN IN COMEDY	Becky Kuek	\$10,000	BERLINALE 2020	Evie Mackay	\$3,306
Talent Development Grants			POWER OF INCLUSION 2019 SCHOLARSHIP	Isaac Te Reina	\$900	ANNUAL GENDER SCHOLARSHIP - WOMEN IN COMEDY	Florence Noble	\$10,000	BERLINALE 2020	Lucy Knox	\$3,703
BIG SCREEN SYMPOSIUM 2019	SCRIPT TO SCREEN	\$50,000	POWER OF INCLUSION 2019 SCHOLARSHIP	Jesse Ung	\$350	ANNUAL GENDER SCHOLARSHIP - WOMEN IN COMEDY	Paloma Schneideman	\$10,000	BERLINALE 2020	Cole Myers	\$5,000
48 HOURS FILM COMPETITION SPONSORSHIP	Ruth Korver	\$80,000	POWER OF INCLUSION 2019 SCHOLARSHIP	JJ Fong	\$350	J/ INDUSTRY SUPPORT			BERLINALE CO-PRODUCTION MARKET 2020	Tusi Tamasese	\$5,000
LOADING DOCS 2020 – REVOLUTION	NOTABLE PICTURES LTD	\$70,000	POWER OF INCLUSION 2019 SCHOLARSHIP	Kathleen Mantel	\$350	Strategic Training Fund			EFM DOC SALON 2020	\$4,580	
48HOURS 2020: THE LOCKDOWN EDITION	Ant Timpson	\$10,000	POWER OF INCLUSION 2019 SCHOLARSHIP	Katie Paul	\$900	DIRECTORS & EDITORS GUILD NEW ZEALAND \$132,705			FEATURES: Festival Travel		
DAME GAYLENE PRESTON AWARD FOR DOCUMENTARY FILMMAKER	Pietra BrettKelly VIA ARTS FOUNDATION	\$10,000	POWER OF INCLUSION 2019 SCHOLARSHIP	Kayne Peters	\$350	PAN-ASIAN SCREEN COLLECTIVE \$78,000			SYDNEY INTERNATIONAL FILM FESTIVAL 2019	Rebecca Arahanga	\$516
DOC EDGE 2020	THE DOCUMENTARY NZ TRUST	\$25,000	POWER OF INCLUSION 2019 SCHOLARSHIP	Kirsty Hamilton	\$350	EQUITY NEW ZEALAND \$50,000			SYDNEY INTERNATIONAL FILM FESTIVAL 2019	Hamish Bennett	\$739
SCREEN WOMEN'S ACTION GROUP		\$50,000				SCRIPT TO SCREEN \$265,000			SYDNEY INTERNATIONAL FILM FESTIVAL 2019	Matasila Freshwater	\$531
SHARE THE KNOWLEDGE LTD		\$10,000				NGĀ AHO WHAKAARI \$50,600			SYDNEY INTERNATIONAL FILM FESTIVAL 2019	Heperi Mita	\$516
									SYDNEY INTERNATIONAL FILM FESTIVAL 2019	Marina McCartney	\$441
									SYDNEY INTERNATIONAL FILM FESTIVAL 2019	Julia Parnell	\$451
									SYDNEY INTERNATIONAL FILM FESTIVAL 2019	Justin Pemberton	\$610

SYDNEY INTERNATIONAL FILM FESTIVAL 2019	David Stubbs	\$649
SYDNEY INTERNATIONAL FILM FESTIVAL 2019	Rebecca Tansley	\$424
SYDNEY INTERNATIONAL FILM FESTIVAL 2019	Ant Timpson	\$610
SYDNEY INTERNATIONAL FILM FESTIVAL 2019	Nicole Whippy	\$577
SYDNEY INTERNATIONAL FILM FESTIVAL 2019	Sharon Whippy	\$314
SYDNEY INTERNATIONAL FILM FESTIVAL 2019	Chelsea Winstanley	\$516
TORONTO INTERNATIONAL FILM FESTIVAL 2019	Rhys Darby	\$7,053
TORONTO INTERNATIONAL FILM FESTIVAL 2019	Jason Lei-Howden	\$7,500
BUSAN INTERNATIONAL FILM FESTIVAL 2019	David Stubbs	\$2,500
BFI LONDON FILM FESTIVAL 2019	Sam Kelly	\$1,109
CHOREOSCOPE INTERNATIONAL DANCE FILM FESTIVAL 2019	Rebecca Tansley	\$3,398
FRIGHTFEST 2019	Ant Timpson	\$2,109
DOC NYC 2019	Justin Pemberton	\$5,255
IDFA 2019	DOC EDGE TRUST	\$7,140

L/ DOMESTIC THEATRICAL DISTRIBUTION GRANTS

Distribution Grants			
<i>Camino Skies</i>	LIMELIGHT DISTRIBUTION		\$16,268
<i>Herbs: Songs of Freedom</i>	RIALTO DISTRIBUTION		\$45,060
<i>For My Father's Kingdom</i>	RIALTO DISTRIBUTION		\$17,472
<i>Take Home Pay</i>	M2S1 FILMS		\$8,000
<i>Dan Carter: A Perfect Ten</i>	RIALTO DISTRIBUTION		\$21,000
<i>Bellbird</i>	TRANSMISSION FILMS		\$34,453
<i>Mosely</i>	RIALTO DISTRIBUTION		\$40,550
<i>Births, Deaths & Marriages</i>	Robin Murphy		\$1,211
<i>Come to Daddy</i>	UMBRELLA		\$11,009
<i>Helen Kelly: Together</i>	Caramel Canine		\$2,625
<i>Guns Akimbo</i>	MADMAN ENTERTAINMENT		\$22,859
<i>The Legend of Baron T'oa</i>	MADMAN ENTERTAINMENT		\$66,885
<i>Hillary: Ocean to Sky</i>	RIALTO DISTRIBUTION		\$7,500
<i>Capital in the Twenty-First Century</i>	TRANSMISSION FILMS		\$3,150

M/PRODUCTIONS CERTIFIED AS OFFICIAL CO-PRODUCTIONS

Approved Official Co-Productions

Name of Production	Format	Co-production Country	Applicant Company	State
<i>Kiri & Lou: Series 1</i>	TV	CANADA	Fiona Copland / KIRI + LOU LTD.	FINAL
<i>The Sounds</i>	TV	CANADA	Kelly Martin / MAGGIE LTD.	PROVISIONAL
<i>Night Raiders</i>	FILM	CANADA	Ainsley Gardiner / MISS NIGHT RAIDERS LTD.	PROVISIONAL
<i>Gap Year Romance</i>	FILM	CHINA	Sue Thompson / Catherine Fitzgerald BLUESKIN FILMS LTD.	PROVISIONAL
<i>The Power of the Dog</i>	FILM	AUSTRALIA	Jane Campion BAD GIRL CREEK PRODUCTIONS LTD.	PROVISIONAL
<i>Nude Tuesday</i>	FILM	AUSTRALIA	Emma Slade / NT FILMS LTD.	PROVISIONAL
<i>Fierce Girls</i>	WEB SERIES	CANADA	Nikolasa Biasiny-Tule / AWATEA TECH LTD	FINAL
<i>Capital in the 21st Century</i>	FILM	FRANCE	Matthew Metcalfe / GFC (CAPITAL) LTD.	FINAL
<i>Come to Daddy</i>	FILM	CANADA/IRELAND	Emma Slade / DADDY FILMS LTD.	FINAL
<i>We Need to Talk about AI</i>	FILM	UK	Matthew Metcalfe / GFC (CAPITAL) LTD.	FINAL
<i>The Unloving</i>	FILM	UK	Victoria Dabbs / AROHA PRODUCTIONS LTD.	PROVISIONAL
<i>Guns Akimbo</i>	FILM	GERMANY	Tom Hern / SUPERNOVA FILMS LTD.	FINAL
<i>Billion Dollar Heist</i>	FILM	UK	Matthew Metcalfe / GFC LTD.	PROVISIONAL

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

Project	Format	Co-production	Applicant Company	State	QNZPE	Grant
<i>Mosley</i>	FILM	YES NZ/CHINA	BoB SPV LIMITED	FINAL	10,993,084	4,397,234
<i>Kiri and Lou - Season 1</i>	TV	YES NZ/CANADA	KIRI AND LOU LIMITED	FINAL	1,474,815	\$589,926
<i>The Gulf</i>	TV	NO	THE GULF PRODUCTIONS LIMITED	FINAL	7,322,073	2,928,829
<i>The Dead Lands</i> TV Series	TV	NO	RANDOLPH TDL LIMITED	FINAL	11,707,312	4,682,295
<i>Heartbreak Island</i> Series 2	TV	NO	BELA ISLAND PRODUCTIONS LIMITED	FINAL	4,167,174	1,666,870
<i>Savage</i>	FILM	NO	DOMINO FILMS LTD	FINAL	4,254,825	1,701,930
<i>Underarm</i>	TV (Single Episode)	NO	ODI PRODUCTIONS LIMITED	FINAL	340,958	136,383
<i>Come to Daddy</i>	FILM	YES NZ/CAN/IRE	DADDY FILMS LIMITED	FINAL	806,520	322,608
<i>We Need to Talk About AI</i>	FILM	YES NZ/UK	GFC (A.I.) LIMITED	FINAL	2,611,956	1,044,783
<i>The Luminaries</i>	TV	NO	THE LUMINARIES PRODUCTION LIMITED	FINAL	33,193,174	13,277,270

O/ NEW ZEALAND SCREEN PRODUCTION GRANT (INTERNATIONAL PRODUCTIONS)

Project	Format	PDV	Applicant Company	State	QNZPE	Grant
<i>The Wilds</i> (Pilot)	TV (PILOT)		ABC STUDIOS NZ LTD	FINAL	6,963,069	1,392,614
<i>Avatar Sequels</i>	FILM		880 PRODUCTIONS NZ LIMITED PARTNERSHIP	3RD INTERIM	75,760,332	15,152,066
<i>Sherwood</i>	TV	PDV	UPPER CITY HOLDINGS	FINAL	3,488,156	697,631
<i>Umbrella Academy</i> Season 1	TV	PDV	UMBRELLA NZ TELEVISION LIMITED	FINAL	4,371,029	874,206
<i>Breckman Rodeo</i> (Pilot)	TV (PILOT)		BRECKMAN RODEO PRODUCTIONS LIMITED	FINAL	5,970,335	1,194,067
<i>Avengers: Infinity War & Avengers: Endgame</i>	FILM	PDV	MVL PRODUCTIONS NZ LIMITED	FINAL	78,083,774	15,616,755
<i>Game of Thrones</i> Season 8	TV	PDV	WARNER BROS. FEATURES NZ LIMITED	FINAL	15,505,596	3,101,119
<i>Falling Inn Love</i>	TV		GROUND CONTROL FILMS LIMITED	FINAL	4,259,621	851,924
<i>Ad Astra</i>	FILM	PDV	LIMA PROJECT FX LIMITED	FINAL	749,387	149,877
<i>Avatar Sequels</i>	FILM		880 PRODUCTIONS NZ LIMITED PARTNERSHIP	4TH INTERIM	109,833,157	21,966,631
<i>Looking Up</i>	FILM	PDV	IE NEW ZEALAND LIMITED	FINAL	760,111	152,022
<i>Triangle</i> (Pilot)	TV (PILOT)		ABC STUDIOS NZ LTD	FINAL	12,097,173	2,419,435
<i>Gemini Man</i>	FILM	PDV	GEMINI PICTURES NEW ZEALAND LIMITED	FINAL	42,011,375	8,062,048
<i>Mulan</i>	FILM		CRICKET HOP PRODUCTIONS NZ LIMITED	INTERIM	178,370,624	35,674,125
<i>Sweet Tooth</i> (Pilot)	TV (PILOT)		MANU ONE LIMITED	FINAL	11,212,476	2,242,495
<i>Birds of Prey</i>	FILM	PDV	WARNER BROS.FEATURES NZ LIMITED	FINAL	2,926,471	585,294
<i>Bloodshot</i>	FILM	PDV	SHOT PRODUCTIONS LIMITED	FINAL	951,780	190,356



Image: Juniper

NZFC OPERATIONAL UNITS AND STAFF

Corporate

Annabelle Sheehan
Mladen Ivancic
Ally Cribb
Tayla Hancock
Rochelle Cooney
Katie Baker
Conal Thompson
Bonnie Mahon
Kate Mooney
Jane Simons
Joel Rudolph
Catherine Robinson
Sophie Hathaway
Carol Wang
Dominique Fromont
Rowan Aitken
Virginia Ng

CHIEF EXECUTIVE
CHIEF OPERATING OFFICER
EXECUTIVE ASSISTANT TO THE CHIEF EXECUTIVE
POLICY ADVISOR (FROM JANUARY 2020)
BUSINESS AFFAIRS MANAGER (ON MATERNITY LEAVE FROM MAY 2020)
SENIOR BUSINESS AFFAIRS EXECUTIVE (ACTING BUSINESS AFFAIRS MANAGER FROM MAY 2020)
BUSINESS AFFAIRS EXECUTIVE (TO AUGUST 2019)
BUSINESS AFFAIRS EXECUTIVE
BUSINESS AFFAIRS EXECUTIVE
FRONT OF HOUSE COORDINATOR (TO SEPTEMBER 2019)
FRONT OF HOUSE COORDINATOR (FROM DECEMBER 2019)
FINANCE MANAGER (FROM FEBRUARY 2020)
FINANCE MANAGER (TO FEBRUARY 2020)
ASSISTANT ACCOUNTANT - PART-TIME
FILM INCOME MANAGER - PART-TIME
SYSTEMS ADMINISTRATOR
HR MANAGER (FROM SEPTEMBER 2019)

Development and Production

Leanne Saunders
Marc Ashton
Lloyd Meiklejohn
Rouzie Hassanova
Mechele Harron
Lucy Campagnolo
Jane Simons
Adrianne Roberts
Olivier Leroy

HEAD OF DEVELOPMENT AND PRODUCTION
PRODUCTION EXECUTIVE
INVESTMENT EXECUTIVE
DEVELOPMENT EXECUTIVE (TO NOVEMBER 2019)
DEVELOPMENT COORDINATOR
DEVELOPMENT & PRODUCTION ASSISTANT (TO OCTOBER 2019)
DEVELOPMENT & PRODUCTION ASSISTANT (FROM OCTOBER 2019)
DEVOLVED DEVELOPMENT COORDINATOR (TO FEBRUARY 2020)
PRODUCTION ASSISTANT

Te Rautaki Māori

Karen Te O Kahurangi Waaka-Tibble
Chantelle Watts
Kath Graham

POU WHAKAHAERE
RAUTAKI MĀORI ASSISTANT (FROM DECEMBER 2019)
WHAKAWHANAKE HINONGA/ MĀORI DEVELOPMENT EXECUTIVE (FROM APRIL 2020)

Talent Development

Dale Corlett
Jude McLaren
Ange Senior

HEAD OF TALENT DEVELOPMENT
TALENT PATHWAYS MANAGER
TALENT DEVELOPMENT COORDINATOR

Incentives, International Relations and International Screen Attractions

Catherine Bates
Chris Payne
Philippa Mossman
Chris Tyson
Mel Read
Jacqui Wood
Jemma Taylor
Nicola Lemberg
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 & PROMOTIONS SPECIALIST (TO SEPTEMBER 2019)
INTERNATIONAL PR & PROMOTIONS SPECIALIST (FROM FEBRUARY 2020)
INTERNATIONAL RELATIONS EXECUTIVE (TO APRIL 2020)
OFFICE COORDINATOR - PART-TIME

Marketing

Jasmin McSweeney
Kate Larkindale
Tracey Brown
Hayley Weston
Molly Littlejohn
Simon Brash

HEAD OF MARKETING
MARKETING & COMMUNICATIONS EXECUTIVE
FILM MATERIALS MANAGER
FILM FESTIVAL & MARKETING EXECUTIVE
MARKETING ASSISTANT
DIGITAL & SOCIAL MEDIA ADVISOR

ADF	Advanced Development Fund
Boost	A devolved development scheme designed to accelerate the feature film slates of active producers
DDF	Documentary Development Fund
EDF	Early Development Fund
LGB	Lottery Grants Board
MBIE	Ministry of Business, Innovation & Employment
MCH	Ministry for Culture & Heritage
NZFC	New Zealand Film Commission
NZSPG	New Zealand Screen Production Grant
NZTE	New Zealand Trade & Enterprise
Pou Whakahaere	The person responsible for managing the NZFC’s Māori cultural policies and programmes
SOI	Statement of Intent
SPE	Statement of Performance Expectations



New Zealand
FILM COMMISSION



Te Tumu Whakaata Taonga