

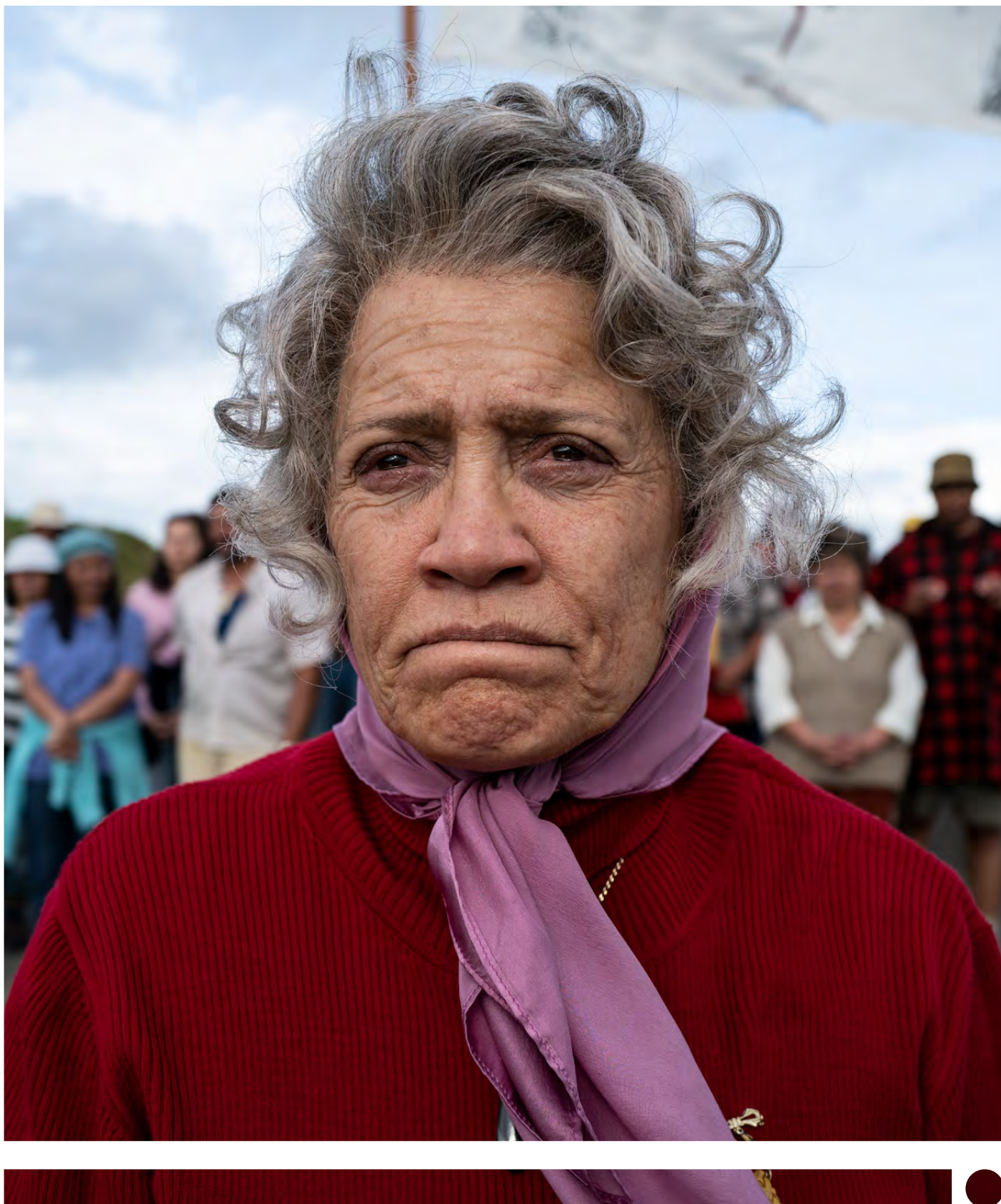
New Zealand
FILM COMMISSION



Te Tumu Whakaata Taonga

Annual Report

2021 – 2022



● Cover image: *Whina*

G19

Report of Te Tumu Whakaata Taonga | The New Zealand Film Commission for the year ended 30 June 2022.

In accordance with Sections 150 to 157 of the Crown Entities Act 2044, 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 2022.



Alastair Curruthers
BOARD MEMBER



David Wright
BOARD MEMBER

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From the Chair



I am pleased to introduce the Annual Report for the New Zealand Film Commission for the year ended 30 June 2022.

As outgoing Chair of the NZFC Board, this is my final annual report, and perhaps an appropriate time to look back at the organisation's multiple achievements over the last six years.

These years have been a period of great change within the screen sector and as such, the NZFC has changed too. When I took on the role of Chair, the NZFC had recently launched its first gender policy to try and attract and retain more women in the industry. At that time, we pledged to get to 50% women directors attached to NZFC funded feature films within five years. We met that goal a year ahead of schedule, thanks, in part, to some bespoke funding initiatives targeting women filmmakers.

In March 2018, I was privileged to launch the NZFC's Te Rautaki Māori strategy. This strategy came about through many years' work by NZFC staff, Board and external advisors. The strategy supports, encourages, and enables Māori filmmakers to share their stories and voices on screens here and around the world. Since launching, the number of films led by Māori creatives has grown and we were thrilled to see *Muru*, the first film produced through the He Pounamu Te Reo Māori fund, selected to have its world premiere screening opening the 2022 Whānau Mārama New Zealand International Film Festival.

While we, as an organisation, have made some progress in these two areas, we cannot rest on our laurels. There are other communities and groups within Aotearoa New Zealand whose voices are underrepresented or missing from our screen stories. The NZFC is committed to supporting the voices of all New Zealanders to be heard. In 2019, the NZFC worked closely with the Walt Disney Company and Women in Film and Television International to present *The Power of Inclusion*. This two-day event brought together 66 speakers, over 30 of whom were international, presenting views from diverse global communities and positing future action to create a more inclusive industry and world. While not directly a consequence of this event, the NZFC's internal Diversity and Inclusion Committee worked to develop a strategy to assist the NZFC in becoming a diverse and inclusive organisation. The NZFC He Ara Whakaurunga Kanorau Diversity and Inclusion Strategy was launched in June 2022 and focus is now on implementing initiatives to best support the needs of our diverse organisation and screen sector.

While there have been numerous challenges facing both the industry and the NZFC over the last six years, COVID-19 has certainly been the largest and most complex. With the entire country locked down, productions at all stages were forced to halt. To continue supporting the industry while production was not possible,

the Board approved spending reserves to make additional funding for the development of projects and screen businesses available. By investing in development at this stage, we hoped to ensure a strong pipeline of projects moving into production once the COVID-19 restrictions were lifted. The Government's subsequent support via the Screen Sector Recovery Package was welcomed and the number of quality projects applying for Te Puna Kairangi Premium Fund underlined the important role this development support plays.

I must thank our Ministers for their support of the sector during this challenging period. The Honourables Carmel Sepuloni, Grant Robertson and Stuart Nash understand and value the work we do to support an industry that makes significant contributions to our country's economy, culture, and identity. We are grateful for their continued interest and advocacy for our sector.

I must also acknowledge the NZFC Board who have supported me and the NZFC staff throughout my tenure. They are a knowledgeable, experienced group of people whose combined expertise make them a force to be reckoned with. I would like to thank them for making every Board meeting not only productive but a genuine pleasure.

I would like to acknowledge David Strong during his time as Chief Executive, particularly in building strong relationships across the sector and representing New Zealand in Los Angeles. I wish him all the best for his future endeavours in the screen sector.

And finally, I must acknowledge the NZFC staff who are among the hardest working group of individuals I have had the opportunity to work with. They are knowledgeable, passionate, creative, and wholly dedicated to a thriving screen sector. It has been a privilege to be a part of their mahi.



Dame Kerry Prendergast
CHAIR, NZFC BOARD

Term expired – 30 September, 2022

From the Acting Chief Executive



COVID-19 continued to present challenges to the NZFC and the screen sector in the 2021/22 year. Lockdowns delayed production activity and for a while prevented domestic audiences from seeing our films in cinemas. While lockdowns are now hopefully behind us, COVID-19 continues to impact productions, in some cases triggering temporary shutdowns when lead cast or key crew test positive and are required to self-isolate.

Despite the presence of COVID-19 and the challenges of working remotely, the NZFC recorded its highest ever level of expenditure in a single financial period – \$67.7M, of which over \$57.8M went towards film production, made up of up to \$20.6M to 16 projects through our discretionary investment programme, \$35.3M of Te Puna Kairangi Premium Fund investments to 13 new projects, and COVID-19 recovery grants of over \$1.9M to 15 screen projects.

The Government allocated \$50M to the NZFC in 2020 to launch the Te Puna Kairangi Premium Production Fund, which we have run in partnership with Irirangi Te Mutu New Zealand on Air and Te Māngai Pāho. This initiative was set up to rejuvenate the sector in the wake of COVID-19 disruptions by enabling local producers to create projects of scale for domestic and international audiences. The fund is now fully spent, having allocated production funding to 16 screen projects overall and development funding to a further 26 projects.

The 16 projects provided with production funding represent an anticipated collective spend of over \$154M in a range of locations around New Zealand, with an estimated spend on local employment of over \$90M.

Thirteen NZFC-funded features received domestic theatrical releases in the period, and around a quarter of a million people saw these films in New Zealand cinemas, which is pleasing given the ongoing effects of COVID-19 on cinemas.

New Zealand films were well-represented internationally with NZFC-supported films screening at premiere film festivals including the Toronto International Film Festival, Sundance Film Festival, Venice Film Festival, Berlinale, and Tribeca Film Festival. A highlight in the period was the international success of *The Power of the Dog*, winning two BAFTAs, including Best Film, and an Academy Award for Dame Jane Campion as Best Director.

In May 2022, four NZFC staff and over 60 New Zealand filmmakers attended the Cannes Film Festival and Market. This was the first full Cannes since 2019 and the first in-person international market New Zealanders could attend since borders reopened.

In December 2021 the Ministry for Culture and Heritage (MCH) and the Ministry of Business Innovation and Employment (MBIE) jointly announced the Review of Government Investment in the Screen Sector. This review will run through to mid-2023 and is aiming to increase the value generated from government investment in the screen sector, with the focus being on the New Zealand Screen Production Grant (NZSPG). As administrator of the NZSPG, the NZFC has been working closely with MCH and MBIE in the collection of data and is currently providing feedback on potential options for change. The review has the potential to have a profound impact of the future shape and size of the domestic screen sector and the NZFC is very keen to ensure that high quality conclusions are derived from the forthcoming public consultation process and associated stakeholder input.

Finally, I want to acknowledge the NZFC staff I work alongside for their dedication and hard work in what has been the most challenging twelve-month period I can recall. I would also like to thank the Board and Chair Dame Kerry Prendergast for their strong leadership, sound judgement and support.

A handwritten signature in dark ink, appearing to read 'Mladen Ivancic', with a stylized flourish at the end.

Mladen Ivancic
ACTING CHIEF EXECUTIVE

COVID-19

The screen sector continued to face disruption in 2021/22 due to COVID-19, with changes in Alert Levels, a new Protection Framework and ongoing border closures creating uncertainty across the sector.

The NZFC has continued to provide a full range of programmes and services. Funding travel to overseas festivals and markets resumed late in the financial year when international borders reopened. Programmes were redesigned to be fit-for-purpose in a COVID-19 environment.

The Screen Sector Recovery Package announced by the Government in July 2020 continued to support the sector. The NZFC was allocated \$13.4M for domestic screen productions impacted financially by COVID-19, \$1M for cultural capacity funding, spread over the 2020/21 and 2021/22 financial years and \$50M to operate a fund for high-end screen content with international appeal designed in collaboration with Irirangi Te Motu NZ on Air (NZOA) and Te Māngai Pāho. An additional top-up of \$7.9M was announced in early 2022, allowing the Screen Production Recovery Fund to be extended until early 2023. These funds have provided support for a range of productions affected by ongoing COVID-19 disruptions to complete their projects.

The disruption caused by COVID-19 means the NZFC has met or exceeded only 55% of its performance measures in the period. It is anticipated that the effects of COVID-19 will continue to impact both core business and bespoke programmes, and we have taken this into account when setting performance targets for the 2022/23 financial year.



Juniper ●

The year in review



\$36M

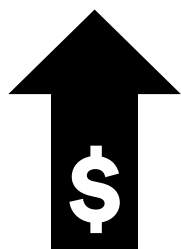
in production funding was awarded to 13 new projects under Te Puna Kairangi Premium Fund, to support the production of high-end screen content with international appeal.



FESTIVAL DE CANNES

20

New Zealand producers received travel funding to attend the 2022 Cannes Film Festival and Market.



Assessed New Zealand productions have created local qualifying production expenditure totalling.

\$113M

resulting in grants paid out of \$38 million.



Five international feature films and seven international series

(including *The Lord of the Rings: The Rings of Power* Season One) were in production in New Zealand.



Assessed international productions have triggered

\$440M

of international qualifying production expenditure resulting in grants of \$87 million.



The NZFC He Ara Whakaurunga Kanorau | Diversity and Inclusion Strategy

was launched in June 2022.



The Power of the Dog

was nominated for 12 Academy Awards, winning Best Director for Dame Jane Campion.



\$1.9M

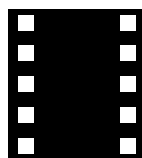
was awarded to support screen productions impacted by COVID-19.



The NZFC supported the reversioning of Disney's

The Lion King and Frozen

in Te Reo Māori.



New Zealand films grossed

\$2.02M

at the New Zealand box office.



We Are Still Here

the joint indigenous anthology feature developed in partnership with Screen Australia had its world premiere at the Sydney Film Festival.



13

feature films funded by the NZFC were released theatrically in New Zealand.



The NZFC issued

15

provisional and final co-production certificates.



Ka Whawhai Tonu: Struggle Without End

became the second project to be offered production financing through He Pounamu Te Reo Māori Feature Film Initiative.



40

filmmakers were offered On The Job development opportunities.

Financial overview

In the 2021/22 financial year, NZFC revenue (excluding NZSPG grants) totalled \$68.98M against the budgeted revenue of \$55.26M. We spent \$67.69M in the period, against budgeted expenditure of \$61.28M. As a result, rather than running a deficit as budgeted, the NZFC recorded a surplus of \$1.2M.

This higher level of actual revenue and expenditure against budget largely arises from the allocation to the NZFC by Government of three screen sector specific COVID-19 response funds, being Te Puna Kairangi Premium Productions for International Audiences Fund (Te Puna Kairangi Premium Fund), the COVID-19 Recovery Fund and the COVID-19 Capability Fund, and the subsequent allocation of these three funds to screen sector projects and entities. In 2021/22, Te Puna Kairangi Premium Production Panel agreed to offer nearly \$36M of conditional production financing to 13 new projects through the Premium Productions for International Audiences Fund (Te Puna Kairangi Premium Fund). A further \$1.9M was awarded to 15 screen productions impacted by COVID-19 and approximately \$1M was awarded through the Capability Fund to screen sector guilds and industry organisations. COVID-19 response funding accounted for 46% of total expenditure.

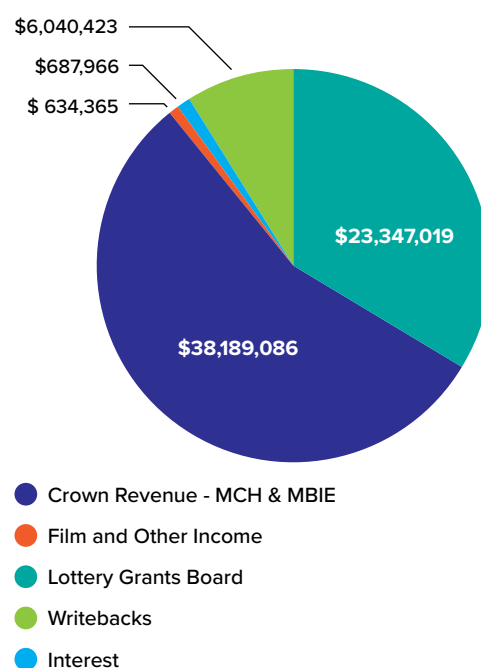
Nearly 60% of the NZFC's discretionary (non-COVID-19 specific) expenditure was allocated to feature and short film production (\$21.7M).

The key reason for the year-end surplus is lower than anticipated film production funding commitments once writebacks totalling \$6M are factored in. Secondary reasons include underspends in the areas of international marketing and international screen attraction, largely because of COVID-19 related travel restrictions, and the un-budgeted year-end LGB "wash-up" grant of \$597K, which was notified to the NZFC too late in the financial year to be allocated to any funding programme.

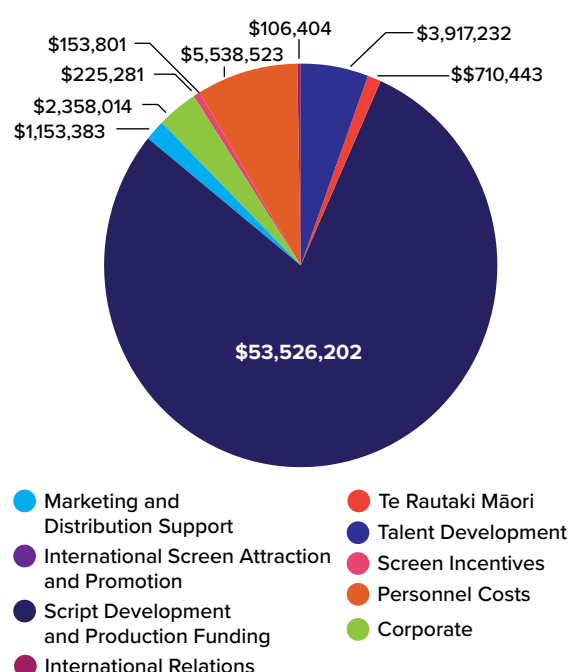
We also recognised \$42.08M of additional New Zealand Screen Production Grant (NZSPG) – New Zealand grant provisions for film and television projects and paid out \$38.7M of NZSPG- New Zealand grants to film and television projects, which obtained final approval from the NZSPG panel in the period.

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

Funding sources



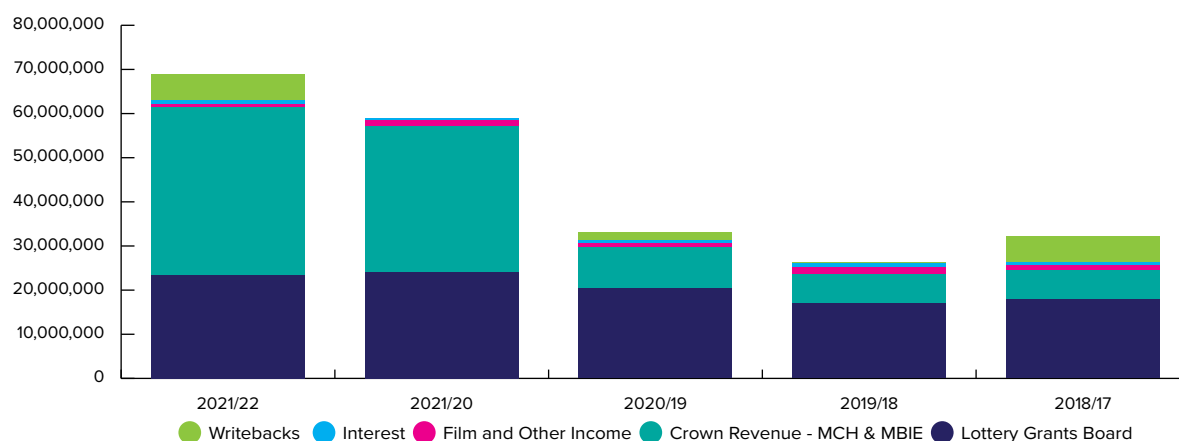
Funding allocation by programme



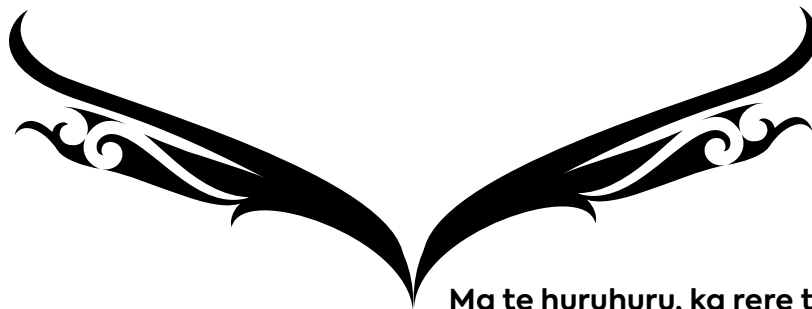
The Statement of Service Performance (SSP) measures results against targets set in the Statement of Performance Expectations (SPE) for the year ended 30 June 2022 and shows we met or exceeded only 55% of our targets. COVID-19 had a significant impact on many areas of our business and is the reason some of our KPIs were not met in the period. In addition, COVID-19 resourcing issues meant that research required for certain KPIs was not possible, leading to a lack of data to accurately measure performance.

In July 2019 we published our multi-year Statement of Intent (SOI) for the period 2019 to 2023. An updated version was published in July 2022 to cover the 2022-2026 period. The SOI sets out the organisation's five medium term goals and how they contribute to helping the New Zealand screen industry grow. The multi-year SOI is complemented by annual Statements of Performance Expectations (SPE), which set out the detailed impact and output measures for the particular year.

Funding sources trend



Te Rautaki Māori



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

Te Rautaki Māori Strategy continues to be implemented to ensure a more integral partnership with Māori across all NZFC policies, funding programmes and initiatives.

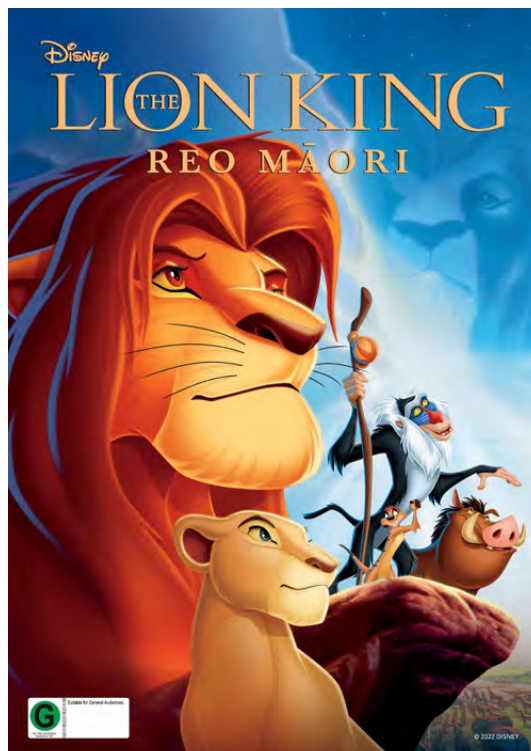
The integration of Te Rautaki Māori across all aspects of the NZFC continues to be a key focus. The strategy ensures assessment of cultural capacity and capability in projects and encourages filmmaking teams to consistently consider inclusion and active participation in all aspects of projects that have Māori content – from initial discussions and planning, through to marketing collateral, trailer and distribution matters.

Te Rautaki's influence in Te Puna Kairangi Premium Fund led to an improved clarity and definition of Māori content and ensured that Māori creatives are culturally supported commensurate to the level of cultural content in the story. Applicants were required to identify what content and creatives they have in the story and outline how they propose to uphold the cultural integrity of projects with Māori content.

Annual assessor feedback opportunities and training of new assessors is undertaken to continually improve processes and understandings of industry advisors. A half-day session was held in January 2022 and brought a further two additional Te Reo Māori cultural assessors to our list.

April 2022 marked four 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. A review of the strategy has been undertaken through 2021 and 2022 to ensure its aims and vision still align with the needs of the industry. Feedback received from filmmakers during the review process highlights that Te Rautaki has made a difference in making funds available to Māori and that the Pouwhakahaere role has mana and credibility in the NZFC. Filmmakers also spoke of having better access to the NZFC and that they have noticed an increased use of Te Reo among NZFC staff.

The promotion and revitalisation of Te Reo Māori continues to be a priority and the NZFC is implementing He Taonga te re Māori mahere – The Language is a highly valued treasure – Māori Language Plan (2021-2025). The plan supports maintaining core competencies for NZFC staff and the Board with Te Reo Māori projects including a glossary of film terms, further development of Te Reo Māori on the NZFC website, guideline review, translations and ongoing access to Te Reo Māori acquisition training for the organisation. The plan sits alongside Te Rautaki Māori supporting and ensuring Te Reo Māori is valued in the NZFC and as a living language of the Aotearoa screen sector.



● *The Lion King Reo Māori*

The NZFC supported a grant for the Te Reo Māori reversioning of two classic Disney films, *The Lion King* and *Frozen*. Matewa Media Ltd, alongside well known Te Reo Māori specialists and musicians, brought the project to fruition for release as part of Aotearoa's first national Matariki celebration. The premiere and subsequent screenings have been overwhelmingly supported by tamariki and whānau who enjoy the quality of the Walt Disney animation productions with the tribally diverse dialects of key characters and winning reversioned music. The *Lion King Reo Māori* has been the only film given permission to reversion the Sir Elton John song – *Can You Feel the Love Tonight* in Te Reo Māori. *Frozen* commenced in 2022 with a special focus on Ngāi Tahu dialect.

Te Rautaki Māori team continue to have discussions on cultural safety with the Pan-Asian Screen Collective, Pacific Islands Screen Artists and Ngā Aho Whakaari and are working to develop processes to ensure Māori and underrepresented communities experience cultural safety.

Concerns around changes to resource consents for productions, council processes and engagement with mana whenua were raised by the industry to Screen Auckland and Screen Wellington. A Māori industry advisory group was formed alongside the Auckland City Council and Screen Auckland to ensure industry and mana whenua issues do not result in conflict. This was in addition to encouraging greater representation of mana whenua at the table

of these consultations. Wellington City Council and Screen Wellington had a more staged consent process that worked with the industry needs. Further discussion and input are ongoing.

Te Rautaki works closely with the NZFC's internal Diversity and Inclusion Committee and played a key role in developing and launching He Ara Whakauranga Kanorau, the Diversity and Inclusion Strategy which has been widely valued as a milestone for the organisation. Both strategies are complementary ensuring tangata whenua and tangata tiriti work together with respect, accessibility and advancement of people.



● Diversity and Inclusion outcomes

He Ara Whakaurunga Kanorau | Diversity and Inclusion Strategy

We have strengthened our commitment to a diverse and inclusive screen sector with the introduction of He Ara Whakaurunga Kanorau Diversity and Inclusion Strategy, launched in June 2022. The strategy will support existing NZFC programmes and introduce new initiatives to increase understanding of diversity, improve access to systems and create equitable pathways for better representation on screen and behind the camera. Particular attention will be given to meet the needs of underrepresented communities.

The strategy was developed in partnership with the Aotearoa screen industry and led by an internal Diversity and Inclusion Committee comprised of NZFC staff, including members from the Leadership Team. It provides a roadmap to assist the NZFC in becoming a diverse and inclusive organisation and lays out outcomes, actions, timeframes, and targets.

The NZFC has sought and considered qualitative and quantitative research on diversity and inclusion in both the Aotearoa and global screen industry to develop the strategy. Research, data collection and monitoring are ongoing so that the NZFC can make sure actions and outcomes under the strategy remain appropriately targeted and relevant over time.

The strategy takes a people-centred approach and is centred around five strategic outcomes:

1. The NZFC has a workplace culture that is diverse, inclusive, and equitable
2. We understand the makeup of our industry and see progress in diversity and inclusion
3. NZFC practices, processes and services are accessible
4. Talent and skills development opportunities are equitable and inclusive
5. Diverse realities are represented on and off camera

To support the implementation of the strategy, the NZFC will work alongside the industry, screen sector guilds and agencies to ensure a best practice approach.

Initiatives implemented under the Strategy in the 2021/22 period include:

- Creating an internal calendar of events, with each NZFC Department taking the lead on observing events of significance. Staff have provided a range of resources and facilitated activities that celebrate our diverse communities. Events observed in the period include Matariki, Māori Language Week, Mental Health Awareness Week, Transgender Awareness Week, International Women's Day, World Autism Awareness Day, and Global Accessibility Awareness Day.
- Re-evaluating and standardising the collection of staff and applicant demographic data in line with Stats NZ Statistical Standards.
- Developing an Accessibility Policy to ensure our premises, services and equipment are available to all people, respecting their individual needs, dignity, independence, and equal opportunity.
- Creating an internal resource hub for NZFC staff that is regularly updated with resources and information on diversity and inclusion.
- Introducing an overview of diversity and inclusion as part of the NZFC induction process.
- Encouraging staff 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 communities and signals NZFC staff as an LGBTQIA+ ally.
- Implementing gender neutral bathrooms and signage in the NZFC Wellington Office.

Detailed reports on the progress of the strategy against the specific actions are provided twice a year to the NZFC Board and published on the NZFC website.

The NZFC will review progress against the strategy, and update it as required. As such, it is a living document and changes to it will be communicated and shared publicly.

Overview of the NZFC's Legal Status

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 the NZFC can support is determined by section 18 of the NZFC Act.

The 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. *(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.*

Vision, Values & Goals

Mahia te mahi hei oranga mō te iwi Working in support of the screen industry

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

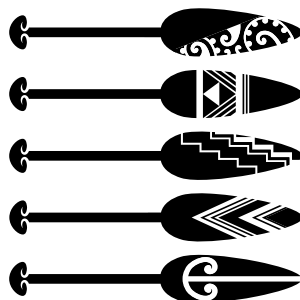
1. He whakaoho i te puāwaitanga o ngā pūrākau kiriata whakangahau i te iwi, pūrākau motuhenga, piripono ki ngā tikanga
2. He whakapūmau, he whakapakari hoki i te whanaketanga-ā-ōhanga mō tō tātou ahumahi kiriata haumako
3. He whakawātea i ngā ara whakaoho mauri mā te hunga whakamīharo, kaupapa mahi whakamīharo,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

NGĀ UARA

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

NGĀ HOE

1. Pūrākau Motuhenga
2. Whanaketanga ōhanga
3. Ara Whakaoho Māuri
4. Whakahihiko ki te Ao
5. Kōtui Hiranga



VISION

Champion exceptional storytellers to create enduring taonga for Aotearoa

MISSION

Empower and attract distinctive and diverse screen productions for all audiences

GOALS

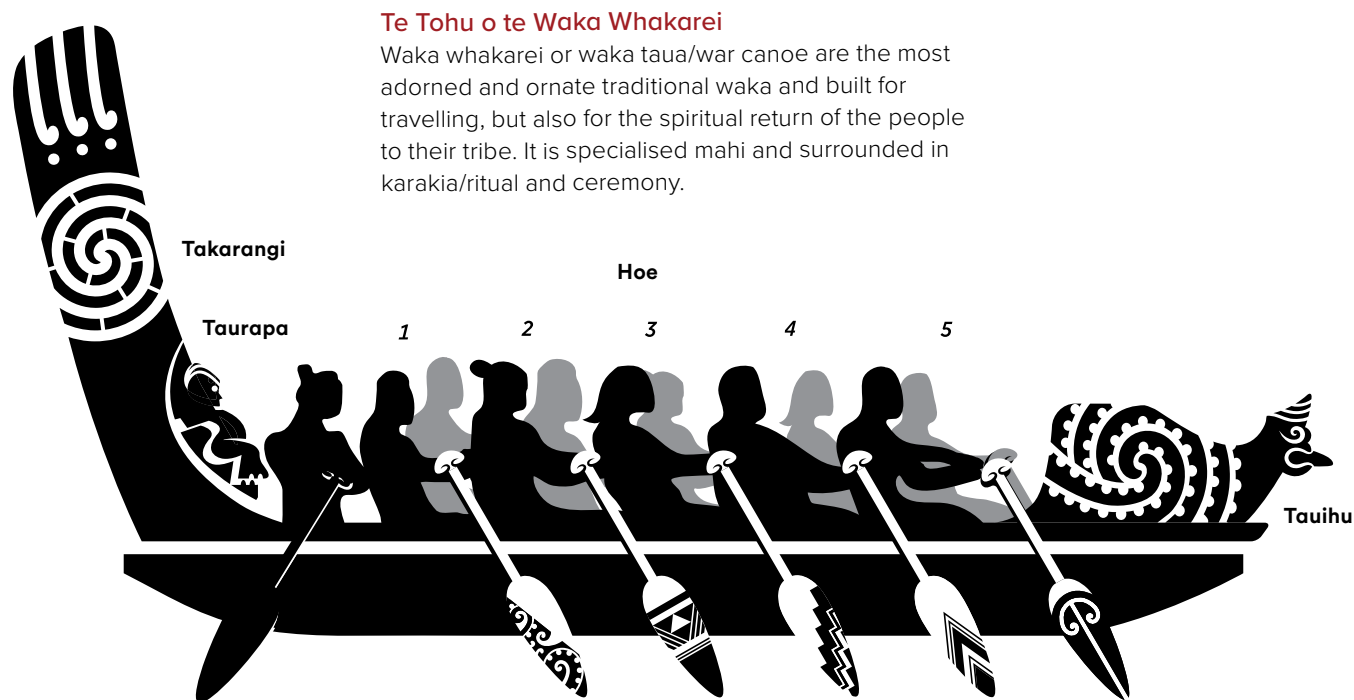
1. Activate high impact, authentic and culturally significant screen stories
2. Sustain and strengthen economic growth for our thriving screen industry
3. Facilitate dynamic pathways for outstanding people, projects and businesses
4. Maximise interest and audiences for New Zealand screen stories here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

VALUES

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

PADDLES

1. Authentic Stories
2. Economic Growth
3. Dynamic Pathways
4. Maximise interest
5. Excellence in Partnerships



Te Tohu o te Waka Whakareii

Waka whakareii 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 the ornate crafting and mastery filmmakers put into their films

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

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

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

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

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

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

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

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

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

Mahia te mahi hei oranga mō te Iwi. Working in support of the screen industry.



● *The Justice of Bunny King*

NZFC Performance Framework

| Outcomes for New Zealand | Accelerating our economic recovery | | Laying foundations for a better future | | |
|---|---|--|---|--|--|
| Cultural sector outcomes | Culture is inclusive and reflective, supporting people to connect and engage with each other, their community and society | Māori culture is recognised, valued and embraced by New Zealanders | People can access and are participating in cultural activities and experiences | Cultural activity is valued, supported and nurtured | The cultural system is resilient and sustainable |
| NZFC 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 |
| Output class | Output 1 | Outputs 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 underrepresented voices in the screen industry | Position New Zealand as a leading destination for screen production Promote and administer the screen incentives Attract international productions that maximise economic and cultural benefits for New Zealand Facilitate strategic relationships that maximise economic and cultural benefits for New Zealand | Identify and support New Zealand screen talent Connect New Zealand 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 supported films grows over time More connections with international screen partners | New Zealand screen talent moves from talent development initiatives to feature films or series dramas over time New Zealand screen talent is involved in feature films or series drama with strong market attachments New Zealand 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 New Zealand cinemas Number of New Zealand films selected for premiere 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 |

Activate high impact, authentic and culturally significant screen stories

The NZFC balances cultural and commercial considerations when making all equity 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. Thirteen new films received conditional equity offers over five funding rounds and were diverse in their subject matter, style, teams, and approach. The projects offered funding are feature dramas *Babylon*, *Bad Behaviour*, *Joika*, *One Winter*, *Pushing It*, *The Letting Go*, *Te Motu*, *The Untitled Robert Sarkies Project*, *Went Up The Hill*, and feature documentaries *Untitled Ursula Williams Project*, *Gloriavale*, *Never. Look. Away* and *Alien Weaponry – The Film*.

Nine of the 13 projects previously received NZFC development support from the Early Development Fund, Documentary Development Fund, Advanced Development Fund, Boost and/or International Co-Development Fund.

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.



Gloriavale ●

Production funding offers have been made to projects including:

TE MOTU

Produced by Morgan Waru and Polly Fryer, executive produced by Carthew Neal, directed by Josephine Stewart-Te Whiu, and written by Maddie Dai with additional writing from Josephine Stewart-Te Whiu.

After sudden relocation to a tiny island, three misbehaved friends in a 1950s Christian reform school rail against the institution.

Although fictional, the script is culturally significant, reflecting the institutionalised racism in post war New Zealand society in a defiant and pithy comedy. Director Josephine-Te Whiu's short films have received critical success, and this will be her feature debut as a director. Maddie Dai is a new writer and visual storyteller with a US profile as a cartoonist for *The New Yorker* magazine. The film will be shot, and post-produced completely in New Zealand and offers opportunities to highlight unique Ōtautahi Christchurch locations, due to the period and island remote setting.

BAD BEHAVIOUR

Produced by Desray Armstrong and Molly Hallam, written and directed by Alice Englert.

Former child actress, Lucy Howe, ruins a spiritual retreat with her bad behaviour and reunites with her daughter Dylan after she has an accident in her profession as a stunt woman.

The film will be Alice Englert's first feature as a director alongside her established acting career, best known for her roles as Rosa in *Ginger & Rosa* and Lena in *Beautiful Creatures*. Englert's short films have gained festival attention with *The Boyfriend Game* (starring Thomasin McKenzie-Harcourt) and *Family Happiness* premiering at Toronto International Film Festival and Sydney Film Festival respectively. The production was filmed in the Wellington region with Jennifer Connelly (*Top Gun: Maverick*, *Snowpiercer*, *A Beautiful Mind*), Ben Whishaw (*This Is Going To Hurt*, *The Lobster*) and Englert in lead roles. It will be Desray Armstrong's fifth film, confirming her as an established producer combining with international stakeholders including US talent, financing and sales agency Creative Artists Agency (CAA), and US producer Molly Hallam.

ALIEN WEAPONRY – THE FILM

Produced by Nigel McCulloch, directed by Kent Belcher and written by Nigel McCulloch and Ryan Hutchings.

Two brothers attempt to storm the world of thrash metal with Te Reo Māori, even though they are both still teenagers.

The band have carved out a unique place in the international metal scene, forefronting their cultural heritage in their music with lyrics in Te Reo Māori. The documentary will follow the journey to independence of teen musicians as they go from the coastal town, Waipu, to performing at international metal festivals with some of the biggest names in the business. This is a significant story with significant Māori content. The team are Māori and have bought on Te Arepa Kahi to assist with writing as well as Hineani Melbourne as a cultural and Te Reo Māori consultant. The band base their work in tikanga Māori and Te Reo – and will deliver that to local, and international audiences with the attachment of sales agent Sphere.

NEVER. LOOK. AWAY.

Produced by Matthew Metcalfe and Lucy Lawless, directed by Lucy Lawless and written by Matthew Metcalfe and Tom Blackwell.

Covering various conflicts in Africa, the Middle East and the Bosnian war, swashbuckling New Zealand CNN combat camerawoman, Margaret Moth, risks it all to put the viewer inside the conflict. When a fateful injury gets in the way of her appetite for danger and adrenaline, Moth must find the strength to carry on.

Never. Look. Away is a compelling and inspiring story which should appeal to local and international audiences. The film is culturally significant, shining a light on an incredible New Zealand hero of the 80s and 90s. It is the directing debut for Lucy Lawless. It will reflect the independence, courage, and force of nature that New Zealand women are known for overseas. Wētā Workshop will create miniature dioramas.

There was a prominent level of activity on projects with Māori content supported by Te Rautaki Māori.

He Pounamu Te Reo Māori Feature Film Initiative is an annual fund to produce narrative feature films in Te Reo Māori. Feature film *Ka Whawhai Tonu: Struggle Without End* became the second project to be offered production financing through He Pounamu Te Reo Māori Feature Film Initiative. Produced by Piripi Curtis, Thomas Toby Parkinson, directed by Mike Jonathan and written by Tim Worrall, this film tells the story of an unlikely friendship that grows between two Māori teenagers caught amid the climactic battle of the New Zealand Wars. He is a traumatised boy soldier; she is the medium of a war god. Together, they must find a way to escape the massacre and lead a group of orphan children on a journey of survival.

We Are Still Here, the joint indigenous anthology feature developed in partnership with Screen Australia and formerly known as Cook Ngā Pouwhenua, was completed after several COVID-19 related delays. The film opened the 2022 Sydney Film Festival and received strong reviews including four stars from the *Sydney Morning Herald* calling the film “a thrilling achievement, one that imparts a wonderful sense of growing, expanding and evolving, almost as if it has a life of its own.”

The NZFC, NZOA 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. The six supernatural stories were funded and became series *Beyond the Veil* which aired on TVNZ in March 2022 and remains available on TVNZ+.

A special Te Reo Māori project led by Chelsea Winstanley and Tweedie Waititi to reversion Disney's *The Lion King* and *Frozen* was jointly supported by NZOA, Te Māngai Pāho and Māori Television as it brings together a wealth of Te Reo Māori music and language and generated Iwi and community support. The first of these reversioned films, *The Lion King Reo Māori* was released in local cinemas in late June, just ahead of the July school holidays and by 30 June had made over \$220K at the New Zealand box office.



Mark Hunt: The Fight of his Life ●

Feature Film Finishing Grants

Feature Film Finishing Grants are awarded to films without NZFC or any other Government funding that are accepted into the Whānau Mārama New Zealand International Film Festival (NZIFF), Doc Edge Festival or picked up for local distribution by recognised distributors. The grants of up to \$60K are for the final stages of post-production for films that require a theatrical digital finish. In the 2021/22 year, the fund was exhausted by December following many applications from films accepted into the 2021 NZIFF. The Board subsequently approved a top up of the fund from reserves.

Ten films received Feature Film Finishing Grants in the period - *A Mild Touch of Cancer*, *Ayukawa: The Weight of Life*, *Juliet Gerrard: Science in Dark Times*, *Mark Hunt: The Fight of his Life*, *Milked*, *Rohe Kōreporepo: The Swamp and the Sacred Place* and *Woodenhead* which all screened in the 2021 NZIFF, *When the Cows Come Home*, and *Geoff Dixon: Portraits of Us* which screened in the 2022 NZIFF and *Disco Bloodbath* which screened at the 2022 Doc Edge Festival.

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 143 core development applications were processed in the 2021/22 year (88 Early Development Fund, 39 Documentary Development Fund and 16 Advanced Development Fund). This compares to 84 in the previous year which was an unusually low number of core development applications. This was due to two major one-off development opportunities that were newly available: Ara ki te Puna Kairangi Premium Development Fund and The Black List New Zealand Project. Premium Development continued to be offered separately to core development in the 2021/22 year.

The turnaround for the Early Development Fund, which receives the most script development applications, averaged six weeks which is in line with our published target. Our overall script development (Early Development, Documentary Development and Advanced Development) approval rate in the period was 38% compared with 40% in the 2020/21 year.

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 also supports the development and/or packaging of series drama projects with market partners such as a sales agent, streaming platform and/or broadcaster attached.

The International Co-Development Fund received four applications in the 2021/22 fiscal year, all were approved. This is double the number from 2020/21. To be eligible for the International Co-Development Fund, an international co-producer must be attached, bringing development funding from their own country. The growth in application numbers suggests that while there are still 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), the experience base is growing.

In 2021/22, the Te Puna Kairangi Premium Fund, and in particular its development strand, Ara ki te Puna Kairangi Premium Development Fund, 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 do not yet have a producer attached.

Seed Funding is administered by the New Zealand Writers Guild. Two awards are available, Seed which offers \$10K 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 sixteen grants available across the two rounds.

In 2021/22, Seed and Seed Advanced received 300 applications of which 16 projects received funding across two rounds.

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, this funding went to one feature film and two shorts.

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 2021/22 year, three projects were supported through this fund – one feature documentary and two narrative feature films.

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

A total of \$450K Boost grants were awarded to six screen businesses in the 2021/22 year, with an additional \$30K awarded to five businesses in the form of Business Development Grants. Boost aims to accelerate projects in Advanced Development into production. Some of the projects on the slates of companies supported by Boost and business development grants that were recently offered production funding include *One Winter*, *Alien Weaponry*, *After The Party*, *Babylon*, *Dark City*, *Workmates* and *Panthers S1*.

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.

Business development is also funded through He Ara – which supports filmmakers of Māori and/or Pacific Island heritage to create a range of quality



Joika ●

New Zealand feature films shaped through their chosen development framework.

One round of He Ara was held in the period with four Māori- or Pacific Island-run screen businesses receiving funding to a total of \$150K.

The NZFC continued to support productions impacted by COVID-19 through the Screen Sector Recovery Package.

The Government's Screen Sector Recovery Package continues to play a significant role, ensuring that productions experiencing delays and disruptions due to COVID-19 are completed.

Following the introduction of the Protection Framework, the Government extended the Screen Production Recovery Fund until early 2023 and offered top up funding of \$7.9M. Further, the Government was awarded \$1M for a Screen Production Emergency Relief Fund designed to relieve NZFC-funded and NZSPG-New Zealand productions that were impacted by the August 2021 COVID-19 lockdown.

In the period, 15 screen projects accessed the funds to a total of \$1,914,355.

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 allocated to the NZFC to primarily administer while working closely in the implementation with NZOA and Te Māngai Pāho.

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 intellectual property 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.

Two production funding rounds were held in the 2021/22 year. An interim round ran in November 2021, with 11 applications received and an ask of \$33.5M. \$11.3M in funding was offered to four projects: two drama series, one documentary series and one feature film.

The final Te Puna Kairangi Premium Fund panel was held in May 2022 with over \$24M in funding going to nine projects with an anticipated collective spend of over \$154M, \$90M of which is expected to go into local jobs. International investment across these nine projects is over \$51M. The diverse range of projects funded include two feature films, five drama series, one animation series, and one documentary series.

In total, 16 projects have been awarded Premium Production funding. Four of these have commenced principal photography with the remaining 12 due to go into production over the next 12 months.

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

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

Both rounds of Ara ki te Puna Kairangi Premium Development Fund fell in the 2021-2022 fiscal year. Round one received 65 eligible applications seeking nearly \$7M. 19 screen projects were awarded a total of \$1.5M premium development funding. The diverse range of projects were made up of two feature films, 11 drama series, two documentary, and four animation projects. The second round of Ara ki te Puna Kairangi Premium Development Fund was held in late 2021 and received 28 eligible applications

seeking over \$2M in funding. One documentary feature and six series dramas received development funding in this round.

26 projects received development funding with three of the first-round projects going on to receive production financing offers in the final Te Puna Kairangi Premium Fund round. The remaining projects are anticipated to move into production soon and will play a key role in ensuring a pipeline of projects continues to be available to keep industry professionals in sustainable employment.

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

DARK CITY – THE CLEANER

Producers John Barnett and Chloe Smith, writers Rachel Lang, Gavin Strawhan and Paul Cleave, director Rick Jacobson.

Joe Middleton is the cleaner at Christchurch's Central Police Station. Everyone thinks Joe is not very smart. The Police are looking for a serial killer who has seven victims. Joe knows he has killed six. He is going to find out who did the seventh and frame them for all the murders.

Dark City – The Cleaner is a television drama series based on Paul Cleave's internationally best selling crime novel. From some of NZ's most experienced producers, John Barnett (*Brokenwood Mysteries*, *Outrageous Fortune*) and Chloe Smith (*Spartacus*, *Hercules/Xena*) this is an appealing project that has raised a very substantial distribution advance from Lionsgate International. Paul Cleave joins an experienced writing team, which included Simone Nathan in the storyline process. The project is underpinned by a successful book and a high-quality market partner. To be filmed in Ōtautahi Christchurch and post-produced in Tāmaki Makaurau Auckland, this project offers longer term employment opportunities for local crew. International distribution rights are held by Lionsgate, and domestic distribution rights are held by Sky NZ.



When the Cows Come Home ●

MADAME MOM

Producers Tom Hern, Halaifonua Finau, Crystal Vaega, executive producers Marci Wiseman and Nick Spicer, writers Shoshana McCallum and Harry McNaughton.

An all-American mum who finds herself divorced, unemployed and pregnant in small-town New Zealand, starts a brothel to survive.

Based on a true New Zealand story, *Madame Mom* has been developed by a diverse and talented creative team, with the support of experienced screen executives Marci Wiseman (*Sharp Objects*) and Nick Spicer (*I Don't Feel At Home In This World Anymore*). A substantial international sales advance from an established US-based distributor speaks to a project with strong international appeal. It is an interesting local, contemporary New Zealand story with high potential for longer term benefits to the New Zealand screen sector. Production company Tavake has been supported through NZFC's Māori and Pacific Island business and slate development programme, He Ara, and they represent the next generation of successful local screen content makers. Filming will take place in Tāmaki Makaurau Auckland and Te Tai Tokerau Northland, with 95% local cast and crew. International distribution rights are held by XYZ, and New Zealand rights held by Discovery.

CREAMERIE SEASON 2

Producers Bronwynn Bakker, Roseanne Liang, JJ Fong, Ally Xue, Perlina Lau, executive producers Tony Ayers and Matt Vitins, director Roseanne Liang, writers Roseanne Liang, Dan Musgrove.

Team Creamerie flees Hiro Valley and sets off on an epic road trip to save male survivors, bring Lane to justice and uncover the truth about the pandemic. But to save mankind, they've first got to save their friendship.

After being awarded Ara ki Te Puna Kairangi Premium Development Funding in 2021, *Creamerie Season 2* went on to receive conditional funding in the final production round of Te Puna Kairangi Premium Productions Fund in 2022. New Zealand writer/director Roseanne Liang leads a culturally diverse, predominantly female team on this highly original project. *Creamerie Season 2* seeks to build on the proven success of the first season, on a bigger and more ambitious scale. The production will shoot across the North Island, anticipates employing a largely New Zealand cast, 100% New Zealand crew, and is working with high quality international partners Matchbox, NBC Universal, SBS and Hulu.

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 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 set of competitive countries dominated by strong infrastructure and incentives found in English-speaking nations like Canada, Australia, and the UK.

Providing tailored research packages to studios, streamers and independent producers considering New Zealand, the team promotes New Zealand's production, location, technical and financial strengths along with making 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 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 uncertainty and restraints around COVID-19 Managed Isolation and Quarantine (MIQ) continued to be a barrier to both domestic and international productions, as did domestic boundary restrictions while parts of New Zealand remained in Alert Level 4.

A number of international productions advised the NZFC that they were considering leaving New Zealand, and domestic productions found themselves at risk of not delivering because they could not secure MIQ rooms for key cast and crew. With an anticipated slate of international productions in jeopardy, NZFC staff worked with the Ministry for Culture and Heritage (MCH) and



Don't Make Me Go ●

the Ministry of Business, Innovation and Employment (MBIE) to provide a briefing paper on the economic and production impacts of MIQ settings and the urgency of the issue.

Time Sensitive Travel MIQ allocations were endorsed by MBIE for several productions and were granted, allowing them to be completed in New Zealand. In addition, inter-regional travel exemption applications were approved for *Avatar*, *Red, White and Brass*, *Ash vs Evil Dead* and *Stylebender*.

The high profile departure of Amazon Studio's *The Rings of Power* series to the UK generated substantial media attention and impact on the New Zealand crew and businesses. While the departure after one season was disappointing, the production spent more than \$660M in New Zealand and hired over 1,200 New Zealand crew. In addition, its presence resulted in improvements to Auckland's studio infrastructure, provided post-production work and significant global media exposure. Following the announcement of Amazon Studio's departure, US studio clients were contacted, letting them know about the increase to crew capacity and infrastructure for productions looking to shoot in 2022 and beyond.

International production activity across the country was high with five feature films and seven series in production in the 2021/22 financial year.

International production activity started increasing early 2022 with the removal of MIQ and the easing of border restrictions.

International feature films shot in the year include ongoing work on *Avatar* sequels, *Don't Make Me Go*, *Choose Love*, and *M3GAN*.

International TV series shooting in the period include ongoing season one of Amazon Studio's *The Rings of Power* and second seasons of *One of Us is Lying* and *Sweet Tooth*.

Advice and support were given to smaller budget series including Netflix's *Stories of a Generation* with the work of New Zealand climate scientist Dr Dave Lowe featuring alongside the likes of Martin Scorsese, the Pope and Jane Goodall. Apple+ and the BBC-created David Attenborough's extraordinary *Prehistoric Planet* with South Island locations shot by New Zealand cinematographer Richard Bluck.

New Zealand's stage capacity increased significantly this year with five newly built stages opening in the North Island. Information about the availability of two stages at Lane Street Studios in Wellington from July and another at Studio West in Auckland from October 2022, plus a further two stages at Auckland Film Studios from November continues to be shared with production executives in LA. In addition, a converted sawmill with several buildings including a fully sound-proofed 3,700sqm high stud warehouse is now available in Marlborough.



● X

The NZFC connects and liaises with the growing number of regional film offices throughout New Zealand 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 with an agreed process outlined in an MOU, as well as ad-hoc engagement about opportunities and issues.

The NZFC contracted and funded several regional film offices to establish or upgrade their location 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's screen sector through engaging with local and international media, undertaking targeted marketing campaigns and profiling New Zealand at key markets and events.

December 2021 marked the 20th anniversary of *The Lord of the Rings: The Fellowship of the Ring*. At the time, *The Lord of the Rings* trilogy was the biggest and most ambitious film project ever undertaken in New Zealand. To highlight the impact this has had on the sector, the NZFC worked with *Variety* magazine on an article about the films.

Leveraging off the success of *The Power of the Dog*, international promotions activity created positive stories highlighting the many cultural and economic benefits the production has brought to New Zealand, our diverse landscapes and that Dame Jane Campion chose her home country as her preferred filming destination.

In March 2022, the NZFC CEO and the Head of International Screen Attractions travelled to LA to support *The Power of the Dog* having received 12 nominations at the Academy Awards. A week of meetings was arranged to reconnect with production executives at the major studios, including Netflix CEO Ted Sarandos, senior executives

from Disney, Paramount, Warners/HBO, Endeavor Content, Lionsgate, Universal, Sony and Gaumont. New potential productions were lodged at these meetings and two requests for additional meetings (HBO and eOne) were made as it became known the NZFC was in market. A cocktail event co-hosted with the New Zealand Consulate General at the Official Residence in Brentwood was attended by around 70 key studio and production executives invited by NZFC, and the key message that New Zealand is open for business was well received. In addition, a small event was organised with New Zealand industry personnel based in LA, as an opportunity to meet NZFC staff and discuss activity.

Supporting director Ti West's – Whanganui and Wellington – filmed X horror movie which released in select New Zealand theatres in April 2022, NZFC staff organised interviews with producer Jacob Jaffke in several local media outlets including RNZ, *The Spinoff* and *Sunday Star Times*.

Further business development activity in LA was scheduled alongside the Association of Film Commissioners International (AFCI) conference in June 2022, highlighting New Zealand's capacity for international production in late 2022 and into 2023. One of the meetings initiated a significant piece of location and production research for a potential AppleTV+ series for 2023 filming.

Screen production is supported by 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 results in strong, sustainable screen businesses that create jobs. The NZFC administers the New Zealand Screen Production Grant on behalf of MCH and 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 – both in major cities and in the regions.

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

Over the 2021/22 period, assessed international productions have triggered NZ\$440M of international qualifying production expenditure resulting in grants of NZ\$87M and assessed New Zealand productions have created local qualifying production expenditure totalling NZ\$113M resulting in grants of NZ\$38M.

The departure of Amazon Studio's *The Rings of Power* series, the restriction on MIQ rooms and the August 2021 Level 4 Lockdown resulted in production delays which in turn impacted production activity across the period, resulting in lower than anticipated international spend.

Temporary provisions were added to the NZSPG-New Zealand 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 were extended until 30 June 2022.

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 met 16 times over the year, assessing 65 applications.

5% Skills and Talent Development Uplift 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 when international productions access the NZSPG 5% Uplift.

No new productions accessed the 5% Uplift in the period.

The NZFC commissioned a report on the Economic Impact of the New Zealand Production Sector, which was released in 2022.

Economic impact studies are a valuable tool in measuring the scale of screen production activity and its overall economic footprint. In 2020, the NZFC commissioned UK-based agency Olsberg SPI to carry out an analysis of the New Zealand sector and measure its impact. SPI is an internationally renowned creative industries consultancy with a proven track record in economic impact studies. It has become one of the leading international consultancies offering expert advice specialising in the global screen sector. The methodology it uses in the report is used in similar studies in a range of countries including Ireland, the UK, several US states, and Australia. The report was published on the NZFC website in July 2022.

The Olsberg report sets out to empower industry decision makers in growing their businesses, and policy makers at every level of local and national government. The report is not a cost benefit analysis of the NZSPG and nor does it make any assumptions about what might happen to the New Zealand screen sector if New Zealand's screen incentive, the NZSPG, was no longer available.

With competitive incentives, and continued investment nurturing diverse and creative talent, skills, and infrastructure, the screen sector can continue to support New Zealand's economic growth.



Cowboy Bebop ●

A review into Government investment in the screen sector was launched by MCH and MBIE in March 2022.

A key focus for NZFC staff in the first half of 2022 has been the review of government investment in the screen sector. The stated rationale for the review is how the Government can “increase economic and cultural benefits realised for New Zealand and incentivise a more sustainable and resilient screen sector”. The review includes three key stages:

1. Determining facts, building evidence, and developing options for change
2. Considering options for change through a consultation process
3. Implementation of policy decisions

The focus until June 2022 was Stage One, which is broken into four streams. These streams will support the development of direct/indirect funding options:

1. International literature review
2. Current funding landscape
3. Competitor analysis
4. Future trends

NZFC staff collated data and supporting documentation to feed in to all four streams. MBIE and MCH staff attended staff presentations on Screen Sector Future Trends at the February 2022 Board strategy workshop and a NZFC leadership Team Context Model Workshop in April 2022.

Ministries and NZFC are coordinating industry consultation, which to date has included consultation sessions with LA studios, an Australian based production company and RFONZ.

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 2021/22, the NZFC issued 15 provisional and final co-production certificates, just two fewer than the previous year in which the highest number of certificates ever were issued in a single year.

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 co-producing 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 the 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 to the number of high-profile New Zealanders whose work contributes to positioning New Zealand as an outstanding collaborator for co-production.

The NZSPG New Zealand 40% incentive, sitting alongside the potential for NZFC equity funding, is also an attractive proposition for international producers seeking a co-production partner 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 and co-financing markets allows introductions between potential partners to be made and for the flexibility of New Zealand's 18 co-production arrangements to be explained.

Co-production markets, labs and related activities calling for applications are communicated to experienced producers in regular newsletters. Examples of New Zealand participation in markets and labs during the period include:

- *The Wall* was selected for the Ontario Creates International Financing Forum held as part of the 2021 Toronto International Film Festival.
- *The Witch Doctor* was selected for, and went on to win the top prize at the SEAScreen Project Market, held as part of the 2021 Asia TV Forum & Market.

International Relations assists filmmakers to connect with the best local and international partners, projects and career development opportunities.

NZFC staff attend international festivals and markets and participate in relevant New Zealand 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 team's activity recognises, values, and actively promotes this interconnectedness as crucial to the sustainability and growth of the industry.

With COVID-19 continuing to restrict international travel, the NZFC's activity connecting New Zealanders with international partners remained online for much of 2021/22.

Examples of such activity during the review period include:

- Presenting to international producers about co-producing with New Zealand and/or meeting with international producers at many online markets and conferences, such as Durban FilmMart, Hong Kong-Asia Film Financing Forum (HAF), FIN Partners CNXN, Toko Gap-Financing Market, Taiwan Creative Content Fest, Industry@Tallinn & Baltic Event, NFDC Film Bazaar, Asia TV Forum & Market (ATF), CineMart, Berlinale Co-Production Market and SPA Screen Forever.



No Exit ●

- Organising introductory virtual meetings for the NZFC CEO with counterparts at 11 sister agencies internationally (Ffilm Cymru Wales, Singapore Film Commission, Northern Ireland Screen, Telefilm Canada, Polish Film Institute, Danish Film Institute, Screen Ireland, National Film and Video Foundation of South Africa, Korean Film Council, British Film Institute and the French National Center for Film and Moving Images) and two European agencies (European Commission and European Film Agency Directors).
- A New Zealand-Canada animation co-production summit that NZFC co-hosted with Ontario Creates, featuring a panel discussion involving the New Zealand and Canadian co-producers of *Kiri and Lou* and *Book Hungry Bears* followed by curated 1:1 speed date meetings between producers.
- A New Zealand-South Africa animation co-production summit the NZFC co-hosted with the National Film and Video Foundation of South Africa featured agency overviews and 64 curated 1:1 speed date meetings between producers.
- A co-production presentation run in collaboration with the German Federal Film Board included 1:1 meetings for 22 producers. A similar event co-hosted with Northern Ireland Screen resulted in 28 1:1 meetings.

Feedback from participants in these sessions was excellent, with New Zealand producers advising of follow up engagement regarding co-production and other collaboration discussions.

A recent success arising from last year's virtual meetings series with US platforms was the announcement that IFC and Sundance Now acquired the first season of New Zealand comedy series, *Good Grief* and co-commissioned season two.

In May 2022, NZFC staff returned to the Cannes Film Festival and Market for the first time since 2019 to support the 60 New Zealand producers and other industry participants.

Twenty New Zealand producers received contributory travel funding from the NZFC to attend the market, following a public call for applications. In addition to producers, the wider New Zealand presence comprised directors, writers, actors, distributors and festival programmers/directors, along with a VOD platform (Shift72), a sales agent (Oration Films), a regional film office (Screen Canterbury) and a tertiary provider (Digital Screen Campus at Te Whare Wānanga o Waitaha University of Canterbury), among others.

Along with activity focused on supporting the New Zealand industry at the festival and market, NZFC staff had a busy programme of meetings with sales agents, distributors, festival programmers, financiers, agents, managers and sister agencies. This was the first in-person market for NZFC staff since 2019 and it was excellent to be back engaging with people *kanohi ki te kanohi*. There was a real energy to the market and a genuine excitement about both the theatrical experience and the business of film.

Staff ran networking functions and speed dating sessions, attended conferences (such as the Winston Baker International Film Finance Forum), partnered on showcases (Cannes Docs-in-Progress – *Dame Valerie Adams: More Than Gold*, *Dark Child*, *Gloriavale* and *Minor Attraction*) and supported market screenings (NZFC-funded *Muru* and *Punch*). *Joika* was introduced to the market and *A Mistake*, *With Love*, *One Winter*, *The Convert*, and *Moss & Freud* were all announced in trade media either before or during Cannes.

The long-standing financiers lunch and sales agents lunch were the largest of the NZFC events, and arguably the organisation's cornerstone functions at Cannes. They are both greatly valued and enjoyed by New Zealand producers and industry alike. The financiers lunch was attended by 43 people (21 financiers and 22 New Zealand producers), while the sales agents lunch was attended by 38 people (16 sales agents and 22 New Zealand producers).



Breathe ●

Facilitate dynamic pathways for outstanding people, projects and businesses

The NZFC Talent Development team focuses on finding, fostering, connecting, and progressing filmmaking talent to build sustainable industry careers



Support for filmmakers and industry organisations is provided through 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 2021/22 financial year, 40 filmmakers have progressed from support through a 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 allowed 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 Aotearoa. This includes supporting people from underrepresented communities to enter and remain in the industry.

The high level of production activity across New Zealand in the period enabled numerous opportunities for on-the-job development. This included 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 of recognised low representation of filmmaker communities and skills shortages through the upskilling of filmmakers.

Forty people received On-The-Job Development Grants in the 2021/22 financial year. This included internships for directors on feature films such as *Princess of Chaos*, *Bad Behaviour*, *Red*, *White and Brass*, and *The Tank*, and on series *Mystic II*, two directors on *Rūrangi* Season 2 and producer internships on *Princess of Chaos*, *Joika* and *Bad Behaviour*. Specialised below the line internships for publicity, editing and hair and makeup were provided on feature films *Red*, *White and Brass*, *Taki Rua: Breaking Barriers* and *Bad Behaviour* and on series *The Panthers*. Placements for producers were secured with Madman Entertainment and Blueskin Films. One writer's table internship was supported on series *Rūrangi* Season 2.

The NZFC supported nine mentorships for writers and writer/directors through Script to Screen's FilmUp programme.

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

Core funding

The NZFC provides core operational support to 'peak sector' organisations to enable them to support their members and represent the wider screen sector. The focus of this funding is for above-the-line organisations, health and safety and diversity and inclusion. Organisations receiving this support represent a wide range of areas and roles across the screen sector with their members a combination of new and emerging through to mid-career, established and internationally renowned. NZFC host monthly meetings with the guilds and industry organisations to maintain a regular connection and to gain insights into issues faced by the sector.

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 people across a wide range of different crafts and skills. The majority of this funding is focused on above the line programmes. When making decisions about where to allocate this funding, the NZFC seeks programmes that deliver the highest quality of training and development that can be made available across the country.

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, script development, new and emerging producer training, actors' programmes and Asian screen practitioner development.

COVID-19 Screen Sector Capability funding

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 inclusion-focused screen sector organisations. This funding helped support the sector to build and develop capacity and delivered a wide range of services for their members and the industry.

In its second year, the Screen Sector COVID-19 Capability Fund awarded a total of \$971K to 16 screen sector organisations and programmes. 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

Some key organisations and initiatives which received COVID-19 Capability funding include actors development, female Pacific Islander feature film writers, directors, and South Island-based talent development programmes, the New Zealand Film Festival Trust which received funding to support the running of their 2021 and 2022 festivals, Screensafe which received funding to update health and safety protocols in response to the Delta outbreak in August 2021, and the Pan-Asian Screen Collective to run a mentorship programme as part of the *Episode One* development and production programme funded by NZOA. Below-the-line development programmes include programmes focused on female cinematographers, production management and co-ordination, accountancy and sound recording, and organisational support for the Screen Music and Sound Guild.

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 offered three short film funds during this period.

Kōpere Hou – Fresh Shorts

The NZFC works in partnership with Script to Screen to deliver Kōpere Hou – Fresh Shorts. Six teams received \$15,000 to make their short films, attend a two-day development lab and received mentoring for six weeks. The selected teams presented unique voices with highly developed, culturally specific stories.

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 \$90K to make a short film that is tonally or thematically linked to a long form project, with an additional \$10K available for development of that long-form project.

Six projects were selected for funding across two rounds of Catalyst He Kauahi. All six 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.

Unreal Engine Short Film Challenge

In conjunction with Australian screen agencies VicScreen, Screen NSW, Screen Tasmania, Screen Queensland, Screen Canberra, Screenwest, and the South Australian Film Corporation, the NZFC partnered with Epic Games to offer the Unreal Engine Short Film Challenge. Epic Games provided three weeks of free Unreal Engine online training for real-time animation. Two projects were selected to receive \$50K in funding to bring their projects to life in eight weeks using Unreal Engine 5.



Washday ●

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

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 benefit filmmakers when their next project is completed.

COVID-19 meant some festivals were held online or provided a hybrid offering. With international travel curtailed by border restrictions for much of the financial year, few filmmakers were able to travel to festivals in support of their films.

Four of the six short films selected for the competitive New Zealand's Best Shorts at the 2021 NZIFF were funded by the NZFC, as were three of the five films in the Ngā Whanaunga Māori Pasifika Shorts programme. The Jury stated all films were of an extremely high standard making the decisions for awards exceptionally difficult this year.

Fresh Short's *Hot Mother* written and directed by Lucy Knox, produced by Evie Mackay and W.A.M Bleakley, screened at Melbourne International Film Festival 2021 and NZIFF New Zealand's Best 2021.

Fresh Short *Daddy's Girl (Kōtiro)* written and directed by Cian Elyse White (Te Arawa), produced by Tweedie Waititi (Te Whānau a Apanui, Rongowhakaata) and Te Rāhui August (Te Whānau a Apanui, Ngāi Te Rangī, Ngāti Ranginui) screened at Sydney Film Festival, FIFO International Oceanian Documentary and Short Film Festival Tahiti, Māoriland Film Festival, Seattle International Film Festival, and Expo 2020 Dubai – Aotearoa New Zealand Pavilion Short Film Festival 2021.

Fresh Short *Rustling*, written and directed by Tom Furniss and produced by Morgan Waru (Ngāti Porou) was selected in Official Competition for the Palm Springs International Short Film Festival 2021. Fresh Short *Firsts* written and directed by Jesse Ung and produced by Elanor McKenzie screened at BFI London 2022, and Outfest Los Angeles 2022.

Fresh Short *Sista* written and directed by Chantelle Burgoyne, produced by Marina McCartney, screened in the NZIFF Ngā Whanaunga Māori Pasifika Shorts 2021 along with Aho Short *Disrupt*, written by Aroha Awarau (Ngāti Māru, Ngāti Porou),

directed by Jennifer Te Atamira Ward-Lealand, and produced by Peata Melbourne (Ngāi Tūhoe, Ngāti Porou, Ngāti Kahungunu). *Disrupt* screened at the 2022 Wairoa Māori Film festival and won the Tinirau Audience Mana Māori Short Film Award.

Aho Short *Ani* written and directed by Josephine Stewart Te Whiu (Ngāpuhi, Te Rarawa), produced by Sarah Cook screened at the Short Circuit – Pacific Rim Film Festival, Canada, winning the 2021 Award for Best Script.

Catalyst Short film *Breathe*, written and directed by Stephen Kang, produced by Mhairead Connor, screened at Sundance 2022, in competition in the Midnight Section.

Catalyst Short *Datsun*, written by Patrick McElroy and Mark Albiston and directed by Mark Albiston, produced by Sharlene George, screened at NZIFF 2021, won the Audience Choice Award and screened at Berlin, Generation K 2022, and South by Southwest (SXSW) 2022 in competition.

Catalyst Short film *When We Were Kids* written and directed by Josephine Stewart Te Whiu (Ngāpuhi, Te Rarawa), produced by Sarah Cook, screened at NZIFF 2021 and jointly won the Vista Group Award for Best Short Film and the \$4,000 Spirit of the Civic Award.

Catalyst Short film *Washday*, written and directed by Kath Akuhata Brown (Ngāti Porou) produced by Verity McIntosh and Julian Arahanga (Ngāti Raukawa, Te Ati Haunui ā Pāpārangi) screened at NZIFF 2021 and jointly won the Vista Group Award for Best Short Film and won the Whenua Jury Prize for Best Māori Director at the 2022 Wairoa Film Festival.

Catalyst Short film *Good Morning Stonus* written and directed by Christian Nicolson, produced by Jacqui Gilbert, screened at Sydney Sci fi, Roswell Sci fi, San Fran Another Hole in the Head, and Turin Fantastic Film festivals 2021.

Interactive Development Fund-supported augmented reality project *Atua*, directed by Tanu Gago and produced by Nacoya Anderson, premiered at Sundance Film Festival in the Interactive Programme 2022.

Several independent short films were supported with NZFC short film post-production grants to finish the films to a high technical standard



Datsun ●

and assist their screening at international film festivals. *Riven* produced, written and directed by Matt Inns, screened at SITGES – International Fantastic Film Festival of Catalonia in Spain, *Workshop* written and directed by Judah Finnigan, produced by Olivia Shanks, screened at Venice Film Festival, and *Whakakitenga* written and directed by Wiremu Grace (Ngāti Toa Rangatira, Atiawa ki Whakarongotai, Ngāti Porou) screened at imagineNATIVE Film + Media Arts festival in Canada.

The NZFC celebrates and supports Māori films and filmmakers to be showcased to national and international audiences.

Funding was given to the Māoriland and Wairoa film festivals to support the sharing of indigenous content globally. In addition, 13 Māori and Pacific Island filmmakers were funded to virtually attend the Australian International Documentary Conference (AIDC) and share their projects and attend meetings.

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. Awarded by nominations from their peers, Te Aupounamu Māori Screen Excellence Award provides a \$50K grant in recognition of the recipient's significant contribution to the Māori screen industry.

In 2021/22, Te Aupounamu Māori Screen Excellence Award was presented to Desray Armstrong (Te Autanga-a-Hauiti, Ngāti Porou), an award winning producer with 17 years' production experience. Her short film and web series have screened in competition and won awards at multiple prestigious festivals around the world including Cannes, Berlin

and SXSW. Her feature film career was launched with Dustin Feneley's *Stray* which premiered in Moscow. She followed this with three features in quick succession, James Ashcroft's *Coming Home in the Dark* which she produced with Catherine Fitzgerald and Mike Minogue, and *Juniper* and *Millie Lies Low* which she produced with Angela Littlejohn.

Two other filmmakers were acknowledged for their contributions to the sector:

Christina Asher (Ngāti Tuwharetoa, Ngā Rauru, Te Atihaunui-a Paparangi, Ngāti Pūkenga, Ngāti Rangiwewehi), one of the most prolific Indigenous casting professionals in the world having launched careers for internationally successful actors and given generously to the Māori film community for over 20 years.

Guy Moana (Ngāti Porou, Te Whānau ā Takimoana, Te Whānau ā Hinepare, Ngāi Tane me Te Whānau ā Apanui, Ngāti Hine, Ngāti Wai) who has made an outstanding contribution in art direction and production design to both New Zealand and international film and television for over 30 years.

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

Over the last four 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 2022, the NZFC attended the Interactive/Gaming hui in Ōtautahi Christchurch. This was focused on the future of the region as an interactive hub. The team met with Screen Canterbury, various Interactive Development Fund-supported teams and attended the Hit Lab – an interactive student presentation.

The NZFC worked with Dame Jane Campion and Philippa Campbell to develop Netflix-funded *A Wave in the Ocean* – a pop-up intensive course for New Zealand's emerging film directing talent.

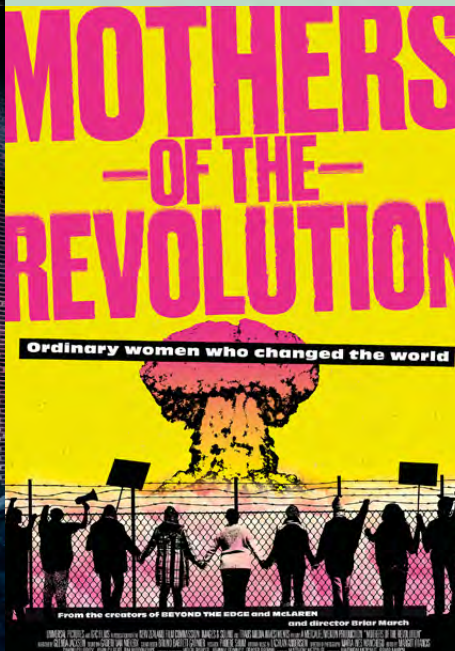
The NZFC provided advice and guidance in relation to how this initiative could complement and add to New Zealand's talent development landscape. The NZFC facilitated applications through its funding application portal, and the selection process was completed by Dame Jane Campion, Philippa Campbell and their industry partners.

A total of 314 applications were received, with the intention to select eight to ten directors/writers for the programme which will run between November 2022 and October 2023 in Wellington.

The intensive is funded by Netflix. The NZFC will, where invited, contribute to the intensive in the same way we do to other externally run talent development programmes and film schools, through attending networking events, offering staff to talk to participants about our funding and various support once they graduate, and watching and giving feedback on the work created from the initiative.



Nude Tuesday ●



Maximise interest and audiences for New Zealand screen stories here and overseas

The NZFC aims to grow the audience for New Zealand films in all viewing environments, locally and globally



To achieve this goal, the NZFC provides strategic and financial support for local theatrical distribution by offering four film distribution grants. Internationally, the NZFC also actively participates in the marketing and promotion of New Zealand films at major international film events, working alongside market partners on the strategic launch and selection of New Zealand films at key film festivals.

The 2021/22 New Zealand box office was again impacted by lockdowns and limitations on audience numbers due to COVID-19.

Overall admissions in New Zealand in 2021 increased by 27% to a total of 7.5M tickets sold, corresponding to less than half the 16.1M ticket sales registered in 2019. Gross Box Office (GBO) similarly increased by 31% to NZ\$103.1M. The New Zealand box office share captured by local films decreased from 4.5% to 3.6%. The screen count also increased in New Zealand with 493 screens in 2021.

Thirteen feature films that were completed with the financial support of the NZFC were released theatrically in New Zealand in 2021/22 with 120,183 people choosing to watch these films in cinemas. This is significantly less than 2020/21, largely because of the August 2021 lockdown and ongoing COVID-19 restrictions limiting audience numbers in cinemas for several months, most particularly in the Auckland region.

Films significantly affected by these restrictions were *Coming Home in the Dark* which released in cinemas five days before the August 2021 lockdown was announced, which meant the film did not get one full week in cinemas. *Juniper's* theatrical release was disrupted by ongoing alert level restrictions in the Auckland, Waikato, and Northland regions.

Whina which released in cinemas on 23 June 2022 was the highest performing New Zealand feature in the period under review with 33,089 admissions. *Juniper* had the second highest number of total admissions with 27,631, followed by *The Justice of Bunny King* with 17,159 admissions.

Alert level restrictions also affected the NZIFF with the festival shifting from its usual July and August dates to October/November. Unfortunately, despite this date shift, the Auckland and Hamilton events were cancelled, and the Christchurch event was delayed by one week. The alert levels in place at that time meant audience numbers were limited in all other regions. Travel restrictions between regions also meant many filmmakers were unable to attend the premieres of their films in person and Q&A sessions were delivered digitally.

To support the festival to deliver the two competitive short film programmes to audiences across New Zealand, the NZFC offered use of its TVOD platform, NZ Film On Demand, to the NZIFF. The platform also made available the popular schools' programme at a time when many schools could only teach remotely, or social distancing requirements meant in-person screenings were impractical. The schools' programme was accessed by 67 schools and the two short film programmes each received 87 views.

NZFC distribution grants were awarded to maximise New Zealand audiences' reach and interest in New Zealand films.

The NZFC's four distribution grants support distributors and filmmakers to find and connect with New Zealand audiences. The grants support general release campaigns, regional campaigns, campaigns targeting specific audiences and contribute to the cost of the film's New Zealand premiere.

Distribution grants were awarded to 12 films in the period under review.

Our research with New Zealand audiences suggests that COVID-19 has not detrimentally affected interest in attending cinemas, however cinema is still challenging for independent films.

NZFC-led audience research includes 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.

Since 2020, participants have been asked about the impact of COVID-19 on their cinema-going activity. Exit surveys completed during the period indicate New Zealanders now go to the cinema more frequently than before lockdown. On average, those surveyed had been to the cinema 3.6 times during Alert Level 1, with 41% saying they have been to the cinema five or more times since lockdown, which is an increase of 31%. This aligns with the GBO for tent-pole and studio films, but cinema continues to be challenging for smaller, independent films with no star cast or clear audience imperative.

This is good news for the year ahead as it indicates that cinema audiences are returning to pre-lockdown numbers.

NZFC research informs marketing approaches to New Zealand audiences.

Since 2014, the NZFC has been committed to developing the quality and reach of locally made films by providing audience feedback for the filmmakers to consider and make decisions regarding the final cut of the film.

The NZFC has tested close to 50 feature films and while each test screening presents a snapshot reaction to the individual drama, comedy or documentary in question – some broader conclusions can be drawn from the collective reporting. Our analysis of the data reveals a strong correlation between box office and the test audience rating a film "Excellent". The degree to which the audience say they would "definitely recommend the film to a friend or family" is also identified as a strong driver of box office. For most of the films tested, the test screening scores align



Fiona Clark : Unafraid ●

with box office performance – for example, films that score over 50% “Excellent” rating have the strongest chance of drawing larger audiences to cinemas.

Two films were test screened by the NZFC in the period, *Red, White and Brass* and *Whetū Mārama: Bright Star*. Cinema closures and social distancing protocols made test screenings impossible to do for several months and the requirement to test screen was therefore waived.

Maximising international interest in New Zealand screen stories

The NZFC maintains strong relationships with international sales agents and film festival programmers to ensure a high profile for New Zealand films and deliver positive outcomes for filmmakers.

Selection to screen at an international film festival benefits the careers of filmmakers, strengthening international connections which can lead to a wide range of career opportunities.

NZFC staff attend international festival and markets to:

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

COVID-19 also affected international film festivals and markets with many held as hybrid events. 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 filmmakers on their festival strategies.

***The Power of the Dog* had its world premiere at the Venice Film Festival where the Silver Lion for Best Director was awarded to Dame Jane Campion.**

This was just the beginning of an extremely successful festival run for the New Zealand-Australia official co-production which has screened at over 20 film festivals including the Telluride Film Festival, Toronto International Film Festival and New York Film Festival. The film opened the 2021 NZIFF ahead of a New Zealand theatrical release before its December 2021 Netflix release.

The Power of the Dog, written and directed by Campion, produced by Campion, Tanya Seghatchian, Emile Sherman and Iain Canning, was nominated for 12 Academy Awards, winning Best Director for Campion. The film also received the BAFTA Award for Best Film and the Best Director Award for Campion.

***Night Raiders* screened at the 2021 Toronto International Film Festival and director Danis Goulet received the Best Emerging Director Award.**

The Canada-New Zealand official co-production has screened in numerous international film festivals since its world premiere at the 2021 Berlinale, including Gala Presentation at FIN Atlantic International Film Festival, Special Presentation at Vancouver International Film Festival and Opening Night Gala Film at imagineNATIVE Film + Media Arts Festival. It received six Canadian Screen Awards in early 2022 including the award for Best Original Screenplay for writer/director Danis Goulet and a Best Lead Actress award for Elle-Maija Tailfeathers. The film is produced by Tara Woodbury, Paul Barkin, Eva Thomas, Ainsley Gardiner, Georgina Conder and Chelsea Winstanley.

***Mothers of the Revolution* had its world premiere at the 2021 BFI London Film Festival.**

The film, directed by Briar March, written by March and Matthew Metcalfe and produced by Metcalfe and Leela Menon, premiered in the festival's Journey programme and received a standing ovation.

***We Are Still Here* had its world premiere as the Opening Night Gala at the Sydney Film Festival.**

The Australia-New Zealand official co-production is a multi-genre anthology film interweaving eight stories from ten indigenous directors from Australia, Aotearoa New Zealand and the South Pacific. Filmmakers behind the eight stories include New Zealand directors Tim Worrall, Richard Curtis, Renae Maihi, Miki Magasiva, Chantelle Burgoyne and Mario Gaoa and Australian directors Beck Cole, Danielle MacLean, Tracey Rigney and Dena Curtis. Written by Miki Magasiva, Mario Gaoa, Renae Maihi, Richard Curtis, Tim Worrall, Tairora Rewiti, Dena Curtis, Danielle MacLean, Tracey Rigney and Samuel Nuggin-Paynter, the film is produced by Mia Henry-Teirney, Mitchell Stanley and Toni Stowers.

Conceived as a right of reply for indigenous filmmakers to the colonisation of native peoples throughout the Pacific and to respond to the 250th anniversary of James Cook's maiden voyage to the region, *We Are Still Here* is a joint indigenous initiative between Screen Australia's First Nations Department and the NZFC.

***Nude Tuesday* and *Whina* also had their world premieres at the Sydney Film Festival.**

New Zealand-Australia official co-production *Nude Tuesday*, directed by Armagan Ballantyne, produced by Emma Slade, Virginia Whitwell and Nick Batzias and based on a screenplay by Jackie van Beek from a story devised by herself and Ballantyne, had its world premiere in the Special Presentations strand of the festival. *Nude Tuesday* is spoken entirely in an improvised, gibberish-esque language with subtitles created by British comedian and writer Julia Davis (*Camping*). The film followed its Sydney screening with a North American premiere as part of the Tribeca Film Festival's At Home section.

Whina had its world premiere in Sydney's First Nations programme. Directed by Paula Whetu Jones and James Napier Robertson, written by Whetu Jones, Napier Robertson and James Lucas and produced by Matthew Metcalfe and Tainui Stephens, *Whina* opened in New Zealand cinemas on 23 June 2022 and became the highest grossing film of the 2021/22 financial year at the New Zealand box office after just eight days in release.

Millie Lies Low had its international premiere at the Berlinale in February.

Following a world premiere at the Whānau Mārama New Zealand International Film Festival, *Millie Lies Low*, directed by Michelle Savill, written by Savill and Eli Kent and produced by Desray Armstrong and Angela Littlejohn premiered internationally at the Berlin International Film Festival. The film's North American premiere was at SXSW, screening in the festival's Narrative Spotlight section and went on to screen at Cleveland International Film Festival and Sydney Film Festival.

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

Juniper screened in the International Panorama Competition at Bari International Film Festival Italy, with Charlotte Rampling receiving the award for Best Actress in a Leading Role. The film, written and directed by Matthew J. Saville, produced by Desray Armstrong and Angela Littlejohn, also screened in Special Presentation at FIN Atlantic International Film Festival, CINÉFEST Sudbury International Film Festival, Edmonton International Film Festival, Brisbane International Film Festival and in the Current Waves programme of Tallinn Black Nights Film Festival.

Poppy was awarded Best Feature Narrative and Best Actress (Libby Hunsdale) at SR: Socially Relevant Film Festival in New York. The film, written and directed by Linda Niccol and produced by Robin Laing and Alex Cole-Baker, also received the award for Best Feature Narrative. *Poppy* screened in the Unstoppable

programme of Slamdance Film Festival, ReelAbilities Film Festival: New York and Zlín International Film Festival for Children and Youth.

Coming Home in the Dark screened at the London Arts Film festival where it was awarded the Midnight Jury Award: Best Cinematography Midnight Feature (Matt Henley) and the Narrative Feature Jury Awards for Best Narrative, Best Director (James Ashcroft) and Best Supporting Actor (Matthias Laufutu). Written by Eli Kent and James Ashcroft, produced by Mike Minogue, Catherine Fitzgerald and Desray Armstrong, the film also screened at Bucheon International Fantastic Film Festival, Fantasia Film Festival, Melbourne International Film Festival, Frightfest London and STIGES – International Fantastic Film Festival of Catalonia, in Official Fantàstic Competition.

The Justice of Bunny King had its Australian premiere at Revelation Perth International Film Festival, after its world premiere at the 2021 Tribeca Film Festival. Directed by Gaysorn Thavat, written by Sophie Henderson and produced by Emma Slade, the film also screened at Melbourne International Film Festival, Sydney Film Festival, Leeds International Film Festival and Seattle International Film Festival.

Cousins, directed by Briar Grace-Smith and Ainsley Gardiner, written by Grace-Smith, produced by Gardiner, Georgina Conder and Libby Hakaraia; *Merata: How Mum Decolonised the Screen*, directed by Heperi Mita, produced by Chelsea Winstanley; and *Loimata, The Sweetest Tears*, directed by Anna Marbrook, written and produced by Marbrook and Jim Marbrook, screened in India as part of the IN-NZ Indigenous Connections film week. A celebration of indigenous filmmakers, the programme consisted of three films each from Aotearoa New Zealand and India, with films from India available to view online in New Zealand. IN-NZ Connections was a collaboration between the Dharamshala International Film Festival and the New Zealand High Commission to India, Bangladesh and Nepal, in collaboration with the NZFC, NZIFF and Asia Society India Centre.

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 equally important. New Zealand films were released in cinemas and on digital platforms in Australia and beyond, and films continued to be introduced in the market and have market screenings both in person and online.

New Zealand's back catalogue, represented by UK-based sales agent Hanway Films, continues to do sales. In the period *Boy*, *An Angel at My Table*, *Eagle vs Shark* and *The Quiet Earth* were picked up by distributors in China, Scandinavia, the Netherlands, Germany, the UK and North America.

Leanne Pooley's documentary *The Girl on the Bridge* was picked up for global distribution by US-based Premiere Digital.

Cousins opened in select US cinemas including New York's Angelika Center and Consolidated Theatres in Hawaii in July 2021, just ahead of its US Netflix release.

James & Isey screened on US television as part of PBS's Pacific Heartbeat series which was available on over 900 stations across the United States.

The NZ Film On Demand subscriber base continued to grow in 2021/22.

The total number of subscribers to the NZFC's video-on-demand platform, NZ Film On Demand at 30 June 2022 was 28,266, up from 21,929 on 1 July 2021. The platform is currently available in Australia and New Zealand with 5,278 sales in New Zealand during the 12-month period and 527 in Australia.

As well as allowing audiences in New Zealand and Australia access to a wide range of New Zealand films that may not otherwise be available to watch, 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 New Zealand during the period were *Out of the Blue*, *Cousins*, *Goodbye Pork Pie*, and

No.2. Sione's Wedding remains the most popular film in Australia, followed by *Whale Rider* and *Crooked Earth*.

NZ Film On Demand regularly adds new titles, with the number of titles available now totalling 337, ranging from recent cinema releases to digitised classics from the NZFC's back catalogue and a selection of independently made features and shorts.

A large number of short films have been added to the NZ Film On Demand collection with the most popular in the period being *Liliu*, *The Gravedigger of Kapu* and *Ahi Kā*.

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

Te Ahi Kā ('the home fire') is an initiative to ensure New Zealand films have a life far beyond their festival premiere or initial release. It will ensure that future generations can enjoy our films for years to come. The NZFC is the kaitiaki (guardian) of New Zealand films through Te Ahi Kā, and titles which are no longer represented by sales agents or licensed to local distributors continue to join the collection.

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 guardian and decision maker for their New Zealand films, thus ensuring their films' legacy and accessibility into the future.

The Te Puna Atataa New Zealand Film Heritage Trust 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 *Bread and Roses*, *Never Say Die* and *Shaker Run* in the period.



Coming Home in the Dark ●

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



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 MCH, MBIE and the Ministry of Foreign Affairs and Trade (MFAT).

The NZFC works with Ngā Taonga Sound and Vision and shares an office building with NZOA with which the organisation collaborates on selected projects. This has included working closely on delivering Te Puna Kairangi Premium Fund and Ara Ki Te Puna Kairangi Premium Development Fund in partnership with Te Māngai Pāho.

Core funding is provided by the NZFC to key Screen Industry Guilds.

The NZFC supports the Directors and Editors Guild, Pan-Asian Screen Collective, Script to Screen, Screen Guild, Women in Film and Television (WIFT), the Screen Production and Development Association and the Writers Guild through core funding. 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 discuss issues such as health and safety and diversity and inclusion. 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.

Funding was provided to Ngā Aho Whakaari as the body representing the Māori screen industry. They continue to provide advice, advocacy and support to Māori and the wider sector. COVID-19 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 2021/22, festivals returned to being in-person events or provided hybrid options. NZFC staff returned to Cannes in May 2022 for the first time since 2019.

Locally the NZFC has collaborated with art galleries and museums in Wellington, New Plymouth and Dunedin to supply New Zealand films that support their programmes and exhibitions.

Offshore, the NZFC has worked closely with MFAT to support embassies, high commissions and consulates in LA, Ireland, China, India, Bangladesh and Nepal 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 worked with Telefilm Canada, British Film Institute, Screen Australia, Screen Ireland, Screen Scotland and Ontario Creates on CoCreate, a co-production summit at the 2022 Cannes Film Festival and Market.

Other international collaboration has included participation in Durban FilmMart, Taiwan Creative Content Fest and partnership with Ontario Creates on a New Zealand-Ontario animation summit. Another animation summit was held virtually in conjunction with South Africa's National Film and Video Foundation.

NZFC

governance

Board

The NZFC Board is appointed under the Crown Entities Act 2004 and provides governance and policy direction. In the 2021/22 financial year, the Board held five scheduled meetings. Members for the year to 30 June 2022 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 2022 were David Wright (Chair), Dame Kerry Prendergast and Brett O'Riley.

COVID-19 Recovery Committee

This committee is responsible for the allocation and approval of COVID-19 recovery funding. Members were Dame Kerry Prendergast (Chair), David Wright, Ant Timpson, Sandra Kailahi, the CEO and Head of Development and Production.

Certification Committee

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

NZSPG Combined Panel

The combined NZSPG panel met 15 times in the 2021/22 financial year to consider applications for the NZSPG grants. The panel 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.

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 the Royal New Zealand Ballet, 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.



Ant Timpson

Cinema obsessed from an early age, Ant's career has touched all facets of film – from production, exhibition, distribution, through to marketing. He founded the Incredibly Strange Film Festival and programmes the NZIFF. 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 and 48+. He was the inaugural recipient of Art Entrepreneur of the Year and created the ABC's Of Death series as well as producing several features that premiered at Sundance, TIFF, SXSW Tribeca. He directed his multi award-winning first feature, *Come to Daddy* starring Elijah Wood.



John McCay (Deputy Chair)

John is a commercial lawyer and a partner at the law firm Minter Ellison Rudd Watts. He is also currently a board member of NZOA.



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 (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 BFI before setting up her own production company.



Sandra Kailahi

Sandra Kailahi is a film producer, writer, author and playwright of Tongan and New Zealand ancestry and spent 26 years working as a journalist in mainstream and Pacific media. Film credits include *The Messiah* and documentary *For My Father's Kingdom*. She is currently the Strategic Communications Manager at Alliance Community Initiatives Trust, Chair of the Pacific Advisory Group at the Auckland Museum, a co-opted member of the Auckland Museum Trust Board, a former Trustee of the National Pacific Radio Trust and a Trustee of the Pacific Islands Film & Television Board.



Pania Gray (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 an independent directorship of Education Services Limited. Pania is the Deputy Chair of the New Zealand Qualifications Authority, an independent member of the Te Mātāwai Audit and Risk Committee and Ministry of Health Risk and Assurance Committee.



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 and enjoys nothing more than seeing New Zealand screen content succeed on the global stage. Formerly the Chief Operating Officer of Wētā Digital, David now consults within the New Zealand screen sector and is a Digital Media Trust board member.

NZFC operations

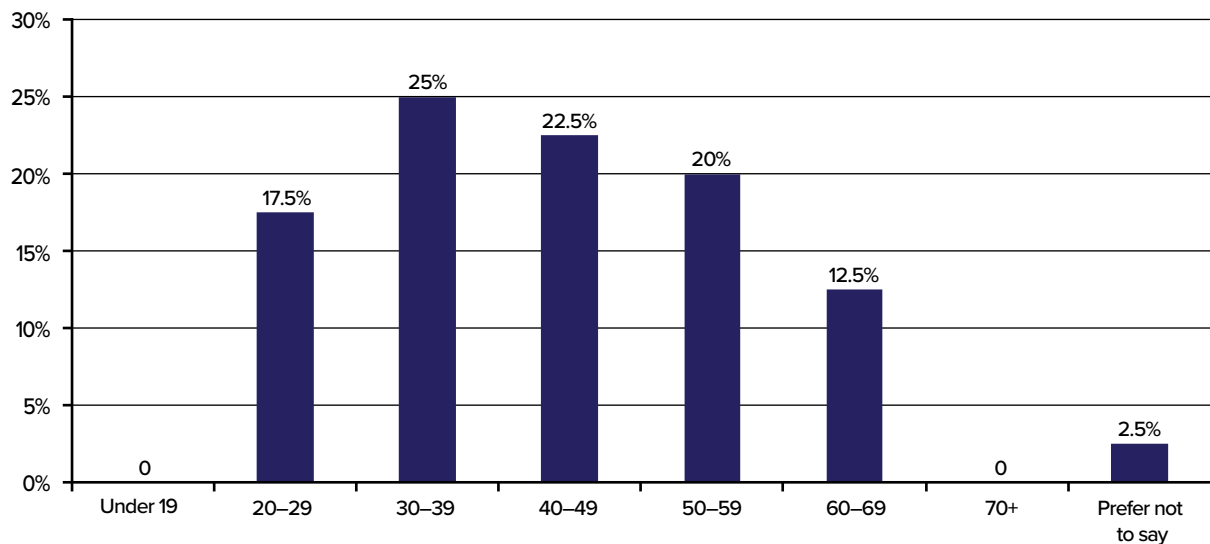
Staff

As at 30 June 2022 NZFC had 57 staff (seven part-time, 50 full-time). The NZFC staff profile shows an average age of 45 years and staff predominantly identify as female.

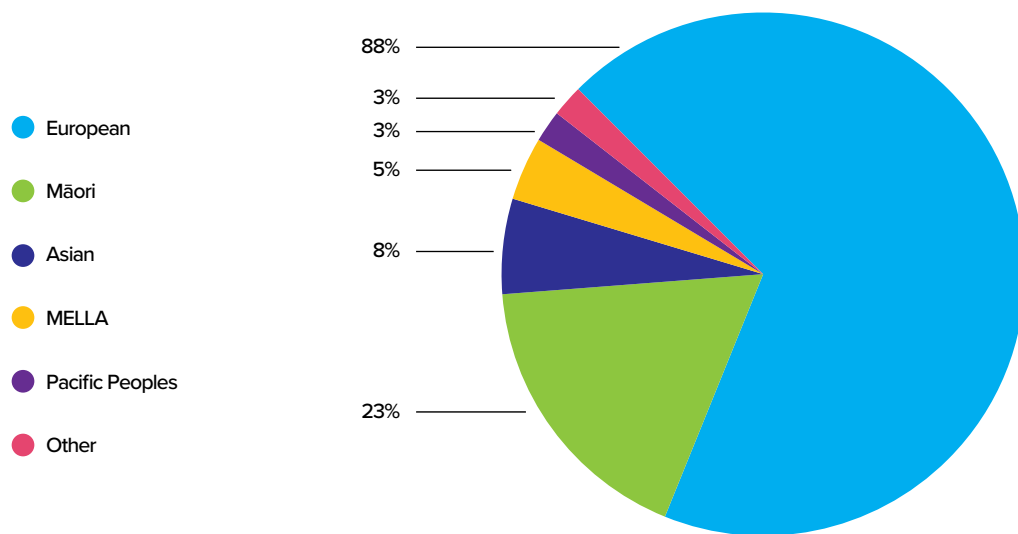
Staff demographic data is collected through an annual, anonymous survey. Questions about demographic data are in line with the Stats NZ Statistical Standards. Demographic information can be sensitive and not all staff may feel comfortable sharing this information. Because of this, staff are given the option 'prefer not to answer' in demographic data surveys. This should be taken into consideration when looking at this data.

Staff turnover for the period between 1 July 2021 and 30 June 2022 was 29.63%. This included both permanent and fixed term staff. Of the 16 staff who left in the period, one did not return from parental leave, four left to pursue a role within the industry and the other 11 left for a variety of reasons including opportunities in other industries, contracts finishing and returning to their home country.

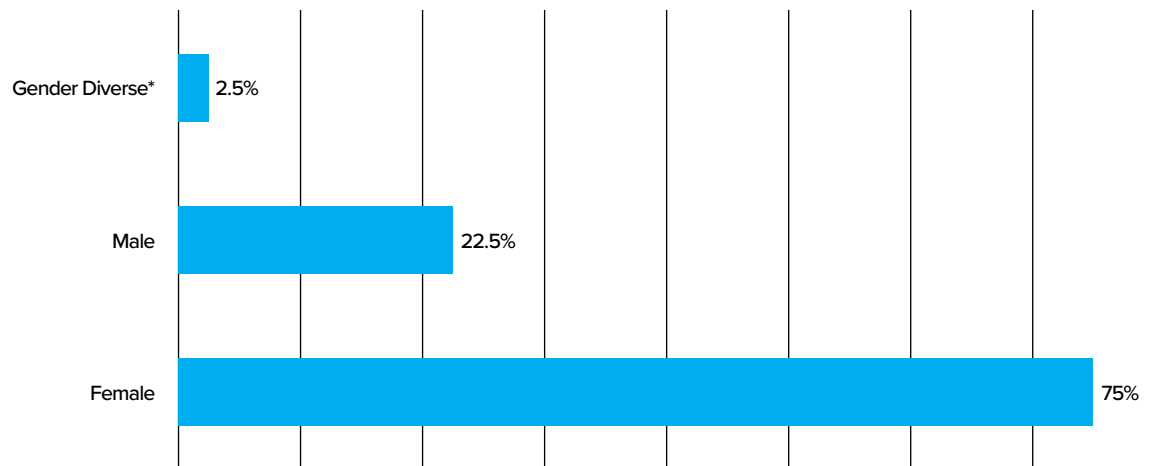
Age



Ethnicity

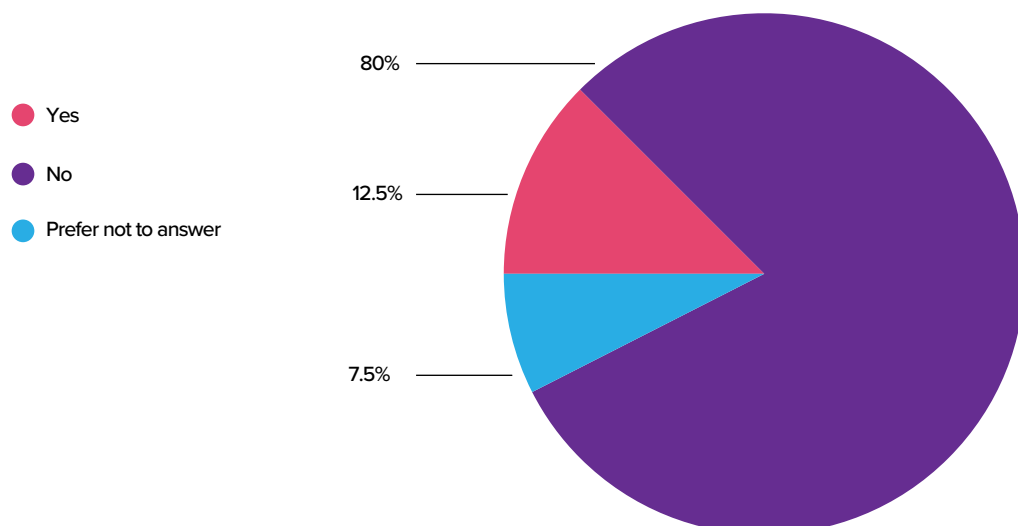


Gender



*Gender diverse is the umbrella term for the variation of gender identities in the gender spectrum (i.e. it encompasses gender identities such as transgender, agender and non-binary).

Disability



Organisational health and capability operations

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.

| Element | Initiatives |
|--|---|
| Leadership, accountability and 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 and underrepresented communities are recognised• Harassment, discrimination and bullying are not tolerated |
| Recruitment, selection and induction | <ul style="list-style-type: none">• All permanent roles are advertised, and candidates are 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 and 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 |

| Element | Initiatives |
|--|--|
| Employee development, promotion and 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 • 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 and work design | <ul style="list-style-type: none"> • Flexible working hours are permitted, where possible • Staff are supported in working from home and, when appropriate, working part-time. Parental leave is available to care for sick family members, and during school holidays |
| Remuneration, recognition and 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 |
| Harassment and bullying prevention | <ul style="list-style-type: none"> • The NZFC responds promptly to all accusations of harassment and 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 |

| Element | Initiatives |
|------------------------------|---|
| Safe and 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 |

Carbon Emissions Plan

The NZFC is tracking carbon emissions relating to travel and has begun collecting additional data on waste and energy usage to establish a baseline emissions year and carbon profile for the organisation. This work will inform the setting of emissions targets and an Emissions Management and Reduction Plan, which the NZFC aims to have in place and publish by the end of 2023.

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 2021/22 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: | Number of Ombudsman complaints notified to the NZFC: | Number of OIA final views formed by the Ombudsman against NZFC |
|----------------------------|--------------------------------|--|--|--|--|
| 1 July 2021 – 30 June 2022 | 34 | 0 | 13 | 0 | 0 |



The Royal Treatment ●

Statement of responsibility

For the year ended 30 June 2022

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 2022.

Signed on behalf of the Board:



Alastair Curruthers
BOARD MEMBER



David Wright
BOARD MEMBER

Financial statements

Statement of financial position

as at 30 June 2022

| | Note | 2022 Actual \$ | 2022 Budget \$ | 2021 Actual \$ |
|--|------|----------------------|----------------------|----------------------|
| Equity | | | | |
| Accumulated comprehensive revenue/(expenses) | | 15,671,125 | 5,516,000 | 14,372,413 |
| Total Equity | | 15,671,125 | 5,516,000 | 14,372,413 |
| <i>Represented by:</i> | | | | |
| Current Assets | | | | |
| Cash and cash equivalents | 14 | 5,544,564 | 3,000,000 | 1,148,267 |
| Investments | 15 | 52,000,000 | 20,000,000 | 31,500,000 |
| Trade and other receivables | 16 | 32,984,128 | 7,000,000 | 30,321,619 |
| Prepayments | | 41,574 | 0 | 34,230 |
| NZSPG Receivable | 4 | 63,154,727 | 59,400,000 | 59,773,088 |
| Total Current Assets | | 153,724,993 | 89,400,000 | 122,777,204 |
| Non-Current Assets | | | | |
| Property, plant and equipment | 17 | 228,668 | 100,000 | 180,215 |
| Intangible assets | 18 | 291,957 | 200,000 | 301,000 |
| Total Non-Current Assets | | 520,625 | 300,000 | 481,215 |
| Total Assets | | 154,245,618 | 89,700,000 | 123,258,419 |
| <i>Less Liabilities:</i> | | | | |
| Current Liabilities | | | | |
| Trade and other payables | 19 | 8,242,065 | 3,284,000 | 9,133,461 |
| Employee entitlements | 20 | 440,857 | 350,000 | 348,549 |
| Film income account | 3 | 270,436 | 700,000 | 258,228 |
| Project commitments | 21 | 66,466,408 | 20,450,000 | 39,372,680 |
| NZSPG Provision | 4 | 63,154,727 | 59,400,000 | 59,773,088 |
| Total Current Liabilities | | 138,574,493 | 84,184,000 | 108,886,006 |
| Total Liabilities | | 138,574,493 | 84,184,000 | 108,886,006 |
| Net Assets | | 15,671,125 | 5,516,000 | 14,372,413 |

Explanations of significant variances against budget are detailed in [note 30](#).

The accompanying notes on [pages 70 to 93](#) form part of these financial statements.

Statement of comprehensive revenue and expense

For the year ended 30 June 2022

| | Note | 2022 Actual \$ | 2022 Budget \$ | 2021 Actual \$ |
|--|------|----------------------|----------------------|----------------------|
| Revenue | | | | |
| Crown Revenue | 2 | 38,189,086 | 32,701,000 | 32,913,639 |
| Lottery Grants Board grant | | 23,347,019 | 22,000,000 | 24,103,040 |
| Income from films | 3 | 653,022 | 300,000 | 1,445,006 |
| Distribution fee | 3 | 59,981 | 0 | 39,139 |
| Interest | | 687,966 | 250,000 | 376,639 |
| Writebacks | | 6,040,423 | 0 | 62,455 |
| Other income | | 10,498 | 10,000 | (24,495) |
| Operating Income | | 68,987,995 | 55,261,000 | 58,915,423 |
| Government NZSPG-NZ grant | 4 | 42,078,281 | 51,400,000 | 48,370,143 |
| Total Income | | 111,066,276 | 106,661,000 | 107,285,566 |
| Expenditure | | | | |
| Talent development | 5 | 3,917,232 | 4,178,000 | 3,643,189 |
| Rautaki talent and development | 6 | 710,443 | 915,000 | 743,374 |
| Script development and production funding | 7 | 53,526,202 | 46,019,000 | 43,815,355 |
| Marketing and distribution support | 8 | 1,153,383 | 1,758,000 | 1,131,190 |
| International screen business attraction | 9 | 153,801 | 518,000 | 74,715 |
| International relations | 10 | 106,404 | 98,000 | 20,418 |
| Screen incentive scheme administration | 11 | 225,281 | 228,000 | 255,467 |
| Corporate | 12 | 2,358,014 | 2,090,000 | 1,742,503 |
| Personnel costs | 13 | 5,538,523 | 5,482,000 | 4,632,061 |
| Operating Expenditure | | 67,689,283 | 61,286,000 | 56,058,272 |
| Government NZSPG-NZ grant | 4 | 42,078,281 | 51,400,000 | 48,370,143 |
| Total Expenditure | | 109,767,564 | 112,686,000 | 104,428,415 |
| Surplus/(Deficit) | | 1,298,712 | (6,025,000) | 2,857,151 |
| Other Comprehensive Revenue and Expense | | 0 | 0 | 0 |
| Total Comprehensive Revenue and Expense | | 1,298,712 | (6,025,000) | 2,857,151 |

Explanations of significant variances against budget are detailed in [note 30](#).

The accompanying notes on [pages 70 to 93](#) form part of these financial statements.

Statement of changes in equity

For the year ended 30 June 2022

| | 2022 Actual \$ | 2022 Budget \$ | 2021 Actual \$ |
|--|----------------------|----------------------|----------------------|
| Equity at 1 July 2022 | 14,372,413 | 11,541,000 | 11,515,262 |
| Total Comprehensive revenue and expense for the year | 1,298,712 | (6,025,000) | 2,857,151 |
| Equity at 30 June 2022 | 15,671,125 | 5,516,000 | 14,372,413 |

The accompanying notes on pages 70 to 93 form part of these financial statements.

Statement of cash flows

For the year ended 30 June 2022

| | Note | 2022 Actual \$ | 2022 Budget \$ | 2021 Actual \$ |
|--|-----------|----------------------|----------------------|----------------------|
| Cash Flows from Operating Activities | | | | |
| Receipts from the Crown & other income | | 65,181,650 | 105,000,000 | 43,822,024 |
| Interest received | | 463,805 | 250,000 | 379,612 |
| Payments for production funding, marketing, industry support, to suppliers and employees | | (40,282,074) | (111,000,000) | (34,150,957) |
| Goods and services tax (net) | | (210,846) | 0 | (432,949) |
| Net Cash from Operating Activities | 29 | 25,152,535 | (5,750,000) | 9,617,730 |
| Cash Flows from Investing Activities | | | | |
| Sale of investments | | 59,500,000 | 38,750,000 | 51,047,787 |
| Purchase of investments | | (80,000,000) | (33,000,000) | (64,500,000) |
| Sale of property, plant and equipment | | 0 | 0 | 696 |
| Purchase of property, plant and equipment | | (132,398) | 0 | (75,546) |
| Purchase of intangible assets | | (123,840) | 0 | (343,631) |
| Net Cash from Investing Activities | | (20,756,238) | 5,750,000 | (13,870,694) |
| Net increase / (decrease) in cash at bank | | 4,396,297 | 0 | (4,252,964) |
| Cash and cash equivalents at the start of the year | | 1,148,267 | 3,000,000 | 5,401,231 |
| Closing cash and cash equivalents at year end | | 5,544,564 | 3,000,000 | 1,148,267 |

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 70 to 93 form part of these financial statements.

Notes to the financial statements

For the year ended 30 June 2022

1. Statement of accounting policies for the year ended 30 June 2022

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 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 2022. The financial statements were authorised for issue on 11 November 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 6](#) provides an overview of the impact lockdown 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.

Significant accounting policies

Goods and services tax (GST)

All items in the financial statements are presented exclusive of goods and services tax (GST), except for receivables and payables, which are presented on a GST-inclusive basis. Where GST is not recoverable as an input tax, then it is recognised as part of the related asset or expense.

The net amount of GST recoverable from, or payable to the Inland Revenue Department (IRD) is included as part of receivables or payables in the statement of financial position.

The net GST paid to, or received from the IRD, including the GST relating to investing and financing activities, is classified as an operating cash flow in the statement of cash flows.

Commitments and contingencies are disclosed exclusive of GST.

Income tax

The NZFC is exempt from income tax in accordance with Section 29 of the New Zealand Film Commission Act 1978. Accordingly, no provision has been made for income tax.

Budget figures

The budget figures are derived from the Statement of Performance Expectations (SPE) as approved by the Board at the beginning of the financial year. The 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 on the following page.

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 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 spend 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 95–104](#).

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.

As at 30 June 2022 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 (2021 = \$Nil).

| | 2022 \$ | 2021 \$ |
|-----------------------------|-------------------|-------------------|
| Crown revenue – MCH | 36,889,086 | 31,613,639 |
| Government grant – NZSPG NZ | 0 | 0 |
| Crown revenue – MBIE | 1,300,000 | 1,300,000 |
| | 38,189,086 | 32,913,639 |

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 2022 represents film income receivable or collected but not yet distributed.

| | 2022 \$ | 2021 \$ |
|--|------------------|------------------|
| Opening balance 1 July 2021 | 258,228 | 251,680 |
| Income from sales of NZFC films | 1,858,328 | 3,927,110 |
| Total film income | 2,116,556 | 4,178,790 |
| Less: NZFC distribution fees | (59,981) | (39,139) |
| Less: marketing and other expenses | 0 | (10,215) |
| | 2,056,575 | 4,129,436 |
| Less: distributed to investors | (1,101,144) | (2,371,405) |
| Less: distributed to NZFC | (653,022) | (1,445,006) |
| Less: loan repayment to NZFC | 0 | 0 |
| | 302,409 | 313,025 |
| Provision for unrecouped expenses increase/(decrease) | 0 | 0 |
| Balance 30 June 2022 | 302,409 | 313,025 |
| Unpaid invoices increase / (decrease) | (31,973) | (54,797) |
| Balance (including unpaid invoices) | 270,436 | 258,228 |

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 New Zealand grant

Although the NZFC is not directly responsible for the NZSPG New Zealand scheme it is the entity that administers it and ensures grants are paid on time to the productions eligible. The 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 New Zealand 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 2020 | 40,461,027 |
| Additional provisions made | 48,370,143 |
| Amounts used | (29,058,082) |
| Balance at 30 June / 1 July 2021 | 59,773,088 |
| Additional provisions made | 42,078,281 |
| Amounts used | (38,696,642) |
| Balance at 30 June 2022 | 63,154,727 |
| Current portion | 63,154,727 |
| Non-current portion | |
| Total provisions | 63,154,727 |

5. Talent development

| | 2022 \$ | 2021 \$ |
|----------------------------|------------------|------------------|
| Making projects / content | 1,117,926 | 1,065,927 |
| Training | 402,765 | 431,176 |
| Industry support | 1,195,417 | 1,215,647 |
| Cultural sector capability | 1,201,124 | 930,439 |
| | 3,917,232 | 3,643,189 |

6. Rautaki Māori talent and development

| | 2022 \$ | 2021 \$ |
|--|----------------|----------------|
| Rautaki Māori talent development | 450,248 | 431,254 |
| Rautaki Māori feature film development | 260,195 | 312,120 |
| | 710,443 | 743,374 |

7. Script development and production funding

| | 2022 \$ | 2021 \$ |
|--|-------------------|-------------------|
| Feature film development (incl. feature documentaries) | 1,413,664 | 1,391,773 |
| Devolved development | 770,000 | 485,000 |
| Feature film production financing | 20,570,086 | 13,877,805 |
| Screen production recovery | 1,903,085 | 6,497,640 |
| Premium drama development and production | 28,161,472 | 21,153,506 |
| Feature film finishing grant | 451,373 | 180,801 |
| Other costs | 256,522 | 228,830 |
| | 53,526,202 | 43,815,355 |

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

| | 2022 \$ | 2021 \$ |
|---|------------------|------------------|
| Domestic/Media distribution | 834,719 | 1,022,197 |
| Digital preservation scheme | 0 | 9,224 |
| International festivals | 202,200 | 1,666 |
| International marketing and market attendance | 56,955 | 64,743 |
| Other costs | 59,509 | 33,360 |
| | 1,153,383 | 1,131,190 |

9. International screen business attraction

| | 2022 \$ | 2021 \$ |
|-----------------------------------|----------------|---------------|
| International promotion | 72,743 | 19,025 |
| International business attraction | 81,058 | 55,690 |
| | 153,801 | 74,715 |

10. International relations

| | 2022 \$ | 2021 \$ |
|---|----------------|---------------|
| Key market attendances and delegation costs | 106,404 | 20,418 |
| | 106,404 | 20,418 |

11. Screen incentive scheme administration

| | 2022 \$ | 2021 \$ |
|----------------|----------------|----------------|
| Administration | 225,281 | 255,467 |
| | 225,281 | 255,467 |

12. Corporate

| | 2022 \$ | 2021 \$ |
|---|------------------|------------------|
| Board costs | 173,021 | 169,566 |
| Communications | 52,482 | 47,105 |
| Office overheads | 605,764 | 382,116 |
| Depreciation and amortisation expense: | | |
| Leasehold alterations | 8,562 | 4,551 |
| Computer equipment – hardware | 43,194 | 34,196 |
| Computer equipment – software | 132,883 | 75,076 |
| Office equipment | 15,254 | 12,149 |
| Furniture and fittings | 16,934 | 13,995 |
| Rent | 448,337 | 420,967 |
| Audit fees | | |
| for the audit of the financial statements | 64,959 | 60,743 |
| Other costs | 796,624 | 521,215 |
| | 2,358,014 | 1,741,679 |

13. Personnel costs

| | 2022 \$ | 2021 \$ |
|---|------------------|------------------|
| Talent development | 378,375 | 307,141 |
| Rautaki Māori talent and development | 317,230 | 269,951 |
| Script and production funding | 953,096 | 689,488 |
| Marketing and international relations | 608,737 | 600,790 |
| International screen business attractions and promotion | 545,621 | 488,817 |
| Screen incentive scheme administration | 320,535 | 230,446 |
| Corporate | 2,006,230 | 1,708,789 |
| Consultants | 259,442 | 211,984 |
| Defined contribution plan employer contributions | 149,257 | 124,655 |
| | 5,538,523 | 4,632,061 |

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

| | 2022 \$ | 2021 \$ |
|---|------------------|------------------|
| Cash at bank and on hand | 5,544,564 | 1,148,267 |
| Term deposits with maturities of three months or less | 0 | 0 |
| | 5,544,564 | 1,148,267 |

Accounting policy:

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

While cash and cash equivalents at 30 June 2020 are subject to the expected credit loss requirements of PBE IFRS 9, no loss allowance has been recognised because the estimated loss allowance for credit losses is trivial.

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

Any bank deposits held in foreign currencies at balance date are valued at the quoted mid-rate at the close of business on 30 June 2022. The unrealised gain or loss resulting from the valuation is recognised in the surplus or deficit.

15. Investments

| | 2022 \$ | 2021 \$ |
|--|-------------------|-------------------|
| Current portion | | |
| Term deposits with maturities of 4–12 months | 52,000,000 | 31,500,000 |
| Total current portion | 52,000,000 | 31,500,000 |
| Non-current portion | | |
| Term deposits with maturities over 12 months | – | – |
| Total non-current portion | – | – |
| | 52,000,000 | 31,500,000 |

There were no impairment provisions for investments.

Accounting policy:

Bank Deposits

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

| | 2022 \$ | 2021 \$ |
|--------------------------------|-------------------|-------------------|
| Trade debtors | 419,465 | 165,875 |
| Lottery Grants Board grant | 6,772,019 | 8,503,947 |
| Crown revenue – MBIE | 805,000 | 460,000 |
| Crown revenue – MCH | 24,500,000 | 20,914,999 |
| Net GST receivables | 487,644 | 276,798 |
| Less: provision for impairment | 0 | 0 |
| Total receivables | 32,984,128 | 30,321,619 |

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

| | 2022 | | | 2021 | | |
|---------------------|-------------------|------------------|-------------------|-------------------|------------------|-------------------|
| | Gross \$ | Impairment \$ | Net \$ | Gross \$ | Impairment \$ | Net \$ |
| Current | 32,609,569 | 0 | 32,609,569 | 30,256,495 | 0 | 30,256,495 |
| Past due 31–60 days | 7,376 | 0 | 7,376 | 5,584 | 0 | 5,584 |
| Past due 61–90 days | 345,242 | 0 | 345,242 | 14,087 | 0 | 14,087 |
| Past due >91 days | 21,941 | 0 | 21,941 | 45,453 | 0 | 45,453 |
| | 32,984,128 | 0 | 32,984,128 | 30,321,619 | 0 | 30,321,619 |

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:

| | 2022 \$ | 2021 \$ |
|--|------------|------------|
| 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:

The NZFC applies the simplified credit loss model of recognising lifetime expected credit losses for receivables. The short term receivables are written off when there is no reasonable expectation of recovery. An allowance for credit losses was recognised only when there was objective evidence that the amount would not be fully collected.

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 and equipment

Movements for each class of property, plant and equipment are as follows:

| | Leasehold Alterations \$ | Computer Equipment – Hardware \$ | Office Equipment \$ | Furniture and Fittings \$ | Total \$ |
|---------------------------------|--------------------------------|---|---------------------------|---------------------------------|------------------|
| Cost or Valuation | | | | | |
| 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 |
| Balance at 1 July 2021 | 640,407 | 270,651 | 152,958 | 380,638 | 1,444,654 |
| Additions | 3,230 | 58,231 | 61,735 | 9,202 | 132,398 |
| Disposals | 0 | 0 | 0 | 0 | 0 |
| Balance at 30 June 2022 | 643,637 | 328,882 | 214,693 | 389,840 | 1,577,052 |
| Accumulated Depreciation | | | | | |
| Balance at 1 July 2020 | 618,077 | 170,954 | 115,944 | 296,894 | 1,201,869 |
| Depreciation expense | 4,551 | 34,196 | 12,149 | 13,995 | 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 |
| Balance at 1 July 2021 | 622,628 | 202,828 | 128,093 | 310,889 | 1,264,439 |
| Depreciation expense | 8,562 | 43,194 | 15,254 | 16,934 | 83,944 |
| Eliminate on disposal | 0 | 0 | 0 | 0 | 0 |
| Balance at 30 June 2022 | 631,190 | 246,022 | 143,347 | 327,823 | 1,348,384 |
| Carrying amounts | | | | | |
| 1 July 2020 | 7,217 | 68,494 | 31,757 | 62,093 | 169,561 |
| 1 July 2021 | 17,779 | 67,823 | 24,865 | 69,749 | 180,216 |
| As at 30 June 2022 | 12,447 | 82,860 | 71,346 | 62,017 | 228,668 |

Accounting policy:

Property, plant and 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 2020 | 779,374 |
| Additions | 343,631 |
| Disposals | 0 |
| Balance at 30 June 2021 | 1,123,005 |
| Balance at 1 July 2021 | 1,123,005 |
| Additions | 123,840 |
| Disposals | 0 |
| Balance at 30 June 2022 | 1,246,845 |
| Accumulated Amortisation | |
| Balance at 1 July 2020 | 746,929 |
| Amortisation expense | 75,076 |
| Eliminate on disposal | 0 |
| Balance at 30 June 2021 | 822,005 |
| Balance at 1 July 2021 | 822,005 |
| Amortisation expense | 132,883 |
| Eliminate on disposal | 0 |
| Balance at 30 June 2022 | 954,888 |
| Carrying amounts | |
| 1 July 2020 | 32,445 |
| 1 July 2021 | 301,000 |
| As at 30 June 2022 | 291,957 |

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% |
|-------------------|---------|--------|

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

| | 2022 \$ | 2021 \$ |
|---|------------------|------------------|
| Trade creditors | 1,269,676 | 1,216,994 |
| Screen production recovery repayment to MCH | 5,999,275 | 6,902,360 |
| Sundry accruals | 946,204 | 992,919 |
| Suspense liability | 26,910 | 21,188 |
| | 8,242,065 | 9,133,461 |

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

| | 2022 \$ | 2021 \$ |
|----------------------------|----------------|----------------|
| Accrued salaries and wages | 87,060 | 58,301 |
| Annual leave | 353,797 | 290,248 |
| | 440,857 | 348,549 |

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

| | 2022 \$ | 2021 \$ |
|--|-------------------|-------------------|
| Feature films | 64,644,022 | 37,629,081 |
| Short films | 1,238,207 | 942,590 |
| Devolved development and Business Development Scheme | 584,179 | 801,009 |
| | 66,466,408 | 39,372,680 |

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:

| | 2022 \$ | 2021 \$ |
|----------------------------|----------------|----------------|
| Not later than one year | 308,239 | 295,215 |
| Between one and two years | 80,497 | 296,978 |
| Between two and five years | 0 | 74,082 |
| Later than five years | 0 | 0 |
| | 388,736 | 666,275 |

The NZFC leases two floors of a 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 2022 (2021=\$Nil).

23. Contingencies

Contingent liabilities

There were no contingent liabilities at balance date (2021=\$Nil).

Contingent assets

There were no contingent assets at balance date (2021=\$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:

| | 2022 \$ | 2021 \$ |
|--|-------------------|-------------------|
| Financial assets measured at amortised cost | | |
| Cash and cash equivalents | 5,544,564 | 1,148,267 |
| Investments | 52,000,000 | 31,500,000 |
| Trade and other receivables | 32,984,128 | 30,321,619 |
| Total financial assets | 90,528,692 | 62,969,886 |
| Financial liabilities | | |
| Trade and other payables | 8,242,065 | 9,133,461 |
| Film income account | 270,436 | 258,228 |
| Project commitments | 66,466,408 | 39,372,680 |
| Total financial liabilities | 74,978,909 | 48,764,369 |

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 2022 amounted to \$Nil (2021=\$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 credit 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 S&P Global Ratings (if available) or to historical information about counterparty default rates.

| | 2022 \$ | 2021 \$ |
|--|-------------------|-------------------|
| Counterparties with credit ratings | | |
| <i>Cash at bank, term deposits and portfolio investments (notes and bonds)</i> | | |
| AA+ | | 0 |
| AA- | 40,409,328 | 20,583,744 |
| AA | 0 | 0 |
| A+ | 0 | 0 |
| A | 17,120,222 | 12,064,523 |
| Total counterparties with credit ratings | 57,529,550 | 32,648,267 |
| Counterparties without credit ratings | | |
| <i>Debtors and other receivables</i> | | |
| Existing counterparty with no defaults in the past | 32,984,128 | 30,321,619 |
| Existing counterparty with defaults in the past | 0 | 0 |
| Total debtors and other receivables | 32,984,128 | 30,321,619 |

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– 1 year \$ | more than 1 year \$ |
|--------------------------|--------------------------|--------------------------------|-----------------------------|---------------------------|---------------------------|
| 2021 | | | | | |
| Trade and other payables | 9,133,461 | 9,133,461 | 9,133,461 | 0 | 0 |
| 2022 | | | | | |
| Trade and other payables | 8,242,065 | 8,242,065 | 8,242,065 | 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 the 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.

| | 2022 \$ | 2021 \$ |
|--|------------------|------------------|
| Board Members | | |
| Remuneration | 145,600 | 135,625 |
| Full-time equivalent members at 30 June | 0.70 | 0.70 |
| Senior Management Team | | |
| Remuneration | 1,679,349 | 1,683,952 |
| Full-time equivalent members at 30 June | 8.97 | 8.92 |
| Total key management personnel remuneration | 1,824,949 | 1,819,577 |
| Total full-time equivalent personnel | 9.67 | 9.62 |

Key management personnel at 30 June 2022 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 and International Promotions, Head of International Screen Attraction, and Pou Whakahaere o Te Rautaki Māori.

FTE for Board members has been calculated based 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:

| | 2022 \$ | 2021 \$ |
|------------------------|----------------|----------------|
| Dame Kerry Prendergast | 33,600 | 31,360 |
| Brett O'Riley | 16,000 | 14,933 |
| John McCay | 16,000 | 14,933 |
| Paula Jalfon | 16,000 | 14,933 |
| Sandra Kailahi | 16,000 | 14,933 |
| Ant Timpson | 16,000 | 14,933 |
| Pania Gray | 16,000 | 14,933 |
| David Wright | 16,000 | 14,667 |
| | 145,600 | 135,625 |

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 (2021=\$Nil).

All Board members agreed to a 20 percent reduction in fees for six months from 1st May 2020 in response to COVID-19.

28. Employee remuneration

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

| | Number of Employees | |
|-----------------------|---------------------|-----------|
| Total remuneration | 2022 | 2021 |
| \$340,000 – \$349,999 | 0 | 1 |
| \$310,000 – \$319,999 | 1 | 0 |
| \$210,000 – \$219,999 | 1 | 1 |
| \$200,000 – \$209,999 | 1 | 1 |
| \$170,000 – \$179,999 | 1 | 0 |
| \$160,000 – \$169,999 | 3 | 2 |
| \$150,000 – \$159,998 | 3 | 3 |
| \$140,000 – \$149,999 | 1 | 1 |
| \$130,000 – \$139,999 | 2 | 0 |
| \$110,000 – \$119,999 | 2 | 1 |
| \$100,000 – \$109,999 | 2 | 3 |
| | 17 | 13 |

During the year ended 30 June 2022 no employees received compensation and other benefits in relation to cessation (2021 = nil).

29. Reconciliation of net cash flows from operating activities with the net surplus for the year

| | 2022 \$ | 2021 \$ |
|--|-------------------|------------------|
| Net surplus/(deficit) | 1,298,712 | 2,857,151 |
| Add back: Non cash items | | |
| (Gain)/Loss on disposals | 0 | (696) |
| Doubtful debts | 0 | 0 |
| Bad debts written off | 0 | 0 |
| Rent incentive | 0 | 0 |
| Depreciation and amortisation | 216,828 | 139,967 |
| | 1,515,540 | 2,996,422 |
| Movements in working capital | | |
| Decrease/(Increase) in accounts receivable after excluding capital items | (2,459,007) | (22,089,492) |
| (Decrease)/Increase in accounts payable after excluding capital items | (891,396) | 6,852,340 |
| (Decrease)/Increase in employee entitlements | 92,308 | 7,714 |
| (Decrease)/Increase in GST payable | (210,846) | (432,949) |
| (Decrease)/Increase in film income account | 12,208 | 6,548 |
| (Decrease)/Increase in project commitments | 27,093,728 | 22,277,147 |
| Total movements in working capital | 23,636,995 | 6,621,308 |
| Net cash flows from operating activities | 25,152,535 | 9,617,730 |

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 2021/22 Statement Of Performance Expectations are as follows:

Statement of comprehensive income

Crown Revenues

Income received from MCH was \$5.5M higher than budgeted as this reflects the receipts of the Premium Drama Fund and the Screen Production Emergency Relief Fund.

Lottery Grants Board (LGB) Grant

Income received from the LGB was \$1.3M higher than budgeted as actual profits generated by Lotto New Zealand were higher than initial projections.

Writebacks

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

Script development and production funding

Spend in this area was \$7.5M higher than budgeted. This was due to the unplanned spend on the Screen Production Recovery Fund and the Screen Production Emergency Relief Fund and higher than expected costs of the Premium Drama Fund.

Marketing and distribution support

Spend in this area was \$604,617 lower than budget due to the impact of COVID-19 resulting in delays in films being released in New Zealand cinemas and no travel to and support at international film festivals.

International screen business attraction

Spend in this area was \$364,199 lower than budget due to postponement of various famils and overseas events as a result of COVID-19.

Statement of financial position

Investments

Current investments were \$32M higher than budgeted due to term deposits being reinvested rather than utilised due to COVID-19 related delays in production.

Trade Receivables

The total sum receivable at year-end was \$26M higher than budgeted primarily due to the accrual for the second instalment of the Premium Drama Fund due from MCH (\$24.5M).

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-19 delaying projects going into production meaning investments were reinvested.

Scope of appropriation and expenses

| | Actual 2022 \$000 |
|--|-------------------------|
| Vote Arts, Culture and Heritage | |
| New Zealand Screen Production Grant | |
| Original appropriation | 75,500 |
| Cumulative adjustments | 72,529 |
| Total adjusted appropriation | 148,029 |
| Cumulative actual expenditure 1 July 2021 | 0 |
| Current year actual expenditure | 68,980 |
| Cumulative actual expenditure 30 June 2022 | 68,980 |
| Appropriation remaining 30 June 2022 | 79,049 |



● *The Lord of the Rings: The Rings of Power*

Statement of service performance



Activate high impact, authentic and culturally significant screen stories

| Impact measures | Actual 2020/21 | Target 2021/22 | Actual 2021/22 | Notes/Results |
|--|-------------------|-------------------|-------------------|--|
| Fund the production of culturally significant feature films and long-form screen stories | | | | |
| 1a. Percentage of NZFC-funded feature films that are culturally significant (over a three-year timeframe) ¹ | 89% | 80% | 87% | 2019/20 = 80% 2020/21 = 95% 2021/22 = 86% |
| 1b. Percentage of New Zealanders who agree that New Zealand screen stories are important ² | 91.25% | 75% | 82% | |
| Facilitate film development and production opportunities | | | | |
| 1c. Number of long-form screen stories produced with NZFC development support (direct or devolved) ³ | 16 | 10 | 7 | |
| Champion Māori film and filmmakers in partnership with the Māori screen industry | | | | |
| 1d. 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 | 31% | 20% | 23% | Te Ara ki Te Puna Kairangi Development Fund supported a higher percentage of projects with Māori practitioners in at least two key creative roles than other long form funds |

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 a survey of 1000+ New Zealanders over the age of 18 asking "Do you believe New Zealand films are important?"

3 Definition of "long-form screen stories produced": First day of principal photography falls within the period of the financial year. Includes films receiving NZFC production financing and/or the NZSPG – New Zealand. Development support includes funding through schemes such as Seed, Early Development, Advanced Development, He Ara, Boost or Whakawhanake Kiriata.

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

| Operational and output measures | Actual 2020/21 | Target 2021/22 | Actual 2021/22 | Notes/Results |
|--|-------------------|-------------------|-------------------|---|
| DEVELOPMENT and PRODUCTION – Operational Measures | | | | |
| Provide development and production opportunities for underrepresented voices in the screen industry | | | | |
| 1e. Number of short films, feature films or series dramas in Te Reo Māori receiving NZFC development or production funding ⁵ | 4 | 5 | 4 | A small number of applications for Te Reo Māori projects were received, leading to a lower number being funded than anticipated |
| 1f. Percentage of short films, feature films or series dramas that receive NZFC production funding with a woman or gender-diverse director attached | 59% | 50% | 42% | Long form: 36%, short form: 57% |
| DEVELOPMENT and PRODUCTION – Output Target | | | | |
| 1g. Number of long-form screen stories offered NZFC production financing ⁶ | 19 | 18 | 39 | A greater number of Te Puna Kairangi Premium Fund long-form projects were financed than anticipated due to high levels of non-government investment |
| 1h. Percentage of long-form screen stories funded through the Te Puna Kairangi Premium Fund that have private international investment of at least 10% of the production value | New Measure | 100% | 100% | |

⁵ The majority of dialogue must be in Te Reo Māori.

⁶ Measured from the date a commitment to finance production is made. Includes projects receiving NZFC Production Finance, Feature Film Finishing Grant and/or Te Puna Kairangi Premium Funding.



Sustain and strengthen economic outcomes for our thriving screen industry

| Impact measures | Actual 2020/21 | Target 2021/22 | Actual 2021/22 | Notes/Results |
|--|-------------------|-------------------|-------------------|--|
| Position and promote New Zealand as a leading destination for screen production | | | | |
| 2a. Percentage of international stakeholders who agree that New Zealand is considered a world-leading destination for screen production ⁷ | N/A | 85% | N/A | No Stakeholder Survey was undertaken in 2021/22 due to COVID-19 resourcing shortages |
| Administer the screen incentives | | | | |
| 2b. Total annual value of production expenditure in New Zealand administered within the NZSPG (New Zealand productions) | \$71.1M | \$143.8M | \$113.9M | Due to COVID-19 delays in production |
| 2c. Total annual value of international production budgets administered in New Zealand by the NZSPG (international productions) ⁸ | \$534.9M | \$640M | \$440.8M | Due to COVID-19 delays in production |
| 2d. Percentage of New Zealand cast and crew employed on international productions receiving the NZSPG international | New Measure | Benchmark | TBC | |
| Output measures | | | | |
| 2e. Number of final NZSPG certificates issued for New Zealand productions | 15 | 40 | 26 | 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 ⁹ | 19 | 12 | 9 | Due to COVID-19 delays in production, fewer final NZSPG certificates were issued than anticipated |
| 2h. Number of international screen attraction business enquiries | 509 | 200 | 210 | |
| Facilitate strategic relationships | | | | |
| 2j. Number of provisional and final official co-production certificates issued | 17 | 12 | 15 | There are a number of projects that have received Screen Production Recovery Funding that are yet to apply for final certificates. A number of projects that have received Premium Fund offers are yet to apply for professional certificates. |

⁷ Calculated from the NZFC'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 NZSPG 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.

⁹ NZSPG 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.



Facilitate dynamic pathways for outstanding people, projects and businesses

| Impact measures | Actual 2020/21 | Target 2021/22 | Actual 2021/22 | Notes/Results |
|---|-------------------|-------------------|-------------------|--|
| Identify and support New Zealand screen talent | | | | |
| 3a. Total number of opportunities for writers, producers and directors to move from a NZFC talent development initiative to NZFC funded long-form screen story development/production or identified alternative pathway ¹⁰ | 42 | 35 | 47 | Based on Talent Development support across previous five financial years (since 2016/17FY) |
| Support industry organisations and build skills for practitioners | | | | |
| 3b. Guilds and industry organisations which receive the capability funding support for organisations have maintained at least 85% of their membership, services and/or core programmes | New measure | Achieve | 100% | Of 28 organisational support contracts, 21 have been submitted and seven are still to be submitted. Reporting is ongoing with final reports still to be provided (or a supplementary Cost Report). Remaining final reports are expected by the end of October 2022 |
| 3c. Percentage of recipients of the capability skills and industry development funding have an increase in their skills and/or confidence in approaching their work in a post COVID-19 world ¹¹ | New measure | 85% | 81.5% | Of 14 training support contracts, 10 have been submitted and four are still to submit Of 10 fully acquitted reports only one is below 85% (83.3%) Reporting is ongoing with final reports still to be provided (or a supplementary Cost Report). Remaining final reports are expected by the end of October 2022 |

| Output measures | Actual 2020/21 | Target 2021/22 | Actual 2021/22 | Notes/Results |
|---|-------------------|-------------------|-------------------|---------------|
| TALENT DEVELOPMENT – Output Targets | | | | |
| 3d. Number of short films funded by the NZFC | 10 | 13 | 14 | |
| 3e. Number of industry organisations receiving operational support | New Measure | Benchmark | 7 | |
| 3f. Total number of screen practitioners participating in NZFC-funded initiatives and programmes | New Measure | Benchmark | 113 | |
| 3g. Number of Māori practitioners supported through Te Rautaki Māori talent development initiatives | New Measure | Benchmark | 24 | |

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

¹¹ Measured using the reports that recipients must supply outlining their experiences and outcomes from receiving the funding.



Maximise interest and audiences for New Zealand screen stories here and overseas

| Impact measures | Actual 2020/21 | Target 2021/22 | Actual 2021/22 | Notes/Results |
|--|-------------------|-------------------|-------------------|--|
| Provide effective marketing support for domestic cinema releases and additional release platforms | | | | |
| 4a. Percentage of New Zealanders who have seen a New Zealand film in the last 12 months ¹² | New Measure | Benchmark | 50% | |
| 4b. Total annual admissions at the New Zealand box office for all NZFC-financed feature films (Admissions during 1 July 2021 – 30 June 2022 financial year) | 516,898 | 200,000 | 159,683 | Cinema closures and social distancing rules meant audiences were limited for substantial periods of the year |
| 4c. Number of NZFC-funded films that secured more than 50K admissions at the New Zealand box office (Admissions during one-year time-period 1 July 2021 – 30 June 2022 financial year) | 3 | 1 | 0 | Cinema closures and social distancing rules meant audiences were limited for substantial periods of the year |
| 4d. Percentage growth of audiences for NZFC-financed films at cinemas in regional areas | New Measure | Benchmark | N/A | Due to COVID-19 closing cinemas for extended periods and social distancing requirements, it has not been possible to generate accurate data for this measure |
| Manage a focused festival strategy | | | | |
| 4e. Number of NZFC-funded feature and short films that are selected for premiere film festivals ¹³ | 11 | 5 | 13 | 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 New Zealand films their opportunity to screen |
| 4f. Number of NZFC-funded long-form screen stories to screen in the Whānau Mārama New Zealand International Film Festival | 2 | 5 | 14 | The NZIFF selected a large number of New Zealand films to screen in its 2021 programme |

¹² Based on responses to a survey of 1,000 randomly selected New Zealanders asking, "Have you seen a New Zealand film in the last 12 months?"

¹³ Premiere film festivals are: Cannes, Berlin, Toronto, Sundance, Venice, Melbourne, Rotterdam, SXSW, Tribeca, IDFA, Clermont Ferrand, Busan, Sydney and Hot Docs. In previous years these have been referred to as A-List film festivals.

| Output measures | Actual 2020/21 | Target 2021/22 | Actual 2021/22 | Notes/Results |
|---|-------------------|-------------------|-------------------|---|
| MARKETING – Output Targets | | | | |
| 4g. Number of feature film directors who have had more than one NZFC-financed feature film screened at a premiere film festival (in the seven-year period 1 July 2015 – 30 June 2022) ¹⁴ | 7 | 5 | 6 | |
| 4h. Number of feature film directors whose NZFC-funded short film(s) have screened at premiere film festivals (during the five-year period 1 July 2017 – 30 June 2022) ¹⁵ | 4 | 2 | 4 | |
| 4j. Percentage increase in excellent and very good ratings between test screening and exit survey results | New Measure | Benchmark | N/A | Due to COVID-19 restrictions, test screenings and exit surveys were limited and we do not have enough data to populate this measure |

¹⁴ Premium film festivals for this measure include the Whānau Mārama New Zealand International Film Festival as well as those listed in [Footnote 13](#).

¹⁵ Premium film festivals for this measure include the Whānau Mārama New Zealand International Film Festival as well as those listed in [Footnote 13](#).



Build and maintain stakeholder relationships to generate excellence in partnerships

| Impact measures | Actual 2020/21 | Target 2021/22 | Actual 2021/22 | Notes/Results |
|---|-------------------|-------------------|-------------------|--|
| Provide effective marketing support for domestic cinema releases and additional release platforms | | | | |
| 5a. Average overall satisfaction rating in dealing with team responsible for talent development ¹⁶ | NA | 75% | N/A | No Stakeholder Survey was undertaken in 2021/22 due to COVID-19 resourcing shortages |
| 5b. Average overall satisfaction rating in dealing with the team responsible for screen incentives, co-productions and international screen attractions ¹⁷ | NA | 85% | N/A | No Stakeholder Survey was undertaken in 2021/22 due to COVID-19 resourcing shortages |
| 5c. Average overall satisfaction rating in dealing with the team responsible for long-form and short form screen story marketing ¹⁸ | NA | 75% | N/A | No Stakeholder Survey was undertaken in 2021/22 due to COVID-19 resourcing shortages |
| 5d. Average overall satisfaction rating in dealing with team responsible for development and production funding (including Te Puna Kairangi Premium Fund) ¹⁹ | NA | 65% | N/A | No Stakeholder Survey was undertaken in 2021/22 due to COVID-19 resourcing shortages |

| Operational and output measures | Actual 2020/21 | Target 2021/22 | Actual 2021/22 | Notes/Results |
|--|-------------------|-------------------|-------------------|---|
| STAKEHOLDER ENGAGEMENT – Operational Measures | | | | |
| 5e. Number of meetings with industry organisations and guilds ²⁰ | 10 | 20 | 51 | |
| 5f. Number of collaborations with other agencies ²¹ | 29 | 20 | 25 | |
| 5g. Number of screen practitioners participating in programmes and initiatives delivered in partnership with guilds and industry organisations ²² | New Measure | Benchmark | 1,118 | Based on Strategic Training Funding. This reflects participation numbers in initiatives running between 1 July 2021 – 31 Dec 2021. These organisations report six monthly, with next reports due 31 July 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 talent development and relationships." The survey will next be done in 2023.

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 incentives, co-productions, international screen business attraction and international relations." The survey will next be done in 2023.

18 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 2023.

19 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 development and production funding." The survey will next be done in 2023.

20 Captures meetings between the NZFC and industry organisations or guilds that are a minimum of one hour in length, or include three or more outside organisations or guilds.

21 Includes collaborations with agencies locally and internationally. Collaboration is defined as a jointly delivered, resourced and/or supported screen industry project, whether this project be in-person or virtual.

22 Includes local and international opportunities offered by the NZFC in partnership with another organisation.

Organisational Health

| Impact measures | Actual 2020/21 | Target 2021/22 | Actual 2021/22 | Notes/Results |
|--|-------------------|-------------------|-------------------|---|
| Annual staff engagement survey – performance index | 64% | 65% | N/A | No staff engagement survey was taken in 2021/22 due to COVID-19 resourcing shortages. A pulse survey was conducted in February 2022 with a score of 75% |
| 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 harassment, 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 | |

Output Cost Tables

For the year ended 30 June 2022

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

| | Actual 2020/21 | Budget 2021/22 | Actual 2021/22 |
|---|-------------------|-------------------|-------------------|
| Revenue | 50,950,796 | 47,524,000 | 60,430,648 |
| Direct Expenditure – <u>note 6 & 7</u> | 44,127,475 | | 53,786,397 |
| Direct expenditure – <u>note 13</u> (personnel) | 824,464 | | 1,111,711 |
| Indirect expenditure – admin/depreciation | 1,498,534 | | 2,063,017 |
| Indirect expenditure – personnel | 1,759,046 | | 2,259,947 |
| Total expenditure | 48,209,518 | 47,524,000 | 59,221,072 |

2. Sustain and strengthen economic outcomes for our screen industry

| | Actual 2020/21 | Budget 2021/22 | Actual 2021/22 |
|---|-------------------|-------------------|-------------------|
| Revenue | 1,324,816 | 1,306,000 | 1,469,214 |
| Direct Expenditure – <u>note 9, 10, 11</u> | 350,600 | | 485,486 |
| Direct expenditure – <u>note 13</u> (personnel) | 884,697 | | 876,480 |
| Indirect expenditure – admin/depreciation | 41,180 | | 51,181 |
| Indirect expenditure – personnel | 48,339 | | 56,067 |
| Total expenditure | 1,324,816 | 1,306,000 | 1,469,214 |

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

| | Actual 2020/21 | Budget 2021/22 | Actual 2021/22 |
|---|-------------------|-------------------|-------------------|
| Revenue | 4,843,867 | 4,775,000 | 5,290,673 |
| Direct Expenditure – <u>note 5 & 6</u> | 4,074,443 | | 4,367,480 |
| Direct expenditure – <u>note 13</u> (personnel) | 442,117 | | 536,990 |
| Indirect expenditure – admin/depreciation | 150,566 | | 184,305 |
| Indirect expenditure – personnel | 176,741 | | 201,898 |
| Total expenditure | 4,843,867 | 4,775,000 | 5,290,673 |

4. Maximise interest & audiences for nz screen stories here & overseas

| | Actual 2020/21 | Budget 2021/22 | Actual 2021/22 |
|---|-------------------|-------------------|-------------------|
| Revenue | 1,680,071 | 1,656,000 | 1,708,324 |
| Direct Expenditure – <u>note 8</u> | 1,131,190 | | 1,153,383 |
| Direct expenditure – <u>note 13</u> (personnel) | 435,356 | | 430,238 |
| Indirect expenditure – admin/depreciation | 52,223 | | 59,511 |
| Indirect expenditure – personnel | 61,302 | | 65,192 |
| Total expenditure | 1,680,071 | 1,656,000 | 1,708,324 |



The Power of the Dog ●

Independent auditor's report

To the readers of New Zealand Film Commission's financial statements and performance information for the year ended 30 June 2022

The Auditor-General is the auditor of New Zealand Film Commission (the Commission). The Auditor-General has appointed me, Grant Taylor, using the staff and resources of Ernst & Young, to carry out the audit of the financial statements and the performance information of the Commission on his behalf.

Opinion

We have audited:

- the financial statements of the Commission on pages 67 to 93, that comprise the statement of financial position as at 30 June 2022, 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 95 to 104.

In our opinion:

- the financial statements of the Commission on pages 67 to 93:
 - present fairly, in all material respects:
 - its financial position as at 30 June 2022; 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 95 to 104:
 - presents fairly, in all material respects, the Commission's performance for the year ended 30 June 2022, 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 11 November 2022. This is the date at which our opinion is expressed.

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

Basis for our opinion

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

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

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

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

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

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

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

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

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

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit carried out in accordance with the Auditor-General's Auditing Standards will always detect a material misstatement when it exists. Misstatements are differences or omissions of amounts or disclosures, and can arise from fraud or error. Misstatements are considered material if, individually or in the aggregate, they could reasonably be expected to influence the decisions of readers, taken on the basis of these financial statements and the performance information.

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

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

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

- We identify and assess the risks of material misstatement of the financial statements and the performance information, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- We obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Commission's internal control.
- We evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board.

- We evaluate the appropriateness of the reported performance information within the Commission's framework for reporting its performance.
- We conclude on the appropriateness of the use of the going concern basis of accounting by the Board and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Commission's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements and the performance information or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Commission to cease to continue as a going concern.
- We evaluate the overall presentation, structure and content of the financial statements and the performance information, including the disclosures, and whether the financial statements and the performance information represent the underlying transactions and events in a manner that achieves fair presentation.

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

Our responsibilities arise from the Public Audit Act 2001.

Other information

- The Board is responsible for the other information. The other information comprises the information included on pages 1 to 66, 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* issued by the New Zealand Auditing and Assurance Standards Board.

Ernst & Young provides independent assurance in relation to New Zealand Qualifying Expenditure statements submitted to the Commission by some applicants under the New Zealand Screen Production Grant Scheme. Other than these independent assurance engagements, and in our capacity as auditor, we have no relationship with, or interests in the Commission.



Grant Taylor
Ernst & Young
Chartered Accountants
On behalf of the Auditor-General
Wellington, New Zealand

Annual report appendix 2021/22

NZFC Development Finance for Feature Film Projects

A/ New Long Form Screen Stories with Investment from NZFC

FEATURE FILM PRODUCTION INVESTMENT

Alien Weaponry: The Film Conditional

Two brothers attempt to storm the world of thrash metal with Te Reo Māori, even though they're still both teenagers.

P: Nigel McCulloch

D: Kent Belcher

W: Ryan Hutchings, Nigel McCulloch

Bad Behaviour \$1,800,000

Former child actress, Lucy Howe, ruins a spiritual retreat with her bad behaviour and reunites with her daughter Dylan after she has an accident in her profession as a stunt woman.

P: Desray Armstrong, Molly Hallam

D: Alice Englert

W: Alice Englert

Untitled Ursula Williams Project \$869,779

A documentary following a well-known musician writing and recording their first full Te Reo Māori album.

P: Alexander Behse, Anahera Parata

D: Ursula Williams

W: Marlon Williams, Ursula Williams

Gloriavale \$317,125

When widespread corruption, abuse and sexual assault is uncovered at the Gloriavale Christian Community, one man sets out to save his family and bring the powerful cult to their knees.

P: Fergus Grady, Noel Smyth

D: Noel Smyth, Fergus Grady

W: Noel Smyth

The Letting Go Conditional

Tess must connect with and counsel her daughter Eva who faces an uncertain future due to a degenerative disease affecting half the world's teenagers.

P: Nadia Maxwell

D: Nic Gorman

W: Nic Gorman

Joika \$650,000

Joy Womack, a fifteen-year-old America ballerina from Texas moves to Moscow and pushes herself to her absolute limits in her pursuit of becoming a Prima Ballerina.

P: Tom Hern, Belindalee Hope, Klaudia Smieja-Rostworowska

D: James Napier Robertson

W: James Napier Robertson

Never. Look. Away \$1,330,000

Covering various conflicts in Africa, the Middle East and the Bosnian War, swashbuckling New Zealand CNN combat camerawoman, Margaret Moth, risks it all to put the viewer inside the conflict. When a fateful injury gets in the way of her appetite for danger and adrenaline, Moth must find the strength to carry on.

P: Lucy Lawless, Matthew Metcalfe

D: Lucy Lawless

W: Tom Blackwell, Lucy Lawless, Matthew Metcalfe

Te Motu \$1,950,000

After sudden relocation to a tiny island, three misbehaved friends in a 1950s Christian reform school for girls rail against the institution to avoid assimilation into an increasingly sinister system.

P: Polly Fryer, Morgan Waru

D: Josephine Stewart-Te Whiu

W: Maddie Dai, Josephine Stewart-Te Whiu

Untitled Robert Sarkies Project Conditional

P: Vicky Pope

D: Robert Sarkies

W: Fiona Samuel

Pushing It Conditional

When a 50-year-old mother stumbles into the world of powerlifting, she discovers it's never too late to find your calling.

P: Luke Sharpe

D: Gerard Johnstone

W: Gerard Johnstone

KEY: **P:** Producer **D:** Director **W:** Writer

Went Up the Hill Conditional

Jack ventures to remote New Zealand to attend the funeral of his estranged birth mother and meets her grieving widow. But his search for answers becomes dangerous when his mother's ghost returns to inhabit both her son and her widow, instigating a life-threatening nocturnal dance between the three of them.

P: Kristina Ceyton, Samantha Jennings, Vicky Pope

D: Samuel Van Grinsven

W: Jory Anast, Samuel Van Grinsven

Babylon Conditional

A Māori warrior priest comes to the lawless whaling settlement of Babylon to recover his father's stolen head. A son's love soon becomes a threat to the town's villainous mayoress, Sarah Graham.

P: James Brown, Jill Macnab, Tainui Stephens

D: Glenn Standring

W: Glenn Standring

One Winter Conditional

When the 1981 Springbok tour descends on Dunedin, teenager Josh Waaka is forced to clamber off the fence he has actively sat on all his life to stand up for himself, his whānau and his future.

P: Angela Cudd, Sandra Kailahi, Emma Slade

D: Hamish Bennett, Paul Middleditch

W: Hamish Bennett, Sonia Whiteman

TE PUNA KAIRANGI PREMIUM PRODUCTIONS FUND

Babylon (Feature Film) Conditional

A Māori warrior priest comes to the lawless whaling settlement of Babylon to recover his father's stolen head. A son's love soon becomes a threat to the town's villainous mayoress.

P: James Brown, Jill Macnab, Tainui Stephens

D: Glenn Standring

W: Glenn Standring

After the Party (Drama Series) Conditional

Penny's world implodes when she accuses her husband of a sex crime, and nobody believes her. Five years later, she must decide what's more important – the truth, or rebuilding her relationship with her daughter.

P: Helen Bowden, Peter Salmon

D: Peter Salmon

W: Dianne Taylor

Badjelly (Animation Series) Conditional

When siblings Tim and Rose enter the nearby woods in search of their beloved cow Lucy, they must team up with the weird and wonderful forest-folk to confront a malevolent force terrorising the valley, known as Badjelly.

P: Carthew Neal, Roger Shakes, Simon Ward

D: Ryan Cooper, Tim Evans, Alex Leighton

W: Ryan Cooper, Tim Evans, Alex Leighton

Cremerie Season 2 (Drama Series) Conditional

Team Cremerie flees Hiro Valley and sets off on an epic road trip to save male survivors, bring Lane to justice and uncover the truth about the pandemic. But to save mankind, they've first got to save their friendship.

P: Bronwynn Bakker, JJ Fong, Perlina Lau,

Roseanne Liang, Ally Xue

D: Roseanne Liang

W: Roseanne Liang, Dan Musgrove

Dark City – The Cleaner (Drama Series) Conditional

Joe Middleton is the cleaner at Christchurch's Central Police Station. Everyone thinks Joe is not very smart. The Police are looking for a serial killer who has seven victims. Joe knows he has killed six. He is going to find out who did the seventh and frame them for all the murders.

P: John Barnett, Chloe Smith

D: Rick Jacobson

W: Paul Cleave, Rachel Lang, Gavin Strawhan

Escaping Utopia (Documentary Series) Conditional

What if your entire life was based on lies?

P: Natalie Malcon, Philippa Rennie

D: Natalie Malcon, Justin Pemberton, Michelle Savill

I, Object (Feature Film) Conditional

I, Object follows Tom, a grief-stricken 10-year-old boy who has drifted into a world of imagination after the death of his father. Misunderstood by everyone, Tom starts forming unusual friendships with the faces he sees in everyday objects. Soon everything from his alarm clock, pop cans, and even the kitchen sink begin helping him accept his loss and reconnect with the humans around him.

P: Daniel Bekerman, Alex Ordanis, Timothy White,

Chris Yurkovich

D: Andrew Niccol

W: Andrew Niccol

Madame Mom (Drama Series) Conditional

An all-American Mom finds herself divorced, unemployed and pregnant in small-town New Zealand and starts an ethical brothel to survive.

P: Halaifonua Finau, Tom Hern, Crystal Vaega

W: Shoshanna McCallum, Harry McNaughton

The Panthers Season 2 (Drama Series) Conditional

The Polynesian Panthers are in a new chapter of their lives; now juggling young families and jobs in the capitalist world, working for 'The Man'. But the revolution waits for no one. This season our young radicals are called to stand up and support their Māori brothers and sisters, as they quest to reclaim their language, culture and land that was taken from beneath them.

P: Nicole Horan, Crystal Vaega

W: Becs Arahanga, Halaifonua Finau, Tom Hern

KEY: **P:** Producer **D:** Director **W:** Writer

Far North (Drama Series) Conditional

Half a billion dollars' worth of meth. A broken boat with its crew starving to death. One comically inept gang. Two salt of the earth amateur detectives. This is a true story. This is Far North.

P: Chris Bailey, Kelly Martin, David White

D: David White

W: Mingjian Cui, Suli Moa, David White

Black Coast Vanishings (Documentary Series) Conditional

A true-crime mystery series about the disappearance of six people in a small surf town that has divided the locals and given rise to fear and suspicion.

P: Cass Avery, Nicola Smith

D: Candida Beveridge, Megan Jones

W: Candida Beveridge, Megan Jones

A Mistake (Feature Film) Conditional

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

P: Christine Jeffs, Matthew Metcalfe

D: Christine Jeffs

W: Christine Jeffs

The Gone (Drama Series) Conditional

When a young Irish couple vanishes from an infamous rural North Island town, Irish detective Theo Richter teams with Kiwi cop Diana Henare to find them. Amidst the search they must contend with civil unrest, a duplicitous corporation and their own personal demons.

P: Reikura Kahi, Timothy White

EP: Yvonne Donohoe, Katie Holly, Karl Zohrab

D: Peter Burger, Hannah Quinn

W: Michael Bennett, Anna McPartlin

B/ LONG FORM SCREEN STORIES WITH ADDITIONAL INVESTMENT FROM NZFC**FEATURE FILM PRODUCTION INVESTMENT
ADDITIONAL EQUITY****Whina** \$100,000

P: Matthew Metcalfe, Tainui Stephens

D: James Napier Robertson, Paula Whetu-Jones

W: James Napier Robertson, Paula Whetu-Jones, James Lucas

Red, White and Brass (fka Dox) \$77,000

P: Morgan Waru, Georgina Condor

D: Damon Fepulea'i

W: Halaifonua Finau

The Guinea Pig Club Conditional

P: Tim Sanders

D: Roger Donaldson

W: Mike Riddell

**TE PUNA KAIRANGI PREMIUM PRODUCTIONS
FUND ADDITIONAL EQUITY****A Mistake (Feature Film)** Conditional

P: Christine Jeffs, Matthew Metcalfe

D: Christine Jeffs

W: Christine Jeffs

**SCREEN PRODUCTION RECOVERY FUND –
FEATURE FILMS****Billion Dollar Heist** \$164,890

P: Matthew Metcalfe

D: Daniel Gordon

W: Matthew Metcalfe

Balance of the Five Elements \$3,753

P: James Heyward

D: Jan Hinrik Dreves, Mike Single

W: Marilyn McFadyen

Taki Rua: Breaking Barriers \$115,907

P: Whetu Fala, Selina Joe

D: Whetu Fala, Christina Asher

**SCREEN PRODUCTION RECOVERY FUND –
SHORT FILMS****Hunters (fka Asaro)** \$9,400

P: Halaifonua Finau, Joshua Rollo

D/W: Helmut Marko

**EXTENDED SCREEN PRODUCTION
RECOVERY FUND – FEATURE FILMS****Red, White and Brass (fka Dox)** \$142,467

P: Morgan Waru, Georgina Condor

D: Damon Fepulea'i

W: Halaifonua Finau

The Tank \$279,532

P: Matthew Metcalfe

D: Scott Walker

W: Scott Walker

**EXTENDED SCREEN PRODUCTION
RECOVERY FUND – SERIES****Barkley Manor** \$26,331

P: Rogue Productions Ltd.

Bird's Eye View \$20,524

P: Sharlene George

D: Peter Circuitt, Jared Kahi

W: Nick Ward

KEY: **P:** Producer **D:** Director **W:** Writer

The Brokenwood Mysteries Series 8 \$300,243

P: Tim Balme**D:** David de Latour, Caroline Bell-Booth, Mike Smith, Katie Wolfe**W:** James Griffin, Sarah Kate Lynch, Nic Sampson, Roy Ward

The Untold Tales of Tūteremoana \$46,697

P: Sharlene George**D:** Hiona Henare**W:** Hiona Henare

EXTENDED SCREEN PRODUCTION RECOVERY FUND – SHORT FILMS

Growing Still \$9,850

P: Lani-rain Feltham**D:** Alyx Duncan**W:** Michele Powles

C/ FEATURE FILM FINISHING GRANTS

A Mild Touch of Cancer \$45,617

P: Annie Goldson**D:** Annie Goldson**W:** Annie Goldson

Milked \$48,550

P: Amy Taylor**D:** Amy Taylor**W:** Amy Taylor

Woodenhead \$13,900

P: Florian Habicht**D:** Florian Habicht**W:** Florian Habicht

Juliette Gerrard: Science in Dark Times \$26,200

P: Shirley Horrocks**D:** Shirley Horrocks**W:** Shirley Horrocks

Ayukawa: The Weight of a Life \$58,840

P: Tuataroa Rapana Neill, Jim Speers, Sue Thompson**D:** Tuataroa Rapana Neill, Jim Speers**W:** Tuataroa Rapana Neill, Jim Speers

Rohe Kōreporepo: The Swamp and the Sacred Place \$44,624

P: Kathleen Gallagher**D:** Kate Goodwin, Dylan Pyle**W:** Kate Goodwin, Dylan Pyle

Maunga Cassino \$10,000

P: Andrew Marshall, Te Kohe Tuhaka, Luke Robinson**D:** Paolo Rotondo**W:** Rob Mokoraka

Only Those That Can Resist \$10,000

P: Estelle Clark**D/W:** Sarah Grohnert

SCREEN PRODUCTION EMERGENCY RELIEF FUND – FEATURE FILMS

Red, White and Brass (fka Dox) \$60,887

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

SCREEN PRODUCTION EMERGENCY RELIEF

FUND – SERIES

Mystic Series 2 & 3 \$713,874

P: Libertine Pictures (Mystic) Limited

Disco Bloodbath \$31,945

P: Marcus Palmer**D:** Marcus Palmer**W:** Marcus Palmer

Geoff Dixon: Portraits of Us \$60,000

P: Glenis Giles, Clare O'Leary**D:** Clare O'Leary, Glenis Giles**W:** Clare O'Leary, Glenis Giles

Mark Hunt: The Fight of his Life \$60,000

P: Bettina Hollings**D:** Peter Bell**W:** Bettina Hollings

When the Cows Come Home \$59,950

P: Costa Botes**D:** Costa Botes**W:** Costa Botes**KEY:** **P:** Producer **D:** Director **W:** Writer

D/ NZFC DEVELOPMENT FINANCE FOR FEATURE FILM PROJECTS

EARLY DEVELOPMENT FUNDING

Black Hat Hattie \$25,000

P: Luke Sharpe
W: Joseph Moore, Nic Sampson

Breathe \$25,000 + \$25,000

P: Mhairead Connor
D: Stephen Kang
W: Mīria George, Stephen Kang

Head South \$24,964

P: Antje Kulpe
D: Jonathan Ogilvie
W: Jonathan Ogilvie

Running Barefoot \$25,000

P: Olivia Shanks, Philippa Campbell
D: Josephine Stewart-Te Whiu
W: Josephine Stewart-Te Whiu

The Lie of the Land \$25,000

P: Philip Smith
D: Caroline Bell Booth
W: Sara Wiseman

God People \$25,000

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

Grafted \$25,000

P: Murray Francis
D: Alexandra (Sasha) Rainbow
W: Lee Murray

Mārama \$20,000

P: Sharlene George
D: Taratoa Stappard
W: Taratoa Stappard

The Rapture \$25,000

P: Emma Slade, James Harris, Victoria Dabbs
D: Tim Van Dammen
W: Tim Van Dammen

Baby \$25,000

P: Philippa Campbell, Sharlene George, Adam Morane Griffiths
D: Hope Dixon Leach
W: Mitch Tawhi Thomas

Caterpillar \$25,000

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

Sons of Samoa \$25,000

P: Karin Williams
D: Jeremiah Tauamiti
W: Jeremiah Tauamiti

The Pissy Tits Street Gang \$25,000

P: Nadia Maxwell, Anna Canton
D: Matasilia Freshwater
W: Rosie Howells

Vessels \$25,000

P: Thomas Coppel
D: Hweiling Ow
W: Rene Le Bas

Mighty Mary \$25,000

P: Carthew Neal
D: Madeleine Sami
W: Madeleine Sami

Null \$25,000

P: Alex Cole-Baker
W: Ro Bright, Nic Gorman

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

Precipice \$25,000

P: Nick Garrett, Roger Donaldson
D: India Donaldson
W: India Donaldson

Sleeps Standing \$25,000

P: Sharlene George, Witi Ihimaera, Robin Scholes
D: Peter Burger
W: Paula Whetu Jones

The High Road \$24,900

P: Orlando Stewart, Tess Whelan
W: David Hay

Ajax \$24,950

P: Fergus Grady
W: Steph Matuku

Always the Sun \$20,000

P: Richard Fletcher
W: Gavin McGibbon

Into the River \$25,000

P: Lani-rain Feltham
W: Paul Judge

KEY: **P:** Producer **D:** Director **W:** Writer

| | |
|---|----------|
| Zooblock | \$22,500 |
| P: Luke Sharpe, Alex Clark W: Tom Furniss | |
| A Boy, An Elephant and The Long White Cloud | \$25,000 |
| P: Julian Grimmond W: Joseph J.U. Taylor | |
| At the End of the World | \$10,000 |
| P: Ainsley Gardiner D: Ghazaleh Golbakhsh W: Ghazaleh Golbakhsh | |
| For The Winter | \$25,000 |
| P: Nigel McCulloch W: Ryan Hutchings | |
| Golden Years | \$25,000 |
| P: Alix Whittaker D: Sean Wallace, Jordan Mark Windsor | |
| Standing Up | \$19,500 |
| P: Naomi Wallwork W: Abby Howells | |
| Taniwha | \$25,000 |
| P: Lani-rain Feltham, Emma Mortimer W: Gregory David King | |
| The Sunflower Project | \$25,000 |
| P: Paul Roukchan, Orlando Stewart D: Stephen Sinclair W: Paul Roukchan, Stephen Sinclair | |
| The Wall | \$25,000 |
| P: Sharlene George D: Mark Albiston W: Mark Albiston, J. Patrick McElroy | |
| Tinā | \$25,000 |
| P: Dan Higgins D: Miki Magasiva W: Miki Magasiva | |
| Workmates | \$25,000 |
| P: Sam Snedden, Morgan Leigh Stewart EP: Philippa Campbell D: Michelle Savill, Curtis Vowell W: Sophie Henderson | |
| Worst Best Friends | \$23,000 |
| P: Bronwynn Bakker D: Jackie Van Beek W: Teresa Bass, Ana Scotney, Jackie Van Beek | |

DOCUMENTARY DEVELOPMENT FUNDING

| | |
|---|---------------------|
| Fiftyone | \$16,000 |
| P: Virginia Wright D: Gaylene Barnes | |
| Knights of Chalacyn | \$20,000 + \$20,000 |
| P: Andy Day, Mike Minogue D: Jack Nicol W: Sam Harris | |
| True Colours | \$16,400 |
| P: Marilyn McFayden, Alex Yoke Sun Lee D: Justin Pemberton W: Justin Pemberton | |
| Cats in Conflict | \$20,000 |
| P: Jill Macnab, Slavko Martinov D: Slavko Martinov | |
| Iggy In Love | \$20,000 |
| P: Thomas Burstyn, Alex Lee D: Thomas Burstyn W: Thomas Burstyn | |
| Carry It All | \$20,000 |
| P: Alexander Behse D: Martin Sagadin | |
| The Ohinemuri Singers | \$20,000 |
| P: Arwen O'Connor, Orlando Stewart D: Mitchell Hawkes | |
| Being Chloe | \$20,000 |
| P: Philippa Campbell, Mark McNeill, Letisha Tate-Dunning D: Charlotte Evans | |
| Frank and the Warriors | \$15,600 |
| P: Sue Marshall D: Chris Gillman Gable W: Chris Gillman Gable | |
| Nipples to the Sky | \$20,000 |
| P: Richard Melman, Ondi Timoner, Karl Zohrab D: Lucy Hayes W: Lucy Hayes | |
| Operation: RAMBU! | \$20,000 |
| P: Morgan Leigh Stewart D: Rajneel Singh W: Steve Austin | |

KEY: P: Producer D: Director W: Writer

ARA KI TE PUNA KAIRANGI – PREMIUM DEVELOPMENT FUND

| | |
|--|----------|
| The Death of Death | \$75,000 |
| P: The Docufactory | |
| Bones of Strangers | \$58,000 |
| P: Fluroblack | |
| Casketeers | \$76,000 |
| P: Culture Factory/Great Southern Television | |
| I Am Māui | \$76,000 |
| P: Awa Films | |
| Killing Me Softly | \$76,000 |
| P: Filthy Productions | |
| Tarawera: The Eighth Wonder | \$76,000 |
| P: Great Southern Television/ Steambox Collective | |
| The Witch Doctor | \$63,000 |
| P: MHM Productions | |
| Alibi (Season 2) | \$60,000 |
| P: Plus6Four Entertainment Limited | |
| Creamerie (Season 2) | \$60,000 |
| P: Creamerie Ltd | |
| Georgina – First Lady | \$80,000 |
| P: Filthy Productions Ltd | |
| Gone Deep | \$80,000 |
| P: He Waka Eke Noa Pictures Ltd | |
| Home Soil – Ūkaipō | \$60,000 |
| P: Wheke Group | |
| Jupiter Park | \$60,000 |
| P: Piki Films Limited | |
| Rūrangi (Season 2) | \$80,000 |
| P: Autonomouse Limited | |
| The Ark | \$80,000 |
| P: POP Film Ltd | |
| The Panthers (Season 2) | \$60,000 |
| P: Tavake Ltd | |
| Wall | \$80,000 |
| P: Southern Light Films | |
| Year of The Fox | \$80,000 |
| P: Awa Films Ltd | |

KEY: P: Producer D: Director W: Writer

| | |
|---|-----------|
| The Uncle's Story | \$80,000 |
| P: Propaganda Ltd | |
| Upham | \$80,000 |
| P: Warrior Films Ltd | |
| Kiri and Lou Movie | \$100,000 |
| P: Filmwork Ltd | |
| Badjelly The Witch | \$100,000 |
| P: Mukpuddy Ltd | |
| Feel Brave | \$100,000 |
| P: Feel Brave Productions | |
| What Will I Be Today? | \$100,000 |
| P: POW Studios Limited | |
| Poison | \$80,000 |
| P: The Gibson Group Ltd | |
| Mau | \$80,000 |
| P: Tikilounge Productions, BSAG Productions, Sweetshop & Green, SunPix Ltd | |

HĀPAITIA TE KAUPAPA KIRIATA

| | |
|----------------------------|----------|
| Mārama | \$15,000 |
| P: Sharlene George | |
| D: Taratoa Stappard | |
| W: Taratoa Stappard | |
| 50 Years of Pride | \$20,000 |
| P: Nicola Smith | |
| D: Ramon Te Wake | |

WHAKAWHANAKE KIRIATA

| | |
|---|----------|
| Mahara Dreams of Opo | \$25,000 |
| P: Paora te Oti Takarangi Joseph | |
| W: Lani-rain Feltham | |

INTERNATIONAL CO-DEVELOPMENT FUND

| | |
|---|----------|
| How Nauru Foretold the End of the World | \$50,000 |
| P: Carthew Neal | |
| W: Matasila Freshwater, Victor Rodger | |
| Come Together | \$35,000 |
| P: Catherine Fitzgerald, Oliver Stolz | |
| D: Oliver Schmitz | |
| W: Oliver Schmitz, Arezou Zalipour | |
| Madame Mom | \$24,600 |
| P: Halaifonua Finau, Tom Hern, Crystal Vaega | |
| W: Shoshana McCallum, Harry McNaughton | |

With Love \$40,000

P: Andrew Bendel, Victoria Dabbs, Alistair Maclean-Clark, Emma Slade

W: Lizzie Nunnery

SEED FUNDING

Blood, Sweat & Shuttlecocks \$10,000

W: Gwendolyn Lin

The Band of the True Prophet \$10,000

W: Stella Reid

Vile Abjection \$10,000

W: Nahyeon Lee

Shadowboxer \$10,000

W: David Hay

Lost in the Fire \$10,000

W: Daryl Wong

Leave Me Cold \$10,000

W: Annamarie Connors, Rajneel Singh

Bindu Patel and the Lost Spirit \$10,000

W: Ankita Singh

Yaya Says Nah \$10,000

W: Angella Dravid, Tim Fletcher, Jordan Windsor

Moonripe \$10,000

W: Nacoya Anderson

I am Dali \$10,000

W: Erica Kent

The Ordeal \$10,000

W: Ghazaleh Golbakhsh, Mia Maramara

The Casket & The Cross \$10,000

W: Will Agnew

SEED ADVANCED FUNDING

Saviour \$12,500

W: Rene Le Bas

Childish \$12,500

W: Jesse Griffin

The Resort \$12,500

W: Sophie Henderson, Curtis Vowell

Tū, God of War \$12,500

W: Himiona Grace, Patricia Grace

E/ DEVOLVED DEVELOPMENT DECISIONS

BOOST GRANTS

Monsoon Pictures International \$75,000

P: Alexander Behse

Fearless Productions \$75,000

P: Carmen Leonard

Firefly Films Limited \$75,000

P: Emma Slade

Libertine Pictures Limited \$75,000

P: Richard Fletcher

ScreenTime NZ \$75,000

P: Philly de Lacey

Wheke Group \$75,000

P: Reikura Kahi

BUSINESS DEVELOPMENT GRANTS

Luminous Beast \$30,000

P: Peter Salmon

Overactive Imagination Limited \$30,000

P: Nadia Maxwell

StellaFilm \$30,000

P: Robin Laing

Tauihu Media \$30,000

P: Tui Ruwhiu

The Hot House Ltd \$30,000

P: Morgan Leigh Stewart

KEY: P: Producer D: Director W: Writer

HE ARA GRANTS

Takipu Productions \$25,000

P: Karen Sidney, Paula Whetu Jones

Tusi Tamsese \$25,000

P: Tusi Tamsese

Miss Conception Films \$50,000

P: Ainsley Gardiner

Tavake \$50,000

P: Crystal Vaega, Halaifonua Finau

INTERACTIVE DEVELOPMENT FUNDING

Bathydron \$45,100

P: Zach Dodson, Tiia Reijonen, Chris Garnier,
Michael Fallik, Thomas Voyce, Tuakana Meturau

Echo Peak \$25,000

P: Nate Tambyln, Alex Cara, Armouros Cardear,
Thomas Barrer, Sam Baker, Lukas Mayo, Julia Sharp,
Rosie Leadbitter

Guardian Maia Prototype \$42,000

P: Maru Nihoniho, Hinetera Ozyurteri

Hanging at Waiomoko Road \$25,000

P: Tuakana Metuarau, Hunter Mulder

Roka's Journey \$46,400

P: Bradley Walker, Steve Salmond

Straycloud \$36,082

P: Noel Young

Te Karere \$42,200

P: Tamati Kawha, Hayden Turoa, Mohsin Ali,
Julian Arahanga, Rika Mato

Warrior Chef \$37,357

P: Jacob Dewse, James Bennett, Francis Jones

F/ SHORT FILM FUNDING

CATALYST HE KAUAHI

Sunny Side Up \$100,000

Two strangers collect their loved ones' ashes at a crematorium and end up spending the day together. They soon find that their time together becomes much more than a distraction.

P: Briar Collard

D: Calvin Sang

W: Jake Mynatt

Picking Crew \$100,000

When a queer Tongan man starts working as an apple picker, he learns that he is not the only outsider in this hyper-masculine environment.

P: Morgan Waru, Nacoya Anderson

D: Tanu Gago

W: Tanu Gago

Let's Settle This \$100,000

Two kung fu masters meet in a Chinese diner via a dating app. They must settle the bill – and an ancient vendetta – to consummate their fateful encounter.

P: Abba-Rose Dinah Vaiaogoa-loasa, Stallone Vaiaogoa-loasa

D: Jack Woon

W: Jack Woon

Flagfall \$100,000

An in-recovery cab driver tries to keep a grip on his sanity after he comes to suspect that his taxi may be haunted, and that his only friend might be a murderer.

P: Orlando Stewart, Angella Cudd

D: Joe Lonie

W: Joe Lonie

The Return \$100,000

When Lupesina answers the call of her ancestors, she must prove her worthiness as a Samoan woman or stay stuck in the inbetween.

P: Alex Lovell, Eldon Booth

D: Marina Alofagia McCartney

W: Marina Alofagia McCartney

Doc I'm Alien Pregnant \$100,000

Mary feels alien pregnant, the doctor thinks it's probably allergies, only slime will tell.

P: Alix Whittaker, Morgan Leigh Stewart, Ilai Amar

D: Thunderlips

W: Thunderlips

KEY: **P:** Producer **D:** Director **W:** Writer

FRESH SHORTS

Boy Eats God \$15,000

P: Maria Tanner
D: Litia Tuiburelevu
W: Litia Tuiburelevu

I See You \$15,000

P: Caroline Hutchison
D: Briar March
W: Briar March

Margie \$15,000

P: Isobelle Walton
D: Keely Meechan
W: Keely Meechan

School Night \$15,000

P: Joseph McAlpine
D: Prisca Bouchet, Nick Mayow
W: Nick Mayow

Te Rākau Atamira (The Hanging Tree) \$15,000

P: Peata Melbourne
D: Piata Gardiner-Hoskins
W: Piata Gardiner-Hoskins

Turtle Tent \$15,000

P: Sara Chen
D: Pon Torthienchai
W: Pon Torthienchai

UNREAL ENGINE REAL TIME SHORT FILM CHALLENGE

The Taxidermist \$50,000

P: Angelique Thorne
D: Jade Jackson
W: Esteban Jaramillo-Ulloa

Cheng Beng \$50,000

P: Morgan Leigh Stewart
D: Hweiling Ow, Peter Haynes
W: Hweiling Ow, Peter Haynes

SHORT FILM POST-PRODUCTION FUNDING

Atua \$10,000

P: Nacoya Anderson

Breathe \$680

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

Burning of the Gods \$7,050

P: Multinesia

Datsun \$830

P: Sharlene George, Gal Greenspan, Andy Mauger
D: Mark Albiston
W: Mark Albiston, J. Patrick McElroy

From the Montains to the Sea \$4,260

P: Anna Marbrook

Hiamā/Sina and Tuna/Ah/Teine Sa/Tapuītea \$14,460

P: Lisa Taouma

That Workman's Arm \$1,000

P: Emma Mortimer

KEY: **P:** Producer **D:** Director **W:** Writer

I/ RAUTAKI MĀORI FUNDS

TUAKANA-TEINA MENTORING SUPPORT FOR INDIVIDUALS

| | |
|--|----------|
| Karen Sidney with Leanne Pooley | \$5,000 |
| Shane Rangī with James Cameron | \$5,000 |
| Renaē Maihi with Karel Segers | \$10,000 |
| Becs Arahanga with Lee Tamahori | \$10,000 |
| Te Rurehe Paki on <i>Taki Rua: Breaking Barriers</i> | \$10,000 |
| Jamie McCaskill with Gavin McGibbon | \$10,000 |
| Karin Williams/Multimesia | \$4,309 |

TUAKANA-TEINA MENTORING SUPPORT FOR COMPANIES/ORGANISATIONS

| | |
|--|----------|
| Leo Koziol with Faith Oriwia Henare-Stewart, Te Paea Whakatope | \$10,000 |
| Bradley Walker with Jon Cartwright | \$10,000 |
| Tuakana Metuarau with Jon Cartwright | \$10,000 |
| Rare Parrot Games with Jon Cartwright and Chey Milne | \$10,000 |
| Tamati Kawha with Jean Leggett | \$10,000 |
| Rawiri Jobe with Kiel McNaughton - Brown Sugar Apple Grunt Productions | \$10,000 |

TUHINGA REO MĀORI – DEVELOPMENT OF PROJECTS IN TE REO MĀORI

| | |
|--|----------|
| Ka Puta | \$1,815 |
| P: Rewi McLay | |
| Tua Anthology | \$90,000 |
| P: Nicola Smith, Sharlene George, Jane Holland W/D: Tim Worrall, Taratoa Stappard, Michael and Matariki Bennett | |
| Āiō | \$25,000 |
| P: Te Awanui Reeder W: Jamie McCaskill D: Brandon Te Moananui | |

MĀORI FESTIVALS AND INDIGENOUS INTERNATIONAL FESTIVALS

| | | |
|---|---|----------|
| Sundance Film Festival – Merata Mita Scholarship Annual Grant | (USD*) | \$20,000 |
| SXSW | Anna Scotney | \$5,000 |
| SXSW | Rewi McLay | \$5,000 |
| Oberhausen 2022 | Jaime Berry | \$5,000 |
| Cannes 2022 | Roxi Bull | \$5,000 |
| Cannes 2022 | Lara Northcroft | \$5,000 |
| Cannes 2022 | Angela Cudd | \$5,000 |
| Sundance Native Lab | Tim Worrall | \$5,000 |
| Sydney Film Festival | Mia Henry-Tierney + <i>We Are Still Here</i> team | \$20,000 |
| Sydney Film Festival | Paula Whetu-Jones | \$4,000 |
| Sydney Film Festival | Irene Cooper | \$2,500 |
| Wairoa Film Festival | Leo Koziol | \$20,000 |
| Māoriland Film Festival | Libby Hakaraia MFFT | \$20,000 |
| Guild Core Funding – Strategic Partnership | Ngā Aho Whakaari | \$85,000 |

TE AUPOUNAMU: MĀORI SCREEN EXCELLENCE AWARDS

| | | |
|---|------------------|----------|
| Te Aupounamu Winner 2021 | Desray Armstrong | \$50,000 |
| Te Aupounamu Professional Development Award | Christina Asher | \$25,000 |
| Te Aupounamu Professional Development Award | Guy Moana | \$25,000 |

HE POUNAMU TE REO MĀORI-FEATURE FILM FUNDING

| | |
|---|-------------|
| Ka Whawhai Tonu – Struggle Without End | \$2,360,000 |
| P: Piripi Curtis / Thomas (Toby) Parkinson W: Tim Worrall D: Mike Jonathan | |
| The Lion King / Frozen – Te Reo Māori Reversioning | \$500,000 |
| Matewa Media Ltd | |

KEY: P: Producer D: Director W: Writer

K/ TALENT DEVELOPMENT INITIATIVES

HUNGA TAUNAKI Ā ROROHKO – ONLINE MENTORSHIP

| | |
|---|---------|
| Jane Shearer and Steve Ayson with Sophie Henderson | \$3,000 |
| Rene Le Bas and Alison McLachalan with James Ashcroft | \$3,000 |
| Miki Magasiva with Nick Ward | \$3,000 |
| Michele Powles with Catherine Fitzgerald | \$3,000 |
| Gregory King with Paula Boock | \$3,000 |

ON THE JOB DEVELOPMENT

| | | |
|--|--|----------|
| Producer placement with Madman Entertainment | Steve Austen | \$6,000 |
| Director attachment on <i>Mystic Seasons 2 and 3</i> | Kath Akuhata-Brown | \$5,090 |
| Director intern on <i>Princess of Chaos</i> | Angeline Loo | \$9,560 |
| Director reverse mentorship on <i>Red, White and Brass</i> | Damon Fepulea'i | \$10,000 |
| Publicity reverse mentorship on <i>The Panthers</i> | Harsh Patel | \$5,000 |
| Producer intern on <i>Princess of Chaos</i> | Lance Loughlin | \$6,000 |
| Producer online mentorship | Tara Riddell w/Andreana Finlay | \$5,000 |
| Script to Screen Film Up | Chris Parker, Gwen Isaac, Hash Perambalam, Jessica Sanderson, Jessica Smith, Julian Arahanga, Paula Whetu Jones, Pennie Hunt, Rouzie Hassanova with Jackie van Beek, Annie Goldson, Cushla Dillon, Tom Hern, Kathrine Fry, Louise Gough, Rob Sarkies, Shuchi Kothari | \$83,490 |
| Writer internship on <i>Rūrangi Season 2</i> | Awa Puna | \$9,818 |
| Writer online mentorship | Karen Sidney, Paula Whetu Jones W/Stavros Pamballis | \$10,000 |
| Writer/director online mentorship | Chelsie Preston Crayford with Christine Jeffs | \$1,000 |
| Writer online mentorship | Tusi Tamasese with Karel Segers | \$6,000 |
| Producer internship on <i>Punch</i> | Rachel Wills | \$10,000 |
| Producer internship on <i>Punch</i> | Elna Tkatch | \$6,521 |
| Writer/director online mentorship | Mason Packer with James Ashcroft | \$10,000 |
| Publicity mentorship on <i>Red, White and Brass</i> | Johnson Raela | \$2,0000 |
| Director internship on <i>The Tank</i> | Lauren Porteus | \$10,000 |
| Producer internship on <i>Joika</i> | Rachel Fawcett | \$10,000 |
| Director internship on <i>Rūrangi Season 2</i> | Grae Meek | \$11,680 |
| Producer placement with Madman Entertainment | Olivia Shanks | \$2,000 |
| Producer placement with Blueskin Films | Letisha Tate-Dudding | \$12,000 |
| Hair and makeup internship on <i>Bad Behaviour</i> | Izabela Ganc | \$5,000 |
| Producer internship on <i>Bad Behaviour</i> | Jamie Poipoi | \$5,000 |
| Director internship on <i>Bad Behaviour</i> | Georgia Wales | \$10,000 |
| Director internship on <i>Rūrangi Season 2</i> | Awa Puna | \$4,740 |
| Editing mentorship on <i>Taki Rua: Breaking Barriers</i> | Te Atawahi Ponga | \$6,300 |

TALENT DEVELOPMENT GRANTS

| | | |
|---|--------------------------|---------|
| Attend ComicCon San Diego 2022 | James Cunningham | \$5,000 |
| IDC Professionals Level 3 course (New York) | Amy Waller | \$5,000 |
| Joan Scheckel Blocking Lab | Michelle Savill | \$2,800 |
| Judith Weston Script Analysis Mentor Session/ Miranda Harcourt Rehearsal Technique/ Actor Connection Mentoring Sessions | Marina McCartney | \$1,600 |
| Joan Scheckel Blocking Lab | Paloma Schneideman | \$5,000 |
| Apichatpong Weerasethakul Lab | Hiona Henare | \$5,000 |
| To attend Cannes Premiere of <i>The Stranger</i> | Matthew Sunderland | \$5,000 |
| STK: Finance Plans and Recoupment Schedules | Pip Lingard | \$200 |
| STK: Finance Plans and Recoupment Schedules | Thomas Coppel | \$200 |
| Oberhausen Film Festival 2022 | Jamie Berry | \$4,964 |
| Oscars 2022 and events | Pietra Brett Kelly | \$5,000 |
| AIDC | Letisha Tate-Dunning | \$687 |
| AIDC | Charlotte Evans | \$693 |
| SXSW – Millie Lies Low Premiere | Ana Scotney | \$5,000 |
| Sundance: TV Writing – outline to pilot | Charlotte Evans | \$900 |
| Sundance: TV Writing – core elements | Madeline Askwith | \$320 |
| Sundance: TV Writing – core elements | Charlotte Evans | \$320 |
| Joan Scheckel's ACTION and NUGGET Labs | Jackie van Beek | \$5,000 |
| Joan Scheckel's ACTION and NUGGET Labs | Armagan Ballantyne | \$5,000 |
| Corey Mandell Professional Writing Workshop | Kip Chapman | \$849 |
| Corey Mandell Organic Writing Workshop | Chelsie Preston Crayford | \$970 |
| Miranda Harcourt director's coaching | Nathan Morris | \$1,400 |
| Create A TV Series | Kristi Barnett | \$475 |
| Intimacy Scholarship with Alicia Rodis | Bree Peters | \$7,000 |
| Intimacy Scholarship with Alicia Rodis | Hannah Tasker-Poland | \$7,000 |
| Intimacy Scholarship with Alicia Rodis | Megan Adams | \$7,000 |

SCHOLARSHIPS

| | | |
|----------------------------------|-------------------------|-------|
| Big Screen Symposium Scholarship | Samson Rambo | \$245 |
| Big Screen Symposium Scholarship | Jasmine Leota | \$495 |
| Big Screen Symposium Scholarship | Kimiora Kaire-Melbourne | \$495 |
| Big Screen Symposium Scholarship | Michel Mulipola | \$245 |
| Big Screen Symposium Scholarship | Jesse Gibson | \$245 |
| Big Screen Symposium Scholarship | Jason Taylor | \$495 |
| Big Screen Symposium Scholarship | Jade Jackson | \$595 |
| Big Screen Symposium Scholarship | Jasmine Kaa | \$495 |
| Big Screen Symposium Scholarship | Navneeth Nair | \$490 |
| Big Screen Symposium Scholarship | Tarewa Rota | \$495 |
| Big Screen Symposium Scholarship | Sharin Shaik | \$495 |

| | | |
|----------------------------------|-------------------------|-------|
| Big Screen Symposium Scholarship | Jennifer Cheuk | \$495 |
| Big Screen Symposium Scholarship | Raymond Lum | \$595 |
| Big Screen Symposium Scholarship | Erin Murdie | \$595 |
| Big Screen Symposium Scholarship | Anna Nuria Francino | \$245 |
| Big Screen Symposium Scholarship | Kristi Barnett | \$495 |
| Big Screen Symposium Scholarship | Elizabeth Crummett | \$495 |
| Big Screen Symposium Scholarship | Becky Kuek | \$245 |
| Big Screen Symposium Scholarship | Maza White | \$245 |
| Big Screen Symposium Scholarship | Nadeem Wali | \$495 |
| Big Screen Symposium Scholarship | Madison Smith | \$245 |
| Big Screen Symposium Scholarship | Stella Reid | \$495 |
| Big Screen Symposium Scholarship | Will Agnew | \$495 |
| Big Screen Symposium Scholarship | Nikolai Puharich | \$245 |
| Big Screen Symposium Scholarship | Melissa Mae | \$495 |
| Big Screen Symposium Scholarship | Jenna Erikson | \$495 |
| Big Screen Symposium Scholarship | Dean Hewison | \$495 |
| Big Screen Symposium Scholarship | Rachel O'Neill | \$495 |
| Big Screen Symposium Scholarship | Claire Varley | \$495 |
| Big Screen Symposium Scholarship | Jake Mokomoko | \$495 |
| Big Screen Symposium Scholarship | Nic Gorman | \$495 |
| Big Screen Symposium Scholarship | Magdalena Chauca | \$245 |
| Big Screen Symposium Scholarship | Vanessa Wells | \$595 |
| Big Screen Symposium Scholarship | Charlotte Evans | \$245 |
| Big Screen Symposium Scholarship | Sasha Morgan | \$245 |
| Big Screen Symposium Scholarship | Brydee Rose Rutherford | \$595 |
| Big Screen Symposium Scholarship | Gal Hochman | \$245 |
| Big Screen Symposium Scholarship | Jess D Lucht | \$495 |
| Big Screen Symposium Scholarship | Anoushka Berkley | \$245 |
| Big Screen Symposium Scholarship | Leo Koziol | \$495 |
| Big Screen Symposium Scholarship | Mhairead Connor | \$495 |
| Big Screen Symposium Scholarship | Tia Barrett | \$495 |
| Big Screen Symposium Scholarship | Josiah Wood | \$495 |
| Big Screen Symposium Scholarship | Maggie Webster-Shadbolt | \$245 |

PRODUCER INTERNATIONAL TRAVEL FUND

| | | |
|-------------|----------------------|---------|
| Cannes 2022 | Alex Behse | \$5,000 |
| Cannes 2022 | Carthew Neal | \$2,500 |
| Cannes 2022 | Catherine Fitzgerald | \$5,000 |
| Cannes 2022 | Daniel Higgins | \$5,000 |
| Cannes 2022 | Emma Slade | \$5,000 |
| Cannes 2022 | Fergus Grady | \$5,000 |
| Cannes 2022 | Fraser Brown | \$5,000 |
| Cannes 2022 | Grant Bradley | \$5,000 |
| Cannes 2022 | Jill Macnab | \$5,000 |
| Cannes 2022 | Leanne Pooley | \$5,000 |
| Cannes 2022 | Leela Menon | \$5,000 |
| Cannes 2022 | Morgan Leigh Stewart | \$5,000 |
| Cannes 2022 | Nadia Maxwell | \$5,000 |
| Cannes 2022 | Nick Garrett | \$5,000 |
| Cannes 2022 | Vicky Pope | \$5,000 |
| Cannes 2022 | Victoria Dabbs | \$5,000 |
| Cannes 2022 | William McKegg | \$5,000 |

L/ INDUSTRY SUPPORT

CORE FUNDING

| | |
|---|-----------|
| Whānau Mārama | |
| New Zealand International Film Festival 21/22 | \$130,000 |
| Show Me Shorts Film Festival 21/22 | \$20,000 |
| Doc Edge Film Festival 21/22 | \$20,000 |
| Directors and Editors Guild of Aotearoa 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 (NZ) | \$85,000 |
| New Zealand Writers Guild | \$85,000 |

INDUSTRY DEVELOPMENT FUNDING

| | |
|-------------------------------------|-----------|
| Te Puna Matarau | \$35,000 |
| Great Southern Television | \$15,000 |
| Brown Sugar Apple Grunt Productions | \$25,000 |
| Screen Industry Guild | \$20,000 |
| 48 Hours | \$100,000 |
| Loading Docs | \$70,000 |

SCREEN SECTOR CAPABILITY GRANTS

| | |
|---------------------------------------|-----------|
| New Zealand Film Festival Trust | \$50,000 |
| Share the Knowledge | \$30,000 |
| Script to Screen | \$11,675 |
| Pacific Islands Screen Artists | \$20,000 |
| Show Me Shorts Film Festival Trust | \$20,000 |
| Screen Music & Sound Guild | \$20,000 |
| Aotearoa Screen Publicists Collective | \$15,000 |
| New Zealand Film Festival Trust | \$200,000 |
| Equity New Zealand Incorporated | \$34,500 |
| New Zealand Cinematographers Society | \$20,000 |
| Pacific Islands Screen Artists | \$10,000 |
| Share the Knowledge | \$20,400 |
| Script to Screen | \$6,000 |
| Film Otago Southland | \$50,000 |
| Women in Film and Television (NZ) | \$86,540 |
| Screen Industry Guild | \$7,500 |

N/ DOMESTIC THEATRICAL DISTRIBUTION GRANTS

| | | |
|---|------------------------|----------|
| <i>Coming Home in the Dark</i> | Monster Pictures | \$33,623 |
| <i>Fiona Clark: Unafraid</i> | Curious Films | \$14,875 |
| <i>Frocks and Divas</i> | Rialto Distribution | \$6,047 |
| <i>Juniper</i> | Transmission Films | \$60,875 |
| <i>Mark Hunt: The Fight of His Life</i> | Rialto Distribution | \$8,735 |
| <i>Mothers of the Revolution</i> | Universal Pictures/387 | \$5,000 |
| <i>Night Raiders</i> | Rialto Distribution | \$5,428 |
| <i>Nude Tuesday</i> | Madman Entertainment | \$25,188 |
| <i>The Justice of Bunny King</i> | Madman Entertainment | \$40,133 |
| <i>The Power of the Dog</i> | Transmission Films | \$22,425 |
| <i>Whetū Mārama: Bright Star</i> | Limelight Distribution | \$8,313 |
| <i>Whina</i> | Transmission Films | \$55,625 |

O/ PRODUCTIONS CERTIFIED AS OFFICIAL CO-PRODUCTIONS

| Name of Production | Format | Co-production Country | Applicant Company | State |
|--|--------|-----------------------|--------------------------------------|-------------|
| <i>Colours of China</i> | TV | China/Germany | China Colour Ltd | Final |
| <i>Balance of the Five Elements</i> | Film | China/Germany | China Colour Ltd | Final |
| <i>Countdown to Disaster/Whakaari: A Heroes' Story</i> | TV | Australia | Whakaari CTD Ltd | Final |
| <i>Griff's Great Canadian Adventure</i> | TV | Canada | EQM Griff Ltd | Provisional |
| <i>Gloriavale</i> | Film | Australia | Grade A Films Ltd | Provisional |
| <i>A Love Yarn</i> | TV | Canada | Love Yarn Productions Ltd | Final |
| <i>Together Forever Tea</i> | TV | Canada | Together Forever Productions Ltd | Final |
| <i>Nude Tuesday</i> | Film | Australia | NT Film Ltd | Final |
| <i>The Convert</i> | Film | Australia | Jump Film & Television Ltd | Provisional |
| <i>Joika</i> | Film | Poland | Joika NZ Ltd | Provisional |
| <i>Love Knots</i> | TV | Canada | ALK Productions Ltd | Final |
| <i>The Gone</i> | TV | Ireland | Kōtare Productions Ltd | Provisional |
| <i>Destination Love</i> | TV | Canada | Love Among the Vines Productions Ltd | Final |
| <i>Lord of Lies: A 21st Century Murder</i> | Film | UK | GFC (Queen St) Ltd | Provisional |
| <i>Written in the Stars</i> | TV | Canada | Written in the Stars Productions Ltd | Final |
| <i>The Power of the Dog</i> | Film | Australia | Bad Girl Creek Productions Ltd | Final |

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

| Project | Format | Official Co-production | Applicant Company | Application Type | QNZPE | Grant |
|-------------------------------------|----------------------|------------------------|--|------------------|------------|-----------|
| <i>Mystic Series 1</i> | TV Series | No | Libertine Pictures (Mystic) Limited | Interim | 6,907,903 | 2,763,161 |
| <i>Kiri and Lou Series 2</i> | Short Form Animation | Yes – NZ/Canada | Kiri and Lou Limited | Final | 2,502,609 | 1,001,044 |
| <i>Dog Almighty</i> | TV Series | No | Apron Strings Film Production Ltd | Final | 3,784,576 | 1,513,830 |
| <i>This Could Go Anywhere</i> | TV Series | No | The Longest Drive Limited | Final | 1,173,304 | 469,322 |
| <i>Balance of the Five Elements</i> | Feature Film | Yes – NZ/China/Germany | China Colour Limited | Final | 659,493 | 263,797 |
| <i>The Brokenwood Mysteries S7</i> | TV Series | No | Brokenwood Productions Limited | Final | 8,186,791 | 3,274,716 |
| <i>The Power of the Dog</i> | Feature Film | Yes – NZ/Australia | Bad Girl Creek Productions Ltd | Interim | 28,378,214 | 4,500,000 |
| <i>Mothers of the Revolution</i> | Feature Film | No | GFC (Greenham) Limited | Final | 3,200,601 | 1,280,240 |
| <i>The Gulf – Series 2</i> | TV Series | No | The Gulf Productions Ltd | Final | 9,223,366 | 3,689,346 |
| <i>Whakaari: A Heroes Story</i> | TV Single Episode | Yes – NZ/Australia | Whakaari CTD Limited | Final | 175,008 | 70,003 |
| <i>Together Forever Tea</i> | TV Single Episode | Yes – NZ/Canada | Together Forever Productions Limited | Final | 1,853,123 | 741,249 |
| <i>A Love Yarn</i> | TV Single Episode | Yes – NZ/Canada | Love Yarn Productions Limited | Final | 2,042,343 | 816,937 |
| <i>Popstars</i> | TV Series | No | Popstars Productions NZ Limited | Final | 5,526,641 | 2,210,656 |
| <i>Nude Tuesday</i> | Feature Film | Yes – NZ/Australia | NT Films Limited | Final | 3,057,370 | 1,222,948 |
| <i>My Life is Murder</i> | TV Series | No | Greenstone Pictures MLIM Limited | Final | 9,827,988 | 3,931,195 |
| <i>Punch</i> | Feature Film | No | Punch Productions Limited | Final | 3,298,351 | 1,319,341 |
| <i>Love Knots</i> | TV Single Episode | Yes – NZ/Canada | ALK Productions Limited | Final | 2,055,602 | 822,241 |
| <i>The Circus</i> | TV Series | No | Stripe Studios (Circus) Limited | Final | 2,464,487 | 985,795 |
| <i>Destination Love</i> | TV Single Episode | Yes – NZ/Canada | Love Among the Vines Productions Limited | Final | 1,987,367 | 794,947 |
| <i>Mystic Series 1</i> | TV Series | No | Libertine Pictures (Mystic) Limited | Final | 3,690,130 | 1,476,052 |

| Project | Format | Official Co-production | Applicant Company | Application Type | QNZPE | Grant |
|----------------------------------|----------------------|------------------------|--------------------------------------|------------------|-----------|-----------|
| <i>Written in the Stars</i> | TV Single Episode | Yes – NZ/Canada | Written in the Stars Productions Ltd | Final | 2,024,110 | 809,644 |
| <i>Great Southern Truckers</i> | TV Series | No | Stripe Studios (Truckers) Limited | Final | 2,141,063 | 856,425 |
| <i>Barkley Manor</i> | TV Series | No | Wolfhound Limited | Final | 1,062,216 | 424,886 |
| <i>Darwin and Newts Season 2</i> | Short Form Animation | No | Darwin and Newts (Series 2) Ltd | Final | 4,838,704 | 1,935,482 |
| <i>Uncharted: New Zealand</i> | TV Series | No | Stripe Studios (Travel) Limited | Final | 1,722,433 | 688,973 |
| <i>Moving Houses</i> | TV Series | No | Moving TV Ltd | Final | 2,086,027 | 834,411 |

Q/ NEW ZEALAND SCREEN PRODUCTION GRANT (INTERNATIONAL PRODUCTIONS)

| Project | Format | PDV | Applicant Company | Application Type | QNZPE | Grant |
|--|--------------|-----|--|------------------|-------------|------------|
| <i>Untitled Amazon Project – Season 1</i> | TV Series | | GSR Productions Limited | Interim | 151,380,745 | 30,276,149 |
| <i>Sweet Tooth Series 1</i> | TV Series | | Manu One Limited | Final | 48,145,010 | 9,629,002 |
| <i>Falcon and the Winter Soldier</i> | TV Series | PDV | MVL Productions NZ Ltd | Final | 15,007,112 | 3,001,422 |
| <i>The Suicide Squad</i> | Feature Film | PDV | Warner Bros. Features NZ Limited | Final | 27,824,842 | 5,508,472 |
| <i>The Tomorrow War</i> | Feature Film | PDV | Boneyard Pictures NZ Ltd | Final | 32,299,786 | 6,313,961 |
| <i>Jungle Cruise</i> | Feature Film | PDV | Akela Productions NZ Ltd | Final | 34,005,986 | 6,621,077 |
| <i>The Royal Treatment</i> | TV Feature | | B&G NZ Production Limited | Final | 10,311,429 | 2,062,286 |
| <i>Shang-Chi and the Legend of the Ten Rings</i> | Feature Film | PDV | MVL Productions NZ Limited | Final | 27,480,680 | 5,446,552 |
| <i>Avatar Sequels</i> | Feature Film | | 880 Productions NZ Limited Partnership | Interim | 94,341,744 | 18,868,349 |

NZFC Operational units and staff

Corporate

| | |
|--------------------|---|
| David Strong | Chief Executive (from July 2021) |
| Mladen Ivancic | Acting Chief Executive (from April 2022), Chief Operating Officer |
| Chris Payne | Acting Chief Operating Officer (from March 2022), Head of International Relations |
| Sarah McNaught | Assistant to the Chief Executive (to December 2021) |
| Karen Anslow | Assistant to the Chief Executive (from February 2022) |
| Tayla Hancock | Senior Policy Advisor |
| Jennifer Wilton | Senior Policy Advisor (from April 2022) |
| Katie Baker | Legal and Business Affairs Manager (part-time) |
| Bonnie Mahon | Legal and Business Affairs Executive |
| Kate Mooney | Legal and Business Affairs Executive |
| Grace Alexander | Legal and Business Affairs Executive |
| Mia Gaudin | Legal and Business Affairs Executive (from June 2022) |
| Raewyn Young | Finance Manager |
| Carol Wang | Assistant Accountant (part-time) |
| Dominique Fromont | Film Income Manager (part-time) |
| Jayden Te Haara | Project Delivery Lead |
| Rowan Aitken | Systems Administrator |
| Simon Brash | Digital Advisor (to November 2021) |
| Virginia Ng | People and Culture Manager |
| Ellie Campbell | Communications and Engagement Manager (from April 2022) |
| Francesca Finnigan | Business Support Administrator |

Development and Production

| | |
|-------------------|--|
| Leanne Saunders | Head of Development and Production |
| Marc Ashton | Production Executive |
| Linda Hughes | Production Executive (from April 2022) |
| Olivier Leroy | Investment Executive |
| Rosie Hole | Investment Executive (from June 2022) |
| Angela Littlejohn | Investment Executive (to April 2022) |
| Bryn Wiebe | Investment Coordinator (to April 2022) |
| Ana Tovey | Funding Executive (to April 2022) |
| Christina Andreef | Development Executive |
| Johanna Smith | Development Executive |

| | |
|----------------|--|
| Mechele Harron | Development Coordinator |
| Vicki Jackways | Special Projects Manager |
| Joel Rudolph | Production Coordinator |
| Polly Fryer | Kaihautū o Te Puna Kairangi / Joint Head of Te Puna Kairangi Premium Fund (to June 2022) |
| Kay Ellmers | Kaihautū o Te Puna Kairangi / Joint Head of Te Puna Kairangi Premium Fund (to June 2022) |
| Rachel Emery | Te Puna Kairangi Premium Fund Project Coordinator |

Rautaki Māori

| | |
|----------------------|--|
| Te O Kahurangi Waaka | Pou Whakahaere o Te Rautaki Māori |
| Kath Graham | Whakawhanake Hinonga/ Māori Development Executive |
| Chantelle Watts | Kaiwhakarite Rautaki Māori coordinator (to August 2021) |
| Cherie Mangu | Kaiwhakarite Rautaki Māori coordinator (from September 2021 to January 2022) |
| Nkhaya Paulsen-More | Kaiwhakarite Rautaki Māori coordinator (from March 2022) |

Talent Development

| | |
|----------------|--|
| Dale Corlett | Head of Talent Development |
| Jude McLaren | Talent Pathways Manager |
| Ange Senior | Talent Development Executive |
| Nia Phipps | Capability Fund Coordinator |
| Prashanth Guna | Talent Development Coordinator (from October 2021) |
| Rachel Corley | Deliveries Coordinator |

Incentives, International Relations and International Screen Attractions

| | |
|------------------|--|
| Catherine Bates | Head of Incentives and International Partners |
| Philippa Mossman | Head of International Screen Attractions |
| Mel Read | Incentives Executive |
| Tom Kelly | Incentives Executive |
| Monique Andrews | Incentives Coordinator |
| Jacqui Wood | International Enquiries Executive |
| Nicola Lemberg | International PR and Promotions Coordinator |
| Hana Botha | International Attractions Coordinator (to November 2021) |
| Jane Simons | International Attractions Coordinator (from November 2021) |
| Pam McCabe | International Team Coordinator (part-time) |

Marketing

| | |
|------------------|--|
| Jasmin McSweeney | Head of Marketing |
| Kate Larkindale | Marketing and Communications Executive |
| Tracey Brown | Film Materials Manager (to May 2022) |
| Hayley Weston | Film Festival and Marketing Executive |
| Molly Littlejohn | Social Media and Marketing Coordinator (to January 2022) |
| Ariana Namana | Marketing Coordinator (from April 2022) |



Te Tumu Whakaata Taonga