

New Zealand Film Commission

ANNUAL REPORT 2012-2013





NZ
FILM
COMMISSION
TE TUMU WHAKAATA TAONGA

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Report of the New Zealand Film Commission

for the year ended 30 June 2013

In accordance with Sections 150 to 157 of the Crown Entities Act 2004, on behalf of the New Zealand Film Commission we present the Annual Report covering the activities of the NZFC for the 12 months ended 30 June 2013.



Patsy Reddy
Chair



Andrew Cornwell
Board Member

Highlights

This year has seen success across the New Zealand screen sector from short film festival star *Ellen is Leaving*, to the continued festival run of short *Night Shift*, feature film *Shopping's* win in Berlin, *Mt. Zion* topping the New Zealand Box Office, eight Emmy Award nominations for Jane Campion's *Top of the Lake* and the international attention for the country and screen sector attracted by the Large Budget Screen Production Grant-supported *The Hobbit: An Unexpected Journey*.

During the year the New Zealand Film Commission supported a record 13 feature films, 22 short films, and administered grants for another 25 television and film projects.

We continued to work closely with NZ On Air and announced a joint documentary fund, calling for proposals for that and our own new documentary fund for emerging and experimental filmmakers, Te Whai Ao.

Feature film *Shopping* won the Grand Prix of the Generation 14 plus International section for the best feature film at the Berlin International Film Festival. The prestigious festival also screened Jane Campion's *Top of the Lake*, feature film *The Weight of Elephants*, and Fresh Short *I'm Going to Mum's*.

Top of the Lake, *Shopping*, *Night Shift* and *The Cleanest Pig* were all selected to screen at the Sundance Film Festival.

Three New Zealand short films *Ellen is Leaving*, *Night Shift* and *Abiogenesis* qualified to be in the running for the 2014 Academy Awards®.

Ellen is Leaving was selected for six prestigious festivals (South By South West (SXSW), San Francisco, Clermont-Ferrand, New Zealand, Chicago and Aspen) picking up prizes in San Francisco and SXSW.

The Orator (O le Tulafale) won Best Film at The Sorta Unofficial New Zealand Film Awards, the first year of the new event celebrating New Zealand film.

We launched a new website in October 2012 improving the sharing of information with the public and industry. We also continued our engagement with the industry by partnering on a number of talent development and wider sector events.

Who we are

The New Zealand Film Commission (NZFC) is an Autonomous Crown Entity with a wide statutory remit in respect of New Zealand film and the New Zealand film industry as a whole. It allocates funds provided by the Crown and Lottery Grants Board to meet its statutory functions and implement government policies.

We are committed to supporting a sustainable and internationally competitive screen sector for New Zealand.

In particular, we aim to ensure that:

- New Zealand screen talent is identified, developed and connected
- Material with high production values gets funded
- New Zealand stories are seen and valued here and overseas

NEW ZEALAND SCREEN TALENT IS IDENTIFIED, DEVELOPED AND CONNECTED

The NZFC invests in a number of professional development initiatives, both in partnership with industry organisations and independently. We also invest in low-budget initiatives and 22 short films each year, many of which are selected for festivals here and abroad.

MATERIAL WITH HIGH PRODUCTION VALUES GETS FUNDED

The NZFC runs a script development programme to help maximise a film's chance of securing production financing.

We provide production funding to medium-budget films that develop careers and, like shorts and low-budget features, earn international film festival invitations. Festivals provide exposure and networking opportunities for the filmmakers and wider screen sector.

We administer co-productions, the Screen Production Incentive Fund (on behalf of the Ministry for Culture and Heritage) and the Large Budget Screen Production Grant (on behalf of the Ministry of Business, Innovation and Employment) to ensure more significant screen businesses are operating here and drawing private investment to the New Zealand screen industry.

NEW ZEALAND STORIES ARE SEEN AND VALUED HERE AND OVERSEAS

New Zealand films are seen online, on television and in cinemas throughout the world. In addition to production funding the NZFC contributes finishing grants and publicity and advertising grants, particularly where a film has been selected to screen at a prominent film festival. We support attendance and screenings at film festivals, markets and events where New Zealand is represented overseas.

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Chair's Introduction

Patsy Reddy, October 2013

I am pleased to introduce the annual report for the New Zealand Film Commission for the year ended 30 June 2013.

The period under review has been a year of achievement for the New Zealand film industry, with a diverse range of independent and Government-funded feature films, documentaries and short films selected for screening at international film festivals and seen by local audiences at cinemas, on television and online.

At the end of the period in review, the Government considered the recommendations of officials on policy settings for the screen sector and confirmed its continued support for the industry. At the same time, it signalled that it expected the government-funded screen sector agencies to work together to make the best possible use of the resources being provided. These decisions have important ramifications for the NZFC, not only in its role of administering the Government's main incentive schemes – the Large Budget Screen Production Grant and Screen Production Incentive Fund – but also in its role of helping to build financially sustainable and internationally renowned screen sector businesses in New Zealand. The international screen sector is dynamic and rapidly changing and we recognise that continuing large budget screen production business provides valuable infrastructure, training and expertise for smaller New Zealand productions and thus for the future growth of our New Zealand screen industry.

Over the year ahead the NZFC will continue to work with other government agencies to identify opportunities that benefit agencies and contribute to screen sector outcomes more generally. We will also be working with industry organisations, to help them continue to develop greater shared perspectives on how best to grow and improve the New Zealand screen sector.

Graeme Mason, our Chief Executive for the last four years, has recently announced he will be leaving the NZFC at the end of October 2013 to take up the role of Chief Executive of Screen Australia. Graeme has been an outstanding chief executive of the NZFC. The depth and breadth of his international experience, combined with his intuitive understanding and appreciation of the importance of telling New Zealand stories, meant that he rapidly became a leader in the New Zealand screen sector. We and the industry have valued his positive, can-do approach and the strong guidance he provided for filmmakers at every level. We will miss him but we wish him every success in his new role. The search for a new CEO is now well underway and further details will be announced in due course.

I thank all of the members of the NZFC Board for their valuable contribution and wise counsel and I gratefully acknowledge the Minister for Arts, Culture and Heritage, Hon. Christopher Finlayson for his unstinting support for New Zealand films and the wider screen sector.

A handwritten signature in black ink that reads "P. Reddy".

Patsy Reddy
Chair



From the Chief Executive

Graeme Mason, October 2013

The NZFC has supported an impressive range of feature films, documentaries, shorts, scripts and talented people during the year. I would like to congratulate all those who have progressed projects and careers, especially those who have secured private investment in what has been a challenging environment.

The annual New Zealand Screen Industry Survey showed another strong year for the sector with overall revenue up 10 per cent to \$3.29bn - largely helped by a 47 per cent increase in feature film revenue (to \$1.04bn). These statistics do not tell the whole story of operating a business on the ground, however. While this is an exciting sector in which to be employed, ongoing work is hard to come by. Linked to this is the difficulty of attracting overseas productions to New Zealand in an increasingly competitive world. For funding agencies, this means even more scrutiny on how to allocate heavily oversubscribed and precious funds and the NZFC is no exception.

I am pleased to note, however, that in the past five years production funding has been provided to more than 50 feature films, twice the number that was supported in the previous five years. Excluding those supported by the low-budget initiative, Escalator, 27 of the 45 films invested in since the start of 2010 have had significant budgets (of around \$2m or more). The vast majority represent investment in advancing the careers of producers or directors who already had feature film credits to their name.

New Zealanders have been able to enjoy a wide selection of New Zealand films and television. A large number of established screen practitioners are advancing new projects and budgets remain at levels high enough to ensure quality on screens. In the NZFC's latest public perception survey, 83 per cent of respondents agreed the NZFC supports film, filmmakers and an industry that is important to New Zealanders. The survey also found 88 per cent of respondents think New Zealand films are important. We will continue to work to support our filmmakers to create content for New Zealanders to enjoy and to promote our sector and country internationally.

It has been a privilege leading the NZFC since 2009 and I wish the Board and staff of the NZFC every success as they continue their work in delivering great results for New Zealand and New Zealanders.

Graeme Mason
Chief Executive



New Zealand screen talent is identified, developed and connected

The NZFC works to develop skills and foster international connections for talented New Zealanders.

International film festivals such as Cannes, Toronto, Berlin, Sundance, Venice and Melbourne provide excellent opportunities for promoting both New Zealand films and filmmakers. We facilitated business relationships through producer and studio meetings and bilateral roundtable conferences. In Cannes, we held more than a hundred meetings including six producer roundtables with fellow agencies. Producers greatly valued the sessions with Screen Australia, the National Film and Video Foundation of South Africa, the Danish Film Institute, Israel Film Fund, the British Film Institute and Telefilm Canada.

In 2012 a significant New Zealand contingent attended the Melbourne International Film Festival (MIFF) and its associated 37° South Market. Melbourne's close proximity and festival status provide a particularly good opportunity to connect New Zealand filmmakers with other key creative and financial partners.

The NZFC identifies talent and helps develop careers through

- Professional development
- Industry support and industry collaboration
- Low-budget initiatives
- Short films

PROFESSIONAL DEVELOPMENT

This year the NZFC ran 55 individual training initiatives independently and in partnership with industry guilds, organisations and training institutions. These included New Zealand-based workshops, international labs, internships and masterclasses.

Eight annual development awards were granted to filmmakers who had achieved strong creative and/or commercial acclaim during the past year. The awards are aimed at maintaining creative and career momentum by contributing towards overhead and direct costs relating to project, company and talent development. This year we supported filmmaking duos Mark Albiston and Louis Sutherland, Mike Wallis and Inge Rademeyer, Miriam Smith and Christopher Pryor and individual filmmakers Tearepa Kahi, Dianne Taylor, Zia Mandviwalla, Philippa Campbell and Matt Noonan.

Carthew Neal and David White were supported to attend a year-long prestigious entrepreneurial course run by the National Film and Television School in London. The course is championed by Sir Richard Branson and offers just 15 places each year. This support was granted in partnership with the Screen Production and Development Association (SPADA).

Six professional development awards and two CEO professional development delegations were given to support attendance at significant professional development initiatives in New Zealand and overseas.

Two director internships and three producer internships were funded on productions with budgets in excess of NZ\$500,000.

Details of professional development initiatives are available in the Appendix.

INDUSTRY SUPPORT AND INDUSTRY COLLABORATION

In addition to funding specific partnership initiatives the NZFC provided financial support to Film New Zealand, New Zealand Film and Video Technicians' Guild, New Zealand Actors Equity, Ngā Aho Whakaari, Screen Directors Guild of New Zealand, Script to Screen, Screen Producers and Development Association, Women in Film and Television and the New Zealand Writers' Guild.

We also made financial contributions to the New Zealand International Film Festival, Wairoa Māori Film Festival, Rialto Channel 48HOURS, a number of initiatives in association with the Documentary Edge Festival and The Sorta Unofficial New Zealand Film Awards aka 'The Moas'. Moa winners included Best Film *The Orator (O le Tulafale)*, Best Self-Funded Film *The Red House*, Best Short Film *Honk If You're Horny* and Best Documentary *Māori Boy Genius* (independently funded).

Details of industry support and industry collaboration can be found in the Appendix.

PROMOTION OF MĀORI LANGUAGE AND CULTURE

The NZFC is committed to the development of Māori films and the careers of Māori filmmakers. During the year we continued to work closely with Te Paepae Ataata and Ngā Aho Whakaari to this end.

This year two major feature films, *Mt. Zion* and *White Lies*, were released with Māori language content. Māori is the predominant language in *White Lies* (based on the Witi Ihimaera novella *Medicine Woman*), and is used significantly in the script for *Mt. Zion*. *Mt. Zion* stars Stan Walker and Temuera Morrison, is directed by Tearepa Kahi, and produced by Quinton Hita who is well known for his work promoting the use of te reo Māori in New Zealand. We also supported three Māori Fresh Shorts at the \$30,000 level and one at the Fresh 10 level and granted a Publicity and Advertising Grant to *Tatarakihī: The Children of Parihaka*.

The NZFC supported Te Paepae Ataata's first feature film project *The Pa Boys*, written and directed by Himiona Grace and produced by Ainsley Gardiner and Mina Mathieson. *The Pa Boys* had entered post-production by the end of the financial year. Te Paepae Ataata is developing another feature film and a project of eight component short films about the life of mythical hero Maui.

Ngā Aho Whakaari's Aho Shorts project is an iwi-based initiative providing a stepping stone to developing features through Te Paepae Ataata. Three Aho Shorts *Hokianga*, *Waiariki* and *Waikaremoana* are due to be completed in 2013.

A number of other Māori filmmakers have also received development funding, production funding and professional development grants including Taika Waititi for his next feature film *Jojo Rabbit*, and Lee Tamahori, who will be directing *The Patriarch*.

DEVELOPMENT OF PACIFIC FILMS

Pacific stories and themes are also at the core of New Zealand culture. Following on from the success of the previous year's *The Orator (O Le Tulafale)* and *Sione's 2: Unfinished Business*, this year *Shopping* completed its cinematic release and *Mr. Pip* (largely set in Bougainville) will be released in cinemas later in 2013.

A number of Pacific filmmakers have recently made short films or have feature film scripts in development with the NZFC including *The Orator* director Tusi Tamasese.

We also supported the two-day Pacific Voices Lab in partnership with the Commonwealth Foundation and B3 Media, as part of the Documentary Edge Festival.

LOW-BUDGET INITIATIVES

This year marked the end of the three-year Escalator initiative. The NZFC will be working with industry to determine the best means to support the career and professional development needs of emerging filmmakers in the future.

Orphans & Kingdoms was supported in the final year of the Escalator scheme and is written and directed by Paolo Rotondo, produced by Fraser Brown and executive produced by Philippa Campbell. *Fantail* was accepted into both the New Zealand and Melbourne International Film Festivals before the end of the financial year. In Melbourne it was the most popular of all the Breakthru screenings and in New Zealand it earned high praise with one critic describing it "The best New Zealand film I've seen this year."



Fantail

ESCALATOR UPDATE

Existence	The first to be delivered. Screened at the New Zealand International Film Festival (NZIFF), the 37°South Breakthru Screening at the Melbourne International Film Festival (MIFF), at Citizen Jane in the USA, Hanoi International Film Festival Vietnam, POWFest Oregon USA, REEL EARTH Palmerston North and on the Rialto Channel
I Survived a Zombie Holocaust	Has secured international sales deals
Timeslow	Director Sally Tran has put the project on hold for a prestigious internship with Killer Films in New York
Housebound	To be completed later in 2013
Shirley and the Hungary Bear	An animation project currently underway
Everything We Loved	Has been recently completed
Fantail	Accepted into both the NZIFF and MIFF before the end of the financial year.
Orphans & Kingdoms	Has just completed principal photography.

Another low-budget initiative is *Make My Horror Movie*. Executive Producer Ant Timpson will oversee the project with support from MPI Media Group and Dark Sky Films. It will be the second edition of the successful *Make My Movie* franchise. *Make My Movie* supported last year's stalker rom-com hit *How to Meet Girls from a Distance* made by the *Traces of Nut* team (Dean Hewison, Richard Falkner, Sam Dickson and Ruth Korver).

Traces of Nut also won this year's Rialto Channel 48HOURS with their short *The Sleeping Plot*. The NZFC supports 48HOURS as a valuable initiative for identifying and developing early career talent.

SHORT FILM

The NZFC operates two streams of short film investments leading to the production of 22 films each year. It also provides post-production funding and travel funding to a number of films selected for prestigious festivals.

FRESH SHORTS

Fresh Shorts aims to identify the next generation of New Zealand feature filmmakers by nurturing and inspiring up-and-coming talent. Eight films were supported at the Fresh 10 level (\$10,000) and eight at the Fresh 30 level (\$30,000) from a total of 270 applications.

PREMIERE SHORTS

Premiere Shorts marks the next step in filmmaking. Six projects were granted \$90,000 in 2013 after being selected by executive producer groups. Independent executive producer groups are charged with mentoring and providing guidance. The films demonstrate more advanced filmmaking techniques and should result in short films with a good chance of major international festival selection and are designed to lead to full-length feature films.

Details of funded shorts are available in the Appendix.

Material with high production values gets funded

The NZFC supports creative excellence through the development of scripts depicting New Zealand stories or a specific New Zealand vision. Each project is evaluated on a creative level and with regard to market viability. Each film receives relevant project-specific advice throughout the development process.

SCRIPT DEVELOPMENT

The NZFC operates a three tier script development programme with the amount of development loan each individual project can accrue being capped at each level.

SEED DEVELOPMENT FUND (SDF)

Development loans of up to \$10,000 are given to writers and directors to move an outline forward to a treatment or first draft. Applications are made without a producer formally attached to the project. An increasing number of supported projects at this level are progressing to the Early Development Fund stage. This year the NZFC approved 10 SDF loans.

EARLY DEVELOPMENT FUND (EDF)

These loans are advanced with the aim of getting the project draft to the stage where it can seek further financial and creative partners. The loan cap was set at an overall accumulation of \$50,000 and writers with a feature film credit are able to apply for the first \$25,000 without the attachment of a producer. This year the NZFC approved 43 EDF loans.

ADVANCED DEVELOPMENT FUND (ADF)

These loans are advanced to projects approaching the production stage where financial and creative partners are being confirmed. The cap is set at an accumulated \$100,000 (including CEO delegation for ADF and the cap for Board development funding is at the Board's discretion). This year the NZFC approved 10 ADF loans and no development funding at Board level.

A number of projects that received script development support were completed this year including *Mt. Zion*, *The Weight of Elephants* and *Shopping*. The Development Executives worked closely with the writers of these projects to move each film into production. *Giselle* and *White Lies* were supported through independent devolved development funds awarded to the producers of those projects.



DOCUMENTARY DEVELOPMENT FUNDING

We offer documentary development funding for a limited number of feature documentaries with clear theatrical appeal. We considered five documentaries and approved funding for four (*The Ground We Won*, *A Walk in the Park*, *Hip Hop-eration* and *William Mariner*). *The Ground We Won* and *Hip Hop-eration* then went on to secure production funding.

During the year we introduced Te Whai Ao to help emerging documentary makers and experienced documentary makers with experimental ideas develop projects. The name of the fund refers to the journey towards knowledge and is derived from the saying ki te whai ao, ki te ao marama (from the glimmer of dawn to the break of day).

Overall the NZFC received a total of 189 applications for development funding, of which 67 (35%) received financial support.

Details of our Development Funding are available in the Appendix.

PRODUCTION FUNDING

The NZFC invests in films that have the potential to connect with audiences here and overseas, achieve critical acclaim and develop filmmakers' careers.

This year more than \$11 million was committed to the production of 13 feature films, including one low-budget film and six documentaries. A new low-budget initiative was also supported.

Antarctica: A Year on Ice: A documentary written, directed and produced by Anthony Powell and co-written by Simon Price.

Beyond The Edge: A 3D documentary feature directed and written by Leanne Pooley and produced by Matthew Metcalfe.

Gardening with Soul: A documentary directed by Jess Feast and produced by Vicky Pope.

The Ground We Won: A documentary directed by Christopher Pryor and produced and written by Miriam Smith.

Hip Hop-eration: A documentary directed by Bryn Evans and produced by Paula Jones and Alex Lee.

Jojo Rabbit: A New Zealand/Germany co-production from writer/director Taika Waititi. It is being produced by Chelsea Winstanley.

Kiri Te Kanawa – My Breathing is Singing: A documentary that will be a New Zealand/German co-production directed by Michael Seresin, written by Ian Fraser and produced by Robert Boyd-Bell and Tom Parkinson.

Orphans & Kingdoms: A dramatic feature supported through the final year of the low-budget initiative Escalator. It is written and directed by Paolo Rotondo, produced by Fraser Brown and executive produced by Philippa Campbell.

The Pa Boys: A dramatic feature developed in partnership with Te Paepae Ataata. It is written and directed by Himiona Grace and produced by Ainsley Gardiner and Mina Mathieson.

The Patriarch: A dramatic feature based on the Witi Ihimaera novel *Bulibasha*. It will be directed by Lee Tamahori, is written by John Collee and is being produced by Robin Scholes.

Slow West: A dramatic feature film that is a New Zealand/United Kingdom co-production. It is written and will be directed by John Maclean and produced by Rachel Gardner, Iain Canning, Emile Sherman and Conor McCaughan.

The Straggler: A New Zealand/Australia co-production and dramatic feature. It is written and will be directed by Jonathan Ogilvie and produced by Trevor Haysom.

Turbo Kid: A dramatic feature and co-production with Canada. It has been written by and will be directed by Anouk Whissell, Francois Simard and Yoann Whissell and produced by Ant Timpson, Tim Riley and Anne-Marie Gelinas.

Make My Horror Movie: A low-budget initiative following on from *Make My Movie*. Creative teams will compete to secure the financing of the film to be produced by Andrew Beattie and Hugh Sundae and executive produced by Ant Timpson, Greg Newman, Badie Ali and Hamza Ali. The project will be selected in 2014.



Gardening with Soul

Make My Horror Movie is also supported by The New Zealand Herald, MPI Pictures, Dark Sky Films, Flicks.co.nz and Images and Sound.

Details of our production funding are available in the Appendix.

NZFC/NZ ON AIR DOCUMENTARY FUND

This year a new joint documentary production fund was introduced in partnership with NZ On Air. This \$2.5 million fund is for investment in a number of quality feature-length documentaries to screen in cinemas, on television and online. The fund is aimed at supporting experienced documentary makers to make films likely to catch the eye of film festival programmers, while having clear New Zealand relevance that will interest and challenge a prime-time television audience. The first application round fell in the 2013/14 financial year.

FEATURE FILM FINISHING GRANT

This grant is designed to help independent filmmakers with a clear distribution plan finance post production. It increases the number of independently-made New Zealand feature films that can be seen by cinema audiences.

This year \$105,000 was committed to one Escalator film and five independently produced feature films (four documentaries and one docu-drama):

- *Fantail* (NZIFF 2013, Breakthru Programme at MIFF 2013)
- *Gardening with Soul* (NZIFF 2013)
- *He Toki Huna: New Zealand in Afghanistan* (NZIFF 2013)
- *Us and the Game Industry* (NZIFF 2013)
- *Soul in the Sea* (NZIFF 2013)
- *The Deadly Ponies Gang* (NZIFF 2013)

Details of the Feature Film Finishing Grants are available in the Appendix.

INCENTIVE SCHEMES

The NZFC administers two incentive schemes on behalf of the Government in order to increase offshore investment in, and awareness of, the New Zealand screen sector.

They are accessed by both offshore productions wanting to film here and by New Zealand filmmakers progressing to larger productions with more significant budgets.

These incentives have recently supported such productions as *Top of the Lake*, *The Hobbit* films and *Iron Man 3*.

The operating procedures of the Screen Production Incentive Fund (SPIF) committee and the Large Budget Screen Production Grant (LBSPG) panel are set out in the NZFC governance section of this document.

SCREEN PRODUCTION INCENTIVE FUND (SPIF)

SPIF is administered on behalf of the Ministry for Culture and Heritage with applications considered against an ability to meet the fund's business development and cultural objectives. The productions must have significant New Zealand content and meet other criteria in order to access the cash grant of 40% of qualifying spend for films or 20% of qualifying spend for television productions.

This fund incentivises the New Zealand screen production industry for medium to larger screen productions and helps to establish closer international market connections for accessing private finance.

During the year SPIF grants were approved for *Sione's 2: Unfinished Business*, *Emilie Richards: Tales from the South Pacific* (Series 4), *Mr. Pip*, *Fresh Meat*, *New Zealand from Above*, *White Lies* and *Shopping* as well as *Top of the Lake*.



Mr. Pip



The Hobbit: An Unexpected Journey

LARGE BUDGET SCREEN PRODUCTION GRANT (INCLUDING THE POST, DIGITAL AND VISUAL EFFECTS GRANT)

This grant encourages large scale productions to film in New Zealand. These grants are administered on behalf of the Ministry of Business, Innovation and Employment.

The grant represents 15% of qualifying spend on feature films or television drama series, provided they meet the required criteria.

In 2012/13, in addition to *The Hobbit*, *Spartacus 2: Vengeance* and *Emperor* were among those accessing the LBSPG and *The Avengers* and *Walking with Dinosaurs* both received PDV Grants.

The LBSPG and SPIF were reviewed by officials in 2012/13 and some changes were announced by the Government in August 2013.

CO-PRODUCTION AGREEMENTS

The NZFC is the 'competent authority' responsible for administering official co-production applications on behalf of the Government.

Official co-productions are an increasingly attractive option for producers. They allow the sharing of creative and technical resources, while providing access to foreign incentives and broad partnerships. They foster an understanding of the way production and distribution works in other countries. Most importantly, they are often the only viable way of structuring larger, more complex film and television productions.

In the 2012/13 year final certification was granted to the television series *Emilie Richards: Tales from the South Pacific* (Series 4) for GFC (Germany) Ltd. A number of others progressed during the period including *Slow West*, *Jojo Rabbit*, *Kiri Te Kanawa - My Breathing is Singing* and *The Straggler*, which have all subsequently applied for production funding.

New Zealand has co-production treaties with Australia, Canada, China (film only), France, Germany, India, Ireland, Italy, Republic of Korea (film only), Singapore, South Africa, Spain and the United Kingdom. The NZFC played an active role in negotiating these treaties and is currently involved in progressing others.

Details of co-productions and the incentive schemes administered by the NZFC are available in the Appendix.

New Zealand stories are seen and valued here and overseas

FEATURE FILMS IN NEW ZEALAND

Ten NZFC-funded feature films were released in New Zealand cinemas during the year including two documentaries, two low-budget features, a children's feature film and two films with significant Māori content. This resulted in almost 290,000 box office admissions.

Mt. Zion was the most popular New Zealand film at the New Zealand box office earning more than \$1 million. It was awarded the Flicks People's Choice Award for Best Film at the New Zealand Motion Picture Industry Council (NZMPIC) Awards held in May. It also received the NZ Box Office Achievement Award, for the highest grossing New Zealand film of the year at the same event.

Mt. Zion opened in Australia on 13 screens and earned more than a hundred-thousand dollars for its opening weekend – the second best screen average for the weekend. At the Pacific Fair Event Cinema on the Gold Coast, *Mt. Zion* was the No. 1 film of the week following a sold-out opening night premiere.



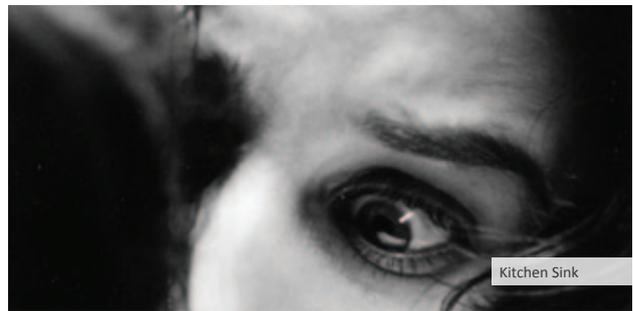
DISTRIBUTION SUPPORT

The NZFC gives financial assistance to domestic distributors of New Zealand feature films to help maximise the number of films available to New Zealanders. This year, strategic, logistical and financial support in the form of publicity and advertising grants were given to each of the following films: *Fresh Meat*, *How Far is Heaven*, *Kiwi Flyer*, *Two Little Boys*, *Mt. Zion*, *Shopping*, *Tatarakihi: The Children of Parihaka* and *White Lies*.

Details of distribution support are available in the Appendix.

DIGITAL PRESERVATION PROJECT

The new digital preservation project aims to ensure short and feature films produced here in the past 35 years remain accessible in the digital age. We allocated \$1 million to the project for the financial year and are working on preserving and converting back catalogue titles to digital format.



DVD AND TELEVISION REACH

The films that screen in cinemas and festivals here and overseas also drive demand for downloading and watching those films on DVD, Blu-ray and television. During the year the most popular film on DVD was *Two Little Boys*. More than 30 NZFC-supported films screened on television with *Love Birds*, *Sione's 2: Unfinished Business* and *Separation City* all screening to more than 300,000 people.*Source: Nielsen Television Audience Measurement

NEW ZEALAND FESTIVALS

The New Zealand International Film Festival (NZIFF) screened nearly 50 New Zealand films in 2012. It also introduced the New Zealand's Best programme for shorts with *Lambs* (writer/director Sam Kelly, producer Tom Hern) winning the Jury Prize and Audience Award and documentary *Home* (director/producer Thomas Gleeson, producer Pip Walls) winning the Special Prize.

Ngā Whanaunga, was a collaboration between the NZFC-supported Māori film festival Wairoa and the NZIFF. Seven short films celebrating the best of Māori and Pasifika short films screened in 2012.

The Show Me Shorts Festival is Academy Award® accredited and helps connect shorts with an audience. We supported a number of workshops and the Short Film Lab in conjunction with the festival.

The Documentary Edge Festival celebrates New Zealand and International Documentaries. We supported a number of initiatives including the Screen Edge Forum, the Doc Lab and Pacific Voices.

In addition to these festivals and events many NZFC-funded shorts were shown on television and were released on NZ On Screen. During New Zealand Movie Month in June 2013 nine New Zealand short films screened on the Rialto Channel and a New Zealand feature screened every evening.

Details of New Zealand Festival appearances are available in the Appendix.

Cinema Releases 2012/13

THE LAST DOGS OF WINTER

Producers: Costa Botes, Caleb Ross
Director: Costa Botes
NZ Distributor: Lone Pine
NZ Release date: New Zealand International Film Festival (NZIFF) 2012

EXISTENCE

Producers: Mhairead Connor, Melissa Dodds
Director: Juliet Bergh
Writers: Juliet Bergh, Jessica Charlton
NZ Release date: NZIFF 2012

TWO LITTLE BOYS
Producers: Vicky Pope, Timothy White
Director: Robert Sarkies
Writers: Duncan Sarkies, Robert Sarkies
NZ Distributor: Hopscotch
NZ Release date: September 2012

HOW FAR IS HEAVEN
Producer: Miriam Smith
Directors: Christopher Pryor, Miriam Smith
NZ Distributor: River Pictures
NZ Release date: NZIFF 2012

KIWI FLYER
Producer: Tim Sanders
Director: Tony Simpson
Writers: Andrew Gunn, Tony Simpson
NZ Distributor: Rialto
NZ Release date: September 2012

FRESH MEAT

Producer: Dave Gibson
Director: Danny Mulheron
Writer: Briar Grace-Smith
NZ Distributors: Metropolis, Gibson Group
NZ Release date: October 2012

MT. ZION
Producer: Quinton Hita
Director: Tearepa Kahi
Writer: Tearepa Kahi
NZ Distributors: Sony Pictures
NZ Release date: February 2013

HOW TO MEET GIRLS FROM A DISTANCE
Producers: Ruth Korver, Andrew Beattie
Director: Dean Hewison
Writers: Dean Hewison, Richard Falkner, Sam Dickson
NZ Distributor: Madman
NZ Release date: NZIFF 2012

SHOPPING

Producers: Sarah Shaw, Anna McLeish
Directors: Mark Albiston, Louis Sutherland
Writers: Mark Albiston, Louis Sutherland
NZ Distributors: Madman
NZ Release date: May 2013

WHITE LIES

Producers: John Barnett, Chris Hampson
Director: Dana Rotberg
Writer: Dana Rotberg
NZ Distributors: South Pacific Pictures/
Madman
NZ Release date: June 2013

Key international festivals and markets

CANNES FILM FESTIVAL AND FILM MARKET

Cannes remains the most significant film event on the international calendar. It is a vital hub for connecting with existing and prospective offshore partners. This year *Shopping* and *The Weight of Elephants* screened in the market and 30 New Zealand filmmakers attended the festival, taking advantage of the NZFC's central office and meeting space, daily debriefs and co-hosted producer roundtable events.

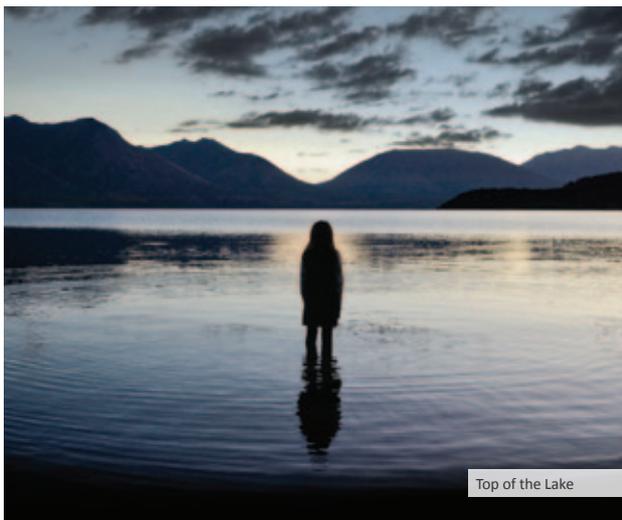
New Zealand features *Eternity*, *Shopping* and *Hook, Line and Sinker* screened as part of the Cinema des Antipodes section of Cannes Cinephiles, which runs alongside, and in partnership with, the Cannes Film Festival.

SUNDANCE FILM FESTIVAL

This year New Zealand had a substantial presence at Sundance with *Shopping* premiering and short film *Night Shift*, Jane Campion's SPIF-supported television series *Top of the Lake*, and Focus Forward documentary short *The Cleanest Pig* all screening.

BERLIN FILM FESTIVAL AND EUROPEAN FILM MARKET

Shopping had its European premiere in Berlin and screened in competition in the Generation section, where it was awarded Best Feature Film Generation 14plus. *The Weight of Elephants* had its world premiere and screened in two sections of the festival, Generation and Forum. Both *Shopping* and *The Weight of Elephants* also screened in the important accompanying European Film Market. *I'm Going to Mum's*, written and directed by Lauren Jackson, competed in the Short Films Generation K plus section.



Top of the Lake



I Kill

OTHER INTERNATIONAL HIGHLIGHTS

Andrew Adamson's *Mr. Pip* had its world premiere at the Toronto International Film Festival.

Three New Zealand short films qualified to be eligible for submission to the Academy Awards® 2014:

- *Night Shift* (Zia Mandviwalla), which won the Firebird Award at the 37th Hong Kong International Film Festival for Best Narrative Short Film and Best Short Film at the NZ Show Me Shorts Film Festival
- Self-funded animation *Abiogenesis* (Richard Mans), which screened at 55 international festivals and has been distributed theatrically in the USA
- *Ellen is Leaving* (Michelle Savill), screened at the Chicago International Film Festival, Clermont-Ferrand and South By Southwest (SXSW), where it won Best Narrative Short. Michelle Savill and producer Desray Armstrong also signed a sales agency deal for the film at Clermont-Ferrand.

Love Birds director Paul Murphy won the Audience Award for Best Foreign Director at the Golden Rooster & Hundred Flowers Film Festival, held in October in China.

Fresh Meat had its world premiere at the Hawaii International Film Festival in October and its European premiere at the Brussels International Fantastic Film Festival in early April. The film was one of seven features selected to screen in the Midnight Section of the Tribeca Film Festival in April in New York.

How to Meet Girls from a Distance screened out of competition in the Panorama section of the Beijing International Film Festival in April.

I Kill, the first short documentary funded through Fresh Shorts and co-directed by David White and Paul Wedel was selected for the prestigious documentary festival SilverDocs. It was then selected for the Melbourne International Film Festival (MIFF).

NEW ZEALAND FILM

Cinema storytelling from New Zealand



INTERNATIONAL EVENTS WITH A NEW ZEALAND FOCUS

The international appetite for indigenous films and in particular New Zealand films is increasing. NATIVE – A Journey into Indigenous Cinema ran alongside the Berlin International Film Festival and screened 24 films from New Zealand, Australia, North America, Oceania and the Arctic. A third of the films came from New Zealand – *Boy*, *Ngati*, *The Orator (O Le Tulafale)*, *Saving Grace* and *Te Whakarauroa Tangata* and short films *Bastion Point Day 507*, *Ebony Society*, *Turangawaewae* and *Two Cars, One Night*.

THE NZFC ALSO SUPPLIED FILMS FOR:

- 50 Years of Friendship with Samoa, celebrating the 50th anniversary of the Treaty of Friendship between our two countries
- Cinema Storytelling from New Zealand, a selection of eight films that were shown in several German cities following New Zealand's Guest of Honour status at the Frankfurt Book Fair
- New Zealand on Film: A Festival of New Zealand Filmmaking, a New Zealand film festival held in Beijing as part of the 40th anniversary of diplomatic relations celebrations
- The Kiwi Film Festival, screening eight feature and six short New Zealand films in Prague
- A celebration of New Zealand culture and film held at Paramount Pictures in Los Angeles in recognition of the United States/New Zealand partnership
- Singapore Airlines ran a New Zealand films special on board their flights to tie in with the release of *The Hobbit: An Unexpected Journey*

Details of all these events can be seen in the Appendix.

25 AUGUST - 7

BERLIN: Kino Arsenal 25 - 31 August

HAMBURG: Kommunales Kino Metropolis 2 - 5 September

MÜNCHEN: Arena Filmtheater 6 - 9 September

KÖLN: Filmpalette Filmkunst kino 16 - 20 September

FREIBURG: Kino Friedrichsbau 27 - 30 September

NZFC governance

BOARD

The NZFC Board is a statutory body and provides governance and policy direction. For the period under review, the Board held five scheduled meetings in Wellington and one in Auckland.

Members for the year to 30 June 2013 were:

Patsy Reddy (Chair), Andrew Cornwell, Charles Finny, Witi Ihimaera, Chris Hampson, Cameron Harland and Rhiannon McKinnon.

All members are appointed by the Minister for Arts, Culture and Heritage.

FINANCE, AUDIT AND RISK COMMITTEE

This committee of Board members oversees financial issues and risk management. The committee works in accordance with rules formulated by the NZFC. Members for the year to 30 June 2013 were Andrew Cornwell (Chair), Patsy Reddy and Rhiannon McKinnon.

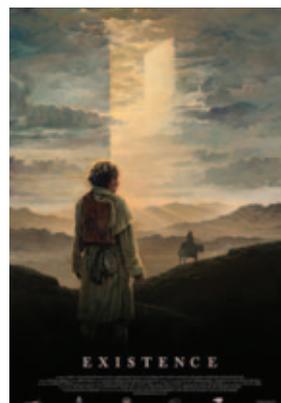
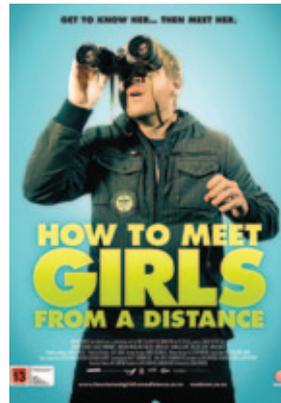
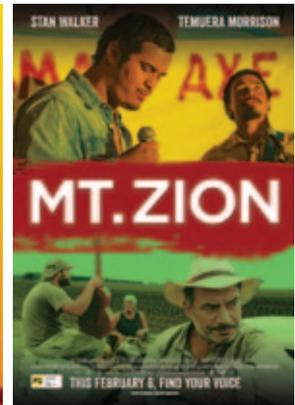
SCREEN PRODUCTION INCENTIVE FUND COMMITTEE (SPIFCOM)

This committee, appointed by the Board, is responsible for assessing whether provisional and final applications satisfy the criteria for the SPIF grant. Payment of final funding is dependent on verification from Inland Revenue. One nominated representative from each of the Ministry for Culture and Heritage and the Inland Revenue are invited and entitled to attend meetings of SPIFCOM as observers. Its members for the year to 30 June 2013 were:

- NZFC Board members: Andrew Cornwell, Chris Hampson and Rhiannon McKinnon
- NZFC staff: Naomi Wallwork, Graeme Mason and Mladen Ivancic
- Independent screen production industry professionals: Sharon Menzies, Vincent Burke, Sue Rogers, Richard Fletcher and Trishia Downie

LARGE BUDGET SCREEN PRODUCTION GRANT (LBSPG) PANEL

The NZFC continued to administer the Government's LBSPG scheme. The agency is responsible for convening and chairing meetings of a panel that assesses applications for grants. The panel comprises a representative from the Ministry of Business, Innovation and Employment, industry practitioners, the NZFC Chief Executive or Deputy Chief Executive as chair of the meetings and the NZFC Head of Business Affairs. A nominated representative from Inland Revenue is entitled to attend meetings of the panel as an observer. Industry practitioners for the year to 30 June 2013 were Tim Coddington, Trishia Downie, Catherine Madigan, David Madigan and Chloe Smith.



NZFC operations

STAFF

The NZFC has a permanent staff of 21 led by Chief Executive Graeme Mason.

There were a number of staff changes during the year with five staff leaving and four staff joining. Development Executives Kath Akuhata-Brown and Katherine Fry left their roles and we welcomed Briar Grace-Smith. Business Affairs Executive Sarah Allerby also departed and was replaced by Rochelle Cooney. Sam Burt completed the Fresh Shorts Assistant 2012 contract with Chantelle Burgoyne undertaking the role as Fresh Shorts Assistant 2013. Professional Development Executive Bonnie Slater returned from a year's maternity leave. Head of Sales and Marketing James Thompson left the organisation. Roger Perkins joined us in the role of Strategic Advisor. Helmut Marko acted as Short Film Assistant while Hayden Ellis was pursuing professional development opportunities.

ORGANISATIONAL HEALTH AND CAPABILITY

GOOD EMPLOYER POLICIES AND EQUAL EMPLOYMENT OPPORTUNITIES

Our culture and work environment reflects a genuine commitment to the principles and policies of being a good employer and the Crown Entities Act requires us to report on these policies. We maintain a positive, dynamic and safe environment to enable the employment and retention of skilled staff with recent industry experience.

As at 30 June 2013 we had 21 staff (two part-time, 19 full-time). Our workplace profile shows that our workforce is younger compared to most with an average age of 37.5 years and predominantly female (76%).

Our culture and work environment promotes and reflects a genuine commitment to the principles of equal employment opportunities (EEO) by elimination of all aspects of procedures, practices or any institutional barriers that may cause or perpetuate inequalities in respect of employment opportunities for any person or group of persons. Staff participation is important to us. We encourage staff to be involved in the development, review and renewal of policies and staff are invited to undertake an annual employee engagement survey.

NZFC PEOPLE CAPABILITY MEASURES

MEASURE	RESULTS		TARGETS		
	2011/12	2012/13	2013/14	2014/15	2015/16
STAFF TURNOVER	31%	23%	< 20%	< 20%	< 20%
EMPLOYEE ENGAGEMENT	69%	64%	75%	77.5%	80%

COLLABORATION

We work closely with a number of government agencies in addition to the Ministry for Culture and Heritage and the Ministry of Business, Innovation and Employment. We launched a joint documentary fund with NZ On Air, with whom we share a building. The NZFC also jointly commissioned research and shared a Senior Communications Advisor with NZ On Air. We work with Film NZ, Trade and Enterprise, Tourism New Zealand and the Ministry of Foreign Affairs and Trade in order to promote the New Zealand screen sector.

This year we partnered with a number of industry organisations in order to provide professional development opportunities for filmmakers.

TOTAL HEADCOUNT AS AT 30 JUNE 2013	21
AGE PROFILE	
20-29 YEARS	6 29%
30-39 YEARS	7 33%
40-49 YEARS	4 19%
50 PLUS	4 19%
GENDER PROFILE	
MALE	5 24%
FEMALE	16 76%
ETHNICITY PROFILE	
MAORI	2 10%
PACIFIC	4 19%
DISABILITY PROFILE	
Nil	

The NZFC's activities against the seven key elements of being a 'good employer', as defined by the Human Rights Commission, are summarised below:

LEADERSHIP, ACCOUNTABILITY AND CULTURE

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

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

RECRUITMENT, SELECTION AND INDUCTION

We appoint the best candidates after a fair and rigorous recruitment and selection process, which incorporates equal opportunity principles. Staff selection is on the basis of merit – for any position the best available person is appointed irrespective of gender, race, colour, ethnic or national origins, religious or ethical beliefs, disability, marital or family status, age, sexual orientation or any other irrelevant factor. However, we are keen to ensure our workplace reflects New Zealand's diversity and will take this into account where we are able.

Industry development programmes have a secondary benefit for us because they provide a talent pool from which staff can be recruited. Internal applications are encouraged for job vacancies, recruitment to senior positions in the NZFC is a mix of internal promotions and external appointments to ensure a freshness of approach, and meet the criteria of recent industry experience. Most recruits return to the industry after a period with us. We believe this porous border between the organisation and the industry is healthy and we seek to encourage it. We have adopted a recruitment policy based on such cross-fertilisation.

All new staff are involved in an induction programme, which provides useful information about the NZFC and assists new staff in settling in.

EMPLOYEE DEVELOPMENT, PROMOTION AND EXIT

We offer staff a range of development opportunities and staff are encouraged and supported to undertake training and professional development. We provide individually tailored professional development opportunities for all staff based on identified needs. We have supported accounting staff to study for professional qualifications by paying for exams and allowing for study leave.

We also support staff who have opportunities to work at other relevant organisations by allowing them to take extended unpaid leave. In the current year one staff member worked at the World Cinema Fund in Berlin while another staff member covered the role to give both broader experience. We also facilitated another staff member to take up an internship opportunity at the NATIVE programme of the Berlin Film Festival, which had a New Zealand focus. Another staff member also worked at the New Zealand International Film Festival.

We encourage our staff to attend industry functions, gain industry experience in their spare time and we organise regular screenings so that all staff are familiar with the films we have invested in. All staff have an opportunity to attend courses on te reo and tikanga.

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

All staff undertake an annual performance review, providing opportunities for feedback and specific work-related appraisals. We have begun implementing a procedure by which all departing staff are given the opportunity to complete an exit interview.

FLEXIBILITY AND WORK DESIGN

We allow flexible working hours for staff, where possible. We offer flexible working practices and support staff working from home, working part-time, taking leave to care for sick family members and taking leave during school holidays.

REMUNERATION, RECOGNITION AND CONDITIONS

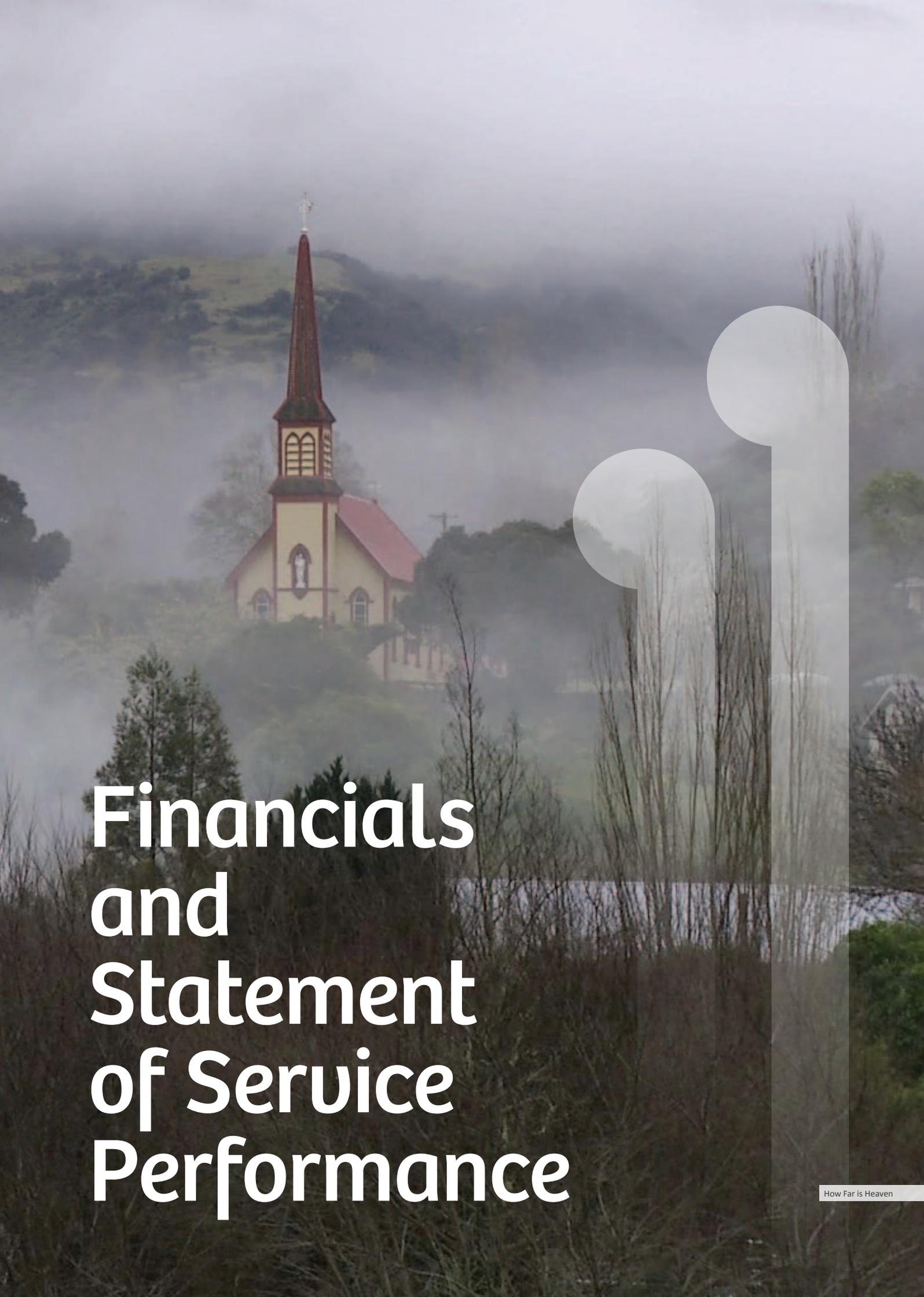
Fair, appropriate and gender-neutral remuneration is an important aspect of developing long-term capability at the NZFC. The remuneration framework balances competitive pay and reward with affordability. Remuneration policies are focused on attracting and retaining skilled, flexible and knowledgeable staff.

HARASSMENT AND BULLYING PREVENTION

We have a zero-tolerance position and respond promptly to all accusations of harassment and bullying. We use reasonable endeavours to recognise and address unacceptable behavior that may lead to harassment and bullying. All staff are required to adhere to the State Services code of conduct as well as that set out in our Policy Manual, which is revised and updated from time to time.

SAFE AND HEALTHY ENVIRONMENT

We are committed to providing a safe and healthy work environment and take a proactive health and safety approach. This year we have worked to improve our earthquake preparedness. Ergonomic workstation assessments are available to all staff.



Financials and Statement of Service Performance

Statement of Responsibility

For the year ended 30 June 2013

Pursuant to the Crown Entities Act 2004, the Board of the New Zealand Film Commission accept responsibility for:

- The preparation of the New Zealand Film Commission's financial statements and statement of service performance, and for the judgements used therein.
- The establishment and maintenance of a system of internal control designed to provide reasonable assurance as to the integrity and reliability of financial and non-financial reporting.

In the opinion of the Board of the New Zealand Film Commission, the financial statements and statement of service performance, set out on pages 23 to 55 fairly reflect the financial position and operations of the New Zealand Film Commission for the year ended 30 June 2013.

Signed on behalf of the Board:



Patsy Reddy
Chair



Andrew Cornwell
Board Member

31 October 2013

Statement of Financial Position

As at 30 June 2013

	Note	2013 Actual \$	2013 Budget \$	2012 Actual \$
Equity				
Accumulated funds		9,925,794	3,645,000	9,949,155
Total Equity		9,925,794	3,645,000	9,949,155
Represented by:				
Current Assets				
Cash and cash equivalents	3	5,381,697	2,500,000	2,787,409
Investments	4	6,250,000	4,500,000	3,353,808
Trade and other receivables	5	5,341,309	2,000,000	6,942,702
Total Current Assets		16,973,006	9,000,000	13,083,919
Non-Current Assets				
Investments	4	4,251,701	3,500,000	3,943,276
Property, plant & equipment	6	282,083	550,000	373,322
Intangible assets	7	123,017	150,000	24,720
Total Non-Current Assets		4,656,801	4,200,000	4,341,318
Total Assets		21,629,807	13,200,000	17,425,237
Less Liabilities:				
Current Liabilities				
Trade and other payables	8	986,560	1,470,000	1,263,066
Employee entitlements	9	162,585	130,000	165,521
Film income account	10	342,720	400,000	290,200
Project commitments	11	10,212,148	7,555,000	5,757,295
Total Current Liabilities		11,704,013	9,555,000	7,476,082
Total Liabilities		11,704,013	9,555,000	7,476,082
Net Assets		9,925,794	3,645,000	9,949,155

Explanations of significant variances against budget are detailed in note 28.
The accompanying notes on pages 26 to 47 form part of these financial statements.

Total Equity comprises two elements, committed and uncommitted equity:
- Committed equity is \$3m of Board approved funding commitments in the year under review.
- Uncommitted equity is \$6,925,794 which is the amount remaining to fund future projects.

Statement of Comprehensive Income

For the year ended 30 June 2013

	Note	2013 Actual \$	2013 Budget \$	2012 Actual \$
Income				
Government grant	2	3,401,000	3,401,000	3,401,000
Government grant - SPIF (NZFC Co-invest)		2,008,213	2,000,000	2,000,000
Lottery Grants Board grant		13,443,778	10,621,000	11,924,181
Income from films	10	318,699	120,000	484,593
Distribution fee	10	95,321	90,000	220,568
Interest		722,441	525,000	694,643
Writebacks		218,570	0	0
Other income		24,611	0	65,360
		20,232,633	16,757,000	18,790,345
Government grant revenue - SPIF	18	15,099,414	12,920,000	4,937,558
Total Income		35,332,047	29,677,000	23,727,903
Expenditure				
Development	12	2,453,490	2,245,000	1,429,525
Production	13	12,722,498	11,888,000	12,778,083
Festival and industry support	14	702,399	640,000	707,500
Marketing & sales	15	1,023,244	1,452,000	1,187,481
Corporate	16	1,456,791	1,447,000	1,294,001
Personnel costs	17	1,897,572	2,045,000	1,871,303
Operating Expenditure		20,255,994	19,717,000	19,267,893
Government grant allocation - SPIF	18	15,099,414	12,920,000	4,937,558
Total Expenditure		35,355,408	32,637,000	24,205,451
Surplus/(Deficit)		(23,361)	(2,960,000)	(477,548)
Other Comprehensive Income		0	0	0
Total Comprehensive Income		(23,361)	(2,960,000)	(477,548)

Explanations of significant variances against budget are detailed in note 28.
The accompanying notes on pages 26 to 47 form part of these financial statements.

Statement of Changes In Equity

For the year ended 30 June 2013

	Note	2013 Actual \$	2013 Budget \$	2012 Actual \$
Equity at 1 July		9,949,155	6,605,000	10,426,703
Total Comprehensive Income		(23,361)	(2,960,000)	(477,548)
Equity at 30 June		9,925,794	3,645,000	9,949,155

Total Equity comprises two elements, committed and uncommitted equity:
- Committed equity is \$3m of Board approved funding commitments in the year under review.
- Uncommitted equity is \$6,925,794 which is the amount remaining to fund future projects.

The accompanying notes on pages 26 to 47 form part of these financial statements.

Statement of Cash Flows

For the year ended 30 June 2013

	Note	2013 Actual \$	2013 Budget \$	2012 Actual \$
Cash Flows from Operating Activities				
Receipts from the Crown & other income		34,381,949	29,152,000	20,101,263
Interest received		671,568	525,000	740,964
Payments for production funding, marketing, industry support, to suppliers and employees		(30,968,204)	(34,437,000)	(24,986,663)
Goods and services tax (net)		102,959	100,000	(495,569)
Net Cash from Operating Activities	26	4,188,272	(4,660,000)	(4,640,005)
Cash Flows from Investing Activities				
Sale of investments		10,500,000	1,800,000	10,500,000
Purchase of investments		(13,704,617)	0	(8,797,084)
Purchase of property, plant & equipment		(48,175)	(25,000)	(39,628)
Purchase of intangible assets		(119,176)	(100,000)	0
Net Cash from Investing Activities		(3,371,968)	1,675,000	1,663,288
Cash Flows from Financing Activities				
Short term loans issued		(363,807)	(1,200,000)	(1,961,000)
Short term loans repaid		2,141,791	3,185,000	294,814
Net Cash from Financing Activities		1,777,984	1,985,000	(1,666,186)
Net increase / (decrease) in cash at bank		2,594,288	(1,000,000)	(4,642,903)
Cash and cash equivalents at the start of the year		2,787,409	3,500,000	7,430,312
Closing cash and cash equivalents at year end		5,381,697	2,500,000	2,787,409

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 26 to 47 form part of these financial statements.

Notes to the Financial Statements

For the year ended 30 June 2013

1. STATEMENT OF ACCOUNTING POLICIES FOR THE YEAR ENDED 30 JUNE 2013

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.

These are the NZFC's financial statements. They are prepared subject to the New Zealand Film Commission Act 1978 and the Crown Entities Act 2004.

The primary objective of the NZFC is to encourage and also participate and assist in the making, promotion and exhibition of films. It has been established exclusively for charitable purposes in New Zealand. Accordingly, the NZFC has designated itself as a public benefit entity for the purposes of NZ equivalents to IFRS (NZ IFRS).

The financial statements of the NZFC are for the year ended 30 June 2013. The financial statements were authorised for issue on 31 October 2013.

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).

They comply with NZ IFRS, and other applicable Financial Reporting Standards, as appropriate for public benefit entities.

The accounting policies set out below have been applied consistently to all periods presented in these financial statements.

Measurement base

The financial statements have been prepared on a historical cost basis, except the measurement of portfolio investments at fair value.

Functional and presentation currency

The financial statements are presented in New Zealand dollars and all values are rounded to the nearest dollar. The functional currency of the NZFC is New Zealand dollars (NZ\$).

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 statement of comprehensive income.

Changes in accounting policies

There have been no changes in accounting policies during the financial year.

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

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

- NZ IFRS 9 Financial Instruments will eventually replace NZ IAS 39 Financial Instruments: Recognition and Measurement. NZ IAS 39 is being replaced through the following 3 main phases: Phase 1 Classification and Measurement, Phase 2 Impairment Methodology, and Phase 3 Hedge Accounting. Phase 1 on the classification and measurement of financial instruments has been completed and has been published in the new financial instrument standard NZ IFRS 9. NZ IFRS 9 uses a single approach to determine whether a financial asset is measured at amortised cost or fair value, replacing the many different rules in NZ IAS 39. The approach in NZ IFRS 9 is based on how an entity manages its financial assets (its business model) and the contractual cash flow characteristics of the financial assets. The financial liability requirements are the same as those of NZ IAS 39, except for when an entity elects to designate a financial liability at fair value through the surplus/deficit. The new standard is required to be adopted for the year ended 30 June 2016. However, as a new Accounting Standards Framework will apply before this date, there is no certainty when an equivalent standard to NZ IFRS 9 will be applied by public benefit entities.

The Minister of Commerce has approved a new Accounting Standards Framework (incorporating a Tier Strategy) developed by the External Reporting Board (XRB). Under this Accounting Standards Framework, the NZFC will likely be classified as a Tier 2 reporting entity and it will be able to apply Public Benefit Entity Accounting Standards (PAS) with disclosure concessions. The effective date for the new standards for public sector entities is expected to be for reporting periods beginning on or after 1 July 2014. This means that the NZFC expects to transition to the new standards in preparing its 30 June 2015 financial statements.

Due to the change in the Accounting Standards Framework for public benefit entities, it is expected that all new NZ IFRS and amendments to existing NZ IFRS will not be applicable to public benefit entities. Therefore the XRB has effectively frozen the financial reporting requirements for public benefit entities up until the new Accounting Standard Framework is effective. Accordingly, no disclosure has been made about new or amended NZ IFRS that exclude public benefit entities from their scope.

SIGNIFICANT ACCOUNTING POLICIES

Revenue

Revenue is measured at the fair value of considerations received or receivable.

Crown Revenue

The NZFC is primarily funded through revenue received from the Crown, which is restricted in its use for the purpose of the NZFC meeting its objectives as specified in the Statement of Intent. Revenue from the Crown is recognised as revenue when earned and is reported in the financial period to which it relates.

Other grants

Non-government grants are recognised as revenue when they become receivable.

Interest

Interest income is recognised using the effective interest method. Interest income on an impaired financial asset is recognised using the original effective interest rate.

Returns from film investments

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.

Grant expenditure

Non-discretionary grants are those grants awarded if the grant application meets the specified criteria and are recognised as expenditure when an application that meets the specified criteria for the grant has been received.

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 Committee and the approval has been communicated to the applicant.

Leases

Operating 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.

Financial instruments

The NZFC is party to financial instruments as part of its normal operations. Financial instruments include:

- financial assets - cash and cash equivalents, investments and trade and other receivables
- financial liabilities - trade and other payables

Purchases and sales of financial assets are recognised on the date when the NZFC becomes party to a financial contract. Financial assets are derecognised when the right to receive cash flows from the financial assets have expired.

Financial instruments are initially recognised at fair value plus transaction cost. Subsequent measurement of financial instruments depends on the classification of the financial instrument.

Cash and cash equivalents

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.

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 statement of comprehensive income.

Trade and other receivables

Trade and other receivables are recorded at their face value, less any provision for impairment.

Impairment 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. Significant financial difficulties of the debtor, probability that the debtor will enter into bankruptcy, and default in payments are considered indicators that the debtor is impaired. The carrying amount of the asset is reversed and written off against the unpaid invoices account in the Film Income Account. Overdue invoices that have been renegotiated are reclassified as current (i.e. not past due).

STAR loans

Short Term Assured Repayment (STAR) loans are initially recognised at their face value. They are subsequently measured at amortised cost using the effective interest method. The difference between the face value and present value of expected future cash flows of the loan is recognised in the statement of comprehensive income.

Prepayments

Expenses for future film markets and festivals incurred in the current year are shown as prepayments.

Investments and advances

Funding for film development and production

Funding for film development and production, while in the nature of an investment, is treated as expenditure because of its high-risk nature. This expenditure is recognised at the time the commitment is approved and includes funds committed but not paid out at year-end. The exceptions to this policy are:

- investments for which a certain level of income is contracted and reasonably assured. Such investments are treated as assets and valued at the minimum level of expected income
- short term advances made on a fully recourse basis where the payment is secured by some means so as to give a reasonable expectation of repayment.

Bank deposits

Investments in bank deposits are initially measured at fair value plus transaction costs.

After initial recognition investments in bank deposits are measured at amortised cost using the effective interest method, less any provision for impairment.

For bank deposits, impairment is established when there is objective evidence that the NZFC will not be able to collect amounts due according to the original term of the deposit. Significant financial difficulties of the bank, probability that the bank will enter into receivership or liquidation, and default in payments are considered indicators that the deposit is impaired.

Investments

The NZFC designates portfolio investments at fair value through surplus and deficit, which are initially measured at fair value plus transaction costs.

After initial recognition, these investments are measured at their fair value with gains and losses recognised in other comprehensive income, except for impairment losses which are recognised in the surplus or deficit.

A significant or prolonged decline in the fair value of the investment below its cost is considered objective evidence of impairment. If impairment evidence exists, the cumulative loss (measured as the difference between the acquisition cost and the current fair value, less any impairment loss on that financial asset previously recognised in the surplus or deficit) is recognised in the surplus or deficit.

Property, plant & equipment

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

Additions

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

Disposals

Gains and losses on disposals are determined by comparing the proceeds with the carrying amount of the asset. Gains and losses on disposals are reported net in the surplus or deficit.

Subsequent costs

Costs incurred subsequent to initial acquisition are capitalised only when it is probable that future economic benefits or service potential associated with the item will flow to the NZFC and the cost of the item can be measured reliably.

The costs of day-to-day servicing of property, plant and equipment are recognised in the surplus or deficit as they are incurred.

Depreciation

Depreciation is provided on a straight-line basis on all property, plant and equipment at rates that will write off the cost of the assets to their estimated residual values over their useful lives. The useful lives and associated depreciation rates of major classes of assets have been estimated as follows:

Computer Hardware	3 years	33.33%
Furniture and Fittings	7 years	14.29%
Office Equipment	5 years	20.00%
Leasehold Alterations	9 years	11.11%

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.

Intangible assets

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.

Costs that are directly associated with the development of software for internal use by the NZFC, are recognised as an intangible asset. Direct costs include the software development, employee costs and an appropriate portion of relevant overheads.

Staff training costs are recognised as an expense when incurred.

Costs associated with maintaining computer software are recognised as an expense when incurred.

Costs associated with the development and maintenance of the NZFC's website are recognised as an expense when incurred.

Amortisation

The carrying value of an intangible asset with a finite life is amortised on a straight-line basis over its useful life. Amortisation begins when the asset is available for use and ceases at the date that the asset is derecognised. The amortisation charge for each period is recognised in the surplus or deficit.

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

Computer software	3 years	33.33%
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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.

For assets not carried at a revalued amount, the total impairment loss is recognised in the surplus or deficit.

Trade and other payables

Trade and other payables are recorded at their face value.

Employee entitlements

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, and sick leave.

The liability for sick leave is recognised to the extent that absences in the coming year are expected to be greater than the sick leave entitlement earned in the coming year. The amount is calculated based on the unused sick leave entitlement that can be carried forward at balance date, to the extent that it will be used by staff to cover those future absences.

The NZFC recognises a liability and an expense for bonuses where contractually obliged or where there is a past practice that has created a constructive obligation.

Presentation of employee entitlements

Salaries and wages, annual leave, sick leave and bonuses are classified as a current liability.

Superannuation schemes

Obligations for contributions to Kiwisaver are accounted for as a defined contribution superannuation scheme and are recognised as an expense in the surplus or deficit as incurred.

Project commitments

This amount represents financial commitments and advances for film development and production committed by the NZFC, but not paid out at year-end.

Writebacks

Writebacks represent commitments for investments and advances treated as expenditure in previous years and subsequently revised or cancelled and therefore written back to the current year's income.

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 those approved by the Board at the beginning of the financial year and are reported in the Statement of Intent (SOI).

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.

The Statement of Intent (SOI) has multiple line items that are condensed on the face of the financial statements.

Statement of Intent (SOI) line items:

2012/13	\$000
<i>Development</i>	
Feature Film Development	1,120
Training	1,125
Total Development	2,245
<i>Production</i>	
Short Films	1,030
NZFC Features	9,608
Escalator Features	1,250
Total Production	11,888
<i>Marketing and Sales</i>	
Domestic - Distribution Support	727
International - Marketing and Sales	725
Total Marketing and Sales	1,452
<i>Corporate</i>	
Administration	1,136
Depreciation	210
Incentive	101
Total Corporate	1,447

Cost allocations

The NZFC has determined the cost of outputs using the cost allocation system outlined below.

Direct costs are those costs directly attributed to an output. Indirect costs are those costs that cannot be identified in an economically feasible manner with a specific output.

Direct costs are charged directly to outputs. Indirect costs are charged to outputs based on the proportion of direct costs for each output of total direct costs.

There have been no changes to the cost allocation methodology since the date of the last audited financial statements.

Critical judgements in applying the NZFC's accounting policies and critical accounting estimates and assumptions

In preparing these financial statements the NZFC has made estimates and assumptions concerning the future. These estimates and assumptions may differ from the subsequent actual results. Estimates and assumptions are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances. The estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year are discussed below:

Estimating useful lives and residual values of property, plant and equipment

At each balance date the NZFC reviews the useful lives and residual values of its property, plant and equipment. Assessing the appropriateness of useful life and residual value estimates of property, plant and equipment requires the NZFC to consider a number of factors such as the physical condition of the asset and expected period of use of the asset by the NZFC.

An incorrect estimate of the useful lives and residual values will affect the depreciation expense recognised in the surplus or deficit, and carrying amount of the asset in the statement of financial position. The NZFC minimises the risk of this estimation uncertainty by:

- physical inspection of the asset
- asset replacement programs.

The NZFC has not made significant changes to past assumptions concerning useful lives and residual values.

Film income account

Note 10 provides an explanation in relation to estimates and uncertainties surrounding the Film Income Account Liability.

2. 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 (2012 = \$Nil).

3. CASH AND CASH EQUIVALENTS

	2013 \$	2012 \$
Cash at bank and on hand	5,043,979	1,436,795
Cash held through investment portfolio	337,718	350,614
Term deposits with maturities of 3 months or less	0	1,000,000
	5,381,697	2,787,409

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

4. INVESTMENTS

	2013 \$	2012 \$
Current portion		
Term deposits with maturities of 4-12 months	5,500,000	2,500,000
Term deposits with maturities of 4-12 months held through investment portfolio	750,000	625,000
Portfolio investments	0	228,808
<i>Total current portion</i>	6,250,000	3,353,808
Non-current portion		
Portfolio investments	4,251,701	3,943,276
<i>Total non-current portion</i>	4,251,701	3,943,276
	10,501,701	7,297,084

There were no impairment provisions for investments. Portfolio investments are measured at fair value with fair value determined by reference to published bid price quotations in an active market.

5. TRADE AND OTHER RECEIVABLES

	2013 \$	2012 \$
Trade debtors	4,007,684	3,237,482
Net GST receivable	0	534,763
Prepayments	86,167	113,555
STAR loans	1,307,531	3,085,515
Less: provision for impairment	(60,073)	(28,613)
	5,341,309	6,942,702

The carrying value of receivables approximates their fair value.

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

	2013			2012		
	Gross \$	Impairment \$	Net \$	Gross \$	Impairment \$	Net \$
Current	5,192,006	0	5,192,006	6,697,276	0	6,697,276
Past due 31-60 days	17,545	0	17,545	99,379	0	99,379
Past due 61-90 days	1,255	0	1,255	56,275	0	56,275
Past due >91 days	190,576	(60,073)	130,503	118,385	(28,613)	89,772
	5,401,382	(60,073)	5,341,309	6,971,315	(28,613)	6,942,702

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

The provision for impairment has been calculated based on expected losses for the NZFC's pool of debtors. Expected losses have been determined based on the review of specific debtors. Those specific debtors that are insolvent are fully provided for.

Movements in the provision for impairment of receivables

Movements in the provision for impairment of receivables are as follows:

	2013 \$	2012 \$
Balance at 1 July	(28,613)	(94,001)
Additional provisions made during the year	(60,073)	(28,613)
Receivables paid	28,613	11,008
Receivables written off against provision	0	82,993
Balance 30 June	(60,073)	(28,613)

The NZFC holds no collateral as security or other credit enhancements over receivables that are either past due or impaired.

6. PROPERTY, PLANT AND EQUIPMENT

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

	Leasehold Alterations \$	Computer Equipment - Hardware \$	Office Equipment \$	Furniture & Fittings \$	Total \$
Cost or Valuation					
Balance at 1 July 2011	495,630	288,957	137,695	347,776	1,270,058
Additions	0	24,372	9,793	5,463	39,628
Reclassification of assets	0	0	0	0	0
Disposals	0	(15,994)	(6,894)	(38,917)	(61,805)
Balance at 30 June 2012	495,630	297,335	140,594	314,322	1,247,881
Balance at 1 July 2012	495,630	297,335	140,594	314,322	1,247,881
Additions	0	35,834	0	12,341	48,175
Reclassification of assets	0	0	0	0	0
Disposals	0	0	0	0	0
Balance at 30 June 2013	495,630	333,169	140,594	326,663	1,296,056
Accumulated Depreciation					
Balance at 1 July 2011	219,714	220,758	106,625	238,389	785,486
Reclassification of assets	0	0	0	0	0
Depreciation expense	55,065	37,773	21,103	36,533	150,474
Eliminate on disposal	0	(15,795)	(6,894)	(38,712)	(61,401)
Balance at 30 June 2012	274,779	242,736	120,834	236,210	874,559
Balance at 1 July 2012	274,779	242,736	120,834	236,210	874,559
Reclassification of assets	0	0	0	0	0
Depreciation expense	55,064	34,894	11,953	37,503	139,414
Eliminate on disposal	0	0	0	0	0
Balance at 30 June 2013	329,843	277,630	132,787	273,713	1,013,973
Carrying amounts					
As at 30 June and 1 July 2011	275,916	68,199	31,070	109,387	484,572
As at 30 June and 1 July 2012	220,851	54,599	19,760	78,112	373,322
As at 30 June 2013	165,787	55,539	7,807	52,950	282,083

There are no restrictions over the title of the NZFC's property, plant and equipment, nor are any items of property, plant and equipment pledged as security for liabilities.

Based on our annual review of the useful life of the NZFC's property, plant and equipment, we have assessed that there is no indication of impairment.

7. INTANGIBLE ASSETS

Movements for intangible assets are as follows:

	Computer Equipment - Acquired Software
	\$
Cost or Valuation	
Balance at 1 July 2011	416,447
Additions	0
Disposals	0
Balance at 30 June 2012	416,447
Balance at 1 July 2012	416,447
Additions	119,176
Disposals	0
Balance at 30 June 2013	535,623
Accumulated Amortisation	
Balance at 1 July 2011	365,770
Amortisation expense	25,957
Eliminate on disposal	0
Balance at 30 June 2012	391,727
Balance at 1 July 2012	391,727
Amortisation expense	20,879
Eliminate on disposal	0
Balance at 30 June 2013	412,606
Carrying amounts	
As at 30 June and 1 July 2011	50,677
As at 30 June and 1 July 2012	24,720
As at 30 June 2013	123,017

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.

8. TRADE AND OTHER PAYABLES

	2013 \$	2012 \$
Trade creditors	684,302	987,946
Sundry accruals	285,386	274,920
Net GST Payable	16,872	0
PAYE	0	200
	986,560	1,263,066

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.

9. EMPLOYEE ENTITLEMENTS

	2013 \$	2012 \$
Accrued salaries and wages	65,328	57,961
Annual leave	97,257	107,560
	162,585	165,521

10. FILM INCOME ACCOUNT

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

	2013 \$	2012 \$
Opening balance 1 July	290,200	308,509
Income from sales	1,727,041	2,071,613
Total film income	2,017,241	2,380,122
Less: NZFC distribution fees	(95,321)	(220,568)
Less: marketing & other expenses	(203,214)	(234,234)
Net Earnings	1,718,706	1,925,320
Less: distributed to investors	(804,987)	(950,493)
Less: distributed to NZFC	(318,699)	(484,593)
Less: loan repayment to NZFC	(361,000)	(193,105)
	234,020	297,129
Provision for unrecouped expenses increase/(decrease)	117,611	557
Balance 30 June	351,631	297,686
Unpaid invoices increase / (decrease)	(8,911)	(7,486)
Balance (including unpaid invoices)	342,720	290,200

The preparation of the film income account in conformity with NZ IFRS 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.

11. PROJECT COMMITMENTS

	2013 \$	2012 \$
Feature films	9,003,266	4,538,913
Short films	870,882	1,158,382
Devolved development and producer overhead funds	338,000	60,000
	10,212,148	5,757,295

Project commitments represent commitments for investments and advances for film development and production committed by the NZFC, but not paid out at year end.

12. DEVELOPMENT

	2013 \$	2012 \$
Feature films - development	1,368,364	871,027
Creative development	1,061,564	538,844
External services	23,562	19,654
	2,453,490	1,429,525

13. PRODUCTION

	2013 \$	2012 \$
Feature films - production financing	11,669,063	11,650,450
Short films - production financing	1,030,478	1,084,999
Other costs	22,957	42,634
	12,722,498	12,778,083

Feature film production financing costs are shown at gross cost in this note, including the NZFC's SPIF co-investment.

14. FESTIVAL AND INDUSTRY SUPPORT

	2013 \$	2012 \$
Festivals and awards	177,000	170,000
Industry support	525,399	537,500
	702,399	707,500

15. MARKETING AND SALES

	2013 \$	2012 \$
Domestic/Media distribution	399,425	494,462
International marketing	207,944	394,948
Market attendance	99,325	85,023
Sales agency - features	291,163	181,627
Sales agency - shorts	25,387	31,421
	1,023,244	1,187,481

16. CORPORATE

	2013 \$	2012 \$
Board costs	171,787	167,813
Communications	205,662	173,028
Office overheads	109,098	117,200
Depreciation and amortisation expense:		
Leasehold alterations	55,064	55,065
Computer equipment - hardware	34,894	37,773
Computer equipment - software	20,879	25,957
Office equipment	11,953	21,103
Furniture & fittings	37,503	36,533
Rent	286,334	270,537
Audit fees		
for the audit of the financial statements	45,250	41,902
Other costs	478,367	347,090
	1,456,791	1,294,001

17. PERSONNEL COSTS

	2013 \$	2012 \$
Script and production funding and advice	391,615	362,107
Talent development	242,137	0
Sales and marketing	275,316	436,083
Corporate	850,817	961,152
Consultants	137,687	111,961
	1,897,572	1,871,303

18. GOVERNMENT SPIF GRANT

Although the NZFC is not directly responsible for the SPIF scheme it is the entity that administers it and ensures grants are paid on time to the productions eligible.

Funds requested from MCH and paid on to productions were:

	2013 \$	2012 \$
Feature films	12,197,923	2,427,139
TV series	2,901,491	2,510,419
	15,099,414	4,937,558

19. CAPITAL COMMITMENTS AND OPERATING LEASES

The NZFC had no capital commitments as at 30 June 2013 (2012=\$Nil).

Operating leases as a lessee

The future aggregate minimum lease payments to be paid under non-cancellable operating leases are as follows:

	2013 \$	2012 \$
Not later than one year	218,138	218,138
Between one and two years	218,138	218,138
Between two and five years	654,414	654,414
Later than five years	218,138	436,276
	1,308,828	1,526,966

The NZFC leases two floors of an office building. The lease expires on 2 July 2019.

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

The operating lease commitments have been disclosed on the assumption that future rights of renewal will be exercised by the NZFC.

20. CONTINGENCIES

Contingent liabilities

There were no contingent liabilities at balance date (2012=\$Nil).

Contingent assets

There were no contingent assets at balance date (2012=\$Nil).

21. FINANCIAL INSTRUMENTS

21A. Financial Instrument Categories

The carrying amounts of financial assets and financial liabilities in each of the NZ IAS 39 categories are as follows:

	2013 \$	2012 \$
Loans and receivables		
Cash and cash equivalents	5,381,697	2,787,409
Investments	6,250,000	3,125,000
Trade and other receivables	5,341,309	6,942,702
<i>Total loans and receivables</i>	16,973,006	12,855,111
Financial Assets at fair value through surplus and deficit		
Investments - portfolio investments	4,251,701	4,172,084
Financial liabilities		
Trade and other payables	986,560	1,263,066
Film income account	342,720	290,200
Project commitments	10,212,148	5,757,295
<i>Total financial liabilities</i>	11,541,428	7,310,561

21B. Fair Value Hierarchy

The carrying amounts of financial instruments included in the statement of financial position reflect the fair values of the financial instruments at balance date. The fair values are determined according to the following hierarchy:

- Quoted market prices (level 1) - financial instruments with quoted prices for identical instruments in active markets.
- Valuation techniques using observable inputs (level 2) - financial instruments with quoted prices for identical instruments in active markets or similar instruments in inactive markets and financial instruments values using models where all significant inputs are observable.
- Valuation techniques with significant non-observable inputs (level 3) - financial instruments valued using models where one or more significant impacts are not observable.

The following table analyses the basis of the valuation of classes of financial instruments measured at fair value in the statement of financial position:

	Total \$	Quoted market price \$	Observable inputs \$	Significant non-observable inputs \$
30 June 2012				
Portfolio investments	4,172,084	4,172,084	0	0
30 June 2013				
Portfolio investments	4,251,701	4,251,701	0	0

21C. 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

Fair value interest rate risk

Fair value interest rate risk is the risk that the value of a financial instrument will fluctuate, or the cash flows from 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 and portfolio investments which are held at fixed 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.

The NZFC currently has no variable interest rate investments.

Sensitivity Analysis

If during the year interest rates had been 100 basis points higher or lower, with all other variables held constant, the surplus/deficit would have been \$106,811 higher/lower (2012 = \$109,678).

This movement is attributable to the amount of term deposits directly managed by the NZFC at any one time during the year and the interest rate on these deposits. It excludes term deposits and investments held through the portfolio.

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 2013 amounted to \$Nil (2012=\$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 A2 for short term and A- for long-term investments. The NZFC has experienced no defaults of interest or principal payments for term deposits.

These banks are: Kiwi Bank, ASB, BNZ, Rabobank and ANZ New Zealand Limited.

The NZFC's Investment policy limits the amount of credit exposure to any one institution to no more than 35% 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 3), short term deposits (Note 4) and trade debtors (Note 5).

There are no major concentrations of credit risk with respect to trade debtors and exposure to them is monitored on a regular basis. The NZFC does not require any collateral or security to support financial instruments due to the quality of the financial institutions dealt with.

The NZFC does not have any significant credit risk exposure to a single counterparty or any group of counterparties having similar characteristics due to the large number of customers included in the NZFC's customer base.

As at 30 June 2013 the NZFC had a credit limit of \$61,000 (2012 = \$91,000) over the combined company credit cards.

Credit quality of financial assets

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

21C. Financial Instrument Risks (continued)

	2013 \$	2012 \$
COUNTERPARTIES WITH CREDIT RATINGS		
Cash at bank and term deposits		
AA	0	1,502,246
AA-	8,140,821	4,410,164
A+	3,500,000	0
<i>Total cash at bank and term deposits</i>	11,640,821	5,912,410
COUNTERPARTIES WITHOUT CREDIT RATINGS		
Debtors and other receivables		
Existing counterparty with no defaults in the past	5,341,309	6,942,702
Existing counterparty with defaults in the past	0	0
<i>Total debtors and other receivables</i>	5,341,309	6,942,702

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 \$
2012					
Trade and other payables	1,263,066	1,263,066	1,263,066	0	0
2013					
Trade and other payables	986,560	986,560	986,560	0	0

22. 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.

23. RELATED PARTY TRANSACTIONS AND KEY MANAGEMENT PERSONNEL

All related party transactions have been entered into on an arm's length basis.

The NZFC is a wholly owned entity of the Crown.

Significant transactions with government-related entities

The NZFC has been provided with funding from the Crown of \$5.401m (2012 = \$5.401m) for specific purposes as set out in its legislation and the scope of the relevant government appropriations and an additional \$8,213 was retained in relation to SPIF allocations to productions.

The Lottery Grants Board has provided the NZFC with funding of \$13.443m (2012 = \$11.924m).

In addition the NZFC has received \$15.099m (2012 = \$4.937m) from the Crown for the SPIF scheme, which the NZFC administers. This was paid on by the NZFC to the qualifying film and television productions.

Furthermore, the NZFC received \$6,943 as reimbursement of travel expenses incurred on behalf of MCH.

Collectively, but not individually, significant transactions with government-related entities

In conducting its activities, the NZFC is required to pay various taxes and levies (such as GST, PAYE and ACC levies) to the Crown and entities related to the Crown. The payment of these taxes and levies is based on the standard terms and conditions that apply to all tax and levy payers. The NZFC is exempt from paying income tax.

The NZFC also entered into transactions with entities controlled, significantly influenced, or jointly controlled by the Crown. Transactions with these government-related entities for the year ended 30 June 2013 totalled \$258,408 excl. GST (2012 = \$553,352 excl. GST). These transactions included the purchase of electricity from Genesis, air travel from Air New Zealand, postal services from New Zealand Post and distribution of film income to NZ On Air and TVNZ amongst others.

The balance still payable to these entities as at 30 June 2013 is \$2,751 (2012 = \$74,601).

Key Management Personnel

The following transactions (excl. GST) were entered into during the year with key management personnel:

- The NZFC distributed \$71,697 of film income to the New Zealand Film Production Fund Trust (Film Fund) in its capacity as investor (2012 = \$207,070). The Chair of the Film Fund, Sir David Gascoigne, is the husband of the NZFC's Chair Patsy Reddy. The balance still payable to the Film Fund as at 30 June 2013 is \$Nil (2012 = \$42,152). In addition the Film Fund paid \$5,148 to the NZFC (2012 = \$10,044) for providing administration services to the Film Fund and reimbursement of expenses. The balance still receivable from the Film Fund as at 30 June 2013 is \$2,500 (2012=\$5,044).
- The NZFC is investor in and sales agent for the feature films *Billy T James: Te Movie* and *Mt. Zion*. Both films are distributed domestically by Sony Pictures (NZ) Ltd. Andrew Cornwell, member of the NZFC Board, is also a director of Sony Pictures (NZ) Ltd. The NZFC purchased film materials and provided a publicity grant to Sony Pictures (NZ) Ltd totalling \$65,123 (2012=\$68,803). The balance still payable to Sony Pictures (NZ) Ltd as at 30 June 2013 is \$Nil (2012=\$30,773). In addition, Sony hired film prints from and paid film income to the NZFC totalling \$139,644 (2012=\$44,725). The balance still receivable from Sony Pictures (NZ) Ltd as at 30 June 2013 is \$102,711 (2012=\$6,414).
- The NZFC purchased goods and services from Park Road Post totalling \$175,935 (2012=\$328,925). Board member Cameron Harland is the general manager of Park Road Post. The balance still payable to Park Road Post as at 30 June 2013 is \$260 (2012=\$Nil).
- The NZFC paid \$40,000 in industry support and training to the Film New Zealand Trust (FNZ) (2012=\$44,480). In addition the NZFC paid \$2,385 to FNZ for re-imburement of travel costs (2012=\$Nil). The NZFC's CEO Graeme Mason was a board member of FNZ during the year ended 30 June 2012 but not in the year under review. The balance still payable to/receivable from FNZ as at 30 June 2013 is \$Nil (2012=\$Nil).
- In 2012 the NZFC paid \$1,200 to Wendy Palmer for script assessments, however \$Nil was paid in the year under review. Wendy Palmer is the sister of the NZFC CEO's partner. The balance still payable as at 30 June is \$Nil for both 2012 and 2013.
- The NZFC paid \$81 to the Film & Television School for cinema hireage in 2012. No such transactions took place in 2013. Naomi Wallwork, the NZFC's Head of Business Affairs is a Trustee of the School. The balance still payable as at 30 June 2013 is \$Nil.
- The NZFC paid \$168,935 to Script To Screen for industry support and training in 2013 (2012=\$124,800). Naomi Wallwork, the NZFC's Head of Business Affairs is a Board Member of Script To Screen. The balance still payable as at 30 June 2013 is \$Nil (2012=\$Nil).
- The NZFC currently has two projects in its pool of projects under development, which are screenplay adaptations of novels written by current board member Witi Ihimaera. Both projects first applied to the NZFC prior to Witi Ihimaera's appointment to the board. Project one has not received any funding during the year under review (2012=\$Nil). The second project has received a conditional offer of production financing in 2013 and development funding of \$22,000 in 2012.
- In 2012 the NZFC committed feature film financing of \$2m to a project which is produced by board member Chris Hampson and is based on a novel by board member Witi Ihimaera. This project has not received funding in previous years. The balance still payable as at 30 June 2013 is \$Nil (2012=\$260,000).

No provision has been required nor any expense recognised for impairment of receivables from related parties (2012=\$Nil).

23. RELATED PARTY TRANSACTIONS AND KEY MANAGEMENT PERSONNEL (CONTINUED)

KEY MANAGEMENT PERSONNEL COMPENSATION

	2013	2012
	\$	\$
Salaries and other short-term employee benefits	858,573	785,747
Post-employment benefits (Kiwisaver)	15,160	12,995
Other long-term benefits	0	0
Termination benefits	0	0
	873,733	798,742

Key management personnel includes all board members, the Chief Executive, Deputy Chief Executive, Head of Business Affairs and the Head of Sales and Marketing (to 15 March 2013) and the Short Film Manager (as of 1 July 2012).

24. BOARD MEMBER REMUNERATION

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

	2013	2012
	\$	\$
Patsy Reddy (Chair)	40,000	40,000
Andrew Cornwell	16,000	16,000
Rhiannon McKinnon	16,000	16,000
Charles Finny	16,000	16,000
Witi Ihimaera	16,000	16,000
Chris Hampson	16,000	16,000
Cameron Harland	16,000	16,000
	136,000	136,000

\$4,500 excl. GST in total was paid to three members of the SPIF Committee who were not board members in the year under review (2012 = \$4,500 in total to three members). No other payments have been made to committee members appointed by the Board who were not board members in 2013 (2012 = \$Nil).

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 (2012=\$Nil).

25. EMPLOYEE REMUNERATION

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

Total remuneration	Number of Employees	
	2013	2012
\$260,000 - \$270,000	1	0
\$250,000 - \$260,000	0	1
\$170,000 - \$180,000	1	1
\$120,000 - \$130,000	0	1
\$110,000 - \$120,000	1	1
	3	4

During the year ended 30 June 2013 no employees received compensation and other benefits in relation to cessation (2012=\$Nil).

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

	2013 \$	2012 \$
Net Surplus/(Deficit)	(23,361)	(477,548)
<i>Add back: Non Cash Items</i>		
(Gain)/Loss on Disposals	0	404
Doubtful Debts	31,460	(65,388)
Depreciation and Amortisation	160,293	176,431
	168,392	(366,101)
<i>Movements in Working Capital</i>		
Decrease/(Increase) in Accounts Receivable after excluding Capital Items	(742,814)	(2,947,761)
(Decrease)/Increase in Accounts Payable after excluding Capital Items	(293,378)	(57,169)
(Decrease)/Increase in Employee Entitlements	(2,936)	48,089
(Decrease)/Increase in GST Payable	551,635	(495,569)
(Decrease)/Increase in Film Income Account	52,520	(18,309)
(Decrease)/Increase in Project Commitments	4,454,853	(803,185)
Total Movements in Working Capital	4,019,880	(4,273,904)
Net Cash Flows from Operating Activities	4,188,272	(4,640,005)

27. EVENTS AFTER BALANCE DATE

There have been no significant events after the balance date.

28. MAJOR BUDGET VARIANCES

Explanations for major variances from the NZFC's budgeted figures in the statement of intent are as follows:

Statement of comprehensive income

Lottery Grants Board (LGB) Grant

Income received from the LGB was \$2.823m higher than budgeted as actual profits generated by the Lotteries Commission exceeded projections.

Writebacks

This income represents the reversal of funding commitments to two short films from a prior financial year.

Development Expenditure

Development spend was ahead of budget by \$208,490 due to the introduction of a new business development scheme towards the end of the financial year.

Production Expenditure

Production expenditure exceeded budget by \$834,498, which was made possible by the extra income NZFC received during the year from the LGB.

Marketing & Sales Expenditure

NZFC spend on Marketing & Sales was below budget by \$428,756. This was primarily due to a lower than anticipated spend on domestic cinema promotion.

Statement of financial position

Trade and other receivables

Trade and other receivables were \$3.332m higher than budget, due to a timing delay in receiving a GST refund and the final quarterly installment of the LGB Grant. Also, due to delays processing a SPIF application a SPIF loan was still receivable at year end.

Project commitments

Project commitments at year end were \$2.657m higher than budget. This is largely due to unanticipated delays in the production schedules of two major feature film projects to which significant NZFC funding commitments were made.

Statement of cash flows

Receipts from Crown Revenue were higher than budgeted due to a higher than anticipated allocation from the Lottery Grants Board.

Statement of Service Performance

For the year ended 30 June 2013

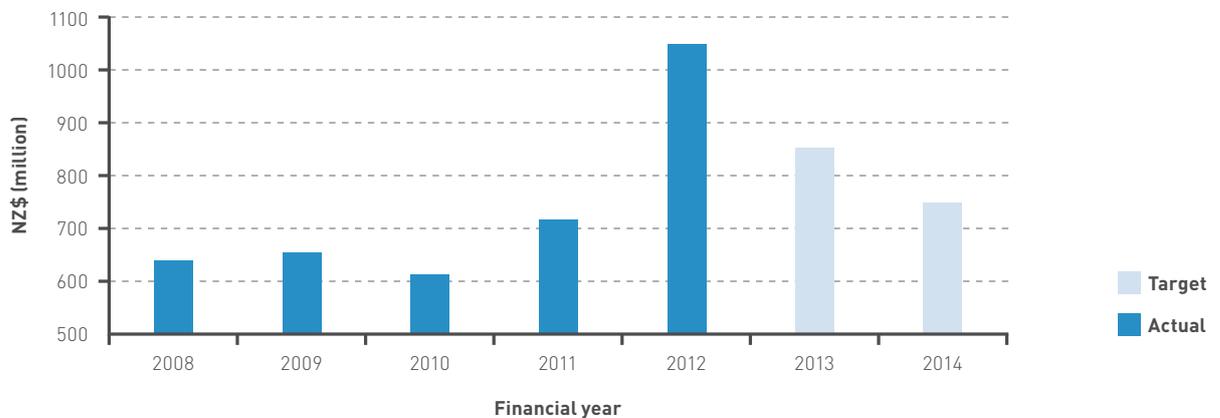
The following measures are based on the 2012/15 Statement of Intent (SOI). Where measures used in the 2012/15 SOI have been discontinued or amended, an explanation as to why this has happened is given below the relevant updated measures. For background on why we use these measures or further details on each funding initiative, please see the body of this Annual Report or the 2012/15 SOI.

OUTCOME MEASURE

KEY OUTCOME	OUTCOME MEASURE	ACTUAL 2011	TARGET 2012	ACTUAL 2012
Growth in the New Zealand film industry	Gross feature film revenue of production and post production sector businesses	\$707 million*	\$725 million	\$1,040 million

* These figures are for the years ending 31 March 2011 and 2012 – figures are reported annually by Statistics NZ the following year (i.e. figures reported on 2 April 2013 for the period ended 31 March 2012).

GROSS REVENUE OF PRODUCTION AND POST PRODUCTION SECTOR BUSINESSES (FEATURE FILM)



The graph above shows statistics for the last five years along with the targets set out in our 2012/15 SOI (more recent targets are set out in our 2013/16 SOI).

IMPACT MEASURES

1. NEW ZEALAND FILMMAKING TALENT IS DEVELOPED AND NURTURED

IMPACT AND MEASURE	ACTUAL 2011/12	TARGET 2012/13	ACTUAL 2012/13	NOTES
<i>New Zealand filmmaking talent identified and developed</i>				
1A. Proportion of directors from talent identification schemes gone on to direct feature films	1 in 7	1 in 6	1 in 6 approx (15.6%)	Of 352 short films funded since 1985, 78 of those films have directors who have gone on to features but some of those films have the same director so there are 55 unique directors. Recent directors transitioning to Escalator features are Glen Real and Paolo Rotondo.
1B. Number of short films selected for A-list festivals	13	5	6	<i>Honk If You're Horny, I Kill, Sonny My Older Brother, I'm Going to Mums, Ellen is Leaving, Abiogenesis</i>
<i>Maintain New Zealand filmmaker career sustainability</i>				
1C. Proportion of directors with more than one feature film credit	44% (incorrectly reported as 45%)	Increase on previous year (44%)	41%	167 released films funded by NZFC comprising 103 individual directors of which 42 have gone on to direct another feature. 16 have directed more than two.

METHODOLOGY:

1A. Figure is derived from total number of short films and Escalator films funded from 1985 onwards and adjusted to reflect directors who have directed more than one short film, e.g. Taika Waititi directed two NZFC-funded shorts before moving on to feature films so is only counted once. A short filmmaker who goes on to direct an Escalator film would be counted in this statistic. This measure consolidates the previous SOI measures:

- Number of directors of NZFC-funded short films gone on to direct feature films
- Number of directors of Escalator key creatives gone on to write, direct or produce a feature film.

1B. Measure is based on qualifying A-list film festivals defined in the Short Film Recommended Festivals list available on our website.

1C. Figure is derived from all NZFC-funded films since 1978 and released. Directors who are already established in feature films when we fund them are not counted under this measure, e.g. Andrew Adamson. Directors who have gone on to make a film independent of the NZFC are counted so long as that film was released in New Zealand. Last year's SOI had error in baseline calculation so target has been revised to "increase on 44%" rather than "increase on 45%". Methodology will continue to be refined, e.g. when is a film considered a feature and when is it considered to be released. The proportion of directors who have directed more than two films is 16%. Measure replaced in 2013/16 SOI with "Number of directors supported by NZFC who work internationally" (baseline to be calculated).

2. GREAT NEW ZEALAND STORIES ARE TOLD THROUGH THE MEDIUM OF FILM

IMPACT AND MEASURE	ACTUAL 2011/12	TARGET 2012/13	ACTUAL 2012/13	NOTES
<i>Higher quality New Zealand film projects</i>				
2A. Percentage of films entering production with NZFC production finance that also received NZFC development funding	100%	80%	75%	Of the 12 films funded this year, three were developed independently (<i>Gardening with Soul</i> , <i>Slow West</i> and <i>Turbo Kid</i>). One of these films was a documentary and the other two were co-productions developed in the other country.
2B. Amount of time taken to transition from development to production	3.8 years	3.8 years	2.5 years	Result for 2012/13 only applies to <i>Genesis</i> aka <i>The Dark Horse</i> (first development received November 2010, first day of shoot April 2013) as other projects are either documentaries or developed via DDF or Escalator.
2C. Number of features selected for A-list festivals	3	2	3	<i>Mr. Pip</i> (Toronto), <i>Shopping</i> (Sundance, Berlin), <i>The Weight of Elephants</i> (Berlin). <i>Shopping</i> also won Grand Prix Generation 14plus International section at Berlin.
2D. ADDITIONAL MEASURE: Average domestic review star rating for all NZFC-funded feature films released in the year.	N/A	3	3.5	<i>How Far is Heaven</i> (3.8) <i>The Last Dogs of Winter</i> (4.3) <i>Two Little Boys</i> (3.1) <i>Kiwi Flyer</i> (2.8) <i>Fresh Meat</i> (3.3) <i>How to Meet Girls from a Distance</i> (4.0) <i>Mt. Zion</i> (3.4) <i>Shopping</i> (3.7) <i>White Lies</i> (3.5)

METHODOLOGY:

- 2A. Percentage is derived from total films receiving NZFC production financing in the financial year (excluding low-budget features and documentaries). Low-budget features include Escalator films and films with budgets under \$1 million. Development funding includes devolved development funding (funding given to producers to develop the various feature film projects within their slate rather than on a project-specific basis). This measure has been removed in the 2013/16 SOI as it was not easily understood and covered in part by other measures. A new measure of "Ratio of private local and foreign direct investment to budget of NZFC-funded feature films" is included in the 2013/16 SOI. Actual 2011/12 was 16% and forecast 2012/13 is 22%.
- 2B. This measure only applies to NZFC-funded films that have received direct (as opposed to devolved) development funding from NZFC. Target in 2012/15 SOI was TBC (baseline to be confirmed) and was set at actual for 2011/12.
- 2C. Measure only applies to NZFC-funded films. A-list festivals/markets are as defined by our Sales & Marketing team from time to time – see <http://www.nzfilm.co.nz/distribution/international/key-festivals-and-markets>.
- 2D. Additional measure not included in 2012/15 SOI but monitored throughout the year. Average rating is based on reviews in The NZ Herald, The Dominion Post, The Press, TV3 and The Listener.

3. NEW ZEALAND FILMS ARE SEEN AND VALUED

IMPACT AND MEASURE	ACTUAL 2011/12	TARGET 2012/13	ACTUAL 2012/13	NOTES
<i>More people see New Zealand films</i>				
3A. Number of NZFC-funded films with domestic admissions of over 100,000	3 films in last 3 years	2 films in last 3 years	2 films in last 3 years	<i>Sione's 2: Unfinished Business (Jan 2012 - 159,800)</i> <i>Mt. Zion (Feb 2013 - 108,300)</i>
3B. Annual domestic admissions for all NZFC-funded films	393,000	400,000	289,100	Figures include <i>How Far is Heaven, The Last Dogs of Winter, Existence, How to Meet Girls from a Distance, Kiwi Flyer, Two Little Boys, Fresh Meat, Mt. Zion, Shopping, White Lies</i> . We did not meet the target mainly due to pushed release dates.
3C. Gross revenue for NZFC-funded films	\$0.761m for films released in 2011/12. \$2.07m for total sales income.	Increase on previous year (\$0.761m and \$2.07m)	\$0.368m for films released in 2012/13. \$1.727m for total sales income.	Gross revenue is down in part due to timing of releases and in part due to a more competitive international environment.
<i>New Zealand films are valued by New Zealanders</i>				
3D. Percentage of people who think New Zealand films are important	90%	90%	88%	Results from NZ On Air/NZFC Public Perception Survey conducted in May/June 2013.

METHODOLOGY:

3A/3B. All admissions are allocated to the financial year the film is initially released even if admissions occurred in the next financial year.

3C. Gross revenue excludes pre-sales used for production financing and reflects actual income collected by the collection agent (which may be the NZFC). The first measure only covers films released in the year for which income was earned (six titles). We have also reported the total sales income received in 2012/13 by the NZFC as collection agent as this measure covers all funded films and not just films released in the year. Both of these measures have been removed from the 2013/16 SOI.

OUTPUT MEASURES

1. TALENT AND CAPABILITY BUILDING

	ACTUAL 2011/12	BUDGET 2012/13	ACTUAL 2012/13
Revenue	\$3,540,742	\$4,874,717	\$3,458,146
Expenditure	\$3,540,742	\$4,874,717	\$3,458,146

OUTPUT MEASURE	ACTUAL 2011/12	TARGET 2012/13	ACTUAL 2012/13	NOTES
1a. Number of short films fully funded by the NZFC	22 (16 Fresh Shorts and 6 Premiere Shorts)	22 (16 Fresh Shorts and 6 Premiere Shorts)	22 (16 Fresh Shorts and 6 Premiere Shorts)	See Appendix for list of films.
1b. Average overall satisfaction rating in dealing with team responsible for short films	3.48	3.75	4.14	Rating is out of 5 with 1 representing Strongly Dissatisfied and 5 representing Strongly Satisfied.
1c. Number of low budget films funded by the NZFC	3+1	4	1	1 Escalator film funded (<i>Orphans and Kingdoms</i>). Five further low-budget features supported outside of specific initiatives.
1d. Number of training initiatives funded by the NZFC including producer international travel assistance (PITA)	52	30	98	PITA – 30 Prof Dev Awards – 8 Training/ IPTPP – 55 Trainee Director/Producer Internship – 5
1e. Average rating of training initiatives excluding producer international travel assistance	4.52	3.75	4.63	Rating is out of 5 with 1 equating to Strongly Dissatisfied and 5 representing Strongly Satisfied.

METHODOLOGY:

- 1b. Figures taken from stakeholder survey conducted in 2012/13.
- 1c. In 2012/13 we committed to one Escalator film as it was felt that the other films shortlisted did not meet the low-budget ethos of the Escalator scheme. We also jointly funded the Make My Movie low-budget film initiative with US distributor MPI/Dark Sky. As the successful film will be selected in 2013/14 it has not been counted in this Annual Report.
- 1d. This output relates to workshops, seminars and internships and Producer International Travel Assistance (PITA). Previously we measured these activities separately but they have now been consolidated as they all relate to capability building. These initiatives also contribute to encouraging and promoting, for the benefit of the New Zealand film industry, the study and appreciation of films and of filmmaking (section 17(4) of the NZFC Act). This measure excludes Talent Awards and Annual Development Awards made to individual filmmakers as these Awards are demand-based and discretionary.

- 1e. Last year this measure was based on feedback given to guilds running training initiatives on our behalf. Only a small number of initiatives were measured and a small number of respondents gave feedback. This year a specific question on training initiatives was added to our annual stakeholder survey instead.

2. SCRIPT AND PRODUCTION FUNDING AND ADVICE

	ACTUAL 2011/12	BUDGET 2012/13	ACTUAL 2012/13
Revenue	\$13,557,342	\$9,583,187	\$14,809,236
Expenditure	\$14,034,890	\$12,543,187	\$14,832,597

OUTPUT MEASURE	ACTUAL 2011/12	TARGET 2012/13	ACTUAL 2012/13	NOTES
2a. Number of scripts at advanced development stage that received NZFC development funding	15	10	18 (average over the year)	The number of projects in advanced development at meetings in October, December, February, April and June has been averaged.
2b. Time taken to provide feedback and advice from receiving a new draft	4 weeks (monthly cycle)	4 weeks	4.96 weeks (average over the year)	The number of weeks taken between application deadline and scheduled meeting and notification for Seed, Early and Advanced Development Funding has been averaged.
2c. Average overall satisfaction rating in dealing with team responsible for development funding	3.56	3.75	3.93	Rating is out of 5 with 1 representing Strongly Dissatisfied and 5 representing Strongly Satisfied.
2d. Number of NZFC funded feature films	7	4	12 (including 5 low-budget films and 6 docos – some also counted as low-budget)	<i>Beyond the Edge</i> <i>The Pa Boys</i> <i>The Patriarch*</i> <i>The Ground We Won</i> <i>Antarctica: A Year on Ice</i> <i>Breathing is Singing*</i> <i>Jojo Rabbit*</i> <i>Hip Hop-eration</i> <i>Gardening with Soul</i> <i>Slow West</i> <i>Turbo Kid*</i> <i>The Straggler*</i> *These films are still confirming financing.
2e. Average overall satisfaction rating in dealing with team responsible for production funding	3.56	3.75	3.88	Rating is out of 5 with 1 representing Strongly Dissatisfied and 5 representing Strongly Satisfied.

METHODOLOGY:

2a. In order to determine whether a project is at advanced development stage we apply the following criteria: a) director attached; b) draft at a stage that is advanced; and c) project overall is approaching market-readiness/market-ready/ currently being packaged or financed. NZFC development funding includes Te Paepae Ataata funding or devolved development funding.

2b. Measured from the due date for the relevant funding round (usually the 20th of the month) to notification of decision. We have changed measure to six weeks average in new SOI due to volume of applications.

2c/2e. Figures taken from stakeholder survey conducted in 2012/13.

2d. Actual figures in 2012/13 are higher than targets set for that year due to low-budget features and feature documentaries which we do not specifically allow for. Figures exclude Escalator films which are measured in Output 1.

3. FILM INCENTIVE SCHEME ADMINISTRATION AND CERTIFICATION

	ACTUAL 2011/12	BUDGET 2012/13	ACTUAL 2012/13
Revenue	\$81,650	\$231,868	\$313,041
Expenditure	\$81,650	\$231,868	\$313,041

OUTPUT MEASURE	ACTUAL 2011/12	TARGET 2012/13	ACTUAL 2012/13	NOTES
3a. Percentage of complete SPIF and LBSPG final applications processed within 3 months	100%	100%	100%	
3b. Time taken to update SPIF and LBSPG Frequently Asked Question	From April 2012 SPIF: average three weeks LBSPG: five weeks	1 month	SPIF – 6 weeks LBSPG – 1 month (average 5 weeks)	Last updates to both FAQs were 8 May 2013. No new FAQs since then.
3c. Average overall satisfaction rating in dealing with team responsible for regulatory approvals and financial incentives	3.59 and 3.87	3.75	Regulatory approvals – 4.31 Financial incentives – 4.30	Rating is out of 5 with 1 representing Strongly Dissatisfied and 5 representing Strongly Satisfied.

METHODOLOGY:

3a. This timeframe is based on fully-completed applications being received. Occasionally further information is required to process an application in which case the start date commences when the further information is received. The two week period over Christmas and New Year is excluded from the calculations as applications are not being processed during this time. Most fully-completed applications take between 2.5 and 3 months to process.

3c. Figures taken from stakeholder survey conducted in 2012/13.

4. DISTRIBUTION SUPPORT, MARKETING AND SALES

	ACTUAL 2011/12	BUDGET 2012/13	ACTUAL 2012/13
Revenue	\$1,610,611	\$2,067,228	\$1,652,210
Expenditure	\$1,610,611	\$2,067,228	\$1,652,210

OUTPUT MEASURE	ACTUAL 2011/12	TARGET 2012/13	ACTUAL 2012/13	NOTES
4a. Number of prints & advertising grants made	12	7	8	7 NZFC funded films, 1 independently funded film (see Appendix for details)
4b. Distribution fees earned by NZFC	\$220,568	\$90,000	\$95,321	
4c. Percentage of NZFC-funded feature films restored or undergoing restoration	70%	75%	74%	This target was based on the previous digital preservation project which identified 112 feature films funded between 1939 and 2004 of which 78 films had been restored (70%). The "new" digitisation project supersedes this project. The target in the new SOI for 2013/16 is 9 features and 10 shorts.
4d. Average overall satisfaction rating in dealing with team responsible for feature film sales agency, distribution and marketing.	3.31	3.75	3.57	Very small sample size. Rating is out of 5 with 1 representing Strongly Dissatisfied and 5 representing Strongly Satisfied.

METHODOLOGY:

4c. Section 17(3) of the NZFC Act states that one of our functions is to "encourage and promote the proper maintenance of films in archives". However, funding for the Film Archive has been removed from the NZFC and is provided directly from MCH. Nevertheless, we still undertake to ensure those films we have funded are accessible for future generations. Restoration in the case of the original digitisation project meant transferring to digital betacam with picture and audio enhancement and a one pass colour grade. During the year, the list of 112 films has been refined and a new list for the new digitisation project has been generated.

4d. Figures taken from stakeholder survey conducted in 2012/13.

Independent Auditor's Report

To the readers of New Zealand Film Commission's financial statements and non financial performance information for the year ended 30 June 2013

The Auditor General is the auditor of New Zealand Film Commission (the Commission). The Auditor General has appointed me, Kelly Rushton, using the staff and resources of Audit New Zealand, to carry out the audit of the financial statements and non financial performance information of the Commission on her behalf.

We have audited:

- the financial statements of the Commission on pages 23 to 47, that comprise the statement of financial position as at 30 June 2013, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date and notes to the financial statements that include accounting policies and other explanatory information; and
- the non financial performance information of the Commission on pages 48 to 55 that comprises the statement of service performance, and which includes the report about outcomes.

OPINION

In our opinion:

- the financial statements of the Commission on pages 23 to 47:
 - comply with generally accepted accounting practice in New Zealand; and
 - fairly reflect the Commission's:
 - financial position as at 30 June 2013; and
 - financial performance and cash flows for the year ended on that date.
- the non financial performance information of the Commission on pages 48 to 55:
 - complies with generally accepted accounting practice in New Zealand; and
 - fairly reflects the Commission's service performance and outcomes for the year ended 30 June 2013, including for each class of outputs:
 - its service performance compared with forecasts in the statement of forecast service performance at the start of the financial year; and
 - its actual revenue and output expenses compared with the forecasts in the statement of forecast service performance at the start of the financial year.

Our audit was completed on 31 October 2013. This is the date at which our opinion is expressed.

The basis of our opinion is explained below. In addition, we outline the responsibilities of the Board and our responsibilities, and we explain our independence

BASIS OF OPINION

We carried out our audit in accordance with the Auditor General's Auditing Standards, which incorporate the International Standards on Auditing (New Zealand). Those standards require that we comply with ethical requirements and plan and carry out our audit to obtain reasonable assurance about whether the financial statements and non financial performance information are free from material misstatement.

Material misstatements are differences or omissions of amounts and disclosures that would affect a reader's overall understanding of the financial statements and non financial performance information. If we had found material misstatements that were not corrected, we would have referred to them in our opinion.

An audit involves carrying out procedures to obtain audit evidence about the amounts and disclosures in the financial statements and non financial performance information. The procedures selected depend on our judgement, including our assessment of risks of material misstatement of the financial statements and non financial performance information, whether due to fraud or

error. In making those risk assessments, we consider internal control relevant to the preparation of the Commission's financial statements and non financial performance information that fairly reflect the matters to which they relate. We consider internal control 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.

An audit also involves evaluating:

- the appropriateness of accounting policies used and whether they have been consistently applied;
- the reasonableness of the significant accounting estimates and judgements made by the Board;
- the appropriateness of the reported non financial performance information within the Commission's framework for reporting performance;
- the adequacy of all disclosures in the financial statements and non financial performance information; and
- the overall presentation of the financial statements and non financial performance information.

We did not examine every transaction, nor do we guarantee complete accuracy of the financial statements and non financial performance information. We have obtained all the information and explanations we have required and we believe we have obtained sufficient and appropriate audit evidence to provide a basis for our audit opinion.

RESPONSIBILITIES OF THE BOARD

The Board is responsible for preparing financial statements and non financial performance information that:

- comply with generally accepted accounting practice in New Zealand;
- fairly reflect the Commission's financial position, financial performance and cash flows; and
- fairly reflect its service performance and outcomes.

The Board is also responsible for such internal control as is determined necessary to enable the preparation of financial statements and non financial performance information that are free from material misstatement, whether due to fraud or error. The Board's responsibilities arise from the Crown Entities Act 2004 and the New Zealand Film Commission Act 1978.

RESPONSIBILITIES OF THE AUDITOR

We are responsible for expressing an independent opinion on the financial statements and non financial performance information and reporting that opinion to you based on our audit. Our responsibility arises from section 15 of the Public Audit Act 2001 and the Crown Entities Act 2004.

INDEPENDENCE

When carrying out the audit, we followed the independence requirements of the Auditor General, which incorporate the independence requirements of the New Zealand Institute of Chartered Accountants.

Other than the audit, we have no relationship with or interests in the Commission.



K M Rushton
Audit New Zealand
On behalf of the Auditor General
Wellington, New Zealand

Matters relating to the electronic presentation of the audited financial statements and non financial performance information

This audit report relates to the financial statements and non financial performance information of

New Zealand Film Commission for the year ended 30 June 2013 included on New Zealand Film Commission's website. The New Zealand Film Commission's Board is responsible for the maintenance and integrity of New Zealand Film Commission's website. We have not been engaged to report on the integrity of New Zealand Film Commission's website. We accept no responsibility for any changes that may have occurred to the financial statements and non financial performance information since they were initially presented on the website.

The audit report refers only to the financial statements and non financial performance information named above. It does not provide an opinion on any other information which may have been hyperlinked to or from the financial statements and non financial performance information. If readers of this report are concerned with the inherent risks arising from electronic data communication they should refer to the published hard copy of the audited financial statements and non financial performance information as well as the related audit report dated 31 October 2013 to confirm the information included in the audited financial statements and non financial performance information presented on this website.

Legislation in New Zealand governing the preparation and dissemination of financial information may differ from legislation in other jurisdictions.

Appendix



Key:

Project
Production Company/s
Producer/s
Writer/s
Director/s

A/NEW FEATURE FILMS WITH INVESTMENT FROM NZFC

The amounts in this section are the total NZFC equity investment in the film and therefore include all previous development funding received by the project. Short-term loans are also included in this figure but sales advances and non-recoupable grants are not. Where the film is a co-production, only the New Zealand producer is listed.

<i>Antarctica: A Year on Ice (documentary)</i>	\$129,915
Antzworks Ltd Anthony Powell Simon Price and Anthony Powell Anthony Powell	
<i>Beyond The Edge</i>	\$1,900,000
GFC (Everest) Ltd Matthew Metcalfe Leanne Pooley Leanne Pooley	
<i>Gardening with Soul (documentary)</i>	\$15,000
POP Film Ltd Vicky Pope Jess Feast Jess Feast	
<i>Hip Hop-eration (aka Hip Operation) (documentary)</i>	\$304,631
HH Inc Ltd Alex Lee and Paula Jones Bryn Evans Bryn Evans	
<i>Jojo Rabbit</i>	Conditional offer
Defender Films Ltd Chelsea Winstanley Taika Waititi Taika Waititi	
<i>Kiri Te Kanawa – My Breathing is Singing (aka Breathing is Singing) (documentary)</i>	Conditional offer
Kaitiaki Productions Ltd Tom Parkinson and Robert Boyd Bell Ian Fraser Michael Seresin	
<i>Slow West</i>	\$1,000,000
Slow West NZ Ltd Rachel Gardner John Maclean John Maclean	
<i>The Ground We Won (documentary)</i>	\$481,662
Victory Pictures Ltd Miriam Smith Miriam Smith Christopher Pryor	

The Pa Boys
 \$500,000 || The Pa Productions Ltd Ainsley Gardiner and Mina Mathieson Himiona Grace Himiona Grace | |

The Patriarch (aka Mahana, aka Bulibasha)
 Conditional offer || Jump Film and Television Ltd Robin Scholes, Timothy White and Janine Dickins John Collee Lee Tamahori | |

The Straggler (aka Now Is the Hour).....
 Conditional offer || T.H.E Film Ltd Trevor Haysom Jonathan Ogilvie Jonathan Ogilvie | |

Turbo Kid
 Conditional offer || T&A Films Ltd Ant Timpson and Tim Riley Anouk Whissell, Francois Simard and Yoann Whissell Anouk Whissell, Francois Simard and Yoann Whissell | |

B/FEATURE FILMS WITH ADDITIONAL INVESTMENT FROM THE NZFC

Genesis (aka The Dark Horse).....
 \$56,870 || Genesis Pictures Ltd Tom Hern and Jim Marbrook James Napier Robertson James Napier Robertson | |

Giselle (documentary)
 \$20,000 || GFC (Giselle) Ltd Matthew Metcalfe Toa Fraser Toa Fraser | |

Shopping
 \$40,000 || Shopping NZ Ltd Sarah Shaw and Anna McLeish Louis Sutherland and Mark Albiston Louis Sutherland and Mark Albiston | |

C/DIGITAL FEATURES WITH POST PRODUCTION GRANTS FROM THE NZFC

Fantail
 \$15,000 || Curious Ltd and Yes Please Films Ltd Sarah Cook Sophie Henderson Curtis Vowell | |

Gardening with Soul (documentary).....
 \$25,000 || POP Film Ltd Vicky Pope Jess Feast Jess Feast | |

He Toki Huna: New Zealand in Afghanistan (documentary)
 \$10,000 || Occasional Productions Ltd Annie Goldson and Kay Ellmers Annie Goldson and Kay Ellmers Annie Goldson and Kay Ellmers | |

<i>Soul in the Sea (documentary)</i>	\$15,000	<i>Born To Dance</i>	\$20,000
N/A		Sector 7 Productions Ltd	
Amy Taylor		Daniel Story and Jill Macnab	
Amy Taylor		Hone Kouka	
Amy Taylor		Tammy Davis	
<i>The Deadly Ponies Gang (documentary)</i>	\$25,000	<i>Burn Out</i>	\$5,000
N/A		Kingfisher Films Ltd	
Zoe McIntosh		Karl Zohrab	
Zoe McIntosh and Clint Rarm		Matthew Horrocks	
Zoe McIntosh		tbc	
<i>The Last Ocean (documentary)</i>	\$25,000	<i>Bush Boys (aka The Road Home, aka Last Night)</i>	\$20,000
The Ross Sea Documentary Ltd		MF Films Ltd	
Peter Young		Michele Fantl	
Peter Young and Richard Langston		Sara Wiseman	
Peter Young		Garth Maxwell	
<i>Us and the Game Industry (documentary)</i>	\$10,000	<i>Chief Gary (aka Chief Josh, aka Tuvalu)</i>	\$14,500
Common Dreams Ltd		Filmwork Ltd	
Stephanie Beth		Fiona Copland	
Stephanie Beth		Nigel McCulloch, Jarrod Holt and Ryan Hutchings	
Stephanie Beth		Nigel McCulloch, Jarrod Holt and Ryan Hutchings	
D/ESCALATOR LOW BUDGET FEATURE FILMS		<i>Cold Storage</i>	\$16,000
(Includes \$10,000 Mentor fund and \$10,000 Sales and Marketing fund)		Off Ramp Films Ltd	
<i>Orphans & Kingdoms</i>	\$270,000	Michelle Turner	
O&K Film Ltd		Nick Ward	
Fraser Brown		Ellory Elkayem	
Paolo Rotondo		<i>Copenhagens (aka Milly Lies Low)</i>	
Paolo Rotondo		<i>(Seed Development Fund)</i>	\$10,000
E/NZFC DEVELOPMENT FINANCE FOR FEATURE FILM PROJECTS		Sam Burt and Michelle Savill	
i) Early Development Fund including Seed Development Fund		<i>Davey Darling</i>	\$12,000
<i>A Lonely Place Facing the Sun (aka Angelina)</i>	\$25,000	Supercollider Ltd	
Agio Capital Corporation Ltd		Paul Swadel	
Catherine Fitzgerald, Isabella Galluzzo and Carlo degli Esposti		Paul Shannon	
Alexia Murray and Isabella Galluzzo		Paul Swadel and Marc Swadel	
tba		<i>Dog Sick Days (Seed Development Fund)</i>	\$10,000
<i>A Walk in the Park (documentary)</i>	\$15,000	Linda Hughes and Thomas Sainsbury	
Escapade Pictures and The Docufactory		<i>Ebony Society Feature (Seed Development Fund)</i>	\$10,000
Philippa Campbell and Justin Pemberton		Tammy Davis	
Justin Pemberton		<i>Expat (Seed Development Fund)</i>	\$10,000
Justin Pemberton		Hamish Bennett	
<i>Annabelle (aka Black Across the Field)</i>	\$20,000	<i>God of War</i>	\$8,000
Sabertooth Films Ltd		Nukuhau Productions Ltd	
Aaron Watson and Philippa Campbell		Tim Coddington	
Jackie van Beek		Guy Hamling	
Jackie van Beek		tba	
<i>Born To Dance</i>	\$5,000	<i>Green on Blue</i>	\$10,000
Sector 7 Productions Ltd		N/A	
Daniel Story and Jill Macnab		tba	
Hone Kouka		David Brechin-Smith	
Tammy Davis		tba	
<i>Hip Hop-eration (aka Hip Operation) (documentary)</i>	\$10,000	<i>Hip Hop-eration (aka Hip Operation) (documentary)</i>	\$10,000
Inkubator Ltd		Alex Lee and Paula Jones	
Alex Lee and Paula Jones		Bryn Evans	
Bryn Evans		Bryn Evans	

<i>Hoping for Larry</i>	\$5,000	<i>Respect</i>	\$10,000
Kingfisher Films Ltd		Ngākau Toa Ltd	
Karl Zohrab		Rāwiri Paratene	
Scott Granville and Ben Woollen		Rāwiri Paratene	
tba		Rāwiri Paratene	
<i>How to Murder Your Wife</i>	\$10,000	<i>Shearing the Love</i>	\$23,000
Screentime NZ Ltd		Four Knights Film Ltd	
Philly de Lacey and Riccardo Pellizzeri		Tom Hern, Luke Robinson and James Napier Robinson	
John Banas		Daniel Musgrove and Natalie Medlock	
Riccardo Pellizzeri		tba	
<i>Kathleen</i>	\$25,000	<i>Songs From The Inside (Seed Development Fund)</i>	\$9,000
Blueskin Films Ltd		Kelly Kilgour	
Catherine Fitzgerald		<i>Stray</i>	\$25,000
Frances Edmond		Escapade Pictures Ltd	
tbc		Philippa Campbell	
<i>Life on the Island</i>	\$22,000	Dustin Feneley	
Escapade Pictures Ltd		Dustin Feneley	
Philippa Campbell		<i>Tamada</i>	\$12,000
Colin Hodson		Reservoir Films Ltd	
tba		Tim Tskilauri	
<i>Manhunt (Seed Development Fund)</i>	\$10,000	Tim Tskilauri	
Sophie Henderson		Tim Tskilauri	
<i>Manawa (Seed Development Fund)</i>	\$10,000	<i>The Changeover</i>	\$7,475
Jamie McCaskill		Afterimage Films Ltd	
<i>Miracle at St Johns (aka Miracle at St Lukes)</i>	\$20,000	Angela Littlejohn, Stuart McKenzie and Miranda Harcourt	
Top Shelf Productions Ltd		Stuart McKenzie	
Vincent Burke and Tracey Gardiner		Stuart McKenzie	
Dianna Fuemana and Paul Oremland		<i>The Chatterton Virgin (Seed Development Fund)</i>	\$10,000
Paul Oremland		Sue Reidy	
<i>Missu Peace</i>	\$8,049	<i>The Colour</i>	\$18,000
Albedo Ltd		Nukuhau Productions Ltd & Festival Films (UK)	
Maile Daugherty, Peter McCully and Migiwa Ozawa		Tim Coddington and Ray Marshall	
Mike Riddell		Rose Tremain	
tba		Peter Webber	
<i>Missu Peace</i>	\$20,000	<i>The Conductor</i>	\$25,000
Albedo Ltd		Kingfisher Films Ltd	
Maile Daugherty, Peter McCully and Migiwa Ozawa		Karl Zohrab	
Mike Riddell		Toa Fraser	
tba		tba	
<i>One in Eight (Seed Development Fund)</i>	\$10,000	<i>The Confessions of Burgess the Murderer (aka Blood Rush)</i>	\$10,000
Arthur Meek		Kingfisher Films Ltd	
<i>Petrol Head</i>	\$15,000	Karl Zohrab	
Liberty Films Ltd and Coopers Town Productions		Brian Challis	
Richard Fletcher, Phillip Seymour Hoffman, Emily Ziff and Sara Murphy		tba	
Rochelle Bright		<i>The Father and The Prospect</i>	\$5,000
tba		POP Film Ltd	
<i>Reservoir Hill</i>	\$20,000	Vicky Pope	
KHF Media Ltd & Liberty Films Ltd		Sam Kelly	
Thomas Robins, David Stubbs and Richard Fletcher		Sam Kelly	
Adam Larkin		<i>The Father and The Prospect</i>	\$20,000
David Stubbs and Thomas Robins		POP Film Ltd	
		Vicky Pope	
		Sam Kelly	
		Sam Kelly	

<i>The Ground We Won (documentary)</i>	\$15,000	<i>Howard</i>	\$10,000
Deer Heart Films Ltd		Gibson Group Ltd	
Miriam Smith		Dave Gibson	
Miriam Smith		David Brechin-Smith	
Christopher Pryor		Vanessa Alexander	
<i>The Guinea Pig Club</i>	\$25,000	<i>Inside Dope</i>	\$10,000
Crimbil Equities Ltd		Film Business Ltd	
Tim Sanders		Murray Francis	
Mike Riddell		Peter Cox	
tba		Jesse Warn	
<i>The Light in the Bottle</i>	\$25,000	<i>Jojo Rabbit</i>	\$7,100
N/A		Defender Films Ltd	
tba		Chelsea Winstanley and Emanuel Michael	
Daniel Borgman		Taika Waititi	
Daniel Borgman		Taika Waititi	
<i>The Norman Conquest (Seed Development Fund)</i>	\$10,000	<i>Kiri Te Kanawa - My Breathing is Singing</i> <i>(aka Breathing is Singing) (documentary)</i>	\$5,000
Steven Page		Kaitiaki Productions Ltd	
<i>Thigh of the Passionate Nymph</i> <i>(aka Untitled Community Media Trust Project)</i>	\$3,000	Tom Parkinson and Robert Boyd Bell	
First Blush Films Ltd		Ian Fraser	
Andrea Bosshard, Shane Loader and Rangimoana Taylor		Michael Seresin	
Andrea Bosshard		<i>Oil</i>	\$10,000
Andrea Bosshard and Shane Loader		Dreadnought Ltd	
<i>William Mariner (documentary)</i>	\$5,000	Emma Slade and Dan Hennah	
Occasional Productions Ltd		Michael Bennett	
Annie Goldson and Rebekah Kelly		Dan Hennah	
Rebekah Kelly, Annie Goldson and Nikki Mariner		<i>Oil</i>	\$9,000
Rebekah Kelly and Annie Goldson		Dreadnought Ltd	
ii) Chief Executive Delegations		Emma Slade and Dan Hennah	
<i>A Thousand Ropes</i>	\$15,000	Michael Bennett	
N/A		Dan Hennah	
tba		<i>Rosa (aka Here at the End of the World We Learn to Dance)</i>	\$3,000
Tusi Tamasese		Deep-Pond Ltd	
Tusi Tamasese		Dan Hennah, Barrie Osborne and Emma Slade	
<i>Always the Sun</i>	\$5,000	Beatrix Christian, Graham Tetley and Dan Hennah	
Liberty Films Ltd		Ray Lawrence	
Richard Fletcher		<i>Shelved</i>	\$15,000
Neil Cross		N/A	
Cliff Curtis		tba	
<i>Antarctica: A Year on Ice (documentary)</i>	\$25,000	Kathryn Burnett and James Cunningham	
Antzworks Ltd		James Cunningham	
Anthony Powell		<i>Sunday</i>	\$25,000
Simon Price and Anthony Powell		Brothers Young Pictures Ltd	
Anthony Powell		Michelle Joy-Lloyd	
<i>Beyond the Known World</i>	\$15,000	Camille Keenan, Dustin Clare and Michelle Joy-Lloyd	
Reservoir Films Ltd		Michelle Joy-Lloyd	
Kristian Eek and Matt Horrocks		<i>The Book of Secrets</i>	\$9,000
Dianne Taylor		Frolic Films Ltd	
Pan Nalin		Robin Laing, Sue Thompson and Judith McCann	
<i>Ergotism</i>	\$20,000	Robin Laing and Judith McCann	
Bad Bread Productions Ltd		tba	
Andrew Beattie and Sue Thompson		<i>The Light in the Bottle</i>	\$10,000
Kathryn Burnett and Stefan Rochfort		N/A	
Stefan Rochfort		tba	
		Daniel Borgman	
		Daniel Borgman	

The Patriarch (aka Mahana, aka Bulibasha)\$19,550
 Jump Film and Television Ltd
 Robin Scholes, Timothy White and Janine Dickins
 John Collee
 Lee Tamahori

The Rogue Kimble Bent\$20,000
 N/A
 tba
 Michael Bennett
 tba

The Rybinsk Deception\$20,000
 Rybinsk Productions NZ Ltd
 Sue Thompson, Andrew Beattie and Paul Yi
 Steve Barr
 tba

The Straggler (aka Now Is the Hour)\$19,100
 T.H.E Film Ltd
 Trevor Haysom and Greg Duffy
 Jonathan Ogilvie
 Jonathan Ogilvie

Untitled Leanne Pooley Project\$20,000
 General Film Corporation Ltd
 Matthew Metcalfe
 Matthew Metcalfe and Leanne Pooley
 Leanne Pooley

iii) Advanced Development Fund

Chief Gary (aka Chief Josh, aka Tuvalu)\$25,000
 Filmwork Ltd
 Fiona Copland
 Nigel McCulloch, Jarrod Holt, Ryan Hutchings and William
 Brandt
 Nigel McCulloch, Jarrod Holt and Ryan Hutchings

Genesis (aka The Dark Horse)\$25,000
 Four Knights Film Ltd
 Tom Hern and Jim Marbrook
 James Napier Robertson
 James Napier Robertson

Pork Pie\$25,000
 N/A
 Alan Harris
 Matt Murphy and Alan Harris
 Matt Murphy

The Changeover\$32,500
 Afterimage Films Ltd
 Angela Littlejohn, Stuart McKenzie and Miranda Harcourt
 Stuart McKenzie
 Stuart McKenzie

iv) Board Development Decisions

Flickering Time Bomb (documentary)\$50,000
 PBK Ltd
 Pietra Brett Kelly
 Pietra Brett Kelly
 Pietra Brett Kelly

The Dead Lands\$100,000
 General Film Corporation Ltd
 Matthew Metcalfe and Tainui Stephens
 Glenn Standing
 Toa Fraser

v) Te Whai Ao Fund

Young and Hapu\$56,000
 POP Film Ltd
 Vicky Pope
 Juliette Veber
 Juliette Veber

The Tuho Building\$48,000
 Monsoon Pictures International Ltd
 Alex Behse
 Juliette Veber
 Sarah Grohnert

Nga Reo O Te Whenua: Voices of the Land\$44,000
 Handmade Productions Aotearoa Ltd
 Paul Wolfram and Catherine Fitzgerald
 Paul Wolfram
 Paul Wolfram

Untitled CUTCUTCUT Films Project\$46,000
 Community Media Trust
 Errol Wright
 Errol Wright and Abi King-Jones
 Errol Wright and Abi King-Jones

On An Unknown Beach\$56,000
 Ponzi Pictures Ltd
 Adam Luxton and Summer Agnew
 Adam Luxton and Summer Agnew
 Adam Luxton and Summer Agnew

F/DEVELOPMENT AWARDS

i) Professional Development Awards

Sara Wiseman\$2,167
 (Susan Batson Masterclass in Melbourne)

Kevin KJ Jennings\$5,000
 (Association of Film Commissioners International Advisory
 Board)

Aaron Morton\$5,000
 (LA Variety Film Technology Summit)

Alex Lee\$1,300
 (Acceptance to International Documentary Festival Amsterdam
 Jury)

Brita McVeigh\$4,950
 (Script Editor Mentorship with Claire Dobbin)

Robyn Malcolm\$5,000
 (Berlin and Sundance)

ii) CEO Delegations (Professional Development)

Nic Gorman\$1,122
 (John Truby Masterclass New York)

Donna Pearman \$5,000
(Cannes)

iii) Annual Development Awards

Tearepa Kahi \$40,000
Dianne Taylor \$20,000
Zia Mandviwalla \$10,000
Philippa Campbell..... \$30,000
Matt Noonan (Curious Films) \$30,000
Mark Albiston and Louis Sutherland \$30,000
Mike Wallis and Inge Rademeyer \$20,000
Christopher Pryor and Miriam Smith \$20,000

G/PRODUCER INTERNATIONAL TRAVEL ASSISTANCE

i) To Markets

To Berlin European Film Market (EFM)

Emma Slade \$8,000
Paula Boock..... \$5,700
Leanne Saunders..... \$4,260

To Cannes Film Market

Barrie Osborne..... \$5,470
Emma Slade \$8,000
Angela Littlejohn..... \$7,500
Craig Newland..... \$7,500
Matthew Horrocks \$5,365

To Content Market at the Tokyo International Film Festival (TIFFCOM)

Maile Daugherty..... \$3,350
Migiwa Ozawa..... \$3,350

To Hong Kong International Film & TV Market (FILMART)

Sue Thompson..... \$3,450

To International Documentary Festival Amsterdam (IDFA)

Slavko Martinov \$3,300
Robyn Patterson \$3,350

To International Financing Forum – Toronto International Film Festival (TIFF)

Richard Fletcher \$3,350

To MIFF 37°South Market

Alex Cole-Baker \$2,500
Angela Hicks..... \$2,500
Arani Cuthbert..... \$2,500
Catherine Fitzgerald..... \$2,500

Dave Gibson \$2,500
Fiona Copland \$2,500
Maile Daugherty..... \$2,500
Michelle Turner \$2,500
Sue Rogers \$2,500
Tainui Stephens..... \$2,500
Tom Hern \$2,500
Andrea Bosshard \$2,500
John Barnett..... \$2,500
Mhairead Connor \$2,500
Alyx Duncan..... \$2,500
Andrew Beattie..... \$1,250
Ruth Korver \$1,250

To Production Finance Market – London (PFM)

Tainui Stephens..... \$1,250

To Sundance Film Festival - Producer Market

Chelsea Winstanley and Taika Waititi \$4,836

To Toronto International Film Festival (TIFF)

Robin Scholes and Andrew Adamson..... \$9,250
Tom Hern and James Napier Robertson..... \$9,250

ii) General

Matthew Horrocks (India – packaging and financing) \$15,000
Rachel Gardner (SPAA Producer Market)..... \$4,800
Jason Stutter (Los Angeles Comedy Festival)..... \$8,000

H/FESTIVAL TRAVEL ASSISTANCE FOR FEATURE FILMMAKERS

Mark Albiston and Louis Sutherland – *Shopping*..... \$10,500
Berlin International Film Festival

Daniel Borgman – *The Weight of Elephants* \$5,200
Berlin International Film Festival

I/FESTIVAL TRAVEL ASSISTANCE FOR SHORT FILMMAKERS

Zia Mandviwalla – *Night Shift* \$3,000
Sundance Film Festival

David White – *The Cleanest Pig* \$2,000
Sundance Film Festival

Michelle Savill – *Ellen is Leaving*..... \$3,940
Clermont-Ferrand Short Film Festival

Desray Armstrong – *Ellen is Leaving*..... \$4,246
Clermont-Ferrand Short Film Festival

Lauren Jackson – *I'm Going to Mum's* \$4,690
Berlin International Film Festival

Jeremy Macey – <i>I'm Going to Mum's</i>	\$4,034
Berlin International Film Festival	
Brett O'Gorman – <i>Dotty</i>	\$3,602
South by Southwest Film Festival (SXSW)	
Mick Andrews – <i>Dotty</i>	\$3,875
SXSW	
Aidee Walker and Morgan Leigh Stewart – <i>The F.E.U.C.</i>	\$5,140
Palm Springs Film Festival	
Louise Leitch and Melissa Dodds – <i>Blankets</i>	\$5,981
Palm Springs Film Festival	

J/SHORT FILM PROJECTS WITH PRODUCTION FINANCE FROM THE NZFC

Premiere Shorts funding scheme through executive producer groups

i) Short and Sharp – Michelle Turner and Nick Ward

<i>Snowmen</i>	\$90,000
Desray Armstrong	
John Leigh and Greg Johnson	
Jonathan Brough	
<i>Whisker</i>	\$90,000
Yolande Dewey	
Corey Chalmers	
Steve Saussey	

ii) Blue Harvest – Paul Swadel, Dan Story and Steve Barr

<i>Cradle</i>	\$90,000
Tom Hern and Luke Robinson	
Hugh Calveley	
Damon Duncan	
<i>The Ballad of Maddog Quinn</i>	\$90,000
Melissa Dodds	
Matt Inns	
Matt Inns	

iii) Robin Scholes

<i>Dancers</i>	\$90,000
Melissa Dodds	
Casey Whelan	
Louise Leitch	
<i>Shout at the Ground</i>	\$90,000
Tom Hern	
Joe Lonie	
Joe Lonie	

Fresh Shorts funding scheme through the NZFC

<i>Calculating Alternative Route</i>	\$10,000
Claire Kelly	
Levi Slavin	
Jae Morrison	
<i>Coconut</i>	\$10,000
Alex Clark	

Charlie Bleakley and Cohen Holloway	
Charlie Bleakley	
<i>Hilda Brodie's Love & Movie Films (documentary)</i>	\$10,000
Liam Bachler	
N/A	
Liam Bachler	
<i>Kyoto</i>	\$10,000
Hiona Henare	
Jodhi Hoani	
Ayla Amano	
<i>Pigeon</i>	\$10,000
Faye McNeil	
Faye McNeil	
Faye McNeil	
<i>Reservations</i>	\$10,000
Gareth van Niekerk	
Adam Lound	
Gareth van Niekerk	
<i>Shooting an Elephant</i>	\$10,000
Kate Prior	
Kate Prior	
Abigail Greenwood	
<i>Unnatural History</i>	\$10,000
Alex Backhouse	
Alex Backhouse	
Alex Backhouse	
<i>Ahi Kā</i>	\$30,000
Jillian White	
Richard Curtis	
Richard Curtis	
<i>Cub</i>	\$30,000
Kelly Kilgour	
Jamie Lawrence	
Jamie Lawrence	
<i>In the Rubbish Tin (animation)</i>	\$30,000
Catherine Fitzgerald	
Riwia Brown	
Riwia Brown	
<i>Madam Black</i>	\$30,000
Joszef Fityus	
Matthew Harris	
Ivan Barge	
<i>Movie</i>	\$30,000
Claire Kelly	
Dan Kircher and Geoff Cochrane	
Dan Kircher	
<i>Rising Dust</i>	\$30,000
Julia Parnell	
Jack Woon	
Jack Woon	
<i>Ross and Beth</i>	\$30,000
Orlando Stewart	
Hamish Bennett	
Hamish Bennett	

<i>Stone, Paper, Scissors</i>	\$30,000
Vicky Pope and Dan Higgins	
Yamin Tun	
Yamin Tun	

K/SHORT FILM PROJECTS WITH POST PRODUCTION FINANCE FROM THE NZFC

<i>Ellen is Leaving</i>	\$10,750
Desray Armstrong and Michelle Savill	
Martha Hardy-Ward	
Michelle Savill	

<i>Friday Tigers (Ngā Taika o te Rāmere)</i>	\$9,638
Julia Parnell	
Aidee Walker	
Aidee Walker	

<i>I'm Going to Mum's</i>	\$9,025
Jeremy Macey and Andrew Cochrane	
Lauren Jackson	
Lauren Jackson	

<i>Maul</i>	\$15,160
Wendell Cooke, Robin Murphy and Kim Baker	
Wendell Cooke	
Colin Hodson	

Community Initiative

LoadingDocs – Notable Pictures.....	\$61,000
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L/PROFESSIONAL DEVELOPMENT

i) NZFC Initiatives

Trainee Director Internship Scheme

Hugh Calveley (<i>Genesis</i>).....	\$5,000
Kewana Duncan (<i>The Pa Boys</i>).....	\$5,000

Trainee Producer Internship Scheme

Donna Pearman (<i>General Film Corporation</i>).....	\$18,500
Tess Novak (<i>Matchbox Pictures - Australia</i>).....	\$6,650
Felicity Hernandez-Rika (<i>The Pa Boys</i>).....	\$5,000

Berlinale Talent Campus

Maria-Elena Doyle.....	\$3,500
James Hayday.....	\$3,500
Sally Tran.....	\$3,500
Tammy Davis.....	\$3,500
Ryan Lloyd.....	\$3,500

Other

CineMart & Rotterdam Lab.....	\$38,187
MIFF 37°South Accelerator Programme & Partnership....	\$24,349
No Borders.....	\$12,155
Film Bazaar.....	\$10,044

SPIF Workshop in preparation for TIFFCOM.....	\$742
NZFC/ éQuinox Germany Script Lab.....	\$32,988
ACE European Producer Partnership.....	\$9,326
ACE Hong Kong Co-production Lab Partnership.....	\$5,954
NZFC First Feature Lab with Keith Thompson.....	\$24,821

ii) Joint Initiatives

Big Screen Symposium Assistance in association with Script to Screen.....	\$18,213
DOC Lab 2012 in association with Documentary Edge.....	\$5,000
South Island Industry Workshops Travel Assistance in association with Script to Screen.....	\$900
SPADA Conference 2012 in association with SPADA.....	\$48,050
Script Factory Workshops in association with NZWG.....	\$9,128
Toa Fraser Masterclass in association with SDGNZ.....	\$5,133
Casting Hothouse in association with NZ Actors Equity.....	\$15,000
Cliff Curtis Discussion in association with the NZ Film School.....	\$500
SPADA Conference Attendance in association with SPADA.....	\$1,200
AnimfxNZ Conference in association with GAV Trust.....	\$5,139
Foreign Exchange Markets in association with SPADA.....	\$8,000
Feature Film Script Lab in association with Film Victoria...	\$11,165
ImaginATIVE Workshops in association with Te Paepae Ataata.....	\$5,000
NFTS London Scholarships in association with SPADA.....	\$100,000
Ang Lee The Life of Pi Event in association with 20th Century Fox.....	\$4,767
Pacific Voices Lab and Summit in association with Documentary NZ Trust, B3 Media and The Commonwealth Foundation..	\$10,000
In Conversation with David Magee, Jim Hart and Claire Dobbin in association with Script to Screen.....	\$2,960
Killer Films Internship in association with Script to Screen	20,000
Screen Writers and Actors Workshop Series 2 in association with EAT Wellington.....	\$9,050
Film Financing Workshop in association with WIFT.....	\$6,000
Dunedin TV and Film Craft Weekend in association with Octagon Short Film Trust.....	\$2,000
Inspiring Stories workshops in association with Inspiring Stories Trust.....	\$38,400
Miranda Harcourt National Series in association with SDGNZ.....	\$20,000
Screen Edge Forum 2013 in association with Documentary NZ Trust.....	\$38,400

Seminars with Keith Thompson, Alison Maclean and Philippa Campbell..... \$1,000

Outlook for Someday Workshops in association with Connected Media \$15,000

Show Me Shorts Workshops, Lab and Awards in association with Show Me Shorts Film Festival \$11,189

M/INDUSTRY INFRASTRUCTURE SUPPORT / INDUSTRY PROFESSIONAL TRAINING PARTNERSHIP PROGRAMME

Film NZ.....\$40,000

New Zealand Film and Video Technicians' Guild (NZF&VTG)\$35,000

New Zealand Actors Equity.....\$20,000

Ngā Aho Whakaari\$50,000

Screen Directors Guild of New Zealand (SDGNZ).....\$95,000

Script to Screen.....\$99,000

Screen Producers and Development Association (SPADA).....\$78,000

Women in Film and Television (WIFT)\$22,530

New Zealand Writers Guild (NZWG)\$70,000

Festivals and Awards

48HOURS\$60,000

New Zealand International Film Festival.....\$90,000

Wairoa Māori Film Festival.....\$20,000

The Sorta Unofficial NZ Film Awards aka 'The Moas'\$32,000

Film events with a New Zealand focus

i) NATIVE - A Journey into Indigenous Cinema Berlin International Film Festival

Bastion Point Day 507 (short)

Boy

Ebony Society (short)

Ngati

Saving Grace

Te Whakarauora Tangata

The Orator (O Le Tulafale)

Turangawaewae (short)

Two Cars, One Night (short)

ii) 50 Years of Friendship with Samoa New Zealand Film and Television Festival

Flying Fox in a Freedom Tree

Sione's Wedding

Skitz (television)

Tala Pasifika Series (6 short films)

The Orator (O Le Tulafale)

The Semesis (television)

The Silent One

Whale Rider

iii) Cinema Storytelling from New Zealand Guest of Honour, Frankfurt Book Fair

An Angel at My Table

Aphrodite's Farm (short)

Boy

Heavenly Creatures

In My Father's Den

Once Were Warriors

Tama Tu (short)

Whale Rider

iv) Singapore Airlines (SIA)

The Hobbit: An Unexpected Journey release tie-in

The Lord of the Rings Trilogy

The Orator (O Le Tulafale)

The Strength of Water

The World's Fastest Indian

v) New Zealand on Film: A Festival of New Zealand Filmmaking 40th Anniversary of Diplomatic Relations, Beijing

An Angel at My Table

Aphrodite's Farm (short)

Boy

Coffee and Allah (short)

Run (short)

Tama Tu (short)

The Orator (O Le Tulafale)

The Six Dollar Fifty Man (short)

Two Cars, One Night (short)

Whale Rider

vi) Paramount Pictures

Paramount Pictures Studios, Los Angeles

Abiogenesis (short)

Careful with that Crossbow (short)

Tama Tu (short)

vii) New Zealand International Film Festival

43,000 Feet (short)

Abiogenesis (short)

Baby Steps (short)

Ellen is Leaving (short)

Existence

Hitch Hike (short)

How Far is Heaven

How to Meet Girls From a Distance

Lambs (short)

Māori Boy Genius

Night Shift (short)

Pictures of Susan

Snow in Paradise (short)

Song of the Kauri

Tatarakihi: The Children of Parihaka

Ten Thousand Days (short)

The Dump (short)

The Last Dogs of Winter

The Last Ocean

The Lawnmower Men of Kapu (short)

The Red House

Whakatiki (short)

N/DOMESTIC THEATRICAL DISTRIBUTION SUPPORT – PRINT AND PUBLICITY GRANTS

River Pictures for <i>How Far is Heaven</i>	\$7,500
Kiwi Flyer Productions and Rialto for <i>Kiwi Flyer</i>	\$19,562
Gaylene Preston Productions for <i>Tatarakihi: The Children of Parihaka</i>	\$2,500
Gibson Group for <i>Fresh Meat</i>	\$54,472
Transmission for <i>Two Little Boys</i>	\$55,000
Sony for <i>Mt. Zion</i>	\$88,803
Madman for <i>Shopping</i>	\$31,970
South Pacific Pictures for <i>White Lies</i>	\$31,994

O/CERTIFICATION AS A NEW ZEALAND FILM (FOR PURPOSES OF THE INCOME TAX ACT)

Provisional Certification

N/A

Final Certification

Blankets

An msd production limited
Short film

King's Crew

Alfred Rex Bunn
Animated multimedia film

P/PRODUCTIONS CERTIFIED AS OFFICIAL CO-PRODUCTIONS

Provisional Certification

N/A

Final Certification

Emilie Richards: Tales from the South Pacific (Series 4)

GFC (Germany) Ltd
Telefeature

Q/SCREEN PRODUCTION INCENTIVE FUND SCHEME (SPIF) APPROVALS

i) Provisional Certification

Beyond the Edge

GFC (Everest) Ltd
Feature film

Life Force Africa

NHNZ Ltd
TV documentary

Life Force China

NHNZ Ltd
TV documentary

Life Force India

NHNZ Ltd
TV documentary

The Dark Horse (aka Genesis)

Genesis Pictures Ltd
Feature film

The Patriarch

Jump Film & TV Ltd
Feature film

The Wonder

Wonder Films NZ Ltd
Feature film

ii) Final Certification

Emilie Richards: Tales from the South Pacific (Series 4).....

\$340,590
GFC (Germany) Ltd
Telefeature

Fresh Meat.....

\$1,757,844
Gibson Group Fresh Meat Ltd
Feature film

Mr. Pip.....

\$6,000,000
Mr. Pip Ltd
Feature film

Sione's 2: Unfinished Business.....

\$1,771,252
Sione's Two Limited
Feature film

Shopping.....

\$1,147,450
Shopping NZ Ltd
Feature film

Top of the Lake.....

\$2,560,901
Top of the Lake Productions Ltd
TV series

White Lies (aka Medicine Woman).....

\$1,521,377
Medicinal Films Ltd
Feature film

NZFC Operational Units and Staff

As at 30 June 2013

CORPORATE

Graeme Mason	Chief Executive
Rosalind Croad	Assistant to the Chief Executive
Mladen Ivancic	Deputy Chief Executive
Naomi Wallwork	Head of Business Affairs
Rochelle Cooney	Business Affairs Executive
Hannah Collins	Receptionist/Communications Assistant
Janka Palinkas	Accountant
Sophie Hathaway	Accounts Assistant
Dominique Fromont	Film Income Manager (part-time)
Gina Rogers	Senior Communications Advisor (part-time)
Roger Perkins	Strategic Advisor

CONTACT

**PO Box 11-546,
Wellington
T. 04 382 7680
www.nzfilm.co.nz**

DEVELOPMENT AND PRODUCTION

Briar Grace-Smith	Development Executive
Chris Payne	Development Executive
Bonnie Slater	Professional Development Executive
Faith Dennis	Development Co-ordinator
Lisa Chatfield	Short Film Manager
Helmut Marko	Short Film Assistant (acting)
Chantelle Burgoyne	Fresh Shorts Assistant 2013 (fixed term contract)

SALES AND MARKETING

Jasmin McSweeney	Marketing Manager
Rachel Corley	Film Materials Manager
Beth Brash	Marketing and Sales Assistant

NZ
FILM
COMMISSION
TE TUMU WHAKATA TAONGA

www.nzfilm.co.nz

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