

NEW ZEALAND FILM COMMISSION

ANNUAL REPORT 2015 - 2016





PO Box 11 546
Wellington
www.nzfilm.co.nz

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Lottery Grants Board*

Cover photo: *Hunt for the Wilderpeople*

25 April

REPORT OF THE NEW ZEALAND FILM COMMISSION

for the year ended June 2016

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 2016.



Kerry Prendergast

Chair



Cameron Harland

Board Member

HIGHLIGHTS

- Twelve new feature film projects (including seven documentaries) received production financing offers in the period.
- The New Zealand Film Commission (NZFC) announced its second gender scholarship, this time supported by Gaylene Preston and designed to support female directors.
- Seventeen Fresh Shorts were funded for production in the two funding rounds for 2015/16.
- Eight feature films (including four documentaries) with NZFC production financing were released theatrically in New Zealand in the period. The title which generated the highest box office was *Hunt for the Wilderpeople*, with a gross of \$11,622,775.00*, making it the highest-ever grossing New Zealand film in local cinemas.
- *Free in Deed* was awarded the Orizzonti (New Horizons) Best Film award at the 2015 Venice Film Festival.
- Toward the end of the 2014/15 financial year, the NZFC introduced Boost, an initiative designed to accelerate the slates of active producers and enable successful screen businesses to build a feature film slate and move quickly into production. Five screen businesses were selected as recipients in the inaugural round and a further four, (Endeavour Ventures, Monsoon Pictures International, Vendetta Productions, and Propaganda Films) in the 2016 round.
- The first official co-production between New Zealand and China was approved, with animated feature *Beast of Burden*, a feature film collaboration between New Zealand's Huhu Studios, and China Film Animation.
- Twenty-seven final New Zealand Screen Production Grant (NZSPG) certificates were issued, 11 to New Zealand productions and 16 to international productions.
- Short film *Madam Black* won the Prix Du Public (audience award) at the 2016 Clermont Ferrand Short Film Festival.
- Film New Zealand (FNZ) was successfully integrated into the NZFC without disruption to services to the industry.

*At end of financial year.

CONTENTS

Chair's Introduction	6
CEO Report	7
The Year in Review	8
Talent Development	11
Development and Production	15
Marketing	19
Screen Incentives, International Screen Business Attraction and International Relations	25
NZFC Governance	30
NZFC Operations	33
Organisational Health and Capability	35
Statement of Responsibility	38
Financials	39
Statement of Service Performance	63
Independent Auditor's Report	72
Appendix	74
NZFC Operational Units and Staff	84



CHAIR'S INTRODUCTION

KERRY PRENDERGAST

I am pleased to introduce the annual report for the New Zealand Film Commission for the year ended 30 June 2016.

It's thrilling that this, my first annual report as Chair of the NZFC Board, should be one in which I can report on so many significant successes and on a vibrant and thriving screen industry.

In August 2015, Film New Zealand merged its operations and staff with the NZFC. The integration has been smooth and the benefits of having the functions of both organisations under the same roof have been appreciated by industry and staff alike.

The changes to the incentives scheme implemented in 2014 are providing a positive impact on the number of screen projects in production. In the period this report covers, final NZSPG certification was issued by the NZFC panel to sixteen international productions and a further eleven New Zealand productions. All this feeds into strengthening our screen industry, allowing more of our stories to be told.

Gender imbalance in the screen industry has been recognised as an issue worldwide, and our own industry is not immune. Ongoing research has highlighted how under-represented New Zealand women are in key creative roles, and I'm proud that the NZFC has taken its first steps to addressing this. An annual scholarship programme for women is in its second year, and the Talent Development team are working to ensure more women apply for funding and are encouraged to take pro-active steps to enable themselves to build sustainable careers as filmmakers.

I wish to extend my thanks to our Chief Executive, Dave Gibson, and to the entire staff of the NZFC for their hard work developing, supporting and promoting the New Zealand screen industry both internationally and at home. I would also like to thank all the members of the NZFC Board for their contribution, wisdom and expertise. I am grateful for the support our Honourable Ministers, M. Barry and S. Joyce, both of whom have shown such interest in the growth of the screen sector. I must also acknowledge the contribution Dame Patsy Reddy made to the organisation during her tenure as Chair and wish her all the best in her new role as New Zealand's Governor General.

A handwritten signature in dark ink, appearing to read 'Kerry Prendergast'.

Chair, NZFC Board

FROM THE CHIEF EXECUTIVE

DAVE GIBSON

Being the CEO of the NZFC this past year has been particularly gratifying. It's been a great 12 months for New Zealand films critically and at the box office.

Twelve feature films received production funding offers and the pipeline of new films coming up is looking strong. That there are so many films worth supporting indicates the talent and maturity of our industry, but also puts pressure on our resources. Helping filmmakers find good market partners and investors has become an increasingly important part of our business.

International connections are increasingly important and the organisation's focus on China has paid off, with the first official New Zealand-China co-production announced in March. Several more are in the pipeline, proving our relationships are paying off. The production industry has also maintained its strong association with Los Angeles with films like *Pete's Dragon* and *Ghost in the Shell* and TV series *Ash vs Evil Dead* using the New Zealand Screen Production Grant which we administer.

We are also pleased to see increasing numbers of co-productions with a diverse range of international collaborators. This year we added Poland and Israel to the list of countries we have co-production agreements with.

One of the most satisfying things I've seen since coming into this job in 2014 is how New Zealand films with strong cultural themes are resonating with audiences both here and overseas. *Mahana, Born to Dance* and in particular the success of *Hunt for the Wilderpeople* show us not only that New Zealand audiences love seeing themselves and their stories on screen, but international audiences are also interested and engaged in our stories.

The test-screening process, now well into its second year, has proved a successful tool for filmmakers working to strengthen their films. It has also helped us improve the way we target and reach audiences.

We have introduced several new initiatives over the past 12 months, including a new business and project development scheme called Boost. It's intended to accelerate the project slates of active producers and enable screen businesses to move their films more quickly into production. Five companies were funded in the inaugural round in 2015, with a further four funded in the second round in June 2016.

My thanks go to the NZFC staff and Board, and the wider production and distribution industry. Without their hard work, we wouldn't be reporting so many achievements. It is a privilege to work with such talented people committed to the success of our industry.



CEO, NZFC



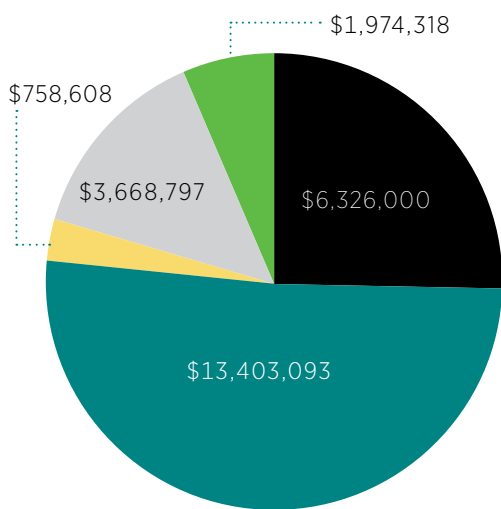
THE YEAR IN REVIEW

OVERVIEW

In the 2015/16 financial year, the NZFC received \$26.1M to fund its discretionary programmes. We spent \$22.7M in the period, across 17 programmes.

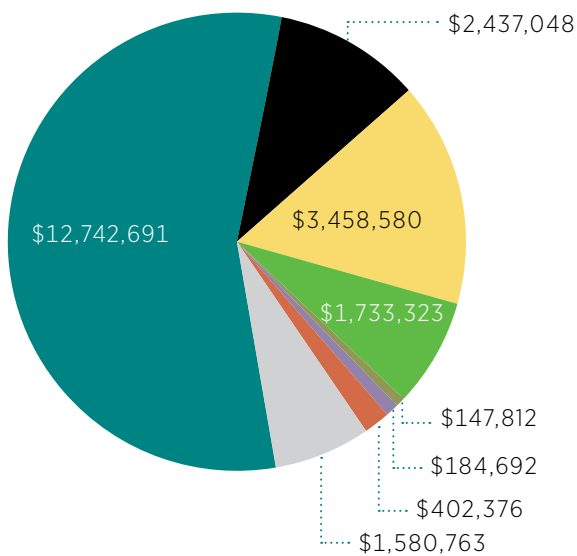
Approximately half of the discretionary funding was allocated to feature film production (\$11M). We also collected and on-paid \$15.37M of NZSPG grants to film and television projects which obtained final approval from the SPG panel.

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



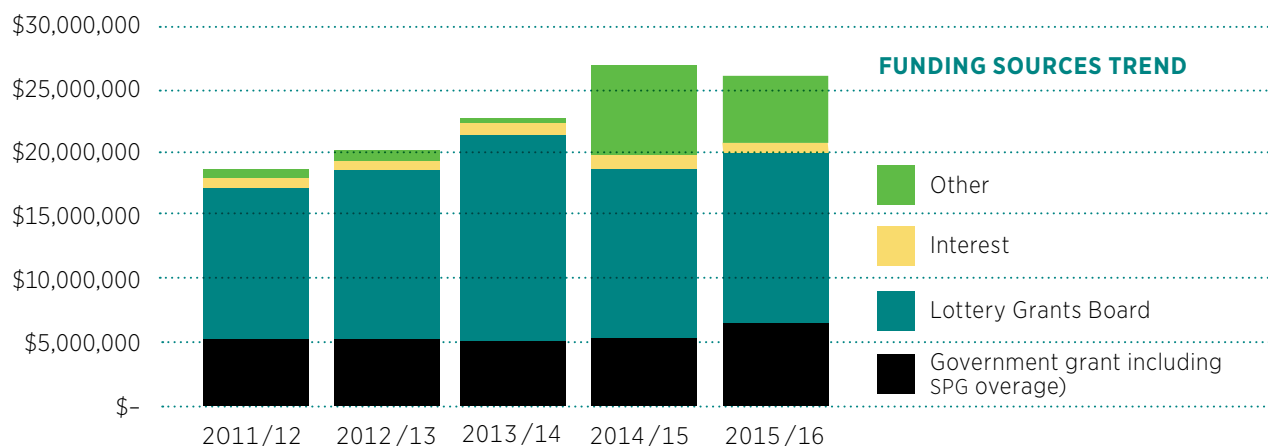
FUNDING SOURCES

- Crown Revenue - MCH + MBIE
- Lottery Grants Board grant
- Interest
- Writebacks
- Other (income from films, distribution fees etc)



FUNDING ALLOCATION BY PROGRAMME

- Talent and capability building
- Personnel costs
- Corporate
- Film incentive scheme administration
- International relations
- International screen business attraction
- Marketing and distribution support
- Script development and production funding



The Statement of Service Performance (SSP) measuring results against targets set in the Statement of Performance Expectations (SPE) for the year ended 30 June 2016 is on page 63.

The SSP shows we met or exceeded 80% of both our impact and output targets for the year under review. Notably we report:

- 1,160,472 total domestic theatrical audience for NZFC-funded feature films
- 12 new feature films offered production funding by the NZFC
- 58% of talent development grants provided by NZFC to women
- 10 NZFC-funded feature films selected for A-List festivals
- 17 Fresh Shorts funded by NZFC

We did not achieve the targeted number of NZFC-funded feature and short films digitally preserved, primarily because the backlog of titles needing digital preservation has been largely cleared in previous years. The total international screen production spend in New Zealand was also down, something which can be attributed to the cyclical nature of large budget screen production activity.

In July 2014 we published our multi-year Statement of Intent (SOI) for the period 2014/15 to 2017/18. This sets out how we will assess our performance in the period to 2018 in the four areas of our staff structure that contribute to helping the New Zealand screen industry grow. The multi-year SOI is complemented by annual Statements of Performance Expectation which set out the detailed impact and output measures for the particular year. Following the integration of FNZ into the NZFC, we adjusted the 2015/16 SPE to reflect the activities previously provided by FNZ.

The following section of the Annual Report reviews our work in each of our four operating units in 2015/16.



Madam Black

TALENT DEVELOPMENT

Talent Development is about finding, fostering, connecting and progressing screen talent. Our focus is on assisting career pathways for talented professionals in the industry. A particular focus is career development and facilitating connections, both here and overseas, for local and expat producers, directors, writers and actors.

The team is also responsible for our relationships with industry guilds and organisations and for administering our support for short films as a valuable stepping stone to feature filmmaking.

This year the funding and support included a mix of bespoke talent development opportunities, internships, short film and Premiere Pathways projects, guild and industry-based support. Through these, and by continuing the NZFC diversity strategy, a wider range of opportunities have been available, helping develop a more diverse New Zealand talent pool for the screen industry.

The following is an overview of the work undertaken in the past year.

SHORT FILM PRODUCTION

Fresh Shorts received 170 applications (196 previous year) over two rounds: 96 (111) applications at the \$10,000 funding level and 74 (85) at the \$30,000 funding level. As in previous years, the applicants came from a variety of backgrounds with projects spanning a diverse range of genres and subject matter. Seventeen films have been funded from the pool of applicants.

INTERNATIONAL SUCCESSES

New Zealand short films continue to be selected by prestigious international film festivals. Highlights for 2015/16 include:

- *Madam Black* won the Prix Du Public (Audience Award) at the Clermont Ferrand Short Film Festival – a first for a New Zealand film. The film also screened at the Tribeca, Melbourne and Palm Springs International Film Festivals, among others.
- *The Couple* screened as part of Lab Competition at the Clermont Ferrand Short Film Festival and was selected for both the Sydney and Melbourne International Film Festivals.
- *Spring Jam* was selected for the Melbourne International Film Festival and Annecy International Animation Film Festival.
- *Ahi Kā* won the Short Film Jury Award at the Hawaii International Film Festival (HIFF).
- *Ross and Beth* was selected for the Vladivostok Film Festival.
- *Feeder* and *A Love Story* were selected for the Sitges International Fantastic Film Festival.
- *Moving* was selected for the Melbourne International Film Festival.
- *Stick to your Gun* was selected for the Palm Springs International Film Festival.
- *Wait* was selected for the Sydney and Melbourne International Film Festivals.
- *Judgment Tavern* was selected for the Sydney Film Festival.

PROFESSIONAL DEVELOPMENT

We continued to provide financial support for a number of specific professional development initiatives. In the 2015/2016 financial year, these included:

The Big Screen Symposium

A \$40,000 grant was given to Script to Screen towards the Big Screen Symposium in September 2015. The NZFC funding contributed to the participation of international speakers as well as workshops, panels and case studies.

Talent Internships

Seven internships, for various roles on local productions including *Born to Dance*, *Human Traces*, *One Thousand Ropes*, *McLaren* and *Pork Pie*, were funded.

Professional Development Awards

Thirty-six professional development awards were given. These awards of up to \$5,000 covered the costs of a significant professional development opportunity in a recipient's area of expertise.

Travel Scholarships

Thirty-seven travel scholarships to local events, workshops and labs were awarded. These scholarships aimed to make a small contribution towards travel costs for people outside the main centres to attend Professional Development opportunities and increase accessibility.

Loading Docs

We added a parallel stream of professional development for the 30 teams currently or previously involved in Loading Docs over its three-year span. The teams were mentored and received hands-on support to further expand and extend their skills, and to develop new work. As well as contributing to the creation of more quality factual and documentary projects, the initiative aimed to provide the wider industry with more focused resources for creative development, outreach, marketing development and digital pathways.

Outlook for Someday

Outlook for Someday inspires, empowers and upskills young people to share their stories and perspectives. The message to young people is that their voice is heard and valued; their work is seen and celebrated and their films engage audiences and grow the national and international profile of young people. The NZFC supported the programme through a national series of 32 filmmaking workshops and sponsored two special awards in the film challenge - for filmmaking achievement and for a film made by a young, female filmmaker or team.

Diverse Voices

The NZFC's strategy to increase the diversity of voices supported in New Zealand is underpinned by a commitment to ensure films and filmmakers better reflect the diversity of modern New Zealand society.

A key focus has been gender equality across the screen industry. The NZFC prioritises and continues to be proactive in supporting a higher proportion of women into specific training and professional development opportunities. 58% of those who received funding through Talent Development in the 2015/16 period have been women.

The second annual scholarship for female practitioners is supported by Gaylene Preston and offers an award to female directors between their first and second features or equivalent.

Other key initiatives and programmes we supported to increase the diversity of the New Zealand talent pool include: DEGNZ Female Director Incubator, Waru – Eight Māori female director focused film projects, Māoriland Collective, NativeSlam and Ngā Aho Iti Shorts.

Premiere Pathways

This fund enables feature-focused filmmakers to take strategic steps in their career, by creating material (ranging from short films, proof of concept reels, to scenes from a feature film script they are developing) which showcases their proposed feature film and talent in a powerful way. Six Premiere Pathways projects were supported during this year.

Industry Support

The NZFC continued to provide core financial support to the key industry organisations and guilds, in particular SPADA, the Directors & Editors Guild, the Writers Guild, Equity Foundation, gender focused organisation Women in Film & Television (WIFT), Māori focused organisation Ngā Aho Whakaari and the training organisation Script to Screen.

We also continued to support the New Zealand International Film Festival, Wairoa Māori Film Festival and Story Edge.



Gaylene Preston Directors' Award workshop



The Rehearsal

DEVELOPMENT AND PRODUCTION

SCRIPT AND PROJECT DEVELOPMENT

In the 2015/16 year we continued to support the development of New Zealand feature film projects, through both direct and devolved funding for scripts. Our team of Development executives provided creative feedback on many of the projects in active direct development.

A total of 75 Early Development Fund (EDF) and Advanced Development Fund (ADF) applications were processed in the 12 months to 30 June. This compares to 102 in the previous year. The turnaround for EDF, which receives the majority of development applications, averaged six weeks which is in line with our published target. Our overall script development (EDF & ADF) approval rate in the period was 55% (same as the previous year).

Seven of the 12 feature film projects offered NZFC production financing in the year under review received NZFC script development support in prior years. All five developed independently were documentaries- two (*Capital in the 21st Century* and *Wayne*) were indirectly supported via a devolved development scheme.

NEW INITIATIVES

In May 2015 the NZFC announced Boost, a devolved development scheme aimed at allowing producers with compelling slates of projects to accelerate their development to suit their own timelines, with a view to pushing at least one project on their slate into production within 12 - 18 months. A total of \$454,000 was committed in the first round in which the five recipients were: Centron Pictures Ltd (Jason Stutter and Kevin Stevens), Firefly Films Ltd (Emma Slade), Four Knights Films (Tom Hern), Jump Film & Television (Robin Scholes), and Pop Films Ltd (Vicky Pope). From the slates of these Boost recipients one film (*Pork Pie*) has gone into production and two (*Lonely Girl* and *The Changeover*) have received conditional offers of finance.

Applications for Boost for the 2015/16 financial year closed on 8 June 2016. A total of \$300,000 was committed to five recipients, Endeavour Ventures (\$100,000), Propaganda Films (\$80,000), Monsoon Pictures International (\$50,000), Vendetta Productions (\$50,000) and Jump Film & Television (\$20,000).

HE ARA - MĀORI AND PASIFIKA PATHWAYS

The third round of He Ara, aimed at assisting established New Zealand writers, producers and directors of Māori and Pasifika heritage to create distinctive feature films, took place in July 2015. Awa Films (Julian Arahanga) received \$60,000; Piki Films (Carthew Neal, Taika Waititi, Leanne Saunders) received \$50,000; and Brown Sugar Apple Grunt (Kerry Warkia, Kiel McNaughton) received \$40,000 - representing a total of eight projects in development.

PRODUCTION FINANCING – FEATURE FILMS

Sixteen offers of production financing were made to feature projects in the period, of which twelve were offers to new projects (detailed below). The other four were offers made to projects financed previously - two were supplementary offers to one project (*Human Traces*), one offer went to a documentary (*Pecking Order*) and one went to a narrative drama (*One Thousand Ropes*).

The new feature projects offered financing are:

- ***Pecking Order***
A feather-ruffling documentary about zealous Kiwi chicken breeders, *Pecking Order* is written and directed by Slavko Martinov, and produced by Martinov, David Brechin-Smith and Mike Kelland.
- ***Tip Top Taj Mahal***
Tip Top Taj Mahal is an adaptation of Jacob Rajan and Justin Lewis's *Krishnan's Dairy* produced by John Barnett and Sally Campbell, and directed by Bharat Nalluri.
- ***Spookers***
Spookers is the story of a sheep-farming family who transformed their lives by opening New Zealand's first scare park, and in doing so created a home away from home for hundreds of aspiring horror performers. This feature documentary is a NZ/Australian co-production with Madman Production directed by Florian Habicht. New Zealand producer is Lani-rain Feltham.
- ***100 Men***
Director Paul Oremland tracks down and talks to a lifetime of his most memorable sexual partners and in the process finds himself exploring four decades of changing attitudes to gays. Produced by Vincent Burke.
- ***My Year with Helen***
Ranked within the top 25 most powerful women in the world according to the *Forbes* list, Helen Clark is at the forefront of global change in 2016. Award-winning writer and director, Gaylene Preston will take us behind the scenes of the UN in this critical year. *My Year with Helen* is produced by Preston and Catherine Madigan.
- ***Lonely Girl***
An isolated young woman accidentally runs down and injures a suspected killer. Fuelled partly by terror and partly by attraction, she locks him in her basement. Then she decides to keep him. *Lonely Girl* is a New Zealand/Australian co-production from producer Emma Slade for New Zealand, writer Lynne Vincent McCarthy and to be directed by Alyx Duncan.
- ***Vermilion***
Vermilion tells the story of a group of women who are close to each other – mothers, daughters, friends and neighbours. Some of their relationships are good and some are broken. The events of one summer month change their lives forever.
Vermilion has been written and will be directed by Dorte Scheffmann with Michele Fantl as producer.
- ***The Changeover***
Based on the acclaimed novel by Margaret Mahy, *The Changeover* is a supernatural thriller about a troubled teenager who must change over and become a witch in order to destroy an ancient spirit sucking the life out of her little brother. Produced by Emma Slade, written by Stuart McKenzie and co-directed by Stuart McKenzie and Miranda Harcourt.

- ***The Breaker Upperers***

Two women, cynical in love, set up an agency to break up couples as a way to avoid letting go and moving on with their own love lives. A comedy written and to be directed by Jackie van Beek and Madeleine Sami and produced by Carthew Neal.

- ***Capital in the 21st Century***

Based on the No. 1 New York Times and international best seller, *Capital in the Twenty-First Century* explores how everything from house prices in Auckland to economic upheavals around the globe are interlinked in ways we may never imagine. A NZ/French co-production, the writer/director is Justin Pemberton with writer/producer Matthew Metcalfe for New Zealand.

- ***Wayne***

Wayne is the exhilarating story of Wayne Gardner, the 1987 World Motorcycle Grand Prix Champion, and his improbable journey from a 5-dollar dirt bike to the international summit of his sport. *Wayne* is a NZ/Australian co-production produced by Fraser Brown (NZ), written by Jeremy Sims and Matthew Metcalfe and directed by Jeremy Sims.

- ***Maui's Hook***

Five grieving families embark on a journey from Parihaka to Cape Reinga. Participating in a series of workshops along the way, they begin to heal, forgive and eventually release the spirits of the loved ones they have lost. Produced by Karen Waaka-Tibble, written by Lani-Rain Feltham and directed by Paora Joseph with Alyx Duncan.

Feature film finishing grants of up to \$25,000 each were offered to seven independent films (of which four were documentaries). The seven films are: *Fifty: The Movie*, *On an Unknown Beach*, *Penny Black*, *The Fifth Eye*, *The Great Maiden's Blush*, *The heART of the Matter* and *The Last Saint*.



One Thousand Ropes



Tickled

MARKETING

FEATURE FILMS — DOMESTIC RELEASE

Eight new NZFC-financed features achieved commercial release domestically in the period. The gross box office results were:

- ***Ever the Land*** July 15 — Sept 15 - \$42,849
Directed by Sarah Grohnert and produced by Alexander Behse, *Ever the Land* tracks the birth of New Zealand's first 'living building', Tu Wharehou o Tūhoe, and details how the building connects the Māori iwi, Ngāi Tūhoe, to the land. Eschewing talking heads, narration or titles, the film keenly observes New Zealand's most independent tribe.
Ever the Land had its premiere at the New Zealand International Film Festival and was one of five films by female directors selected to screen at the Guangzhou International Documentary Film Festival in November 2015.
- ***The Art of Recovery*** July 15 — Sept 15 - \$29,171
Peter Young's documentary celebrates the passionate artists and entrepreneurs who battled to protect the creative heart of their city amongst the ruins of post-quake Christchurch. Filmed over several years, Young juxtaposes the Government's corporate driven, big business model for rebuilding the city with the creative energy and spirit of the Gap Filler project whose creative uses of empty space drew people back into the centre of the damaged city.
The Art of Recovery screened at the New Zealand International Film Festival in Christchurch and began its theatrical season with a free cycle-powered cinema screening in Auckland's Silo Park.
- ***Born to Dance*** Sept 15 — Jan 16 - \$1,111,269
New Zealand's first hip-hop dance movie is Tammy Davis' directorial debut. Choreographed by hip-hop dance world champion Parris Goebel, the film features some of the best hip-hop dancers in the world. Tu, an ambitious young man from a poor Auckland suburb, must learn what it really means to make his own breaks if he is to achieve his dream of becoming a professional hip-hop dancer.
- ***Mahana*** March 16 — June 16 - \$1,264,178
Mahana is acclaimed director Lee Tamahori's first New Zealand film in 20 years and reunites him with his *Once Were Warriors* producer, Robin Scholes. Based on Witi Ihimaera's novel *Bulibasha* and set in rural 1960's New Zealand, the film tells the story of two large families of rival sheep-shearers.
- ***Hunt for the Wilderpeople*** March 16 — June 16 - \$11,622,775*
Taika Waititi's *Hunt for the Wilderpeople*, produced by Carthew Neal, Leanne Saunders, Matt Noonan and Waititi, stars Sam Neill and Julian Dennison. Inspired by Barry Crump's novel, *Wild Pork and Watercress*, the film recounts the story of misfit kid Ricky Baker. Ricky finds himself on the run with his cantankerous foster uncle in the wild New Zealand bush. A national manhunt ensues, and the two are forced to put aside their differences and work together to survive in this heart-warming adventure comedy. *Hunt for the Wilderpeople*'s New Zealand premiere was streamed to cinemas around the country so people from Auckland to Invercargill could attend premiere screenings and share in the red-carpet glamour. The film began smashing New Zealand box office records as soon as it was released on New Zealand screens on 31 March to become the highest grossing New Zealand film ever at the local box office.
- ***Orphans and Kingdoms*** April 16 — June 16 - \$35,701
Written and directed by Paolo Rotondo, *Orphans and Kingdoms* is a powerful drama about a man who returns to his luxurious Waiheke Island home only to be bound and beaten by three fugitive kids. Over the course of the night, the tables turn and a tenuous bond begins to form between them. When dawn comes, so does the law and the four find themselves on the run together. Made as part of the NZFC's low-budget Escalator scheme, the film premiered in the New Zealand International Film Festival in 2014.

- **25 April** April 16 — June 16 – \$19,375
Directed by Leanne Pooley and produced by Matthew Metcalfe, with animation by Auckland's Flux Animation Studios, *25 April* tells the story of Gallipoli through the letters and diaries of some of those who served in the campaign.
- **Tickled** May 16 — June 16 – \$173,932*
Directed by David Farrier and Dylan Reeve, *Tickled* follows journalist Farrier as he stumbles upon a mysterious tickling competition online. When he delves deeper, he comes up against fierce resistance, but that doesn't stop him getting to the bottom of a story stranger than fiction. *Tickled* premiered in New Zealand as part of the New Zealand International Film Festival's Autumn Events.

In addition, the following title continued its release from the previous financial year and grossed the sum detailed below in the period under review:

The Ground We Won July 15 — Aug 15 – \$16,392

*Still in release at time of writing

Turbo Kid and *Deathgasm* screened at the 2015 New Zealand International Film Festival, but neither received a wider theatrical release.

The outcome was 1,160,472 admissions in total in the 12 months, against a target of 400,000 admissions.

The best performing feature was *Hunt for the Wilderpeople*, which achieved 929,800 admissions through to 30 June 2016. It ranks as the highest domestic grossing NZFC financed feature film of all time (not adjusted for inflation). *Mahana* was the next best performer with total admissions of 101,100.

TEST SCREENINGS

In 2014 we introduced test screenings to the editing process for all feature films we invest in. Response to the test screenings has been positive and filmmakers have benefited greatly from the information gathered and analysed. The test screenings have also been valuable to distributors in terms of defining the audience for each film. For the period under review we test screened 10 feature films: *25 April*, *Mahana*, *Hunt for the Wilderpeople* (x2), *The Rehearsal* (x2), *One Thousand Ropes* (x2), *Meat*, *6 Days* (x2), *Poi-E*, *Chasing Great* and *Chief Gary*.

INTERNATIONAL MARKETING AND SALES

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

2015 Venice Film Festival 2-12 September

Jake Mahaffy's *Free in Deed* and Pietra Brettkelly's *A Flickering Truth* both had their world premiere screenings at the festival - *Free in Deed* in the Orizzonti section, and *A Flickering Truth* in Venice Classics. *Free in Deed* went on to win the Orizzonti Award for Best Film.

2015 Toronto International Film Festival 10-20 September

Three films screened at the Festival. *Born to Dance* and *25 April* had their world premiere screenings, and *A Flickering Truth* followed its Venice world premiere with a North American premiere at the festival. Two NZFC staff attended the festivals in Venice, and then Toronto to support the films and filmmakers.

2015 Guangzhou International Documentary Film Festival 7-10 December

Five films with women directors (Jess Feast's *Gardening with Soul*, Pietra Brettkelly's *Māori Boy Genius*, Miriam Smith and Chris Pryor's *How Far is Heaven*, Sarah Gronhert's *Ever the Land* and Kim Webby's *The Price of Peace*) were selected for a showcase of New Zealand female filmmakers at the festival. All five filmmakers attended the festival, which held screenings in both Guangzhou and Beijing, to present their films, accompanied by two NZFC staff.

2016 Berlinale 11-21 February

Mahana had its world premiere at the Berlin International Film Festival, screening out of competition. *Born to Dance* had its European premiere in the festival's Generation 14plus section. Two NZFC staff attended the festival and hosted an event with the New Zealand Embassy in Berlin.

2016 Cannes International Film Festival 11-22 May

Approximately 30 New Zealand producers and industry representatives, together with five NZFC staff, attended. Seven producers were supported by the NZFC with their travel and accommodation expenses. NZFC staff hosted six events: a welcome to Cannes event for New Zealanders at Cannes, a cocktail party to announce French/NZ co-production *Capital in the 21st Century*, networking events for Asian, Australian and European filmmakers and film festivals and a lunch for international sales agents.

Head of Marketing, Jasmin McSweeney, also participated in a panel about diversity, minorities and international perspectives organised by the Centre National du Cinéma et de l'Image animée. The panel included, Moira Griffin, Senior Manager for Diversity Initiatives at the Sundance Institute and was moderated by Alexandre Michelin, President of France's Diversity Commission.

OTHER INTERNATIONAL FESTIVALS AND RELEASES

NZFC-financed feature films continued to gain recognition and awards at international festivals. Some of the highlights included:

Free in Deed won the Orizzonti Award for Best Film at the Venice Film Festival. It also played at the SXSW Film Festival, in the Panorama section of the Beijing International Film Festival and had four screenings in the Voices section of the Rotterdam International Film Festival.

25 April screened In Competition at the 2016 Annecy International Animation Film festival and at the Holland Animation Film Festival. The film's US premiere was at the Santa Barbara International Film Festival in February.

Hunt for the Wilderpeople had its world premiere at the Sundance Film Festival in January 2016 and continues to play at numerous festivals across the US and Europe, picking up a number of awards. It was released in Australia on 26 May and in the US on 24 June. It has since become the highest grossing New Zealand film at the Australian box office.

Tickled had its world premiere at the Sundance Film Festival in 2016 and continues to screen at festivals around the world. It was released in the US on 17 June.

Ever the Land screened in Venice at the beginning of the city's famous Architecture Biennale, and has had screenings at the Vancouver International Film Festival, Hawaii International Film Festival and Environmental Film Festival, Washington among others.

Turbo Kid and *Deathgasm* continued their festival runs, playing at festivals around the globe and picking up awards in numerous categories including music and special effects.

The Ground We Won was selected to screen at the Locarno, Warsaw, Moscow and Melbourne International

Film Festivals. It played in Documentary Competition at the Sofia International Film Festival in Bulgaria and was awarded a Special Jury Mention. At FIFO, Tahiti's Pacific International Documentary Film Festival, the film was awarded the First Place Special Jury Prize.

The Dark Horse was released in the US on 1 April, after screening at festivals around the world and taking home numerous awards.

A Flickering Truth won an Honourable Mention in the Best International Documentary category at the Bergen International Film Festival. It also screened at the DocAviv Film Festival, IDFA and the Hong Kong International Film Festivals.

Orphans and Kingdoms won the Best Feature Film award at the 2015 Anchorage International Film Festival.

Slow West continued its festival run with screenings at festivals across Europe and the US as well as receiving cinema releases in Portugal, Germany, The Netherlands, Denmark, South Korea, Kuwait, Poland and Turkey.

Born to Dance screened in the Spring Showcase at the San Diego Asian Film Festival and, closer to home, at the Māorilands and Wairoa Māori Film Festivals. It was released in cinemas in Germany, The Philippines and Vietnam.

CULTURAL SHOWCASES

In October 2015 the American Cinematheque hosted a tribute to Cliff Curtis at which *The Dark Horse* had its first public screening in the US. The Cinematheque also screened *Once Were Warriors* and Curtis attended to discuss his work on these films and his career as a whole.

In March 2016, *Utu: Redux* screened at the Jacob Burns Film Center in Connecticut as part of a series called "Saddle Up Saturdays with Jonathan Demme". This series of westerns, curated by filmmaker Jonathan Demme, reassessed the primacy of white male cowboys in this testosterone-fuelled genre.

In April 2016, a festival of New Zealand films was opened in Shanghai by Prime Minister John Key. Seven films representing a wide range of genres and styles screened at the festival: Roger Donaldson's *The World's Fastest Indian*, Taika Waititi's *Boy* and *Eagle vs. Shark*, Roseanne Liang's *My Wedding and Other Secrets*, Jane Campion's *An Angel at My Table*, Christine Jeffs' *Rain* and Brad McGann's *In My Father's Den*.

Also in April 2016, ten New Zealand films, including *The Ground We Won*, *Orphans and Kingdoms*, *Atomic Fafafel*, *Ever The Land* and *Everything We Loved* were screened in Beijing, Qidong and Shenzhen as part of the biennial New Zealand Film Festival in China.

25 April screened in Rarotonga in April as part of an ANZAC Day celebration.

White Lies screened in the African Diaspora Film Festival in March 2016. Following this, the film had a limited theatrical release in a single New York cinema.

NZ FILM ON DEMAND

Our video-on-demand platform, NZ Film On Demand, on the NZFC website has continued to add new titles. The number of films available now totals nearly 100, and films range from recent cinema releases to newly digitised classics. As the number of film titles and territories expands, it will generate increased revenues for filmmakers and investors, with 70% of the collected gross receipts being returned to the film owners. The most popular feature film in the period was *The Dark Horse*, and the most popular short was *Night Shift*.

A newsletter every three weeks informs subscribers about new films being released and highlights another feature and a short film or documentary already on the platform. This year we partnered with the NZIFF to present curated programmes of New Zealand short films on the platform.

TE AHI KĀ

As part of its commitment to Te Ahi Kā the NZFC has adjusted historical recoupment schedules to allow a better income position for filmmakers. From 1 July 2016, the NZFC will allocate 40% from its equity investment recoupment position to filmmakers, for all films where the rights-holders do not already receive either a SPIF or SPG equity position or a 40% corridor of the NZFC's recoupment position.

This complements our earlier 2014 decision to waive the recoupment of outstanding NZFC sales agency fees and marketing expenses.

VISTA FOUNDATION PARTNERSHIP

The Vista Film Marketing Programme, launched in 2015 in partnership with the Vista Foundation, saw creative teams of filmmakers participate in a series of workshops run by industry professionals, covering areas of financing, licensing, distribution, marketing, release and exhibition strategies. A grant of \$75,000 to support the marketing campaign of their feature film was awarded to the team responsible for *Chasing Great* (FKA *The End Game*) after teams made presentations to a panel of industry experts on completion of the workshops.

DIGITAL PRESERVATION SCHEME

For the period under review, we completed the digitisation of six feature films (*Mauri*, *Kingpin*, *For Good*, *Ruby and Rata*, *War Stories Our Mother Never Told Us* and *A State of Siege*) and one short film (*Snail's Pace*). This is considerably less than in the previous year, partially due to budgetary constraints, and partly because the back catalogue of films needing digitisation has largely been cleared in previous years. To showcase the work done on these films, we curated a Classic Kiwi Cinema Series of seven feature films for screenings at cinemas in Auckland, Dunedin, Matakana, New Plymouth and Wellington from June to December 2015.



Pete's Dragon © 2016 Disney Enterprises Inc. All rights reserved

SCREEN INCENTIVES, INTERNATIONAL SCREEN BUSINESS ATTRACTION AND INTERNATIONAL RELATIONS

INCENTIVES

Two years after its introduction in April 2014, the New Zealand Screen Production Grant (NZSPG) is delivering on its industry development, cultural and economic objectives.

As a result of the one-year review in April 2015, four significant amendments were implemented to ensure the NZSPG continues to deliver on its objectives:

- For the International Grant, a reduction in the qualifying expenditure threshold for the Post, Visual, and Digital Effects (PDV) Grant from \$1 million to \$500,000, to stimulate demand for post-production and smaller visual effects companies.
- For the New Zealand Grant, an increase in the qualifying points threshold for Significant New Zealand Content for television and other non-feature film productions, to align with the threshold for feature films.
- For the New Zealand Grant, a new requirement for television and non-feature film productions to meet a 10 per cent market attachment threshold.
- For the New Zealand Grant, a new provision to allow children's drama productions to access both NZSPG and other screen agency funding, to support increased production in this area.

Minor amendments to improve the clarity of the NZSPG criteria were also made. A revised NZSPG criteria for New Zealand and International productions came into effect on 1 August 2015.

During 2015/16, New Zealand has realised the results of having a competitive screen production grant in place. The New Zealand industry is buoyant and business confidence and production activity is increasing.

New Zealand productions facilitated by the NZSPG continue to increase and are resulting in a higher spend per production. There has also been an increase in the number of official co-productions and the proportion of television series applying for the grant.

International screen projects in New Zealand under the NZSPG are supporting the overall level of activity in the domestic industry and employing New Zealand cast and crew. This contributes to the overall goal of developing a more sustainable local screen industry. International productions are also contributing to the broader New Zealand economy through on-the-ground spending during production and the unique spillover benefits they generate, including marketing, promoting and showcasing New Zealand to the world.

NZSPG NEW ZEALAND AND INTERNATIONAL GRANTS

During 2015/16, the Combined NZSPG Panel met 14 times. During these meetings:

- 13 provisional New Zealand certificates were issued by the Panel including: *Chasing Great* (FKA *The End Game*), *Chief Gary*, *Welcome to the Thrill*, *One Thousand Ropes*, *Cain and Abel*, *Pork Pie*, *The Stolen* (feature films), *Blood Reef* (telemovie), *800 Words Series 2*, *Modern Dinosaurs*, *Darwin and Newtons*, *Cleverman Series 2* and *Wanted Series 2* (TV series).
- 11 New Zealand final certificates were issued during the year. Projects achieving final certification were: *Tatau*, *800 Words Series 1*, *World's Deadliest*, *Panda Valley High*, *Cleverman Series 1*, *Rachel's Tour of Beauty: Series 1* (TV Series), *Atomic Falafel*, *Born to Dance*, *Beyond the Known World*, *25 April*, and *Mahana* (feature films).

Of these New Zealand Grant applications, four were, or are intended to be, official co-productions (one with the UK, one with Australia, one with Germany and Israel, and one with India).

- 16 International final certificates were issued during 2015/16, plus one International interim certificate. The projects achieving final certification were: *The Light Between Oceans*, *Krampus*, *Crouching Tiger, Hidden Dragon 2: Sword of Destiny** (feature films), *Lumen* (TV pilot), *Fast & Furious 7*, *Ted 2*, *Fantastic Four*, *Maze Runner: The Scorch Trials*, *The Hunger Games: Mockingjay Part 2*, *Alvin and the Chipmunks 4* (feature films, PDV grant), *Veggie Tales 3* (TV series, PDV grant), *Ash vs Evil Dead*, *Rome: 13 Days of Blood*, *Making of the Mob 2*, *Thunderbirds Are Go! Series 1* and *Zoomoo 2* (TV series).

*Interim and final certificates issued for this production.

NZSPG SIGNIFICANT ECONOMIC BENEFITS PANEL

There were two meetings of the Significant Economic Benefits Verification Panel to consider applications for the 5% Uplift.

The panel considered three initial assessment applications, of which two were approved subject to the negotiation of a Memorandum of Understanding. A Memorandum of Understanding was subsequently signed for the feature film production *Ghost in the Shell* in March 2016. The second approved production is yet to be green lit.

INTERNATIONAL SCREEN BUSINESS ATTRACTION

From 1 August 2015 the New Zealand Film Commission provided the service previously delivered by Film New Zealand. The work of streamlining services for international clients and offering a single portal for information on incentives and filming in New Zealand has continued.

New Zealand enjoys a reputation as one of the best places in the world to make film and television. The Attractions team provides a range of marketing, technical and advisory business services to offshore companies, producers and the US studios, and to New Zealand companies and the New Zealand Government. The team promotes New Zealand overseas as a destination of choice for international screen production, highlighting key factors such as incentives, exchange rate, business friendliness, locations, creative personnel and technical expertise. We also provide advice, support and information to encourage incoming productions to choose to work in New Zealand.

BUSINESS ATTRACTION

The strong stream of enquiries offered via the NZSPG from high profile studios or producers made for an extremely busy year. Incentives and a favourable exchange rate remain critical factors in securing international interest – reinforced by marketing, testimonials from productions made in New Zealand, and New Zealand's reputation for stand-out crews and creative collaborators. As well as providing detailed advice and services to potential and confirmed productions such as *Ghost in the Shell*, *The Shannara Chronicles*, *Making of the Mob 2*, *Roman Empire 2* and *Ash vs Evil Dead*, the team also continued its work with *Crouching Tiger Hidden Dragon 2: Sword of Destiny*, *Power Rangers: Dino Charge*, *The Light Between Oceans* and *Pete's Dragon*.

Since August 2015 we've made four business trips to Los Angeles to visit studios and production personnel: in November 2015, April 2016 (AFCI Locations Trade Show), May and June 2016. The June visit was to co-host, with the New Zealand Consulate, a screening of *Hunt for the Wilderpeople* followed by a function for clients. This was a valuable opportunity to showcase some of New Zealand's locations and filmmaking talent and cast to decision makers considering New Zealand as a screen production destination.

We also organised a number of international visits to New Zealand, co-ordinating with regional film offices on specific productions. Our programme of scouts, recces and hosting included visits by senior executives from ABC Disney and from one of China's foremost directors, Wuershian, and producer, Du Yang.

ENGAGEMENT OF SPECIALISTS

In addition to our own specialists, we employ other New Zealanders (international line producers, location scouts and budget advisors) on specific projects as they move towards production and appointing their own New Zealand crew. We also regularly consult with other agencies including Tourism New Zealand, Immigration New Zealand, The Department of Conservation (DOC) and Ministry for Primary Industries (MPI).

MARKETING AND COMMUNICATIONS

Promotional work this year was dominated by leveraging activities around major productions with Tourism NZ and other NZ Inc agencies, particularly in regards to *Pete's Dragon* and *Power Rangers: Dino Charge* (both approved for the 5% uplift in 2014/15). This has been a period of transition for marketing activities, reflecting the shift from FNZ.

ADVERTISING

Six advertising campaigns were executed across print, online and social media with three main areas of focus: promoting the incentives and the changes made after the one-year review, leveraging New Zealand's international high profile through association with high-calibre international production based in New Zealand and increased online advertising designed to drive people to the FNZ website.

INTERNATIONAL RELATIONS

This department focuses on assisting New Zealand filmmakers to connect with the best local and international partners, projects and career development opportunities. Along with recurring activity in key markets such as Cannes, and expanding activity in China, we also engaged with new markets, such as Los Angeles and the world's leading animation festival and market in Annecy, France.

We worked closely with a number of core NZ Inc. agencies, among them the Ministry of Foreign Affairs and Trade and New Zealand Trade and Enterprise, in key international markets. A part-time Mandarin-speaking consultant based in Beijing was engaged on a fixed term contract. This role provided informed cultural, production/industrial, political and other consultancy services to the NZFC and, where appropriate, to members of the NZFC's China Club and wider industry.

INTERNATIONAL ACTIVITY – HIGHLIGHTS:

Taipei Golden Horse Film Festival & Market - NOVEMBER 2015

This year saw three New Zealand firsts: a feature film in the main section of the festival (*A Flickering Truth*); a feature film project selected for the Film Project Promotion market (*Lotto Family*); and an emerging filmmaker selected for the Film Academy (writer/director, Han Niu). We co-hosted a successful New Zealand Night with NZ Inc. and New Zealand companies for 350 guests.

Guangzhou International Documentary Film Festival - DECEMBER 2015

International Relations and Marketing collaborated on a showcase of New Zealand female directors at this key documentary festival and market, with screenings and related events held in Beijing and Guangzhou.

Spotlight on New Zealand Film in China - APRIL 2016

The NZFC led on the screen sector components of Prime Minister John Key's official visit to Beijing and Shanghai in April 2016, along with the New Zealand presence at the Beijing Film Market. Activities included the inaugural New Zealand Film Festival in Shanghai, opened by Mr Key and attended by New Zealand writer/director, Roger Donaldson.

Other Asia-based activities included supporting:

- the producers of the first approved official feature film co-productions between China and New Zealand (*Beast of Burden*), and the first proposed official co-production between South Korea and New Zealand (*Pokarekare Ana: Yeon-Ga*).
- New Zealand talent working internationally, such as Beijing-based New Zealand-Chinese actress, Augusta Xu-Holland (whose feature film debut *The Last Race* is an unofficial sequel to *Chariots of Fire*) and writer/director, Han Niu (the first New Zealander selected for the Taipei Golden Horse Film Academy, following selection for the Venice Biennale College the same year).

Cannes Film Market - MAY 2016

This team's activities in Cannes included producer networking sessions with our sister agencies in France and Israel, and networking sessions with key industry and agency representatives in Australia, Europe and Asia. After Cannes, we gave a presentation at the Danish Film Institute to strengthen ties towards official co-production.

Annecy International Animation Film Festival and Market - JUNE 2016

Feature documentary, *25 April* screened In Competition, and short, *Spring Jam* screened in Official Selection. A New Zealand reception for 150 guests with support from the New Zealand Embassy in Paris was held.

Along with joint meetings with the Head of Incentives on talent considerations relating to the 5% Uplift and with NZ Inc. partners, we met separately with New Zealand talent, producers and talent agencies during a Los Angeles visit in late July 2015.

DOMESTIC ACTIVITY - HIGHLIGHTS:

- Hosting senior representatives of China Film Co, Guangdong Provincial Administration of Press & Publication, Radio, Film & TV, China Film Co-Production Corporation, Jilin Provincial Bureau of Culture, Radio, TV, Film, Press and Publication, and China Film Bureau.
- Partnering with NZ Māori Tourism, with the support of Screen Auckland, Screen Wellington and Film Otago Southland, on hosting one of China's foremost directors, Wuershan and producer Du Yang and their teams visiting New Zealand. All five agencies collaborated on a nationwide showcase of the industry, involving facilities/locations visits, and industry meetings.

Connections with foreign diplomatic representatives in New Zealand continued, with the aim of expanding opportunities for international activity and support. This included meetings, hosted functions and/or collaborations with Australian, Canadian, Chinese, Chinese Taipei, French, German, Israeli, Italian, Japanese, Singaporean, Spanish and United States representatives based in New Zealand.

FACILITATING VALUABLE CONNECTIONS

The team continued to assist with introductions for both New Zealand and international collaborators that led to a number of project partnerships and career outcome developments. A highlight was seeing *Free in Deed* win Best Film: Orizzonti at the 2015 Venice Film Festival. We developed a relationship with US producer Mike S. Ryan at CineMart 2012, championed New Zealand-based US writer/director Jake Mahaffy and *Free in Deed*, and facilitated introductions to New Zealand post-production collaborators.

5% UPLIFT – TALENT DEVELOPMENT

International Relations worked with the Head of Incentives and producers of *Ghost in the Shell* on the development of a Skills and Talent Development Programme involving Producer Assistant, Production Manager and Accounts mentorships working closely with leading local and international mentors. Participants in previous 5% Uplift Skills and Talent Development Programmes capitalised on their experiences to achieve strong career outcomes during 2015/16.

OTHER ACTIVITY

We partnered with Callaghan Innovation and a number of other NZ Inc. and private sector partners on the inaugural C-Prize UAV Competition, won by Team Vortech in December 2015 following a series of rigorous judging rounds.



The Light Between Oceans ©2016 Dreamworks. All rights reserved.

NZFC GOVERNANCE

BOARD

The NZFC Board is a statutory body and provides governance and policy direction. In the 2015/16 financial year the Board held five scheduled meetings in Wellington, one scheduled meeting in Auckland and two out-of-time meetings.

Members for the year to 30 June 2016 were:

Dame Patsy Reddy (Chair), Charles Finny, Chris Hampson, Cameron Harland, Ross McRobie, Ian Taylor, Jane Hastings and John McCay.

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 2016 were Cameron Harland (Chair), Patsy Reddy and Ross McRobie.

Human Resources and Remuneration Committee

This committee of Board members considers human resources and remuneration issues. The committee works in accordance with rules formulated by the NZFC. The members for the year to 30 June 2016 were Charles Finny (Chair), Patsy Reddy and Chris Hampson.

NZSPG Combined Panel

The combined NZSPG panel met 14 times in the 2015/16 financial year to consider applications for both the international and New Zealand and co-production NZSPG grants. The panel is made up of one member of the NZFC Board, one senior NZFC staff member (CEO, CFO or Head of Business Affairs), one representative from MBIE, one representative from MCH and two industry specialists.

NZFC BOARD

Dame Patsy Reddy (Chair)

Dame Patsy was appointed Chair of the New Zealand Film Commission Board in 2009. In June 2014, Patsy was appointed a Dame Companion of the New Zealand Order of Merit for services to the Arts and Business. Dame Patsy's term ended on June 30, 2016 and she has been succeeded as Chair by Kerry Prendergast.

Charles Finny

Charles performs a range of consultancy and corporate governance roles for Saunders Unsworth Ltd. He has worked for the Ministry of Foreign Affairs and Trade, the Department of Trade and Industry and the Prime Minister's Department. Charles was appointed to the Board in 2009.

Chris Hampson

Chris has worked in the film and television industry for more than 30 years, and as a producer since the mid-1980s. He continues to produce and develop film and television projects, including the feature film *White Lies*, mini-series *Hope and Wire*, Australian co-production *800 Words* and series *Westside*. Chris was appointed to the Board in 2010.

Cameron Harland

Cameron is Chief Executive of Park Road Post Production, a high-end post production facility. Cameron sits on the boards of the New Zealand Film Commission, Weta Workshop, New Zealand Story and Wellington Phoenix Football Club. He also oversees the running of Portsmouth Rentals, and Camperdown Limited, companies that make up a broader creative group which includes Weta Digital and Weta Workshop. Cameron was appointed to the Board in 2010.

Ross McRobie

Ross has a strong sense of community involvement which has been an on-going focus throughout his career. He was elected to the Wanaka Community Board in October 2013 and represents Wanaka on the Queenstown Lakes District Council. Ross is Chair of The Otago Community Trust and a board member of NZoA.

Ian Taylor

Ian is an award winning writer, producer and director whose career in television spans more than 35 years. He established his own production company, Taylormade Productions in 1989. He was named a Companion of the NZ Order of Merit in the 2012 New Year Honours for services to television and business. In 2013 Ian was named Outstanding Māori Business Leader of the Year.

Jane Hastings

Jane Hastings is Chief Operating Officer for Events Hospitality and Entertainment based in Sydney. Jane was previously Chief Executive Officer of NZME and General Manager Group Sales, Marketing and Cinemas at SKYCITY Entertainment Group Limited. She also spent over eight years in executive roles in Asia. Before heading to Asia to consult to Cathay Pacific, Jane held senior marketing roles at Air New Zealand.

John McCay

John is a commercial lawyer and a partner at the law firm Minter Ellison Rudd Watts. He has served as Chair of Film New Zealand and is a former board member of the New Zealand Festival of the Arts and the New Zealand Film and Television School. John is currently a trustee of the Wellington Arts Foundation and Limbs4All Trust.





Spookers

NZFC OPERATIONS

STAFF

As at 30 June 2016, we had 35 staff (4 part-time, 31 full-time). Our workplace demographic profile shows staff at that time were predominantly female (77% female, 23% male) with an average age of 44.5 years. Using the Statistics New Zealand ethnic group classification level 1 which allows self-identification with one or more ethnicities, the profile of staff was: European (91%), Maori (11%), Asian (9%), Pacific peoples (6%) and Middle Eastern/Latin American/African (3%).

Excluding maternity leave, staff turnover for the 12-month period to 30 June was 14% (including FNZ staff). Of the five staff who left in the period, one resigned in order to travel abroad, three chose to return to the industry and one left to explore an opportunity outside the film sector. Some of these roles have not been directly replaced.

COLLABORATION

We work collaboratively with a number of central and local government agencies in addition to our primary funder, the Ministry for Arts, Culture and Heritage. In particular, we work with the Ministry of Business, Innovation and Employment, New Zealand Trade and Enterprise, Tourism New Zealand as well as the Ministry of Foreign Affairs and Trade in order to promote the New Zealand screen sector internationally.

Within the screen sector itself we continue to work particularly closely with NZ On Air, with whom we share a building.

Screen NZ, the three-way 'virtual agency' with NZ On Air and FNZ continued to work on a number of initiatives, and will continue to do so as a two-way agency following the integration of FNZ into the NZFC.

As well, we partnered with a number of industry organisations including Script to Screen, SPADA and WIFT in order to provide professional development opportunities for filmmakers.



Spring Jam

ORGANISATIONAL HEALTH AND CAPABILITY

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.

We demonstrate our 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 engagement is very important to us. We encourage staff to be involved in the development, review and renewal of policies. An independent staff engagement survey was conducted by Kudos Organisational Dynamics in March 2016. Overall, staff engagement has improved since the previous annual survey. There has been significant improvement on a wide range of indicators: overall perceptions (in particular, *this organisation inspires me to do the best I can in my job every day*); quality and performance focus (*day-to-day decisions demonstrate that quality of products/services are top priorities for this organisation*); wellbeing (*the organisation cares about the wellbeing of its people*); my team (*I feel part of an effective team*); learning and development; performance and feedback; and reward and recognition.

GOOD EMPLOYER POLICIES

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

1. 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 and discrimination.

2. 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, 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 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 (including to acting roles) and external appointments to ensure a freshness of approach. Some contract positions exist to meet criteria of recent industry experience and these recruits often return to the industry after a period with us. We believe this porous border between the organisation and the industry is healthy and we encourage it. All new staff are involved in an induction programme, which provides useful information about the NZFC and assists new staff in settling in.

1. 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 supported all staff to participate in team management workshops, leading to better understanding of individuals' work-preferences and how to manage them. We also supported staff to travel to festivals and markets for a better understanding of the international environment and to network with other similar agencies.

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 Māori 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. All departing staff were given the opportunity to complete an exit interview.

2. Flexibility and work design

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

3. Remuneration, recognition and conditions

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

4. 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.

5. Safe and healthy environment

We are committed to providing a safe and healthy work environment and take a proactive health and safety approach including fire and earthquake preparedness. Health and safety policy and procedures were reviewed and updated to comply with the new Health and Safety at Work Act 2015.



Mahana

STATEMENT OF RESPONSIBILITY

For the year ended 30 June 2016

We are responsible for the preparation of the New Zealand Film Commission's financial statements and statement of performance, and the judgements made in them.

We are responsible for any end-of-year performance information provided by the New Zealand Film Commission under section 19A of the Public Finance Act 1989.

We have the responsibility for establishing and maintaining a system of internal control designed to provide reasonable assurance as to the integrity and reliability of financial reporting.

In our opinion, these financial statements and statement of performance fairly reflect the financial position and operations of the New Zealand Film Commission for the year ended 30 June 2016.

Signed on behalf of the Board



Kerry Prendergast
Chair



Cameron Harland
Board Member

STATEMENT OF FINANCIAL POSITION

As at 30 June 2016

		CONSOLIDATED		NZFC	
		2016	2016	2016	2015
	Note	Actual \$	Budget \$	Actual \$	Actual \$
Equity					
Accumulated comprehensive revenue/(expenses)		8,540,049	390,000	8,448,938	5,096,518
Total Equity		8,540,049	390,000	8,448,938	5,096,518
Represented by:					
Current Assets					
Cash and cash equivalents	3	4,090,295	4,000,000	4,009,136	5,092,609
Investments	4	9,970,737	5,000,000	9,970,737	10,870,672
Trade and other receivables	5	4,925,333	3,000,000	4,920,779	3,566,575
Total Current Assets		18,986,365	12,000,000	18,900,652	19,529,856
Non-Current Assets					
Investments	4	4,796,686	4,500,000	4,796,686	4,135,863
Property, plant & equipment	6	155,294	200,000	149,523	184,991
Intangible assets	7	104,645	200,000	96,918	207,481
Total Non-Current Assets		5,056,625	4,900,000	5,043,127	4,528,335
Total Assets		24,042,990	16,900,000	23,943,779	24,058,191
Less Liabilities:					
Current Liabilities					
Trade and other payables	8	1,938,474	1,500,000	1,938,474	1,854,855
Employee entitlements	9	155,118	150,000	147,018	132,727
Film income account	10	472,354	720,000	472,354	351,897
Project commitments	11	12,920,317	14,140,000	12,920,317	16,597,177
Total Current Liabilities		15,486,263	16,510,000	15,478,163	18,936,656
Non-Current Liabilities					
Rent incentive liability	21	16,678	0	16,678	25,017
Total Non- Current Liabilities		16,678	0	16,678	25,017
Total Liabilities		15,502,941	16,510,000	15,494,841	18,961,673
Net Assets		8,540,049	390,000	8,448,938	5,096,518

Explanations of significant variances against budget are detailed in note 30.

The accompanying notes on pages 43 to 62 form part of these financial statements.

STATEMENT OF COMPREHENSIVE REVENUE AND EXPENSE

For the year ended 30 June 2016

	Note	CONSOLIDATED		NZFC	
		2016	2016	2016	2015
		Actual \$	Budget \$	Actual \$	Actual \$
Revenue					
Crown Revenue - MCH	2	5,401,000	5,401,000	5,401,000	5,401,000
Government grant - NZSPG		0	0	0	145,109
Crown Revenue - MBIE		925,000	1,300,000	0	0
Lottery Grants Board grant		13,403,093	13,000,000	13,403,093	13,465,213
Income from films	10	1,622,198	250,000	1,622,198	613,815
Distribution fee	10	53,165	25,000	53,165	41,471
Interest		758,608	800,000	756,500	1,051,520
Writebacks		3,668,797	0	3,668,797	6,211,388
Other income		298,955	5,000	225,881	116,816
Operating income		26,130,816	20,781,000	25,130,634	27,046,332
Government NZSPG-NZ grant	20	15,368,787	18,740,000	15,368,787	4,535,901
Total Income		41,499,603	39,521,000	40,499,421	31,582,233
Expenditure					
Talent development	12	2,437,048	2,675,000	2,437,048	3,068,367
Script development and production funding	13	12,742,691	13,746,000	12,742,691	20,067,887
Marketing and distribution support	14	1,580,763	1,567,000	1,580,763	1,879,568
International screen business attraction	15	402,376	1,300,000	0	0
International relations	16	184,692	207,000	184,692	134,676
Film incentive scheme administration	17	147,812	150,000	147,812	108,114
Corporate	18	1,733,323	1,615,000	1,564,467	1,489,642
Personnel costs	19	3,458,580	2,926,000	3,120,741	2,552,473
Operating Expenditure		22,687,285	24,186,000	21,778,214	29,300,727
Government NZSPG-NZ grant	20	15,368,787	18,740,000	15,368,787	4,535,901
Total Expenditure		38,056,072	42,926,000	37,147,001	33,836,628
Surplus/(Deficit)		3,443,531	(3,405,000)	3,352,420	(2,254,395)
Other Comprehensive Revenue and Ex- pense		0	0	0	0
Total Comprehensive Revenue and Expense		3,443,531	(3,405,000)	3,352,420	(2,254,395)

Explanations of significant variances against budget are detailed in note 30.

The accompanying notes on pages 43 to 62 form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2016

	CONSOLIDATED		NZFC	
	2016	2016	2016	2015
	Actual	Budget	Actual	Actual
	\$	\$	\$	\$
Equity at 1 July	5,096,518	3,795,000	5,096,518	7,350,913
Total Comprehensive revenue and expense for the year	3,443,531	(3,405,000)	3,352,420	(2,254,395)
Equity at 30 June	8,540,049	390,000	8,448,938	5,096,518

The accompanying notes on pages 43 to 62 form part of these financial statements.

STATEMENT OF CASH FLOWS

For the year ended 30 June 2016

		CONSOLIDATED		NZFC	
		2016	2016	2016	2015
	Note	Actual \$	Budget \$	Actual \$	Actual \$
Cash Flows from Operating Activities					
Receipts from the Crown & other income		39,601,281	37,700,000	38,847,128	27,327,022
Interest received		810,601	800,000	808,082	1,086,509
Payments for production funding, marketing, industry support, to suppliers and employees		(42,258,519)	(44,963,000)	(41,268,498)	(31,712,987)
Goods and services tax (net)		349,838	0	404,035	(376,633)
Net Cash from Operating Activities	28	(1,496,798)	(6,463,000)	(1,209,253)	(3,676,089)
Cash Flows from Investing Activities					
Sale of investments		31,010,816	6,500,000	31,010,816	17,500,000
Purchase of investments		(30,771,704)	(665,000)	(30,771,704)	(15,412,470)
Sale of property, plant & equipment		0	0	0	228
Film New Zealand investment		368,704			
Purchase of property, plant & equipment		(71,552)	(50,000)	(71,552)	(106,220)
Purchase of intangible assets		(41,780)	(50,000)	(41,780)	(22,830)
Net Cash from Investing Activities		494,484	5,735,000	125,780	1,958,708
Cash Flows from Financing Activities					
Short term loans issued		0	0	0	0
Short term loans repaid		0	0	0	0
Net Cash from Financing Activities		0	0	0	0
Net increase/(decrease) in cash at bank		(1,002,314)	(728,000)	(1,083,473)	(1,717,381)
Cash and cash equivalents at the start of the year		5,092,609	4,728,000	5,092,609	6,809,990
Closing cash and cash equivalents at year end		4,090,295	4,000,000	4,009,136	5,092,609

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 43 to 62 form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2016

1. STATEMENT OF ACCOUNTING POLICIES FOR THE YEAR ENDED 30 JUNE 2016

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. The NZFC's ultimate parent is the New Zealand Crown.

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

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

In July 2015 the NZFC purchased Film New Zealand Limited, which subsequently became a crown entity subsidiary of the NZFC.

The financial statements of the NZFC are for the year ended 30 June 2016. The financial statements were authorised for issue on 31 October 2016.

BASIS OF PREPARATION

Statement of compliance

The financial statements of the NZFC have been prepared in accordance with the requirements of the Crown Entities Act 2004, which includes the requirement to comply with New Zealand generally accepted accounting practice (NZ GAAP).

The financial statements have been prepared in accordance with Tier 1 PBE accounting standards. These financial statements comply with PBE accounting standards.

These financial statements have been prepared on a going concern basis, and the accounting policies have been applied consistently throughout the year.

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 surplus or deficit.

Standards issued and not yet effective and not early adopted

In 2015, the External Reporting Board issued *Disclosure Initiative (Amendment to PBE IPSAS 1)*, *2015 Omnibus Amendments to PBE Standards*, and *Amendments to PBE Standards and Authoritative Notice as a Consequence of XRB A1 and Other Amendments*. These amendments apply to public sector entities for reporting periods beginning on or after 1 January 2016. NZFC will apply these amendments in preparing its 30 June 2017 financial statements. NZFC expects there will be no effect in applying these amendments.

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. The fair value of revenue from the Crown has been determined to be equivalent to the amounts due in the funding arrangements.

Other grants

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

Interest

Interest revenue is recognised by accruing on a time proportion basis the interest due for the investment.

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 is approved.

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

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

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 surplus or deficit.

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. If the receivable relates to a film sale the carrying amount of the asset is reversed and written off against the unpaid invoices account in the Film Income Account. 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 revenue and expense.

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 discretionary funding as the NZFC has no obligation to award funding on receipt of film development or production funding applications

It is recognised as expenditure when:

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

The exceptions to this policy are:

- a. Investments for which a certain level of revenue is contracted and reasonably assured. Such investments are treated as assets and valued at the minimum level of expected revenue.
- b. 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 term deposits are initially measured at the amount invested.

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 revenue and expense, 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.

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

Trade and other payables

Trade and other payables are recorded at the amount payable.

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, devolved development schemes 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 revenue

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. The NZFC's subsidiary Film New Zealand Limited is liable for income tax. No provision has been made as previous year tax losses exceed tax owed for the current financial period

Budget figures

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

The budget figures have been prepared in accordance with NZ GAAP and are consistent with the accounting policies adopted by the NZFC for the preparation of the financial statements.

Cost allocations

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

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

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

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

Film New Zealand

Film New Zealand is a controlled entity of NZFC. The consolidated Financial Statements are prepared by adding together like items of assets, liabilities, equity, revenue and expenses in the group on a line-by-line basis. All significant transactions between the Group entities are eliminated on consolidation. Film NZ was acquired on 21st July 2015 and has a balance date of 30 June 2016.

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.

Funding expenditure

We have exercised judgement in developing our funding expenditure accounting policy as there is no specific accounting standard for funding expenditure.

With the recent introduction of the new PBE Accounting Standards, there has been debate on the appropriate framework to apply when accounting for such expenditure.

We are aware that the need for a clear standard or authoritative guidance on accounting for grant expenditure has been raised with the New Zealand Accounting Standards Board. We will keep the matter under review and consider any developments.

Further information about funding expenditure is disclosed in note 11 and in the statement of service performance on pages 63-71.

A challenging area in particular is accounting for funding arrangements that include conditions or milestones. Although our feature film production funding contracts may set out milestones, these are primarily for administrative purposes, and on this basis we recognise the full commitment as expenditure. Furthermore, our assessment is that the recipient and other related parties have a valid expectation that funding will be paid in full.

Funding liabilities

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

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

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

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 (2015 = \$Nil).

3. CASH AND CASH EQUIVALENTS

	CONSOLIDATED	NZFC	
	2016	2016	2015
	\$	\$	\$
Cash at bank and on hand	3,685,612	3,604,453	4,731,909
Cash held through portfolio investments	404,683	404,683	360,700
Term deposits with maturities of 3 months or less	0	0	0
	4,090,295	4,009,136	5,092,609

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

4. INVESTMENTS

	CONSOLIDATED	NZFC	
	2016	2016	2015
	\$	\$	\$
Current portion			
Term deposits with maturities of 4-12 months	9,000,000	9,000,000	9,510,816
Term deposits with maturities of 4-12 months held through portfolio investments	190,779	190,779	563,072
Portfolio investments	779,958	779,958	796,784
<i>Total current portion</i>	<i>9,970,737</i>	<i>9,970,737</i>	<i>10,870,672</i>
Non-current portion			
Portfolio investments	4,796,686	4,796,686	4,135,863
<i>Total non-current portion</i>	<i>4,796,686</i>	<i>4,796,686</i>	<i>4,135,863</i>
	14,767,423	14,767,423	15,006,535

There were no impairment provisions for investments.

NZFC accounts for the investment portfolio by recognising movements in its fair value through the surplus or deficit. This meets the requirements of PBE IPSAS 29 in accounting for investments using this method, as the portfolio is managed and its performance evaluated on a fair value basis in accordance with the NZFC investment policy.

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

	CONSOLIDATED	NZFC	
	2016	2016	2015
	\$	\$	\$
Trade debtors	4,708,995	4,708,995	2,917,407
Prepayments	27,701	27,701	206,682
Net GST Receivables	188,637	184,083	442,486
Less: provision for impairment	0	0	0
<i>Total receivables</i>	4,925,333	4,920,779	3,566,575
Total receivables comprises:			

The carrying value of receivables approximates their fair value.

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

GROUP	2016			2015		
	Gross	Impairment	Net	Gross	Impairment	Net
	\$	\$	\$	\$	\$	\$
Current	4,880,323	0	4,880,323	3,450,603	0	3,450,603
Past due 31-60 days	12,084	0	12,084	105,633	0	105,633
Past due 61-90 days	10,680	0	10,680	6,027	0	6,027
Past due >91 days	22,246	0	22,246	4,312	0	4,312
	4,925,333	0	4,925,333	3,566,575	0	3,566,575

NZFC	2016			2015		
	Gross	Impairment	Net	Gross	Impairment	Net
	\$	\$	\$	\$	\$	\$
Current	4,875,769	0	4,875,769	3,450,603	0	3,450,603
Past due 31-60 days	12,084	0	12,084	105,633	0	105,633
Past due 61-90 days	10,680	0	10,680	6,027	0	6,027
Past due >91 days	22,246	0	22,246	4,312	0	4,312
	4,920,779	0	4,920,779	3,566,575	0	3,566,575

Movements in the provision for impairment of receivables

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.

	CONSOLIDATED	NZFC	
Movements in the provision for impairment of receivables are as follows:			
	2016	2016	2015
	\$	\$	\$
Balance at 1 July	0	0	(17,250)
Additional provisions made during the year	0	0	0
Receivables paid	0	0	0
Receivables written off against provision	0	0	17,250
Balance at 30 June	0	0	0

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

6. PROPERTY, PLANT & EQUIPMENT

Movements for each class of property, plant and equipment are as follows:					
GROUP	Leasehold Alterations	Computer Equipment-Hardware	Office Equipment	Furniture & Fittings	Total
	\$	\$	\$	\$	\$
Cost or Valuation					
Balance at 1 July 2014	495,630	346,802	144,794	326,663	1,313,889
Additions	38,876	45,378	6,174	15,792	106,220
Disposals	0	(19,487)	0	0	(19,487)
Balance at 30 June 2015	534,506	372,693	150,968	342,455	1,400,622
Balance at 1 July 2015	534,506	372,693	150,968	342,455	1,400,622
Additions	4,069	28,270	41,527	10,558	84,424
Disposals	0	(91,559)	(59,412)	0	(150,971)
Balance at 30 June 2016	538,575	309,404	133,083	353,013	1,334,075
Accumulated Depreciation					
Balance at 1 July 2014	384,907	310,140	136,444	310,894	1,142,386
Depreciation expense	56,274	27,106	3,453	5,671	92,504
Eliminate on disposal	0	(19,259)	0	0	(19,259)
Balance at 30 June 2015	441,181	317,987	139,897	316,565	1,215,631
Balance at 1 July 2015	441,181	317,987	139,897	316,565	1,215,631
Depreciation expense	59,804	33,944	12,862	7,511	114,121
Eliminate on disposal	0	(91,559)	(59,412)	0	(150,971)
Balance at 30 June 2016	500,985	260,372	93,347	324,076	1,178,781
Carrying amounts					
As at 30 June and 1 July 2014	110,723	36,662	8,350	15,769	171,503
As at 30 June and 1 July 2015	93,325	54,706	11,071	25,890	184,991
As at 30 June 2016	37,590	49,032	39,736	28,937	155,294

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

NZFC	Leasehold Alteration	Computer Equipment-Hardware	Office Equipment	Furniture & Fittings	Total
	\$	\$	\$	\$	\$
Cost or Valuation					
Balance at 1 July 2014	495,630	346,802	144,794	326,663	1,313,889
Additions	38,876	45,378	6,174	15,792	106,220
Disposals	0	(19,487)	0	0	(19,487)
Balance at 30 June 2015	534,506	372,693	150,968	342,455	1,400,622
Balance at 1 July 2015	534,506	372,693	150,968	342,455	1,400,622
Additions	4,069	28,270	33,423	5,790	71,552
Disposals	0	(91,559)	(59,412)	0	(150,971)
Balance at 30 June 2016	538,575	309,404	124,979	348,245	1,321,203
Accumulated Depreciation					
Balance at 1 July 2014	384,907	310,140	136,444	310,894	1,142,386
Depreciation expense	56,274	27,106	3,453	5,671	92,504
Eliminate on disposal	0	(19,259)	0	0	(19,259)
Balance at 30 June 2015	441,181	317,987	139,897	316,565	1,215,631
Balance at 1 July 2015	441,181	317,987	139,897	316,565	1,215,631
Reclassification of assets	0	0	0	0	0
Depreciation expense	59,804	33,944	7,203	6,069	107,020
Eliminate on disposal	0	(91,559)	(59,412)	0	(150,971)
Balance at 30 June 2016	500,985	260,372	87,688	322,634	1,171,680
Carrying amounts					
As at 30 June and 1 July 2014	110,723	36,662	8,350	15,769	171,503
As at 30 June and 1 July 2015	93,325	54,706	11,071	25,890	184,991
As at 30 June 2016	37,590	49,032	37,291	25,611	149,523

7. INTANGIBLE ASSETS

Movements for intangible assets are as follows:

	Group Computer Equipment -Acquired Software	NZFC Computer Equipment -Acquired Software
	\$	\$
Cost or Valuation		
Balance at 1 July 2014	846,092	846,092
Additions	22,830	22,830
Disposals	(209,475)	(209,475)
Balance at 30 June 2015	659,447	659,447
Balance at 1 July 2015	659,447	659,447
Additions	103,617	41,780
Disposals	(152,259)	(152,259)
Balance at 30 June 2016	610,805	548,968
Accumulated Amortisation		
Balance at 1 July 2014	514,651	514,651
Amortisation expense	146,790	146,790
Eliminate on disposal	(209,475)	(209,475)
Balance at 30 June 2015	451,966	451,966
Balance at 1 July 2015	451,966	451,966
Amortisation expense	206,453	152,343
Eliminate on disposal	(152,259)	(152,259)
Balance at 30 June 2016	506,160	452,050
Carrying amounts		
As at 30 June and 1 July 2014	331,441	331,441
As at 30 June and 1 July 2015	207,481	207,481
As at 30 June 2016	104,645	96,918

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

	CONSOLIDATED	NZFC
	2016	2016
	\$	\$
Trade creditors	528,482	528,482
Sundry accruals	1,384,276	1,384,276
Rent incentive liability	8,339	8,339
PAYE	17,377	17,377
	1,938,474	1,938,474
		1,854,855

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

	CONSOLIDATED	NZFC	
	2016	2016	2015
	\$	\$	\$
Accrued salaries and wages	1,580	1,580	0
Annual leave	153,538	145,438	132,727
	155,118	147,018	132,727

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 collection agent and/or trustee of certain films. The balance at 30 June represents film income receivable or collected but not yet distributed.

	2016	2015
	\$	\$
Opening balance 1 July	351,897	337,523
Income from sales of NZFC films	3,391,228	1,983,084
Total film income	3,743,125	2,320,607
Less: NZFC distribution fees	(53,165)	(41,471)
Less: marketing & other expenses	(1,253)	(12,634)
	3,688,707	2,266,502
Less: distributed to investors	(1,723,790)	(1,201,619)
Less: distributed to NZFC	(1,622,198)	(613,815)
Less: loan repayment to NZFC	(72)	0
	342,647	451,068
Provision for unrecouped expenses increase/(decrease)	128,580	(86,933)
Balance 30 June	471,227	364,135
Unpaid invoices increase / (decrease)	1,127	(12,238)
Balance (including unpaid invoices)	472,354	351,897

The preparation of the film income account in conformity with NZ Public Sector Accounting Standards 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

	2016	2015
	\$	\$
Feature films	11,135,917	14,285,012
Short films	450,500	693,915
Devolved development and Business		
Development Scheme	1,333,900	1,618,250
	12,920,317	16,597,177

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. TALENT DEVELOPMENT

	CONSOLIDATED	NZFC	
	2016	2016	2015
	\$	\$	\$
Short films	641,083	641,083	782,438
Training	1,615,436	1,615,436	2,039,160
Industry support	180,529	180,529	246,769
	2,437,048	2,437,048	3,068,367

13. SCRIPT DEVELOPMENT AND PRODUCTION FUNDING

	2016	2016	2015
	\$	\$	\$
Feature film development (incl. feature docos)	1,443,764	1,443,764	2,387,001
Business development	327,240	327,240	4,391
Documentary support (incl. JV with NZOA)	0	0	378,041
Feature film production financing	10,981,937	10,981,937	17,180,727
Other costs	(10,250)	(10,250)	117,727
	12,742,691	12,742,691	20,067,887

14. MARKETING AND DISTRIBUTION SUPPORT

	2016	2016	2015
	\$	\$	\$
Domestic/Media distribution	642,554	642,554	522,257
Digital preservation scheme	137,022	137,022	849,191
International festivals	208,161	208,161	289,960
International marketing and market attendance	252,955	252,955	160,594
Other costs	340,071	340,071	57,566
	1,580,763	1,580,763	1,879,568

15. INTERNATIONAL SCREEN BUSINESS ATTRACTION

	2016	2016	2015
	\$	\$	\$
International promotion	75,179	0	0
International business attractions	327,197	0	0
	402,376	0	0

16. INTERNATIONAL RELATIONS

	2016	2016	2015
	\$	\$	\$
Key market attendances and delegation costs	184,692	184,692	134,676
	184,692	184,692	134,676

17. FILM INCENTIVE SCHEME ADMINISTRATION

	CONSOLIDATED	NZFC	
	2016	2016	2015
	\$	\$	\$
Administration	147,812	147,812	108,114
	147,812	147,812	108,114

18. CORPORATE

	2016	2016	2015
	\$	\$	\$
Board costs	183,811	183,009	176,282
Communications	53,409	47,929	70,958
Office overheads	190,996	174,033	182,905
Depreciation and amortisation expense:			
Leasehold alterations	59,804	59,804	56,274
Computer equipment - hardware	33,944	33,944	27,106
Computer equipment - software	206,453	152,343	146,790
Office equipment	12,862	7,203	3,453
Furniture & fittings	7,511	6,069	5,671
Rent	362,968	300,468	290,774
Audit fees			
for the audit of the financial statements	55,842	55,842	47,650
Other costs	565,723	543,823	481,779
	1,733,323	1,564,467	1,489,642

19. PERSONNEL COSTS

	2016	2016	2015
	\$	\$	\$
Talent development	282,802	282,802	314,922
Script and production funding	526,803	526,803	447,418
Marketing and distribution support	388,762	388,762	297,152
International screen business attractions	278,684	0	0
Film incentive scheme administration & international relations	454,518	454,518	199,347
Corporate	1,323,132	1,263,977	1,175,978
Consultants	133,070	133,070	62,015
Defined contribution plan employer contributions	70,809	70,809	55,641
	3,458,580	3,120,741	2,552,473

20. GOVERNMENT NZSPG-NZ GRANT

Although the NZFC is not directly responsible for the NZSPG-NZ scheme it is the entity that administers it and ensures grants are paid on time to the productions eligible. Funds requested from MCH and paid on to productions were;

	CONSOLIDATED	NZFC	
	2016	2016	2015
	\$	\$	\$
Feature films	6,883,360	6,883,360	3,705,874
TV series	8,485,427	8,485,427	830,027
	15,368,787	15,368,787	4,535,901

21. CAPITAL COMMITMENTS AND OPERATING LEASES

The NZFC had no capital commitments as at 30 June 2016 (2015=\$Nil).

Operating leases as a lessee

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

	CONSOLIDATED	NZFC	
	2016	2016	2015
	\$	\$	\$
Not later than one year	221,138	221,138	221,138
Between one and two years	221,138	221,138	221,138
Between two and five years	221,138	221,138	442,274
Later than five years	0	0	0
	663,414	663,414	884,550

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 NZFC received a rent-free period on renewal of the lease on 2 July 2013. This is recognised as a reduction of the rental expense on a straight-line basis over the lease term.

22. CONTINGENCIES

Contingent liabilities

There were no contingent liabilities at balance date (2015=\$Nil).

Contingent assets

There were no contingent assets at balance date (2015=\$Nil).

23. FINANCIAL INSTRUMENTS

23a. Financial instrument categories

The carrying amounts of financial assets and financial liabilities in each of the PBE IPSAS 30 categories are as follows:

	CONSOLIDATED	NZFC	
	2016	2016	2015
	\$	\$	\$
Loans and receivables			
Cash and cash equivalents	4,090,295	4,009,136	5,092,609
Investments	9,000,000	9,000,000	10,073,888
Trade and other receivables	4,925,333	4,920,779	3,566,575
<i>Total loans and receivables</i>	<i>18,015,628</i>	<i>17,929,915</i>	<i>18,733,072</i>
Financial assets at fair value through surplus and deficit			
Investments - portfolio investments	5,767,423	5,767,423	4,932,647
Financial liabilities			
Trade and other payables	1,938,474	1,938,474	1,854,855
Film income account	472,354	472,354	351,897
Project commitments	12,920,317	12,920,317	16,597,177
<i>Total financial liabilities</i>	<i>15,331,145</i>	<i>15,331,145</i>	<i>18,803,929</i>

23b. 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 inputs 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 follows:

	Total	Quoted market price	Observable inputs	Significant non-observable inputs
	\$	\$	\$	\$
30 June 2015				
Portfolio Investments	4,932,647	4,932,647	0	0
30 June 2016				
Portfolio Investments	5,767,423	5,767,423	0	0

23c. 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, 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 and variable rates of interest. The NZFC does not actively manage its exposure to fair value interest rate risk.

Cash flow interest rate risk

Cash flow interest rate risk is the risk that the cash flows from a financial instrument will fluctuate because of changes in market interest rates. Investments issued at variable interest rates expose the NZFC to cash flow interest rate risk.

The NZFC's investment policy requires a spread of investment maturity dates to limit exposure to short-term interest rate movements.

Currency risk

Currency risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in foreign exchange rates.

The NZFC purchases goods and services overseas which require it to enter into transactions denominated in foreign currencies. As a result of these activities, exposure to currency risk arises.

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

The forward exchange contracts outstanding at 30 June 2016 amounted to \$Nil (2015=\$Nil).

CREDIT RISK

Credit risk is the risk that a third party will default on its obligation to the NZFC, causing the NZFC to incur a loss. In the normal course of business the NZFC is exposed to credit risk from cash and term deposits with banks, debtors and other receivables. For each of these, the maximum credit exposure is best represented by the carrying amount in the statement of financial position.

Due to the timing of its cash inflows and outflows, the NZFC invests surplus cash with registered banks that have a Standard and Poor's credit rating of at least A-1 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 also holds a portfolio of investments in high quality bonds with NZ banks, NZ government and local government.

The NZFC's Investment policy limits the amount of credit exposure to any one institution to no more than 40% of total investments held. The NZFC's maximum credit exposure for each class of financial instrument is represented by the total carrying amount of cash and cash equivalents (Note 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 counter parties having similar characteristics due to the large number of customers included in the NZFC's customer base.

As at 30 June 2016 the NZFC had a credit limit of \$80,500 (2015 = \$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:

	CONSOLIDATED	NZFC	
	2016	2016	2015
	\$	\$	\$
COUNTERPARTIES WITH CREDIT RATINGS			
Cash at bank and term deposits			
AA+	1,597,519	1,597,519	0
AA-	10,899,398	10,818,239	13,811,709
AA	210,983	210,983	778,623
A+	3,500,000	3,500,000	2,478,008
A	2,643,554	2,643,554	3,024,785
<i>Total cash at bank and term deposits</i>	<i>18,851,454</i>	<i>18,770,295</i>	<i>20,093,125</i>
COUNTERPARTIES WITHOUT CREDIT RATINGS			
Debtors and other receivables			
Existing counterparty with no defaults in the past	4,925,333	4,920,779	90,790
Existing counterparty with defaults in the past	0	0	0
<i>Total debtors and other receivables</i>	<i>4,925,333</i>	<i>4,920,779</i>	<i>90,790</i>

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
	\$	\$	\$	\$	\$
2015					
Trade and other payables	1,854,855	1,854,855	1,854,855	0	0
2016					
Trade and other payables	1,938,474	1,938,474	1,938,474	0	0

24. 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.

25. RELATED PARTY TRANSACTIONS AND KEY MANAGEMENT PERSONNEL

The NZFC is a wholly owned entity of the Crown.

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

Significant transactions with government-related entities

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

	CONSOLIDATED	NZFC	
	2016	2016	2015
	\$	\$	\$
<i>Board Members</i>			
Remuneration	145,333	145,333	136,000
Full-time equivalent members at 30 June	0.65	0.65	0.63
<i>Senior Management Team</i>			
Remuneration	1,400,931	1,270,834	1,056,605
Full-time equivalent members at 30 June	9.00	8.00	6.69
<i>Total key management personnel remuneration</i>	1,546,264	1,416,167	1,192,605
<i>Total full-time equivalent personnel</i>	9.65	8.65	7.32

Key management personnel at 30 June 2016 includes all board members, the Chief Executive, Chief Financial Officer, Head of Business Affairs, Head of Marketing, Head of Development and Production, Head of Talent Development, Head of International Relations, Head of Incentives, Head of International Screen Attraction.

26. BOARD MEMBER REMUNERATION

The total value of remuneration paid or payable to each board member during the year was:			
	CONSOLIDATED	NZFC	
	2016	2016	2015
	\$	\$	\$
Patsy Reddy - CHAIR	40,000	40,000	40,000
Andrew Cornwell - TO JULY 2015	0	0	16,000
Cameron Harland	16,000	16,000	16,000
Charles Finny	16,000	16,000	16,000
Chris Hampson	16,000	16,000	16,000
Rhiannon McKinnon - TO JULY 2015	1,333	1,333	16,000
Witi Ihimaera - TO JULY 2015	0	0	16,000
Ian Taylor - FROM 1 AUGUST 2015	14,667	14,667	0
Jane Hastings - FROM 1 AUGUST 2015	14,667	14,667	0
Ross McRobie - FROM 1 AUGUST 2015	14,667	14,667	0
John McCay - FROM 1 OCTOBER 2015	12,000	12,000	0
	145,333	145,333	136,000

\$6,500 excl. GST in total was paid to six members of the NZ-SPG Committee who were not board members in the year under review (2015=\$6,500 in total to four members). No other payments have been made to committee members appointed by the Board who were not board members in 2016 (2015=\$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 (2015=\$Nil).

27. EMPLOYEE REMUNERATION

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

	NUMBER OF EMPLOYEES		
TOTAL REMUNERATION	CONSOLIDATED	NZFC	
	2016	2016	2015
	\$	\$	\$
\$290,000 - \$299,999	1	1	0
\$250,000 - \$259,999	0	0	1
\$180,000 - \$189,999	1	1	0
\$170,000 - \$179,999	1	1	1
\$140,000 - \$149,999	0	0	2
\$130,000 - \$139,999	2	1	0
\$120,000 - \$129,999	3	3	0
\$110,000 - \$119,999	0	0	0
\$100,000 - \$109,999	2	1	2
	10	8	6

During the year ended 30 June 2016 no employees received compensation and other benefits in relation to cessation (2015=\$Nil).

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

	CONSOLIDATED	NZFC	
	2016	2016	2015
	\$	\$	\$
Net Surplus/(Deficit)	3,443,531	3,352,420	(2,254,395)
<i>Add back: Non Cash Items</i>			
(Gain)/Loss on Disposals	0	0	0
(Gain) on Bargain Purchase	(246,543)	0	0
Doubtful Debts	0	0	0
Bad Debts Written Off	0	0	(17,250)
Star Loan	(62,388)	(62,388)	(4)
Rent Incentive	(8,339)	(8,339)	(8,339)
Depreciation and Amortisation	297,382	259,363	239,294
	3,423,643	3,541,056	(2,040,694)
<i>Movements in Working Capital</i>			
Decrease/(Increase) in Accounts Receivable after excluding Capital Items	(1,550,219)	(1,550,219)	3,649,027
(Decrease)/Increase in Accounts Payable after excluding Capital Items	(29,002)	83,624	(1,514,394)
(Decrease)/Increase in Employee Entitlements	10,983	14,291	(26,856)
(Decrease)/Increase in GST Payable	204,206	258,403	(803,026)
(Decrease)/Increase in Film Income Account	120,452	120,452	14,374
(Decrease)/Increase in Project Commitments	(3,676,860)	(3,676,860)	(2,954,520)
Total Movements in Working Capital	(4,920,440)	(4,750,309)	(1,635,395)
Net Cash Flows from Operating Activities	(1,496,797)	(1,209,253)	(3,676,089)

29. EVENTS AFTER BALANCE DATE

There are no events after balance date.

30. MAJOR BUDGET VARIANCES

Explanations for major variances from the NZFC's budgeted figures in the 2015/16 statement of performance expectations are as follows:

STATEMENT OF COMPREHENSIVE INCOME

Lottery Grants Board (LGB) Grant

Income received from the LGB was \$403K higher than budgeted as actual profits generated by the Lotteries Commission were higher than initial projections.

Writebacks

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

Income from films

Film revenue is higher than budget, due to unexpectedly early receipt of significant sums from the domestic release of *Hunt for the Wilderpeople*, together with stronger than projected results from back catalogue films.

Script and production funding

Spend is \$1M below budget due to lower than anticipated demand for NZFC feature film production funding in the financial period.

Personnel costs

Actual expenditure is higher than budget because the budget total of \$2.9M doesn't include the personnel costs of Film New Zealand staff.

STATEMENT OF FINANCIAL POSITION

Short term investments

Short term investments were \$4.97M higher than budget at year-end, due to running a \$3.3M surplus rather than the budgeted \$3.4M loss.

Project commitments

Project commitments at year end were \$1.2M lower than budget. This is largely due to fewer feature film commitments in the period than originally anticipated.

31. BUSINESS COMBINATION

ACQUISITION OF FILM NEW ZEALAND

The New Zealand Film Commission acquired 100% of the shares of Film New Zealand Limited (FNZ) on 21 July 2015. FNZ is a government funded entity which markets and promotes NZ's screen production industry internationally.

The acquisition of FNZ by the NZFC creates a one-stop shop for film makers and screen companies in New Zealand and overseas. The acquisition combines the expertise, relationships, resources and strengths of both agencies, to support industry efforts to attract screen productions and promote New Zealand as a world-class film location.

Details of the purchase consideration, and the net assets acquired are as follows:

ASSETS AND LIABILITIES ASSUMED

The fair value of the assets and liabilities recognised as a result of the acquisition are as follows:

	\$
Cash	368,704
Trade Receivables/Income tax refund	1,207
Office Equipment	4,014
Furniture & Fittings	7,269
Intangible Asset (website)	36,068
Net GST Payable	(49,643)
Trade Payables	(109,668)
Employee entitlements	(11,408)
<i>Net assets acquired</i>	246,543

PURCHASE CONSIDERATION

The shareholdings of FNZ were purchased by The NZFC for \$nil consideration.

GAIN FROM BARGAIN PURCHASE

The acquisition gain from bargain purchase of \$246,543 has been recognised in the statement of comprehensive revenue and expense in other income.

REVENUE & PROFIT CONTRIBUTION

FNZ contributed revenues of \$925,000 and a net deficit of \$155,432 for the period ended 30 June 2016.

WIND-UP OF FILM NZ

The board approved on 1st June 2016 that Film New Zealand Limited will be wound up. This is currently in progress.

STATEMENT OF SERVICE PERFORMANCE: FOR THE YEAR ENDED 30 JUNE 2016

IMPACT MEASURES

1. EFFECTIVE/DIVERSE PATHWAYS AND CAREERS					
		ACTUAL 2014/15	TARGET 2015/16	ACTUAL 2015/16	NOTES / RESULTS
Identify and support NZ screen talent					
1a	Number of writers who move from an NZFC talent development initiative to NZFC funded feature film development or identified alternative pathway (three year rolling target)	11	20 *over 3 years	18 (since 1 July 2014)	*Note: Target and status reports progress since 1 July 2014 Simon Price - <i>Be Wildebeast</i> ; Slavko Martinov - <i>Branson and Pecking Order</i> ; David White - <i>We Kill</i> ; Matthew Saville - <i>The Last Year</i> ; Hone Kouka - <i>Puawai's Flowers</i> ; Ant Sang - <i>Wero</i> ; Michael Bennett - <i>Pokarekare Ana</i> ; Justin Pemberton - <i>Hilda</i> ; Rachel House - <i>Hui</i> ; Eli Kent - <i>The Rule of Jenny Pen</i> ; Michelle Savill - <i>Millie Lies Low</i> ; Dustin Feneley - <i>Stray</i> ; Stuart McKenzie - <i>The Changeover</i> ; Jack Nicol - <i>No. 1 Stand</i> ; Vea Mafile'o - <i>Paper Run</i> ; Loren Taylor - <i>Hawk, Mountain</i> ; Nic Gorman - <i>Human Traces</i> ; Louise Leitch - <i>Unseen</i>
1b	Number of producers who move from an NZFC talent development initiative to NZFC funded feature film development or identified alternative pathway (three year rolling target)	14	20 *over 3 years	18 (since 1 July 2014)	*Note: Target and status reports progress since 1 July 2014 Nadia Maxwell - <i>Human Traces</i> ; Fraser Brown - <i>McLaren</i> ; Polly Fryer - <i>Hilda</i> ; Luke Sharpe - <i>Pushing It</i> ; Georgina Conder - <i>Be Wildebeast</i> ; Aaron Watson - <i>Puawai's Flowers/Inland Road</i> ; Julia Parnell - <i>Sol3 Mio</i> ; Virginia Wright - <i>Back from the Death Zone</i> ; Slavko Martinov - <i>Branson/Pecking Order</i> ; Tui Ruwhiu - <i>Wero</i> ; Tom Hern - <i>A Long Way Home/Shearing the Love</i> ; Karl Zohrab - <i>The Conductor</i> ; James Cunningham - <i>Shelved</i> ; Mhairead Connor - <i>Random Acts of Violence</i> ; Desray Armstrong - <i>Stray</i> ; Sandra Kailahi - <i>Paper Run</i> ; Kerry Warkia - <i>He Ara</i> ; Kiel McNaughton - <i>He Ara</i>
1c	Number of directors who move from a NZFC talent development initiative to NZFC funded feature film development or identified alternative pathway (three year rolling target)	4 (per annum)	10 *over 3 years	13 (since 1 July 2014)	*Note: Target and status reports progress since 1 July 2014 Jason Lei Howden - <i>Deathgasm</i> ; Jackie van Beek - <i>The Inland Road</i> ; David White - <i>We Kill aka Meat</i> [documentary feature] Tammy Davis - <i>Born to Dance</i> ; Dustin Feneley - <i>Stray</i> ; Alyx Duncan - <i>Lonely Girl/Maui's Hook</i> ; Paora Joseph - <i>Maui's Hook</i> ; Stuart McKenzie - <i>The Changeover</i> ; Miranda Harcourt - <i>The Changeover</i> ; Loren Taylor - <i>Hawk, Mountain</i> ; Nic Gorman - <i>Human Traces</i> ; Kiel McNaughton - <i>He Ara</i> ; Louise Leitch - <i>Unseen</i>
1d	Average overall satisfaction rating in dealing with team responsible for talent development.	3.9	≥ 4.0	3.9	
1e	Number of active engagements with the NZFC Talent Development team	New measure	Benchmark	100	
Connect NZ and international screen talent					
1f	Number of international project collaborations with confirmed development or production funding secured in New Zealand or offshore	New measure	Benchmark	40	
1g	Participant satisfaction with NZFC funded and/ or NZFC-led international film festival or market delegations	New measure	85%	92%	Results based on festivals attended during financial year.
1h	Average overall satisfaction rating in dealing with team responsible for International relations and connections	New measure	≥ 3.75	NA	The result for this measure would be based on opinion-related data for a single individual and therefore was not included in the annual stakeholder survey.

2. MORE EYEBALLS ON FILMS (HERE AND OVERSEAS)

		ACTUAL 2014/15	TARGET 2015/16	ACTUAL 2015/16	NOTES / RESULTS
Conduct audience research					
2a	Conduct audience research for NZ feature films across all screens in the year.	Yes	Yes	Yes	Exit surveys and social listening for <i>Born to Dance</i> , <i>Mahana</i> and <i>Hunt for the Wilderpeople</i> . Test screenings completed for <i>The Rehearsal</i> , <i>One Thousand Ropes</i> , <i>6 Days</i> , <i>Poi E: The Story Behind Our Song</i> , <i>Meat</i> , <i>Chasing Great</i> and <i>Chief Gary</i> .
Provide effective marketing support for domestic cinema releases & additional release platforms					
2b	Total domestic audience for NZ feature films across all screens in the year. This includes cinema, TV, DVD and other platforms.	8.0M	An increase on last year	4.0M	Independent Colmar Brunton survey with a representative sample of 1000 New Zealanders 14+ completed in May/June 2016. Number is lower because the impact of <i>Boy</i> can no longer be included in the measure
2c	Total annual admissions at the NZ box office for all NZFC-funded films (Admissions during 1 July - 30 June financial year)	446,700	400,000	1,160,472	Figures based on NZ motion picture distributors association average ticket price of \$12.50 <i>The Ground We Won</i> - 1,300 ADMITS; <i>Ever the Land</i> - 3,428 ADMITS; <i>Born to Dance</i> - 88,902 ADMITS; NZIFF 2015 - 15,231 ADMITS; <i>The Art of Recovery</i> - 2,334 ADMITS; <i>25 April</i> - 1,551 ADMITS; <i>Orphans & Kingdoms</i> - 2,856 ADMITS; <i>Hunt for the Wilderpeople</i> - 929,822 ADMITS; <i>Mahana</i> - 101,134 ADMITS; <i>Tickled</i> - 13,915
2d	Average overall satisfaction rating in dealing with the team responsible for feature and short film marketing.	3.6	≥ 3.75	3.9	
Manage a focused international festival strategy					
2e	Number of NZFC-funded feature films that are selected for A-list film festivals	9	5	10	<i>25 April</i> - TORONTO 2015; <i>A Flickering Truth</i> - VENICE FILM FESTIVAL 2015; TORONTO 2015; <i>Born to Dance</i> - TORONTO 2015, BERLIN 2016, <i>Deathgasm</i> - MIFF 2015; <i>Free In Deed</i> - WINNER, ORRIZONTI SECTION, VENICE FILM FESTIVAL 2015, ROTTERDAM 2016, SXSW 2016; <i>Hunt For The Wilderpeople</i> - SUNDANCE 2016, SXSW 2016; <i>Mahana</i> - BERLIN 2016; <i>The Ground We Won</i> - MIFF 2015; <i>Tickled</i> - SUNDANCE 2016; <i>Turbo Kid</i> - MIFF 2015
2f	Number of NZFC-funded short films that are selected for A-list film festivals	11	3	5	<i>Feeder</i> - MIFF 2015; <i>Killer</i> - MIFF 2015; <i>AD 1363: The Age of Chivalry</i> - MIFF 2015; <i>Oink</i> - MIFF 2015; <i>Dive</i> - MIFF 2015

3. INCREASED ECONOMIC ACTIVITY

		ACTUAL 2014/15	TARGET 2015/16	ACTUAL 2015/16	NOTES / RESULTS
Position New Zealand as a leading destination for screen production					
3a	New Zealand is considered a world leading destination for screen production	New measure	New measure	New measure	Result to be derived from MBIE exit surveys with international productions to be conducted in 2016/17
3b	Total annual feature film production spend in New Zealand	\$816M	\$600M	\$483M	Derived from the Stats NZ Screen Industry Survey published in April 2016 for the 2014/15 year. Figure reflects cyclical nature of large screen production activity
Promote and administer the screen incentives					
3c	Total annual value of approved QNZPE for NZSPG (NZ Productions)	\$12M	\$35M	\$38.4M	
3d	Total annual value of approved QNZPE for NZSPG (International Productions)	\$362M	\$350M	\$293.9M	
3e	Number of provisional NZSPG certificates issued for NZ Productions	20	10	13	<i>800 Words – Series 2; Blood Reef, Cain and Abel; Chasing Great; Chief Gary; Cleverman – Series 2; Darwin and Newts; Modern Dinosaurs; One Thousand Ropes; Pork Pie; The Stolen; Wanted – Series 2; Welcome to the Thrill</i>
3f	Average overall satisfaction rating in dealing with team responsible for screen incentives, co-productions and international screen attractions	4.0	≥ 4.0	4.0	
3g	Overall satisfaction with services provided by NZFC to international productions in New Zealand	New measure	Benchmark	NA	This result is based on data from the MBIE exit survey of international productions. No international productions were surveyed during this financial year
Attract a regular and diverse range of international productions					
3h	Total international screen production spend in NZ (rolling three-year average for NZ and international SPG productions)	New measure	Benchmark	\$397M	
Facilitate strategic relationships, especially with North America and Asia					
3i	Private investment in NZFC-funded feature films over time (rolling three-year average)	23%	An increase on last year	39%	
3j	BDS funded entities achieve all significant KPIs negotiated with NZFC annually	100%	100%	100%	
3k	Number of NZFC supported feature film projects in development with partners from Asia or North America attached	New measure	Benchmark	24	<i>Beast of Burden – CHINA, The Colours of China – CHINA, A Season for Persimmons (fka Angel of Lotus Hill) – CHINA, Cain and Abel – CHINA, The Story About Ping – CHINA, Beijing Safari – CHINA, Wowllington – CHINA, Two Dragons – CHINA, Dear Mary Anne – CHINA, Perfect Chemistry – CHINA, The Graduation – CHINA, Breaking Up Diary – CHINA/KOREA, Lotto Family – CHINA/KOREA, Dreaming – JAPAN/KOREA, Oak – KOREA, Ghost of Christchurch – KOREA, Pokarekare Ana: Yeon-Ga – KOREA, Missu Peace – JAPAN, The Surrogate – THAILAND, Viet Kieu – VIETNAM, Petrol Head – US, The Conductor – US, A Long Way Home – IRELAND/US, Greenhaws – CANADA</i>

4. MORE CULTURALLY SIGNIFICANT FILMS

		ACTUAL 2014/15	TARGET 2015/16	ACTUAL 2015/16	NOTES / RESULTS
Fund the production of culturally significant films					
4a	Number of culturally significant NZFC feature films selected by international festivals/showcased internationally	11	5	19	<p><i>25 April</i> - HOLLAND ANIMATION FF 2016, RAROTONGA ANZAC DAY CELEBRATIONS, ANNECY INTERNATIONAL ANIMATION FILM FESTIVAL; <i>Ever the Land</i> - GUANGZHOU DOCS 2015, ENVIRONMENTAL FILM FESTIVAL, WASHINGTON 2016, HAWAII IFF 2015, NZ FILM FESTIVAL BEIJING, QIDONG, SHENZHEN; <i>Gardening with Soul</i> - GUANGZHOU DOCS 2015; <i>How Far is Heaven</i> - GUANGZHOU DOCS 2015; <i>Ngati</i> - LEEDS IFF NOV 2015; <i>Once Were Warriors</i> - AMERICAN CINEMATHEQUE 2015; <i>The Dark Horse</i> - CASA ASIA BARCELONA 2015; <i>The Dead Lands</i> - imagineNATIVE 2015, CASA ASIA BARCELONA 2015; <i>The Ground We Won</i> - WARSAW FF 15, MONTREAL WORLD 2015, NZ FILM FESTIVAL BEIJING, QIDONG, SHENZHEN, LOCARNO, MOSCOW FF, MIFF; <i>The Quiet Earth</i> - TORINO 2015; <i>In My Father's Den</i> - NZ FILM FESTIVAL SHANGHAI; <i>The World's Fastest Indian</i> - NZ FILM FESTIVAL SHANGHAI; <i>Boy</i> - NZ FILM FESTIVAL SHANGHAI; <i>Eagle vs. Shark</i> - NZ FILM FESTIVAL SHANGHAI; <i>An Angel At My Table</i> - NZ FILM FESTIVAL SHANGHAI; <i>Rain</i> - NZ FILM FESTIVAL SHANGHAI, ADELAIDE CINEMATHEQUE; <i>My Wedding and Other Secrets</i> - NZ FILM FESTIVAL SHANGHAI; <i>Orphans & Kingdoms</i> - NZ FILM FESTIVAL BEIJING, QIDONG, SHENZHEN; <i>Everything We Loved</i> - NZ FILM FESTIVAL BEIJING, QIDONG, SHENZHEN</p>
4b	Proportion of NZFC feature films released theatrically in New Zealand that are culturally significant (over a three-year time-frame)	96%	75%	89%	<p>Number of NZFC feature films released since July 2013: 28</p> <p>Titles not regarded as culturally significant: <i>I Survived a Zombie Holocaust</i>, <i>Slow West</i>, <i>The Weight of Elephants</i></p>
4c	Percentage of New Zealanders who agree that New Zealand films are important.	New measure	75%	75%	Independent Colmar Brunton survey with a representative sample of 1000 New Zealanders 14+ completed in May/June 2016
4d	Number of culturally significant feature films financed by NZFC	16 (9 drama, 7 doco)	9	10	<p>Drama: <i>Tip Top Taj Mahal</i> <i>Vermilion</i> <i>The Changeover</i> <i>Lonely Girl</i> <i>The Breaker-Upperers</i></p> <p>Documentary: <i>Maui's Hook</i> <i>Pecking Order</i> <i>Spookers</i> <i>My Year With Helen</i> <i>100 Men</i></p>

5. MORE AMAZING, ORIGINAL, DIFFERENT, SATISFYING FILMS

		ACTUAL 2014/15	TARGET 2015/16	ACTUAL 2015/16	NOTES / RESULTS
Encourage connection with audiences					
5a	Number of NZFC-funded films in the past three years that have secured more than 100,000 admissions at the NZ box office	3	3	4	<i>The Dark Horse</i> <i>Mahana</i> <i>Hunt for the Wilderpeople</i> <i>What we do in the Shadows</i>
5b	Number of NZFC-funded films that secured more than 50,000 admissions at the NZ box office [Admissions during 1 July - 30 June financial year]	3	2	3	<i>Born to Dance</i> <i>Mahana</i> <i>Hunt for the Wilderpeople</i>
5c	Average domestic review star ratings for all NZFC-funded films released in the year	4.2	≥ 3.5	3.82	
Facilitate film development and production opportunities					
5d	Number of NZFC-funded feature films	17 (11 drama, 6 doco)	12	12 (5 drama, 7 doco)	Drama: <i>Tip Top Taj Mahal</i> <i>Vermilion</i> <i>Lonely Girl</i> <i>The Changeover</i> <i>The Breaker-Upperers</i> Documentaries: <i>My Year With Helen</i> <i>100 Men</i> <i>Pecking Order</i> <i>Spookers</i> <i>Capital in the 21st Century</i> <i>Wayne</i> <i>Maui's Hook</i>
5e	Number of feature films produced with NZFC development funding support (direct or devolved)	6	7	8	<i>Pork Pie</i> <i>The Rehearsal</i> <i>Chief Gary</i> <i>Human Traces</i> <i>One Thousand Ropes: Maea-afe</i> <i>Spookers</i> <i>Pecking Order</i> <i>My Year With Helen</i>
5f	Average overall satisfaction rating in dealing with team responsible for development and production funding	3.43	≥ 3.75	3.70	
Encourage more film co-productions					
5g	Number of feature film official co-productions (based on films that are in production during this financial year)	2	3	1	<i>Spookers</i>

OUTPUT MEASURES

1. Talent development

	ACTUAL 2014/15	BUDGET 2015/16	ACTUAL 2015/16
	\$	\$	\$
Revenue	3,887,221	3,386,000	3,176,310
Direct Expenditure – note 12	3,203,043		2,437,048
Direct expenditure - note 19 (personnel)	314,922		282,802
Indirect expenditure – admin/depreciation	197,630		242,672
Indirect expenditure - personnel	171,626		213,788
Total expenditure	3,887,221	3,386,000	3,176,310

	ACTUAL 2014/15	TARGET 2015/16	ACTUAL 2015/16	NOTES / RESULTS
1a Number of Fresh Shorts funded by the NZFC	14	14	17	<i>Misimpressions Of The Ignorant Wise; Peekaboo; Slice of Happiness; Stuntman; A Matter of Time; Sista; Run Rabbit; Stag; Midnight Till 8; Stranger; Boxes; Baby? A Guide to Becoming a Detective; My Friend Michael Jones; Shadow Cut; Cleaver; I Will Not Write Unless I Am Swaddled in Furs</i>
1b Number of training initiatives funded by the NZFC	79	50	91	
1c Number of international travel grants provided by the NZFC	23	30	52	
1d Total number of attendees at NZFC funded industry training initiatives	New measure	Benchmark	1603	Based on NZFC events and reporting received from external workshop facilitators
1e Percentage of talent development grants provided by the NZFC to women	New measure	50%	58%	

2. Development and production

	ACTUAL 2014/15	BUDGET 2015/16	ACTUAL 2015/16
	\$	\$	\$
Revenue	20,414,204	12,664,000	18,939,982
Direct Expenditure – note 13	20,067,887		12,742,691
Direct expenditure - note 19 (personnel)	447,418		526,803
Indirect expenditure – admin/depreciation	1,152,468		1,183,939
Indirect expenditure - personnel	1,000,826		1,043,018
Total expenditure	22,668,599	16,069,000	15,496,451

	ACTUAL 2014/15	TARGET 2015/16	ACTUAL 2015/16	NOTES / RESULTS
2a Number of scripts at advanced development stage that received NZFC development funding	14	14	15	<i>Lonely Girl, Vermilion, The Breaker-Upperers, Tip-Top Taj Mahal, Guilt, Daffodils, Jammed, Kiwi Christmas, Ross and Beth, The Conductor, The Changeover, Duffy, The Rehearsal, Manhunt, Jerusalem</i>
2b Production investment applications are processed within eight weeks	100%	100%	100%	
2c Number of application rounds for feature film development and production funding	New measure	11	12	

3. Marketing

	ACTUAL 2014/15	BUDGET 2015/16	ACTUAL 2015/16
	\$	\$	\$
Revenue	2,405,222	2,210,000	2,300,628
Direct Expenditure - note 14	1,879,568		1,580,763
Direct expenditure - note 19 (personnel)	297,152		388,762
Indirect expenditure - admin/depreciation	122,297		175,726
Indirect expenditure - personnel	106,205		154,810
Total expenditure	2,405,222	2,210,000	2,300,061

	ACTUAL 2014/15	TARGET 2015/16	ACTUAL 2015/16	NOTES / RESULTS
3a	Number of feature film domestic release print and advertising grants made	10	10	11 <i>Born to Dance, Ever the Land, The Dead Room, The Art of Recovery, Mahana, Hunt for the Wilderpeople, 25 April, Tickled, The Great Maiden's Blush, Belief, Poi E</i>
3b	Number of NZFC-funded films newly digitally preserved and publicly accessible	31	12	7 Features: <i>Mauri, Kingpin, Ruby and Rata, War Stories, For Good</i> Shorts: <i>Snail's Pace</i> , UPCOMING: <i>A State of Siege</i> - 52 MINS
3c	Number of Feature Film Finishing Grants made	8	6	7 <i>The Last Saint, Penny Black, Fifty - The Movie, The 5th Eye, On An Unknown Beach, The Great Maiden's Blush, The HeART of the Matter</i>
3d	Number of key international festivals/markets attended by NZFC staff.	5	3	5 Venice Film Festival 2015, Toronto International Film Festival 2015 Guangzhou Documentary Film Festival 2015 Berlin IFF 2016, Cannes 2016
3e	Number of NZFC-funded feature films submitted to international or A-list festivals	New measure	12	11 <i>Free Indeed</i> - ROTTERDAM 2016 <i>Born to Dance</i> - BERLIN 2016 <i>25 April</i> - BERLIN 2016 <i>Ever the Land</i> - BERLIN 2016 <i>Tickled</i> - SUNDANCE, BERLIN 2016 <i>Hunt for the Wilderpeople</i> - SUNDANCE, BERLIN 2016 <i>Mahana</i> - BERLIN 2016 <i>Beyond the Known World</i> - BERLIN TRIBECA 2016 <i>Belief: The Possession of Janet Moses aka Too Much Love</i> - SUNDANCE, BERLIN, SXSW 2016, TRIBECA <i>The Rehearsal</i> - CANNES 2016 <i>One Thousand Ropes</i> - CANNES 2016
3f	Traffic to Screen Attractions website	New measure	Benchmark	65,987 sessions, 46,138 users. 134,397 page views Based on unfiltered Google-analytics results

4. Screen incentives, international attractions and international relations

	ACTUAL 2014/15	BUDGET 2015/16	ACTUAL 2015/16
	\$	\$	\$
Revenue	339,684	2,521,000	1,714,463
Direct Expenditure – note 15, 16, 17	108,114		734,880
Direct expenditure – note 19 (personnel)	199,347		733,202
Indirect expenditure – admin/depreciation	17,246		130,986
Indirect expenditure – personnel	14,977		115,395
Total expenditure	339,684	2,521,000	1,714,463

	ACTUAL 2014/15	TARGET 2015/16	ACTUAL 2015/16	NOTES / RESULTS
4a	Percentage of complete provisional NZSPG applications for New Zealand productions processed within three months	56%	100%	100%
4b	Percentage of complete final NZSPG applications for New Zealand productions processed within three months	100%	100%	100%
4c	Percentage of complete final NZSPG applications for international productions processed within three months	60%	100%	100%
4d	Percentage of complete official co-production applications processed within three months	100%	100%	100%
4e	Number of international market travel grants	34	30	31
4f	Number of international screen business markets/major screen tradeshows attended	New measure	2	2
4g	Respond to international production enquiries within 24 hours	New measure	100%	100%
4h	Number of final NZSPG certificates issued for NZ Productions	5	10	11 <i>Atomic Falafel, Beyond the Known World, Born to Dance, Mahana, Tatau, World's Deadliest, Cleverman – Series 1, Panda Valley High, 800 Words – Series 1, Rachel Hunter's Tour of Beauty – Series 1, 25 April</i>
4i	Number of final NZSPG certificates issued for International Productions	6	10	16 <i>Ted 2, Fantastic Four, The Light Between Oceans, Fast & Furious 7, Lumen, Veggie Tales – Series 3, The Maze Runner: The Scorch Trials, The Hunger Games: Mockingjay Part 2, Crouching Tiger Hidden Dragon II: The Sword of Destiny, Ash vs. Evil Dead, Krampus, Alvin and the Chipmunks 4, Thunderbirds Are Go! – Series 1, Making of the Mob – Series 2, Rome: 13 Days of Blood, ZooMoo – Series 2</i>
4j	KPIs in the memoranda of understanding with successful 5% uplift applicants achieved	New measure	100%	N/A No projects were eligible for the 5% uplift in the 2015/16 financial year, therefore no KPIs were assigned

5. Organisational health

MEASURE	ACTUAL 2014/15	TARGET 2015/16	ACTUAL 2015/16	NOTES / RESULTS
Employee engagement survey – overall weighted mean score	67.3	70	71.9	Based on 2016 staff engagement survey

REPORTING AGAINST APPROPRIATION

What is intended to be achieved with this appropriation

This appropriation is intended to support business development outcomes, underpinned by cultural criteria. The grant is to incentivise the New Zealand Screen production industry to develop closer international market connections and to access private finance for larger productions.

Scope of appropriation and expenses

Type, Title, Scope and Period of Appropriation	Appropriation, Adjustments and Use	Supplementary Estimates 2015/16 \$000	Actuals 2015/16 \$000
Vote Arts Culture Heritage – New Zealand Screen Production Grant – New Zealand (M4)	Original appropriation	83,750	83,750
	Cumulative adjustments	0	0
	Total Adjusted appropriation	83,750	83,750
This appropriation is limited to providing grant assistance or equity investments for New Zealand screen productions that meet the qualifying tests as determined by the New Zealand Film Commission Commences: 1 July 2014 Expires: 30 June 2019		Estimates	Actuals
	Cumulative actual expenditure 1 July 2015	4,536	4,536
	Current year actual expenditure	15,619	15,369
	Cumulative actual expenditure 30 June 2016	20,155	19,905
	Appropriation remaining 30 June 2016	63,595	63,845

How performance will be assessed and end of year reporting requirements

Assessment of Performance	2014/15		2015/16	
	Budgeted Standard	Actual	Budgeted Standard	Actual
Percentage of complete NZSPG applications (provisional and final) processed within 3 months	100%	100%	100%	100%
Number of NZSPG certificates issued (provisional and final) for NZ productions	New Measure	0	10 provisional and 10 final	13 provisional and 11 final

INDEPENDENT AUDITOR'S REPORT

To the readers of the New Zealand Film Commission and group's financial statements and performance information for the year ended 30 June 2016

The Auditor-General is the auditor of the New Zealand Film Commission (the Commission) and group. The Auditor-General has appointed me, Robert Cox, using the staff and resources of Audit New Zealand, to carry out the audit of the financial statements and the performance information, including the performance information for an appropriation, of the Commission and group, on her behalf.

Opinion on the financial statements and the performance information

We have audited:

- the financial statements of the Commission and group on pages 39 to 62, that comprise the statement of financial position as at 30 June 2016, the statement of comprehensive revenue and expense, statement of changes in equity and statement of cash flows for the year ended on that date and the notes to the financial statements that include accounting policies and other explanatory information; and
- the performance information of the Commission and group on pages 63 to 71.

In our opinion:

- the financial statements of the Commission and group:
 - presents fairly, in all material respects:
 - its financial position as at 30 June 2016; and
 - its financial performance and cash flows for the year then ended; and
 - comply with generally accepted accounting practice in New Zealand and have been prepared in accordance with Public Benefit Entity Standards.
- the performance information:
 - presents fairly, in all material respects, the Commission and group's performance for the year ended 30 June 2016, including:
 - for each class of reportable outputs:
 - its standards of performance achieved as compared with forecasts included in the statement of performance expectations for the financial year;
 - its actual revenue and output expenses as compared with the forecasts included in the statement of performance expectations for the financial year;
 - what has been achieved with the appropriation; and
 - the actual expenses or capital expenditure incurred compared with the appropriated or forecast expenses or capital expenditure;
 - complies with generally accepted accounting practice in New Zealand.

Our audit was completed on 31 October 2016. 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 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 the performance information are free from material misstatement.

Material misstatements are differences or omissions of amounts and disclosures that, in our judgement, are likely to influence readers' overall understanding of the financial statements and the 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 the performance information. The procedures selected depend on our judgement, including our assessment of risks of material misstatement of the financial statements and the performance information, whether due to fraud or error. In making those risk assessments, we consider internal control relevant to the preparation of the Commission and group's financial statements and performance information 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 and group'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 performance information within the New Zealand Film Commission's framework for reporting performance;
- the adequacy of the disclosures in the financial statements and the performance information; and
- The overall presentation of the financial statements and the performance information.

We did not examine every transaction, nor do we guarantee complete accuracy of the financial statements and the performance information. Also, we did not evaluate the security and controls over the electronic publication of the financial statements and the performance information.

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 performance information that:

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

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

The Board is responsible for such internal control as it determines is necessary to enable the preparation of financial statements and performance information that are free from material misstatement, whether due to fraud or error. The Board is also responsible for the publication of the financial statements and the performance information, whether in printed or electronic form.

Responsibilities of the Auditor

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

Independence

When carrying out the audit, we followed the independence requirements of the Auditor-General, which incorporate the independence requirements of the External Reporting Board.

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



Robert Cox

Audit New Zealand

On behalf of the Auditor-General

Wellington, New Zealand



Born to Dance

ANNUAL REPORT APPENDIX 2015 - 2016

KEY: P: Producer D: Director W: Writer

A/ NEW FEATURE FILMS WITH INVESTMENT FROM NZFC

Breaker-Upperers, The..... Conditional
P: Carthew Neal
D/W: Jackie van Beek, Madeleine Sami

Capital in the 21st Century – DOCO..... Conditional
P/W: Matthew Metcalfe
D/W: Justin Pemberton

Changeover, The..... 1,706,025
P: Emma Slade
D/W: Stuart McKenzie
D: Miranda Harcourt

Lonely Girl..... Conditional
P: Emma Slade
D: Alyx Duncan
W: Lynne Vincent McCarthy

Mau'i's Hook..... Conditional
P: Karen Te O Kahurangi Waaka-Tibble
D: Paora Te Oti Takarangi Joseph
W: Lani-rain Feltham

Pecking Order – DOCO..... 230,000
P/D/W: Slavko Martinov
P: Mike Kelland, Vincent Burke

Spookers – DOCO..... 396,111
P: Lani-rain Feltham
D/W: Florian Habicht
W: Peter O'Donoghue, Veronica Gleeson

Tip Top Taj Mahal..... Conditional
P: John Barnett
D: Bharat Nalluri
W: Jacob Rajan, Justin Lewis

100 Men – DOCO..... Conditional
P: Vincent Burke
D/W: Paul Oremland

My Year with Helen – DOCO..... 412,500
P/D: Gaylene Preston

Vermilion..... Conditional
P: Michele Fantl, Paul Scantlebury
D/W: Dorte Scheffmann

Wayne – DOCO..... Conditional
P: Fraser Brown
D/W: Jeremy Sims
W: Matthew Metcalfe

B/ FEATURE FILMS WITH ADDITIONAL INVESTMENT FROM NZFC

Rehearsal, The..... 50,360
P: Bridget Ikin, Trevor Haysom
D/W: Alison Maclean
W: Emily Perkins

Tickled – DOCO..... 59,698
P: Carthew Neal
D: David Farrier, Dylan Reeve

C/FEATURE FILM FINISHING GRANTS

Fifty – The Movie – DOCO..... 19,250
P/W: Malcolm Law
D/W: John-Jo Ritson

On an Unknown Beach – DOCO..... 24,750
P/D: Summer Agnew, Adam Luxton
P: Gayle Hogan

Penny Black..... 15,000
P/D: Joe Hitchcock
P/W: Fiona Jackson

The Fifth Eye – DOCO..... 25,000
P/D: Errol Wright
D: Abi King-Jones

The Last Saint..... 25,000
P: Matthew Horrocks
D/W: Rene Naufahu

Great Maiden's Blush, The..... 15,000
P: Jeremy Macey
D/W: Andrea Bossard, Shane Loader

heART of the Matter, The – DOCO..... 15,000
P: Jan Beiringa
D: Luit Beiringa

D/ NZFC DEVELOPMENT FINANCE FOR FEATURE FILM PROJECTS

EARLY DEVELOPMENT FUND

Baby, Done..... 25,000
P/W: Sophie Henderson
D: Curtis Vowell

Black Lotus..... 13,000
P: Hamish Mortland, Tim White
D/W: Roseanne Liang
W: Angeline Loo

Breaker Upperers, The..... 20,750
P: Carthew Neal
D/W: Jackie van Beek, Madeleine Sami

Burma Story..... 25,000
P: Alexander Behse
D/W: Yamin Tun

Conductor, The..... 30,000
P: Karl Zohrab
D/W: James Napier Robertson

Cousins..... 25,000
P: Ainsley Gardiner
D: Sima (Karen) Urale
W: Briar Grace-Smith

Daffodils..... 25,000
P: David Stubbs, Thomas Robins
W: Rochelle Bright

Guilt..... 20,000
P: Fraser Brown
D/W: Brendan Donovan

Far North Summer 19,000
P: Fraser Brown
D/W: Brendan Donovan
W: Paul Catmur

Hawk, Mountain 25,000
P: Ainsley Gardiner, Georgina Allison Conder
D/W: Loren Taylor

Hilda – DOCO 6,800
P: Arani Cuthbert, Polly Fryer
D/W: Justin Pemberton

Hotel 5 23,000
P: Michele Fantl
D/W: Silvana Jakich

In Zone – DOCO 15,000
P: Jill Macnab
D/W: Robyn Paterson

Inequality – DOCO 10,000
P/D/W: Alister Barry

Jonah 22,000
P: Kiel McNaughton
W: Kerry Warkia
W: Dane Giraud

Juniper 25,000
P: Desray Armstrong
D/W: Matthew Saville

Kiwi Christmas 12,000
P: Tim Sanders
D/W: Tony Simpson
W: Dave Armstrong, Andrew Gunn

Life in Subtitles 25,000
P: Luke Robinson
D/W: Max Currie

Lonely Girl 11,000
P: Emma Slade
D: Alyx Duncan
W: Lynne Vincent McCarthy

Lost, The 25,000
P: Nadia Maxwell
D/W: Nic Gorman

Love Story with Me in it, A 12,000
P: Kelly Kilgour, Tim White
W: Casey Whelan

McCahon 25,000
P: Steven O'Meagher
D: Jonathan Brough
W: Guy Hamling

Motorcamp, The 24,850
P: Carmen Leonard
D/W: Danny Mulheron
W: Dave Armstrong

Night Vision 23,500
P: Thomas Robins, David Stubbs
W: Martha Hardy-Ward

No. 1 Stand – DOCO 10,000
P: Ainsley Gardiner, Georgina Allison Conder
D/W: Jack Nicol

Number 8 Wire 25,000
P: Craig Parkes
D/W: Rajneel Singh
W: Matthew Grainger

Paper Run – DOCO 10,000
P: Sandra Kailahi
W: Veo Mafile'o

Pale Blue Dot – DOCO 10,000
P: Barbara Sumner Burstyn
D: Thomas Burstyn
W: Lisa Harrow

Random Acts of Violence 22,000
P: Mhairead Connor
D: Christian Rivers
W: Aaron Sterns, Guy McDouall

Ross & Beth 19,000
P: Orlando Stewart
D/W: Hamish Bennett

Small World 25,000
P: Harriet Crampton
W: Lucy Schmidt, Stayci Taylor

Song Jar, The 25,000
P: Ainsley Gardiner, Georgina Allison Conder
W: Briar Grace-Smith

Tender Age 36,850
P: Tui Ruwhiu
W: Dianne Taylor

Unseen – DOCO 10,000
D/W: Louise Leitch

Wilson Dixon: The Man from Apple Creek 20,000
P: Aaron Watson
D/W: Jackie van Beek
W: Jesse Griffin

Winter 20,000
W: Dianne Taylor

You've Got the Cowboy 10,000
P: Murray Francis
W: Norelle Scott

ADVANCED DEVELOPMENT FUND

Conductor, The 20,000
P: Karl Zohrab
D/W: James Napier Robertson

Jammed 6,100
P: Michelle Turner
D: Jason Stutter
W: Nick Ward

BOARD DEVELOPMENT DECISIONS:

Conductor, The 147,514
P: Karl Zohrab
D/W: James Napier Robertson

Lonely Girl 50,000
P: Emma Slade
D: Alyx Duncan
W: Lynne Vincent McCarthy

My Year with Helen – DOCO 50,000
P/D: Gaylene Preston

Vermilion 20,000
P: Michele Fantl, Paul Scantlebury
D/W: Dortha Scheffmann

Breaker-Upperers, The 30,000
P: Carthew Neal
D/W: Jackie van Beek, Madeleine Sami

Capital in the 21st Century – DOCO 50,000
P/W: Matthew Metcalfe
D/W: Justin Pemberton

A Fistful of Cash – DOCO 15,000
P/W: Karl Zohrab
D/W: Bryn Evans

Spookers – DOC 15,000
P: Lani-rain Feltham
D/W: Florian Habicht
W: Peter O'Donoghue, Veronica Gleeson

DEVOLVED DEVELOPMENT

Awa Films – HE ARA 60,000
P: Julian Arahanga
D/W: Himiona Grace, Hone Kouka, Rob Mokoraka,

Brown Sugar Apple Grunt – HE ARA 40,000
P/D: Kiel McNaughton
P: Kerry Warkia
D: Elric Kane
W: Dane Giraud, Fasisua Amosa, Hamish Bennett, Mei-Lin Hansen

Cain and Abel – CHINA CO-PROD DEV FUND 24,800
P: Sue Thompson, Andrew Beattie
D: Zhang Lin Zi

Piki Films Ltd – HE ARA 50,000
P: Carthew Neal
D/W: Jackie van Beek, Taika Waititi, Madeleine Sami, Miki Magasiva

Pow! Post – CHINA CO-PROD DEV FUND 2,500
P: John McKay

The Monument (FKA: Season for Persimmons, A) 20,000
– DOCO – CHINA CO-PROD DEV FUND
P: Paula Jones
W: Bryn Evans

Endeavour Ventures – BOOST (LOAN AND GRANT) 100,000
P: John Barnett

Propaganda Films – BOOST (LOAN AND GRANT) – 80,000
P: Murray Francis

Monsoon Pictures International – BOOST (LOAN AND GRANT) ... 50,000
P: Alex Behse

Vendetta Productions – BOOST (LOAN AND GRANT) 50,000
P: Jill Macnab

Jump Film & TV – BOOST (LOAN AND GRANT) 20,000
P: Robin Scholes

E/ PREMIERE PATHWAYS FUNDING FROM THE NZFC

At the End of the World 69,980
P: Emma Slade
P/W: Dan Hennah
D: Ray Lawrence
W: Beatrix Christian

Black Lotus 70,000
P: Hamish Mortland, Tim White
D/W: Roseanne Liang
W: Angeline Loo

Breaker-Upperers, The 50,000
P: Carthew Neal
D/W: Jackie van Beek, Madeleine Sami

Hillary Clinton Young Lover 30,000
P: Sarah Cull
D/W: Dean Hewison
W: Arthur Meek

F/ FRESH SHORTS

FRESH SHORTS FUNDING SCHEME THROUGH NZFC

A Guide to Becoming a Detective 10,000
P: Leah McVeagh
D/W: Beyond Wen

A Matter of Time 30,000
P: Mina Mathieson
D/W: Paula Whetu Jones

Baby? 10,000
P: Ruby Reihana Wilson
D/W: Mark Prebble
W: Marion Prebble

Boxes 10,000
P: Tom Webb
D/W: Jack Barrowman

Cleaver 10,000
P: Jessica Bond
D/W: Alexander McKenna

I Will Not Write Unless I Am Swaddled in Furs 10,000
P: Jimena Murray
D/W: Wade Shotter

Midnight till 8 20,000
P: Gareth Wallace
D/W: Eryn Wilson

Misimpressions (FKA: Misimpressions of the Ignorant Wise)... 10,000
P: Julian Arahanga
D/W: Sinead Lau

<i>My Friend Michael Jones</i>	10,000
P: Alex Lovell	
P/W: Eldon Booth	
D/W: Ian Leapepe, Samson Vaotu'ua	
<i>Peekaboo</i>	10,000
P: Tasha Sharp	
D/W: Lillian Beets	
<i>Run Rabbit</i>	30,000
P: Paula Boock	
D/W: Robyn Paterson	
<i>Shadow Cut</i>	10,000
P: Johnny Lyon	
D/W: Lucy Suess	
<i>Sista</i>	30,000
P: Marina McCartney	
D/W: Chantelle Burgoyne	
W: Leilani Tamu	
<i>Goodness Grows Here</i> (FKA: <i>Slice of Happiness</i>)	10,000
P: Katy Medlock	
D/W: Natalie Medlock	
<i>Stag</i>	30,000
P: Sarah Cook	
D/W: Summer Agnew	
<i>Stranger</i>	10,000
P: Gabriel Page, Lucy Edwards	
D/W: Jonathan Watt, Kieran Charnock	
<i>Stuntman</i>	30,000
P: Costa Botes	
D: Pavel Kvatch	
W: Joseph Ryan	

SHORT FILM PROJECTS WITH POST PRODUCTION FINANCE FROM NZFC

<i>Couple, The</i>	4,740
P: Chris Hampson	
D/W: David White	
<i>Madam Black</i>	350
P: Ivan Barge	
D/W: Matthew Harris	
<i>Moving</i>	2,150
P: Molly O'Shea, Ruby Reihana Wilson	
D/W: Eli Kent, Leon Wadham	
<i>Spring Jam</i>	1,650
P: Georgiana Taylor	
D: Ned Wenlock	
W: Christopher Brandon, Ned Wenlock	
<i>Stick to Your Gun</i>	3,975
P: Morgan Leigh Stewart	
D/W: Joe Hitchcock	
<i>Live Fast, Draw Yung</i>	9,000
P/D: Stacey Lee	

G/ PROFESSIONAL DEVELOPMENT

PRODUCER TRAVEL

Description	Name	Amount
37 Degrees South Market	Georgina Allison Conder	2,500
37 Degrees South Market	David Stubbs	2,500
37 Degrees South Market	Leanne Saunders	2,500
37 Degrees South Market	Mhairead Connor	2,500
37 Degrees South Market	Desray Armstrong	2,500
37 Degrees South Market	Ainsley Gardiner	2,500
American Film Market	William McKegg	4,295
Beijing International Film Festival & Shanghai New Zealand Film Festival	William McKegg	5,000
Berlin European Film Market	Karl Zohrab	5,000
Berlin European Film Market	Angela Littlejohn	5,000
Berlin European Film Market	Robin Scholes	5,000
Cannes Market	Nadia Maxwell	7,500
Cannes Market	Naomi Wallwork	7,500
Cannes Market	Alexander Behse	7,500
Cannes Market	Carthew Neal	7,500
Cannes Market	Pietra Brett Kelly	7,500
Cannes Market	Sue Thompson	7,500
Clermont-Ferrand Film Festival	David White	4,304
Eastern Europe Meetings - <i>The Conductor</i>	Karl Zohrab	3,000
Film London Production Finance Market	Leanne Saunders	2,500
GZDOC Market	Alex Lee, Dan Salmon	3,500
GZDOC Market	George Andrews	3,500
KOFIC Industry Forum & Taipei FPP	Seungsik Shin	5,000
Los Angeles Meetings	Scott Walker	5,000
Producers Lab Toronto	Leanne Saunders	6,500
Producers Lab Toronto	Alexander Behse	6,500
Sundance Film Festival	Ant Timpson	5,000
Sundance Film Festival	Carthew Neal	5,000
SXSW	Georgina Allison Conder	5,000
Toronto International Film Festival	Jill Macnab	3,250
Toronto International Film Festival	Dan Story	3,250

TALENT DEVELOPMENT INITIATIVES

Description	Name	Amount
ASC Cinematography Masterclass	Alyssa Kath	5,000
American Film Market	Sarah Wensley Howden	5,000
American Film Market	Mike Newport	5,000
AFTRS	Cheree Cook-Habedank	1,767
AFTRS	Tammy Williams	3,738
AFTRS	Louisa Te'i	1,720
Australian International Documentary Conference	Annie Collins	2,500
Australian International Documentary Conference	Alexander Behse	2,500
AnimfxNZ	Mata Freshwater, Chris Callus	312
Benjamin Illos Networking Event	DEGNZ	652
Berlin International Film Festival	Mia Henry-Teirney	4,075
Berlinale Talents	Bryn Evans	3,500
Berlinale Talents	Marshall Smith	3,500
Berlinale Talents	Grayson Gilmour	3,500
Big Screen Symposium Scholarship	Script to Screen	1,800
Big Screen Symposium Travel Scholarship	Various	1,509
<i>Born to Dance</i> Internship	Goran Markovski	2,400
Brita McVeigh Acting for Humans Scholarship	Various	1,650
Brita McVeigh Acting for Humans Scholarship and travel support	Various	1,443
Cambridge University	Jodie Molloy	5,000
DEGNZ Workshop Travel Scholarship	Various	500
European Audio-visual Entrepreneurs	Dianne Taylor	5,000
Equity Foundation Scholarship Stella Adler	Equity Foundation	10,000
Family Forum Travel Scholarship	Tony Simpson	250
Female Directors Delegation to GZDOC	Kim Webby, Miriam Smith, Pietra Brett Kelly, Jess Feast, Sarah Grohnert	19,780
Female Directing for Waru Workshops	Brown Sugar Apple Grunt Ltd	30,000
Female Director Incubator Programme	DEGNZ	20,000
Game Developers Conference U.S	Hazel Bradshaw	5,000
Game Developers Conference U.S	Eric-Rangi Hillman	5,000

Description	Name	Amount
Hawaii International Film Festival	Briar March	3,450
Hokianga & South Auckland Workshops and Mentoring	Script to Screen	10,000
<i>Human Traces</i> Internship	Victoria Vanderlinden	10,000
ImagineNATIVE	Lisa Reihana	4,700
ImagineNATIVE	Rene Naufahu	5,000
ImagineNATIVE	Kim Webby	4,664
ImagineNATIVE	Whetu Fala	5,000
Justin Diemen BSS Support	Script to Screen	320
Kathryn Burnett Writing Workshop Travel Scholarship	Rajeev Mishra	250
LA Meetings	Chaz Harris	2,000
LA Meetings	Casey Whelan	3,400
LA Meetings	Steve Barr	3,400
LA Meetings	Mattias Inwood	5,000
LA Representation Meetings	William Kircher	5,000
Locarno Film Festival	Miriam Smith	3,240
Māoriland Collective Workshop	Kakano Film Ltd	5,000
Māoriland Native Slam	Kakano Film Ltd	10,000
<i>McLaren</i> Internship	Linda Niccol	15,000
Meisner Workshop	Summer Agnew	2,890
Michael Seresin Mentorship	Simon Riera	3,735
NY Film Academy	Renae Maihi	5,000
<i>One Thousand Ropes</i> Internship	Viv Winter	4,085
<i>One Thousand Ropes</i> Internship	Tom Scott-Toft	7,000
Outlook for Someday Hui	Connected Media Trust	4,000
Outlook for Someday Workshop Programme	Connected Media	50,000
<i>Pork Pie</i> Internship	Ben Johnson	10,000
Producers Lab Toronto Partnership Fee	European Film Promotion	7,500
<i>Rehearsal, The</i> Internship	Alyx Duncan	10,000
Santa Barbara International Film Festival	Leanne Pooley	2,500
Show Me Shorts – Short Film Lab	Show Me Shorts Film Festival Trust Gina Dellabarca,	11,490
SPADA Conference Scholarship	Dean Hewison	443
Sundance Film Festival	Dylan Reeve	5,000
SXSW	Jake Mahaffy	4,840

Description	Name	Amount
Taipei Golden Horse Film Festival & International Documentary Festival Amsterdam	Pietra Brett Kelly	7,500
Toronto International Film Festival	Chris Henry	3,734
Toronto International Film Festival	Brent Chambers	5,000
Toronto International Film Festival	Tia-Taharoa Maipi	4,834
Vanessa Riddell Screenwriting Mentorship	Steve Barr	2,500
Venice Biennale	Han Niu	5,000
VidCON	Kerry Warkia	4,538
WIFT Business Strategic Planning Workshops	WIFT NZ	6,850
WIFT Workshop Travel Scholarship	Nadia Maxwell	250
Writing for Animation Workshop	Grow Wellington	2,500

PROFESSIONAL DEVELOPMENT SERVICES PROGRAMME

Organisation	Programme	Amount
Script to Screen	A programme including two extensive labs (& mentoring programmes)	410,000
Women in Film and Television	A programme for producers focusing on finance, international sales & domestic distribution	228,000
Directors & Editors Guild of New Zealand	Workshops, mentorships seminars, masterclasses for directors	340,000
New Zealand Writers Guild	Annual script market showcasing new projects & their writers	9,000

*The amounts above are the full 3-year commitment 2013-16

INDUSTRY SUPPORT

Organisation	Amount
Directors & Editors Guild of New Zealand – DEGNZ	85,000
New Zealand Writers Guild – NZWG	85,000
SPADA	85,000
Script to Screen	85,000
The NZ Film and Video Technicians Guild	65,000
Women in Film and Television	30,000
Ngā Aho Whakaari	30,000
Actors Equity NZ	30,000

H/ FESTIVAL TRAVEL ASSISTANCE

FESTIVAL TRAVEL ASSISTANCE FOR FEATURE FILMS

Filmmaker	Film	Festival	Amount
Nancy Brunning	<i>Mahana</i>	Berlin	5211
Temuera Morrison	<i>Mahana</i>	Berlin	5236
Lee Tamahori	<i>Mahana</i>	Berlin	1511
Akuhata Keefe	<i>Mahana</i>	Berlin	344
Various	<i>Hunt for the Wilderpeople</i>	Sundance	29,565
Tammy Davis	<i>Born to Dance</i>	Berlin	5000
Leanne Pooley	<i>25 April</i>	Toronto	8433
David Farrier	<i>Tickled</i>	Sundance	6,000
Jake Mahaffy	<i>Free in Deed</i>	Venice	5,671
Sarah Grohnert	<i>Ever the Land</i>	Venice	5,000
Pietra Brett Kelly	<i>Flickering Truth, A</i>	Venice & Toronto	6,000

FESTIVAL TRAVEL ASSISTANCE FOR SHORT FILMS

Filmmaker	Film	Festival	Amount
Georgiana Plaister	<i>Spring Jam</i>	Annecy	5,000
Ivan Barge	<i>Madam Black</i>	MIFF – Accelerator	1,200
Ivan Barge	<i>Madam Black</i>	Clermont Ferrand	4,000
James Cunningham	<i>Accidents, Blunders, and Calamities</i>	Annecy	5,000
Ned Wenlock	<i>Spring Jam</i>	Annecy	4,170
James Cunningham	<i>Accidents, Blunders, and Calamities</i>	SXSW	5,000
Joe Hitchcock	<i>Stick to Your Gun</i>	Palm Springs	4,309
Julia Parnell	<i>Dive</i>	Palm Springs	3,400
Kate McDermott & Angela Bloomfield	<i>Linda's List</i>	Palm Springs	4,849
Matthew Harris	<i>Madam Black</i>	Palm Springs	3,857
Mika Haka Foundation	<i>Taniwha</i>	ImaginATIVE	5,000
Mike Jonathan	<i>'Ow What</i>	ImaginATIVE	4,000
Pennie Hunt	<i>Freakwave</i>	Palm Springs	4,030
Riwa Brown	<i>In the Rubbish Tin</i>	ImaginATIVE	4,000
Steven Baker	<i>A Love Story</i>	Sitges	4,836
Steven Baker	<i>A Love Story</i>	Bifan	550
Yamin Tun	<i>Wait</i>	MIFF – Accelerator	1,200
Zoe Sua Cho	<i>Wolkaan</i>	Toronto	2,642

I/DOMESTIC THEATRICAL DISTRIBUTION GRANTS

Film	Distributor	Amount
<i>25 April</i>	Transmission Film Pty Ltd	12,375
<i>Art of Recovery, The</i>	Fisheye Films Ltd	5,000
<i>Belief</i>	KHF Media Ltd	1,000
<i>Born to Dance</i>	Vendetta Films Ltd	79,929
<i>Dead Room, The</i>	Centron Pictures Ltd	7,000
<i>Great Maiden's Blush, The</i>	Torchlight Films	4,000
<i>Hunt for the Wilderpeople</i>	Piki Films Ltd	136,500
<i>Tickled</i>	Vendetta Films Ltd	22,000
<i>Poi E</i>	Sony Pictures NZ Ltd	105,000
<i>Mahana</i>	Entertainment One Films ANZ Ltd	38,541
<i>Ever the Land</i>	Monsoon Pictures	10,000

- The amounts above are conditional offers. Final grants paid are linked to actual P & A spend.

J/PRODUCTIONS CERTIFIED AS OFFICIAL CO-PRODUCTIONS

Name of Production	Format	Co-Production Country	Applicant Company	State
<i>Cleverman</i>	TV Series	Australia	Pukeko Pictures - PARTNERSHIP	Final
<i>Cleverman: Season 2</i>	TV Series	Australia	Pukeko Pictures - PARTNERSHIP	Provisional
<i>Monkey</i>	TV Series	Australia	Jump Film & TV	Provisional
<i>Cain and Abel</i>	Feature Film	China	Colonial Mongrel Productions Ltd	Provisional
<i>Beyond the Known World</i>	Feature Film	India	Reservoir Films Ltd	Final
<i>Turbo Kid</i>	Feature Film	Canada	T&A Films Ltd	Final
<i>Atomic Falafel</i>	Feature Film	Germany/Israel	General Film Corporation	Final
<i>Tatau</i>	TV Series	UK	Tatau Productions Ltd	Final
<i>Beast of Burden</i>	Feature Film	China	Huhu Studios Ltd	Provisional
<i>Spookers</i>	Feature Film	Australia	Junkyard Universe	Provisional

K/ NZ SCREEN PRODUCTION GRANT – NEW ZEALAND

Project	Format	Co-Production	Applicant Company	State	QNZPE	Grant
<i>25 April</i>	Feature	—	GFC (Gallipoli) Limited	Final	4,458,369	1,783,348
<i>800 Words – Series 1</i>	TV Series	—	Weld Productions Ltd	Final	5,791,313	2,316,525
<i>800 Words – Series 2</i>	TV Series	—	Weld Productions Ltd	Provisional	—	—
<i>Atomic Fafafel</i>	Feature Film	Yes – NZ/ Germany/Israel	GFC (Atomic) Ltd	Final	793,900	317,560
<i>Beyond the Known World</i>	Feature Film	Yes – NZ/India	Beyond The Known Ltd	Final	2,085,445	834,178
<i>Blood Reef</i>	TV	—	Aristos Films Ltd	Provisional	—	—
<i>Born to Dance</i>	Feature Film	—	Sector 7 Productions	Final	3,493,622	1,397,449
<i>Cain and Abel</i>	Feature Film	Yes – NZ/China	Colonial Mongrel Productions Ltd	Provisional	—	—
<i>Chasing Great</i>	Feature Documentary	—	Dark Doris One Ltd	Provisional	—	—
<i>Chief Gary</i>	Feature Film	—	Filmwork Ltd	Provisional	—	—
<i>Cleverman – Series 1</i>	TV Series	Yes – NZ/Australia	Zone 140 Limited Partnership	Final	2,930,244	1,172,098
<i>Cleverman – Series 2</i>	TV Series	Yes – NZ/Australia	Zone 140 Limited Partnership	Provisional	—	—
<i>Darwin and Newts</i>	Short-form Animation	—	Darwin & Newts Ltd	Provisional	—	—
<i>Mahana</i>	Feature Film	—	The Patriarch Ltd	Final	8,468,498	3,387,399
<i>Modern Dinosaurs</i>	TV Series	—	Jurassic Ltd	Provisional	—	—
<i>One Thousand Ropes</i>	Feature Film	—	One Thousand Ropes Ltd	Provisional	—	—
<i>Panda Valley High</i>	TV Series	—	Panda High Productions Ltd	Final	734,569	293,828
<i>Pork Pie</i>	Feature Film	—	Blondini Enterprises Ltd	Provisional	—	—
<i>Rachel Hunter's Tour of Beauty</i>	TV Series	—	Tour of Beauty Ltd	Final	2,047,149	818,860
<i>Stolen, The</i>	Feature Film	—	Stolen Lights NZ Ltd	Provisional	—	—
<i>Tatau</i>	TV Series	Yes – NZ/UK	Tatau Productions Ltd	Final	6,796,081	2,718,432
<i>Wanted – Series 2</i>	TV Series	—	MBNZ Wanted Ltd	Provisional	—	—
<i>Welcome to the Thrill</i>	Feature Film	—	GFC (Extreme) Ltd	Provisional	—	—
<i>World's Deadliest</i>	TV Series	—	Deadliest Productions Ltd	Final	828,764	331,506

L/ NZ SCREEN PRODUCTION GRANT – INTERNATIONAL

Project	Format	PDV	Applicant Company	State	QNZPE	Grant
<i>Alvin and the Chipmunks 4</i>	Feature Film	PDV	New Upstairs Productions Ltd	Final	59,751,197	11,950,239
<i>Ash vs Evil Dead</i>	TV Series	—	Starz Evil Dead NZ Ltd	Final	35,761,056	7,152,211
<i>Crouching Tiger Hidden Dragon 2: Sword of Destiny</i>	Feature Film	—	Iron Knight Productions Ltd	Final	51,166,577	10,215,974
<i>Fantastic Four</i>	Feature Film	PDV	New Upstairs Productions Ltd	Final	7,162,924	1,432,585
<i>Fast & Furious 7</i>	Feature Film	PDV	Visual Productions FF Ltd	Final	28,585,672	5,717,134
<i>Hunger Games: Mockingjay – Part 2</i>	Feature Film	PDV	Contrarian Productions Ltd	Final	8,740,239	1,748,048
<i>Krampus</i>	Feature Film	—	Washtub Productions NZ Ltd	Final	22,267,453	4,453,491
<i>Light Between Oceans, The</i>	Feature Film	—	LBO Productions	Final	18,306,426	3,661,285
<i>Lumen</i>	TV – Pilot	—	Ninth Floor NZ Productions Ltd	Final	8,228,581	1,645,716
<i>Making of the Mob – Series 2</i>	TV Series	—	Making of the Mob Ltd	Final	5,257,352	1,051,470
<i>Maze Runner: The Scorch Trials</i>	Feature Film	PDV	New Upstairs Productions Ltd	Final	24,981,184	4,996,237
<i>Rome: 13 Days of Blood</i>	TV Series	—	Roman Empire Ltd	Final	4,020,974	804,195
<i>Ted 2</i>	Feature Film	PDV	MRC II NZ Ltd	Final	2,309,890	461,978
<i>Thunderbirds Are Go! – Series 1</i>	TV Series	—	Stirling Road Productions Ltd	Final	7,924,037	1,466,494
<i>Veggie Tales – Series 3</i>	TV Series	PDV	Huhu Studios Ltd	Final	1,355,744	232,246
<i>Zoomoo – Series 2</i>	TV Series	—	NHNZ Kids 2 Ltd	Final	8,156,673	1,631,335



Chasing Great: Richie McCaw

NZFC OPERATIONAL UNITS AND STAFF

CORPORATE

Dave Gibson	CHIEF EXECUTIVE
Antoinette Wilcox	EXECUTIVE ASSISTANT TO THE CEO
Chloe McLoughlin	HEAD OF BUSINESS AFFAIRS
Larissa Barbour	BUSINESS AFFAIRS EXECUTIVE
Conal Thompson	BUSINESS AFFAIRS EXECUTIVE
Chanel Christie	TE AHI KĀ ASSISTANT <i>(FROM FEBRUARY 2016)</i>
Rufus Richardson	FRONT OF HOUSE COORDINATOR
Mladen Ivancic	CHIEF FINANCIAL OFFICER
Catherine Robinson	ACCOUNTANT
Bonnie Tonkin	ASSISTANT ACCOUNTANT
Dominique Fromont	FILM INCOME MANAGER <i>(PART-TIME)</i>
Roxane Gajadhar	DIRECTOR OF SPECIAL PROJECTS <i>(FROM MAY 2016) (PART-TIME)</i>
Nick Anderson	INFORMATION COORDINATOR

DEVELOPMENT AND PRODUCTION

Lisa Chatfield	HEAD OF DEVELOPMENT AND PRODUCTION <i>(TO APRIL 2016)</i>
Marc Ashton	PRODUCTION EXECUTIVE
Sean Carley	DEVELOPMENT EXECUTIVE <i>(TO JULY 2015)</i>
Christina Andreef	DEVELOPMENT EXECUTIVE
Karin Williams	DEVELOPMENT EXECUTIVE <i>(FROM AUGUST 2015)</i>
Linda Halle	DEVELOPMENT COORDINATOR
Rachael Mansfield	DEVELOPMENT & PRODUCTION TRANSITION COORDINATOR <i>(FROM MARCH 2016)</i>
Steph Tims	PA TO HEAD OF DEVELOPMENT & PRODUCTION <i>(TO JUNE 2016)</i>

TALENT DEVELOPMENT

Dale Corlett	HEAD OF TALENT DEVELOPMENT AND RELATIONSHIPS
Bonnie Slater	PROFESSIONAL DEVELOPMENT EXECUTIVE
Jude McLaren	TALENT PATHWAYS MANAGER

INCENTIVES, INTERNATIONAL RELATIONS AND INTERNATIONAL SCREEN ATTRACTIONS

Catherine Bates	HEAD OF INCENTIVES
Chris Payne	HEAD OF INTERNATIONAL RELATIONS
Philippa Mossman	HEAD OF INTERNATIONAL SCREEN ATTRACTIONS - FNZ <i>(FROM AUGUST 2015)</i>
Chris Tyson	INCENTIVES EXECUTIVE
Kristin Rowe	INCENTIVES COORDINATOR <i>(FROM SEPTEMBER 2015)</i>
Jacqui Wood	ENQUIRIES MANAGER <i>(FROM SEPTEMBER 2015)</i>
Laurie Wright	ENQUIRIES MANAGER (FNZ) <i>(TO SEPTEMBER 2015)</i>
Pam McCabe	OFFICE COORDINATOR <i>(FROM JUNE 2016) (PART-TIME)</i>

MARKETING

Jasmin McSweeney	HEAD OF MARKETING
Selina Joe	STRATEGY AND INSIGHTS ADVISER <i>(PART-TIME)</i>
Kate Larkindale	MARKETING EXECUTIVE
Tracey Brown	FILM MATERIALS MANAGER
Lesa MacLeod-Whiting	MARKETING AND FESTIVAL COORDINATOR <i>(FROM NOVEMBER 2015)</i>
Tim Hope	FILM FESTIVAL COORDINATOR <i>(TO AUGUST 2015)</i>
Rachel Corley	DIGITISATION PROJECT COORDINATOR <i>(TO JUNE 2016)</i>
Roxane Gajadhar	MARKETING & COMMUNICATIONS MANAGER - FNZ <i>(TO MAY 2016)</i>
Tess Rencen	MARKETING & COMMUNICATIONS COORDINATOR - FNZ <i>(TO SEPTEMBER 2015)</i>

ABOUT THE NZFC

The NZFC is here to ensure New Zealand has a successful screen industry. We:

- find, foster and connect outstanding New Zealand screen talent;
- help exciting ideas become great films;
- get more people to see great New Zealand films; and
- grow New Zealand's screen industry.

We are an Autonomous Crown Entity and allocate funds provided by the Crown and the Lottery Grants Board in line with the New Zealand Film Commission Act 1978.

We judge our success by the success of the New Zealand screen industry. To describe what success would look like, we use the image of 'lining up the planets' for our industry and stakeholders, when each planet is shining bright, we're getting it right.



