



Annual Report

2022 – 2023

G19



● Cover image: *Muru 2022*
© *Jawbone Pictures, Wheke Group Limited.*
Photo *Christopher Pryor*

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**Report of Te Tumu Whakaata Taonga | The New Zealand
Film Commission for the year ended 30 June 2023.**

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 2023.



Alastair Curruthers
BOARD MEMBER



David Wright
BOARD MEMBER

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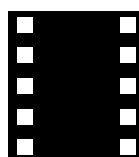
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The year in review



Muru,

the first film supported by He Pounamu Te Reo Māori Feature Film Fund was the highest grossing New Zealand film in 2022.



NZFC funded films grossed over

\$4.2M

at the New Zealand Box Office.



16

feature films completed with the financial support of the NZFC were released theatrically in New Zealand.



NZSPG-supported

Avatar: The Way of Water

won an Academy Award for Best Visual Effects at the 95th Academy Awards and grossed over **US\$2.32B** at the global box office.



NZFC supported the innovative Te Reo Māori reversioning of Disney's

Coco and Encanto



Funded series

Our Big Blue Backyard and The Gone

premiered on TVNZ+ and TVNZ 1.



Perianayaki

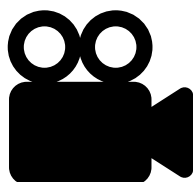
won the Flicks Award for Best Short Film at the 2022 Whānau Mārama: New Zealand International Film Festival.



After two years of suspension, the Producer International Travel Fund resumed, supporting

50

filmmakers travelling to film festivals and markets.



125

screen practitioners were funded to participate in NZFC talent development initiatives and programmes.



FESTIVAL DE CANNES

11

New Zealand producers received travel funding to attend the Cannes Marché du Film in May 2023, with more than 14,000 accredited participants from over 120 countries.



Apple TV+'s Hawaiian series *Chief of War* filmed in New Zealand with over

1,000

cast and crew.



NZFC provided support to Dame Jane Campion in the establishment of

A Wave in the Ocean

a film school funded by Netflix.



Nine international series and one international feature film

were in production in New Zealand.



2022 was the 20th edition of the NZFC supported 48Hour Film Festival with over

6,000

shorts made since inception, and over 2M views online.



NZSPG-supported¹

M3GAN

was the single most profitable film globally in 2022.



NZFC appointed its first Māori Chief Executive,

Taima Anne (Annie) Murray

¹ Total profit of most profitable movies worldwide 2022 | Statista.

From the Chair



It is an honour to present **Te Tumu Whakaata Taonga: The New Zealand Film Commission's Annual Report for the 2022/23 financial year.**

Over the past year the NZFC has focused on supporting the sector through the final phases of COVID-19 and reopening New Zealand to international productions.

COVID-19 funds provided much-needed stability for the screen sector and the Government's Screen Sector Recovery Package continued to ensure that productions experiencing delays and disruptions could be completed. 29 screen projects accessed these contingency funds in the last year.

Te Puna Kairangi Premium Production Fund, run in partnership with New Zealand On Air and Te Māngai Pāho was set up to rejuvenate the sector in the wake of COVID-19 disruptions by enabling local producers to create projects of scale. 16 screen productions were offered production funding and five of these commenced principle photography in the year, with *Our Big Blue Backyard* and *The Gone* premiering on TVNZ+ and TVNZ 1.

With the re-opening of New Zealand's borders in 2022, focus was placed on securing high-value productions and exploring ways to raise New Zealand's profile as an attractive screen destination. The NZFC provided specialist services to studios considering New Zealand for their projects, including a 7-day familiarisation in partnership with Air New Zealand. This work led to international productions choosing New Zealand as a filming destination, including Apple TV+'s *Chief of War* which employed over 1,000 cast and crew.

The NZFC has supported the Review of the Government Investment in the Screen Sector. With the new settings recently announced, including the change in name to the New Zealand Screen

Production Rebate (NZSPR), our focus will be on fast and effective implementation to ensure the benefits are realised. I thank the Minister for Arts, Culture and Heritage Hon Carmel Sepuloni and the Minister for Economic Development, Hon Barbara Edmonds for their continued recognition of the screen sector and its contribution to New Zealand's economy, culture and national identity. The revised NZSPR will help ensure the screen sector continues to flourish.

I warmly acknowledge Mladen Ivancic, who retired from the NZFC in July 2023 after more than three decades of service. Mladen held numerous leadership roles and led the NZFC for much of the past year as Acting Chief Executive. He has been a calm, humble and trusted leader during a time of change for the NZFC. I wish him and his whānau all the very best for the future.

I welcome our new Chief Executive Annie Murray and look forward to supporting her commitment to stories from the diverse voices of Aotearoa and her leadership in both the organisation and the wider screen sector.

Finally, I acknowledge and thank the Board for their hard work and support during my first nine months as Chair, and the NZFC staff who are so deeply committed to the screen sector.

Ngā mihi

Alastair Carruthers CNZM
CHAIR, NZFC BOARD

From the Chief Executive



I would like to introduce this Annual Report by acknowledging the mahi and guidance of our Rangatira Mladen Ivancic, whose three decades of dedication to this organisation, including a pivotal role as Acting CEO over the last year, have been instrumental. This report underscores the accomplishments under his leadership, and I extend my heartfelt thanks for his guidance as I assume the position of CEO of Te Tumu Whakaata Taonga.

The past year has witnessed considerable success for New Zealand films, with 16 NZFC-funded films receiving theatrical releases. Notably, there has been a resurgence in New Zealand cinema attendance, and local box office revenues have surpassed \$4.2M, drawing in nearly 400,000 viewers. Films with strong cultural themes continue to resonate, emphasising the enduring significance of communal, in-person viewing experiences.

During this period, twenty-four feature film projects secured NZFC production financing, including the noteworthy milestone of the third feature film in te reo Māori. The New Zealand Screen Production Grant triggered NZ\$826M of spending in the New Zealand economy, and our participation in the Cannes Marché du Film, supporting 11 producers, marked a significant presence on the global stage. The three Oscar nominations received by Wētā FX for *Avatar: The Way of Water*, *The Batman*, and *Black Panther: Wakanda Forever* underscore New Zealand's standing in delivering world-class visual effects.

Our audiences, both in New Zealand and globally, continue to seek impactful, authentic, and culturally significant screen stories. The increasing diversity of New Zealand's population presents opportunities to portray rich and varied narratives that reflect our communities. Te Rautaki Māori Strategy continues to support the aspirations of Māori filmmakers, evident in the success of *Muru*, the first film supported

through the He Pounamu Te Reo Māori Feature Film Initiative.

The He Ara Whakaurunga Kanoraul Diversity and Inclusion Strategy, implemented a year ago, has been pivotal in fostering a diverse and inclusive environment within the Aotearoa screen sector. Looking ahead, our focus will be on initiatives that amplify the voices of underrepresented filmmakers to ensure a more inclusive representation of diverse realities on screen.

I extend my appreciation to the Board and the dedicated NZFC staff for their unwavering support during my initial months as CEO. Their passion for the screen community is evident, and I anticipate collaborating with them to fulfil our mandate of empowering the most exceptional filmmakers to create enduring taonga.

Ngā manaakitanga

A handwritten signature in blue ink, reading 'Annie Murray'.

Annie Murray
CHIEF EXECUTIVE

Financial overview

In the 2022/23 financial year, NZFC revenue (excluding New Zealand Screen Production Grant rebates) totalled \$34.23M against the budgeted revenue of \$35.87M. \$37.12M was spent against budgeted expenditure of \$42.56M. As a result, a reduced deficit position of \$2.89M has been recorded against the budgeted deficit of \$6.68M.

	2022/23 Actual \$000s	2022/23 Budget \$000s	2022/23 Variance \$000s	Prior Year 2021/22 Adjusted Actual \$000s
Total income	34,233	35,871	-1,753	62,948
Total expenditure	37,119	42,555	-5,437	61,649
Net surplus/deficit	(2,885)	(6,684)	(3,684)	(1,299)

The variances in actual revenue and expenditure against budget are the result of uncommitted COVID-19 relief funds, namely Te Puni Kairangi Premium Productions for International Audiences Fund (\$50M granted) and the Screen Production Recovery Fund (\$14.4M granted). The same can be said for the variance between reporting years with most of the recovery and or relief funds being recognised and dispersed in prior years.

All COVID-19 relief funds have now been closed for new applications and whilst final assessments continue, it is estimated that the funds which combined totalled \$64.4M, provided \$57.3M to local screen productions.

Of the NZFC's discretionary expenditure (non-COVID-19 specific), 52% was allocated to feature and short film productions (\$18.7M).

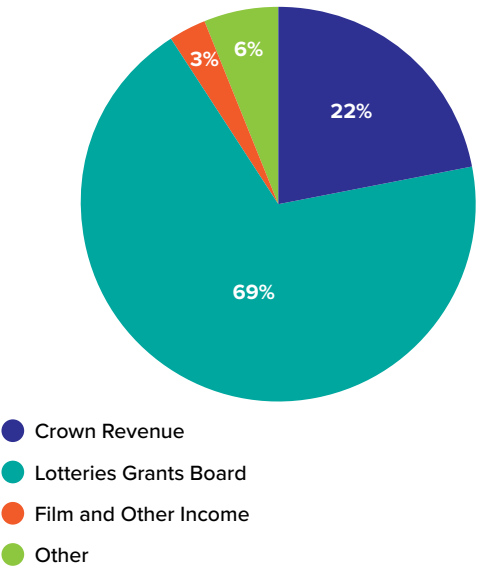
A change in accounting for writebacks also plays a role in variances. Prior to the financial year ended 30 June 2023, writebacks were included within income. From this fiscal year, writebacks will be reversed against the production expenditure allowing for the true recognition of the value of production grants committed. For the year ended 30 June 2022, a total of \$6.04M of writebacks has been adjusted from income into expenditure to provide a like for like, year on year comparison.

The NZFC has recognised total funding of \$23.68M from the Lotteries Grant Board which includes an unbudgeted washup payment of \$0.33M which was acknowledged too late in the financial year to be allocated to any programme.

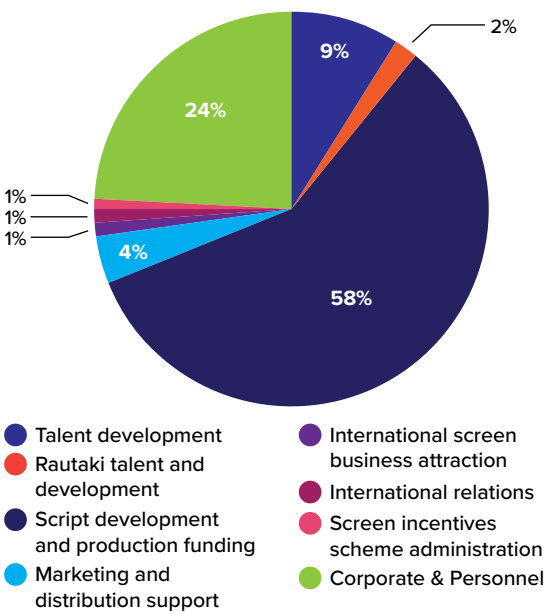
During the year, NZFC administered the New Zealand Screen Production Grant (NZSPG) on behalf of the Ministry of Business, Innovation and Employment (MBIE) for the international rebate scheme and on behalf of the Ministry for Culture and Heritage (MCH) for the domestic rebate scheme. Recognised through the NZFC's financial performance statements is \$66.15M in domestic rebates.

The following graphs provide an overview of where the NZFC funding is derived and how it was allocated.

Funding sources



Funding allocation by programme

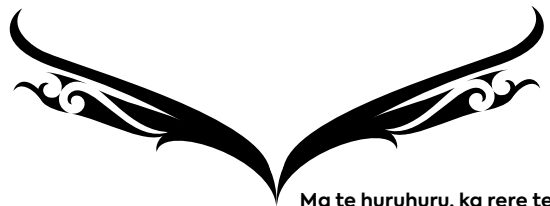


The Statement of Service Performance measures the results against targets set in the Statement of Performance Expectations (SPE) for the year ended 30 June 2023. Whilst NZFC achieved 66.7% of its non-benchmark goals, the results are suggestive of the ongoing challenges within the industry, namely refinancing, casting and rescheduling delayed productions due to COVID-19.

The NZFC ended the year with equity of \$12.79M being \$4.69M more than forecast within the SPE. This equity will support the FY23/24 budgeted deficit of \$6.22M, which is a planned approach to reducing equity built up over time in order to continue to support strong levels of talent development and production activity within the industry.

The financial year ended 30 June 2023 saw the end of the COVID-19 relief and recovery funds. Baseline funding from MCH alongside revenue from MBIE remained static. Funds from the Lotteries Grant Board will reduce from \$23.4M to \$21.5M in FY23/24. Interest is expected to decline as cash holdings reduce. This decline in revenue will contribute to a forecast deficit for the year ending 30 June 2024 which will be met by reserves built up over time.

Te Rautaki Māori



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

April 2023 marked five years since Te Rautaki Māori was launched to champion Māori film and filmmakers in partnership with the Māori screen industry. Outcomes have been the increased development of Māori filmmakers and projects with Māori led teams and stories.

He Pounamu Te Reo Māori Feature Film Initiative is an annual fund to produce narrative feature films in te reo Māori. *Muru*, written and directed by Tearepa Kahi and produced by Reikura Kahi, Selina Joe and Tame Iti is the first film supported under He Pounamu Te Reo Māori Feature Film Fund. *Muru* premiered at the Whānau Mārama New Zealand International Film Festival (NZIFF) in 2022 and went on to become New Zealand's highest grossing local film of 2022.

We Are Still Here, a joint indigenous initiative with Screen Australia elevated an indigenous filmmaking framework with emerging filmmakers. Conceived as a right of reply 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, the film interweaves eight powerful indigenous stories from Aotearoa and Australia and screened as part of the 2022 NZIFF. The film is now available to stream on Netflix.

Te Aupounamu Māori Screen Excellence Award provides a \$50,000 grant in recognition of the recipient's significant contribution to the Māori screen industry. In 2022/23, Tainui Stephens and Tweedie Waititi were awarded for their individual outstanding contributions to the Māori film and cultural landscape, announced at the 2023 Māoriland Film Festival.

NZFC continues to implement the NZFC Māori Language Plan. The plan supports core te reo Māori competencies for NZFC staff and the Board. Initiatives include a glossary of film terms, development of te reo Māori on the NZFC website, guideline reviews, translations and ongoing access to te reo Māori training – with staff undertaking te reo Māori language classes in 2022.

The NZFC Pou Whakahaere Te O Kahurangi Waaka was nominated as a finalist in the Te Māngai Pāho Te Reo Māori Champion Award at the Women in Film and Television (WIFT) Awards in July 2022, recognising her contribution to championing te reo Māori in the Aotearoa screen sector.

NZFC has undertaken a review of Te Rautaki Māori Strategy, consulting with the industry throughout the process. The NZFC Board and Leadership Team, Māori filmmakers, Ngā Aho Whakaari and key stakeholders have agreed on core values, aims and objectives that will guide Te Rautaki Māori for a further five years. Funding initiatives and their implementation will continue to elevate and champion Māori stories and filmmakers through:

- Whakaahua Tangata – Representation
- Te Kawa – Protocols
- Te Āheinga me ngā pūmanawa – Capacity & Capability
- Te Amorangi ki Mua – Leadership as Te Tumu Whakaata Taonga
- Hapai Ō ki Muri – Leadership of Te Tumu Whakaata Taonga

The revised Rautaki will be published in the 2023/24 financial year.



● 2022 Diversity Awards NZ

He Ara Whakaurunga Kanorau | Diversity and Inclusion Strategy

We continue to implement He Ara Whakaurunga Kanorau | Diversity and Inclusion Strategy with a mission of placing diversity and inclusion at the heart of all we do.

Over the last 12 months, initiatives progressed include:

- Standardising the collection of demographic data for staff so we can better understand the makeup of our workforce.
- Analysis of funding data to better understand the demographic makeup of creatives funded by the NZFC.
- Mental Health First Aid training to equip people with the knowledge, skills and confidence to support someone experiencing a mental health problem or crisis. The NZFC currently has four qualified Mental Health First Aiders.
- Delivery of Unconscious Bias Training and Anti-Bullying and Harassment Training for staff.
- Creating an internal diversity calendar of events so all staff can participate in observing events of significance. Events observed in the period include Tongan Language Week, Te Wiki o Te Reo Māori, Pride, International Day of Persons with Disabilities, Pink Shirt Day and Kiribati Language Week.

- Introduction of a Rainbow Policy and Transitioning at Work Guidance to ensure our Rainbow employees and stakeholders are supported, recognised and positively included in the organisation.
- Introduced an Accessibility Policy for staff and delivered Accessibility Training to ensure our premises, services and processes are accessible and available to all people.

The NZFC is a member of Diversity Works, and NZFC attended the Diversity Awards in August 2022 where Staff Diversity and Inclusion Committee Lead Tayla Hancock was a finalist at the Awards in the Diversity Champion category – recognising her work and advocacy for building a more inclusive Aotearoa.

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.

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

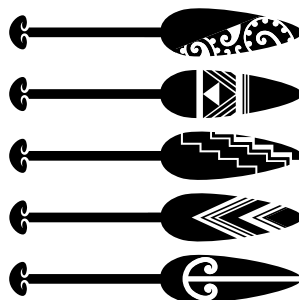
1. He whakaoho i te puāwaitanga o ngā pūrākau kiriata whakangahau i te iwi, pūrākau motuhenga, piripono ki ngā tikanga
2. He whakapūmau, he whakapakari hoki i te whanaketanga-ā-hanga mō tō tātou ahumahi kiriata haumako
3. He whakawātea i ngā ara whakaoho mauri mā te hunga whakamīharo, kaupapa mahi whakamīharo, 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 āhanga
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

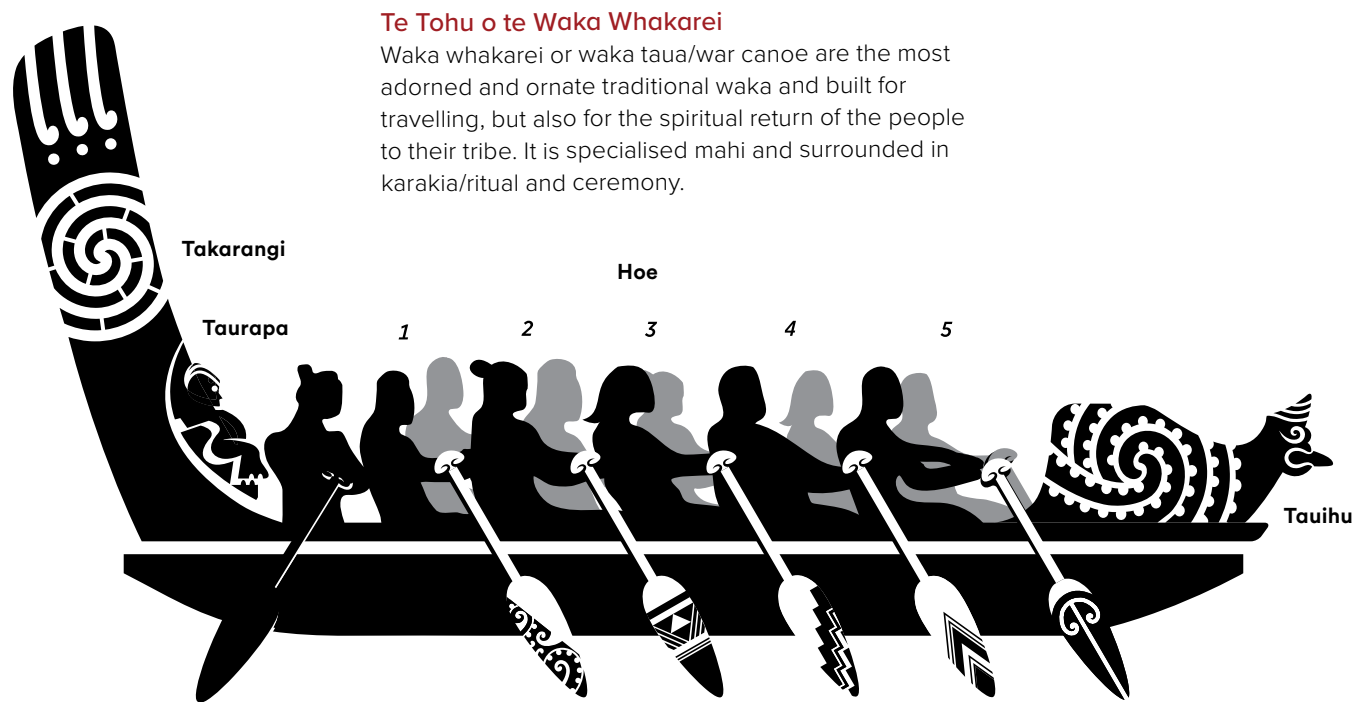
1. Activate high impact, authentic and culturally significant screen stories
2. Sustain and strengthen economic growth for our thriving screen industry
3. Facilitate dynamic pathways for outstanding people, projects and businesses
4. Maximise interest and audiences for New Zealand screen stories here 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.



● *Under the Vines*

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 thriving screen industry	Facilitate dynamic pathways for outstanding people, projects and businesses	Maximise interest and audiences for New Zealand screen stories here and overseas	Build and maintain stakeholder relationships to generate excellence in partnerships
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 NZ screen talent Connect NZ and international screen talent	Provide effective marketing support for cinema releases and additional release platforms Manage a focused international film festival strategy Conduct audience research	Refine internal systems to offer better service to our external clients and partners Build long-term partnerships with people and businesses that align with our goals Staff are expert, motivated, courageous and proactive professionals Engage and empower diverse communities
How we will know we are making a difference	Number of culturally significant films financed by the NZFC Number of feature films and series dramas with NZFC development support Increased use of official co-production structures Number of culturally significant films released in New Zealand Domestic critical acclaim	Feature film production spend in New Zealand grows Volume of international productions Private investment into NZFC films grows over time More connections with international screen partners	NZ screen talent moves from talent development initiatives to feature films or series dramas over time NZ screen talent is involved in feature films or series drama with strong market attachments NZ screen talent is working internationally or with international partners	Total domestic audience for NZFC films across all screens Total annual admissions for NZFC-funded films at NZ cinemas Number of NZ films selected for A-list festivals Number of films with 50,000+ domestic theatrical admissions annually	Increased satisfaction rating from stakeholders Recognised by industry as being a focused, high performing, learning organisation Partners work together to share knowledge, learning and seek meaningful collaboration

Activate high-impact, authentic and culturally significant screen stories

Culturally significant screen stories contribute to national identity, our collective sense of place in the world, and provide the opportunity to see ourselves reflected on screen



The NZFC supports New Zealand's diverse filmmakers to express their unique voices and stories, and we facilitate the production of 10-12 feature films annually. We work in partnership with screen practitioners and their projects from concept through to marketing and release.

10 new films received feature film investment funding. Seven of these projects previously received NZFC development support. The projects offered funding were: *Trolgar & Me*, *Workmates*, *Head South*, *Grafted*, *Fiftyone*, *Bookworm*, *Moss & Freud*, *Tinā*, *The Rule of Jenny Pen*, and *Kiri and Lou Make Friends*.

HEAD SOUTH

Produced by Antje Kulpe and Jonathan Ogilvie, executive produced by Emma Slade, and written and directed by Jonathan Ogilvie.

The underground post-punk music scene of 1979 Christchurch draws in Angus, a truth averse eighteen-year-old schoolboy who must confront nagging self-doubt, pointed derision and a family tragedy to acquire an appreciation of true character.

Head South is a nostalgic trip to a visceral time of change in Aotearoa's music history. Inspired by writer/director Jonathan Ogilvie's own youth playing in post-punk bands in 1970s Christchurch, it follows Angus (Ed Oxenbould) as he comes of age and discovers NZ's music scene, while the iconic South Island 'sound' searches for its own identity too. The story of this distinct era of New Zealand music history has not been dramatised as a feature film before. *Head South*, entirely shot in Ōtautahi Christchurch, will support the growth of the Canterbury screen sector and region. This film has an audience in die-hard fans, those who were around at the time (across New Zealand and beyond) and potentially the new generation of the post-punk-curious, particularly given the casting of singer/songwriter Stella Bennett (Benee) in a leading role.



Millie Lies Low 2021 © Lie Low Ltd, Sandy Lane Productions Ltd. Photo Andrew Stroud ●

BOOKWORM

Produced by Emma Slade, Roxi Bull, Victoria Dabbs, Mette-Marie Kongsved and Laura Tunstall, executive produced by Steven Demmler, Blair Ward, Anders Erdén, Kelly Rogers and Kevin Gordon, written by Toby Harvard and directed by Ant Timpson.

During a time of crisis, a washed-up American magician and his precocious estranged daughter take to the New Zealand wilderness, in search of a mythical black panther.

This family adventure-comedy explores the relationship between an absent father and his estranged child as they are reunited and thrown on a mission to track down evidence of the legendary Canterbury Panther. *Bookworm* brings *Lord of the Rings* actor Elijah Wood and director Ant Timpson together again following *Come to Daddy* in 2018. This heartfelt and witty story takes place amidst the rugged landscape of the Canterbury region, the production having received a Screen Canterbury New Zealand Production Grant. All filming and post-production will be undertaken in New Zealand.

FIFTYONE

Produced by Virginia Wright, Co-Producers Bariz Shah and Saba Afrasyabi, directed by Gaylene Barnes, Co-Directors Bariz Shah and Saba Afrasyabi, written by Gaylene Barnes.

A young Afghan-Kiwi couple journey from New Zealand to Afghanistan to change 51 lives, including their own, in honour of those slain in a terrorist attack in their hometown of Christchurch.

Devastated by the Christchurch terrorist attacks on two mosques on 15 March 2019, Kiwi-Afghan couple Bariz Shah and Saba Afrasyabi decide to turn their pain into something positive. This documentary is an intimate journey of healing. Having raised \$20,000, we follow the couple as they travel to their country of origin, Afghanistan, to fund 51 micro-businesses in honour of the 51 lives lost. The documentary switches back and forth between their candid experiences exploring what it is to be a Muslim living in New Zealand, and the various characters in Kabul they help. Their personal footage filmed in Kabul remains at the heart of the film, and *fiftyone* offers an unexpected story of generosity in the wake of this devastating act of terror.



● *Gloriavale 2022* © Grade A Films Ltd, Forward Media Pty Ltd. Photo Gareth Moon

GRAFTED

Produced by Murray Francis and Leela Menon, executive produced by Fraser Brown, written by Mia Maramara, Hweiling Ow, and Lee Murray, directed by Sasha Rainbow.

When an awkward but brilliant Chinese student wins a scholarship into a prestigious New Zealand University, she tries to fulfil her father's legacy one bloody body at a time.

Grafted is a film full of original, female, comedic, body-horror inventions and will be Sasha Rainbow's directorial debut. Set in Auckland, it tells the story of a Chinese student who travels to New Zealand to complete the scientific work of her deceased father. There will be universal recognition in the concepts: the love of a daughter for her father, the power of male academics over female students, and the alienation caused by racism in western Universities everywhere. This over-the-top body horror with its unique confluence of cultures and tone will likely join an impressive list of world-class modern horror films from New Zealand. International financiers have jumped at the opportunity to market to overseas audiences.

11 films were offered Feature Film Finishing Grants. These grants are awarded to films without NZFC or any other Government funding which are accepted into the NZIFF, Doc Edge Festival or picked up for local distribution by recognised distributors.

The projects offered funding were: *Red Mole: A Romance*, *Ms. Information*, *Home Kills*, *Loop Track*, *The Paragon*, *Grant Sheehan: Light*, *Ghosts & Dreams*, *Frances Hodgkins: Anything But a Still Life*, *Shut Eye*, *Stranded Pearl*, *Pacific Mother* and *Brown Bread and Sugar Cubes*.

The NZFC is committed to developing New Zealand screen stories and the voices of people who create them, supporting filmmakers to develop a diverse range of projects from the early draft of a screenplay through to a finished film.

- 103 development applications were processed in the 2022/23 year (60 Early Development Fund, 26 Documentary Development Fund and 12 Advanced Development Fund). This compares to 143 in the previous year.
- The turnaround for assessment on the Early Development Fund averaged eight weeks. Our overall script development approval rate in the period was 41.7% compared with 38% in the 2021/22 year.

- 16 projects received Seed and Seed Advanced funding to develop their feature film scripts.
- Boost grants were awarded to 14 screen businesses with an additional \$150,000 awarded to five businesses in the form of Business Development Grants. Boost aims to accelerate projects in Advanced Development into production and projects on the slates of companies supported include *Muru*, *Uproar*, *Bookworm*, *Cousins*, *Workmates*, and *Pike River*.
- Three Māori or Pacific run screen businesses received He Ara funding to a total of \$125,000. This fund supports filmmakers of Māori and/or Pacific heritage to create a range of quality New Zealand feature films shaped through their chosen development framework.

The International Co-Development Fund supports New Zealand screen practitioners who are working with an overseas partner.

The fund supports the development and/or packaging of series drama official co-productions or series drama projects with market partners such as a sales agent, streaming platform or broadcaster attached. To be eligible for the fund, an international co-producer must be attached, bringing development funding from their own country.

The International Co-Development Fund received five applications in 2022/23, all of which were approved. This is compared to four applications in 2021/22 and two applications in 2020/21.

The growth in projects being set up and co-developed as official co-productions 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 co-producers or executive producers alongside less experienced New Zealand producers), the experience base is growing.

There was a high level of activity on projects with Māori content and Māori filmmakers.

Feature film *Ka Whawhai Tonu* written by Tim Worrall, directed by Mike Jonathan and produced by Piripi Curtis and Toby Parkinson is the second film funded by He Pounamu Te Reo Māori Feature Film Initiative. Set in Aotearoa New Zealand in 1864, *Ka Whawhai Tonu* tells the story of a pivotal battle in the first New Zealand land wars. This heroic conflict is told through the eyes of two young teenagers forced to take control of their own destiny amidst the chaos of the battle and their escape.

Feature film *Kōkō* is the third film offered production financing through He Pounamu Te Reo Māori Feature Film Initiative, with \$2.1M awarded to the project in 2022. Produced by Julian Arahanga, Verity Mackintosh and Desray Armstrong, and written and directed by Kath Akuhata-Brown, *Kōkō* is the feature film developed from Catalyst funded short film *Washday* and tells the story of a Māori elder and delinquent teen who forge an unlikely friendship that bridges generations, culture and mortality.

Washday 2022 © AKU FILMS Limited. Photo Chris Mauger ●





● 'Frozen Te Reo Māori Premiere

The NZFC supported the reo Māori reversioning of Disney's *Frozen*, *Coco* and *Encanto*. *Frozen* premiered in Tāmaki Makaurau Auckland on 25 October 2022. Matewā Media lead the Disney reo Māori projects and do not simply translate the films but create a unique Māori language landscape for tamariki Māori.

Whakawhanake Kiriata Māori Development Funds supports the development of Māori projects. These funds provide 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 feature film *Āio: The Last Paradise of Kiwa*.

Hāpaitia Te Kaupapa Kiriata supports the development of projects led by Māori, meaning the director and at least one other key creative (writer, producer) is Māori. In the 2022/23 year, five projects were supported through this fund including feature drama and virtual reality projects.

The Government's Screen Sector Recovery Package continued to ensure that productions experiencing delays and disruptions due to COVID-19 could be completed and reach audiences as intended.



29

**SCREEN PROJECTS ACCESSED
SCREEN PRODUCTION RECOVERY
FUNDS IN 2022/23**



The Gone ●

The Extended Screen Production Recovery Fund supported NZFC funded and NZSPG-New Zealand productions that were impacted by a COVID-19 event. As the industry has adjusted to filming within revised protocols and practices, applicants could apply for additional costs attributable to a COVID-19 event during pre-production, production or post-production.

The Screen Production Emergency Relief Fund was designed to support productions impacted by COVID-19 where support from indemnity, insurance, completion bond or other funding sources (including government, financiers, or investors) could not manage the costs of a COVID-19 event.

NZFC supported recipients of Te Puna Kairangi Premium Fund to deliver their projects in 2022/23.

Te Puna Kairangi Premium Productions for International Audiences Fund (Te Puna Kairangi Premium Fund) was launched in December 2020 in partnership with NZ On Air and Te Māngai Pāho.

Sixteen projects were awarded Te Puna Kairangi Premium funding. TV series *Escaping Utopia*, *Creamerie Season 2* and *The Gone* and feature films *The Convert* and *A Mistake* commenced principal photography in the 2022/23 financial year.

Our Big Blue Backyard Season 3 began broadcasting on TVNZ+ and TVNZ 1 in January 2023 it has been streamed 88,500 times. *The Gone* premiered on TVNZ 1 and TVNZ+ on 7 May 2023. 1.17M New Zealanders tuned into at least one episode of *The Gone* across its acclaimed run on TVNZ 1, which is nearly 25% of the entire population of the country. On TVNZ+ the episodes have been streamed well over a million times.

The Premium Contingency Fund was opened in November 2022 to respond to unforeseen challenges to Premium Productions, to support them in unexpected circumstances and to avoid abandonment where other funding sources were not sufficient to manage unexpected budget overages.

Sustain and strengthen economic growth for our thriving screen industry

NZFC provide tailored research packages to studios, streamers and producers considering New Zealand to base their productions, and promote location, technical and financial strengths. Diverse and accessible locations, favourable exchange rates, competitive incentives, regulatory factors, business integrity and lifestyle considerations contribute to the New Zealand advantage story



International Attractions activity results in securing international productions in New Zealand, which is important for the ecology and sustainability of screen business and employment.

- We collaborated with the regional film offices to publish a 48-page interactive Look Book – this is available on the NZFC website and is shared with international clients as a piece of marketing collateral showcasing film locations in New Zealand.
- In December 2022, NZFC facilitated an AppleTV+ visit to New Zealand with tours of Auckland and Wellington stage facilities and meetings with key personnel and regional film offices. In June 2023, we supported scouts from Netflix, Skydance and Disney seeking locations for projects scheduled to shoot in 2023/24.
- In March 2023, we undertook a 7-day familiarisation tour in partnership with Air New Zealand to showcase and promote New Zealand as a filming destination. Senior decision-making executives from 20th Century, Blumhouse, Legendary TV, Netflix and Searchlight Pictures were invited and travelled to key centres for a series of industry introductions, studio visits and location recces.



Avatar: The Way of Water ●

- NZFC travelled to Los Angeles in March 2023 and attended the Association of Film Commissions International Conference. This included over 30 meetings with studio production executives and producers to encourage productions to film, post-produce and bring their business to New Zealand.
- In September 2022, NZFC facilitated a scout for several members of a United States/Hawaii production team. This was a success, with Production Executives confirming New Zealand as a key location base for Apple TV+'s historic Hawaiian series *Chief of War* produced by, and starring, Jason Momoa (*Aquaman*, *Game of Thrones*). Based out of the newly completed stage at Studio West, production began in Auckland in February and wrapped in June 2023. The project engaged over 1,000 cast and crew.



9

INTERNATIONAL SERIES AND

1

**INTERNATIONAL FEATURE FILM SHOT
IN THE 2022/23 FINANCIAL YEAR**

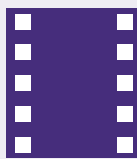
International projects shot in the year include TV series *Time Bandits*, *Sweet Tooth Season 3*, *Power Rangers*, *Our Flag Means Death Season 2*, *Chief of War*, *SAS: Who Dares Wins*, *SAS: Special Forces*, *Ultimate Escape* and *Amazing Race* and feature film *Ash*.



● M3GAN

Screen production is supported by the NZSPG, which offers rebates for New Zealand productions and co-productions, and rebates for international projects filmed in New Zealand.

Productions accessing the rebate support economic activity by employing New Zealand crew and cast and generating business for New Zealanders and New Zealand companies, 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.

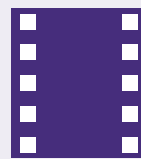


THE NZSPG COMBINED PANEL MET 18 TIMES OVER THE YEAR, ASSESSING 90 PROVISIONAL, INTERIM AND FINAL APPLICATIONS, APPROVING A COMBINED TOTAL OF

NZ\$826M

QUALIFYING NEW ZEALAND PRODUCTION EXPENDITURE RESULTING IN REBATES TOTALING

NZ\$206M



29 INTERNATIONAL NZSPG PROJECTS TRIGGERED APPROXIMATELY

NZ\$661M

SPEND ON QUALIFYING NEW ZEALAND GOODS AND SERVICES RESULTING IN REBATES TOTALING

NZ\$141M

EIGHTEEN OF THESE WERE POST-PRODUCTION, DIGITAL AND VISUAL PROJECTS TRIGGERING A SPEND OF APPROXIMATELY NZ\$270M RESULTING IN REBATES TOTALING APPROXIMATELY \$53M.

The success of NZSPG-supported films *Avatar: The Way of Water* and *M3GAN*, generated significant publicity for New Zealand creatives, cast and crew.

In January 2023, the two films ranked first and second in the North American box office charts. *M3GAN* earned praise for its New Zealand director Gerard Johnstone from critics for its blend of horror and humour and achieved a global box office take of over US\$180.4M. Gerard Johnstone's feature film career began with *Housebound*, which was funded by NZFC through feature film production investment in 2010.

Joe Letteri, Dan Barrett and Eric Saindon won Best Visual Effects at the 95th Academy Awards for *Avatar: The Way of Water*. The film provided thousands of jobs to New Zealanders and this recognition demonstrates the artistry and creativity of New Zealand crew and puts the New Zealand screen sector on the global stage with highly talented people working at a world-class level.

International productions spending more than \$30M in New Zealand may be invited to apply for the 5% Uplift. 5% Uplift Skills and Talent Development Activity helps filmmakers develop skills essential to building a sustainable industry.

Our Flag Means Death Season 2 accessed the 5% Uplift, with a focus on marketing, promoting and showcasing the New Zealand tourism and screen sectors and transferring knowledge in virtual production to New Zealand crew and personnel. The NZFC facilitated a Virtual Production Workshop on the set of *Our Flag Means Death Season 2* for 45 personnel from film and adjacent sectors in November 2022. 78% of participants reported increased expertise and confidence to collaborate on productions using LED volume technology. As part of the 5% Uplift, a tourism promotional video for Tourism New Zealand was filmed with Taika Waititi.



● *Mystic*

As part of the suite of MOU deliverables, a featurette on the making of *Avatar: The Way of Water* in New Zealand was included on digital platforms and part of the DVD and Blu-ray release.

Disney delivered on all aspects of its MOU for *Mulan*, organising a forum for 28 New Zealand filmmakers at Wētā Workshop on latest techniques in special effects in April 2023 in place of a Technology Transfer Forum which had to be postponed due to the COVID-19 pandemic. Following the successful completion of the workshop, *Mulan's* final application was considered and approved by the NZSPG Panel.

The NZFC has provided support to the government on the Review of Government Investment in the Screen Sector.

The NZFC supported the review team's engagement with key stakeholders, facilitating workshops and hui with guilds, studios, vendors, and international clients, and by providing raw NZSPG application data to assist with modelling and policy development.

On 30 May 2023, the government announced the outcomes of the review. For domestic productions, funding changes will bolster New Zealand content by allowing them to access the NZSPG alongside production funding from NZ On Air, Te Māngai Pāho and the NZFC. The 5% Uplift rebate for international productions will be redeveloped to make the criteria clearer, more objective and the process more efficient, while retaining a focus on wider economic benefits to New Zealand. This will assist New Zealand to continue to attract high value international productions.

The Post-Production, Digital and Visual Effects Grant benefits will return to 20% and the qualifying expenditure threshold will be lowered from \$500,000 to \$250,000. This boost will create more opportunities for New Zealand business to secure production activity.

The NZSPG will also be renamed the New Zealand Screen Production Rebate to reflect the fact that this is a rebate on expenditure undertaken.

The NZFC's focus in the year ahead will be implementation of the changes.

International co-production provides a means for producers to create projects of scale that draw on a range of national and provincial resources and include the sharing of creative and technical expertise, access to local and foreign incentives and subsidies, and access to the domestic market of other co-producers.

Each official co-production is unique, but all are built on the idea that each co-producing country's spend, financing, and creative involvement are aligned. In 2022/23, the NZFC issued one provisional and six final co-production certificates. Those seeking official co-production certification are from the same expanding pool of producers suitably experienced for official co-productions and who are applying to the International Co-Development Fund. During the review period, there has been a decline in provisional and final certificates issued in comparison to previous years, due to project delays linked to refinancing, postponed production schedules, and factors arising from the COVID-19 pandemic and challenges in securing international cast.

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. New Zealand participation in markets and labs during the period include:

- *Wine Lovers*, intended as a New Zealand-Taiwan official co-production was one of 20 projects selected for the Tokyo Gap-Financing Market at TIFFCOM 2022. The market was held virtually in October 2022 and provided the opportunity for screen projects in the financing stage to meet one-on-one with sales agents, distributors, financiers, broadcasters, and funders.
- *Small Time*, a series project from writer Nick Ward and producer Michelle Turner was selected for the Seoul Screenplay Development Support programme. The NZFC assisted the team with referrals to key Korean industry practitioners.
- *Upham*, to be directed by John Gilbert, written by Jeff Pope and Sophie Henderson and produced by Emma Slade was selected for the International Financing Forum 2022.
- *The Golden Radiance of a Beetle*, the second feature by writer/director Henry Blake was selected by the 14th edition of Les Arcs Coproduction Village. Held in December 2022, Les Arcs Coproduction Village connects projects with co-producers, financiers, sales agents and distributors.
- *Mārama*, written and to be directed by Taratōa Stappard, was one of 33 new feature film projects selected for the Berlinale Co-Production Market held in February 2023. *Mārama* was supported in development by the NZFC.

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.

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 underline a commitment to working with offshore partners. International and domestic production activity in New Zealand plays a symbiotic role and NZFC recognises, values and actively promotes this interconnectedness as crucial to the sustainability and growth of the industry.

During the period, NZFC participated in the Tokyo Gap-Financing Market, Canadian Creative Industries Virtual Pre-Mission to Australia and New Zealand, the Asia Pacific Screen Forum and the Hong Kong-Asia Film Financing Forum. Activity included meetings with projects and/or producers with New Zealand co-production potential, panel discussions and meetings with producers from countries that have a formal co-production arrangement with New Zealand.

After two years of suspension due to COVID-19, the Producer International Travel Fund was resumed, supporting 50 producers to travel to international festivals and markets to advance the packaging and financing of film projects.

Facilitate dynamic pathways for outstanding people, projects and businesses

Through internships, mentorships, attachments and professional placements, NZFC offers emerging and mid-career filmmakers the opportunity to gain experience that will help progress their careers. This addresses areas in which there is recognised low representation of filmmaker communities and skill shortages



46

WRITERS, PRODUCERS AND/OR DIRECTORS HAVE PROGRESSED FROM SUPPORT THROUGH A NZFC TALENT DEVELOPMENT INITIATIVE INTO DEVELOPMENT OR PRODUCTION ON A FEATURE FILM, OR OTHER LONG-FORM PROJECT, IN THE LAST FIVE YEARS.



19

EMERGING AND MID-CAREER FILMMAKERS WHO HAVE RECEIVED TALENT DEVELOPMENT FUNDING IN THE PREVIOUS 24 MONTHS HAVE PROGRESSED THEIR CAREERS IN THE 2022/23 YEAR.



Writer/Director Damon Fepulea'i and Writer/Producer Halaifonua Finau – *Red White & Brass* 2023 ●
© Piki Films, Miss Conception Films. Photo Steve Unwin

Through internships, mentorships, attachments and professional placements, NZFC offers emerging and mid-career filmmakers the opportunity to gain experience that will help progress their careers. This addresses areas in which there is recognised low representation of filmmaker communities and skill shortages.

41 people received on-the-job development grants in the 2022/23 financial year. This included distribution internships on *Muru*, *Millie Lies Low*, *Punch*, and *Red, White & Brass*; mentorships for emerging writers, directors and producers on feature film *Grafted* and series *Miles from Nowhere* and *Inky, Pinky, Ponky*. Grants also supported attachments for feature films *Went Up the Hill* and *Workmates*, a production accounting mentorship on *Ka Whawhai Tonu*, and a Production Internship on *Yenedakine (Chief of War)*.

20 Māori filmmakers were offered Tuakana-Teina: Māori Mentoring and support opportunities on productions, including *Ka Whawhai Tonu* and *Chief of War*.

Supporting industry organisations to offer programmes that benefit the industry allows the NZFC to reach larger numbers of filmmakers across Aotearoa.

Funding for specialist talent development initiatives is offered through the Strategic Training Fund to support 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.

Ten industry organisations received Strategic Training funding to assist in the running of programmes for writers, directors, producers and actors. These included targeted initiatives for documentary filmmakers, regional filmmakers, skills development programmes for Pasifika producers and writers, script development workshops, acting masterclasses and financing courses. Just under 1,000 screen creatives participated in these programmes across the year.

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.

- Six teams received \$25,000 to make short films, attend a development lab and receive mentoring through Kōpere Hou Fresh Shorts.
- Six projects received He Kauahi Catalyst funding to make a short film that is tonally or thematically linked to a long-form project. This fund helps filmmakers progress their talents to the next stage and make exceptional high-end short films that will be the catalyst for change in their career.
- Three projects were awarded Ngā Aho Shorts funding – a development pathway focused on supporting Māori creatives with a short film. Outcomes are focused on enhancing and enabling the Māori creative producer for the production and distribution of authentic Māori stories, developing the capability of emerging Māori directors and to support the growth of te reo Māori.

The impacts of COVID-19 on the screen sector saw a backlog of short films in production during the second half of 2022. NZFC increased funding for short films to help cover the increased Health and Safety requirements for shooting in COVID-19 conditions.

Festivals remain an important platform for getting short 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.

- Four NZFC funded short films were invited to screen at the 2022 NZIFF: *Perianayaki*, *Rustling*, *Smog* and *The Difference Between Pipi & Pūpū*.
 - *Smog* received the Ngā Whanaunga Māori Pasifika Shorts' Wellington UNESCO City of Film Award for Best Film.
 - Ngā Whanaunga Māori Pasifika Shorts' Letterboxd Audience Award was awarded to *The Difference Between Pipi & Pūpū*.
 - *Perianayaki* won the Flicks Award for Best Short Film and director Bala Murali Shingade was awarded the Creative New Zealand Emerging Talent Award. The film was selected in official competition for eight international film festivals and won the Film Bazaar Short Film Award in Goa, India. Actor Jeyagowri Sivakumaran was also presented with a Special Mention award.

● *Perianayaki* 2022 © Last Minute Productions Ltd. Photo Tim Flower





The Ballad of Maddog Quinn 2022 © Little Dragon Pictures. Photo Marty Williams ●



● *Rustling 2022* © September Pictures Limited. Photo Morgan Waru

- Fresh Shorts film *Rustling* had its world premiere at Palm Springs International Shortfest in June 2022, and screened at the Melbourne International Film Festival, Seattle International Film Festival, Tribeca Film Festival and Bold Film Festival.
- NZFC funded short *The Ballad of Maddog Quinn* premiered in Europe at the Tampere Film Festival in March 2023 and was invited to screen at the Landshut Short Film Festival in Munich, the Brussels International Fantastic Film Festival, the Stiges International Film Festival in Spain, the Les Intergalactiques Sci-Fi Festival in Lyon and the Fantaspoa International Fantastic Film Festival in Brazil.
- *Fetch*, funded through Fresh Shorts, won the Best Animated Short Film at the Capri Movie Short Film Fest and has been selected for official competition in over 40 international film festivals.
- Catalyst funded short film *Maunga Cassino* was selected for screening at the ORA! Film Festival in Italy, and the NZFC supported director Paolo Rotondo to attend to meet market partners and discuss his feature project.
- Nine short films were invited to screen at ImagineNATIVE Film + Media Arts Festival 2022 in Canada. The NZFC supported the filmmakers' attendance to the festival via contributions towards travel from the NZFC's Short Film International Festival Travel Grant.
- The 2022 Show Me Shorts Film Festival Awards included the following NZFC funded recipients:
 - Department of Post Best New Zealand Film: Mark Albiston, Sharlene George, Gal Greenspan and Andrew Mauger for *Datsun*
 - DEGANZ Best Editor: Richard Shaw for *Breathe*
 - Final Draft Best Screenplay: Ian Sweeney for *Time Tourists*
 - Best Cinematographer: Marty Williams for *Datsun*

The NZFC offers talent development funding for individuals and businesses who wish to develop their talent through workshops, training or other professional career development opportunities.

Support during the period included attendance at the Austin Film Festival and Screenwriting Conference, participation in script development programmes, online courses in editing, directing and cinematography, and attendance at the Game Developers Conference in San Francisco and the ImagineNATIVE Film + Media Arts Festival.

11 filmmakers behind the New Zealand eight-part anthology film *Kāinga* were supported to attend the Melbourne International Film Festival and Accelerator Directors Lab.



Writer Director Briar March (R) and Dame Valerie Adams (L) – Dame Valerie Adams – More Than Gold 2022 © Lilika Ltd. Photo Dan Max ●

The NZFC supported the makers of *Rūrangi*, Craig Gainsborough-Waring and Cole Meyers, to attend the Awards ceremony at the International Emmys and Emmy World Television Festival where *Rūrangi* won Best Short Form Series.

In October 2022, NZFC partnered with Screen Production and Development Association Conference (SPADA), ScreenSafe and the Screen Guild to support a one-off screening and Q&A with Australian actor and filmmaker Ben Steel with a focus on mental health and wellbeing within the screen sector.

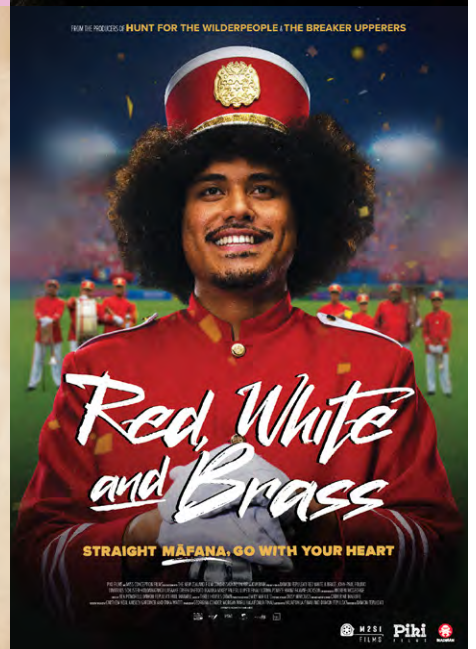
The annual Gender Scholarship recognises and celebrates women in the screen industry and is aimed at supporting their career progression.

The 2022 Gender Scholarship was under the patronage of producers Ainsley Gardiner and Desray Armstrong and focused on wāhine Māori looking to produce drama. Recipients of the grant are matched with mentors to support their development through the duration of the scholarship. Five grants were awarded – two scholarships to producers Angela Cudd and Nicole Horan and three special recognition awards to producers Jaimee Poipoi, Ruby Reihana-Wilson and Peata Melbourne.

All applicants to the 2022 Gender Scholarship were supported by the NZFC to attend the SPADA Conference in November 2022. This group also had the opportunity to gather with their patrons to connect and continue to deepen their practice as wāhine/takatāpui Māori drama producers.

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

The NZFC offered funding for the development of interactive content (games, and virtual reality and augmented reality projects). Seven projects were funded through the Whakawhanake Te Ao Niko Interactive Development Fund in the financial year including games, and virtual and augmented reality projects. NZFC funding enables creative teams to focus on concept and story development.



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

The NZFC provides strategic and financial support for local theatrical distribution and 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



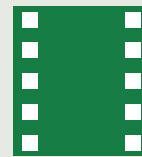
NEW ZEALAND BOX OFFICE ADMISSIONS IN 2022/23 INCREASED BY

33%

COMPARED TO 2021/22, WITH A TOTAL OF 10M TICKETS SOLD AND GROSS BOX OFFICE INCREASED BY

48%

TO NZ\$153.1M



16

FEATURE FILMS COMPLETED WITH NZFC FUNDING WERE RELEASED THEATRICALY IN NEW ZEALAND WITH 389,697 ADMISSIONS TO SEE THESE FILMS IN CINEMAS. THIS IS AN INCREASE OF

150%

COMPARED TO 2021/22

Muru took over \$1.5M at the box office and was New Zealand's top grossing New Zealand film in theatrical release for 2022. It also entered the top 20 list in the 19th spot of highest grossing New Zealand films of all time at the New Zealand box office. *Red, White & Brass* took over \$1.4M at the box office and is the 21st highest grossing New Zealand film at the local box office. These two films were recipients of NZFC Distribution Grants – a fund awarded to maximise audiences through release campaigns, regional campaigns and film premieres.



● *Muru 2022* © Jawbone Pictures, Wheke Group Limited. Photo Craig Wright

The NZFC is committed to developing the quality and reach of locally made films by providing audience feedback for the filmmakers to consider regarding the final cut of the film.

The NZFC tested nine feature films in the period. Test screening analysis looks at appeal based on demographics, feedback on structure of the films, storylines and characters that resonate with people. Audiences provide feedback on key aspects of the film that impact their scores and engagement. Recruitment of test screening audiences is often based on target audience defined by the filmmakers and distributors. Analysis of our data reveals a strong correlation between box office and a test audience recommendation. For example, films that score over 50% “Excellent” ratings have the strongest chance of drawing larger audiences to cinemas.

The NZFC 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 NZFC maintains strong relationships with international sales agents and film festival programmers to ensure a high profile for NZFC-funded films. 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.

- The 2022 NZIFF ran in 14 towns and cities across the country in 20 venues. Thirteen New Zealand feature films (seven dramas, six documentaries) and eleven short films screened in the festival.
- *Muru* had its world premiere at Auckland’s Civic Theatre, on the opening night of the NZIFF and released theatrically in September 2022. The film went on to screen at the Toronto Film Festival, Busan International Film Festival, Leiden International Film Festival, Hawai’i International Film Festival Spring Showcase, the Nottingham International Film Festival and the Asia Pacific Screen Awards where it won the Cultural Diversity Award under the Patronage of UNESCO.



Mister Organ 2022 © Firefly Films, Bloom Pictures. Photo Dominic Fryer ●

- *Red, White & Brass* had its world premiere on 21 March 2023 in Wellington and was released theatrically across New Zealand cinemas. The film had its international premiere as part of the Hawai'i International Film Festival Spring Showcase and screened at the Sydney Film Festival in June 2023 and the LA Asian Pacific Film Festival in May 2023 where it received the Special Jury Mention Narrative Feature competition.
- *Punch* premiered internationally in the First Feature Competition of Tallinn Black Nights Film Festival in November 2022 and premiered for North American audiences in the Queer Cinema programme of Palm Springs International Film Festival in January 2023.
- *Bad Behaviour* world premiered in the World Cinema Dramatic Competition of Sundance Film Festival in January 2022. The film had its Australian premiere at the Sydney Film Festival and was selected as part of NZIFF 2023.
- *Stylebender* had its world premiere at Tribeca Film Festival in June 2023.
- *Mister Organ* had its world premiere at the 2022 Fantastic Fest in Austin, Texas. The film screened at Beyond Fest LA, Brisbane International Film Festival, Philadelphia Film Festival and the Glasgow Film Festival. The film released in New Zealand cinemas in November 2022, achieved the biggest opening week for a documentary in 2022, and was the highest grossing documentary of the year.
- *We Are Still Here* screened at the 2022 NZIFF, Melbourne International Film Festival in August 2022, Hawai'i International Film Festival, Skábmagovat Indigenous Peoples' Film Festival in January 2023, and the Seattle International Film Festival in May 2023 in the cINeDIGENOUS programme. The film received the award for Best Dramatic Feature at ImagineNATIVE Film + Media Arts Festival.
- *Whina* screened at the Edinburgh International Film Festival August 2022 and the Hawai'i International Film Festival where it received the Pasifika Award for Best Feature Film.
- *The Power of the Dog* screened at the New Zealand Embassy in Beijing in June 2023 as part of New Zealand Cultural Week, celebrating the 51st anniversary of diplomatic relations between New Zealand and China. The film also screened in the Guangzhou Love is Love LGBTQI+ Film Festival in June 2023 and at the U.S Consulate, Co-hosted by the New Zealand Consulate General and the U.S Consulate General.



● *Dame Valerie Adams: More Than Gold 2022* © Lilika Ltd. Photo Mark Lapwood

- *Dame Valerie Adams: More Than Gold* screened in competition at the 20th FIFO International Oceanian Documentary Film Festival in Tahiti in February 2023, the Hawai'i International Film Festival Spring Showcase, the Los Angeles Asian Pacific Film Festival, the Shanghai International Film Festival, as part of the Belt and Road Film Week in June 2023, and at the New Zealand Embassy in Beijing in June 2023. The NZFC collaborated with the New Zealand High Commission in London on a special screening of the film in March 2023.
- *Night Raiders* screened as part of the 2022 Smithsonian Native Cinema Showcase Santa Fe programme, hosted at the New Mexico History Museum, the Skábmagovat Indigenous Peoples' Film Festival and the Smithsonian's Mother Tongue Film Festival held in Washington, D.C. in February 2023.
- *Milked, No Māori Allowed, A Boy Called Piano – The Story of Fa'amoana John Luafutu* and documentary series *Chatham Islanders* screened in Competition at the 20th FIFO International Oceanian Documentary Film Festival in Tahiti in February 2023.
- The 18th edition of Doc Edge Festival took place from May-July 2023. New Zealand feature documentary *Frances Hodgkins, Anything but a Still Life* was awarded Best New Zealand Emerging Filmmaker (Blandine Massiet du Biest) and Best New Zealand Sound (Dana Lund, original score). *Pacific Mother* was awarded Best New Zealand Feature, Best New Zealand Director, Best New Zealand Editing (Lala Rolls), and Best New Zealand Cinematography (various).
- Films *Whetū Mārama – Bright Star*, *Millie Lies Low*, *Ka Pō* and *Kāinga* screened at the Hawai'i International Film Festival. *Kāinga* received the NETPAC Award – this is given at select international film festivals to promote Asian and Pacific cinema by spotlighting exceptional works and discovering new talent. Producer Kerry Warkia received the Leanne K. Ferrer Trailblazer Award, presented by Pacific Islanders in Communications.
- *Jack Be Nimble* screened at New York's Museum of Modern Art, with director Garth Maxwell in attendance for post screening discussions. Digitised with funding from the NZFC's Digitisation Programme and presented in 4K, Maxwell's 1993 gothic horror screened as part of the Gender and Horror film series. The New York screenings were followed by the Los Angeles premiere of the restored film.
- Seattle International Film Festival hosted a Taika Waititi film showcase as part of their 'Auteur August' programme screening *Two Cars, One Night*, *Eagle vs. Shark*, *Boy*, *What We Do in The Shadows*, *Hunt for the Wilderpeople*, *Thor: Ragnarok* and *Jojo Rabbit*.



THE TOTAL NUMBER OF SUBSCRIBERS TO THE NZFC'S VIDEO-ON-DEMAND PLATFORM, NZ FILM ON DEMAND, AT 30 JUNE 2023 WAS

34,200

– UP FROM 28,266 ON 30 JUNE 2022.

350 TITLES ARE AVAILABLE IN NEW ZEALAND AND AUSTRALIA.



Punch 2022 © Robin Murphy Productions, Blueskin Films. Photo Christopher Pryor ●

- Matewa Media and Silky Otter Cinemas hosted *Made by Māori: A Day at the Movies*, a cyclone relief fundraiser, on 12 March 2023. Films selected to screen were *Moana Reo Māori*, *The Lion King Reo Māori*, *Frozen Reo Māori*, *What We Do in the Shadows*, *Boy*, *Muru*, *Hunt for the Wilderpeople*, *Ngāti*, *Cousins*, *Utu Redux*, *Mauri*, and *Merata: How Mum Decolonised the Screen*, with 100% of every ticket sale donated to support the cyclone affected communities of Te Tairāwhiti (East Coast) and Ngāti Kahungunu (Hawke's Bay).

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.

Red, White & Brass opened in Australian cinemas in June 2023.

New Zealand's back catalogue, represented by UK-based sales agent Hanway Films, continues to sell. In the period *An Angel At My Table*, *Black Sheep*, *Boy*, *Eagle vs Shark*, *In My Father's Den*, *Once Were Warriors*, *Perfect Strangers* and *The World's Fastest Indian* were licensed by distributors in the USA, Canada, the UK, France, Germany, Spain, Japan, Portugal, Hungary and worldwide on airlines.

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 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.

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 *Wildman*, *Dagg Day Afternoon* and *Queen City Rocker* in the period.

Build and maintain stakeholder relationships to generate excellence in partnerships



NZFC works 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, the Ministry of Foreign Affairs and Trade and New Zealand Trade and Enterprise, as well as screen agencies NZ On Air and Te Māngai Pāho. This has included working closely on delivering Te Puna Kairangi Premium Fund and Ara Ki Te Puna Kairangi Premium Development Fund.

NZFC provides core operational support to sector organisations to enable them to support their members and represent the wider screen sector.

Organisations receiving this support represent a wide range of areas and roles across the screen sector. NZFC hosts quarterly meetings with the guilds and industry organisations to maintain a regular connection and to gain insight into issues faced by the sector and to support development initiatives.

Core funding was awarded to Ngā Aho Whakaari as the representative collective of Māori in the screen industry and they continue to provide advice, advocacy and support to Māori and the wider sector.



We Are Still Here 2022 © No Coincidence Media, Mārama Productions. Photo Mataara Stokes ●

NZFC maintains a presence at key festivals and markets, nurtures relationships 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.



NZFC STAFF TOOK OVER

48

MEETINGS WITH AUSTRALIAN PRODUCERS, CONTENT MAKERS AND KEY FILM FUNDING AGENCIES.



OVER

100

INTERNATIONAL FILMMAKERS ATTENDED THE 10TH ANNIVERSARY OF THE LARGEST INDIGENOUS FILM FESTIVAL IN THE SOUTHERN HEMISPHERE. NZFC PRESENCE AT MĀORILAND HAS RESULTED IN AN INCREASE IN ENQUIRIES REGARDING MĀORI PROJECTS AND SUPPORT FOR MĀORI CREATIVES.



NZFC SUPPORTED THE INTERNATIONAL PREMIERES OF *MURU* AND *WE ARE STILL HERE*, HELD MEETINGS WITH INDUSTRY PARTNERS AND PARTICIPATED IN INDIGENOUS SCREEN OFFICE AND INTERNATIONAL FINANCING FORUM EVENTS.

In May 2023, NZFC staff attended the largest edition of Cannes Marché du Film, with more than 14,000 accredited participants from over 120 countries. Approximately 50 New Zealand producers attended this year, and 11 producers were supported by the NZFC to attend to progress their slates of projects through engaging with potential co-producers, financiers, sales agents and other market partners.

NZFC offered a schedule of networking events for New Zealand producers, including curated meetings with sales agents, financiers and co-producers from many of New Zealand's 18 co-production partners. Staff ran networking functions and speed meeting sessions and were invited to attend a wide range of networking events through the market hosted by financiers, festivals and sister agencies.

The long-standing financiers lunch (attended by 49 producers and financiers) and sales agent lunch (attended by 61 producers and sales agents) were the largest of the NZFC events.

Staff met with New Zealand filmmakers and their market partners about specific projects to discuss development, financing, sales and distribution considerations. NZFC staff held over 120 meetings individually or jointly.

Following events organised by NZFC, New Zealand filmmakers who attended have:

- attached an international sales agent to their project, completing the finance plan
- achieved co-production status
- engaged with financiers to close finance on their film
- signed on an international co-producer
- closed a deal for back catalogue title

The NZFC works in partnership with industry professionals to deliver development opportunities for filmmaking talent in Aotearoa.

NZFC hosted a one-off half day producing and financing masterclass in November 2022, presented by See-Saw Films Australia and attended by 60 established and emerging New Zealand filmmakers.

NZFC provided support and advice to Dame Jane Campion's *A Wave in the Ocean*, a pop-up intensive film school funded by Netflix, supporting emerging film directors and writers to deepen their practice. Ten emerging filmmakers started in November 2022 and will conclude in October 2024. In response to the depth of talent recognised in the selection process, an additional shorter programme *Crest*, run by Jane, Philippa Campbell and Desray Armstrong was created, focusing on feature films with four emerging filmmakers. NZFC has contributed to the overall intensive through assisting with applications, attending networking events and talking to participants about funding and support pathways once they graduate.

NZFC attended the Big Screen Symposium in July 2022 and engaged with the sector by:

- delivering a presentation on our strategic priorities for the year ahead.
- facilitating a session on He Ara Whakaurunga Kanorau | Diversity and Inclusion Strategy, discussing development of the strategy, key outcomes and implementation.
- hosting a meet and greet event outlining NZFC funding available, alongside a funding map and guide to help attendees navigate screen sector funding.



Red White & Brass 2023 © Piki Films, Miss Conception Films. Photo Steve Unwin ●

NZFC

governance

Board

The NZFC Board is appointed under the Crown Entities Act 2004 and provides governance and policy direction. In the 2022/23 financial year, the Board held four scheduled meetings and five unscheduled meetings. Members for the year were Alastair Carruthers (Chair from October 2022), Kerry Prendergast (Chair to September 2022), John McCay, Paula Jalfon, Ant Timpson, Sandra Kailahi, Pania Gray, David Wright, Jane Meares (from January 2023) and Brett O'Riley (to September 2022).

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. Four meetings were held in 2022/23 and Members were David Wright (Chair), Alastair Carruthers and Pania Gray.

Certification Committee

This committee is responsible for certifying official co-productions. Members for 2022/23 were John McCay, the Chief Operating Officer and the Head of International Relations.

COVID-19 Sub-Committee

This committee is responsible for considering COVID-19 risk issues, approving allocation of the Screen Sector Recovery Package and allocation of Premium Production Fund money. Members for 2022/23 were Alastair Carruthers (Chair), Ant Timpson, Sandra Kailahi and David Wright.

NZSPG Combined Panel

The 100th NZSPG Panel Meeting took place on 16 November 2022, a significant milestone for the NZFC's administration of the NZSPG. Over the course of the 2022/2023 financial year, the NZSPG Panel met 18 times to assess Provisional, Interim and Final applications. This included 18 PDV applications. In addition, one 5% Uplift application was approved. The Panel is made up of one member of the NZFC Board, one senior NZFC staff member, one representative from MBIE, one representative from MCH and two industry representatives.

NZFC Board



Alastair Carruthers (Chair)

Alastair Carruthers is a company director and the co-founder of Homeland (a restaurant and cooking school in Auckland). He is a board member of Tātaki Auckland Unlimited, Cornwall Park Trust, Tāmaki Paenga Hira Auckland Museum, Ringa Hora Services Workforce Development Council, and the Auckland Regional Amenities Funding Board. He has been Chair of the Allpress Espresso group, Co-Chair of the Te Papa Foundation, Chair of Creative NZ and the Arts Board, and a member of supervision boards for the Transport and Statistics Ministries. He has also participated on a Ministerial policy task force concerning philanthropy and taxation. Alastair is a former council member and interim CEO of Unitec. He was Commissioner of the official New Zealand exhibition at the 2017 Venice Biennale of Art and has over 20 years' prior experience as the CEO of two leading New Zealand corporate and commercial law firms. He has been an executive producer of two feature films and was awarded a CNZM for services to arts governance in 2014.



John McCay

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



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 *ABCs OF DEATH* series as well as producing several features that premiered at Sundance, TIFF, SXSW, Tribeca. He recently executive produced *Mister Organ* and directed *Bookworm*.



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 *Uproar* and *The Messiah*, documentaries *For My Father's Kingdom*, *Testimony* and *Meet Munch Jr*. She is currently the Chief Storyteller at The Cause Collective. She is a former Chair of the Pacific Advisory Group at the Auckland Museum, and a former Trustee of the National Pacific Radio Trust and the Pacific Islands Film & Television Board.



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.



Jane Meares

Jane is a commercial barrister based in Wellington and has a wide range of public and commercial experience. In addition to her legal practice, she has several governance roles and is currently the Chief Commissioner of the Transport Accident Investigation Commission, the Deputy Chair of the Electoral Commission, Chair of Financial Services Complaints Limited (a financial ombudsman service), Chair of the Royal New Zealand Ballet Foundation and a member of the Risk and Assurance Committee of LINZ.



Pania Gray (Ngā Puhī)

Pania owner-operators Kororā Consulting, a Wellington based management and business advisory company. She holds several governance positions alongside her role on the New Zealand Film Commission Board, including an independent directorship of Education Services Limited. Pania is the Deputy Chair of the New Zealand Qualifications Authority and an independent member of the Te Mātāwai Audit and Risk Committee.

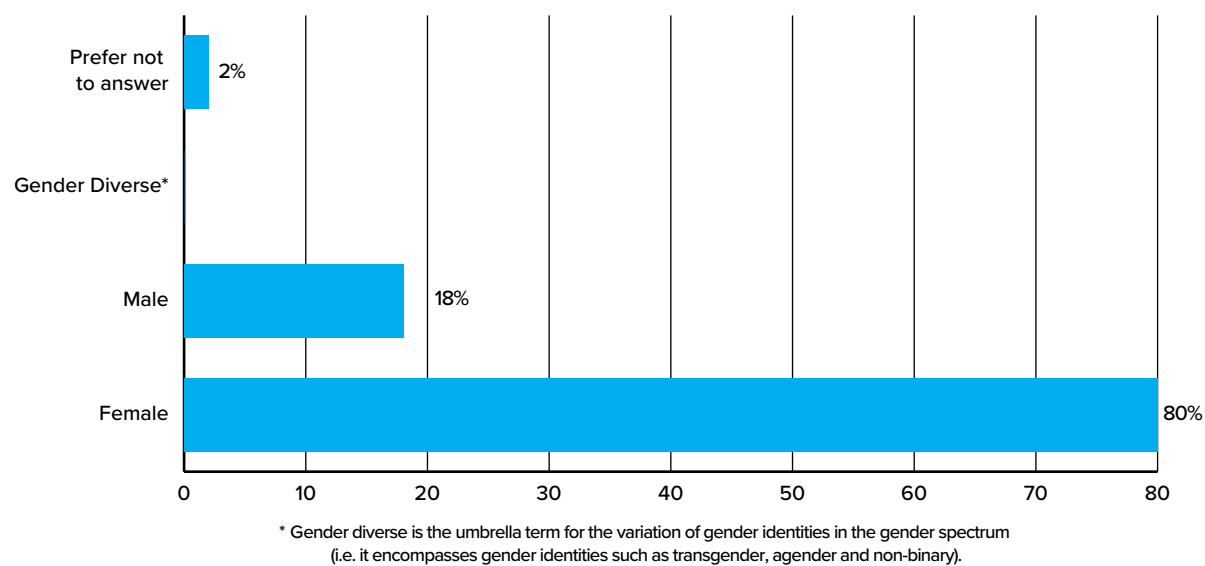


David Wright

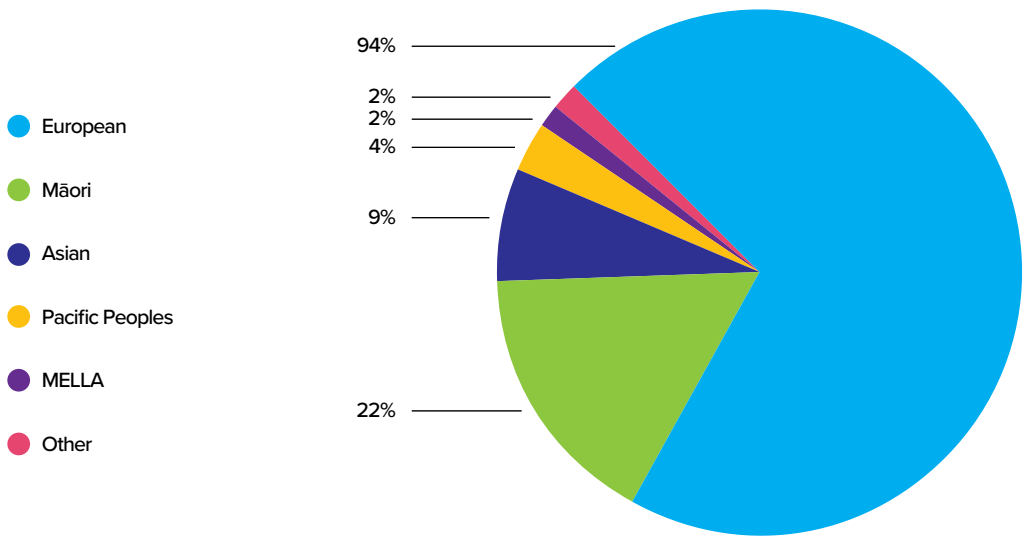
David has spent over 25 years working to support storytellers and technologists within the New Zealand screen industry. A Chartered Member of the Institute of Directors and Chartered Accountant Fellow of CAANZ he has worked in executive roles within the television, feature film and digital VFX sectors and enjoys nothing more than seeing New Zealand screen content succeed on the global stage. David now consults within the New Zealand screen sector and sits on the boards of Wētā FX, The Digital Media Trust and several not-for-profit entities.

NZFC staff and operations

Gender

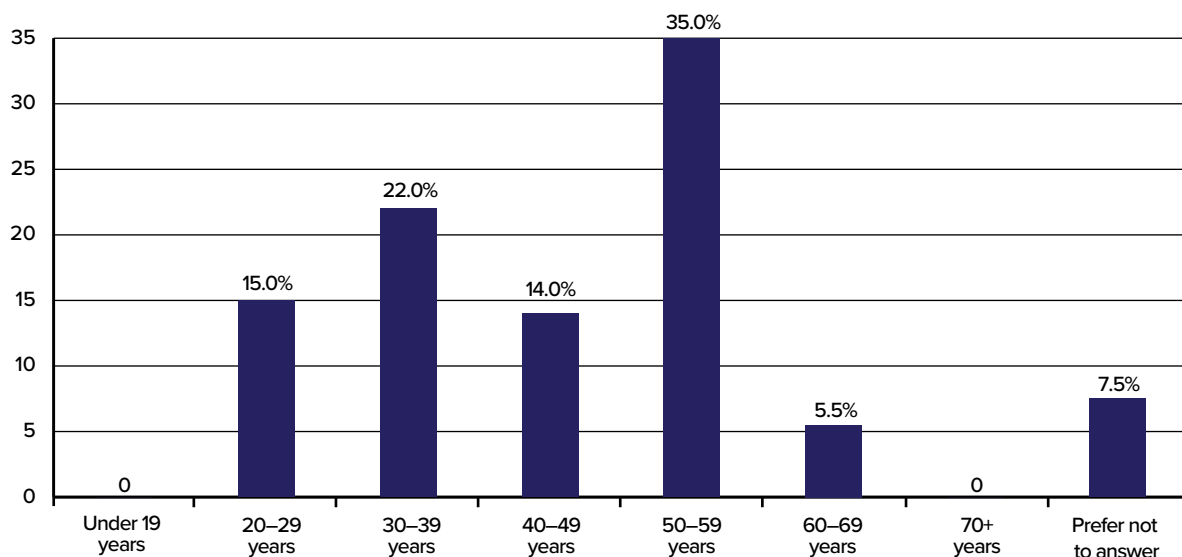


Ethnicity

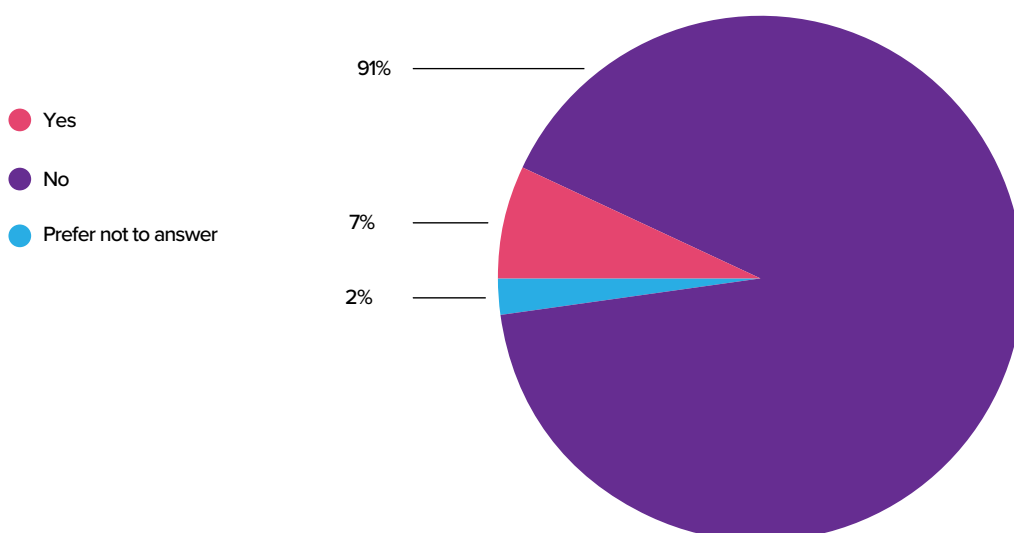


At 30 June 2023 NZFC had 53 staff (9 part-time, 44 full-time). Staff turnover for the period between 1 July 2022 and 30 June 2023 was 22.6% including permanent and fixed term staff. 12 staff left the NZFC during the period for a variety of reasons, including opportunities in other industries, pursuing a role in the screen sector, moving overseas and contracts ending.

Age



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">• Fortnightly all-staff meetings are held to support communication between the Wellington and Auckland offices• Regular waiata and tikanga sessions are held for all staff• Staff have created a diversity calendar of events and regularly celebrate events of significance• An Equal Employment and Good Employer Policy is available to all staff and regularly reviewed• An Accessibility Policy was introduced in 2022 to support our disabled staff and stakeholders• All NZFC operational policies are being reviewed to ensure they align with the principles of Te Tiriti and Diversity and Inclusion
Recruitment, selection and induction	<ul style="list-style-type: none">• The Staff Recruitment Policy is available to all staff• All permanent roles are advertised and candidates are appointed after a fair and rigorous selection process incorporating equal opportunity principles• 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• All new staff are involved in an induction programme which provides useful information about the NZFC and assists new staff to settle in



Pearl ●

Element	Initiatives
Employee development, promotion and exit	<ul style="list-style-type: none"> • All staff undertake an annual performance review, providing opportunities for feedback and work-related appraisals • Our training and professional development policy supports staff to undertake development opportunities, including gaining professional qualifications and allowing study leave • On occasion, staff are supported to travel to conferences, festivals and markets • All staff can attend courses in Te Reo Māori and tikanga • All departing staff are given the opportunity to complete an exit interview
Flexibility and work design	<ul style="list-style-type: none"> • Flexible working and working from home are supported through our flexible and remote working policies
Remuneration, recognition and conditions	<ul style="list-style-type: none"> • Pay parity is an important aspect of developing long-term capability at the NZFC • A Strategic Pay process was undertaken in early 2023 • Remuneration policies focus on attracting and retaining skilled, flexible and knowledgeable staff
Harassment and bullying prevention	<ul style="list-style-type: none"> • Our Anti-Bullying and Harassment Prevention Policy was updated in 2022 and training was provided to all staff • All staff are required to adhere to the Public Service Commission's guide on Integrity and Conduct as well as to those set out in our Policy Manual
Safe and healthy environment	<ul style="list-style-type: none"> • The NZFC Health and Safety Committee oversee the implementation of our Health and Safety Policy and procedures and meet regularly to discuss hazards, accidents and undertake risk assessment • We have qualified fire wardens, first aiders and mental health first aiders in both the Wellington and Auckland offices



Carbon Emissions Plan

NZFC is committed to managing and reducing our carbon footprint. We joined Toitū Envirocare's carbonreduce programme in 2022 and received our Toitū carbonreduce certification in June 2023 after undertaking an audit to identify and measure our carbon emissions and establish a base year of emissions data for the NZFC.

The NZFC's greenhouse gas emissions for the year to 30 June 2022 were verified as 280.22 tCO₂e (carbon dioxide equivalent).

Our largest source of emissions, generating 257 tCO₂e or 92% of our overall footprint, was transportation. This included NZFC-funded filmmaker travel, staff travel for business purposes, staff commuting, and freight and courier deliveries. Our next largest source of emissions was energy use in our Auckland and Wellington offices, generating approximately 17 tonnes of tCO₂e, or 6% of our carbon footprint.

The Toitū carbonreduce certification means the NZFC's greenhouse gas emissions have been measured to the ISO 14064-1:2018 global standard.

The results of this first carbon audit and our next audit in November 2023 will help inform the setting of annual emission reduction targets for the NZFC and the creation of an emissions management and reduction plan for the organisation aligned with the national target of achieving net zero carbon emissions by 2050.

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.

The NZFC publishes some responses to OIA requests where they release information that is of public interest as part of our commitment to transparency and accountability. Responses are published soon after the NZFC has sent the response to the requestor. The response letter from the NZFC details the information being released and explains what information, if any, has been withheld and under which grounds of the OIA. For privacy reasons, the requestor's name and address are always removed.

Data on OIA requests for the 2022/23 financial year are listed below.

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	Average response time
18	0	10	0	0	12 days



*Writer Director Tearepa Kahi and Director of Photography Fred Renata –
Muru 2022© Jawbone Pictures, Wheke Group Limited. Photo Christopher Pryor ●*

Statement of responsibility

For the year ended 30 June 2023

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 2023.

Signed on behalf of the Board:



Alastair Curruthers
CHAIR



David Wright
BOARD MEMBER

Financial statements

Statement of financial position as at 30 June 2023

	Note	2023 Actual \$	2023 Budget \$	2022 Actual \$
Equity				
Accumulated comprehensive revenue/(expenses)		12,785,902	8,100,000	15,671,125
Total Equity		12,785,902	8,100,000	15,671,125
<i>Represented by:</i>				
Current Assets				
Cash and cash equivalents	14	4,410,530	3,000,000	5,544,564
Investments	15	41,000,000	20,000,000	52,000,000
Trade and other receivables	16	8,009,707	7,000,000	32,984,128
Prepayments		55,764	0	41,574
NZSPG Receivable	4	63,872,371	45,000,000	63,154,727
Total Current Assets		117,348,372	75,000,000	153,724,993
Non-Current Assets				
Property, plant & equipment	17	224,474	100,000	228,668
Intangible assets	18	134,428	300,000	291,957
Total Non-Current Assets		358,902	400,000	520,625
Total Assets		117,707,274	75,400,000	154,245,618
<i>Less Liabilities:</i>				
Current Liabilities				
Trade and other payables	19	8,008,498	3,000,000	8,242,065
Employee entitlements	20	473,400	350,000	440,857
Film income account	3	300,533	250,000	270,436
Project commitments	21	32,266,571	18,700,000	66,466,408
NZSPG Provision	4	63,872,371	45,000,000	63,154,727
Total Current Liabilities		104,921,372	67,300,000	138,574,493
Total Liabilities		104,921,372	67,300,000	138,574,493
Net Assets		12,785,902	8,100,000	15,671,125

Explanations of significant variances against budget are detailed in note 31.

The accompanying notes on pages 54 to 76 form part of these financial statements.

Statement of comprehensive revenue and expense

For the year ended 30 June 2023

	Note	2023 Actual \$	2023 Budget \$	2022 Actual \$
Revenue				
Crown Revenue	2	7,392,642	11,701,000	38,189,086
Lottery Grants Board grant		23,681,061	23,350,000	23,347,019
Income from films	3	1,138,276	310,000	653,022
Distribution fee	3	51,334	0	59,981
Interest		1,961,291	500,000	687,966
Other income		8,795	10,000	10,498
Operating Income		34,233,399	35,871,000	62,947,572
Government NZSPR-NZ rebate	4	66,145,426	67,600,000	42,078,281
Total Income		100,378,825	103,471,000	105,025,853
Expenditure				
Talent development	5	3,496,815	3,790,000	3,917,232
Rautaki talent and development	6	793,070	968,000	710,443
Script development and production funding	7	21,461,256	26,337,000	47,485,779
Marketing and distribution support	8	1,459,128	1,930,000	1,153,383
International screen business attraction	9	240,141	595,000	153,801
International relations	10	247,267	233,000	106,404
Screen incentive scheme administration	11	349,372	227,000	225,281
Corporate	12	2,591,544	2,301,000	2,358,014
Personnel costs	13	6,480,029	6,175,000	5,538,523
Operating Expenditure		37,118,622	42,556,000	61,648,860
Government NZSPR-NZ rebate	4	66,145,426	67,600,000	42,078,281
Total Expenditure		103,264,048	110,156,000	103,727,141
Surplus/(Deficit)		(2,885,223)	(6,685,000)	1,298,712
Other Comprehensive Revenue and Expense		0	0	0
Total Comprehensive Revenue and Expense		(2,885,223)	(6,685,000)	1,298,712

Explanations of significant variances against budget are detailed in note 31.

The accompanying notes on pages 54 to 76 form part of these financial statements.

Statement of changes in equity

For the year ended 30 June 2023

	2023 Actual \$	2023 Budget \$	2022 Actual \$
Equity at 1 July	15,671,125	14,785,000	14,372,413
Total Comprehensive revenue and expense for the year	(2,885,223)	(6,685,000)	1,298,712
Equity at 30 June	12,785,902	8,100,000	15,671,125

The accompanying notes on pages 54 to 76 form part of these financial statements.

Statement of cash flows

For the year ended 30 June 2023

	Note	2023 Actual \$	2023 Budget \$	2022 Actual \$
Cash Flows from Operating Activities				
Receipts from the Crown & other income		57,005,255	80,000,000	65,181,650
Interest received		1,599,524	600,000	463,805
Payments for production funding, marketing, industry support, to suppliers and employees		(70,594,964)	(79,600,000)	(40,282,074)
Goods and services tax (net)		(58,504)	0	(210,846)
Net Cash from Operating Activities	29	(12,048,689)	1,000,000	25,152,535
Cash Flows from Investing Activities				
Sale of investments		80,500,000	32,000,000	59,500,000
Purchase of investments		(69,500,000)	(33,000,000)	(80,000,000)
Sale of property, plant & equipment		794	0	0
Purchase of property, plant & equipment		(86,139)	0	(132,398)
Purchase of intangible assets		0	0	(123,840)
Net Cash from Investing Activities		10,914,655	1,000,000	(20,756,238)
Net increase / (decrease) in cash at bank		(1,134,034)	0	4,396,297
Cash and cash equivalents at the start of the year		5,544,564	3,000,000	1,148,267
Closing cash and cash equivalents at year end		4,410,530	3,000,000	5,544,564

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 54 to 76 form part of these financial statements.

Notes to the financial statements

For the year ended 30 June 2023

1. Statement of accounting policies for the year ended 30 June 2023

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 2023. The financial statements were authorised for issue on 31 October 2023.

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. 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.

Functional and presentation currency

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

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

Standards issued and not yet effective and not early adopted

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

PBE IPSAS 1 *Disclosure of Fees for Audit Firms' Services*

PBE IPSAS 1 is amended and applicable for accounting periods beginning on or after 1 January 2024. The NZFC has determined that the application of PBE IPSAS will not have a material impact on its disclosures and will apply the amended standard as at 30 June 2024.

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.

There are five output measures, however only four of these measures have costs attributed to them.

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.

Notes to the financial statements continued

For the year ended 30 June 2023

NZ Screen Production Rebate

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.

In situations where funding eligibility is found to not be satisfied after monies have been paid to an applicant, recovery is sought. Any such recoveries are recorded on the same basis as write-backs.

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 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 77–88.

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 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.

Changes to accounting policies

There were no changes in accounting policies during the year.

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 (2022 = \$Nil).

The decrease in Crown Revenue year on year is mainly due to the expiry of time limited funding, the most significant components being the Te Puni Kairangi Premium Productions for International Audiences Fund and the Screen Production Recovery Funds (2022/23 \$0.69M was recognised against prior year recognition of \$30.89M). Total funding awarded for each fund respectively was \$50M and \$14.4M. Funding committed has been recognised in the year of commitment dating between 2019/20 to the current year ended 30 June 2023. The final wash up of these funds will be reported in the financial statements for the year ended 30 June 2024.

	2023 \$	2022 \$
Crown revenue – MCH	6,092,642	36,889,086
Government grant – NZSPG NZ	0	0
Crown revenue – MBIE	1,300,000	1,300,000
	7,392,642	38,189,086

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 (change to accounting disclosure)

Writebacks represent commitments for production investments and advances treated as expenditure in previous years and subsequently revised and or cancelled and therefore written back to the current year. In prior years these writebacks were recognised as revenue. From this financial year they have been treated as a credit against the committed expense previously recognised.

	2023 \$	2022 \$
Writebacks recognised in revenue	0	6,040,423
Writebacks credited against script development and production funding expenditure	5,010,830	0
	5,010,830	6,040,423
Script development and production funding before writebacks	26,472,086	53,526,202
Credit writebacks	5,010,830	6,040,423
Total Script development and production funding	21,461,256	47,485,779

Notes to the financial statements continued

For the year ended 30 June 2023

3. Film income account

Returns from film investments are recognised as revenue when either a sales contract is executed or in the case of film royalty “overages”, when the royalties have been reported and become receivable.

The film income account is used to collect and distribute to investors film proceeds received by the NZFC in its role as collection agent and / or trustee of certain films. The balance at 30 June represents film income receivable or collected but not yet distributed.

Film income is calculated on a per film basis. Royalties are received by NZFC and held within the Film Collection Account. Each film has a recoupment schedule which documents the agreed allocation per each party to the receipts of the film. NZFC is only entitled to recover to the maximum extent of its investment in each film.

	2023 \$	2022 \$
Opening balance 1 July	270,436	258,228
Income from sales of NZFC films	2,595,607	1,858,328
Total film income	2,866,043	2,116,556
Less: NZFC distribution fees	(51,334)	(59,981)
	2,814,709	2,056,575
Less: distributed to investors	(1,371,753)	(1,101,144)
Less: distributed to NZFC	(1,138,276)	(653,022)
	304,680	302,409
Provision for unrecouped expenses increase/(decrease)	0	0
Balance 30 June	304,680	302,409
Unpaid invoices increase / (decrease)	(4,147)	(31,973)
Balance (including unpaid invoices)	300,533	270,436

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 Screen Production Rebate – NZ rebate

The NZFC administers the NZSPR-NZ scheme to ensure rebates are paid on time to the productions eligible. NZFC receives the funding from MCH (NZFC Receivable) and on-pays to productions (NZFC Provision).

Government Screen Production Rebate-NZ rebate 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

	NZSPR rebate
Balance at 1 July 2021	59,773,088
Additional provisions made	42,078,281
Amounts used	(38,696,642)
Balance at 30 June / 1 July 2022	63,154,727
Additional provisions made	66,145,426
Amounts used	(65,427,782)
Balance at 30 June 2023	63,872,371
Current portion	63,872,371
Non-current portion	0
Total provisions	63,872,371

5. Talent development

	2023 \$	2022 \$
Making projects/ content	1,499,773	1,117,926
Training	644,495	402,765
Industry support	1,352,547	1,195,417
Cultural sector capability	0	1,201,124
	3,496,815	3,917,232

Notes to the financial statements continued

For the year ended 30 June 2023

6. Rautaki talent and development

	2023 \$	2022 \$
Rautaki talent development	541,850	450,248
Rautaki feature film development	251,220	260,195
	793,070	710,443

7. Script development and production funding

	2023 \$	2022 \$
Feature film development (incl. feature docos)	1,102,767	1,413,664
Devolved development	754,120	770,000
Feature film production financing	17,377,710	14,529,663
Screen production recovery	1,920,288	1,903,085
Premium drama production	(543,625)	28,161,472
Feature film finishing	547,125	451,373
Other costs	302,871	256,522
	21,461,256	47,485,779
Writebacks included within Script Development and Production Funding		
Feature film production financing	2,322,776	6,040,423
Screen production recovery	352,909	0
Premium drama production	2,335,145	0
	5,010,830	6,040,423

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.

Writebacks have been included within Script Development and Production Funding for the first time this year with prior year comparatives updated. Refer to note 2.

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

	2023 \$	2022 \$
Domestic/Media distribution	958,284	834,719
International festivals	200,785	202,200
International marketing and market attendance	256,049	56,955
Other costs	44,010	59,509
	1,459,128	1,153,383

9. International screen business attraction

	2023 \$	2022 \$
International promotion	2,480	72,743
International business attraction	237,661	81,058
	240,141	153,801

10. International relations

	2023 \$	2022 \$
Key market attendances and delegation costs	247,267	106,404
	247,267	106,404

11. Screen incentive scheme administration

	2023 \$	2022 \$
Administration	349,372	225,281
	349,372	225,281

Notes to the financial statements continued

For the year ended 30 June 2023

12. Corporate

	2023 \$	2022 \$
Board costs	178,556	173,021
Communications	49,977	52,482
Office overheads	668,857	605,764
Depreciation and amortisation expense:		
Leasehold alterations	7,829	8,562
Computer equipment – hardware	46,512	43,194
Computer equipment – software	157,529	132,883
Office equipment	19,965	15,254
Furniture & fittings	15,233	16,934
Rent	473,399	448,337
Audit fees		
for the audit of the financial statements	81,700	64,959
Other costs	891,987	796,624
	2,591,544	2,358,014

13. Personnel costs

	2023 \$	2022 \$
Talent development	430,518	378,375
Rautaki talent and development	346,175	317,230
Script and production funding	927,988	953,096
Marketing and international relations	577,027	608,737
International screen business attractions & promotion	562,109	545,621
Screen incentive scheme administration	307,859	320,535
Corporate	2,730,257	2,006,230
Consultants	429,493	259,442
Defined contribution plan employer contributions	168,603	149,257
	6,480,029	5,538,523

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

	2023 \$	2022 \$
Cash at bank and on hand	4,410,530	5,544,564
Term deposits with maturities of 3 months or less	0	0
	4,410,530	5,544,564

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 2023 are subject to the expected credit loss requirements of PBE IFRS 9, no loss allowance has been recognised because the estimated loss allowance for credit losses is trivial.

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

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

15. Investments

	2023 \$	2022 \$
Current portion		
Term deposits with maturities of 4–12 months	41,000,000	52,000,000
Total current portion	41,000,000	52,000,000
	41,000,000	52,000,000

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.

Notes to the financial statements continued

For the year ended 30 June 2023

16. Trade and other receivables

	2023 \$	2022 \$
Trade debtors	838,373	419,465
Lottery Grants Board grant	6,165,186	6,772,019
Crown revenue – MBIE	460,000	805,000
Crown revenue – MCH	0	24,500,000
Net GST receivables	546,148	487,644
Less: provision for impairment	0	0
Total receivables	8,009,707	32,984,128

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

	2023			2022		
	Gross \$	Impairment \$	Net \$	Gross \$	Impairment \$	Net \$
Current	7,905,344	0	7,905,344	32,609,569	0	32,609,569
Past due 31–60 days	31,418	0	31,418	7,376	0	7,376
Past due 61–90 days	7,441	0	7,441	345,242	0	345,242
Past due >91 days	65,504	0	65,504	21,941	0	21,941
	8,009,707	0	8,009,707	32,984,128	0	32,984,128

Movements in the provision for impairment of receivables

All receivables greater than 30 days in age are considered to be past due.

There is no movement in this provision year on year.

Accounting policy:

NZFC applies the simplified credit loss model of recognising lifetime expected credit losses for receivables. Short term receivables are written off when there is no reasonable expectation of recovery. 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 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
Balance at 1 July 2022	643,637	328,882	214,693	389,840	1,577,052
Additions	0	75,689	0	10,450	86,139
Disposals	0	(21,008)	0	0	(21,008)
Balance at 30 June 2023	643,637	383,563	214,693	400,290	1,642,183
Accumulated Depreciation					
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
Balance at 1 July 2022	631,190	246,022	143,347	327,823	1,348,384
Depreciation expense	7,829	46,512	19,965	15,233	89,539
Eliminate on disposal	0	(20,214)	0	0	(20,214)
Balance at 30 June 2023	639,019	272,320	163,312	343,056	1,417,709
Carrying amounts					
1 July 2021	17,779	67,823	24,865	69,749	180,216
1 July 2022	12,447	82,860	71,346	62,017	228,670
As at 30 June 2023	4,618	111,243	51,381	57,234	224,474

Accounting policy:

Property, plant & equipment consists of the following asset classes: leasehold alterations, computer hardware, office equipment and furniture and fittings. All classes are measured at cost, less accumulated depreciation and impairment losses.

Additions:

The cost of an item of property, plant and equipment is recognised as an asset if it is probable that future economic benefits associated with the item will flow to the NZFC and the cost of the item can be measured reliably.

Notes to the financial statements continued

For the year ended 30 June 2023

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 2021	1,123,005
Additions	123,840
Disposals	0
Balance at 30 June 2022	1,246,845
Balance at 1 July 2022	1,246,845
Additions	0
Disposals	(190,012)
Balance at 30 June 2023	1,056,833
Accumulated Amortisation	
Balance at 1 July 2021	822,005
Amortisation expense	132,883
Eliminate on disposal	0
Balance at 30 June 2022	954,888
Balance at 1 July 2022	954,888
Amortisation expense	157,529
Eliminate on disposal	(190,012)
Balance at 30 June 2023	922,405
Carrying amounts	
1 July 2021	301,000
1 July 2022	291,957
As at 30 June 2023	134,428

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.

Notes to the financial statements continued

For the year ended 30 June 2023

The useful lives and associated amortisation rates of major classes of intangible assets have been estimated as follows:

Computer software	3 years	33.33%
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There are no restrictions over the title of the NZFC's intangible assets, nor are any intangible assets pledged as security for liabilities.

Based on our annual review of the useful life of the NZFC's intangible assets, we have assessed that there is no indication of impairment.

Impairment of property, plant and equipment and intangible assets

Property, plant and equipment and intangible assets that have a finite useful life are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. An impairment loss is recognised for the amount by which the asset's carrying amount exceeds its recoverable amount. The recoverable amount is the higher of an asset's fair value less costs to sell and value in use.

Value in use is the depreciated replacement cost for an asset where the future economic benefits or service potential of the asset are not primarily dependent on the asset's ability to generate net cash inflows and where the NZFC would, if deprived of the asset, replace its remaining future economic benefits or service potential.

If an asset's carrying amount exceeds its recoverable amount, the asset is impaired and the carrying amount is written-down to the recoverable amount.

The total impairment loss is recognised in the surplus or deficit.

19. Trade and other payables

	2023 \$	2022 \$
Trade creditors	1,948,148	1,269,676
Screen production recovery repayment to MCH	4,078,987	5,999,275
Premium drama fund repayment to MCH	1,228,646	0
Sundry accruals	739,971	946,204
Suspense liability	12,746	26,910
	8,008,498	8,242,065

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

	2023 \$	2022 \$
Accrued salaries and wages	105,893	87,060
Annual leave	367,507	353,797
	473,400	440,857

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

	2023 \$	2022 \$
Feature films	30,375,493	64,644,022
Short films	1,450,058	1,238,207
Devolved development and Business Development Scheme	441,020	584,179
	32,266,571	66,466,408

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:

	2023 \$	2022 \$
Not later than one year	312,215	308,239
Between one and two years	229,704	80,497
Between two and five years	229,704	0
Later than five years	0	0
	771,623	388,736

Notes to the financial statements continued

For the year ended 30 June 2023

The NZFC leases two floors of an Wellington office building. The lease expires on 2 July 2026.

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 2023 (2022=\$Nil).

23. Contingencies

Contingent liabilities

There were no contingent liabilities at balance date (2022=\$Nil).

Contingent assets

There were no contingent assets at balance date (2022=\$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:

	2023 \$	2022 \$
Financial assets measured at amortised cost		
Cash and cash equivalents	4,410,530	5,544,564
Investments	41,000,000	52,000,000
Trade and other receivables	8,009,707	32,984,128
Total financial assets	53,420,237	90,528,692
Financial liabilities		
Trade and other payables	8,008,498	8,242,065
Film income account	300,533	270,436
Project commitments	32,266,571	66,466,408
Total financial liabilities	40,575,602	74,978,909

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. 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 2023 amounted to \$Nil (2022=\$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.

Notes to the financial statements continued

For the year ended 30 June 2023

Credit quality of financial assets

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

	2023 \$	2022 \$
Counterparties with credit ratings		
<i>Cash at bank, term deposits and portfolio investments (notes and bonds)</i>		
AA+	0	0
AA-	31,138,022	40,409,328
AA	0	0
A+	0	0
A	14,270,075	17,120,222
Total counterparties with credit ratings	45,408,097	57,529,550
Counterparties without credit ratings		
<i>Debtors and other receivables</i>		
Existing counterparty with no defaults in the past	8,009,707	32,984,128
Existing counterparty with defaults in the past	0	0
Total debtors and other receivables	8,009,707	32,984,128

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 \$
2022					
Trade and other payables	8,242,065	8,242,065	8,242,065	0	0
2023					
Trade and other payables	8,008,498	8,008,498	8,008,498	0	0

25. Capital management

The NZFC's capital is its equity, which is accumulated funds. Equity is represented by net assets.

The NZFC is subject to the financial management and accountability provisions of the Crown Entities Act 2004, which impose restrictions in relation to borrowings, acquisition of securities, issuing guarantees and indemnities and the use of derivatives.

The NZFC manages its equity as a by-product of prudently managing revenues, expenses, assets, liabilities, investments, and general financial dealings to ensure the NZFC effectively achieves its objectives and purpose, whilst remaining a going concern.

26. Related party transactions and key management personnel

The NZFC is a wholly owned entity of the Crown.

Related party disclosures have not been made when the transactions have been entered into on normal supplier/ client relationship terms and conditions that are no more or less favourable than those that NZFC would have adopted in dealing with the party at arm's length in the same circumstances.

Significant transactions with government-related entities

Transactions with other government agencies (for example, Government departments and Crown entities) are not disclosed as related party transactions when they are consistent with the normal operating arrangements between government agencies and are undertaken on the normal terms and conditions for such transactions.

	2023 \$	2022 \$
Board Members		
Remuneration	141,600	145,600
Full-time equivalent members at 30 June	0.67	0.70
Senior Management Team		
Remuneration	2,088,374	1,679,349
Full-time equivalent members at 30 June	8.13	8.97
Total key management personnel remuneration	2,229,974	1,824,949
Total full-time equivalent personnel	8.80	9.67

Key management personnel at 30 June 2023 includes all board members, the Chief Executive, Chief Financial Officer, Head of Marketing, Head of Development and Production, Head of Talent Development, Head of International Relations, Head of Incentives, Head of Screen Attraction, Pou Whakahaere.

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.

Notes to the financial statements continued

For the year ended 30 June 2023

27. Board member remuneration

The total value of remuneration paid or payable to each board member during the year was:

	2023 \$	2022 \$
Alistair Carruthers (appointed 1 October 2022)	25,200	0
Kerry Prendergast (term finished 30 September 2022)	8,400	33,600
Brett O'Riley (resigned 30 September 2022)	4,000	16,000
John McCay	16,000	16,000
Paula Jalfron	16,000	16,000
Sandra Kailahi	16,000	16,000
Ant Timpson	16,000	16,000
Pania Gray	16,000	16,000
David Wright	16,000	16,000
Jane Meares (appointed 16 December 2022)	8,000	0
	141,600	145,600

The NZFC has effected Directors and Officers Liability and Professional Indemnity insurance cover during the financial year in respect of the liability or costs of board members and employees.

No board members received compensation or other benefits in relation to cessation (2022=\$Nil).

28. Employee remuneration

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

	Number of Employees	
Total remuneration	2023	2022
\$480,000 – \$489,999	1	0
\$320,000 – \$329,999	1	0
\$310,000 – \$319,999	0	1
\$210,000 – \$219,999	2	1
\$200,000 – \$209,999	0	1
\$180,000 – \$189,999	1	0
\$170,000 – \$179,999	1	1
\$160,000 – \$169,999	2	3
\$150,000 – \$159,998	1	3
\$140,000 – \$149,999	0	1
\$130,000 – \$139,999	0	2
\$120,000 – \$129,999	1	0
\$110,000 – \$119,999	7	2
\$100,000 – \$109,999	5	2
	22	17

During the year ended 30 June 2023 one employee received compensation in relation to cessation to the value of \$438,700. (2022 = nil).

Compensation includes all employee benefits such as salary, annual leave, holiday pay and cessation payments.

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

	2023 \$	2022 \$
Net Surplus/(Deficit)	(2,885,223)	1,298,712
<i>Add back: Non Cash Items</i>		
Depreciation and Amortisation	247,068	216,828
	(2,638,155)	1,515,540
<i>Movements in Working Capital</i>		
Decrease/(Increase) in Accounts Receivable after excluding Capital Items	25,018,735	(2,459,007)
(Decrease)/Increase in Accounts Payable after excluding Capital Items	(233,568)	(891,396)
(Decrease)/Increase in Employee Entitlements	32,543	92,308
(Decrease)/Increase in GST Payable	(58,504)	(210,846)
(Decrease)/Increase in Film Income Account	30,097	12,208
(Decrease)/Increase in Project Commitments	(34,199,837)	27,093,728
Total Movements in Working Capital	(9,410,534)	23,636,995
Net Cash Flows from Operating Activities	(12,048,689)	25,152,535

30. Events after balance date

There are no events after balance date.

Notes to the financial statements continued

For the year ended 30 June 2023

31. Major budget variances

Explanations for major variances from the NZFC's budgeted figures in the 2022/23 statement of performance expectations are as follows:

Statement of comprehensive income

Crown Revenues

The variance of \$4.3M against budget was due to the Screen Production Recovery Fund (\$3.1M) and the Premium Drama Fund (\$1.2M).

These additional funds were granted through MCH to assist the recovery of the film industry during the pandemic.

Interest

Higher cash reserves and an increase in term deposit interest rates have led to higher interest earnings against budget (\$1.5m).

Income from films

The income received from royalties was higher than budget by \$0.8M. This was predominately due to the unbudgeted one-off return of \$0.4M from one acclaimed feature film.

Writebacks

Writebacks are for feature film projects that NZFC offered production funds to in prior years but the conditional offers lapsed due to insufficient progress in meeting NZFC's key conditions of funding. The accounting treatment for this has changed this year with writebacks now being recognised as a reduction of the committed expenditure.

Screen development and production funding

Spend in this area was \$4.9M lower than budgeted. This was due to lower than expected claims for the Screen Production Recovery Fund and writebacks in the Premium Drama Fund.

Marketing and distribution support

Spend in this area was \$0.47M lower than budget due to a reduced spend on publicity and advertising grants, including trailers.

International screen business attraction

Spend in this area was \$0.35M lower than budget due to the slow pace of activities returning to normal post Covid restrictions.

Statement of financial position

Investments

Current investments were \$21M higher than budgeted due to term deposits being reinvested rather than utilised due to delays in production.

Project commitments

Project commitments were \$13.6M higher than budgeted due to delays in production across a number of projects.

Trade and other payables

Trade and other payables is \$5M higher than budget due to the lower than expected uptake of the Screen Production Recovery Fund.

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 delays in projects going into production meaning investments were reinvested.

Statement of service performance



Activate high-impact, authentic and culturally significant screen stories

Impact measures	Actual 2021/22	Target 2022/23	Actual 2022/23	Notes/Results
Fund the production of culturally significant feature films and long-form screen stories				
1a. Percentage of NZFC-financed long-form screen stories that are culturally significant (over a three-year timeframe) ²	87%	80%	91%	
1b. Percentage of New Zealanders who agree that New Zealand screen stories are important ³	82%	75%	86%	
Facilitate film development and production opportunities				
1c. Number of long-form screen stories produced with NZFC development support (direct or devolved) ⁴	7	10	17	Projects delayed from moving into production in the previous year due to COVID-19 related restrictions, were able to recommence in 2022/23 including five series funded through Te Puna Kairangi – Premium Productions for International Audiences Fund, and 12 feature films.

² 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.

³ Based on responses to a survey of 1,000 randomly selected New Zealanders asking “Do you believe New Zealand screen stories are important?”

⁴ 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 – NZ. Development support includes funding through schemes such as Seed, Early Development, Advanced Development, He Ara, Boost or Whakawhanake Kiriata: Māori Development Funds.

Operational and output measures	Actual 2021/22	Target 2022/23	Actual 2022/23	Notes/Results
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 ⁵	23%	20%	25%	
1e. Number of short films, feature films or series dramas in te reo Māori receiving NZFC development or production funding ⁶	4	3	10	
Facilitate film development and production opportunities				
1f. Percentage of short films, feature films or series dramas that receive NZFC production funding with a woman or gender-diverse director attached	42%	50%	41%	44% of applications had a woman or gender-diverse director attached.
1g. Number of long-form screen stories offered NZFC production funding ⁷	39	18	24	
1h. Number of long form screen stories funded through Te Puna Kairangi – Premium Productions for International Audiences Fund that reach final delivery by 30 June 2023	New Measure	4	4	

⁵ Key creatives are defined as writer, director and producer.

⁶ The majority of dialogue must be in te reo Māori.

⁷ Measured from the date a commitment to finance production is made. Includes projects receiving NZFC Feature Film Production Investment or Feature Film Finishing Grant.



Sustain and strengthen economic outcomes for our screen industry

Impact measures	Actual 2021/22	Target 2022/23	Actual 2022/23	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 ⁸	N/A	N/A	75%	
Administer the screen incentives				
2b. Total annual value of production expenditure in New Zealand administered within the NZSPG (New Zealand productions)	\$113.9M	\$121.95M	\$165.13M	
2c. Total annual value of international production budgets administered in New Zealand by the NZSPG (international productions)	\$440.8M	\$1,253.180M	\$661.20M	Target not met due to some assessments delayed until 2023/24.
2d. Percentage of New Zealand cast and crew employed on international productions receiving the NZSPG international	N/A	N/A	91%	62% Cast 93% Crew

⁸ 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*.

Output measures	Actual 2021/22	Target 2022/23	Actual 2022/23	Notes/Results
2e. Number of final NZSPG certificates issued for New Zealand productions ⁹	26	28	28	
2f. Number of final NZSPG certificates issued for international productions ¹⁰	9	32	28	Targets are set based on the information we receive at the beginning of each year, however, production delays can result in the actual number changing. For example, the Amazon Untitled Production was delayed until 2023/24.
2g. Number of enquiries for prospective productions serviced within the financial year	N/A	30	82	Several releases of NZ-shot international films and TV series highlighted New Zealand; and early signalling a potential writer/actors strike meant increasing numbers of producers researching the viability of a Southern Hemisphere shoot.
2h. Number of international productions starting principal photography within the financial year	N/A	8	7	
2i. Number of provisional and final official co-production certificates issued	15	20	7	There has been a decline in provisional and final certificates issued in the 2022/23 FY in comparison to prior years. This was due to project delays linked to refinancing, postponed production schedules and related factors, arising from both COVID-19 and strike action (e.g. challenges in securing international cast).

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.

¹⁰ 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 2021/22	Target 2022/23	Actual 2022/23	Notes/Results
Identify and support New Zealand screen talent				
3a. Total number of writers, producers and directors who have a NZFC funded long-form screen story in development or production during the current financial year who have received support through a NZFC talent development initiative in the last five years	N/A	Benchmark	46	
3b. Number of emerging and mid-career filmmakers who received Talent Development funding in the previous 24 months who progress their careers in the 2022/23 financial year ¹¹	N/A	Benchmark	19	
Provide inclusive career development opportunities and progression opportunities to underrepresented screen practitioners				
3c. Number of Talent Development engagements with those from underrepresented communities	N/A	Benchmark	N/A	The NZFC is developing a measurement process to adequately measure this target. We have established a project team to implement several actions regarding underrepresented communities – including determining a way to measure engagement with these communities. Given that this work is still underway, the NZFC has not reported against this target in the 2022/23 FY.

¹¹ Career progression could include making feature films, web series, commercials etc, or moving from a crew role to an HOD role.

Output measures	Actual 2021/22	Target 2022/23	Actual 2022/23	Notes/Results
TALENT DEVELOPMENT – Output Targets				
3d. Number of short films funded by the NZFC	14	14	15	
3e. Number of industry organisations receiving operational support	7	10	9	Due to budget restrictions, it was not possible to fund 10 organisations in the period.
3f. Number of Māori practitioners supported through Te Rautaki Māori Talent Development initiatives	24	5	16	
3g. Total number of screen practitioners participating in NZFC-funded Talent Development initiatives	113	80	129	Following COVID-19 travel restrictions and reluctance to participate in group events over recent years, this year we experienced a higher than usual demand.



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

Impact measures	Actual 2021/22	Target 2022/23	Actual 2022/23	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	50%	52% ¹³	50%	This percentage remains steady for New Zealand audience viewing habits during and post-COVID.
4b. Total annual admissions at the New Zealand box office for all NZFC-financed feature films (Admissions during 1 July – 30 June financial year)	159,683	200,000	398,697	
4c. Number of NZFC-funded films that secured more than 50,000 admissions at the New Zealand box office (Admissions during one-year time-period 1 July – 30 June financial year)	0	1	3	
Manage a focused festival strategy				
4d. Number of NZFC -funded feature and short films that are selected for Premiere film festivals ¹⁴	13	10	11	
4e. Number of NZFC-funded long-form screen stories to screen in the Whānau Mārama New Zealand International Film Festival	14	5	11	

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 The 2022/23 Statement of Performance Expectations did not set out a target for this measure in 2022/23, this was in error. The target is 52%.

14 Premiere film festivals are: Cannes, Berlin, Toronto, Sundance, Venice, Melbourne, Rotterdam, SXSW, Tribeca, IDFA, Clermont Ferrand, Busan, Sydney and Hot Docs.

Output measures	Actual 2021/22	Target 2022/23	Actual 2022/23	Notes/Results
4f. Number of feature film directors who have had more than one NZFC-financed feature film screened at a premiere film festival (in the 7-year period 1 July 2016 – 30 June 2023) ¹⁵	6	6	5	Target was not reached because premiere festivals reduced the size of their programmes post-COVID, and of the 16 films available for film festival selection in the period, nine were debut features (and of those nine debuts, four screened in premiere film festivals).
4g. Number of feature film directors whose NZFC-funded short film(s) have screened at premiere film festivals (during the five-year period 1 July 2018 – 30 June 2023) ¹⁶	4	4	3	The short films of the feature film directors all screened at premiere film festivals outside the five-year period.
4h. Number of back-catalogue titles licenced to local and international distributors	N/A	Benchmark	17	

¹⁵ Premiere film festivals for this measure include the Whānau Mārama New Zealand International Film Festival as well as those listed in Footnote 13.

¹⁶ Premiere 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 2021/22	Target 2022/23	Actual 2022/23	Notes/Results
5a. Average overall satisfaction rating in dealing with team responsible for talent development ¹⁷	N/A	N/A	61%	
5b. Average overall satisfaction rating in dealing with the team responsible for screen incentives, co-productions and international screen attraction ¹⁸	N/A	N/A	61%	
5c. Average overall satisfaction rating in dealing with the team responsible for long-form and short form screen story marketing ¹⁹	N/A	N/A	55%	
5d. Average overall satisfaction rating in dealing with team responsible for development and production funding (including Te Puna Kairangi – Premium Productions for International Audiences Fund) ²⁰	N/A	N/A	54%	
Output measures	Actual 2021/22	Target 2022/23	Actual 2022/23	Notes/Results
5e. Number of screen practitioners participating in programmes and initiatives delivered in partnership ²¹	New Measure	N/A	997	

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 talent development and relationships*. The variance year on year is attributable to a change in supplier and reporting. 2020 results aggregated responses to very satisfied, satisfied and neither satisfied or dissatisfied. 2023 aggregated responses to very satisfied and satisfied.

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 incentives, co-productions, international screen attraction and international relations*. The survey will next be done in 2023. The variance year on year is attributable to a change in supplier and reporting. 2020 results aggregated responses to very satisfied, satisfied and neither satisfied or dissatisfied. 2023 aggregated responses to very satisfied and satisfied.

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 long-form screen story marketing*. The variance year on year is attributable to a change in supplier and reporting. 2020 results aggregated responses to very satisfied, satisfied and neither satisfied or dissatisfied. 2023 aggregated responses to very satisfied and satisfied.

20 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 variance year on year is attributable to a change in supplier and reporting. 2020 results aggregated responses to very satisfied, satisfied and neither satisfied or dissatisfied. 2023 aggregated responses to very satisfied and satisfied.

21 Includes local and international opportunities offered by the NZFC in partnership with another organisation whether private sector or government. Definition and measurement have altered since 2021/22, therefore it is considered a new measure in 2022/23.

Organisational Health

Measure	Actual 2021/22	Target 2022/23	Actual 2022/23	Variance Explanation
Annual staff engagement survey – performance index	N/A	65%	74%	
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 2023

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

	Actual 2021/22	Budget 2022/23	Actual 2022/23
Revenue	60,430,648	31,383,000	24,142,614
Direct expenditure – notes 6 & 7	53,786,397		21,712,476
Direct expenditure – note 13 (personnel)	1,111,711		1,101,076
Indirect expenditure – admin/depreciation	2,063,017		1,895,024
Indirect expenditure – personnel	2,259,947		2,433,803
Total expenditure	59,221,072	31,383,000	27,142,379

2. Sustain and strengthen economic outcomes for our screen industry

	Actual 2021/22	Budget 2022/23	Actual 2022/23
Revenue	1,469,214	779,000	2,244,415
Direct expenditure – notes 9, 10 & 11	485,486		836,780
Direct expenditure – note 13 (personnel)	876,480		1,049,683
Indirect expenditure – admin/depreciation	51,181		156,700
Indirect expenditure – personnel	56,067		201,252
Total expenditure	1,469,214	779,000	2,244,415

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

	Actual 2021/22	Budget 2022/23	Actual 2022/23
Revenue	5,290,673	2,804,000	5,523,132
Direct expenditure – note 5 & 6	4,367,480		4,038,665
Direct expenditure – note 13 (personnel)	536,990		603,606
Indirect expenditure – admin/depreciation	184,305		385,613
Indirect expenditure – personnel	201,898		495,248
Total expenditure	5,290,673	2,804,000	5,523,132

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

	Actual 2021/22	Budget 2022/23	Actual 2022/23
Revenue	1,708,324	905,000	2,208,695
Direct expenditure – note 8	1,153,383		1,459,128
Direct expenditure – note 13 (personnel)	430,238		397,312
Indirect expenditure – admin/depreciation	59,511		154,206
Indirect expenditure – personnel	65,192		198,049
Total expenditure	1,708,324	905,000	2,208,695

Independent auditor's report

To the readers of New Zealand Film Commission's financial statements and performance information for the year ended 30 June 2023

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 51 to 76, that comprise the statement of financial position as at 30 June 2023, 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 which reports against the Commission's statement of performance expectations for the year ended 30 June 2023 on pages 77 to 86.

In our opinion:

- the financial statements of the Commission:
 - present fairly, in all material respects:
 - its financial position as at 30 June 2023; 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 Commission's performance information for the year ended 30 June 2023:
 - presents fairly, in all material respects, 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
 - complies with generally accepted accounting practice in New Zealand.

Our audit was completed on 31 October 2023. 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 performance information which reports against the Commission's statement of performance expectations.
- 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 50 and 87–110, 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 (including International Independence Standards)* (New Zealand) (PES 1) 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

Funding decisions

2022/23

1. Development and Production Funds

NEW LONG FORM SCREEN STORIES WITH INVESTMENT FROM NZFC

FEATURE FILM PRODUCTION INVESTMENT

Trolgar & Me Lapsed

When a Norwegian troll is banished by the Grand Jury of Trolls to the 'ends of the earth' – New Zealand – he is found under a bridge in the foothills of the Southern Alps by 12-year-old Maia.

P: Tony Simpson

D: Gillian Ashurst

W: Tony Simpson, Andrew Gunn, Kelly Tikao, Steph Matuku

Workmates \$1,362,965

Lucy and Tom are best mates running a tiny theatre. When an accident threatens to close the doors, they're forced to find out just how far they'll go for the theatre and each other.

P: Morgan Leigh Stewart, Sam Snedden

EP: Philippa Campbell, Emma Slade

D: Curtis Vowell, Michelle Savill

W: Sophie Henderson

Head South \$1,800,000

The underground post-punk music scene of 1979 Christchurch draws in Angus, a truth averse eighteen-year-old schoolboy who must confront nagging self-doubt, pointed derision and a family tragedy to acquire an appreciation of true character.

P: Antje Kulpe, Jonathan Ogilvie

EP: Emma Slade

D/W: Jonathan Ogilvie

Grafted \$1,875,000

When an awkward but brilliant Chinese student wins a scholarship into a prestigious New Zealand University, she tries to fulfil her father's legacy one bloody body at a time.

P: Murray Francis, Leela Menon

EP: Fraser Brown

D: Sasha Rainbow

W: Mia Maramara, Hweiling Ow, Lee Murray

fiftyone \$633,513

A young Afghan-Kiwi couple journey from New Zealand to Afghanistan to change 51 lives, including their own, in honour of those slain in a terrorist attack in their hometown of Christchurch.

P: Virginia Wright, Bariz Shah, Saba Afrasyabi

D: Gaylene Barnes, Bariz Shah, Saba Afrasyabi

W: Gaylene Barnes

Bookworm \$1,900,000

During a time of crisis, a washed-up American magician and his precocious estranged daughter take to the New Zealand wilderness, in search of a mythical black panther.

P: Emma Slade, Roxi Bull, Mette-Marie Kongsved

EP: Steven Demmler, Blair Ward, Anders Erden

D: Ant Timpson

W: Toby Harvard

Moss & Freud \$896,000

Over a period of nine months, supermodel Kate Moss sits for a portrait by acclaimed artist, Lucian Freud, who are both transformed by the challenging experience of discovery.

P: Matthew Metcalfe

Co-prod: Tom Blackwell, Lesley Hansen

EP: Kate Moss

D/W: James Lucas

Tinā \$1,965,000

In the wake of the Christchurch earthquake, sassy Samoan mother Mareta mentors her newly formed children's choir to The Big Sing final.

P: Daniel Higgins, Mario Gaoa, Miki Magasiva

EP: Jamie Hilton

D/W: Miki Magasiva

The Rule of Jenny Pen \$1,958,780

Confined to a secluded rest home, an ailing judge must stop an elderly psychopath who employs a child's puppet to abuse the home's residents with deadly consequences.

P: Catherine Fitzgerald, Orlando Stewart

D: James Ashcroft

W: Eli Kent, James Ashcroft

Kiri and Lou Make Friends \$1,800,000

A true story from prehistoric times! Based on actual fossil records! Lovable prehistoric creatures Kiri and Lou are thrown into a survival adventure in this family musical about empathy and kindness.

P: Fiona Copland

D/W: Harry Sinclair

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

LONG FORM SCREEN STORIES WITH ADDITIONAL INVESTMENT FROM NZFC

FEATURE FILM PRODUCTION INVESTMENT ADDITIONAL EQUITY

Untitled Robert Sarkies Project \$1,291,494

P: Vicky Pope, Timothy White
D: Robert Sarkies
W: Fiona Samuel

The Legend of Baron To'a \$20,000

P: Kerry Warkia, Owen Black
D: Kiel McNaughton
W: John Argall

Alien Weaponry – The Film \$7,500

P: Nigel McCulloch
D: Kent Belcher
W: Ryan Hutchings

Joika \$98,915

P: Belindalee Hope, Tom Hern,
Klaudia Smieja-Rostworowska
D: James Napier Robertson
W: James Napier Robertson

EXTENDED SCREEN PRODUCTION RECOVERY FUND – FEATURE FILMS

Bad Behaviour \$82,905
\$181,531

P: Desray Armstrong, Molly Hallam
D/W: Alice Englert

The Mountain \$50,999

P: Desray Armstrong, Morgan Waru
D: Rachel House
W: Tom Furniss, Rachel House

Te Motu \$82,863
\$44,805

P: Morgan Waru, Polly Fryer
D: Josephine Stewart-Te Whiu
W: Maddie Dai, Josephine Stewart-Te Whiu

EXTENDED SCREEN PRODUCTION RECOVERY FUND – SHORT FILMS

Arrival \$9,000

P: Francesca McKenzie
D: Ahmed Osman
W: Francesca McKenzie

Ave Marie \$9,700

P: Sabina Wallis
D/W: Celestina Sumbly

Blessing \$5,854

P: Sarah Cook and Jimena Murray
D: Jane Shearer
W: Jane Shearer and Steve Ayson

Boy Eats God \$8,250

P: Crystal Vaega
D/W: Litia Tuiburelevu

Chalk \$7,335

P: Thomas Coppel
D/W: Matasila Freshwater

The First Horse \$10,000

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

Flagfall \$9,375

P: Orlando Stewart and Angela Cudd
D/W: Joe Lonie

Homecoming \$4,570

P: Anna Canton
D/W: Grae Meek

I See You \$9,730

P: Caroline Hutcherson
D/W: Briar March

Pack Rat \$8,107

P: Orlando Stewart and Johnny Lyon
D/W: Lucy Suess

The Rat King \$3,854

P: Amanda Jane Robinson
D/W: Hash Perambalam

The Return \$9,316

P: Alex Lovell and Eldon Booth
D/W: Maria McCartney

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

School Night \$9,120

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

Turtle Tent \$12,338

P: Sara Chen
D/W: Pon Tortienchai

Vivie \$10,000

P: Mia Maramara and Morgan Leigh Stewart
D/W: Hweiling Ow

EXTENDED SCREEN PRODUCTION RECOVERY FUND – SERIES

After the Party \$88,588

P: Helen Bowden, Peter Salmon, Liz DiFiore
EP: Jason Stephens, Robyn Malcolm, Dianne Taylor
D: Peter Salmon
W: Dianne Taylor, Sam Shore, Emily Perkins,
Martha Hardy-Ward

Black Coast Vanishings \$35,511

P: Cass Avery, Nicola Smith
D/W: Megan Jones, Candida Beveridge

Cooks on Fire \$65,842

P: Nick Ward
D: Neil Stitchbury
W: Nick Ward

Far North \$464,507

P: Sally Campbell, Kelly Martin
D: David White
W: David White, Mingjian Cui, Suli Moa

The Gone \$64,806

EP: Karl Zohrab, Yvonne Donohoe, Katie Holly
P: Timothy White, Reikura Kahi
D: Peter Burger, Hannah Quinn
W: Michael Bennett & Anna McPartlin

Good Grief Season 2 \$84,406

P: Kerry Warkia
D: Kiel McNaughton
W: Grace Palmer, Eve Palmer

Moving Houses Season 2 \$71,094

P: Neil Stitchbury, Sam Blackley
D: Roz Mason, Emily Qerequiretabua
W: Bettina Hollings

\$99,401
My Life is Murder Season 2 \$297,762

P: Mark Beesley
D: Various
W: Various

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

Tracked \$99,697
\$121,364

P: Philip Smith
D: Dean Cornish
W: Philip Smith

Under the Vines Season 2 \$133,995

P: Paul Yates
D: Josh Frizzell, Katie Woolfe
W: Kelly LeFever, Nick Ward, Kathryn Burnett, Erin White,
Harry McNaughton, Steph Matuku

SCREEN PRODUCTION EMERGENCY RELIEF FUND – FEATURE FILMS

Red, White & Brass \$1,905

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

TE PUNA KAIRANGI PREMIUM PRODUCTIONS FOR INTERNATIONAL AUDIENCES – PREMIUM CONTINGENCY FUND

Dark City – The Cleaner \$400,000

P: John Barnett, Chloe Smith
EP: Rick Jacobson
D: Rick Jacobson
W: Paul Cleave

A Mistake \$170,000

P: Matthew Metcalfe, Christine Jeffs
EP: Mark Gooder, Alison Thompson, Peter Touche,
Christelle Conan, Andrea Scarso
D/W: Christine Jeffs

Creamerie Season 2 \$249,225

P: Bronwynn Bakker, JJ Fong, Perlina Lau, Ally Xue,
Roseanne Liang
EP: Tony Ayres, Matt Vitins, Helen Panckhurst, Cam Bakker
D: Roseanne Liang
W: Roseanne Liang, Dan Musgrove

After the Party \$252,000

P: Helen Bowden, Peter Salmon, Liz DiFiore
EP: Jason Stephens, Robyn Malcolm, Dianne Taylor
D: Peter Salmon
W: Dianne Taylor, Sam Shore, Emily Perkins,
Martha Hardy-Ward

The Gone \$250,000

EP: Karl Zohrab, Yvonne Donohoe, Katie Holly
P: Timothy White, Reikura Kahi
D: Peter Burger, Hannah Quinn
W: Michael Bennett & Anna McPartlin

FEATURE FILM FINISHING GRANTS

Frances Hodgkins, Anything but a Still Life	\$45,200
P/D/W: Blandine Massiet du Biest	
Shut Eye	\$8,900
P: Eva Trebilco D: Tom Levesque W: Tom Levesque	
Pacific Mother	\$60,000
P: Migiwa Ozawa, Shin Yamaguchi D/W: Katherine McRae	
Ms. Information (f.k.a. Siouxsie and the Virus)	\$60,000
P: Alex Reed, Phillida Perry D: Gwen Isaac	
Grant Sheehan: Light, Ghosts & Dreams	\$57,442
P/D/W: Robin Greenberg	
Loop Track	\$55,625
P: Jonathan Potton D/W: Tom Sainsbury	

The Paragon	\$59,500
P: Michael Duignan, Lissy Turner D/W: Michael Duignan	
Brown vs Brown (f.k.a Brown Bread & Sugar Cubes)	\$27,350
P/D/W: Simon Mark-Brown	
Home Kills	\$59,000
P/D/W: Haydn Butler D/W: Haydn Butler	
Red Mole: A Romance	\$58,900
P/D/W: Annie Goldson	
Stranded Pearl	\$60,000
P: Anand Naidu D: Rachel Smith W: Ken Khan	

NZFC DEVELOPMENT FINANCE FOR FEATURE FILM PROJECTS

ADVANCED DEVELOPMENT FUNDING

Two Days to Sunrise	\$20,000
P: Pip Lingard D: Pavel Kvatch W: Pavel Kvatch, Joseph Ryan	
Holy Days	\$30,000
P: Emma Slade, Victoria Dabbs D/W: Nathalie Bolt	
Bad House	\$30,000
P: Sue Thompson D/W: Andrew Beattie	
	\$12,000
	\$12,000
Big Girls Don't Cry	\$12,452
P: Vicky Pope D/W: Paloma Schneideman	
Island Dancer	\$30,000
P: Karin Williams, Sharlene George, Jane Holland D/W: Michael Bennett	

INTERNATIONAL CO-DEVELOPMENT FUND

Therapy for Adults & Aunties	\$24,000
P: Georgina Condor, Jane Loughman D: Kirsten Carthew W: Michaela Rooney	
The Televangelist	\$6,840
P: Matt Noonan, Eva Trebilco, Kevin DeWalt, Benjamin DeWalt D/W: Tom Levesque	
Mere Moko	\$49,900
P: Sharlene George, John Keville W: Paula Whetu Jones, Ursula Rani Sarma & Nancy Harris	
Lomu	\$38,000
P: Emma Slade, Victoria Dabbs, Victoria Barrell D/W: Vea Mafile'o, Gavin Fitzgerald	
The Banshee	\$30,700
P: Grant Bradley, Nick Garrett, Chris Patterson D: Hweiling Ow W: Spencer Wright	

KEY: P: Producer D: Director W: Writer EP: Executive Producer

EARLY DEVELOPMENT FUNDING

Childish	\$25,000
P: Rachel Jean D/W: Jesse Griffin	
New Zealand Ninja	\$25,000
P: Orlando Stewart W: Brian Challis	
Where the River Runs	\$25,000
P: Morgan Leigh Stewart W: Jodie Hillock	
Tandem	\$25,000
P: Alex Reed D/W: Pennie Hunt	
Foreign Body	\$22,575
P: Jonathan Potton D/W: Tom Sainsbury	
The Lie of the Land	\$25,000
P: Philip Smith D: Caroline Bell Booth W: Sara Wiseman	
God Bless You, Mr Kopu	\$25,000
P: Emma Slade, Roxi Bull D/W: Alex Liu	
Mother Help	\$25,000
P: Catherine Fitzgerald W: Catriona Toop	
The Rise of Phoenix Starr	\$16,200
P: Leela Menon D/W: Kc Childs	
The 36th Negative	\$25,000
P: Deborah Cope, Carmen Leonard D: Shahir Daud W: Kelly Kilgour, Shahir Daud	
Elephant Kiss	\$25,000
P: Lloyd Meiklejohn D: Rouzie Hassanova W: Kristi Barnett	
Sea Hags	\$25,000
P: Carthew Neal D: Jackie van Beek, Madeleine Sami W: Maddie Dai	

Memory / Longing	\$25,000
P: Alex Lee D/W: Kim Webby	
Arsonist	\$21,300
P: Amanda Jane Robinson D/W: Tom Augustine	
Ajax (Ajax the Kea Dog)	\$20,000
P: Fergus Grady W: Nick Ward	
The Mooncake and the Kūmara	\$25,000
P: Kerry Warkia D: Kiel McNaughton W: Mei-Lin Te Paea Hansen	
Refuge	\$23,000
P: Craig Gainsborough-Waring D: Maxwell Currie W: Arlo Green	
Maria, Take a Bow	\$12,500
P: Alex Reed, Emma Mortimer D: Martin Sagadin W: Alayne Dick	
Standing Up	\$19,500
P: Naomi Wallwork D: Chelsie Preston Crayford W: Abby Howells	
Weathered Bones	\$25,000
P: Catherine Fitzgerald W: Michele Powles	
Cookie Cutter	\$25,000
P: Alix Whittaker W: Andrew Todd	
The Private Diary of Egan Tucker	\$24,500
P/W: Nicholas Riini	
Sleeps Standing – Moetū	\$25,000
P: Sharlene (Terangi) George D: Peter Burger W: Paula Whetu-Jones	
Precipice	\$24,500
P: Nick Garrett, Roger Donaldson D/W: India Donaldson	
Solo	\$25,000
P: Jill Macnab D/W: Jamie Lawrence	

KEY: P: Producer D: Director W: Writer EP: Executive Producer

DOCUMENTARY DEVELOPMENT FUNDING

Project Baby	\$20,000
P: Kay Ellmers, Polly Fryer D: Kay Ellmers, Parehuia MacKay	
	\$17,500
Grace	\$23,300
P: Dame Gaylene Preston, Susana Lei'ataua D: Dame Gaylene Preston	
Pati	\$20,000
P/D/W: Rebecca Tansley	
Keyboard Warriors: Knights of Chalacyn	\$30,000
P: Andy Day, Mike Minogue D: Jack Nicol W: Sam Harris	
Iggy in Love	\$10,000
P: Alex Lee, Mark Johnson, Amanda Handy D: Thomas Burstyn	
On Dry Land	\$20,000
P: Orlando Stewart D: Kathleen Mantel	

DEVOLVED DEVELOPMENT DECISIONS

BOOST GRANTS

Wheke Group / Jawbone Pictures	\$75,000
P: Reikura Kahi	
This Too Shall Pass Ltd	\$75,000
P: Chelsea Winstanley	
Kevin & Co Ltd	\$75,000
P: Cam Bakker	
Green Sugar Joint Venture	\$74,000
P: Harriet Crampton, Kerry Warkia, Rachel Antony	
StellaFilm Ltd	\$64,000
P: Robin Laing	
Bloom Pictures	\$71,120
P: Alex Reed	
The Down Low Concept Ltd	\$75,000
P: Nigel McCulloch	
Yalla Media	\$75,000
P: Alex Lee	

Permissive Paradise	\$20,000
P/D/W: Florian Habicht	
Land of Voices	\$20,000
P: Alastair Cole, Adam Dawtrey D/W: Alastair Cole	
Crocodile	\$20,000
P/D/W: Pietra Brett Kelly	
I Thought Jesus Was Korean	\$10,000
P: Alex Lee D: Elina Osborne	
Untitled Coromandel Mining Documentary	\$20,000
P: Miriam Smith D: Christopher Pryor	
Refuge	\$10,000
P: Alex Reed D: Annie Goldson	

SEED FUNDING

Bismillah Baron vs. The People	\$10,000
W: Navneeth Nair	
Put a Baby in Me	\$10,000
W: Michele Powles, Anna Rose Duckworth	
Teenage Dirtbag	\$10,000
W: Alex MacDonald	
Morag	\$10,000
W: Daisy Lawless	
What Did You Say to Me?!	\$10,000
W: Ying Ly	
Junior Senior	\$10,000
W: Matt Butler	
Soft	\$10,000
W: Pulkrit Arora	
The Longest Drink in Town	\$10,000
W: Tracey Slaughter, Liam Hinton	

KEY: P: Producer D: Director W: Writer EP: Executive Producer

Blessed are the Sinners	\$10,000
W: Celestina Sumbly	
Redemption Songs	\$10,000
W: Nathan Morris	
The Rider	\$10,000
W: Joseph Taylor	
The Mostly True Story of Amy Bock	\$10,000
W: Jane Wilson	

SEED ADVANCED FUNDING

Birdwatching	\$12,500
W: Robyn Paterson	
But The There Was Ella	\$12,500
W: Jess Karamjeet	
Pohpoh wants to Die	\$12,500
W: Hweiling Ow	
Tulpar	\$12,500
W: Rouzie Hassanova	

2. Talent Development Funds

SHORT FILM FUNDING

CATALYST HE KAUAHI

Softies	\$115,000
An overweight teenager at a strict weight-loss camp must pick a side when he finds himself caught between the militant camp leader and a gentle younger boy during an arduous trek in the remote hinterlands.	
P: Amanda Jane Robinson, Emma Mortimer	
W/D: Tom Augustine	
Pititi (Peach)	\$115,000
When a mischievous Māori boy jumps a fence and pinches a peach from his neighbour's tree, he sets off a clash that will change him forever.	
P: Angela Cudd	
W/D: Tajim Mohammed-Kapa	
The Long Track	\$115,000
Four travel vloggers embark on New Zealand's most famous hike, the Milford Track. Found footage reveals rivalry. Jealousy turns to desperation and fear when they discover they are part of someone else's film.	
P: Harley Neville	
D: Guy Pigden	
W: Immi Paterson, Guy Pigden	
Open Looks	\$115,000
Three sisters share a love of basketball. When their world is turned upside down, they must battle their way back from the underworld.	
P: Hone Kouka, Sharlene George, Karin Williams	
D: Hone Kouka & Miria George	
W: Miria George	
Toni	\$115,000
A presumptuous teenage boy enters a car in a local demolition derby to honour his best friend.	
P: Luke Sharpe	
W/D: Tom Furniss	

Chrysanthemum	\$115,000
When her daughter mysteriously vanishes in a garden centre, an anguished gardener develops an unhealthy relationship with a chrysanthemum plant.	
P: Rachel Fawcett	
W/D: Jolin Lee	

FRESH SHORTS

Grassroots	\$25,000
P: Isaiah Tour	
W/D: Aaron Ly	
Josephine	\$25,000
P: Amanda Jenkins	
W/D: Stef Harris	
Beast Mode	\$25,000
P: Joyce Wong	
W/D: Chye-Ling Huang	
Mirumiru (Bubble)	\$25,000
P: Jason Taylor	
W/D: Allan George	
Tall Hours	\$25,000
P: Esther Leilua	
W/D: Sophie Black	
Invisible Dragons	\$25,000
P: Madison Henry-Ryan, Mikaela Rüegg	
W/D: Victoria Boulton	

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

TALENT DEVELOPMENT INITIATIVES

ON THE JOB DEVELOPMENT

Line Producer Attachment on <i>Te Motu</i>	Amanda Jenkins	\$10,000
Writer Online Mentoring	Barry Prescott with Karel Segers	\$10,000
Production Manager Attachment on <i>The Gone</i>	Laina Cheung	\$10,000
Distribution Internship on <i>Millie Lies Low</i>	Jesse Wong	\$5,200
Distribution Internship on <i>Punch</i>	Harry Wynn	\$7,000
Producer Mentoring on <i>Inky Pinky Ponky</i>	Hope Papali'i with Nicole Anne Smith	\$6,000
Producer Mentoring on <i>Inky Pinky Ponky</i>	Elizabeth Koroivulaono with Nicole Anne Smith	\$7,500
Director Mentoring on <i>Inky Pinky Ponky</i>	Ramone Te Wake with Sima Urale and Damon Fepulea'i	\$7,500
Writer/Director Mentoring on <i>Inky Pinky Ponky</i>	Amanaki Prescott Faletau with Sima Urale	\$3,500
Producer Mentoring on <i>Miles from Nowhere</i>	Ahmed Osman with Gary Scott	\$10,000
Director Mentoring on <i>Miles from Nowhere</i>	Ghazaleh Golbakhsh with Sima Urale	\$7,000
Writer Mentoring on <i>Miles from Nowhere</i>	Mohamed Hassan with Paul Yates	\$7,000
Writer, director, producer mentorships on <i>Someday Stories</i>	Luke Ross, Keeti Ngatai-Melbourne, Olivia McClymount, Hasan Arslan, Georgia-May Russ, Warren Rodricks	\$20,000
Hex Work Productions Documentary Director Mentorships and workshop	Litia Tuiburelevu, Vanessa Patea, Alexander Gander, Natalie Wilson with Chris Pryor and Miriam Smith	\$15,000
DEGANZ & NZFC Director Attachment on <i>After the Party</i>	Stella Reid	\$3,700
Director Mentoring on <i>Trolgar and Me</i>	Gillian Ashurst with Miranda Harcourt and Claire Chittam	\$1,650
Producer Online Mentoring	Thomas Barrer with Samantha Cook	\$10,000
Publicity Internship on <i>Red, White and Brass</i>	Seluvaia Iloahefaiva	\$6,000
Writer/Director Online Mentoring	Tim Hamilton with Matthew Saville	\$10,000
Director Attachment on <i>Workmates</i>	Bala Murali Shingade	\$7,500
Writer Attachment on <i>Workmates</i>	Nyeon Lee	\$7,500
Production Accountant Mentorship on <i>Ka Whawhai Tonu</i>	Denise Gray with Barbara Coston	\$10,000
Director Mentoring on <i>Grafted</i>	Sasha Rainbow with Miranda Harcourt	\$9,996
Writers Room Mentorship	Marina McCartney with Vanessa Alexander	\$4,019
Producer Attachment (pre-production) <i>Went Up the Hill</i>	Paige Wharehinga	\$12,520
DEGANZ & NZFC Director Attachment on <i>Friends Like Her</i>	Marina McCartney	\$5,614.98
Director Mentorship on <i>After The Party</i>	Stella Reid with Peter Salmon	\$4,970
First Assistant Director Mentoring	Mark Soster with Tony Simpson	\$2,500
Sound Internship on <i>Went Up the Hill</i>	Eilish Overweg	\$10,000
Producer Online Mentorship	Marilyn McFadyen with Karel Segers	\$2,651
Production Internship on <i>Chief of War / Fifth Season NZ</i>	Torisse Lauulu	\$9,420
Producer Attachment (production) on <i>Went Up the Hill</i>	Paige Wharehinga	\$5,000
Producer Placement with GFC Films	Rachel Fawcett	\$12,000

KEY: P: Producer D: Director W: Writer EP: Executive Producer

TALENT DEVELOPMENT GRANTS

MIFF & Accelerator	Ghazaleh Golbakhsh	\$1,750
MIFF & Accelerator	Asuka Sylvie	\$1,750
MIFF & Accelerator	Julie Zhu	\$3,000
MIFF & Accelerator	Angeline Loo	\$1,750
MIFF	Shreya Gayatri Gejji	\$2,500
MIFF & PostScript	Mia Maramara	\$2,500
MIFF & Accelerator	Yamin Tun	\$3,000
MIFF & Accelerator	Nahyeon Lee	\$3,000
MIFF & Accelerator	Michelle Ang	\$3,000
MIFF	Mei-Lin Hansen	\$2,500
MIFF	Shuchi Kothari	\$3,000
Online training – Editor	Paturiri Toautu	\$2,500
Austin FF Screenwriting conference	Gavin McGibbon	\$2,309
Asinabka Film Festival and Indigenous Cinema Conference	Leo Koziol	\$5,000
NFTS Script Development Course	Nacoya Anderson	\$10,000
ImagineNATIVE + Media Art festival	Nina Nawalowalo	\$3,500
ImagineNATIVE + Media Art festival	Katherine Wyeth	\$3,500
ImagineNATIVE + Media Art festival	Briar Grace Smith	\$2,650
Austin Film Festival Writers Conference	Siobhan Marshall	\$3,339
Austin Film Festival Writers Conference	Florence Hartigan	\$3,500
Career Progression – Talent Meetings Los Angeles	Kiel McNaughton	\$5,000
Black Nights Tallinn Festival	Jordan Oosterhof	\$5,000
American Film Market Seminars	Sue Thompson	\$560
International Emmys	Craig Gainsborough	\$5,000
International Emmys	Cole Meyers	\$5,000
Seesaw, SPADA & Rōpu	Marlene Te'evale-Hunt	\$650
Seesaw, SPADA & Rōpu	Gemma Merryn Ellis	\$650
Seesaw, SPADA & Rōpu	Amber Marie Naveira	\$650
Seesaw, SPADA & Rōpu	Jaimee Poipoi	\$650
Seesaw, SPADA & Rōpu	Patsy Burke	\$650
Big Apple Film Festival (NY) & Writers Guild Festival (LA)	Gregor Nicholas	\$3,500
SPADA	Gaylene Barnes	\$400
Seesaw, SPADA & Rōpu	Paige Wharehinga	\$1,000
SPADA	Kishan Raman	\$240
SPADA	Harry Oram	\$400
Virtual Production Workshop	Glen Standing	\$414
Showrunners Bootcamp	Daisy Lawless	\$1,169
Pitch Fest Screen Canberra	Pennie Hunt	\$2,141

KEY: P: Producer D: Director W: Writer EP: Executive Producer

Sunnylands Film Makers – Palm Springs Film Festival	Matthew Saville	\$5,000
Sundance Film Festival	Sandy Lane Productions	\$10,000
Pitch Fest Screen Canberra	Rachel Fawcett and Victoria Boulton	\$4,600
Pitch Fest Screen Canberra	Jason Taylor	\$2,512
Kidscreen Summit	Hana Miller	\$3,000
Writing the Animated Pilot online course	Daisy Lawless	\$1,690
Meetings with Ian Benson Agency	Max Currie	\$5,000
Workshops & Berlinale Co-Production Market	Sharlene George	\$1,470
Annecy Festival Residency	Raqi Syed	\$3,980
Annecy Festival Residency	Areito Echevarria	\$4,187
Games Developers Conference	Alejandro Davila and Ahmed Ahmuktar	\$5,000
Wairoa Film Festival	Leo Koziol	\$400
Stella Adler Academy	Charisse Uy	\$5,000
Creative Dream Work Retreat: Tuscany	Brita McVeigh	\$5,000
Atlantic Acting School of New York	Larissa Allen	\$4,250
Stowe Story Lab Remote Writer's Retreat	Rouzie Hassanova	\$4,191
Movie Magic Budgeting	Letisha Tate-Dunning	\$158
Howard Fine Acting	Gal Hochman	\$4,250
Reykjavík International Film Festival Talent Lab	Simon London	\$2,547
SF Post-Production Grant – <i>Anu</i>	Rachel Fawcett	\$2,500
SF Post-Production Grant – <i>Hawaiki</i>	Bamber Films	\$5,000
SF Post-Production Grant – <i>Joey's Heart</i>	Louise Lever	\$6,330
SF Post-Production Grant – <i>Manny and Quinn</i>	Siobhan Marshall	\$500
SF Post-Production Grant – <i>Once Upon a Time in the Bay</i>	Shareph Breakwell	\$3,380
SF Post-Production Grant – <i>The Machine</i>	Mark Cassidy	\$1,070
SF Post-Production Grant – <i>The Brylcreem Boys</i>	Rafer Rautjoki	\$1,989
Sundance – <i>Hawaiki</i>	Nova Paul	\$5,000
ImagineNATIVE – <i>The Brylcreem Boys</i>	Rafer Rautjoki	\$3,500
ImagineNATIVE – <i>The Machine</i>	Mark Cassidy	\$4,845
ImagineNATIVE – <i>Once Upon a Time in the Bay</i>	Shareph Breakwell	\$3,500
ImagineNATIVE – <i>Manu Masters</i>	Te Waiarangi Ratana	\$3,500
ImagineNATIVE – <i>Disconnected</i>	Maruia Jensen	\$3,500
ImagineNATIVE – <i>Te Ringa a Turoa</i>	Waimarie Tipene	\$3,500
ImagineNATIVE – <i>The Voyager's Legacy</i>	Bailey Poching	\$3,500
MIFF – <i>Washday</i>	Kath Akuhata-Brown	\$1,473
Oberhausen Festival – <i>Tulouna le Lagi</i>	Pati Tyrell	\$5,000
Aspen Shortfest – <i>Taumanu</i>	Tararoa Stappard	\$600
Hot Docs – <i>Seeing is Believing</i>	Nikhil Madhan	\$5,000
Tribeca – <i>Angelo</i>	Alex Plumb	\$3,076

KEY: P: Producer D: Director W: Writer EP: Executive Producer

Ora Fest! – <i>Maunga Cassino</i>	Paolo Rotondo	\$5,000
Sitges – <i>The Ballad of Maddog Quinn</i>	Matt Inns	\$4,500
ComicCon – <i>The Understudy</i>	Elizabeth Crummett	\$3,375
MIFF – <i>Perianayaki</i>	Bala Murali Shingade	\$1,600
MIFF – <i>Rustling</i>	Tom Furniss	\$1,133
Tribeca – <i>Rustling</i>	Tom Furniss	\$4,281
LA Film Festival – <i>Zero</i>	Tim Hamilton	\$3,000
BFI London – <i>My Eyes are Up Here</i>	Nathan Morris	\$1,938

INDUSTRY SUPPORT

CORE FUNDING

Pacific Island Screen Artists Inc.	\$85,000
Directors and Editors Guild of Aotearoa NZ Inc.	\$85,000
New Zealand Writers Guild Inc	\$85,000
Pan-Asian Screen Collective Inc	\$85,000
Script to Screen Te Tari Tuhi Kupu A Whakaahua	\$85,000
Screen Industry Guild of Aotearoa New Zealand Inc	\$85,000
Screen Production and Development Association Inc	\$85,000
Women in Film and Television Inc	\$85,000
Nga Aho Whakaari	\$85,000

INDUSTRY DEVELOPMENT FUNDING

Creative Media Productions Ltd.	\$3,500
Great Southern Television Ltd.	\$15,000
Poporazzi Productions Ltd.	\$5,000
Poporazzi Productions Ltd.	\$10,000
Screensafe	\$30,000
A Wave in the Ocean – Crest	\$80,000
48 Hours	\$100,000

SCREEN SECTOR CAPABILITY GRANTS

Phase 1 Screen Capability Business Innovation Programme (with Creative HQ)	\$51,810
Phase 2 Screen Capability Business Innovation Programme (with Creative HQ)	\$94,875

INTERACTIVE DEVELOPMENT FUNDING

Toroa	\$50,000
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Creatives: Lisa Blakie, Mickey Treadwell, Connor Bridson, Max Howard-Martens, Heramaahina Eketone

ShelfLife	\$50,000
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Creatives: Thomas Haszard Barrer, Nate Tamblyn, Lukas Mayo, Sam Baker, Hessel Bouma, Sean Lewis, Samantha Cook

Guardian Maia	\$50,000
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Creatives: Maru Nihoniho, Hinetera Ozyurteri

Corporeal	\$25,000
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Creatives: Max Quy, Kane Strang

Coking Rodeo	\$49,989
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Creatives: Matthew Anderson, Rachel Anson, Jack Haystead, Dr Terri Te Tau, Zach Webber

Adaptory	\$50,000
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Creatives: Jevon Wright, Cassandra Tse, Claire Sebastian

Visualiser	\$41,950
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Creatives: Sean Lewis, Nick Schaedel, Aaron Lewis

DOCUMENTARY EDGE SCHOLARSHIP²¹

Steve Austin
Becs Arahanga
Gaylene Barnes
Joshua Baker
Becky Kuek
James Littlewood
Joshua Baker
Matilda Poasa
Karen Rutherford
Ricky Russell
Carisse Utai

SPADA SUMMIT**SPADA Diverse Producers to SPADA Summit²²**

Bobby Romia
Carisse Uta'i
Hope Papali'i
Vea Mafile'o
Louise Tu'u
Sapna Samant
Harry Oram
Lina Hu
Antony Guscott
Kishan Raman
Kathleen Mantel
Micah Winiata
Nicola Smith
Jazz Dos Santos
Joyce Wong
Lara Northcroft

Gender Scholarship Rōpu to SPADA Summit²³

Angela Cudd
Jaimee Poipoi
Marlene Te'evale-Hunt
Patsy Burke
Gemma Merryyn Ellis
Ruby Reihana Wilson
Amber Marie Naveira
Paige Wharehinga
Desray Armstrong
Ainsley Gardiner

²¹ The total cost of the scholarships was \$3,000 across the 11 recipients.

²² The NZFC awarded \$2,600 in total to SPADA, who allocated tickets to the 16 recipients.

²³ Payment in relation to the Gender Scholarship was allocated in the 2021/22FY, however, was not published in the 2021/22 Annual Report.

3. Rautaki Māori Funds

TUAKANA-TEINA MĀORI MENTORING SUPPORT FOR INDIVIDUALS

Lloyd Meiklejohn with Nicola Smith	\$5,000
David Rocchio with Taratoa Stappard	\$3,905
Madeleine de Young and Matilda Poasa with Aree Kapa	\$10,000
Grant McKinnon and Rakaea Te Rangi-Trotman	\$5,000
Grant McKinnon and Manunui Te Rangi	\$5,000
Piripi Curtis and Lea Mclean	\$10,000
Sofya Gollan with Jared Flitcroft	\$11,000
Tim Worrall with Nicholas Riini	\$5,000

TUAKANA-TEINA MĀORI MENTORING SUPPORT FOR COMPANIES/ORGANISATIONS

Trainee Internships on <i>Te Motu</i> Feature Film by Piki Island Films	\$37,000
Māori Editor Pathway to Narrative Drama – Directors and Editors Guild Aotearoa New Zealand	\$20,300
Desray Armstrong with Nicole Horran – Sandy Lane Productions	\$10,000
Kelly Tikao with Kerepeti Paraone – Hakeke Productions	\$5,000
Trainee Internships on <i>Yenedakine</i> <i>a.k.a. Chief of War</i> by Fifth Season Ltd.	\$30,000

HE ARA – PATHWAY FOR MĀORI AND PACIFIC ISLAND SCREEN PRACTITIONERS FUND

Malosi Pictures	\$50,000
P: Veia Mafile'o	
Tai Huri Films Limited	\$25,000
P: Jason Taylor	
Kastom Films Limited	\$50,000
P: Matasila Freshwater, Marina McCartney	

TUHINGA REO MĀORI – TE REO MĀORI DEVELOPMENT FUND

Āio: <i>The Last Paradise of Kiwa</i>	\$25,000
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P: Te Awanui Reeder, Kaoru Miyahira
D: Brandon Te Moananui, Kazunobi Fusegi, Akihito Tanoue
W: Jamie McCaskill, Atsuhiko Tomioka

HĀPAITIA TE KAUPAPA KIRIATA – MĀORI FEATURE FILM SUPPORT FUND

Te Puhi	\$25,000
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P: Sharlene George
D: Cian Elyse White
W: Cian Elyse White

Te Puhi	\$10,000
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P: Sharlene George
D: Cian Elyse White
W: Cian Elyse White

Taniwha	\$25,000
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P: Libby Hakaraia, Desray Armstrong, Tainui Stephens
W: Ricardo Giraldo

Evoke	\$25,000
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P: Kat Lintott
D: Kat Lintott, Loren Taylor
W: Loren Taylor, Nancy Wijohn

Manu Masters	\$20,000
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P: Libby Hakaraia, Matilda Poasa
D: Te Waiarangi Ratana
W: Te Waiarangi Ratana

Mārama	\$25,000
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P: Sharlene George
D: Taratoa Stappard
W: Taratoa Stappard

NEW ZEALAND MĀORI REGIONAL AND INTERNATIONAL INDIGENOUS FILM FESTIVAL FUND

Rotorua Indigenous Film Festival	Lara Northcroft	\$20,000
Asia Pacific Screen Awards	Tame Iti	\$3,105
Sundance Film Festival	Tim Worrall	\$5,617
Māoriland Film Festival	Madeleine de Young	\$25,000
Los Angeles Asian Pacific Film Festival	Toby Mills	\$3,000
Sundance Film Festival – Native Lab	Cian Elyse White	\$10,000
New Zealand International Film Festival – Ngā Whanaunga Māori Pasifika Shorts	Leo Koziol	\$1,000

TE AUPOUNAMU MĀORI SCREEN EXCELLENCE AWARDS

Tainui Stephens	\$50,000
Tweedie Waititi	\$50,000

HE POUNAMU TE REO MĀORI – FEATURE FILM FUNDING

Kōkā	\$2,167,901
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While on a road trip, Māori elder Hamo and delinquent teen Jo forge an unlikely friendship that bridges, generations, culture and mortality.

P: Julian Arahanga, Verity Mackintosh

EP: Desray Armstrong

D/W: Kath Akuhata-Brown

HE POUNAMU TE REO MĀORI – POST-PRODUCTION FUNDING

Disney Reversioning Project (Coco Reo Māori and Encanto Reo Māori)	\$500,000
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P: Chelsea Winstanley

D: Tweedie Waititi

4. Producer International Travel Funds

PRODUCER INTERNATIONAL TRAVEL FUND

American Film Market 2022	Grant Bradley	\$5,000.00
American Film Market 2022	Pip Lingard	\$5,000.00
American Film Market 2022	Justin Eade	\$5,000.00
American Film Market 2022	Sue Thompson	\$5,000.00
American Film Market 2022	Nick Garrett	\$5,000.00
Australian International Documentary Conference 2023	Andy Day	\$5,000.00
Australian International Documentary Conference 2023	Alex Lee	\$2,500.00
Australian International Documentary Conference 2023	Harry Wynn	\$2,066.00
BAFTA Awards and BBC 100 yr celebratory dinner, UK 2022	Fiona Copland	\$5,000.00
Berlinale/EFM 2023	Nigel McCulloch	\$5,000.00
Berlinale/EFM 2023	Grant Bradley	\$5,000.00
Berlinale/EFM 2023	Libby Hakaraia	\$5,000.00
Berlinale/EFM 2023	Nick Garrett	\$4,845.00
Berlinale/EFM 2023	Belindalee Hope	\$5,000.00
Berlinale/EFM 2023	Rouzie Hassanova	\$5,000.00
Brisbane International Film Festival and Hawaiian International Film Festival 2022	Aileen O'Sullivan	\$5,000.00
Cannes 2023	Alexander Behse	\$5,000.00
Cannes 2023	Georgina Conder	\$5,000.00
Cannes 2023	Matt Noonan	\$5,000.00
Cannes 2023	Craig Gainsborough-Waring	\$5,000.00
Cannes 2023	Mhairead Connor	\$5,000.00
Cannes 2023	Pietra Brett Kelly	\$5,000.00
Cannes 2023	Philippa Campbell	\$5,000.00
Cannes 2023	Chelsea Winstanley	\$5,000.00
Cannes 2023	Morgan Leigh Stewart	\$5,000.00
Cannes 2023	Catherine Fitzgerald	\$5,000.00
Cannes 2023	Alex Reed	\$5,000.00
Content London 2022	Harriet Crampton	\$5,000.00
Content London 2022	Kathleen Anderson	\$5,000.00
Content London 2022	Hayley Cunningham	\$5,000.00
Content London 2022	Richard Fletcher	\$5,000.00
Content London 2022	Kerry Warkia	\$5,000.00
Hamptons International Film Festival 2022	Sally Jean Williams	\$5,000.00
Hawaii International Film Festival 2022 + ImagineNATIVE Film Festival 2022	Toby Mills	\$5,000.00
Hawaii International Film Festival 2022	Kerry Warkia	\$5,000.00
ImagineNATIVE Film Festival 2022	Kathleen Mantel	\$5,000.00
International Documentary Film Festival (IDFA) 2022	Pietra Brett Kelly	\$5,000.00
International Documentary Film Festival (IDFA) 2022	Vanessa Wells	\$5,000.00
MIFF 37°South Market 2022	Gareth Williams	\$2,500.00

MIFF 37°South Market 2022	Robin Murphy	\$2,500.00
MIFF 37°South Market 2022	Julian Arahanga	\$2,500.00
MIFF 37°South Market 2022	Orlando Stewart	\$2,500.00
MIFF 37°South Market 2022 + Edinburgh International Film Festival 2022	Desray Armstrong	\$2,500.00
MIFF 37°South Market 2022	Maile Daugherty	\$2,500.00
MIFF 37°South Market 2022	Verity Mackintosh	\$2,500.00
MIFF 37°South Market 2022	Robin Laing	\$2,500.00
MIFF 37°South Market 2022	Steven Zanoški	\$2,500.00
MIPCOM, Cannes and Wildscreen Festival 2022	Kyle Murdoch	\$5,000.00
Sundance Film Festival 2023	Desray Armstrong	\$5,000.00
Sundance Film Festival 2023	Tara Riddell	\$5,000.00
Toronto International Film Festival 2022	Emma Slade	\$5,000.00
Toronto International Film Festival 2022	Mia Henry-Teirney	\$5,000.00
Toronto International Film Festival 2022	Selina Joe	\$5,000.00
Toronto International Film Festival 2022	David Jacobs	\$5,000.00
53rd IFFI, Goa in India – International Film Festival of India's Market Event – Film Bazaar 2023	Shuchi Kothari	\$5,000.00

5. Marketing Funds

DOMESTIC THEATRICAL DISTRIBUTION GRANTS²⁴

<i>Mister Organ</i>	Madman Entertainment NZ	\$23,067
<i>Muru</i>	Rialto Distribution	\$86,500
<i>Punch</i>	Vendetta Films	\$21,399
<i>Millie Lies Low</i>	Rialto Distribution	\$24,622
<i>When the Cows Come Home</i>	Vendetta Films	\$20,612
<i>We Are Still Here</i>	Rialto Distribution	\$20,450
<i>Dame Valerie Adams: More Than Gold</i>	Transmission Films	\$60,125
<i>Gloriavale</i>	Limelight Entertainment	\$18,113
<i>Red, White and Brass</i>	Madman Entertainment NZ	\$79,986
<i>Brown vs Brown</i>	Simon Mark Brown – Republic Films	\$5,000
<i>The Tank</i>	Rialto Distribution	\$16,587

²⁴ Note these are the amounts offered to the distributors, which may differ to the final amount granted.

6. Co-Production

PRODUCTIONS CERTIFIED AS OFFICIAL CO-PRODUCTIONS

Name of production	Format	Applicant Company	Co-Production Country	Certification Issued
<i>Fierce Girls</i> ²⁵	Web Series	Awatea Tech	Canada	Final
<i>We Are Still Here fka Cook Ngā Pouwhenua</i>	Film	Te Kotukutuku	Australia	Final
<i>The Subtle Art of Not Giving a F*ck</i>	Film	GFC (Subtle Art)	UK	Final
<i>Griff's Canadian Adventure</i>	TV	EQM Griff	Canada	Final
<i>Billion Dollar Heist</i>	Film	GFC (Heist)	UK	Final
<i>Went Up the Hill</i>	Film	Hill Top Films	Australia	Provisional
<i>Evil Dead Rise</i>	Film	Pacific Renaissance Evil Dead 21	Ireland	Final

7. New Zealand Screen Production Grant

NEW ZEALAND SCREEN PRODUCTION GRANT (NEW ZEALAND PRODUCTIONS)

Project	Format	Type	ONZPE	Grant
<i>Evil Dead Rise</i>	Feature	Final	\$20,315,059	\$6,000,000
<i>Tracked</i>	Series	Interim	\$6,365,488	\$2,546,195
<i>Far North</i>	Series	Interim	\$10,580,151	\$4,232,060
<i>My Life is Murder Season 2</i>	Series	Final	\$10,900,885	\$4,360,354
<i>Billion Dollar Heist</i>	Feature	Final	\$2,189,234	\$875,694
<i>Subtle Art of Not Giving a F*ck</i>	Feature	Final	\$3,098,933	\$1,239,573
<i>60 Seconds</i>	Series	Final	\$2,083,996	\$833,598
<i>Griff's Canadian Adventure</i>	Feature	Final	\$492,075	\$196,830
<i>Good Grief Season 2</i>	Series	Final	\$1,460,724	\$584,290
<i>Kiri and Lou Season 3</i>	Short form animation	Interim	\$2,989,770	\$1,195,908
<i>Bird's Eye View</i>	Animation	Final	\$759,968	\$303,987
<i>Mystic 2 & 3</i>	Series	Interim	\$6,296,248	\$2,518,499
<i>The Brokenwood Mysteries Series 8</i>	Series	Final	\$8,411,992	\$3,364,797
<i>Ex Best Thing</i>	Series	Final	\$1,440,834	\$576,334
<i>We are Still Here</i>	Feature	Final	\$1,229,285	\$491,714

²⁵ Telefilm Canada engaged with the NZFC in late 2022 regarding the final co-production approval process on their side for *Fierce Girls*. Staff understood approval had already been issued in 2020 and had recorded that as such in the 2019/20 co-production certification totals. Noting here for transparency, rather than double-counting.

Project	Format	Type	QNZPE	Grant
<i>Reunited</i>	Series	Final	\$1,323,223	\$529,289
<i>The Story of Rugby</i>	Series	Final	\$4,300,634	\$1,720,524
<i>Red, White and Brass</i>	Feature	Final	\$3,254,092	\$1,301,637
<i>The Power of the Dog</i>	Feature	Final	0	\$1,500,000
<i>Celebrity Treasure Island 2021</i>	Series	Final	\$6,220,985	\$2,488,394
<i>Circus 2</i>	Series	Final	\$3,026,207	\$1,210,483
<i>Whina</i>	Feature	Final	\$8,813,175	\$3,525,270
<i>Muru</i>	Feature	Final	\$6,767,297	\$2,706,919
<i>Under the Vines</i>	Series	Final	\$8,406,275	\$3,362,510
<i>Our Big Blue Backyard Series 3</i>	Series	Final	\$3,406,163	\$1,362,465
<i>Under the Vines Season 2</i>	Series	Final	\$9,845,297	\$3,938,119
<i>Heartbreak Island – Series 3</i>	Series	Final	\$5,783,923	\$2,313,569
<i>Cooks on Fire – Series 1</i>	Series	Final	\$1,655,564	\$662,226
<i>Mystic 2 & 3</i>	Series	Final	\$7,385,949	\$2,954,380
<i>Wild Heroes – Season 1</i>	Series	Final	\$1,012,720	\$405,088
<i>Brokenwood Mysteries S9</i>	Series	Final	\$9,134,736	\$3,653,894
<i>The Tank</i>	Feature	Final	\$6,182,955	\$2,473,182
TOTALS			\$159,818,778	\$65,427,782

NEW ZEALAND SCREEN PRODUCTION GRANT (INTERNATIONAL PRODUCTIONS)

Project	Format	Type	QNZPE	Grant
<i>She Hulk</i>	PDV	Final	\$40,337,920	\$7,760,826
<i>RuPaul's Drag Race Downunder Season 2</i>	PDV	Final	\$705,276	\$141,055
<i>Thor: Love and Thunder</i>	PDV	Final	\$19,798,609	\$3,959,722
<i>Obi-Wan Kenobi</i>	PDV	Final	\$4,479,349	\$895,870
<i>The Umbrella Academy Season 3</i>	PDV	Final	\$2,184,038	\$436,808
<i>Black Adam</i>	PDV	Final	\$30,485,307	\$5,987,355
<i>Cowboy Bebop</i>	Series	Final	\$147,533,056	\$29,506,611
<i>Midnight at the Pera Palace</i>	PDV	Final	\$560,455	\$112,091
<i>The Beatles: Get Back</i>	PDV	Final	\$5,762,124	\$1,152,425
<i>Moon Knight</i>	PDV	Final	\$17,276,303	\$3,455,261
<i>Doctor Strange: 2</i>	PDV	Final	\$15,891,312	\$3,178,262
<i>Eternals</i>	PDV	Final	\$52,223,710	\$9,900,268
<i>One of Us Is Lying</i>	Series	Final	\$39,372,846	\$7,874,569
<i>Hawkeye</i>	PDV	Final	\$11,801,981	\$2,360,396
<i>Avatar Sequels</i>	Feature	Interim	\$73,349,728	\$14,669,946
<i>The Batman</i>	PDV	Final	\$15,008,999	\$3,001,800
<i>Peacemaker</i>	PDV	Final	\$24,593,423	\$4,918,685
<i>Power Rangers Dino Fury</i>	Series	Final	\$40,916,479	\$8,183,296
<i>Don't Make Me Go</i>	Feature	Final	\$11,880,978	\$2,376,196
<i>No Exit</i>	Feature	Final	\$15,989,281	\$3,197,856
<i>X</i>	Feature	Final	\$11,177,869	\$2,235,425
<i>Pearl</i>	Feature	Final	\$8,001,529	\$1,600,306
<i>Mr Corman</i>	Series	Final	\$25,526,729	\$5,105,346
<i>Invasion</i>	PDV	Final	\$8,314,032	\$1,662,806
<i>Mulan (5% Uplift)</i>	Feature	5% Uplift		\$10,095,873
<i>Glass Onion: A Knives Out Mystery</i>	PDV	Final	\$1,098,192	\$219,638
<i>Cocaine Bear</i>	PDV	Final	\$14,134,740	\$2,826,948
<i>Shazam! Fury of the Gods!</i>	PDV	Final	\$5,546,152	\$1,109,230
<i>M3GAN</i>	Feature	Final	\$17,255,247	\$3,451,049
TOTALS			\$661,205,664	\$141,375,919



Te Tumu Whakaata Taonga