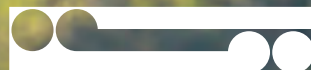




New Zealand
FILM COMMISSION



Te Tumu Whakaata Taonga

Annual Report

2020-2021





Image: Poppy

Cover image: *Cousins*

REPORT OF THE NEW ZEALAND FILM COMMISSION**for the year ended 30 June 2021**

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 2021.

**Kerry Prendergast**

CHAIR

**David Wright**

BOARD MEMBER

COVID-19

The screen industry continued to face disruption in 2020/21 as a result of COVID-19, with changes in Alert Levels and border closures creating uncertainty across the sector.

During the period the NZFC continued to provide a full range of programmes and services. The only exception was not funding travel to overseas festivals and markets. In addition, new programmes were developed, and others re-designed to be fit-for-purpose in a COVID environment.

The Screen Sector Recovery Package announced by Government at the start of July was welcomed by the sector. The NZFC was 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 NZ On Air and Te Māngai Pāho to operate a fund for high-end screen content with international appeal.

These funds have allowed New Zealand screen industry professionals multiple opportunities with large-scale productions being moved quickly toward production and productions affected by the 2020 Level 4 lockdown being supported to complete their projects.

The disruption caused by COVID-19 means the organisation has met or exceeded only 69% 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 2021/22 financial year.

CONTENTS

INTRODUCTION

Chair's Introduction	6
CEO Report	8
Our Year in Review	11
Te Rautaki Māori	14
Overview of the NZFC's Legal status	16
NZFC Objectives/Medium Term Goals	20
Vision, Values and Goals	18
Activate high impact, authentic and culturally significant screen stories	23
Sustain and strengthen economic outcomes for our thriving screen industry	33
Facilitate dynamic pathways for outstanding people, projects and businesses	39
Maximise interest and audiences for New Zealand screen stories here and overseas	45
NZFC Governance	53
NZFC Operations	54
Organisational Health & Capability	55
Statement of Responsibility	61
Financials	62
Statement of Service Performance	95
Appendix	99
NZFC Operational Units/Staff	111
Glossary	112



CHAIR'S INTRODUCTION

Dame Kerry Prendergast

It is my pleasure to introduce the New Zealand Film Commission's annual report for the 2020/21 financial year.

It has been a tumultuous year for the sector with COVID-19 still having significant impact across our industry. Changes to Alert Levels created uncertainty for producers, with projects at all stages of production, and for distributors and exhibitors.

Yet it isn't all bad news. It has been a fantastic year for New Zealand films at the local box office with over half a million people going to see New Zealand films in cinemas. Two of the sixteen films with NZFC funding released in the period made it into the top-20 NZFC-funded films of all time. It is wonderful to see New Zealanders embracing local films in cinemas so enthusiastically at a time when there has never been more screen content readily available at the press of a button from the couch.

We are proud to have supported the production of 16 feature films since July 2020. The Board and I value the thought and care that is put into every application for financing, balancing the commercial and cultural impacts of every project presented to the Board. We feel that the diversity of subject matter, voices and genres we fund truly means there is something that will appeal to almost every New Zealander.

We are grateful to the Government for making the Screen Sector Recovery Package available so quickly as this additional funding has allowed many projects to move forward and for thousands of screen industry workers to get back to work. This has been a fantastic outcome for the sector with a high level of production across both local and international projects.

This has not come without its challenges. Managing and administering the additional funding and the associated programmes put considerable pressure on the organisation's resources. That the new COVID funds were developed and implemented within six months of the package being announced without any impact on the NZFC's existing funding programmes and initiatives is testament to the organisation's dedicated and hard-working staff.

I would like to acknowledge the CEOs of NZ On Air and Te Māngai Pāho, Cameron Harland and Larry Parr, for the work they and their teams have done in partnership with the NZFC to get Te Puna Kairangi – The Premium Fund up and running so quickly and effectively. To date the fund has offered production financing to five large-scale

projects and will provide jobs for hundreds of New Zealand cast and crew. These are high-budget productions of scale with significant amounts of international financing in addition to that provided through the fund. We believe that these projects will screen internationally, sharing our voices and stories with the world, and providing greater opportunities for local screen practitioners.

By moving these large-scale projects into production swiftly, we hope to lessen the impact of Amazon's decision to move the production of the second series of *The Lord of the Rings* to the UK. We are very aware of the number of people and businesses this decision has affected and are working hard to ensure there are sufficient projects moving into production that sustainable employment for those in the sector can continue.

I would like to thank our Ministers directly for their continued recognition of the sector and its contributions to New Zealand's economy, culture and national identity. The Prime Minister, The Right Honourable Jacinda Ardern, Honourables Carmel Sepuloni, Grant Robertson and Stuart Nash have been valued partners as we navigate our way through the changes COVID-19 has made to our industry, our community and our world.

I cannot underestimate the contribution of Annabelle Sheehan who led the organisation through the majority of the last 12 months even while battling the health issues that led to her departing the CEO role in May. Annabelle came to the NZFC with a strong vision for what she wanted to achieve in her time at the helm. These included elevating the voices of women and Māori and increasing international opportunities for New Zealand filmmakers and projects. I believe she made significant progress in these areas, and many others.

I look forward to welcoming our new CEO, David Strong and to working with him to build on Annabelle's work and to assist him in realising his vision for the NZFC.

I must also acknowledge the NZFC Board and thank them for their hard work in this very challenging year. There have been tough decisions made and I have greatly valued their varied and extensive expertise.

Finally, I would like to acknowledge the NZFC staff who have excelled under pressure this year with often punishing workloads, tight deadlines and some intense public scrutiny. Their passion, professionalism and dedication to the industry and those who work in it never ceases to impress me.



CHAIR, NZFC BOARD



FROM THE CHIEF EXECUTIVE

David Strong

I would like to introduce this Annual Report by acknowledging the work and leadership over the last 12 months by my predecessor, Annabelle Sheehan. It was a challenging time for Annabelle as she dealt with her own health issues while steering the screen sector through the unknowns of a global pandemic. As you read this document and see the incredible work that was undertaken, please take a moment to think of her as she enjoys much-deserved rest and time with her family.

COVID-19 presented the industry with many challenges and this is continuing into the new financial year. At the time of writing, production has halted again as we seek to manage the COVID-19 Delta variant. This has impacted all stages of screen production and the broader screen industry, as it has all industries in New Zealand.

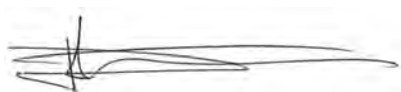
As the Film Commission, we are doing whatever we can to support the industry through COVID and I am impressed by the tireless efforts of staff to go the extra distance to find solutions, despite many of them being in lockdown themselves. New initiatives have been established like the interim Premium Production Fund and we are grateful to our colleagues at the Ministry for Culture and Heritage and the Ministry of Business, Innovation and Employment for their support for this and wider relief packages. We also continue to engage with the world as we seek to maintain and develop an international pipeline of work for 2022.

Reflecting on the last 12 months, while COVID caused lockdowns throughout the world, New Zealand remained COVID free and it was a boom time for the industry. Nineteen long-form projects received financing from the NZFC in the period, and despite the disruption of COVID, New Zealand films were a big draw at the box office with 516,898 people seeing NZFC-funded films at cinemas.

Local production re-started quickly once Alert Levels allowed, and there was a high level of international production with seven feature films and six series in production in the period. This high level of production created over 4,000 jobs for New Zealand cast and crew and resulted in a total spend of over \$750 million. It also meant there was considerable pressure on studio and soundstage availability and has resulted in the Government's commitment to investing in this critical infrastructure.

Collectively we contribute over \$3 billion to the economy and employ over 15,000 people. We are an important contributor to our culture and identity. While this is a time of uncertainty in many areas, we are positive about the future. We are a passionate, creative and resilient industry. We live in a time of domestic and international screen sector change with significant trends and requirements impacting us. The Film Commission is looking forward to considering these along with our role and how we can best work to support the sector. We are committed to enabling the screen sector to thrive and be sustainable. This will take time and we will leverage the existing sector strategic work and the knowledge of our partners and community. There are also shorter-term opportunities for us to improve and I'm committed to exploring these.

On a final note, I would like to thank the Board for the opportunity to lead the organisation and for their support. I would also like to thank the staff for their support during my first weeks in the role. I have come into an organisation that is genuine, passionate, knowledgeable and has a real commitment to supporting the screen industry and those who work in it. I am looking forward to the year ahead, to getting to know the staff and those in the industry better and to work together to champion Aotearoa New Zealand's exceptional storytellers and create enduring taonga for New Zealand.



CEO

\$65.4M in additional funding was allocated by the Government to support the screen sector's recovery from COVID-19 over two years

Te Puna Kairangi-The Premium Fund launched to support the production of high-end screen content with international appeal

New Zealand was one of the first countries to re-start production following COVID-19 shutdowns

Over half a million people saw New Zealand films in local cinemas

The highest number of international screen business enquiries – over 500 – were received by the NZFC's Attractions team

NZ Film On Demand had a refresh of its look and now has over 260 titles available

The Black List New Zealand Project received 180 applications from which six writers received \$25K in development funding and mentoring from The Black List.

Poppy, the first of three films funded through the 125 Fund and led by women, was released in New Zealand cinemas.

Shadow in the Cloud had its world premiere at the Toronto International Film Festival where it received the Midnight Madness Peoples' Choice Award

Coming Home in the Dark had its world premiere at the Sundance Film Festival and has since screened at over 20 international film festivals

Night Raiders, New Zealand's first NZ-Canada indigenous co-production had its world premiere at the Berlin International Film Festival

Over 300 1:1 virtual meetings between sales agents, financiers and US platforms and experienced New Zealand producers were facilitated



Two New Zealand films
- *Cousins* and *Savage* - took over
\$1.5M at the New Zealand box office

**The first He Pounamu Te Reo
Māori feature film, *Muru*, went
into production**

13 international productions in New
Zealand creating over 4,000 jobs and
spend exceeding \$780M

15 experienced local
and international
filmmakers were
matched with mid-career
filmmakers for an online
mentorship series

FINANCIAL OVERVIEW

OVERVIEW

In the 2020/21 financial year NZFC revenue (excluding SPG grants) totalled 58.9M against budgeted revenue of \$37M. We spent \$56M in the period, (excluding NZSPG grants) against budgeted expenditure of \$43.5M. As a result, rather than running a deficit of \$6.6M we ended the financial year with a surplus of \$2.86M.

This higher level of actual revenue and expenditure against budget largely arises from the allocation to NZFC by Government of three screen sector specific COVID response funds, being the Premium Production Fund, the COVID Recovery Fund and the COVID Capability Fund, and the subsequent allocation of these three funds to screen sector projects and entities. In particular the NZFC agreed to offer nearly \$21M of conditional production financing to five Premium Fund projects. A further \$6.5M was awarded to 66 screen productions impacted by COVID and approximately \$1M was awarded through the Capability Fund to screen sector guilds and industry organisations. COVID response funding totalled 51% of total expenditure.

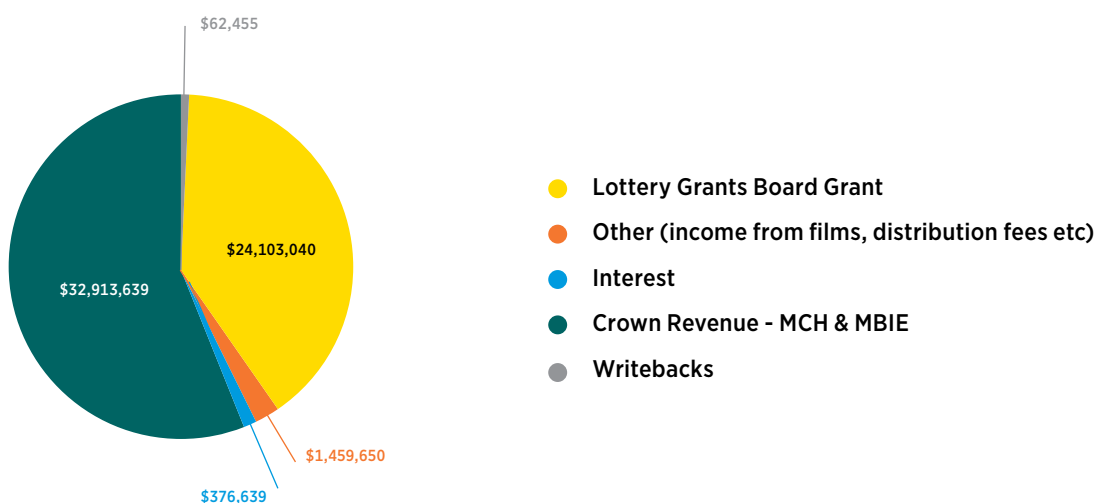
Approximately half (53.4%) of the NZFC's discretionary (non-COVID specific) expenditure was allocated to feature and short film production (\$14.67M).

The key factor behind the year-end surplus was larger than anticipated funding from the LGB. In total, including the year-end "wash-up" payment, an additional \$6.1M was received. The size of the increased LGB grant only became fully apparent in the last quarter and hence was not able to be spent within the financial year.

We also recognized \$48.37M of additional NZSPG-New Zealand grant provisions for film and television projects, and paid out \$29M of NZSPG-New Zealand grants to film and television projects, which obtained final approval from the NZSPG panel in the period.

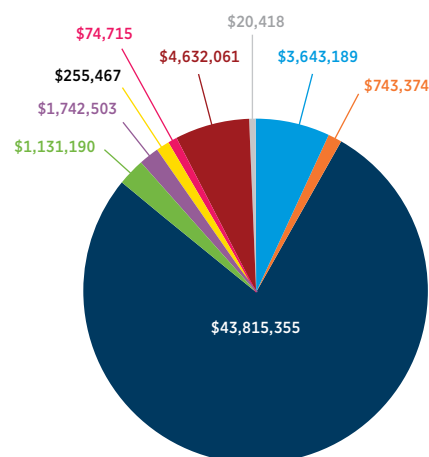
The following graphs give an overview of where funding comes from, and how it was allocated.

Funding sources

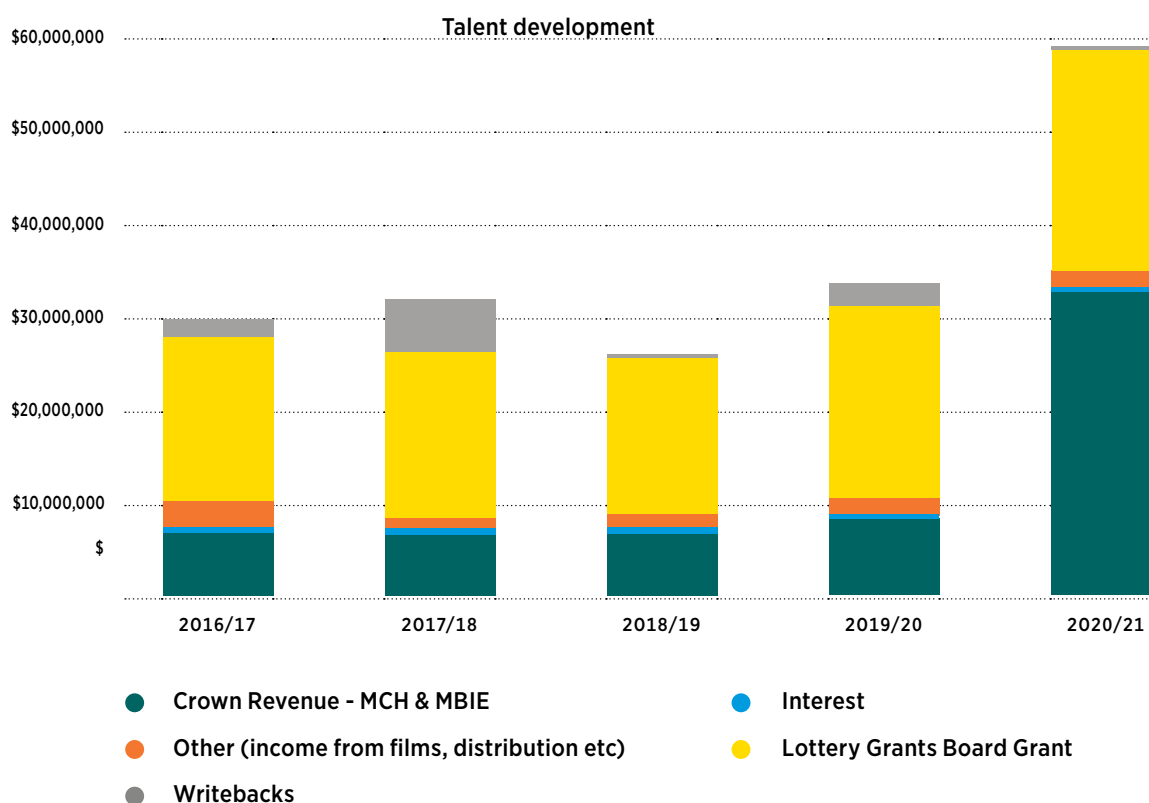


Funding allocation by programme

- Talent development
- Rautaki talent and development
- Script development & production funding
- Marketing & distribution support
- Corporate
- Screen incentives
- International Screen Attractions & Promotions
- Personnel costs
- International relations

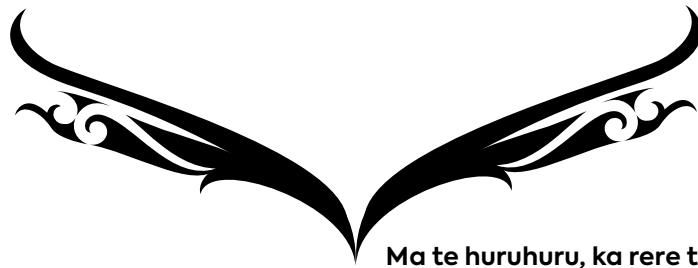


Funding sources trend



The Statement of Service Performance (SSP) measures results against targets set in the Statement of Performance Expectations (SPE) for the year ended 30 June 2021 and shows we met or exceeded 69% of our targets. COVID-19 had a significant impact on many areas of our business and is the reason some of our KPIs were not met in the period.

In July 2019 we published our multi-year Statement of Intent (SOI) for the period 2019/20 to 2023/24. This sets out how we assess our performance in the period in the four areas of our organisational structure that contribute to helping the New Zealand screen industry grow. The multi-year SOI is complemented by annual SPEs, which set out the detailed impact and output measures for the particular year.



Ma te huruhuru, ka rere te manu
With feathers the bird will fly

Te Rautaki team leads the implementation of Te Rautaki Māori strategy for the organisation and works to ensure a more integral partnership, considerations and support of Māori across all NZFC policies, funding programmes and initiatives.

April 2021 marked three years since Te Rautaki Māori was launched to champion Māori film and filmmakers, in partnership with the Māori screen industry, to Aotearoa and the world.

The initial three-year period had specific objectives around representation of Māori in front of and behind the camera, developing protocols around engagement with Māori creatives and their projects and building cultural awareness and capability within the NZFC as well as increasing connection with the Māori film industry and other partners.

Throughout 2020/21 the strategy has been reviewed and assessed to outline the objectives and performance goals for the next three years. A series of hui were held in the early part of 2021 in Auckland and Wellington, and sessions were held at the Māoriland and Wairoa Film Festivals. A further hui around key issues in the sector will be held in July. In these hui the NZFC's progress of Te Rautaki to date was shared with participants. Te Rautaki team outlined lessons and challenges they had been made aware of through conversations with Māori filmmakers about their relationship with the NZFC and Māori experiences and priorities for the industry.

Observations on these points and the nature of the assistance provided to filmmakers was also shared by the Rautaki Team. Feedback on objectives of the strategy were endorsed as still applicable going forward and additional comment was provided on the

key principles for the strategy and priorities around the allocation of funds and resources.

A key area of feedback expanded on the understanding of Te Tiriti o Waitangi under Te Rautaki Māori and that the partnership with Māori should underpin the work of the NZFC. As part of further informing broader conversation around this internally, an all-staff day was organised at Wellington's National Library to familiarise staff with Te Tiriti o Waitangi, its significance to Aotearoa and its implications within our own work.

Within the industry there has been significant discussion around story sovereignty, accountability, and responsibility for Māori stories by Māori and non-Māori productions, and improved inclusion and engagement of Māori creatives on films with Māori content. This includes: the use of te reo and cultural advisors, expected partnerships that genuinely share decision-making of the final story, cultural safety for cast and crew on productions, and looking at better stepping-stones for the development of Māori writing craft and storytelling.

Key areas of critical education were also highlighted - film financing, understanding distribution and sales of films, understanding the film pipeline, and knowledge of rights and IP cost/ benefit sharing and considerations for more strategic indigenous collaboration globally. These discussions will inform the Te Rautaki strategy for the next three years.



The NZFC is an autonomous Crown entity, created by Act of Parliament in 1978. The role and responsibility of NZFC Board members arises principally out of the New Zealand Film Commission Act 1978 (NZFC Act) and the Crown Entities Act 2004.

The NZFC's principal functions and powers are set out in sections 17 and 19 of the NZFC Act. NZFC funds must only be used to carry out the NZFC's statutory functions and powers.

17. Functions of Commission

1. The Commission shall have the following functions:

- a. to encourage and also to participate and assist in the making, promotion, distribution, and exhibition of films:*
- b. to encourage and promote cohesion within the New Zealand film industry, and in particular—
 - (i) to encourage and promote the exchange of information among persons engaged in the film industry; and*
 - (ii) to encourage and promote the efficient use of available resources within the New Zealand film industry; and*
 - (iii) to co-operate with other interested or affected bodies and organisations in order to encourage and promote employment in the New Zealand film industry, and the productivity of that industry:**
- c. to encourage and promote the proper maintenance of films in archives:*
- d. to encourage and promote, for the benefit of the New Zealand film industry, the study and appreciation of films and of film making:*
- e. to gather, collate, disseminate, and publish information that, in the opinion of the Commission, relates to the making, promotion, distribution, and exhibition of films:*
- f. to advise the Minister on matters relating to or affecting the functions of the Commission.*

1A. The Minister may not give a direction to the Commission in relation to cultural matters.

The types of films and filmmakers that NZFC can support is determined by section 18 of the NZFC Act.

NZFC has generally interpreted this section (with limited exceptions) as requiring that the applicant must be either a New Zealand citizen or permanent resident. Furthermore, with the exception of official co-productions, the NZFC has generally only accepted film production financing applications with New Zealand directors attached.

18. Content of films

- 1. *In carrying out its functions, the Commission shall not make financial assistance available to any person in respect of the making, promotion, distribution, or exhibition of a film unless it is satisfied that the film has or is to have a significant New Zealand content.***
- 2. *For the purposes of determining whether or not a film has or is to have a significant New Zealand content, the Commission shall have regard to the following matters:***
 - a. the subject of the film:*
 - b. the locations at which the film was or is to be made:*
 - c. the nationalities and places of residence of—*
 - (i) the authors, scriptwriters, composers, producers, directors, actors, technicians, editors, and other persons who took part or are to take part in the making of the film; and*
 - (ii) the persons who own or are to own the shares or capital of any company, partnership, or joint venture that is concerned with the making of the film; and*
 - (iii) the persons who have or are to have the copyright in the film:*
 - d. the sources from which the money that was used or is to be used to make the film was or is to be derived:*
 - e. the ownership and whereabouts of the equipment and technical facilities that were or are to be used to make the film:*
 - f. any other matters that, in the opinion of the Commission, are relevant to the purposes of this Act.*
- 2A *A film shall be deemed to have a significant New Zealand content if it is made pursuant to an agreement or arrangement entered into in respect of the film between—***
 - a. the Government of New Zealand or the Commission; and*
 - b. the Government of another country or relevant public authority of another country.*
- 3. *In carrying out its functions, the Commission shall in relation to the content of any film have due regard to the observance of standards that are generally acceptable in the community.***

MATAKITE

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

KAUPAPA

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

NGĀ WHĀINGA

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

NGĀ UARA

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

Ngā Hoe:

1. Pūrākau Motuhenga



2. Whanaketanga o hāngai



3. Ara Whakaoho Māuri



4. Whakahihiko ki te Ao



5. Kōtui Hiranga

**VISION**

Champion exceptional storytellers to create enduring taonga for Aotearoa

MISSION

Empower and attract distinctive and diverse screen productions for all audiences

GOALS

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

VALUES

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

Ngā Hoe:

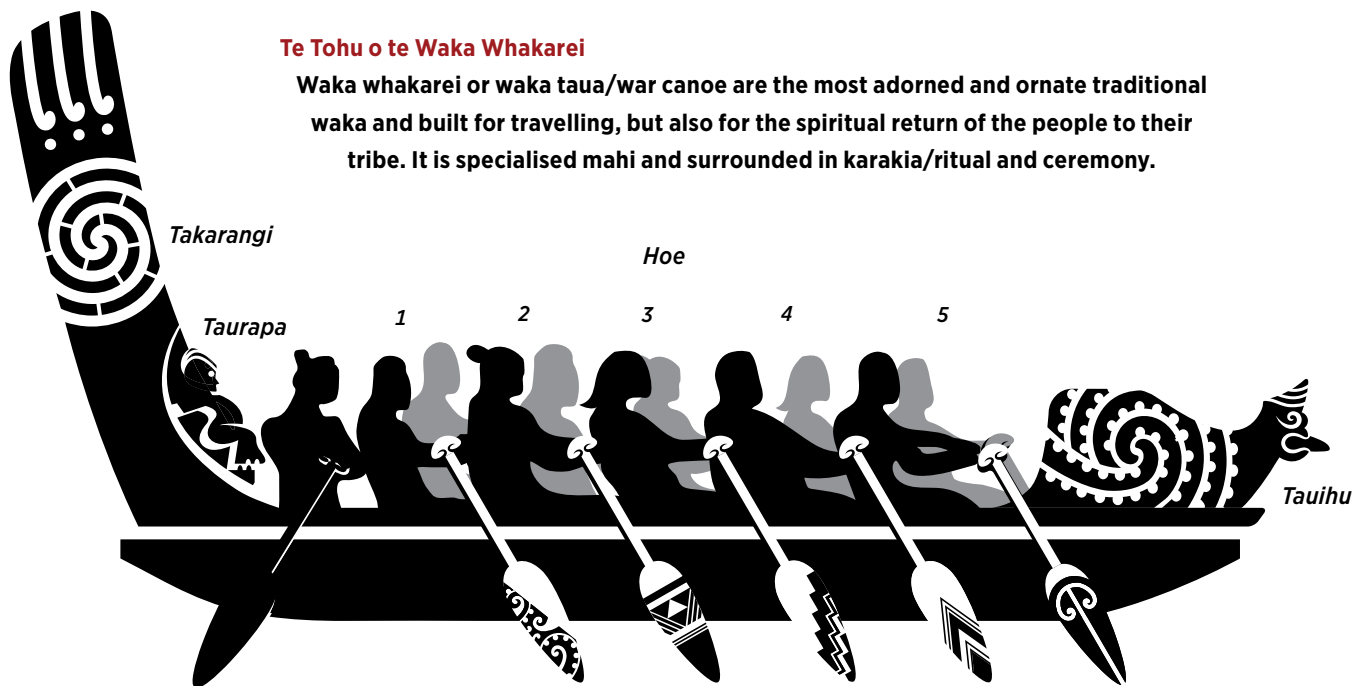
1. Authentic Stories

2. Economic Growth

3. Dynamic Pathways

4. Maximise interest

5. Excellence in Partnerships



Te Tohu o te Waka Whakareia

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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
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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
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
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 Total annual admissions for NZFC-funded films at NZ cinemas Number of NZ films selected for A-list festivals Number of films with 50,000+ domestic theatrical admissions annually	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





Image: Mothers of the Revolution

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 up to 16 feature films a year which includes supporting the finishing of independently funded films that have a path to audience and the new Te Puna Kairangi: Premium Fund.

With COVID-19 continuing to disrupt the production landscape, the 2020 adjustments in the NZFC's Terms of Trade were extended until 31 December 2021. Alert Level changes during the period meant the Test Screening requirement was waived for several productions and all films moving into production were required to have a comprehensive health and safety plan specifically addressing COVID-19.

The NZFC balances cultural and commercial considerations when making all production funding decisions.

Feature Film Production Equity Funding

Feature film production equity investment is offered to feature films of 80 minutes or more that are intended to be screened in cinemas. The ten films receiving conditional offers in the period are diverse in their subject matter, style, teams and approach and include documentary, drama, historical, comedy, fantasy and a film for children.

Seven of the ten projects to receive production financing previously received direct NZFC development support from either Early Development, Documentary Development, Advanced Development or International Co-Development funding schemes. Four projects had been supported through business slate funding and one project was previously a recipient of Seed Funding, which is open to writers as applicants (run in association with the New Zealand Writers Guild).

The Mountain

Produced by Desray Armstrong & Morgan Waru, directed by Rachel House and written by Tom Furniss and Rachel House

Three troubled kids on a mission to find magic at the top of the mountain discover a healing power in their adventure.

This is a warm, funny and hopeful story ultimately about grief and disconnection and the resilience of our rangatahi to get through it.

***The Mountain* has immense cultural significance throughout, is told with an authentic voice and is likely to generate interest from children in the Māori history of Taranaki Mounga. Directing is a natural and overdue step for Rachel House who has proven her ability to conjure winning performances from children such as in *Hunt For The Wilderpeople* and *Jojo Rabbit*.**





Stylebender

Produced by Fraser Brown, Leela Menon and Tom Blackwell, directed by Zoe McIntosh and written by Brendan Donovan, Tom Blackwell and Zoe McIntosh

A bullied Nigerian-New Zealander must battle the world's greatest UFC fighters, and his own demons, in his quest to become a global superstar.

Stylebender is a documentary following the meteoric rise of a Nigerian immigrant in Rotorua to one of the most talked about mixed martial arts fighters on the planet. This is the first production under the rebranded FluroBlack Films (formerly FB Pictures) for producing associates Fraser Brown and Leela Menon, who have gained extensive credits in partnership with GFC Films, and the first full producing credit for Tom Blackwell. *Stylebender* will also be a significant step up for director Zoe McIntosh who has had previous domestic and festival success.

Dox

Produced by Georgina Conder, Nua Finau and Morgan Waru, directed by Damon Fepulea'i and written by Nua Finau and Damon Fepulea'i.

In a bid to get free tickets to the Tonga vs France 2011 Rugby World Cup game, two ambitious Tongan men fabricate a brass band to perform at the opening.

Dox is very significant culturally, and will reflect Tongan-New Zealand humour and culture, and the culture of rugby-mad New Zealanders. The script promises to be a broadly accessible and entertaining Kiwi film – perhaps a comedy classic. While this is an old rolled-gold formula, the original element here is the Tongan culture and fresh vernacular, which is likely to pique interest internationally. Shot entirely in New Zealand, the film will see Tongan-New Zealanders Nua Finau and Samoan-New Zealander Damon Fepulea'i receive their first feature film credits after successful careers in television.



Image: *The Justice of Bunny King*

When making decisions about which projects to invest in, numerous factors are taken into consideration including the production readiness of the script or documentary treatment, the viability of the finance plan and production schedule, level of market attachment, experience of key personnel and the potential local and global audience for the film.

There was a high level of production activity on Māori projects supported by Te Rautaki team.

Feature film *Muru*, the first to be funded via the He Pounamu Te Reo Feature Film Initiative in 2020, completed shooting in 2020/21 and moved into post production. Delayed by COVID-19 in 2020, *Muru* received additional funding from the Screen Production Recovery Fund (SPRF) to cover costs incurred by COVID and to develop a robust COVID-19 management strategy to keep cast and crew safe when shooting re-started.

Ngā Powhenua, the joint indigenous anthology feature developed in partnership with Screen Australia, was

also affected by COVID-19 and received SPRF support to continue toward production. Further delays to production were caused by Alert Level changes in Auckland in February. The New Zealand shoot was completed in late April with the Australian teams completing their shooting in early May. Post-production is ongoing with delivery expected in early 2022.

The NZFC, NZ On Air and TVNZ partnered in 2019/20 on an initiative known as the Spooky Anthology, a development fund with the aim of creating a six-part anthology series made up of spiritual or supernatural stories rooted in the specific cultures of Te Moana-nui-a-Kiwa based in Aotearoa. A shortlist of eight teams was selected from the 240 applications received. In September, this number was reduced to six and these teams were encouraged to further develop their scripts ahead of a NZ On Air funding round to support the series drama. The series is in post production and three of the Māori teams took the opportunity to combine their stories to make an anthology feature and bring the emerging teams to the next level of producing a feature.



The Convert

Produced by Te Kohe Tuhaka, Robin Scholes, Bradford Joseph Te Apatu-o-te-rangi Maaka Haami, Troy Lum, Andrew Mason, directed by Lee Tamahori, screenplay by Shane Daniels with additional writing by Lee Tamahori, Bradford Joseph Te Apatu-o-te-rangi Maaka Haami. Based on a Screen Story by Michael Bennett. Pūmatanga Māori -Tātai Waitara Māori-Bradford Joseph Te Apatu-o-te-rangi Maaka Haami, Ngamaru Raerino.

Munro, a soldier turned preacher, comes to New Zealand to minister to the first colonisers but he is converted by the powerful chief Maianui to serve a different purpose.

***The Convert* is based on a screen story adaptation of acclaimed New Zealand novel *Wulf* by Hamish Clayton and is set in a historic Māori world rarely represented on screen. It contains significant Māori content, of which the authenticity has involved extensive research and consultation by Brad Haami, Ngamaru Raerino, Te Kohe Tuhaka and Lee Tamahori. This film has the potential to attract audiences in New Zealand and abroad being a rich, beautiful and dangerous story about early contact Aotearoa, with its dense wilderness and uniquely gruesome encounters between Māori hapū and between Māori and Pākehā. Following significant success in the screen industry as an actor, Te Kohe Tuhaka will get his first producer's credit.**



Films that have finished production and need help to get over the finishing line can apply for post-production funding.

Post Production Equity Financing

Post Production Equity Investment is offered to New Zealand films that have already been shot but need additional funding to complete post production to the standard required for theatrical release. Two films received Post Production Financing in the period, one of which, *James & Isey*, was released in New Zealand cinemas and seen by over 48,000 New Zealanders.

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, Doc Edge Festival or picked up for local distribution by recognised distributors. The grants of up to \$60,000 are for the final stages of post-production for films that require a theatrical digital finish. In the 2020/21 year administration of the Feature Film Finishing Grant was moved from the Marketing Team to the Development and Production Team. Four films, all documentaries, received Feature Film Finishing Grants in the 2020/21 year with two of these, *The Pinkies are Back* and *Man on the Island* having completed releases in New Zealand cinemas.

A third film, *High Tide Don't Hide* screened in the Doc Edge Film Festival where it received a special mention in the Best New Zealand Feature category and won the award for Best New Zealand Editing for editor Thomas Gleeson.

The NZFC invests in script development to ensure there is a pipeline of high impact, authentic and culturally significant projects moving toward production.

Core development funding

A total of 84 core development applications were processed in the 2020/21 year (55 Early Development Fund, 15 Documentary Development Fund and 14 Advanced Development Fund). This compares to 152 in the previous year. There were only five core development rounds run in the last financial year, with a specialist development round, The Black List New Zealand Project, running in early January 2021.

Four of the 84 projects received development support via Whakawhanake Kiriata, the NZFC's Māori film development funds which focus on different areas of Māori project development including the development of films in Te Reo Māori.

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 40%, up from 29% last year.

The Black List New Zealand Project

In addition to its core development funding, in 2020/21 the NZFC partnered with the Black List to offer a one-off project development initiative designed to foster the creative relationship between writers and producers and stimulate international opportunities for New Zealand feature films.

Founded in 2005, the Black List is an annual survey of Hollywood executives' favourite unproduced screenplays. Since then, more than 400 Black List scripts have been produced, grossing over \$29 billion in box office worldwide. Black List movies have won 54 Academy Awards from 267 nominations, including four of the last twelve Best Picture Oscars and eleven of the last 28 Best Screenplay Oscars. All the applicants to the Black List New Zealand Project received two written assessments from the Black List.

There were 180 applications received for this fund from which six projects were selected. The approved teams had the opportunity to attend a workshop and mentoring series designed and hosted by the Black List and received \$25,000 in development funding.

International Co-Development Fund

The International Co-Development Fund supports 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 two feature film applications in the 2020/21 financial year, both of which were approved. This is a smaller number than in 2019/20, something that can be attributed to a number of factors. To be eligible for the International Co-Development Fund an international co-producer must be attached, bringing development funding from their own country. Projects that propose to be co-productions, but don't have this international partner attached yet would apply for funding through one of the NZFC's other development funds (EDF, IDF, Boost). In addition, there are a limited number of New Zealand producers with sufficient experience to qualify as lead producers on official co-productions (or to work as executive producers alongside less experienced New Zealand producers) and many of these are already focused on other projects.

The combination of these factors means that even in non-COVID periods, there will be a fluctuating number of applications to this fund. In 2020/21, the addition of Te Puna Kairangi – Premium Fund, and in particular its development strand, provided another opportunity for producers with potential co-production projects.

Seed Funding

Seed Funding offers writers the opportunity to develop their scripts at an early stage when they may not have a producer attached.

Seed Funding is administered by the New Zealand Writers Guild. Two awards are available, Seed which offers \$10,000 for the development of a first draft feature film script and Seed Advanced which offers \$12,500 for more established writers to develop their feature film scripts. Two rounds of Seed and Seed Advanced are held annually with twelve grants available across the two rounds.

In 2020/21 Seed and Seed Advanced received 275 applications from which eight projects received Seed funding and four Seed Advanced across the two rounds.

Three Whakawhanake Kiriata Māori Development Funds support the development of Māori projects.

These funds are important in providing much needed support to assist writers and projects to further refine their storytelling craft. The Tuhinga Reo Māori

development fund is for both story craft and support across short films, feature and interactive projects for teams that are specifically developing te reo Māori projects. In the period these included one short film, one interactive and one feature film project. This is due to be delivered early 2022.

Hāpaitia i Te Kaupapa Kirata supports the development of projects led by Māori, meaning the director and at least one other key creative (writer, producer) is Māori. In the 2020/21 year, three projects were supported through this fund, a documentary, a VR project and an anthology feature film comprising three teams that had participated in the TVNZ Spooky anthology programme.

Devolved development funds support producers or screen businesses with a slate of projects to develop these and move towards production.

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.

Two rounds of He Ara were held in the period, one in November and a second in February. Three Māori or Pacific Island run screen businesses received funding in the November round and one received funding in the February round.

Applications for Boost Funding are assessed against criteria balancing the strengths of each business' slate, budget model and team experience. To be eligible for Boost, each business must have a lead project at an advanced development stage that they aim to move into production within the next 12 months.

A total of \$435,000 was awarded to six screen businesses in the 2020/21 year, with an additional \$50,000 awarded to two businesses in the form of Business Development Grants. Some of the projects on the slates of companies supported by Boost and business development grants include *Bones of Strangers*, *Gone Fishing*, *How to Bury a Witch*, *Jupiter Park*, *Open* and *Underdogs*.





In July 2020 Minister for Arts, Culture and Heritage, Hon Carmel Sepuloni, announced the Screen Sector Recovery Package to assist the screen sector to regenerate and grow following the challenges posed by COVID-19.

Screen Sector Recovery Package

The impact of COVID-19 and the losses and hardships experienced by the New Zealand screen industry as a result of COVID-19 is significant. When New Zealand entered Alert Level 4 on 21 March 2020, many NZFC-funded and New Zealand Screen Production Grant (NZSPG) productions were suspended. These projects included long and short form productions, television and film; and were in various stages of production.

The NZFC was grateful that the Government recognised the significant disruption and uncertainty COVID-19 brought to the sector and how much the sector contributes to the economy and cultural identity of New Zealand.

The additional funding meant new funds had to be developed, rolled out and administered at pace which put considerable pressure on already over-stretched staffing resources. To assist in managing the additional funds and the associated funding programmes five fixed-term roles were created in the Development and Production team, and one in the Talent Development team.

The NZFC received \$13.4M to support productions that were shut down, delayed, or in some other way impacted by COVID-19.

Using this funding, the Screen Production Recovery Fund launched in August 2020 to support selected individual screen productions to be completed, delivered and screened, help rebuild the New Zealand screen industry and ensure that New Zealand stories continue to reach audiences.

By the end of the 2020/21 financial year approximately \$6M had been awarded to 66 productions and of these, 10 reached final delivery and eight have screened theatrically.

The fund was due to close on 30 June 2020, but

ongoing impacts due to changes to COVID-19 Alert Levels throughout the year, and the potential for more disruption in the months ahead, have led the Government to extend the fund until 31 December 2021. Two additional staff members were appointed on fixed-term contracts to oversee the running of this fund, with one being retained to oversee the extension until December 2021.

The NZFC also received \$2M in cultural capability funding to ensure the sector has the necessary industry, technical and business capability to meet the challenges of a post COVID-19 environment.

This funding is designed to be used over two years. The Screen Sector COVID-19 Capability Fund launched in September 2020 to support programmes, training and organisational costs for screen sector guilds, industry organisations and diversity and equality focused screen sector organisations. This funding helps support the sector to build and develop capacity and delivers a wide range of services for their members and the industry.

In its first year, The Screen Sector COVID-19 Capability Fund awarded a total of \$971,000 to 25 screen sector organisations and programmes. Some key activities supported by this funding includes:

- On-the-job development in the form of online mentorships
- Administrative support for organisations
- Covering the costs associated with the cancellation of events or loss of sponsorship
- Cultural competency development for organisations
- Talent and workforce development programmes
- Additional staffing resources including supporting guilds with disclosure expertise

One additional staff member was appointed on a fixed-term contract to oversee this fund.

A \$50M fund, to be used over a two-year period to fund the production and development of high-end New Zealand feature films and series drama for international audiences, was awarded to the NZFC to administer in partnership with NZ On Air.

The first production round of the Premium Productions for International Audiences Fund (Te Puna Kairangi Premium Fund) was launched in December 2020. The fund was designed to fulfil five key objectives:

1. Boost economic growth through the attraction of international investment in New Zealand's screen sector and give opportunities to New Zealand creators and IP owners to be competitive in a global market.
2. Increase employment, through providing jobs to New Zealanders in the screen sector.
3. Create cultural benefit, through providing resources to tell New Zealand screen stories at a scale not previously possible and supporting Māori cultural aspirations.
4. Respond to COVID-19, by distributing money quickly in the wake of the lockdown period to support the screen sector.
5. Develop the skills and capability of the New Zealand screen sector by increasing international connections and driving long-term growth in the sector.

Te Rautaki had substantial input into the development and roll-out of Te Puna Kairangi-Premium Fund.

Recognising that there was an absence of Māori input, Te Māngai Pāho was added as a partner on the fund. This has allowed the integration of a partnership model across all aspects of the fund, an approach that was extended to the running of the fund with the appointment of a shared Kaihautū or co-leads of the fund. A Māori voice has been integral and included in all discussions around the fund's development, implementation and across all funding decisions. The decision to run a Premium Development Fund – Ara ki te Puna Kairangi, to provide greater support for Māori and under-represented communities to come to the

Premium Fund, was also recognised as an important part of the partnership model that all agencies fully supported. These achievements for the fund were greatly influenced by advice from the NZFC's Pou Whakahaere.

A total of 30 applications were received in the first round of The Premium Fund and assessed against the above objectives. The calibre of applications was extremely high and represented a broad array of subject matter and style. \$21M in funding was offered in this round to two feature films, two drama series and one documentary series.

Across the five projects is an anticipated collective spend of almost \$56M in a range of locations around the country. International investment in these projects totals over \$19M and it is anticipated that an estimated \$32M will be spent on local jobs during production.

Ara ki te Puna Kairangi – the Premium Development Fund supports the pipeline leading to Te Puna Kairangi Premium Fund and offers wider benefits and support for projects that may ultimately be progressed outside of this fund.

The \$50M awarded by the government allowed for \$2M to be spent on development over two rounds. Ara ki te Puna Kairangi – The Premium Development Fund was launched in March 2021 to support bold, ambitious projects with significant international appeal intending to apply for the second round of Te Puna Kairangi – Premium Fund.

A total of 65 applications were received seeking close to \$7M in funding. Projects are assessed against the five key objectives of Te Puna Kairangi Premium Fund.

The successful projects will be announced in July.

Three additional staff were appointed on short-term contracts to manage both the production and development strands of this fund. In addition, an independent Chair was appointed to oversee the decision-making panel which was established as a sub-committee of the NZFC Board composed of the Chairs of NZFC, NZOA and TMP, and one other Board Member from each agency.





Case Studies

Te Puna Kairangi - Premium Production funding offers have been made to 5 projects including:

Documentary Series *Our Big Blue Backyard*

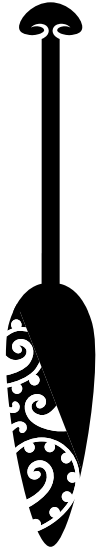
Pre-production on *Our Big Blue Backyard* S3 which showcases New Zealand's unique marine environments started in June. The first shoots will commence in August in the Marlborough Sounds and Otago and in the Cook Islands in September. This will be the first New Zealand natural history series to be presented in HDR (High Dynamic Range), using the latest 4-6K cameras - the best current camera technology in the world.

International rights for UK and some of Europe are with TV channel Love Nature. ZDF owned distributor Off the Fence will distribute rest of world with New Zealanders able to view it on TVNZ.

As a Dunedin based production company that is shooting up and down the country, about \$2.3 million will be spent in regional New Zealand. The production will spend around \$1.5 million on New Zealand labour and is providing high level skills development opportunities in areas such as production, research and camera-operation. A te reo version of the series will be created alongside the English language version.



Image: Mystic



Drama Series *Mystic* S2&3

Mystic Series 2 & 3 commenced principal photography on 31 May and is now in its seventh week of production. It is scheduled to complete its 20 week shoot on 20 October. Post-production is occurring simultaneously, with the first episode due to be delivered on 10 September and weekly thereafter until 29 October for Series 2. Series 3 will commence delivery on 26 November and conclude on 4 Feb 2022.

The BBC are currently scheduled to broadcast Series 2 in November 2021 and Series 3 from April 2022. All episodes will be available on BBC iPlayer from the first terrestrial broadcast. TVNZ have not yet confirmed their broadcast dates but are likely to follow within a month of the UK release as per series one. The ABC (Australia), ZDF (Germany) and the Super Channel (Canada) and other European broadcasters have yet to confirm their broadcast dates.

Production has engaged 245 crew, 20 independent extras and 27 cast from New Zealand. Additional cast and extras will be engaged as the shoot progresses. The only non-New Zealand cast and crew are two UK based actors playing the lead role of Issie and her mother Amanda.

At the end of shoot week six, the production has spent NZ\$2,528,208 on New Zealand labour equating to roughly 37% of the anticipated NZ\$6.9m labour spend. Total New Zealand production expenditure to the end of shoot week six is NZ\$4,451,955 with 55.40% of finance cashflow to date coming from the production's overseas markets partners (being the BBC, ABC, Daro Film Distribution). The final total production expenditure is estimated at NZ\$14.85m with 54.36% of the funding coming from the above market partners and of which NZ\$13.34m will be spent in New Zealand on New Zealand labour and costs.

Mystic is providing a number of paid internship and trainee opportunities plus it is writer Hamish Bennett's first foray into television, director Aidee Walker's first opportunity as the setup director on a series and producer David Stubbs' first higher budget, internationally financed TV series. The production is in the process of securing Albert Sustainable Production Scheme certification wearealbert.org, which measures the production's environmental impact, certifies that it has green practices in place and has offset its carbon impact.



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

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 opportunities including for creative industries, tourism and technology development.

The NZFC's International Attractions team builds global networks and provides an expert enquiries service for productions considering New Zealand. Typically, New Zealand is one option among a strong set of competitive countries dominated by the strong infrastructure and incentives found in English speaking nations like the UK, Canada and Australia as well as some US states.

Promoting New Zealand's production, location, technical and financial strengths, the team provides tailored research packages to studios, streamers and independent producers considering New Zealand, along with local industry introductions. 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, business integrity and lifestyle considerations contribute to the New Zealand advantage story, in addition to the considerable reputation of our screen creatives, crew and technical expertise. Diverse and accessible locations and growing infrastructure complete the picture.

The Government's management of COVID-19 and successful immigration policy for border exceptions set the industry up at the start of the FY for a year of unprecedented growth. Double the targeted number of international enquiries were serviced with at least 500 enquiries in the 2020/21 year. Due to the high level of production activity across the country at times, an increasing pressure on skills, capacity and infrastructure was reported.

Soundstage space was in strong demand and the NZFC contributed to a Cabinet paper outlining potential options to increase New Zealand's stage

capacity. Private, local and central government investment has seen new studio builds underway in Auckland and Wellington with stages ready for productions to base in from early to mid-2022. Potential studio developments were under discussion in Christchurch, Queenstown and Rotorua. In addition, engagement with the major US studios and streamers was initiated to scope interest in anchor tenancies/project pipelines to support New Zealand's stage infrastructure expansion. Studios indicated their preference for maintaining a production-by-production approach although most considered significant incentives could support long-term partnerships and investments to be made.

As global production centres opened up and competing countries increased their support for filming, some screen projects working in New Zealand or, considering basing their productions here, noted being disturbed by the restrictions of COVID-related policies including MIQ restrictions and potential lockdowns.

Netflix and 20th Century continued their commitment to New Zealand with features and series filming during the year as well as continuing into the coming Financial Year. High profile independents like A24 and Blumhouse were also active bringing in three feature films and a TV series

International production activity across the country was high with seven feature films and six series in production in the 2020/21 financial year.

During the period, the total estimated spend is \$755 million with these productions creating over 4000 crew jobs for New Zealanders. Other non-incentivised international production activity including blue-chip BBC and US documentaries boosts this number to more than \$780 million.





International feature films shot in the year include *Avatar* Sequels plus thriller *No Exit*; A24 horrors *X* and *Pearl*, Netflix's romance *The Royal Treatment* and Amazon's drama *Don't Make Me Go*. Blumhouse's sci-fi horror *M3GAN* was in pre-production throughout June 2021.

International TV series shooting in the period include Netflix's *Cowboy Bebop*, *Sweet Tooth* series 1, Amazon's *The Lord of the Rings* series 1, A24's *Mr Corman* and Hasbro's *Power Rangers Dino Fury*. NBCUni's *One of Us Is Lying* was also in pre-production during May and June.

Amazon's streaming series employed over 1,000 New Zealanders and wrapped production on season one in early August 2021. Post-production will continue in Auckland until June 2022.

New Zealand personnel made up 95% of the series cast and crew for Netflix/Team Downey's *Sweet Tooth*, shot between September 2020 and January 2021. The show premiered on Netflix in June 2021 and peaked at number one in 80+ countries, with New Zealand locations and personnel strongly showcased on-screen and highlighted in international media.

Apple TV+ series *Mr Corman* produced by A24 from writer/director/actor Joseph Gordon-Levitt made most of its 10 episodes in New Zealand with Wellington standing in for Los Angeles, between November 2020 and February 2021. Much of the post-production was also completed in Wellington. *Mr Corman* employed 46 New Zealand cast, 16 New Zealand HODs and had 88% New Zealand crew.

The NZFC connects and liaises with the growing number of regional film offices to maintain an overview of production activity and sector priorities across the country.

Engagement includes six-weekly general updates meetings with NZFC staff, a monthly projects meeting to discuss enquiries register updates with an agreed process outlined in an MOU, and ad-hoc engagement about opportunities and issues.

The NZFC contracted several regional film offices to establish or upgrade their image libraries and Canterbury, Otago Southland and Bay of Plenty were additionally funded to highlight their regions in showreels.

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.

Coverage of New Zealand's border exemptions allowing 200 screen industry workers into the country to re-start international productions based here led to significant media coverage both locally and internationally. While local coverage was not initially all positive, subsequent stories highlighted several productions including *Cowboy Bebop*, *The Greatest Beer Run Ever*, *Power Rangers*, *Sweet Tooth*, the *Avatar* sequels and the Amazon *The Lord of the Rings* series, noting the economic and employment benefits these projects brought to New Zealand.

Disney's *Mulan* was released on Disney + with premium access on 4 September 2020 with high levels of media coverage both locally and internationally. Coverage detailed the significant benefits *Mulan*'s production brought to New Zealand, regional spend in key locations, infrastructure in Auckland and the value of the NZSPG.

Four featurettes made by Disney as part of the 5% Uplift MOU featured locations, crew, director Niki Caro and the blessing of the set at the start of production. In the first month, they were available, these featurettes had 11,000 views on the NZFC YouTube channel and 38,000 views on the NZFC Facebook page.

The Amazon *The Lord of the Rings* partnership was announced by Minister Nash in April 2021 and resulted in approximately 44 local and 75 international stories.

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.

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.

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 2020/21 period, assessed international productions have triggered NZ\$534.9M of international qualifying production expenditure resulting in grants of NZ\$106.7 million and assessed New Zealand productions have created local qualifying production expenditure totalling NZ\$71.1 million resulting in grants of NZ\$28.5 million.

Temporary provisions were added to the NZSPG-NZ criteria in late July 2020 to assist productions to comply with the criteria where COVID-19 has made it impractical, or in some cases impossible, to meet all the eligibility requirements. Initially, these provisions were to be in place until December 2020, but ongoing COVID-19 restrictions have meant they have been extended until 31 December 2021.

Provisions include NZFC and NZSPG discretion around:

- Application deadlines
- Expenditure thresholds
- QNZPE definitions
- Flexibility around market attachment and non-government funding
- Flexibility around distribution
- The possibility of interim applications

NZSPG applications are assessed by the NZSPG Combined Panel which is made up of one member of the NZFC Board, one senior NZFC staff member (CEO or COO), one representative from MBIE, one representative from MCH and two industry specialists.

The Combined NZSPG Panel has met 16 times over the year, assessing 67 applications. At the same time in 2019/20, the Panel had assessed 44 applications. COVID-19 caused delays to several productions meaning fewer final certificates were issued than forecast.

5% Uplift Skills and Talent Development Activity helps filmmakers develop skills 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.

Placements and internships on the first series of Amazon's *The Lord of the Rings* series have been focused on the areas of production management, directing, production accounting, lighting, dolly grip, editorial and location management.





An official New Zealand/Australian co-production, *The Power of the Dog* was written, directed and produced by Academy Award winning New Zealander Jane Campion. The film was adapted by Campion from the 1967 novel by Thomas Savage and stars Benedict Cumberbatch, Kirsten Dunst, Jesse Plemons, Kodi Smit-McPhee, Frances Conroy, Keith Carradine, Peter Carroll, Adam Beach alongside rising New Zealand star Thomasin McKenzie.

The film was shot on location across New Zealand - including the city of Dunedin, Lindis Valley, Oamaru and Queenstown - with its production base in Auckland. Hundreds of locals from the South Island were used throughout the production from on-set extras, to builders and blacksmiths, providing a huge economic boost to the region.

The production had a predominantly New Zealand crew including experienced award-winning Kiwis such as Co-producer Chloe Smith (*The Piano, Ash vs Evil Dead, Black Christmas*), Production Designer Grant Major (*An Angel at my Table, The Lord of the Rings: The Return of the King*), Costume Designer Kirsty Cameron (*Slow West, Whale Rider*) and Hair and Makeup Designer Noriko Watanabe (*The Piano, Top of the Lake: China Girl*).

Co-production activity in New Zealand is on the rise and we're seeing innovation in co-production structures that reduce the need for international travel.

In 2020/21 the NZFC issued 17 provisional and final co-production certificates, the most it has ever issued in a single year since approvals started in 1988. 2020/21 also saw a number of firsts, such as the first New Zealand-Italy co-production approval (*Tuvalu – That Which is to Come is Just a Promise*) and the first New Zealand-Ireland co-production approval (*Evil Dead Rise*).

International co-production provides a means for producers to create projects of scale that draw on a range of national and provincial funding structures. Each co-production is unique, but all are built on the idea that each country's spend, financing and creative involvement is aligned.

Since 2018 we have seen a sharp increase in both the number of co-productions and total New Zealand spend. This can be attributed, in part, to the increased experience of many New Zealand producers who are moving into projects of scale that need larger budgets, and also to the number of high-profile New Zealanders whose work contributes to positioning New Zealand as an outstanding collaborator for co-production.

The NZSPG of 40%, sitting alongside the potential for NZFC equity funding, is also an attractive proposition for international producers and is evidenced in the growth of trans-Tasman film and television co-productions in recent years.

The NZFC's presence at key co-production markets allows introductions between potential partners to be made, and for the flexibility of New Zealand's 18 co-production treaties to be explained.

Co-production markets, labs and related activities calling for applications are communicated to experienced producers in regular newsletters.

Alex Lee and Marilyn McFadyen's *Vrindavan: City of Widows* was one of eight documentary projects from around the world selected to meet with co-production and financing partners at HAF in March.

Fiona Copland was selected for the ACE Animation Special, held in March and July, with *Kiri and Lou* – a feature film arising from the internationally successful TV show of the same name. As part of this, *Kiri and Lou* featured in the Animation Days meetings series at Cannes Marché du Film 2021.

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.

With COVID-19 restricting international travel, the NZFC's activity connecting New Zealanders with international partners moved online throughout 2020/21.

Examples of such activity during the review period include:

Virtual meetings between experienced New Zealand producers and 20 screen content financiers and four major US content platforms, AMC Networks, Apple TV+, Disney+ and Netflix, were held in July and August 2020. Feedback from all participants was highly positive, with a strong interest in New Zealand projects, talent and opportunities for creative and commercial collaboration.

The NZFC and British Film Institute (BFI) partnered on a Zoom-based speed dating session for experienced New Zealand and UK producers in December. The session started with short presentations by NZFC and BFI executives about co-production, incentives and investment policies, before moving into curated 1:1 meetings in breakout rooms. As with the financiers and platforms meetings, feedback from both New Zealand and UK producers was excellent, and both the NZFC and the BFI look forward to these relationships generating future co-productions and other collaborations.

NZFC staff have worked with a number of New Zealand filmmakers to explore and confirm agent and/or manager representation as a means to advance their careers internationally. As a result of this support, *Coming Home in the Dark* writer/director James Ashcroft secured representation with CAA which led to him, and co-writer Eli Kent, attaching to Legendary Films' adaptation of Max Brooks' cult novel, *Devolution* and another, as yet unannounced project.

New Zealand teams had the opportunity to apply to participate in ATTAGURL, a new global feature development lab aiming to redress the statistical underrepresentation of women and non-binary filmmakers in narrative feature production. Over 10 months, 12 international teams developed skills of creative entrepreneurship to design, attract and convert distinct audiences for works of narrative fiction. The New Zealand project, *Tenderwood*—featuring an all-women writer/director/producer team and supported by the Early Development Fund and Catalyst—was selected and the NZFC provided financial support.

NZFC staff have supported the Walt Disney Animation Studio to connect with experienced Māori and Pacific Islander screenwriters, in light of that studio's desire to broaden its connections to and knowledge of talent in the Pacific region. This follows on from the global success of Disney's *Moana* and provides an exciting opportunity to profile acclaimed New Zealand creatives to one of the world's foremost animation studios.





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

The NZFC focuses on finding, fostering, connecting and progressing filmmaking talent to build sustainable industry careers. Support for filmmakers and industry 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.

In the 2020/21 financial year 42 filmmakers have progressed from support through an NZFC talent development initiative in the last five years, into development or production on a feature film or other long-form project in the last 12 months.

Mentorships, placements and internships allow talented filmmakers to develop their skills on the job.

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 fifteen established directors, writers, production designers and cinematographers offering career and project-development mentoring to fifteen mid-career filmmakers. In exit interviews conducted with mentees following the completion of the programme, mentees expressed that they felt they had increased knowledge and confidence and that mentors had become trusted allies in developing their projects and careers.

Mentorships provide the opportunity for networking, personal and project progression, creative exchange, shared knowledge and self-reflection. The success of the first round of online mentorships has led to the

programme being run again in 2021, with the majority of the mentors returning to work with a new group, this time of writers and narrative designers.

The high level of production activity across New Zealand in the period has allowed numerous opportunities for on-the-job development. This includes internships, attachments and mentorships on productions for writers, directors and producers, and professional placements with companies for emerging and mid-career filmmakers to gain on-the-job experience that will help progress their careers. On-the-job development also offers the NZFC an opportunity to address areas in which there are recognised low representation of marginalised filmmaker communities and skills shortages through the upskilling of filmmakers.

Placements and internships on the first series of Amazon's *Lord of the Rings* series have been focused on the areas of production management, directing, production accounting, lighting, grip, editorial, art department, script supervision, sustainability and location management.

In addition, there have been on-the-job opportunities for directors, producers and editors on locally produced feature films *Nude Tuesday*, *Punch*, *Going Going* and documentary feature *The Final Throw*, and on series *The Panthers*, *Kura Series 2*, *Aitu*, *Giving Up the Ghost* and *Wellington Paranormal*.

Company internships and placements for producers have been with Madman Entertainment, Vendetta Films and Eight. In addition, the NZFC supported individual in-person and online mentorships for directors with editor Nicholas Chauderge and directors Garth Davis and Mark Travis.

In the 2020/21 year, Te Rautaki funding supported a range of mentorships and internships for Māori filmmakers including on NZFC-funded productions *Muru*, *Ngā Pouwhenua* and *Whina*.

The interns on these projects were able to experience





the opportunity of working on these special Māori led projects that provided more exposure to the feature film experience, te reo content with tribal nuance and facilitated opportunities to understand a step change for these creatives. *Muru* and *Whina* were of special note as these focused on the dialectal distinction of Tuhoe and Te Aupouri, Ngāpuhi respectively and involved greater opportunities to involve the communities in the productions. All the interns are actively working on their own projects and looking for further production experience and development of their craft.

Mauruia Jensen, an emerging writer/director secured work on *Whina* as a director's intern and is continuing her development as a te reo Māori writer-director.

Mia Henry-Tierney was a producer intern on *Muru* and *Whina* and producer of Ngā Pouwhenua, the joint indigenous initiative with Screen Australia. She has taken the opportunity to work closely with the producers of the other projects to actively extend her knowledge of the various aspects of multi-party financing for this level of production.

Te Whakaninika o Te Rangi Rua, who was a te reo coach for the main cast on *Muru*, was integral to the production experience provided for additional cast and crew of the small communities of Ruatoki and Taneatua.

Since the launch of Te Rautaki strategy, a range of funding programmes and initiatives to support Māori filmmakers and their projects have been developed and implemented to support the Māori film industry to build capability, capacity and infrastructure.

Tautoko Tāngata Māori talent development funding advances the progression of Māori filmmaking talent and focuses on three different areas: Rangatahi youth development, tuakana-teina mentoring and support and whakapakari tangata on-the-job development.

The Tohea rangatahi programme followed a previous initiative run in 2019/20 by the Waiariki Studios and Velvet Stone Media. The programme involved four weeks of prep and six weeks of apprenticeship training on the drama series *Kairakau*. The trainees worked in

Assistant Director, Production Design and Producing/ Production/Casting roles. Eight people were involved as tuakana/teina roles on the production, all of whom will go on to further work in the local shows in the regions, to continue to extend their knowledge and experience with Waiariki Studios.

Supporting industry organisations to provide services and programmes that benefit the industry allows the NZFC to reach larger numbers of people across Aotearoa New Zealand.

Core funding

Guilds and organisations considered the 'peak bodies' within the screen sector are directly supported through the NZFC for their dual role of representing the vast majority of screen sector workers while also providing essential skills and project development programmes. Organisations receiving this support represent a wide range of areas and roles across the screen sector with their members a mix of new and emerging through to mid-career, established and world-renowned.

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 that will benefit a large number of people across a wide range of different crafts and skills. When making decisions about where to allocate this funding, the NZFC seeks programmes that deliver the highest quality of training and development and that can be made available across the country. The NZFC also has a commitment through Te Rautaki Māori to support Tangata Whenua and to be inclusive of New Zealand's diverse and under-represented communities.

Six industry organisations received Strategic Training funding in the period, to assist in the running of programmes for writers, directors, producers and actors. These include targeted initiatives for documentary filmmakers, directors in the South Island and Asian screen practitioners.

Advancing the Māori aspirations of celebrating Māori films and filmmakers to the national and international audiences

Funding was given to the Māoriland and Wairoa Film Festivals to support the sharing of indigenous content globally. In addition, in a special call-out, 13 Māori and Pacific Island filmmakers were funded to virtually attend the Australian International Documentary Conference (AIDC) and share their projects and attend meetings

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

To support short filmmakers at different stages in their careers, the NZFC offers three short film funds.

Kōpere Hou - Fresh Shorts

The NZFC works in partnership with Script to Screen to deliver Kōpere Hou – Fresh Shorts. A two-stage application process was used in the 2020/21 round with 97 Stage One application received. From these, 18 filmmaker teams were shortlisted and asked to submit more detailed applications in Stage Two. Six teams were selected from this shortlist and received \$15,000 to make their short films, the opportunity to attend a two-day development lab and receive mentoring for six weeks.

The selected teams presented unique voices with highly developed, culturally specific stories. A mix of three dramas, two comedies and a thriller were funded. Of the cohort, six filmmakers identified as Asian, three Māori, one African and three New Zealand European. Of the directors four identified as female, one transgender and one male.

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. Catalyst He Kauahi offers up to \$90,000 to make a short film that

is tonally or thematically linked to a long-form project, with an additional \$10,000 available for the development of that long-form project.

There were two rounds of Catalyst He Kauahi offered in the period with 15 applications received in the first, and 10 in the second. Two projects were selected for funding in each round. All four of these projects were selected because of their unique, original directional voice, their cinematic vision and creative teams that have the industry experience to deliver exceptional films.

Across the four funded teams, five filmmakers identified as Māori and three as New Zealand European. Of the directors three identified as female and one as gender diverse.

Screening short films at festivals help filmmakers build relationships and audiences to benefit their careers

The NZFC works closely with short filmmakers to develop a festival strategy that will help them reach their career goals and their goals for their project whether that might be finding international distribution, receiving awards or just reaching the largest number of viewers possible. Festivals remain an important platform for getting films seen, and positive reviews and audience buzz can generate interest from buyers and potential creative partners. Developing relationships with festival directors and programmers can also be of benefit to filmmakers when their next project is completed.

COVID-19 restrictions meant the majority of festivals and markets in the period were held online rather than in person, but New Zealand short films continued to be selected for a range of high profile, genre and indigenous festivals.





Toi Whakaari short film, *Workshop* screened at the Venice Film Festival. *Workshop* received post-production funding from the NZFC and followed its Venice screenings with screenings at Clermont Ferrand.

***Pain*, which had its world premiere at the 2020 New Zealand International Film Festival (NZIFF) and screened at Show Me Shorts the same year, has followed its local festival screenings with international screenings at BOGOSHORTS in Bogotá, Aspen Shorts Fest and Capri Hollywood in the US, Stockholm International Film Festival and the Busan International Short Film festival among others.**

***Daddy's Girl (Kōtiro)* won the 2020 New Zealand's Best Audience Award at the NZIFF and has since screened at the Hawaii International Film Festival, Seattle International Film Festival and Sydney Film Festival, among others.**

Te Aupounamu Māori Screen Excellence Award recognises and celebrates members of the Māori filmmaking community who have had significant achievements or made a high-level contribution to the sector.

In 2020/21 Te Aupounamu Māori Screen Excellence Award was awarded to Rā Vincent, a two-time Academy Award-nominated production designer. Rā Vincent's visual flair brought to life iconic stories like *Jojo Rabbit*, *The Hobbit* and *What we do in the*

Shadows and as well as being recognised for his ability to create unique worlds, his leadership and support for local production was noted by those who nominated him for the award.

Alongside Vincent, two other filmmakers were acknowledged for their contributions to the sector, experienced Māori First AD Puti Rā Simich-Pene who has worked over many years on significant productions, and Julian Arahanga of Awa Films for his work mentoring many people into the sector.

Supporting the development of games, virtual and augmented reality projects gives storytellers using different mediums an opportunity to develop content with significant cultural and creative outcomes for New Zealand.

Over the last three years, the NZFC has offered funding for the development of interactive content (games, Virtual Reality and Augmented Reality projects).

Nine projects were funded through the Whakawhanake Te Ao Niko - Interactive Development Fund, including games, virtual and augmented reality projects. NZFC funding will enable creative teams to focus on concept and story development.

In March, the Talent Development Department attended the Interactive/Gaming hui in Ōtautahi. This was focused on the future of the region as an interactive hub. The team met with Screen Canterbury, various Interactive Development funded teams and attended the Hit Lab – an interactive student presentation.





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

The NZFC's fourth medium-term goal as outlined in our SOI is to increase the number of people seeing New Zealand films, in cinemas and on other screens, at home and overseas.

To ensure this goal is met, marketing grants are provided to distributors to enhance domestic cinema release campaigns and the NZFC's digitised back catalogue is promoted both locally and internationally to ensure older New Zealand films continue to be enjoyed.

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

New Zealand cinema audiences for NZFC-funded feature films were the highest in over five years in 2020/21

Sixteen feature films that received some form of NZFC funding, released theatrically in New Zealand during the period under review, with 516,898 people seeing these films in local cinemas. This is the highest number of cinema admissions to NZFC-funded films in a 12-month period since the 2015-16 financial year when *Hunt for the Wilderpeople* was released.

2020's COVID-19 lockdown pushed the scheduled releases of several New Zealand films from the first half of 2020 into the second half of 2020 (i.e into the 2020/21 financial year). By comparison, nine features with NZFC funding were released in cinemas in the 2019/20 financial year against a forecast of twelve.

With major blockbusters being held back from release internationally, there was more space in the usually crowded release schedule for New Zealand films to hold screens and session times for longer periods than usual.

While fluctuating COVID-19 alert levels continued to challenge cinemas, audiences were not slow to return to seeing films on the big screen.

The best performing New Zealand feature in the period under review was *Cousins* with 125,448 admissions. *Savage* had the next highest number of total admissions with 122,428, followed by *This Town* with 57,311. These domestic audience numbers bring *Cousins* and *Savage* into the top-20 NZFC films to be released at numbers 16 and 18 respectively.

Overall, the New Zealand box office saw a 62% decline in earnings in the 2020 calendar year, with a gross New Zealand box office of \$78,478,535. New Zealand films represented \$3,880,000, a significant 4.5% of the total gross box office. Since 2008 the average for New Zealand films has been 2.7% of the total gross box office.

Responses from the NZFC's exit surveys indicate New Zealanders who watch films in cinemas experienced a renewed sense of community and patriotism following the COVID-19 lockdown, enhancing their support of local films.

NZFC Distribution Grants were redesigned to maximise New Zealand audiences' reach and interest in New Zealand films.

NZFC distribution grants support distributors and filmmakers to find and connect with the audiences for New Zealand films. In the 2020-21 years, the structure and purpose of the four grants were altered to better suit the current theatrical landscape. In particular, the NZFC encouraged distributors to create innovative campaigns targeting audiences outside the main centres, and those who might not usually choose to go to the cinema or see New Zealand films. The changes to the distribution grants also took into account the end of the VPF (virtual print fee) scheme and mean that the maximum grant amount any one film can access through the grant is \$80,000.

To address the challenge of a theatrical release in a COVID world, the NZFC committed additional funding to the distribution grants awarded to *This Town* (additional \$86,618) as the first New Zealand film to release



in cinemas post-lockdown, to *Savage* (an additional \$10,300) and to *Baby Done* (additional \$67,240). The final gross box office for *This Town* and *Savage* in particular significantly exceeded box office expectations.

Our research with New Zealand audiences suggests that COVID-19 has not detrimentally affected interest in attending cinemas.

NZFC-led audience research in the period has included exit surveys of cinema audiences during the opening weekend screenings of select films. Exit surveys give insight into how and why audiences are making decisions to see a film in the cinema, and valuable insight into the market reach of individual film releases.

For exit surveys in the period, participants were asked about the impact of COVID-19 on their cinema-going activity. In general, audiences were more concerned about the delay to film releases than they were about hygiene standards in cinemas, physical distancing or the prospect of catching a cold or flu at the cinema. While over a third of those surveyed had signed up for new video-on-demand service during the lockdown, the vast majority of people said they would not change their cinema-going frequency, with close to 20% saying they would probably go more often.

The three films exit surveyed in the period were *This Town*, *Baby Done* and *James & Isey*.

NZFC research informs marketing approaches to New Zealand audiences.

Since 2014 test screenings have been a requirement of all feature films with NZFC investment.

The NZFC has now tested close to 50 feature films and while each test screening analyses audience reaction to the film being tested, some broader conclusions are drawn from collective reporting. Breaking this information down, the strongest predictors of audience reaction to a film are the percentage of the audience who rate the film as “Excellent”, and the percentage of the audience who would “definitely recommend” the film to family and friends. For most of the films tested, the test screening scores align with box office performance – for example, films that score over 50% “Excellent” ratings have the strongest chance of drawing larger audiences to cinemas.

Films test screened in the period are *Juniper*, *Mothers of the Revolution*, *Muru*, *Whina* and *Punch*. This is a smaller number than in previous years as changes to COVID Alert Levels meant the requirement for test screening was waived for three films.

The NZFC works closely with international sales agents and film festival programmers to assist New Zealand screen stories to be seen around the world.

Screening a film at an international film festival builds a profile for the film director and producer and strengthens international connections which can lead to a wide range of career opportunities.* NZFC staff attend international festivals 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 COVID-19, in-person festivals and markets were largely non-existent in 2020/21. However, festivals responded nimbly to the challenges posed by a global pandemic and a significant number proceeded in some digital or hybrid form. NZFC staff continued to work with festival programmers and market partners, submitting feature and short films to a range of festivals and working closely with film-makers on their festival strategies.

To aid producers to stay in touch with international market partners in the absence of in-person market events, the NZFC organised over 300 1:1 virtual meetings with sales agents, financiers, and US platforms for experienced New Zealand film and television producers. This took place from June to October 2020 and included:

- Sales Agents: 28 producers connected with 21 sales agencies across 121 meetings, discussing 32 projects
- Financiers: 21 producers connected with 21 financiers across 111 meetings regarding project financing opportunities

- US Platforms: 50+ producers held 94 meetings with
 - AMC: 40 x 30 min meetings (7 AMC executives involved)
 - Apple TV+: 5 x 45 min meetings (3 Apple TV+ executives involved)
 - Disney+: 34 x 30 min meetings (3 Disney+ executives involved)
 - Netflix: 15 x 30 min meetings (5 Netflix executives involved)

Two New Zealand short films screened at the Venice Film Festival

In September 2020 the Venice Film Festival was the first in-person film event since COVID-19 started shutting down large public events. Two New Zealand short films were included in the festival programme: *Workshop* from director Judah Finnigan which screened in the festival's Orizzonti programme, and *Minimum Mass* from directors Raqi Syed and Areito Echevarria which was screened in the Venice VR Expanded. The international festival strategies for both these films were supported by the NZFC, although neither was funded by the NZFC.

***Shadow in the Cloud* had its World Premiere at the Toronto International Film Festival**

Roseanne Liang's feature, *Shadow in the Cloud*, had its World Premiere at a drive-in theatre in TIFF's Midnight section and received the Midnight Madness People's Choice Award. The film sold to North America, Japan and the UK following its festival debut and followed its Toronto premiere with screenings at AFI Fest in October. The film was screened in the New Auteurs' section, followed by a virtual Q&A with AFI Director of Festivals Sarah Harris, director Roseanne Liang and actress Chloë Grace Moretz.

***Coming Home in the Dark* had its World Premiere at the Sundance Film Festival**

James Ashcroft's feature debut *Coming Home in the Dark* had its World Premiere in the Midnight section at the 2021 Sundance Film Festival, screening digitally and with an online Q & A with Ashcroft and cast members, Miriama McDowell and Daniel Gillies. Following this online premiere, *Coming Home in the Dark* was screened at a drive-in in LA and had physical satellite screenings at cinemas in Atlanta, Birmingham and Dallas.

***Night Raiders* had its World Premiere at the Berlinale in February**

New Zealand-Canada co-production *Night Raiders* had its World Premiere in the Panorama section of the Berlin International Film Festival. Following the festival, US rights to the film were acquired by Samuel Goldwyn Films. The rights have also been sold to Portugal, UK/Ireland, Japan and Korea.

New Zealand films were seen at a wide range of international film festivals around the world.

Jake Mahaffy's *Reunion* had its World Premiere in the newly formed Nightstream Film Festival in October 2020. Nightstream is an online collaboration between five major US genre festivals: the Boston Underground, Brooklyn Horror, North Bend, Overlook and Popcorn Frights festivals.

This Town followed its successful New Zealand theatrical release with an International Premiere at the Tallinn Black Nights Film Festival where it is screened In Competition in the Rebels with a Cause section. In addition, three New Zealand short films were screened at 2020's Oscar accredited POFF Shorts, the short film section of Tallinn Black Nights. Fresh Short, *Daniel*, directed by Claire van Beek was screened in the Shorts Live Action section, as was independent short *Money Honey*, directed by Isaac Knights-Washbourn. *GURL*, directed by Mika X was presented as part of the Shorts Alternatives programme.

Lowdown Dirty Criminals had its International Premiere at the Busan Film Festival in South Korea.

The Legend of Baron To'a received the Best Dramatic Feature Award at the 2020 imagineaeNATIVE Film + Media Arts Festival in Canada in October. Seven New Zealand short films and VR projects were also selected for the festival including Fresh Short *Daddy's Girl (Kōtiro)*, directed by Cian Elyse White, and Interactive Development Fund supported VR project, *Whakakitenga* which was presented in the iNdigital Programme.

The NZFC was saddened to farewell New Zealand International Film Festival (NZIFF) director Bill Gosden who passed away in late 2020. For forty years Bill was a stalwart of the new Zealand film industry, curating challenging and exciting film

programmes for New Zealand audiences. As a tireless champion of New Zealand film and filmmakers, his programming was instrumental in launching the careers of numerous local filmmakers including Dame Gaylene Preston, Vincent Ward, Dame Jane Campion, Tusi Tamasese, Florian Habicht, Sima Urale, Pietra Brettkelly, Heperi Mita, Sir Peter Jackson, Taika Waititi and many more.

International audiences have the opportunity to see New Zealand films on big and small screens

While it is important that all NZFC-funded films receive a theatrical release in New Zealand, opportunities for NZFC funded films to be seen overseas are also important. New Zealand films were released in cinemas and on digital platforms in Australia and beyond. Films continued to be introduced in the market and to have market screenings, often online. Reports from sales agents indicated that buyers are eager to fill slots in 2021 and into 2022, but competition from studios and streamers for films is strong. Understanding the disruption caused by COVID-19, producers have been willing to accept limited international theatrical releases, day-and-date releases, shorter theatrical windows and releasing straight to digital.

With COVID-19 disrupting film delivery, there has been an increase in interest in the NZFC's back catalogue which is represented by UK-based sales agent Hanway Films. In the period 12 back catalogue titles (*Black Sheep*, *Boy*, *Eagle vs Shark*, *Once were Warriors*, *The Quiet Earth*, *An Angel at my Table*, *Death Warmed Up*, *The Most Fun You Can Have Dying*, *Perfect Strangers*, *Out of the Blue*, *The Navigator*, *The World's Fastest Indian*) were acquired across nine territories including the Middle East, Japan, Spain, Germany, Israel, Sweden, the UK and North America.

Savage was released in the UK at the same time as in New Zealand, and in Australia in October 2020.

Music documentaries *Six60: Till the Lights Go Out* and *Dawn Raid* was released simultaneously in Australia and New Zealand. *Cousins* followed its success at the New Zealand box office with a limited Australian release. US distributor Array will release *Cousins* in select North American cinemas from early July, ahead

of a Netflix release in the territory and in the UK.

The NZFC, in partnership with Consolidated Theatres, presented 'The Pacific Islander Showcase: Eyes on the South Pacific' screening programme from 30 October – 26 November at Reading Cinemas in Hawaii. The curated selection of eight New Zealand films included *The Orator*, *For My Father's Kingdom*, *Poi E: The Story of Our Song*, *Mauri*, *Maui's Hook*, *One Thousand Ropes*, *Herbs: Songs of Freedom* and *Take Home Pay* in celebration of the visions of diverse filmmakers from across Māori, Samoan, and Tongan cultures.

There is no I in Threesome released globally as an Original on HBO Max in February 2021 while *This Town* was released in the US by Topic, the streaming service from First Look Media in May. US distributor Gravitas Ventures acquired *The Legend of Baron To'a* for a theatrical and on-demand release in November 2020.

The NZ Film On Demand subscriber base grew 31% in 2020/21

The total number of subscribers to the NZFC's video-on-demand platform, NZ Film On Demand at 30 June 2021 is 21,929 up from 16,697 on 1 July 2020. The platform is currently available in Australia and New Zealand with 3392 sales in New Zealand during the 12-month period and 595 in Australia.

As well as giving audiences in New Zealand and Australia access to a wide range of New Zealand films that may not otherwise be available to view, the platform generates revenue for filmmakers and investors. 70% of the collected gross receipts are returned to the film owners. The most popular feature films in the period were *Out of the Blue*, *Footrot Flats – The Dog's Tale*, *Goodbye Pork Pie* and *Sione's Wedding*.

In late 2020 NZ Film On Demand had a refresh to its design and functionality, giving us the ability to create curated sections and programmes. NZ Film On Demand continues to add new titles, with the number of titles available now totalling 267, ranging from recent cinema releases to digitised classics from the NZFC's back catalogue and a selection of independently made features.

A large number of short films have been added to the NZ Film On Demand collection with the most popular in the period being *The Six Dollar Fifty Man*, *The Boy with Two Shadows*, *Kitchen Sink* and *My Friend Michael Jones*.

Te Ahi Kā and Te Puna Atataa New Zealand Film Heritage Trust continue to safeguard New Zealand's screen taonga for future generations

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

Recognising the importance of safeguarding New Zealand's film history led to the NZFC becoming a key partner in Te Puna Atataa The New Zealand Film Heritage Trust, a charitable trust which can be appointed by filmmakers to be guardians and decision-makers for their New Zealand films, thus ensuring

their films' legacy and accessibility into the future.

The New Zealand Film Heritage Trust – Te Puna Atataa now cares for approximately 40 feature films and 18 non-feature titles, including the Gaylene Preston, Pacific Films and Mirage Films catalogues, and has undertaken the digitisation of films including *Among the Cinders*, *Pictures* and *Sons For the Return Home*.

A private screening of the newly digitised *Pictures* was held in October 2020 at Wellington's Roxy Theatre, bringing together many of the remaining cast and crew members along with descendants both from the original Burton photographic subjects and the film's actors; all members of Te Āti-Hau-nui-a-Pāpārangī iwi. At the Trust's inception in 2017, the vast and varied Pacific Films collection was assigned to the Trust, including *Pictures* amongst several other feature films produced by Pacific Films over many years. John Reid author of *Whatever it Takes – Pacific Films and John O'Shea 1948-2000*, spoke before the screening about the history of Pacific Films.

Case study:

James Ashcroft and *Coming Home in the Dark*

***Coming Home in the Dark*, an adaptation of a short story by New Zealand author Owen Marshall, had its World Premiere at the Sundance Film Festival in January 2021. The film received glowing reviews from critics and caught the eye of industry heavyweights including executives from Legendary Entertainment.**

An online meeting between Ashcroft and Legendary's executive vice president led to Ashcroft and his writing partner, Eli Kent being invited to adapt Max Brooks' cult novel *Devolution* for the screen and for Ashcroft to direct.

Ashcroft continues to develop another Owen Marshall story, *The Rule of Jenny Pen* to be made in New Zealand. This project was selected by the New Zealand International Film Festival to be presented at the 2021 Cannes market as part of the Fantastic 7 initiative in which seven major film festivals endorsed a fantastic project and introduced it with a market pitch session.

Ashcroft has also been signed to direct a second, unannounced Hollywood production which will shoot in early 2022.



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.

We welcome the opportunity to do better, be more engaging and transparent and to improve our communications.

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 share an office building with NZ On Air with whom the organisation collaborates on selected projects. In the 2020/21 financial year this

has included working closely on the development and implementation of Te Puna Kairangi-Premium Fund and the associated development fund in partnership with Te Māngai Pāho.

Core funding is provided by the NZFC to key screen industry guilds

SPADA, the New Zealand Writers' Guild, WIFT NZ and Script to Screen are just some of the industry guilds the NZFC supports annually. 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.

Partnering with the Māori screen industry is critical to reaching the goals of Te Rautaki Māori

Strategic Core funding was awarded to Ngā Aho Whakaari as the guild representing the Māori screen industry. They ran writing workshops in supporting applicants who would come in for the Aho Shorts programme and partnered with other guilds with their programmes to support filmmakers. They continue to provide advice, advocacy and support to Māori and the wider sector. COVID impacts meant increased work for the organisation which is a valuable touchstone for Te Rautaki Māori and the NZFC in providing input into policy and strategy.



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.

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. In 2020/21 festivals and markets have been mostly virtual as a result of COVID-19. The NZFC and New Zealand filmmakers have remained connected internationally through participating in events and conducting meetings online.

Locally the NZFC has collaborated with art galleries and museums in Christchurch, Wellington, New Plymouth and Dunedin to supply New Zealand films that support their programmes and exhibitions. In addition, the NZFC and Queenstown Lakes District Council collaborated on a presentation for screen industry professionals based in Queenstown. A wide range of cultural diplomacy activities was undertaken in partnership with Creative New Zealand and infra-

structure activity was worked on in collaboration with NZTE.

Offshore the NZFC has worked closely with MFAT to support Embassies, High Commissions and Consulates in Los Angeles, Shanghai, Ankara and Malta with New Zealand screen activity in their territories. This has included arranging screenings for MFAT staff, supporting activity around New Zealand films in festivals or on release in their territories and creating cultural showcases for public exhibition. In addition, the NZFC has worked with Screen Australia to provide matched development funding for selected projects, with Telefilm Canada and Ontario Creates on a virtual case study at the Cannes Film Festival, and with the British Film Institute on virtual speed dating for experienced producers.

Another international collaboration has included participation in the Taiwan Creative Content Agency's Taiwan Creative Showcase, the International Broadcasting Co-Production Conference run by the Korea Communications Commission & Korea Information Society Development Institute and the Durban Film Office's Durban FilmMart.



Board

The NZFC Board is appointed under the Crown Entities Act 2004 and provides governance and policy direction. In the 2020/21 financial year the Board held four scheduled meetings in Wellington and one scheduled meeting in Auckland.

Members for the year to 30 June 2021 were:

Dame Kerry Prendergast (Chair), John McCay, Pania Gray, Brett O'Riley, Paula Jalfon, Ant Timpson, Sandra Kailahi and David Wright.

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 2021 were David Wright, Dame Kerry Prendergast and Brett O'Riley.

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 16 times in the 2020/21 financial year to consider applications for both the NZSPG grants. The panel is made up of one member of the NZFC Board, one senior NZFC staff member (CEO, COO or Head of Business Affairs), one representative from MBIE, one representative from MCH and two industry specialists.

Premium Fund Committee

This committee is responsible for making decisions regarding Te Puna Kairangi Premium Production Fund. Membership consists of the Board Chairs of each of the three agencies (NZFC, NZ On Air, Te Māngai Pāho) and a representative Board member from each agency.

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 2020/21 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 2020 – 30 June 2021	14	0	0	1	0



Image: Mr Corman

NZFC BOARD

Dame Kerry Prendergast *Chair*

Kerry is a former mayor of Wellington and former vice president of Local Government New Zealand. She currently chairs RNZB, Wellington Free Ambulance, and Wellington Opera. She is also a director/trustee/board member of several organisations including Oceania Healthcare Ltd, New Zealand Community Trust and Fishserve NZ.

John McCay

John is a commercial lawyer and a partner at the law firm Minter Ellison Rudd Watts. 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 – production, exhibition, distribution, to marketing. He founded the Incredibly Strange Film Festival and programmes the New Zealand International Film Festival. He created New Zealand's largest film competition 48HOURS with Sir Peter Jackson as a mentor and managed three devolved film funds for the NZFC – Headstrong, Make My Movie & 48+. He was the inaugural recipient of Art Entrepreneur of the Year and created the ABCs OF DEATH series as well as producing several features that premiered at Sundance, TIFF, SXSW, Tribeca. He recently directed his multi-award-winning first feature, *Come to Daddy* starring Elijah Wood.

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 *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 the Deputy Chair of the New Zealand Qualifications Authority, an independent member of the Te Mātāwai Audit and Risk Committee and also sits on the Māori Education Trust.

David Wright

David has spent the past 26 years working to support storytellers and technologists within the New Zealand screen industry. A member of the Institute of Directors and a Fellow of the Institute of Chartered Accountants, he has worked in senior management roles within the New Zealand television, feature film and digital visual effects sectors. Formerly the Chief Operating Officer of Weta Digital, David now consults within the NZ screen sector and is a Digital Media Trust board member.

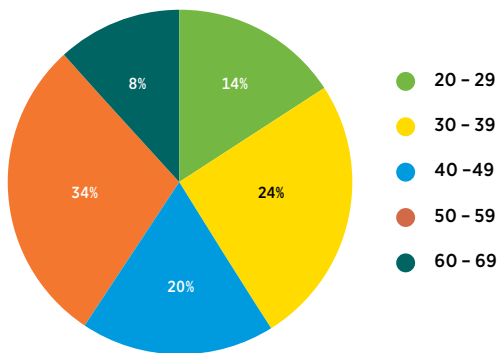


Staff

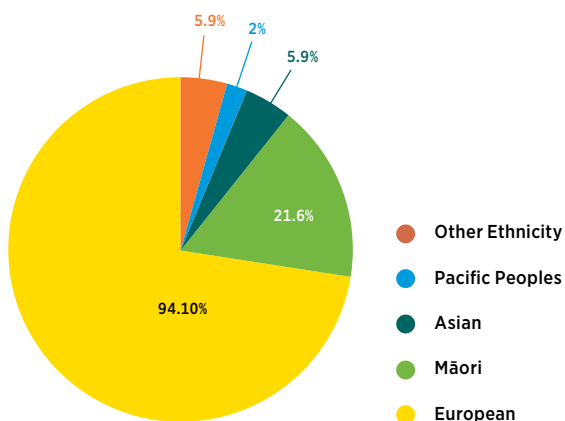
As at 30 June 2021 we had 50 staff (7 part-time, 43 full-time). Our workplace profile shows that our workforce has an average age of 45 years and is predominantly female (80%).

Excluding parental leave, staff turnover for the 12-month period to 30 June was 18%. Of the 9 staff who left in the period, two did not return from parental leave, one left to pursue or return to a role within the industry, while the other six left for a variety of reasons including career progression, opportunities in other industries, retirement and health.

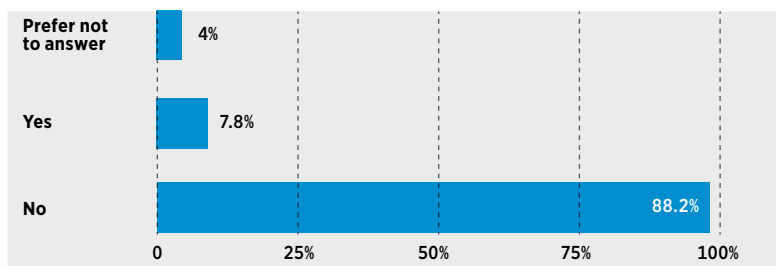
AGE PROFILE
COUNT OF AGE GROUP



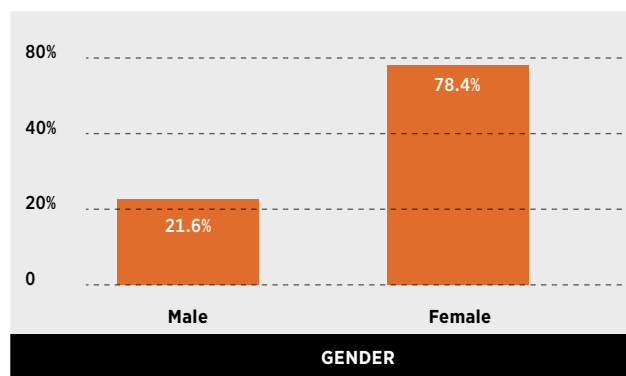
ETHNICITY BREAKDOWN



DISABILITY PROFILE



GENDER BREAKDOWN



The NZFC's culture and work environment reflects a genuine commitment to the principles and policies of being a good employer under section 118 of the Crown Entities Act 2004.

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 with the development, review and renewal of policies and to take part in an annual staff engagement survey.

Leadership, accountability & culture	<ul style="list-style-type: none"> • Management and leadership team are committed to the principles of equal employment opportunities • Procedures, practices and institutional barriers that may cause or perpetuate unequal employment opportunities are eliminated • Employees are treated fairly, and different skills, talent, experiences and perspectives are valued • Different cultural values, faiths and beliefs are respected • The needs of Māori, ethnic or minority groups, women and the disabled are recognised • Harassment, discrimination and bullying is not tolerated
Recruitment, selection & induction	<ul style="list-style-type: none"> • All permanent roles are advertised, and candidates appointed after a fair and rigorous selection process incorporating equal opportunity principles • When recruiting, we seek to reflect New Zealand's diversity in our workplace – gender, race, ethnic or national origins, religious and ethical beliefs, disability, sexual orientation, marital or family status, age - are taken into account • Internal applications are encouraged for job vacancies • Recruitment to senior positions at the NZFC is a mixture 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 at the NZFC and we encourage this porous border between the organisation and the industry • All new staff are involved in an induction programme which provides useful information about the NZFC and assists new staff to settle in

Employee development, promotion & exit	<ul style="list-style-type: none"> • 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 (e.g., supporting accounting staff to gain professional qualifications by paying for exams and allowing for study leave) • Staff are, on occasion, supported to travel to conferences, festivals and markets to better understand the international environment and to network with similar agencies • Staff are encouraged to attend industry functions, gain industry experience and to attend cinema screenings to be familiar with the films invested in • All staff have the opportunity to attend courses in Te Reo Māori and tikanga • The effectiveness of training and development activity is evaluated to ensure the organisation's 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
Flexibility & work design	<ul style="list-style-type: none"> • Flexible working hours 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 school holidays
Remuneration, recognition & conditions	<ul style="list-style-type: none"> • 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 focus on attracting and retaining skilled, flexible and knowledgeable staff • A sub-committee of the Board meets as required to consider human resources and remuneration issues to ensure high standards are maintained in this area

Harassment & bullying prevention	<ul style="list-style-type: none"> • The NZFC responds promptly to all accusations of harassment & bullying • Reasonable endeavours are undertaken to recognise and address unacceptable behaviour that leads to harassment and bullying • All staff are required to adhere to the State Services Standards of Integrity and Conduct as well as to those set out in our Policy Manual • An Anti-bullying and Sexual Harassment Policy has recently been updated and Sexual Harassment Awareness training made available to all staff and the Board
Safe & healthy environment	<ul style="list-style-type: none"> • It is important to the NZFC that a safe and healthy work environment is provided through a proactive health and safety approach including fire and earthquake preparedness • Health and safety policy and procedures have been reviewed and updated to comply with the Health and Safety at Work Act 2015 • A COVID-19 safety policy has been developed with specific rules for the different Alert Levels to keep staff safe.

The NZFC's Diversity and Inclusion Committee is a staff group, working to formalise the organisation's Diversity and Inclusion Strategy.

By introducing this Strategy, we can better design policies to address historical inequalities, collaborate and participate with our stakeholders and bring underrepresented groups to the decision-making table.

The NZFC is committed to strengthening better access and participation in the Aotearoa screen sector, supporting the creation of diverse stories, and fostering an organisation that respects people's voices and perspectives. The NZFC internal Diversity and Inclusion Committee uses a lived experience approach and has drawn on evaluation of NZFC practices, consultation and engagement with industry practitioners to develop a Diversity and Inclusion Strategy that will be published in 2021/22.

The Strategy will be made up of short, medium and long-term action plans to be implemented over a four-year period and some of the activities will build

on work already underway across the organisation. The action plans set out in the Strategy will focus on fostering an inclusive environment for everyone. However, the NZFC recognises that some people experience deeper discrimination or disadvantage because of the interconnected nature of their identities. Through implementing the Strategy, we will give particular attention to meeting the needs of underrepresented groups to ensure that barriers are removed.

A series of workshops have been held with a small group of individuals in the Aotearoa screen industry from marginalised communities and diverse backgrounds. These individuals were invited personally by the NZFC to participate in the workshops and were filmmakers who had worked closely with the NZFC, demonstrating a commitment to and knowledge of diversity and inclusion. These individuals have formed an external working group that the NZFC consults with throughout the process of drafting the Strategy.

Although the Strategy is yet to be published, some initiatives have already been implemented:

- An internal Diversity and Inclusion Survey was conducted in March 2021. 100% of staff who participated in the survey supported a Diversity and Inclusion Strategy and suggested how we can improve Diversity and Inclusion in the workplace. This will be an annual survey and results will be used to create a baseline of Diversity and Inclusion progress in the organisation.
- We have created an internal diversity calendar of events, and each Department has been tasked with taking the lead on observing events of significance. Staff have provided a range of resources, organised internal film screenings and facilitated activities that celebrate our diverse communities and help us learn about the different barriers people face. Events that have been observed include International Women's Day, Transgender Day of Visibility, Māori Language Week, NZ Sign Language Week, Samoa Language Week, Matariki, Cook Islands Language Week and Mental Health Awareness Week.
- To help our staff become more aware of

unconscious bias and other barriers to diversity and inclusion, we are developing a Diversity and Inclusion Training Plan. In April 2021 staff completed Unconscious Bias Training and participated in a workshop focusing on Te Tiriti O Waitangi and how this can be incorporated into staff daily practice, strategies, and processes. Ongoing training will be provided to staff.

- Staff have been encouraged to include pronouns in their email signatures. Using pronouns is a quick and easy way to have a powerful and positive impact, it protects trans and gender diverse people, and signals NZFC staff as an LGBTQIA+ ally.

The Strategy will not be an end-product, Diversity and Inclusion is a journey and an ongoing conversation. The NZFC will review progress against the Strategy, and update it as required. As such, it will be a living document. We value input from the sector and welcome feedback from any individual or organisation who would like to help us achieve our goals.

STATEMENT OF RESPONSIBILITY

for the year ended 30 June 2021

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 2021.

Signed on behalf of the Board:



Kerry Prendergast

CHAIR
18 JULY 2022



David Wright

BOARD MEMBER
18 JULY 2022

STATEMENT OF FINANCIAL POSITION

as at 30 June 2021

	Note	2021 Actual \$	2021 Budget \$	2020 Actual \$
Equity				
Accumulated comprehensive revenue/(expenses)		14,372,413	4,048,000	11,515,262
Total Equity		14,372,413	4,048,000	11,515,262
<i>Represented by:</i>				
Current Assets				
Cash and cash equivalents	14	1,148,267	3,000,000	5,401,231
Investments	15	31,500,000	18,000,000	18,047,787
Trade and other receivables	16	30,321,619	5,000,000	7,963,215
Prepayments		34,230	0	26,344
NZSPG Receivable	4	59,773,088	0	40,461,027
Total Current Assets		122,777,204	26,000,000	71,899,604
Non-Current Assets				
Property, plant & equipment	17	180,215	100,000	169,560
Intangible assets	18	301,000	200,000	32,445
Total Non-Current Assets		481,215	300,000	202,005
Total Assets		123,258,419	26,300,000	72,101,609
<i>Less Liabilities:</i>				
Current Liabilities				
Trade and other payables	19	9,133,461	3,500,000	2,437,272
Employee entitlements	20	348,549	250,000	340,835
Film income account	3	258,228	800,000	251,680
Project commitments	21	39,372,680	17,702,000	17,095,533
NZSPG Provision	4	59,773,088	0	40,461,027
Total Current Liabilities		108,886,006	22,252,000	60,586,347
Total Liabilities		108,886,006	22,252,000	60,586,347
Net Assets		14,372,413	4,048,000	11,515,262

Explanations of significant variances against budget are detailed in note 31.
The accompanying notes on pages 66 to 87 form part of these financial statements.

STATEMENT OF COMPREHENSIVE REVENUE AND EXPENSE

for the year ended 30 June 2021

	Note	2021 Actual \$	2021 Budget \$	2020 Actual \$
Revenue				
Crown Revenue	2	32,913,639	18,401,000	9,401,001
Lottery Grants Board grant		24,103,040	18,000,000	20,371,000
Income from films	3	1,445,006	300,000	818,887
Distribution fee	3	39,139	0	44,738
Interest		376,639	300,000	522,270
Writebacks		62,455	0	1,961,105
Other income		(24,495)	10,000	27,969
Operating Income		58,915,423	37,011,000	33,146,970
Government NZSPG-NZ grant	4	48,370,143	45,000,000	30,512,104
Total Income		107,285,566	82,011,000	63,659,074
Expenditure				
Talent development	5	3,643,189	3,720,000	2,721,981
Rautaki talent and development	6	743,374	840,000	842,860
Script development and production funding	7	43,815,355	29,898,000	17,455,904
Marketing and distribution support	8	1,131,190	1,602,000	1,201,342
International screen business attraction	9	74,715	459,000	306,082
International relations	10	20,418	130,000	256,712
Screen incentive scheme administration	11	255,467	218,000	218,624
Corporate	12	1,742,503	1,995,000	1,968,318
Personnel costs	13	4,632,061	4,705,000	4,751,639
Operating Expenditure		56,058,272	43,567,000	29,723,462
Government NZSPG-NZ grant	4	48,370,143	45,000,000	30,512,104
Total Expenditure		104,428,415	88,567,000	60,235,566
Surplus/(Deficit)		2,857,151	(6,556,000)	3,423,508
Other Comprehensive Revenue and Expense		0	0	0
Total Comprehensive Revenue and Expense		2,857,151	(6,556,000)	3,423,508

Explanations of significant variances against budget are detailed in note 31.
The accompanying notes on pages 66 to 87 form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY

for the year ended 30 June 2021

	Note	2021 Actual \$	2021 Budget \$	2020 Actual \$
Equity at 1 July		11,515,262	10,604,000	8,091,754
Total Comprehensive Revenue and Expense for the year		2,857,151	(6,556,000)	3,423,508
Equity at 30 June		14,372,413	4,048,000	11,515,262

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

STATEMENT OF CASH FLOWS

for the year ended 30 June 2021

	Note	2021 Actual \$	2021 Budget \$	2020 Actual \$
Cash Flows from Operating Activities				
Receipts from the Crown & other Income		43,822,024	60,200,000	60,532,353
Interest received		379,612	300,000	624,686
Payments for production funding, marketing, industry support, to suppliers and employees		(34,150,957)	(63,300,000)	(60,910,825)
Goods and services tax (net)		(432,949)	0	683,624
Net Cash from Operating Activities	29	9,617,730	(2,800,000)	929,838
Cash Flows from Investing Activities				
Sale of investments		51,047,787	29,600,000	34,583,282
Purchase of investments		(64,500,000)	(28,000,000)	(34,615,692)
Sale of property, plant & equipment		696	0	0
Purchase of property, plant & equipment		(75,546)	200,000	(108,672)
Purchase of intangible asset		(343,631)	0	(7,923)
Net Cash from Investing Activities		(13,870,694)	1,800,000	(149,005)
Net increase / (decrease) in cash at bank		(4,252,964)	(1,000,000)	780,833
Cash and cash equivalents at the start of the year		5,401,231	4,000,000	4,620,398
Closing cash and cash equivalents at year end		1,148,267	3,000,000	5,401,231

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

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

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 30 June 2021

1. STATEMENT OF ACCOUNTING POLICIES FOR THE YEAR ENDED 30 JUNE 2021

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 2021. The financial statements were authorised for issue on 18 July 2022.

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.

The COVID-19 pandemic developed rapidly in 2020 and had a significant impact on the New Zealand economy. Page 4 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 are:

PBE IPSAS 41 *Financial Instruments*

The XRB issued PBE IPSAS 41 *Financial Instruments* in March 2019. This standard will supersede PBE IFRS 9 *Financial Instruments* and is effective for reporting periods beginning on or after 1 January 2022. As a consequence of the identical, or almost identical, requirements in PBE IFRS 9 and PBE IPSAS 41, any impact on the financial statements from PBE IPSAS 41 is likely to be minimal.

The NZFC intends to adopt PBE IPSAS 41 for the 2022/23 financial year.

PBE FRS 48 *Service Performance Reporting*

PBE FRS 48 replaces the service performance requirements of PBE ISAS 1 and is effective for reporting periods beginning on or after 1 January 2022 (deferred from 1 January 2021). The NZFC has not yet determined how the application of PBE FRS 48 will affect its statement of service performance.

STANDARDS ISSUED AND NOT YET EFFECTIVE AND NOT EARLY ADOPTED

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

PBE IPSAS 41 *Financial Instruments*

The XRB issued PBE IPSAS 41 *Financial Instruments* in March 2019. This standard will supersede PBE IFRS 9 *Financial Instruments* and is effective for reporting periods beginning on or after 1 January 2022. As a consequence of the identical, or almost identical, requirements in PBE IFRS 9 and PBE IPSAS 41, any impact on the financial statements from PBE IPSAS 41 is likely to be minimal.

The NZFC intends to adopt PBE IPSAS 41 for the 2022/23 financial year.

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 output measures, 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:

NZSPG-NZ provision

The provision calculation is based on the timeline of the production and 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 the 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. However, the total qualifying spend

has not been impacted as any additional COVID-19 related spend is not considered qualifying spend. Additional spending incurred due to COVID-19 is covered by the NZ Screen Sector Recovery Fund.

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 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 88-93.

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 (2020 = \$Nil).

	2021	2020
	\$	\$
Crown revenue - MCH	31,613,639	8,101,001
Government grant - NZSPG NZ	0	0
Crown revenue - MBIE	1,300,000	1,300,000
	32,913,639	9,401,001

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.

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.

	2021	2020
	\$	\$
Opening balance 1 July	251,680	194,366
Income from sales of NZFC films	3,927,110	1,686,031
Total film income	4,178,790	1,880,397
Less: NZFC distribution fees	(39,139)	(44,738)
Less: marketing & other expenses	(10,215)	(34,081)
	4,129,436	1,801,578
Less: distributed to investors	(2,371,405)	(750,944)
Less: distributed to NZFC	(1,445,006)	(818,887)
Less: loan repayment to NZFC	0	0
	313,025	231,747
Provision for unrecouped expenses Increase (decrease)	0	0
Balance 30 June	313,025	231,747
Unpaid invoices increase / (decrease)	(54,797)	19,933
Balance (including unpaid invoices)	258,228	251,680

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 2019	41,501,905
Additional provisions made	30,512,104
Amounts used	(31,552,982)
Balance at 30 June/1 July 2020	40,461,027
Additional provisions made	48,370,143
Amounts used	(29,058,082)
Balance at 30 June 2021	59,773,088
Current portion	59,773,088
Non current portion	0
Total provisions	59,773,088

EXPENDITURE

5. TALENT DEVELOPMENT

	2021	2020
	\$	\$
Making projects/content	1,065,927	959,812
Training	431,176	149,157
Industry support	1,215,647	1,613,012
Cultural sector capability	930,439	0
	3,643,189	2,721,981

6. RAUTAKI TALENT AND DEVELOPMENT

	2021	2020
	\$	\$
Rautaki talent development	431,254	429,302
Rautaki feature film development	312,120	413,558
	743,374	842,860

7. SCRIPT DEVELOPMENT AND PRODUCTION FUNDING

	2021	2020
	\$	\$
Feature film development (incl. feature docos)	1,391,773	1,760,535
Devolved development	485,000	1,051,725
Feature film production financing	13,877,805	14,356,197
Screen production recovery	6,497,640	0
Premium drama production	21,153,506	0
Feature film finishing	180,801	0
Other costs	228,830	287,447
	43,815,355	17,455,904

Accounting Policy:

Non-discretionary grants are those grants awarded if the grant application meets the specified criteria and are recognised as expenditure when an application is approved.

Discretionary grants are those grants where the NZFC has no obligation to award on receipt of the grant application and are recognised as expenditure when approved by the relevant NZFC decision making body and the approval has been communicated to the applicant.

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

8. MARKETING AND DISTRIBUTION SUPPORT

	2021	2020
	\$	\$
Domestic/Media distribution	1,022,197	810,963
Digital preservation scheme	9,224	91,071
International festivals	1,666	66,453
International marketing and market attendance	64,743	140,112
Other costs	33,360	92,743
	1,131,190	1,201,342

9. INTERNATIONAL SCREEN BUSINESS ATTRACTION

	2021	2020
	\$	\$
International promotion	19,025	104,713
International business attraction	55,690	201,369
	74,715	306,082

10. INTERNATIONAL RELATIONS

	2021	2020
	\$	\$
Key market attendances and delegation costs	20,418	256,712
	20,418	256,712

11. SCREEN INCENTIVE SCHEME ADMINISTRATION

	2021	2020
	\$	\$
Administration	255,467	218,624
	255,467	218,624

12. CORPORATE

	2021	2020
	\$	\$
Board costs	169,566	169,244
Communications	47,105	48,682
Office overheads	382,116	299,703
Depreciation and amortisation expense:		
Leasehold alterations	4,551	9,730
Computer equipment - hardware	34,196	28,903
Computer equipment - software	75,076	88,475
Office equipment	12,149	14,339
Furniture & fittings	13,995	12,351
Rent	420,967	431,999
Audit fees for the audit of the financial statements	60,743	59,800
Other costs	522,039	805,092
	1,742,503	1,968,318

13. PERSONNEL COSTS

	2021	2020
	\$	\$
Talent development	307,141	301,414
Rautaki talent and development	269,951	166,075
Script and production funding	689,488	719,818
Marketing and international relations	600,790	713,556
International screen business attractions & promotion	488,817	456,667
Screen incentive scheme administration	230,446	282,478
Corporate	1,708,789	1,679,061
Consultants	211,984	315,421
Defined contribution plan employer contributions	124,655	117,149
	4,632,061	4,751,639

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

	2021	2020
	\$	\$
Cash at bank and on hand	1,148,267	5,401,231
Term deposits with maturities of 3 months or less	0	0
	1,148,267	5,401,231

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 2021 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

	2021	2020
	\$	\$
Current portion		
Term deposits with maturities of 4-12 months	31,500,000	18,047,787
<i>Total current portion</i>	31,500,000	18,047,787
Non-current portion		
Term deposits with maturities over 12 months	0	0
<i>Total non-current portion</i>	0	0
	31,500,000	18,047,787

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

	2021	2020
	\$	\$
Trade debtors	165,875	542,215
Lottery Grants Board grant	8,503,947	6,721,000
Crown revenue - MBIE	460,000	700,000
Crown revenue - MCH	20,914,999	0
Net GST receivables	276,798	0
Less: provision for impairment	0	0
Total receivables	30,321,619	7,963,215

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

	2021			2020		
	Gross	Impairment	Net	Gross	Impairment	Net
	\$	\$	\$	\$	\$	\$
Current	30,256,493	0	30,256,493	7,924,279	0	7,924,279
Past due 31-60 days	5,584	0	5,584	4,896	0	4,896
Past due 61-90 days	14,087	0	14,087	0	0	0
Past due >91 days	45,453	0	45,453	34,040	0	34,040
	30,321,619	0	30,321,619	7,963,215	0	7,963,215

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:

	2021	2020
	\$	\$
Balance at 1 July	0	0
Additional provisions made during the year	0	0
Receivables paid	0	0
Receivables written off against provision	0	0
Balance at 30 June	0	0

Accounting Policy:

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

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

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 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
Balance at 1 July 2020	625,294	239,448	147,701	358,987	1,371,430
Additions	15,113	33,525	5,257	21,651	75,546
Disposals	0	(2,322)	0	0	(2,322)
Balance at 30 June 2021	640,407	270,651	152,958	380,638	1,444,654
Accumulated Depreciation					
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
Balance at 1 July 2020	618,077	170,954	115,944	296,894	1,201,869
Depreciation expense	4,551	34,196	12,149	13,99	64,891
Eliminate on disposal	0	(2,322)	0	0	(2,322)
Balance at 30 June 2021	622,628	202,828	128,093	310,889	1,264,439
Carrying amounts					
1 July 2019	10,906	31,777	24,273	59,806	126,762
1 July 2020	7,217	68,495	31,757	62,093	169,562
As at 30 June 2021	17,779	67,824	24,865	69,749	180,215

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 2019	788,845
Additions	7,923
Disposals	(17,394)
Balance at 30 June 2020	779,374
Balance at 1 July 2020	779,374
Additions	343,631
Disposals	0
Balance at 30 June 2021	1,123,005
Accumulated Amortisation	
Balance at 1 July 2019	675,848
Amortisation expense	88,475
Eliminate on disposal	(17,394)
Balance at 30 June 2020	746,929
Balance at 1 July 2020	746,929
Amortisation expense	75,076
Eliminate on disposal	0
Balance at 30 June 2021	822,005
Carrying amounts	
1 July 2019	112,997
1 July 2020	32,445
As at 30 June 2021	301,000

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		
	2021	2020
	\$	\$
Trade creditors	1,216,994	1,508,226
Screen production recovery repayment to MCH	6,902,360	0
Sundry accruals	992,919	774,139
Suspense liability	21,188	(2,044)
Net GST Payable	0	156,151
PAYE	0	800
	9,133,461	2,437,272

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		
	2021	2020
	\$	\$
Accrued salaries and wages	58,301	30,815
Annual leave	290,248	310,020
	348,549	340,835

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

	2021	2020
	\$	\$
Feature films	37,629,081	15,348,528
Short films	942,590	899,443
Devolved development and Business Development Scheme	801,009	847,562
	39,372,680	17,095,533

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:

	2021	2020
	\$	\$
Not later than one year	295,215	290,589
Between one and two years	296,978	224,703
Between two and five years	74,082	224,703
Later than five years	0	0
	666,275	739,995

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 31 May 2024

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

The NZFC had nil capital commitment as at 30 June 2021 (2020=\$299,400).

23. CONTINGENCIES

Contingent liabilities

There were no contingent liabilities at balance date (2020=\$Nil).

Contingent assets

There were no contingent assets at balance date (2020=\$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:

	2021	2020
	\$	\$
Financial assets measured at amortised cost		
Cash and cash equivalents	1,148,267	5,401,231
Investments	31,500,000	18,047,787
Trade and other receivables	30,321,619	7,963,215
<i>Total financial assets</i>	62,969,886	31,412,233
Financial liabilities		
Trade and other payables	9,133,461	2,437,272
Film income account	258,228	251,680
Project commitments	39,372,680	17,095,533
<i>Total financial liabilities</i>	48,764,369	19,784,485

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 2021 amounted to \$Nil (2020=\$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.

Other than to Government entities, there are no major concentrations of risk..

Credit quality of financial assets

The credit quality of financial assets that are neither past due nor impaired can be assessed by reference to Standard and Poor's credit ratings (if available) or to historical information about counterparty default rates:

	2021	2020
	\$	\$
COUNTERPARTIES WITH CREDIT RATINGS		
Cash at bank, term deposits and portfolio investments (notes and bonds)		
AA+	0	0
AA-	20,583,744	15,366,720
AA	0	0
A+	0	0
A	12,064,523	8,077,923
<i>Total counterparties with credit ratings</i>	32,648,267	23,444,643

	2021	2020
	\$	\$
COUNTERPARTIES WITHOUT CREDIT RATINGS		
Debtors and other receivables		
Existing counterparty with no defaults in the past	30,321,619	7,963,215
Existing counterparty with defaults in the past	0	0
<i>Total debtors and other receivables</i>	30,321,619	7,963,215

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
	\$	\$	\$	\$	\$
2020					
Trade and other payables	2,437,272	2,437,272	2,437,272	0	0
2021					
Trade and other payables	8,673,854	8,673,854	8,673,854	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.

	2021	2020
	\$	\$
Board Members		
Remuneration	135,625	140,747
Full-time equivalent members at 30 June	0.70	0.71
Senior Management		
Remuneration	1,683,952	1,681,869
Full-time equivalent members at 30 June	8.92	9.00
<i>Total key management personnel remuneration</i>	1,819,577	1,822,616
<i>Total full-time equivalent personnel</i>	9.62	9.71

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:

	2021	2020
	\$	\$
Kerry Prendergast	31,360	32,480
Brett O'Riley	14,933	15,467
John McCay	14,933	15,467
Pania Tyson-Nathan (to Jan 2020)	0	9,333
Paula Jalfron	14,933	15,467
Tom Greally (to Jan 2020)	0	9,333
Sandra Kailahi	14,933	15,467
Ant Timpson	14,933	15,467
Pania Gray	14,933	6,133
David Wright	14,667	6,133
	135,625	140,747

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 (2020=\$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	
	2021	2020
	\$	\$
\$340,000 - \$349,999	1	1
\$210,000 - \$219,999	1	0
\$200,000 - \$209,999	1	2
\$160,000 - \$169,999	2	2
\$150,000 - \$159,998	3	3
\$140,000 - \$149,999	1	1
\$120,000 - \$129,999	0	1
\$110,000 - \$119,999	1	1
\$100,000 - \$109,999	3	1
	13	12

During the year ended 30 June 2021 no employees received compensation and other benefits in relation to cessation (2020 = nil).

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

	2021	2020
	\$	\$
Net Surplus/(Deficit)	2,857,151	3,423,508
Add back: Non Cash Items		
(Gain)/Loss on Disposals	(696)	550
(Gain) on Bargain Purchase	0	0
Doubtful Debts	0	0
Bad Debts Written Off	0	0
Rent Incentive	0	0
Depreciation and Amortisation	139,967	153,798
	2,996,422	3,577,856
Movements in Working Capital		
Decrease/(Increase) in Accounts Receivable after excluding Capital Items	(22,089,492)	(2,649,413)
(Decrease)/Increase in Accounts Payable after excluding Capital Items	6,852,733	(2,162,140)
(Decrease)/Increase in Employee Entitlements	7,714	99,454
(Decrease)/Increase in GST Payable	(432,949)	583,874
(Decrease)/Increase in Film Income Account	582,028	57,314
(Decrease)/Increase in Project Commitments	22,277,147	1,422,893
Total Movements in Working Capital	6,621,308	(2,648,018)
Net Cash Flows from Operating Activities	9,617,730	929,838

30. EVENTS AFTER BALANCE DATE

There are no events after balance date.

31. MAJOR BUDGET VARIANCES

Explanations for major variances from the NZFC's budgeted figures in the 2020/21 statement of performance expectations are as follows:

Statement of comprehensive income

Crown revenues

Income received from the MCH was \$14.5M higher than budgeted as this reflects the first instalment of the premium drama fund and the under spend of the COVID recovery funding.

Lottery Grants Board (LGB)

Income received from the LGB was \$6.1M higher than budgeted as actual profits generated by Lotto New Zealand were higher than initial projections.

Writebacks

This primarily reflects writing back one feature film project that NZFC offered production funds to in prior years. 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 \$470,810 lower than budget due to the impact of COVID resulting in delays in films being released in New Zealand cinemas and no travel to and support at international film festivals (e.g. Cannes).

International screen business attraction

Spend in this area was \$384,285 lower than budget due to postponement of various famils and overseas events as a result of COVID.

Statement of financial position

Investments

Current investments were \$13.5M higher than budgeted due to term deposits being reinvested rather than utilised due to COVID related delays in production.

Trade Receivables

The total sum receivable at year-end was \$25.3M higher than budgeted primarily due to the accrual for the first instalment of the Premium Fund due from MCH (\$20.9M).

Statement of cashflows

Payments for production funding, marketing, industry support, to suppliers and employees

Payments were lower than budgeted due to delays in production, as noted in the statement of comprehensive income and statement of financial position budget variance notes above.

Sale and purchase of Investments

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

32. BREACH OF STATUTORY DEADLINE

The Commission was required under section 156 of the Crown Entities Act 2004 to complete its audited financial statements and service performance information by 30 November 2021. This timeframe

was not met because Audit New Zealand was unable to complete the audit within this timeframe due to an auditor shortage and the consequential effects of Covid-19, including lockdowns.

SCOPE OF APPROPRIATION AND EXPENSES

Type, title, scope and period of appropriation	Appropriation, adjustments and use	Actual 2021 \$000
Vote Arts Culture Heritage - New Zealand Screen Production Grant - New Zealand (M4) 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 Commences: 1 July 2017 Expires: 30 June 2021	Original appropriation	63,940
	Cumulative adjustments	107,326
	Total adjusted appropriation	171,266
	Cumulative actual expenditure 1 July 2020	(89,452)
	Current year actual expenditure	(69,285)
	Cumulative actual expenditure 30 June 2020	(158,737)
	Appropriation remaining 30 June 2021	12,529

HOW PERFORMANCE WILL BE ASSESSED AND END OF YEAR REPORTING REQUIREMENT

Assessment of Performance	2019/20		2020/21	
	Budgeted Standard	Actual Budgeted	Budgeted Standard	Standard Actual
Total annual value of approved QNZPE for NZSPG (NZ productions)	\$82 million	\$77 million	\$78 million	\$71 million
Number of NZSPG certificates issued (final) for NZ productions	14 final	17 final	20 final	15 final
Number of NZFC-financed productions impacted by COVID-19 that reach final delivery	New Measure	New Measure	25	18
Number of final certificates issued to productions impacted by COVID-19	New Measure	New Measure	10	5



Image: James & Isey

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

Impact measures	Actual 2019/20	Target 2020/21	Actual 2020/21	Notes/Results
Fund the production of culturally significant feature films and long-form screen stories¹				
1a. Percentage of NZFC-funded feature films that are culturally significant (over a three-year timeframe)	86%	80%	89%	2018/19 = 93% 2019/20 = 80% 2020/21 = 95% Only one film funded in the period would not be considered culturally significant for this measure.
1b. Percentage of New Zealanders who agree that New Zealand screen stories are important ²	79%	75%	91.25%	Figure is based on a smaller sample size than in previous years as COVID-19 limited the number of films tested and exit surveys taken giving us a limited pool of responses to draw from. In addition, by surveying people already attending New Zealand films, we reached a sample pre-disposed to believing New Zealand films are important. A different methodology will be used to gather this information in the 2021-22 year to eliminate this bias.
Facilitate film development and production opportunities				
1c. Number of feature films produced with NZFC development support (direct or devolved) ³	11	8	16	The Premium Fund accelerated the production of several projects on Boost and Business Development Fund supported slates.
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	3	

Operational and output measures	Actual 2019/20	Target 2020/21	Actual 2020/21	Notes/Results
Provide development and production opportunities for under-represented voices in the screen industry				
1e. Percentage of short films, feature films or series dramas that receive NZFC development and/or production funding with Māori practitioners in at least two key creative roles ⁴	34%	20%	31%	Te Rautaki development funds received more viable applications than anticipated, meaning a higher number of Māori-led teams were supported.
1f. Percentage of short films, feature films or series dramas that receive NZFC production funding with a woman or gender-diverse director attached	46%	50%	59%	All but one short film funded in the period had a woman or gender diverse director and this pushed the percentage up. (Long form: 42%, short form: 90%)
DEVELOPMENT & PRODUCTION – Output Target				
1g. Number of long-form screen stories offered NZFC production financing ⁵	10	12*	19	A large number of excellent projects were submitted for production financing in the period, leading to a larger-than-usual number of projects receiving conditional offers. In addition, the Premium Fund made offers to 5 long-form projects.
1h. Number of short films, feature films or series dramas in Te Reo Māori receiving NZFC development and/or production funding ⁶	3	5	4	A small number of applications for te reo projects were received, leading to a lower number being funded than anticipated.
1i. Number of NZFC-financed productions impacted by COVID-19 that reach final delivery	New measure	25	18	There are a number of projects that have received Screen Production Recovery Funding that are yet to reach final delivery.

NOTES:

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

² The percentage figure is calculated from surveys taken during test screenings of New Zealand films and while doing other audience research (e.g. Exit surveys). The results are then extrapolated to the New Zealand population.

³ Definition of “long-form screen stories 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 finance production is made. Long-form defined as a feature film of 80 minutes+ or a series where the episodes add up to 80 minutes+.

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 2019/20	Target 2020/21	Actual 2020/21	Notes/Results
Survey is conducted biennially and the next survey will be undertaken in 2022.				
2a. Percentage of international stakeholders who agree that: New Zealand is considered a world leading destination for screen production ⁷	83%	85%	N/A	Survey is conducted biennially and the next survey will be undertaken in 2022.
Administer the screen incentives				
2b. Total annual value of production expenditure in New Zealand administered within the NZSPG (NZ productions)	\$76.9M	\$78M	\$71.1M	Due to COVID-19 delays in production, fewer final NZSPG certificates were issued than anticipated.
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)	\$553.3M	\$553M	\$534.9M	Due to COVID-19 delays in production, fewer final NZSPG certificates were issued than anticipated.
Facilitate strategic relationships				
2d. Number of provisional and final co-production certificates issued	New Measure	Benchmark	17	

Output measures	Actual 2019/20	Target 2020/21	Actual 2020/21	Notes/Results
DEVELOPMENT & PRODUCTION – Operational Measures				
2e. Number of final NZSPG certificates issued for New Zealand productions ⁸	10	20	15	Due to COVID-19 delays in production, fewer final NZSPG certificates were issued than anticipated.
2f. Number of final NZSPG certificates issued for international productions ⁸	17	23	19	Due to COVID-19 delays in production, fewer final NZSPG certificates were issued than anticipated.
2g. Number of final certificates issued to productions impacted by COVID-19	New Measure	10	5	There are a number of projects that have received Screen Production Recovery Funding that are yet to apply for final certificates.
2h. Number of international screen attraction business enquiries	491	250	509	COVID restrictions in other territories led to a surge in enquiry numbers in the period.

NOTES:

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

⁸ 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.

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

Impact measures	Actual 2019/20	Target 2020/21	Actual 2020/21	Notes/Results
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 ⁹	53	35	42	Based on TD support across previous 5 financial years (since 2015/16FY)
Connect NZ and international screen talent				
3b. Number of NZFC supported screen practitioners (writers, directors, producers, actors) moving from local projects/activity into international projects/activity ¹⁰	21	15	15	

Output measures	Actual 2019/20	Target 2020/21	Actual 2020/21	Notes/Results
TALENT DEVELOPMENT – Output Targets				
3c. Number of short films funded by the NZFC	15	16	10	Three Aho Shorts were not funded in this financial year to due capacity issues with industry partner - Ngā Aho Whakaari. Proposed additional short films planned through Covid Capability funding have not been able to happen this financial year.
3d. Number of NZFC-funded talent development initiatives	125	80	158	Measure includes initiatives funded through the COVID Capability Fund as well as other TD initiatives. A larger number of On-the-Job opportunities were also made available than in the previous year.
3e. Total number of screen practitioners actively engaging with the NZFC's talent development team ¹¹	156	150	150	

NOTES:

⁹ Alternative pathways include television series, web series, international productions and for directors and producers, commercials and music videos.

¹⁰ International projects and activity could include international films or television series, securing a US manager/agent etc.

¹¹ 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 of two 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 2019/20	Target 2020/21	Actual 2020/21	Notes/Results
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 ¹²	1.5M	2M	2.49M	Cinema Admissions: 516,898 NZ Film On Demand: 3,373 Nielsen figures: 1.97M
4b. Total annual admissions at the New Zealand box office for all NZFC-funded films (Admissions during 1 July - 30 June financial year based on average ticket price of \$12.67)	84,314	50,000	516,898	At the time targets were set, cinemas were closed and it was unclear when or how they would re-open, so a conservative target was set. With the bulk of international releases held back until cinemas could re-open globally, local films did not have to compete so much for screens and managed larger and longer theatrical runs than usual.
4c. 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)	0	0	3	See above note.
Manage a focused festival strategy				
4d. Number of NZFC-funded feature and short films that are selected for A-list film festivals ¹³	20	5	11	At the time targets were set, festivals were postponing and cancelling their events and it was unclear if festivals would go ahead in the period. Many festivals transitioned to online events, giving NZ films their opportunity to screen.
4e. Number of NZFC-funded long-form screen stories to screen in the New Zealand International Film Festival	New measure	Benchmark	2	
MARKETING – Output Targets				
4f. Number of feature film directors who have had more than one NZFC-financed feature film screened at an A-List film festival (in the 7-year period 1 July 2014 – 30 June 2021)	New measure	Benchmark	7	
4g. Number of feature film directors whose NZFC-funded short film(s) have screened at A-List film festivals (during the 5-year period 1 July 2016 – 30 June 2021)	New measure	Benchmark	4	

NOTES

¹² Measurement is based on actual New Zealand box office figures, Neilson data, and NZ Film On Demand sales. Films viewed on other streaming platforms, on physical DVDs and on pay TV channels are not included as accurate data is inaccessible.

¹³ 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 2019/20	Target 2020/21	Actual 2020/21	Notes/Results
5a. Average overall satisfaction rating in dealing with the team responsible for talent development ¹⁴	71%	N/A	N/A	The survey will next be done in 2022.
5b. Average overall satisfaction rating in dealing with the team responsible for screen incentives, co-productions and international screen attraction ¹⁵	83%	N/A	N/A	The survey will next be done in 2022.
5c. Average overall satisfaction rating in dealing with the team responsible for feature and short film marketing ¹⁶	74%	N/A	N/A	The survey will next be done in 2022.
5d. Average overall satisfaction rating in dealing with the Development and Production Team ¹⁷	56%	N/A	N/A	The survey will next be done in 2022.

Operational and output measures	Actual 2018/19	Target 2019/20	Actual 2019/20	Variance Explanation
STAKEHOLDER ENGAGEMENT – Operational				
5e. Number of meetings with industry guilds	6	4	10	Typically, we would have quarterly hui with industry guilds, but due to COVID-19 we have increased the regularity of these hui.
5f. Number of collaborations with other agencies	24	50	29	Anticipated volume of collaboration is lower than expected due to COVID-19 restrictions limiting agency collaborations. While some virtual activity has been possible during the period, some key activity will now be held later than planned i.e. in FY2021/22 (e.g. Cannes 2021 being delayed to July 2021 from May 2021).

NOTES:

¹⁴ 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 NZFC team responsible for talent development and relationships*. The survey will next be done in 2022.

¹⁵ 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 NZFC team responsible for incentives, co-productions, international screen business attraction and international relations*. The survey will next be done in 2022.

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 NZFC team responsible for long-form screen story marketing*. The survey will next be done in 2022.

¹⁷ 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 NZFC team responsible for long-form story development and production*. The survey will next be done in 2022.



2.2 ORGANISATIONAL HEALTH

Measure8	Actual 2019/20	Target 2021/21	Actual 2020/21	Variance Explanation
Annual staff engagement survey – performance index ¹⁸	66%	73%	64%	
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 harrasment, 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:

¹⁷ The NZFC participates in an annual employee engagement survey undertaken by Ask My Team.

STATEMENT OF SERVICE PERFORMANCE:

OUTPUT COST TABLES: for the year ended 30 June 2021

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

	Actual 2019/20	Budget 2020/21	Actual 2020/21
Revenue	25,267,881	31,829,000	50,950,796
Direct Expenditure – note 6 & 7	18,010,457		44,127,475
Direct expenditure -note 13 (personnel)	802,856		824,464
Indirect expenditure – admin/depreciation	1,446,557		1,498,534
Indirect expenditure – personnel	1,584,503		1,759,046
Total expenditure	21,884,373	31,829,000	48,209,518

2. SUSTAIN AND STRENGTHEN ECONOMIC OUTCOMES FOR OUR SCREEN INDUSTRY

	Actual 2019/20	Budget 2020/21	Actual 2020/21
Revenue	1,975,970	875,000	1,324,816
Direct Expenditure – note 9, 10, 11	781,418		350,600
Direct expenditure -note 13 (personnel)	920,372		884,697
Indirect expenditure – admin/depreciation	130,851		41,180
Indirect expenditure - personnel	143,329		48,339
Total expenditure	1,975,970	875,000	1,324,816

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

	Actual 2019/20	Budget 2020/21	Actual 2020/21
Revenue	4,105,386	3,198,000	4,843,867
Direct Expenditure – note 5 & 6	3,151,283		4,074,443
Direct expenditure -note 13 (personnel)	384,452		442,117
Indirect expenditure – admin/depreciation	271,863		150,566
Indirect expenditure - personnel	297,788		176,741
Total expenditure	4,105,386	3,198,000	4,843,867

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

	Actual 2019/20	Budget 2020/21	Actual 2020/21
Revenue	1,797,735	1,109,000	1,680,071
Direct Expenditure – note 8	1,060,347		1,131,190
Direct expenditure -note 13 (personnel)	487,970		435,356
Indirect expenditure – admin/depreciation	119,048		52,223
Indirect expenditure - personnel	130,400		61,302
Total expenditure	1,797,735	1,109,000	1,680,071

To the readers of the New Zealand Film Commission's financial statements and performance information for the year ended 30 June 2021

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 appropriation, of the Commission on his behalf.

Opinion

We have audited:

- the financial statements of the Commission on pages 62 to 86, that comprise the statement of financial position as at 30 June 2021, 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 89 to 95.

In our opinion:

- the financial statements of the Commission on page 62 to 86:
 - present fairly, in all material respects:
 - its financial position as at 30 June 2021; 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 89 to 95:
 - presents fairly, in all material respects, the Commission's performance for the year ended 30 June 2021, 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 July 2022. This is the date at which our opinion is expressed. We acknowledge that our audit was completed later than required by section 156 of the Crown Entities Act of 2004. This was due to an auditor shortage in New Zealand and the consequential effects of Covid-19, including lockdowns.

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

Basis for our opinion

We carried out our audit in accordance with the Auditor-General's Auditing Standards, which incorporate the Professional and Ethical Standards and the International Standards on Auditing (New Zealand) issued by the New Zealand Auditing and Assurance Standards Board. Our responsibilities under those standards are further described in the Responsibilities of the auditor section of our report.

We have fulfilled our responsibilities in accordance with the Auditor-General's Auditing Standards.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Responsibilities of the Board for the financial statements and the performance information

The Board is responsible on behalf of the Commission for preparing financial statements and performance information that are fairly presented and comply with generally accepted accounting practice in New Zealand. The Board is responsible for such internal control as it determines is necessary to enable it to prepare financial statements and performance information that are free from material misstatement, whether due to fraud or error.

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

The Board's responsibilities arise from the Crown Entities Act 2004 and the Public Finance Act 1989.

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

Our objectives are to obtain reasonable assurance about whether the financial statements and the performance information, as a whole, are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion.

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

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

As part of an audit in accordance with the Auditor-General's Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. Also:

- We identify and assess the risks of material misstatement of the financial statements and the performance information, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- We obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Commission's internal control.
- We evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board.
- We evaluate the appropriateness of the reported performance information within the Commission's framework for reporting its performance.
- We conclude on the appropriateness of the use of the going concern basis of accounting by the Board and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Commission's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements and the performance information or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Commission to cease to continue as a going concern.
- We evaluate the overall presentation, structure and content of the financial statements and the performance information, including the disclosures, and whether the financial statements and the performance information represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the Board regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Our responsibilities arise from the Public Audit Act 2001.

Other information

The Board is responsible for the other information. The other information comprises the information included on pages 3 to 61 and pages 99-112, 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: International Code of Ethics for Assurance Practitioners.

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: *Shadow in the cloud*

KEY: P: Producer D: Director W: Writer

A/ NEW LONG FORM SCREEN STORIES WITH INVESTMENT FROM NZFC

Feature Film Production Investment

A Mistake Conditional
A talented surgeon's missteps, seen from conflicting viewpoints, appear increasingly disastrous.

P: Matthew Metcalfe
 D: Christine Jeffs
 W: Christine Jeffs

Stylebender Conditional
A bullied Nigerian-New Zealander must battle the world's greatest UFC fighters, and his own demons, in his quest to become a global superstar.

P: Fraser Brown, Leela Menon, Tom Blackwell
 D: Zoe McIntosh
 W: Brendan Donovan, Tom Blackwell, Zoe McIntosh

The Convert Conditional
Munro, a soldier turned preacher, comes to New Zealand to minister to the first colonisers but he is converted by the powerful chief Maianui to serve a different purpose.

P: Te Kohe Tuhaka, Robin Scholes, Troy Lum, Andrew Mason
 D: Lee Tamahori
 W: Shane Daniels, Michael Bennett, Ngamaru Raerino

The Mountain Conditional
Three troubled kids on a mission to find magic at the top of the mountain discover a healing power in their adventure.

P: Morgan Waru, Carthew Neal
 D: Rachel House
 W: Tom Furniss, Rachel House

The Final Throw - The Dame Valerie Adams Story \$1,284,849
Olympic Champion, Kiwi Icon, Tongan Leader, Mother...winning was just part of the journey.

P: Leanne Pooley
 D: Briar March
 W: Briar March

The Guinea Pig Club Conditional
When maverick Kiwi surgeon Archie McIndoe defies the British establishment with his radical plastic surgery methods aimed at healing the horribly burned bodies and - most importantly - tortured souls of heroic fighter pilots shot down in WW2, he risks his career, reputation and marriage. In the process he teaches an entire town to give these broken men a will to live and hope for the future.

P: Tim Sanders
 D: Roger Donaldson
 W: Mike Riddell

The Salamander Lives Twice Conditional
A man with an impenetrable briefcase and no memory is found unconscious on the shoreline of a remote island by Iris and her daughter Goggy, the final two members of a once prosperous dynasty.

P: Emma Slade, Katie Holly
 D: Ant Timpson
 W: Toby Harvard

Dox \$1,418,941
In a bid to get free tickets to the Tonga vs France - 2011 Rugby World Cup game, two ambitious Tongan men fabricate a brass band to perform at the opening.

P: Morgan Waru
 D: Damon Fepulea'i
 W: Halaifonua Finau, Damon Fepulea'i

The Swiftly Conditional
A neurotic ex-thief tries to break up with his partner in crime but is instead dragged into an absurd caper that makes him lose grip on reality.

P: Jill Macnab, Sarah Cook
 D: Michael Duignan
 W: Michael Duignan

Fiona Clark: Unafraid Conditional
Artist Fiona Clark, a misfit in society and yet a fearless storyteller who has spent a lifetime championing the unseen, whether it be individuals, hidden communities, or the land she inhabits. Fiona lives. Unafraid.

P: Matt Noonan, Siobhan Price
 D: Lula Cucchiara
 W: Lula Cucchiara

Going Going (ADDITIONAL EQUITY) \$88,581
A lonely empty-nester on an uncharacteristic mission of mercy, a duped Siberian mail-order bride, and a numbed anaesthetist determined to have a romantic weekend - each navigates her way through a mountain landscape and the contours of the human heart.

P: Philippa Campbell, Georgina Conder
 D: Loren Taylor
 W: Loren Taylor

Feature Film Post Production Investment

James & Isey \$365,345
*99 year old Isey lives with her adult son James in Kawakawa, Northland. They are descendants of Ngāti Manu - the Bird People. In a week, Isey will celebrate her 100th Birthday! A documentary with a big heart and soul, similar to Florian's celebrated **Kaikohe Demolition**.*

P: Florian Habicht, Lani-rain Feltham
 D: Florian Habicht

Te Puna Kairangi - Premium Productions for International Audiences Fund

Better the Blood (DRAMA SERIES) Conditional
When tenacious Māori detective Hana investigates an indigenous serial killer, she must catch him before he comes for her family. But will finding him mean losing her faith in justice?

P: Michael Bennett, Jane Holland, Carthew Neal, Morgan Waru, Taika Waititi
 D: Michael Bennett
 W: Michael Bennett, Jane Holland, Phoebe Eclair-Powell

Mystic - series 2 & 3 (DRAMA SERIES) Conditional
*Set in the fictional town of Kauri Point, **Mystic** is a contemporary adventure series with environmental themes, following a group of complex young characters whose friendship revolves around horse riding.*

P: Richard Fletcher, Carmen J Leonard, Simon Crawford-Collins
 D: Aidee Walker, Danny Mulheron
 W: Amy Shindler, Beth Chalmers, Sam Shore, Briar Grace-Smith, Hamish Bennett, Martha Hardy-Ward

Our Big Blue Backyard 3 (DOCUMENTARY SERIES) Conditional
Our Big Blue Backyard dives deep into six of New Zealand's spectacular and diverse marine environments to reveal the drama and surprising challenges in the lives of the charismatic wildlife characters who live there.

P: Judith Curran, Kina Scollay, Craig Meade
 D: Judith Curran
 W: Judith Curran

The Convert Conditional
 P: Te Kohe Tuhaka, Robin Scholes, Troy Lum, Andrew Mason
 D: Lee Tamahori
 W: Shane Daniels, Michael Bennett, Ngamaru Raerino

The Guinea Pig Club (FEATURE FILM) Conditional
 P: Mike Riddell, Penelope Wolf, Tim Sanders
 D: Roger Donaldson
 W: Mike Riddell

B/ LONG FORM SCREEN STORIES WITH ADDITIONAL INVESTMENT FROM NZFC

Screen Production Recovery Fund – feature films

Cousins \$6,100

P: Ainsley Gardiner, Gerogina Conder, Libby Hakaraia
D: Ainsley Gardiner, Briar Grace-Smith
W: Briar Grace-Smith

Dawn Raid \$23,891

P: Matthew Metcalfe, Leela Menon
D: Oscar Kightley

Dox \$132,046

P: Morgan Waru
D: Damon Fepulea'i
W: Halaifonua Finau

Going Going \$108,720

P: Georgina Conder, Philippa Campbell
D: Loren Taylor
W: Loren Taylor

Juniper \$49,477

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

Millie Lies Low \$509,271

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

Mothers of the Revolution \$442,474

P: Leela Menon, Matthew Metcalfe
D: Briar March
W: Matthew Metcalfe

Muru \$683,315

P: Reikura Kahi, Cliff Curtis, Selina Joe, Richard Fletcher, Tim White
D: Tearepa Kahi
W: Tearepa Kahi

Cook Ngā Pouwhenua \$191,491

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

Night Raiders \$45,056

P: Ainsley Gardiner
D: Danis Goulet
W: Danis Goulet

Nude Tuesday \$384,459

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

Poppy \$58, 018

P: Robin Laing, Alex Cole-Baker
D: Linda Niccol
W: Linda Niccol

Punch \$635,478

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

Reunion \$21,500

P: Nadia Maxwell, Ainsley Gardiner, Georgina Conder
D: Jake Mahaffy
W: Jake Mahaffy

Rūrangi \$4,908

P: Craig Gainsborough
D: Max Currie
W: Cole Meyers

Stylebender \$15,681

P: Fraser Brown, Leela Menon, Tom Blackwell

D: Zoe McIntosh
W: Zoe McIntosh, Brendan Donovan

Taki Rua- Breaking Barriers \$115,907

P: Whetu Fala, Selina Joe
D: Christina Asher

The Final Throw \$146,189

P: Leanne Pooley
D: Briar March
W: Briar March

The Girl on the Bridge \$27,055

P: Cass Avery, Alex Reed
D: Leanne Pooley

The Guinea Pig Club \$73,000

P: Tim Sanders
D: Roger Donaldson
W: Mike Riddell

The Justice of Bunny King \$8,604

P: Emma Slade
D: Gaysorn Thavat
W: Sophie Henderson

The Mountain \$219,865

P: Carthew Neal, Morgan Waru
D: Rachel House
W: Tom Furniss

The Salamander Lives Twice \$81,600

P: Emma Slade, Katie Holly
D: Ant Timpson
W: Toby Harvard

The Subtle Art of Not Giving a F*ck \$65,426

P: Mark Foster, Matthew Metcalfe
D: Nathan Price
W: Matthew Metcalfe, Tom Blackwell

The Swiftly \$92,810

P: Jill Macnab, Sarah Cook
D: Michael Duignan
W: Michael Duignan

The Unloving \$98,952

P: Barbara McKissack, Bob Last, Victoria Dabbs
D: Graeme Maley
W: Graeme Maley

Whina \$639,199

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

Screen Production Recovery Fund – Series

Mystic \$917,309

P: Richard Fletcher, Trevor Haysom, Carmen Leonard
D: Aidee Walker, Michael Hurst, Peter Salmon
W: Beth Chalmers, Amy Shindler, Sam Shore, Stacy Gregg, Steph Matuku

The Brokenwood Mysteries -Series 7 \$138,307

P: Sally Campbell, Tim Balme
D: Aidee Walker, Josh Frizzell, Katie Wolfe, Mark Beasley, Mike Smith
W: Fiona Samuel, Roy Ward, Sarah Kate Lynch, Tim Balme

Under the Vines \$436,571

P: Richard Fletcher, Carmen Leonard
D: Danny Mulheron, Erin White
W: Tim Balme, Nick Ward, Josephine Stewart-Te Whiu, Kathryn Burnett

Mystic – Series 2 & 3 \$67,450

P: Richard Fletcher, David Stubbs
D: Aidee Walker, Caroline Bell-Booth, Laurence Walker
W: Beth Chalmers, Amy Shindler, Sam Shore, Briar Grace-Smith, Hamish Bennett

Stripe Media (Reunited Show) \$107,304

P: Alex Breingan, Matthew Metcalfe
D: Glen Broomhall
W: Alex Breingan, Matthew Metcalfe

C/ FEATURE FILM FINISHING GRANTS

Signed, Theo Schoon. \$60,000

Signed, Theo Schoon provides a highly charged personal journey by one of New Zealand's most unlikely migrants through a turbulent cultural, natural and political landscape during the war years and subsequent shifting social and Māori/Pakeha relationships in the succeeding decades till the artist's demise in the mid-'80's.

P: Jan Bieringa
D: Luit Bieringa

The Man on the Island \$27,500

Colin McLaren, 77 years old, artistic, philosophical, erudite and one island, Rakino, isolated with a small community in the Hauraki Gulf, off the grid, challenging, stunningly beautiful. What made him isolate there 40 years ago?

P: Simon Mark-Brown
D: Simon Mark-Brown

The Pinkies Are Back \$60,000

In this inspirational and heartwarming documentary feature, a group of breast cancer survivors rebuild a dragon boating team and attempt to make their way to the North Island regionals and win gold.

P: Lisa Burd
D: Lisa Burd

When a City Rises. \$44,950

Ten years in the making, Christchurch's most extraordinary decade. From despair to recovery. From grief to optimism. A people profoundly changed. A new people in a new city.

P: Gerard Smyth
D: Gerard Smyth

High Tide, Don't Hide \$33,301

Determined to provoke real action, New Zealand teenagers join the global School Strike for Climate. But planning a movement and building momentum are the easy parts as they face political indifference, their own white privilege, and the ongoing struggle to be heard. Meanwhile, the tides continue to rise.

P: Emily McDowell, Nia Phipps, Niva Kay, Phil Stebbing
D: Emily McDowell, Nia Phipps, Niva Kay, Phil Stebbing
W: Niva Kay

D/ NZFC DEVELOPMENT FINANCE FOR FEATURE FILM PROJECTS

Early Development Funding

Bottled Up (FKA The Long Drop, FKA As Good as Gold) \$25,000

P: Arani Cuthbert
D: Felicity Morgan-Rhind
W: Felicity Morgan-Rhind, Lynda Topp, Jools Topp

Roundabout \$25,000

P: Thomas Coppell
D: Matasila Freshwater
W: Matasila Freshwater

Worst Best Friends \$17,000

P: Bronwyn Bakker
D: Jackie van Beek
W: Teresa Bass

Moth to A Flame \$25,000

P: James Heyward, Grant Bradley
D: Michelle Savill
W: Gaylene Preston

Roaring Meg. \$25,000

P: Emma Slade, Emily Anderton
D: Martha Hardy-Ward

Solo \$25,000

P: Jill Macnab
D: Jamie Lawrence
W: Jamie Lawrence

Web. \$25,000

P: Mhairead Connor
D: Christian Rivers, Yvonne Cuthbert
W: Christian Rivers

Bed Ridden \$25,000

P: Alan Brash, John Barnett
D: Grant Lahood
W: Grant Lahood

Big Girls Don't Cry \$24,400

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

God People \$25,000

P: Olivia Shanks
D: Judah Finnigan
W: Judah Finnigan

Taniwha \$25,000

P: Lani-rain Feltham, Emma Mortimer
W: Gregory David King

Out of the Deadwater – I Fafo O Le Vaipē. \$25,000

P: Vicky Pope, Desray Armstrong, Sima Urale
D: Abi King-Jones
W: Abi King-Jones

Skin \$25,000

P: Desray Armstrong
D: Jamie Lawrence
W: Jamie Lawrence

Do It Just to Please Me. \$25,000

P: Desray Armstrong
D: Michelle Savill
W: Eli Kent, Mia-Mārama Henry Teirney, Michelle Savill

Growth \$25,000

P: Mark Foster
D: Nathan Price
W: Eli Kent

Joika \$30,000

P: Paul Green, Tom Hern
D: James Napier Robertson
W: James Napier Robertson

Te Motu. \$25,000

P: Morgan Waru, Carthew Neal
D: Josephine Stewart-Te Whiu
W: Maddie Dai

Te Puhi \$25,000

P: Sharlene George, Gemma Easton-Knight, Rickylee Russell-Waipuka
D: Cian Elyse-White
W: Cian Elyse-White

The Imaginary Lives of James Poneke \$25,000

P: Morgan Waru, Carthew Neal
W: Josephine Stewart-Te Whiu

The Convert \$20,000

P: Robin Scholes
D: Lee Tamahori
W: Shane Daniels

The Mountain \$20,000

P: Morgan Waru, Carthew Neal
D: Rachel House
W: Tom Furniss

Documentary Development Funding

2D Love \$20,000

P: Gemma Easton-Knight, Morgan Perry, Bridget Callow-Wright
D: Abigail Egden
W: Abigail Egden

Toi Tū Toi Ora: Visual Sovereignty \$20,000

P: Desray Armstrong
D: Chelsea Winstanley

Siouxie and the Virus \$20,000

P: Georgina Conder
D: Gwen Isaac
W: Gwen Isaac

The Final Throw - The Dame Valerie Adams Story \$40,000

P: Leanne Pooley
D: Briar March
W: Briar March

Fiftyone \$24,000

P: Virginia Wright
D: Vanessa Wells

Returning Home \$20,000

P: Catherine Fitzgerald
D: Li Tao

Advanced Development Funding

A Mistake \$50,000

P: Matthew Metcalfe, Christine Jeffs, Tom Blackwell
D: Christine Jeffs
W: Christine Jeffs

The Convert \$30,000

P: Robin Scholes
D: Lee Tamahori
W: Shane Daniels

The Letting Go \$25,267

P: Nadia Maxwell
D: Nic Gorman
W: Nic Gorman

The Mountain \$10,000

P: Morgan Waru, Carthew Neal
D: Rachel House
W: Tom Furniss

Ka Whawhai Tonu - Struggle Without End \$40,000

P: Piripi Curtis, Toby Parkinson
D: Mike Jonathan
W: Tim Worrall

The Black List New Zealand Project Development Funding

Bara \$25,000

P: Tui Ruwhiu
W: Anna Nuria Francino

Hong Kong Story \$25,000

W: Yamin Tun

I.O.U. \$25,000

W: Finnius Teppett

Long Gone \$25,000

W: Claire Barclay

Mārama \$25,000

P: Sharlene George
W: Taratoa Stappard

Navrati AKA Nine Nights \$25,000

W: Shuchi Kothari

Hāpaitia I Te Kaupapa Kiriata

Atuatanga \$25,000

P: Miriam Ross
D: Wiremu Grace
W: Wiremu Grace

The Pride of Aotearoa - 50 Years of Gay Pride in NZ \$20,000

P: Nicola Smith
W: Ramon Te Wake

Tua \$100,000

P: Jane Holland, Nicola Smith, Sharlene George
D: Michael Bennett, Taratoa Stappard
W: Matariki Bennett, Michael Bennett, Taratoa Stappard, Tim Worrall

Tuhinga Reo Māori: Te Reo Māori Advanced Development Fund

Ka Whawhai Tonu - Struggle Without End \$40,000

P: Piripi Curtis, Toby Parkinson
D: Mike Jonathan
W: Tim Worrall

Co-Production Development Funding

The Banshee \$10,250

P: Chris Patterson, Grant Bradley, Nick Garrett
W: Spencer Wright

Went Up The Hill \$22,500

P: Vicky Pope, Kristina Ceyton, Sam Jennings
D: Samuel Van Grinsven
W: Jory Anast, Samuel Van Grinsven

Seed Funding

2BR02B: To Be or Not to Be \$10,000

W: Raul Sharma

Chronicles of Polynesia - Tangi e Iupe (The Dove's Cry) \$10,000

W: Nastassia Wolfgramm

Exit Strategy \$10,000

W: Teresa Bass

Gold Diggers \$10,000

W: Alex MacDonald

Minors \$10,000

W: Jessica Smith, Benedict Wall

Not This Time \$10,000

W: Sinead Lau

The Demon \$10,000

W: Will Agnew

The Great Kiwi Caper \$10,000

W: Jackson Herman

Seed Advanced

Ezekiel Crow & His Cross-Eyed Daughter \$12,500

W: Jon Coutts

Moonflower \$12,500

W: Tusi Tamasese

Whaiaipo \$12,500

W: Stephanie Cullen

White Mars \$12,500

W: Nic Gorman

TE/DEVOLVED DEVELOPMENT DECISION

Boost Grants

COLONIAL MONGREL PRODUCTIONS LTD.	\$75,000
P: Andrew Beattie	
FLUROBLACK LTD.	\$75,000
P: Fraser Brown	
PIKI FILMS LTD.	\$75,000
P: Carthew Neal	
POP FILM LTD.	\$75,000
P: Vicky Pope	
STELLA MARIS PRODUCTION LTD.	\$75,000
P: Orlando Stewart	
THE DOWNLOW CONCEPT	\$60,000
P: Nigel McCulloch	

Business Development Grants

AVALON STUDIOS PRODUCTIONS	\$25,000
P: Gary Watkins	
Wrestler	\$25,000
P: Kat Lintott	

He Ara

AWA FILMS	\$50,000
P: Julian Arahanga, Becs Arahanga	
PATANGAROA ENTERTAINMENT LTD.	\$25,000
P: Patanagaroa Entertainment Ltd.	
Sweetshop & Green	\$50,000
P: Sharlene George	

The Brown Factory	\$25,000
The Brown Factory	

Interactive Development Funding

Arid	\$48,000
Project Limbus	
ATUA	\$50,000
Nacoya Anderson, Piki Films Ltd	
Seedlings	\$25,000
Peter Bardsley	
Shadow Work	\$50,000
Raqi Syed, Areito Echevarria	
ShelfLife	\$25,000
Thomas Barrer	
The Last Kauri	\$33,680
Melissa Haydon, Patrick Wagner, Weta Workshop	
The Last Mountain	\$42,000
Midnight Pixel Studios	
Tuwhiri	\$50,000
ARA Journeys	
Whakawhanake Te Ao Niko: Interactive Development Funding	
Te Karere	\$44,500
Tamati Kawha	

F/ SHORT FILM FUNDING

Catalyst He Kauahi

Hello Earthling	\$100,000
In a small mountainside town, an isolated child who knows themself to be neither boy nor girl experiences life-changing events after an encounter with a mysterious stranger.	

P: Desray Armstrong
D: Jamie Lawrence
W: Jamie Lawrence

The Rider	\$100,000
In a small mountainside town, an isolated child who knows themself to be neither boy nor girl experiences life-changing events after an encounter with a mysterious stranger.	

P: Mia Marama Henry-Teirney
D: Awanui Simich-Pene
W: Heperi Mita

Show Home	\$100,000
Desperate and alone, Blessing is busy killing herself, when her life is saved by her drunk boss Terry, with self-help quotes and a reminder of what a loser she is.	

P: Sarah Cook
D: Jane Shearer
W: Jane Shearer, Steve Ayson

Pack Rat	\$100,000
At a rural New Zealand paddock party, a fifteen-year-old girl fights to keep her place among the pack of boys she has grown up with.	

P: Orlando Stewart, Johnny Lyon
D: Lucy Seuss
W: Lucy Seuss

Kōpere Hou - Fresh Shorts

Arrival	\$15,000
A twelve-year-old Somali refugee struggles to adjust to her new life as she and her mother resettle in New Zealand.	

P: Francesca Mackenzie
D: Ahmed Osman
W: Francesca Mackenzie

Ave Marie	\$15,000
When Marie's bullied gender-bending brother takes on the local BMX gang and fights back, it is up to her, the Virgin Mary and dance to help bring peace to the neighbourhood.	

P: Francesca Carney, Zelda Edwards
D: Celestina Sumby
W: Celestina Sumby

Cradle & Grave	\$15,000
Over one night of misadventures, a headstrong young woman must help her recently returned-from-the-dead mother cross over into the afterlife by doing the one thing they never managed in life: becoming a team.	

P: Phoebe Shum
D: Tema Pua
W: Malinna Liang

Homecoming	\$15,000
A transgender woman returns home for the first time since transitioning to see her parents and must contend with their anxiety and disapproval as well as her own trepidation and fears for this long-awaited dinner.	

P: Anna Canton
D: Grae Meek
W: Grae Meek

Māmā	\$15,000
A young Māori girl and her mother struggle to navigate the impending possibility of their separation, as a custody battle driven by racial bias will ultimately decide their fate.	

P: Angela Cudd
D: Kyra Hetaraka
W: Kyra Hetaraka

Vivie \$15,000

A sexually frustrated young woman is desperate to persuade her human-sized vagina to play ball when she bumps into an ex-boyfriend.

P: Mia Maramara
D: Hweiling Ow
W: Hweiling Ow

Screen Production Recovery Fund – short films

Boyo & Bunny \$19,558

P: Tara Riddell
D: Oscar Enberg
W: Oscar Enberg

Breathe. \$1,500

P: Mhairead Connor
D: Stephen Kang
W: Stephen Kang

Datsun \$25,640

P: Sharlene George
D: Mark Albiston
W: J. Patrick McElroy, Mark Albiston

Firsts \$169

P: Elanor McKenzie
D: Jesse Ung
W: Jesse Ung

Hey, Brainy Man! \$12,613

P: Jaimee Poipoi, Olivia Shanks
D: Jo Randerson, Loren Taylor
W: Jo Randerson

Impossible. \$5,989

P: Belindalee Hope
D: Gabriel Reid
W: Gabriel Reid

Lea Tupu'anga/Mother Tongue. \$11,840

P: Eldon Booth, Alex Lovell
D: Vea Mafie'o
W: Luciane Buchanan

Ngā Aho Shorts 2018. \$13,400

P: Angela Cudd, Maruia Jensen, Tajim Moahammed Kapa

No Laughing in the Faculty \$27,010

P: Todd Karehana
D: Camilla Karehana
W: Jessica Hansell

Only Those That Can Resist \$24,258

P: Emma Mortimer
D: Sarah Grohnert
W: Sarah Grohnert

Perianayaki \$4,045

P: Shreya Geji
D: Bala Murali Shingade
W: Shreya Geji

Stella \$9,400

P: Emma Mortimer
D: Stacey Murdoch
W: Alison Titulaer

The Calf. \$9,420

P: Emma Mortimer
D: Simon London
W: Matthew Sunderland

The Meek. \$3,784

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

Washday. \$16,806

P: Verity Mackintosh
D: Julian Arahanga
W: Kath Akuhata-Brown

Short Film Post-Production Funding

Riven \$7,600

P: James Wilkinson
D: Matt Inns
W: Matt Inns

Workshop \$8,698

P: Olivia Shanks
D: Judah Finnegan
W: Judah Finnegan

Whakakitenga. \$9,356

P: Wiremu Grace
D: Miriam Ross
W: Miriam Ross

Short Film International Festival Fund

Mataatua VR. \$3,600

Kat Lintott, Wrestler

I/RAUTAKI MĀORI FUNDS

Tuakana-Teina Mentoring Support for Producers, Directors, Writers

Becs Arahanga with Katie Wolfe \$5,000

Claire Barclay with Jessica Hobbs \$5,000

Allan George with Glenn Standring \$5,000

Hanelle Harris with Joss King \$15,000

Mia Henry-Tierney with Reikura Kahi \$12,760

Tuakana-Teina Mentoring Support for Companies/Organisations

TE KURAWAKA WHAINE MĀORI WRITERS PROGRAMME	Ainsley Gardiner	\$16,500
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NGĀ POUWHENUA	Angela Cudd, Mia Henry-Tierney	\$5,000
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NGĀ POUWHENUA	Mike Jonathan, Tim Worrall	\$5,000
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NGĀ POUWHENUA	Kiahn Neilson, Ray Edwards	\$5,000
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NGĀ POUWHENUA	Rakeiti Shepherd, Guy Moana	\$5,000
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Tuakana-Teina Mentoring Support for Individuals

LOCATIONS MENTORSHIP	Francesca Carney, David Goldthorpe	\$5,000
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Whakapakari Tangata - On The Job Attachments

DIRECTOR INTERNSHIP ON <i>Whina</i>	Mairuia Jensen	\$10,000
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DESIGN INTERN ON <i>Whina</i>	Michaela Pearse	\$TBC
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TUHOE REO COACHING	Reikura Kahi, Te whakaninika o te Rangi Rua (Nika Rua)	\$12,500
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PRODUCTION TRAINEE ON <i>Muru</i>	Ati Teepa	\$3,373
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PRODUCTION TRAINEE ON <i>Muru</i>	Te Kaiamo Smith	\$3,373
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PRODUCTION TRAINEE ON <i>Muru</i>	BJ Walker	\$3,373
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PRODUCTION TRAINEE ON <i>Muru</i>	Hine o Ripo Wenga	\$3,373
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PRODUCTION TRAINEE ON <i>Muru</i>	Te Haunui Tuna	\$3,373
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PRODUCTION TRAINEE ON <i>Muru</i>	Tawainga Butt	\$3,373
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Rangatahi Youth Development

MĀORILAND TE REO PITCH WINNER	Wesley Tapin	\$18,900
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MĀORILAND TE REO PITCH WINNER	Ngamoko Rota	\$18,900
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TOHEA - RANGATAHI TRAINING	Lara Northcroft (VELVET STONE MEDIA)	\$19,000
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Guild Fund - Diversity & Tangata Whenua

TANGATA WHENUA GUILD FUNDS	Ngā Aho Whakaari	\$85,000
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Te Aupounamu: Māori Screen Excellence Awards

TE AUPOUNAMU WINNER 2021	Rā Vincent	\$50,000
TE AUPOUNAMU PROFESSIONAL DEVELOPMENT AWARD	Puti Puti Rā Smich-Pene	\$10,000
TTE AUPOUNAMU PROFESSIONAL DEVELOPMENT AWARD	Julian Arahanga	\$10,000

Professional Development

AIDC ATTENDANCE	Toby Mills	\$409.09
AIDC ATTENDANCE	Chelsea Winstanley	\$409.09
AIDC ATTENDANCE	Julian Arahanga	\$409.09
AIDC ATTENDANCE	Nicola Smith	\$409.09
AIDC ATTENDANCE	Kim Webby	\$409.09
AIDC ATTENDANCE	Anahera Parata	\$409.09
AIDC ATTENDANCE	Fiona Apanui	\$409.09

Film Festival Support - Māori

MĀORILAND FILM FESTIVAL 2021 & TE REO MĀORI RANGATAHI PITCH	Libby Hakaraia	\$25,000
WAIROA FILM FESTIVAL 2021	WAIROA FILM FESTIVAL	\$35,000

K/TALENT DEVELOPMENT INITIATIVES

Hunga Taunaki ā Rorohko – Online Mentorship

Wade Shotter with Oscar Kightley	\$2,000
Renae Maihi with Gaylene Preston	\$3,000
Catherine Bisley with Alison Maclean	\$3,000
Hiona Henare with Tusi Tamasese	\$3,000
Pennie Hunt with Rob Sarkies	\$3,000
Chelsie Preston Crayford with Christine Jeffs	\$3,000
Pulkit Arora with Duncan Sarkies	\$3,000
Rosie Howells with Nick Ward	\$3,000
Matasila Freshwater with Briar Grace-Smith	\$3,000
Albert Belz with Glenn Standring	\$3,000
Nate Tamblyn with Nick Jones	\$3,000
Abi King-Jones with Tusi Tamasese	\$2,000
Alyx Duncan with Christine Jeffs	\$2,000
Angeline Loo with Duncan Sarkies	\$2,000
Briar March with Roger Donaldson	\$2,000
Kent Briggs with Rob Sarkies	\$2,000
Lucy Suess with Gaylene Preston	\$2,000
Josephine Stewart-Te Whiu with Alison Maclean	\$2,000
Millen Baird with Glenn Standring	\$2,000
Kathleen Mantel with Briar Grace-Smith	\$2,000
Ness Simons with Nick Ward	\$2,000
Dane Giraud with Roger Donaldson	\$2,000
Tracey Collins with Ra Vincent	\$2,000
Jess Charlton with Ginny Loane	\$2,000
Gwen Isaacs with Miriam Smith and Chris Pryor	\$2,000

On the Job Development

DIRECTOR MENTORSHIP ON <i>Aitu</i>	Matasila Freshwater	\$7,500
DIRECTOR MENTORSHIP ON <i>Aitu</i>	Mario Faumui	\$7,500
DIRECTOR MENTORSHIP ON <i>Aitu</i>	Anapela Polataivao	\$7,500
PRODUCER PLACEMENT WITH TIKI LOUNGE PRODUCTIONS	Maria Tanner	\$6,000
ONLINE MENTORSHIP WITH NICOLAS CHAUDEURGE	Pietra Brett Kelly	\$10,000
DIRECTOR MENTORSHIP ON <i>Nude Tuesday</i>	Paloma Schneiderman	\$8,100
DIRECTOR MENTORSHIP ON <i>The Panthers</i>	Miki Magasiva	\$9,800
DIRECTOR MENTORSHIP ON <i>The Panthers</i>	Vea Mafile'o	\$9,650
LINE PRODUCER MENTORSHIP WITH SALLY CAMPBELL	Nicole Heron	\$10,000
EDITOR INTERNSHIP ON <i>The Panthers</i>	Jolin Lee	\$9,900
CONTINUITY INTERNSHIP ON <i>Going, Going</i>	Mary Davis	\$8,000
SOUND INTERNSHIP ON <i>Going, Going</i>	Bridgette Meiklejohn	\$2,500
DIRECTOR ATTACHMENT ON <i>Going, Going</i>	Catherine Bisley	\$9,900
ONLINE MENTORSHIP WITH MARK TRAVIS	Zoe McIntosh	\$5,300
DIRECTOR MENTORSHIP WITH GARTH DAVIS	Simon London	\$10,000
PLACEMENT WITH VENETTA FILMS LTD.	Francesca Carney	\$7,500
PLACEMENT WITH VENETTA FILMS LTD	Kyrah Hetaraka	\$7,500
DIRECTOR ATTACHMENT ON <i>Under the Vines</i>	Nikki Si'ulepa	\$12,765
PRODUCER PLACEMENT WITH EIGHT PRODUCTIONS NZ	Karen Sidney	\$12,000
DIRECTOR INTERN ON <i>The Pact</i>	Jessica Smith	\$10,000
DIRECTOR INTERN ON <i>The Final Throw</i>	Alice Lolohea	\$10,000
DIRECTOR INTERN ON <i>Kura Series 2</i>	Michelle Ang	\$9,600
DISTRIBUTION INTERNSHIP WITH MADMAN ENTERTAINMENT	Kyrah Hetaraka	\$6,000
DIRECTOR INTERN ON <i>Wellington Paranormal</i>	Stella Reid	\$4,400
DIRECTOR INTERN ON <i>Giving Up the Ghost</i>	Julie Zhu	\$8,620
MENTORSHIPS ON SOMEDAY STORIES SHORT FILMS	OUTLOOK FOR SOMEDAY	\$15,000
ONLINE MENTORSHIP MASTERCLASS	Yvette Parsons	\$269.57
ONLINE MENTORSHIP MASTERCLASS	Stella Reid	\$269.57
ONLINE MENTORSHIP MASTERCLASS	Rosie Howells	\$269.57
ONLINE MENTORSHIP MASTERCLASS	Holly Shervey	\$269.57

Talent Development Grants

PICTURE NZ WORKSHOPS	Alex Reed	\$700
PICTURE NZ WORKSHOPS	Alexander Behse	\$700
PICTURE NZ WORKSHOPS	Amber Jones	\$700
PICTURE NZ WORKSHOPS	Chris Hillock	\$700
PICTURE NZ WORKSHOPS	Letisha Tate-Dunning	\$700
PICTURE NZ WORKSHOPS	Mhairead Connor	\$700
PICTURE NZ WORKSHOPS	Mandi Lynn	\$700
PICTURE NZ WORKSHOPS	Ngaire Fuata	\$700
PICTURE NZ WORKSHOP	Morgan Leigh Stewart	\$700
COREY MANDELL WRITING WORKSHOP	Chelsie Preston	\$870
CBC WRITING AN ORIGINAL TV DRAMA SERIAL WORKSHOPS	Gregory David King	\$4,800
ITA O'BRIEN'S INTIMACY COORDINATOR ACCREDITATION	Jennifer Ward-Lealand	\$5,000
SCREEN ABC / PRODUCER SKILLS LABS	John Davis	\$472
INTIMACY COORDINATION TRAINING	Kate Elliott	5,000
DIRECTOR WORKSHOPS	Kath Akuhata-Brown	\$4,000
SHARE THE KNOWLEDGE LOCATION MANAGER COURSE	Michael Hanuman	\$575
ADVANCED STORYTELLING WITH JOHN YORKE WORKSHOP	Nacoya Anderson	\$1,430
SCREEN ABC / PRODUCER SKILLS LABS	Phoebe Shum	\$700
TFL NEXT TV SERIES WRITING WORKSHOP	Rouzie Hassanova	\$3,567
DIRECTING THE INTIMATE ZONE - DEGNZ WORKSHOP	Sarah Gronhert	\$610
JOAN SCHECKEL'S THE TECHNIQUE LAB SERIES	Stephanie Sinclair	\$4,954
ITA O'BRIEN'S INTIMACY COORDINATOR ACCREDITATION	Tandie Wright	\$5,000
48 HOURS FILM COMPETITION	VISTA FOUNDATION 48 HOURS	\$50,000
SCREENSAFE POLICY	SCREEN INDUSTRY GUILD OF AOTEAROA	\$4,000
BIG SCREEN SYMPOSIUM	BIG SCREEN SYMPOSIUM	\$50,000
SHORT FILM SCREENING	PROUDLY ASIAN THEATRE	\$600

Scholarships

BIG SCREEN SYMPOSIUM SCHOLARSHIP	Amanda Jenkins	\$595
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Anna Duckworth	\$245
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Belindalee Hope	\$495
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Claire Varley	\$495
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Erua Lee-Morgan	\$245
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Gloria Blake	\$245
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Hweiling Ow	\$445
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Jack Woon	\$245
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Jake Mokokoko	\$245
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Janine Spiers	\$495
BIG SCREEN SYMPOSIUM SCHOLARSHIP	John Davies	\$245

BIG SCREEN SYMPOSIUM SCHOLARSHIP	Joshua Baker	\$245
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Kathleen Mantel	\$245
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Kathleen Winter	\$245
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Keelan Walker	\$595
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Patsy Burke	\$595
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Louisa Tei	\$245
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Vea Mafile'o	\$445
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Marina McCartney	\$245
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Martin Sagadin	\$595
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Mia Maramara	\$245
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Nahyeon Lee	\$245
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Naomi Grace	\$495
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Nimish Tanna	\$245
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Nora Aati	\$345
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Piata Gardiner-Hoskins	\$245
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Rajeev Mishra	\$495
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Sandani Wijetunge	\$245
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Sapna Samant	\$245
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Shreya Gayatri Geiji	\$245
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Tanya M Wheeler	\$245
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Mario Gaoa	\$245
BIG SCREEN SYMPOSIUM SCHOLARSHIP	Tui Matelau-Doherty	\$245

L/INDUSTRY SUPPORT

Strategic Training Fund

DIRECTORS AND EDITORS GUILD NZ	\$96,022
DOCUMENTARY EDGE TRUST	\$35,000
EQUITY FOUNDATION	\$55,500
SCRIPT TO SCREEN	\$150,996
PAN-ASIAN SCREEN COLLECTIVE	\$71,570
MAP VIA NGĀ AHO WHAKAARI	\$25,300

Core Funding

NEW ZEALAND INTERNATIONAL FILM FESTIVAL 20/21	\$90,000
SHOW ME SHORTS FILM FESTIVAL 20/21	\$20,000
DOC EDGE FILM FESTIVAL 20/21	\$20,000
DIRECTORS AND EDITORS GUILD NZ	\$85,000
PAN-ASIAN SCREEN COLLECTIVE	\$85,000
SCREEN INDUSTRY GUILD OF AOTEAROA	\$65,000
SCREEN PRODUCTION AND DEVELOPMENT ASSOCIATION	\$85,000
WOMEN IN FILM AND TELEVISION NEW ZEALAND	\$85,000
NEW ZEALAND WRITERS GUILD	\$85,000

Screen Sector Capability Grants

TIME CRITICAL ORGANISATION SUPPORT	EQUITY NZ	\$42,500
TIME CRITICAL FESTIVAL SUPPORT	WAIROA MĀORI FILM FESTIVAL	\$25,000
TIME CRITICAL FESTIVAL SUPPORT	MĀORILAND FILM FESTIVAL	\$15,000
MĀORI EDITORS TRAINING PROGRAMME	DEGNZ	\$22,670
GENDER DIVERSITY IN CAMERA PROGRAMME	CINEMATOGRAPHERS SOCIETY	\$10,000
LOCATION MANAGER/ASSISTANT COURSE	SHARE THE KNOWLEDGE LTD.	\$50,000
ROUGH CUTS, MARKET & LAB PROGRAMME	DOCUMENTARY NZ TRUST	\$20,000
PAERANGI PROJECT – ORGANISATIONAL SUPPORT & LABS	SCRIPT TO SCREEN	\$70,383
ORGANISATIONAL SUPPORT	NZ GAME DEVELOPERS ASS	\$63,987
WOMEN FILMMAKERS INCUBATOR	DEGNZ	\$20,000
ORGANISATIONAL SUPPORT	SHOW ME SHORTS	\$35,513
ORGANISATIONAL SUPPORT	PACIFIC ISLAND SCREEN ARTISTS	\$25,000
WRITE ROOM PROGRAMME	POP FILM LTD.	\$50,000
ORGANISATIONAL SUPPORT	SCREEN MUSIC & SOUND GUILD	\$45,485
ORGANISATIONAL SUPPORT	48HOURS	\$41,516
ORGANISATIONAL SUPPORT	PAN ASIAN SCREEN COLLECTIVE	\$45,920
ORGANISATIONAL SUPPORT	SCRIPT TO SCREEN	\$6,000
ORGANISATIONAL SUPPORT	NZ GAME DEVELOPERS ASS	\$45,000

ORGANISATIONAL SUPPORT	SHARE THE KNOWLEDGE	\$30,000
ORGANISATIONAL SUPPORT	SCREEN INDUSTRY GUILD OF NZ	\$49,015
ORGANISATIONAL SUPPORT	WIFT NZ	\$10,000
ORGANISATIONAL SUPPORT	DOCUMENTARY NZ TRUST	\$25,000
ORGANISATIONAL SUPPORT	NGĀ AHO WHAKAARI	\$30,000

N/ DOMESTIC THEATRICAL DISTRIBUTION GRANTS

<i>This Town</i>	MADMAN ENTERTAINMENT	\$166,618
<i>Baby Done</i>	MADMAN ENTERTAINMENT	\$147,240
<i>Savage</i>	MADMAN ENTERTAINMENT	\$90,300
<i>Lowdown Dirty Criminals</i>	MONSTER PICTURES	\$31,303
<i>Reunion</i>	387 DISTRIBUTION	\$25,500
<i>Six60: Till the Lights Go Out</i>	UNIVERSAL/STUDIO CANAL	\$55,608
<i>The Man on The Island</i>	RIALTO DISTRIBUTION	\$3,670
<i>The Girl on the Bridge</i>	INDEPENDENT	\$10,000
<i>James & Isey</i>	MADMAN ENTERTAINMENT	\$39,872
<i>Cousins</i>	VENDETTA FILMS	\$40,824
<i>Shadow in the Cloud</i>	387 DISTRIBUTION	\$36,696
<i>Poppy</i>	CARAMEL CANINE FILMS	\$24,355
<i>The Pinkies are Back</i>	RIALTO DISTRIBUTION	\$8,439
<i>Dawn Raid</i>	387 DISTRIBUTION	\$80,000

O/ PRODUCTIONS CERTIFIED AS OFFICIAL CO-PRODUCTIONS

Name of Production	Format	Co-production Country	Applicant Company	State
<i>The Unloving</i>	FILM	UK	AROHA PRODUCTIONS LTD	PROVISIONAL
<i>Cook Ngā Pouwhenua</i>	FILM	AUSTRALIA	TE KOTUKUTUKU LTD	PROVISIONAL
<i>A Love Yarn</i>	TV	CANADA	LOVE YARN PRODUCTIONS LTD.	PROVISIONAL
<i>Together Forever Tea</i>	TV	CANADA	TOGETHER FOREVER PRODUCTIONS LTD.	PROVISIONAL
<i>China's Borderlands</i>	TV	CHINA	CBL PRODUCTIONS LTD.	FINAL
<i>The New Legends of Monkey Series 2</i>	TV	AUSTRALIA	MONKEY NZ LTD.	FINAL
<i>The Subtle Art of Not Giving a F*ck</i>	FILM	UK	GFC LTD.	PROVISIONAL
<i>Tuvalu - That Which is to Come is Just a Promise</i>	FILM	ITALY/NETHERLANDS	BLUESKIN FILMS	FINAL
<i>Love Knots</i>	TV	CANADA	SCREENTIME NEW ZEALAND	PROVISIONAL
<i>The Sounds</i>	TV	CANADA	MAGGIE LTD.	FINAL
<i>Destination Love</i>	TV	CANADA	SCREENTIME NEW ZEALAND	PROVISIONAL
<i>Night Raiders</i>	FILM	CANADA	MISS NIGHT RAIDERS	FINAL
<i>Book Hungry Bears</i>	TV	CANADA/CHINA	PUKEKO PICTURES LP	FINAL
<i>Evil Dead Rise</i>	FILM	IRELAND	PACIFIC RENAISSANCE EVIL DEAD 21 LTD.	PROVISIONAL
<i>The Salamander Lives Twice</i>	FILM	IRELAND	SALAMANDER PICTURES LTD.	PROVISIONAL
<i>Kiri & Lou Series 2</i>	TV	CANADA	KIRI & LOU LTD.	FINAL
<i>Written in the Stars</i>	TV	CANADA	SCREENTIME NEW ZEALAND	PROVISIONAL

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

Project	Format	Co-production	Applicant Company	State	QNZPE	Grant
<i>Guns Akimbo</i>	FILM	YES NZ/GERMANY	SUPERNOVA FILMS LTD.	FINAL	7,592,155	3,036,862
<i>Celebrity Treasure Island 2019</i>	TV	NO	WARNER BROS. INTERNATIONAL TELEVISION PRODUCTION PROJECTS NZ LTD.	FINAL	4,000,180	1,600,072
<i>The Legend of Baron To'a</i>	FILM	NO	FUHU FILMS LTD	FINAL	3,760,951	1,504,380
<i>Griff's Great Kiwi Road Trip</i>	TV	NO	GRIFF'S KIWI ADVENTURE LTD.	FINAL	840,662	336,265
<i>Shadow in the Cloud</i>	FILM	NO	ĀTĀRANGI KIRIATA LTD	FINAL	14,153,955	5,661,582
<i>The New Legends of Monkey Series 2</i>	TV	YES AUSTRALIA	MONKEY NEW ZEALAND LTD	FINAL	10,043,157	4,017,263
<i>Cousins</i>	FILM	NO	MISS WHENUA LTD.	FINAL	3,744,707	1,497,883
<i>Rhys Darby: Big in Japan</i>	TV	NO	RD JAPAN LTD.	FINAL	1,231,753	492,701
<i>Dawn Raid</i>	FILM	NO	GFC (DR) LTD.	FINAL	3,293,726	1,317,490
<i>The Sounds</i>	TV	YES CANADA	MAGGIE LTD	FINAL	10,378,133	4,151,253
<i>Night Raiders</i>	FILM	YES CANADA	MISS NIGHT RAIDERS LTD.	FINAL	1,199,515	479,806
<i>Book Hungry Bears</i>	TV	YES CANADA/CHINA	PUKEKO PICTURES LP	FINAL	3,281,983	1,312,793
<i>Colours of China</i>	FILM	YES CHINA	CHINA COLOUR LTD.	FINAL	807,005	322,802
<i>The Justice of Bunny King</i>	FILM	NO	BUNNY PRODUCTIONS LTD.	FINAL	3,371,674	1,348,670
<i>Juniper</i>	FILM	NO	JUNIPER PRODUCTIONS LTD.	FINAL	3,475,008	1,390,003

R/ NEW ZEALAND SCREEN PRODUCTION GRANT (INTERNATIONAL PRODUCTIONS)

Project	Format	PDV	Applicant Company	State	QNZPE	Grant
<i>Terminator: Dark Fate</i>	FILM	PDV	PARADOX PICTURES NZ LTD	FINAL	2,213,103	442,621
<i>Lady and the Tramp</i>	FILM	PDV	AKELA PRODUCTIONS NZ LTD	FINAL	14,738,527	2,947,705
<i>Ex On the Peak</i>	TV		PROJECT PEAK LTD	FINAL	5,514,094	1,103,019
<i>Marvel's Spider Man: Maximum Venom</i>	FILM	PDV	ASSEMBLED PRODUCTIONS NZ LTD	FINAL	966,349	193,270
<i>Power Rangers – Beast Morphers (S26 & S27)</i>	TV		POWER RANGERS PRODUCTIONS LTD	FINAL	35,309,895	7,061,979
<i>Avatar Sequels</i>	FILM		880 PRODUCTIONS NZ LTD PARTNERSHIP	5th INTERIM	97,065,659	19,413,132
<i>Space Force Season 1</i>	TV	PDV	THE ONE PRODUCTIONS	FINAL	1,195,852	239,170
<i>Letter for the King</i>	TV		UNAUFEN LTD	FINAL	16,149,456	3,229,891
<i>The Green Knight</i>	FILM	PDV	THE KIWI KNIGHT LTD	FINAL	1,618,800	323,760
<i>Black Widow</i>	FILM	PDV	MVL PRODUCTIONS NZ LTD	FINAL	20,467,033	4,093,407
<i>The King's Man</i>	FILM	PDV	MARV TAILOR PRODUCTIONS NZ LTD	FINAL	7,565,206	1,513,041
<i>Umbrella Academy Season 2</i>	TV	PDV	UMBRELLA NZ TELEVISION LTD	FINAL	3,484,898	696,980
<i>Godzilla vs Kong</i>	FILM	PDV	WASHTUB PRODUCTIONS NZ LTD	FINAL	18,622,607	3,724,521
<i>Wish Dragon</i>	FILM	PDV	FUTURE FORTY NZ LTD	FINAL	554,225	110,845
<i>The Wilds Season 1</i>	TV		ABC STUDIOS NZ LTD	FINAL	47,892,682	9,578,536
<i>Mulan</i>	FILM		CRICKET HOP PRODUCTIONS NZ LTD	FINAL	23,546,841	4,709,368
<i>Avatar Sequels</i>	FILM		880 PRODUCTIONS NZ LTD PARTNERSHIP	6th INTERIM	177,429,875	35,485,975
<i>We Can Be Heroes</i>	FILM	PDV	THE ONE PRODUCTIONS	FINAL	20,390,572	4,078,114
<i>The Christmas Chronicles 2</i>	FILM	PDV	THE ONE PRODUCTIONS	FINAL	37,989,875	7,338,178



CHECK IT TWICE
TO GET IT RIGHT
TO DO IT ONCE
**EVERY
TIME**

**THUMBS UP
THUMBS DOWN**



THUMBS UP

Thumbs up to the young local man
in the underwear commercial!
Putting this town on the map!



Thumbs down to
the person tripping on
my backyard!
PLEASE STOP!

NZFC OPERATIONAL UNITS AND STAFF

Corporate

Annabelle Sheehan
Mladen Ivancic
Ally Cribb
Sarah McNaught
Bonnie Tonkin
Tayla Hancock
Rochelle Cooney
Katie Baker
Bonnie Mahon
Kate Mooney
Grace Alexander
Jayden Te Haara
Joel Rudolph
Catherine Robinson
Raewyn Young
Carol Wang
Dominique Fromont
Rowan Aitken
Virginia Ng
Simon Brash

CHIEF EXECUTIVE (TO MAY 2021)
CHIEF OPERATING OFFICER
EXECUTIVE ASSISTANT TO THE CHIEF EXECUTIVE (TO DECEMBER 2020)
EXECUTIVE ASSISTANT TO THE CHIEF EXECUTIVE (FROM APRIL 2021)
RESOURCES MANAGER
POLICY ADVISOR
BUSINESS AFFAIRS MANAGER (TO JUNE 2021)
SENIOR BUSINESS AFFAIRS EXECUTIVE - PART-TIME
BUSINESS AFFAIRS EXECUTIVE
BUSINESS AFFAIRS EXECUTIVE
BUSINESS AFFAIRS EXECUTIVE
DATA ANALYST
FRONT OF HOUSE COORDINATOR (TO DECEMBER 2020)
FINANCE MANAGER (TO JANUARY 2021)
FINANCE MANAGER (FROM JANUARY 2021)
ASSISTANT ACCOUNTANT - PART-TIME
FILM INCOME MANAGER - PART-TIME
SYSTEMS ADMINISTRATOR
PEOPLE AND CULTURE MANAGER
DIGITAL ADVISOR

Development and Production

Leanne Saunders
Marc Ashton
Lloyd Meiklejohn
Angela Littlejohn
Bryn Wiebe
Christina Andreef
Johanna Smith
Mechele Harron
Jane Simons
Olivier Leroy
Joel Rudolph
Polly Fryer
Kay Ellmers
Rachel Emery
Vicki Jackways
Tom Kelly

HEAD OF DEVELOPMENT AND PRODUCTION
PRODUCTION EXECUTIVE
INVESTMENT EXECUTIVE (TO MARCH 2021)
INVESTMENT EXECUTIVE (FROM APRIL 2021)
INVESTMENT COORDINATOR (FROM FEBRUARY 2021)
DEVELOPMENT EXECUTIVE
DEVELOPMENT EXECUTIVE (FROM JUNE 2021)
DEVELOPMENT COORDINATOR
DEVELOPMENT & PRODUCTION ASSISTANT (TO OCTOBER 2020)
DEVOLVED DEVELOPMENT COORDINATOR (TO APRIL 2021) THEN INVESTMENT EXECUTIVE
DEVELOPMENT AND PRODUCTION DEPARTMENT COORDINATOR (FROM APRIL 2021)
KAIHAUTŪ O TE PUNA KAIRANGI / JOINT HEAD OF TE PUNA KAIRANGI PREMIUM FUND (FROM FEBRUARY 2021)
KAIHAUTŪ O TE PUNA KAIRANGI / JOINT HEAD OF TE PUNA KAIRANGI PREMIUM FUND (FROM FEBRUARY 2021)
PREMIUM FUND PROJECT COORDINATOR (FROM JUNE 2021)
SPECIAL PROJECTS MANAGER (FROM AUGUST 2020)
PROJECT COORDINATOR (FROM AUGUST 2020)

Te Rautaki Māori

Karen Te O Kahurangi Waaka-Tibble
Chantelle Watts
Kath Graham

POU WHAKAHAERE
RAUTAKI MĀORI ASSISTANT
WHAKAWHANAKE HINONGA/ MĀORI DEVELOPMENT EXECUTIVE

Talent Development and Relationships

Dale Corlett
Jude McLaren
Ange Senior
Nia Phipps

HEAD OF TALENT DEVELOPMENT
TALENT PATHWAYS MANAGER
TALENT DEVELOPMENT COORDINATOR
CAPABILITY FUND COORDINATOR (FROM DECEMBER 2020)

Incentives, International Relations and International Screen Attractions

Catherine Bates
Chris Payne
Philippa Mossman
Chris Tyson
Mel Read
Jacqui Wood
Nicola Lemberg
Hana Botha
Pam McCabe

HEAD OF INCENTIVES
HEAD OF INTERNATIONAL RELATIONS
HEAD OF INTERNATIONAL SCREEN ATTRACTIONS
INCENTIVES EXECUTIVE (TO JUNE 2021)
INCENTIVES EXECUTIVE
ENQUIRIES MANAGER INTERNATIONAL PRODUCTIONS
INTERNATIONAL PR & PROMOTIONS SPECIALIST
INTERNATIONAL ATTRACTIONS COORDINATOR (FROM MARCH 2021)
OFFICE COORDINATOR - PART-TIME

Marketing

Jasmin McSweeney
Kate Larkindale
Tracey Brown
Hayley Weston
Molly Littlejohn
Rachel Corley

HEAD OF MARKETING
MARKETING & COMMUNICATIONS EXECUTIVE
FILM MATERIALS MANAGER
FILM FESTIVAL & MARKETING EXECUTIVE
SOCIAL MEDIA & MARKETING COORDINATOR
DIGITISATION COORDINATOR

Business Development Scheme (BDS)	Funding scheme to develop and grow New Zealand screen businesses
Boost	A devolved development scheme designed to accelerate the feature film slates of active producers
Film NZ	Film New Zealand
FOD	Film on Demand
He Ara/ He Ara Plus	A devolved development scheme designed to assist teams of established New Zealand writers, producers and directors of Māori and/or Pasifika heritage to express authentic Māori and Pasifika film perspectives
KPIs	Key Performance Indicators
MBIE	Ministry of Business, Innovation & Employment
MCH	Ministry for Culture & Heritage
MFAT	Ministry of Foreign Affairs & Trade
NZ On Air	Broadcasting Commission – Media content funding body
NZFC	New Zealand Film Commission
NZSPG	New Zealand Screen Production Grant (replaced SPIF and LBSPG effective 1 April 2014)
QNZPE	Qualifying New Zealand Production Expenditure
Publicity and Advertising Grant (P&A Grant)	Grant scheme for distributors to assist with the domestic cinema release of New Zealand films
SPE	Statement of Performance Expectations
Te Ahi Kā	The New Zealand Film Commission's commitment to care for and preserve New Zealand films for future generations

