

New Zealand
FILM COMMISSION



Te Tumu Whakaata Taonga

Pūrongo ā Tau Annual Report

2023 – 2024



● Cover image: Josh (Julian Dennison) in *Uproar*

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In accordance with section 150(3) of the Crown Entities Act 2004, the Annual Report for 2023/24 of the New Zealand Film Commission Te Tumu Whakaata Taonga, is presented to the House of Representatives.

The report covers 1 July 2023 to 30 June 2024



Graeme Mason
CHAIR,
NEW ZEALAND
FILM COMMISSION

31 October 2024



Paula Jalfon
DEPUTY CHAIR,
NEW ZEALAND
FILM COMMISSION

31 October 2024

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Kupu Whakataki

Foreword

We are proud to present this Annual Report for Te Tumu Whakaata Taonga, the New Zealand Film Commission (NZFC), reflecting a year of significant cultural and economic achievement for Aotearoa’s screen industry.

Through our work, we aim to empower our storytellers, support a thriving industry, and contribute to New Zealand’s cultural identity and economic growth, activating cultural and commercial excellence, all while fostering global partnerships and enabling talent, production and business outcomes.

Celebrating Our Culture on Screen

At the heart of our work is a commitment to celebrating Aotearoa’s unique stories, including our support for films in te reo Māori. In 2023/24, 14 feature films supported by the NZFC released theatrically in New Zealand with more than 250,000 box office admissions. *Uproar* was the highest grossing film of the year, world premiering at the Toronto International Film Festival and *The Mountain* was the second highest grossing film, releasing in New Zealand and Australian cinemas and screening at the Sydney Film Festival. These films not only protect and share our heritage but also enrich the local and global conversation by offering audiences a deeper understanding of the diverse perspectives that define Aotearoa.

Projects supported under Te Puna Kairangi Premium Productions for International Audiences Fund reached audiences in cinemas, on television and on streaming services and took out eight awards at the 2023 New Zealand Television Awards, including five awards for *The Gone*. We look forward to the delivery of the final three projects supported by this fund in 2024/25.

By identifying and supporting local screen talent, we have ensured that New Zealanders continue to have access to opportunities in the global film industry. 31 filmmakers who received development and production funding in the year had previously participated in NZFC Talent Development initiatives. This is a testament to our commitment to nurturing the next generation of New Zealand filmmakers and ensuring they have the skills and opportunities to succeed on the global stage.

Boosting the New Zealand Economy

As the lead government agency engaging internationally for the Aotearoa screen sector, the NZFC plays a key role in maintaining international relationships, communicating the sector’s creativity and innovation, and promoting our quality production values. Strategic focus in 2023/24 was placed on strengthening the understanding and value of the New Zealand screen sector proposition in New Zealand, and as a result, we have seen continued success in international activity.

Despite the challenges of a changing global landscape, Qualifying New Zealand Production Expenditure for domestic and international productions totalled just over \$1.5B. Major international projects such as *Our Flag Means Death*, *Sweet Tooth*, *Avatar Sequels* and *Minecraft* (released 2025) continued to showcase New Zealand’s world-class production capabilities while generating economic benefits across the country.



Graeme Mason
Chair



Annie Murray
Chief Executive

13 international productions commenced principal photography within the year, and the existing pipeline and a number of strong contenders for 2024/25 offer the strongest line-up of production and post-production activity in New Zealand since 2021, signalling an exciting future for New Zealand’s production industry.

This uptick in activity is attributable to the new criteria for the New Zealand Screen Production Rebate, following the conclusion of the Review of Government Investment in the Screen Sector. Since the new settings were announced, our focus has been on effective implementation to ensure a smooth transition, and the response to the new Criteria, particularly from international clients, has been positive.

Building Global Connections

Collaboration is at the core of our approach. Over the past year, our participation in key international events such as the 2024 Marché du Film in Cannes has strengthened our global partnerships, creating new opportunities for our filmmakers and their films. Our partnerships with organisations such as NZ On Air and Te Māngai Pāho have helped align our goals and maximise the cultural and economic impact of the screen sector.

Supporting the aspirations of Māori film and filmmakers

Ka Whawhai Tonu – Struggle Without End earned nearly \$800K in its first month in local cinemas. This is the second film to be supported through He Pounamu Te Reo Māori Feature Film Fund and its success reflects the continued and growing demand for culturally significant content and Māori stories.

We were delighted to be announced as the Winner of the Ngā Āhuatanga o Te Tiriti Tohu Award (for small to medium businesses) at the 2024 Diversity Awards NZ™. This category acknowledges an authentic commitment to being a Te Tiriti responsive organisation and our commitment to ensure the cultural integrity of Māori within the film industry is nurtured and protected. This is a win for all New Zealanders, as we continue to honour the legacy of our filmmaking tupuna (forebears, ancestors) and enrich the cultural landscape of Aotearoa.

Evolving With the Changes

A strategic priority for our organisation this past year has been to respond and adapt to the shifting screen sector landscape. To do this, we have embarked on a programme of change to streamline our organisation and increase efficiency. This has resulted in a restructure of our organisation and development of a new Statement of Intent that took effect on 1 July 2024.

Our refreshed strategic direction focuses on delivering high-quality films that resonate with audiences both locally and globally. Looking forward, we remain committed to adapting to the evolving screen industry, particularly in the face of rising financial pressures and technological advancements like artificial intelligence. We are committed to nurturing the next generation of bold, visionary filmmakers, empowering them with the tools and opportunities to thrive in a competitive global market. We would like to thank the Aotearoa screen industry for their thoughtful and considered feedback and patience during this time of change.

Financial Performance

The financial performance for the year ended 30 June 2024 is a surplus position of \$7.3M against a budgeted deficit of (\$6.2M). This result is due to new leadership commencing 1 July 2024 and the decision not to utilise reserves, as these funds will be needed to support our new four-year strategy. Other factors driving this surplus include:

- a significant high value film (\$4.9M) failing to contract, leading to the write back of approved funding,
- a reduction in the number of films funded from 11 in FY22/23 to 8 in FY23/24
- a buyback of titles funded many years ago which was not expected to yield in FY23/24
- a reduction in headcount, resulting from the restructure (from 54 to 36), and
- cost-cutting efficiencies found across the organisation

FY24/25 and FY25/26 are transitional years for NZFC as we modernise the organisation and lift performance across the board. We will begin to see the impact of these changes from FY26/27 as more highly developed films start to be funded for production. The intention is for creatively and commercially excellent films to be funded at higher levels, at a rate of eight films per year. NZFC will therefore utilise the surplus and reserves over the four-year period to FY28/29.

Backing Our People

As we move into the next phase, we acknowledge the professionalism and dedication of our kaimahi, who have worked tirelessly through this period of transition. We acknowledge those who have moved on, some to new roles in the industry and others to completely new pastures and offer our sincere thanks for their service to the kaupapa of New Zealand film. We also want to recognise the leadership of our outgoing Chair, Alastair Carruthers, whose guidance has been instrumental during a time of significant change.

Looking ahead, we remain focused on fostering innovation, strengthening our partnerships, and ensuring that New Zealand's storytellers continue to make a bold, distinctive and lasting impact on the world stage.

Ngā manaakitanga,



Graeme Mason
Chair, New Zealand Film Commission



Annie Murray
Chief Executive, New Zealand Film Commission



● *Sweet Tooth*. (L to R) Nonso Anozie as Jepperd, Christian Convery as Gus in episode 308 of *Sweet Tooth*. Cr. Kirsty Griffin Netflix © 2024

Our Year In Review: The Numbers



250,000

box office admissions



\$13.9M

invested in New Zealand films



6

te reo Māori features and shorts



49

New Zealand features and shorts premiered at **36** festivals globally



21

Rebate Panel meetings



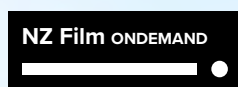
13

international productions started shooting in New Zealand



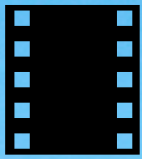
\$78M

approved rebates for **39** New Zealand productions



40,112

subscribers to NZ Film On Demand



83 enquiries for prospective international productions



\$1.33B

Qualifying New Zealand Production Expenditure from international productions



\$228M

of approved rebates for **25** international live action productions



\$40.8M

of approved rebates for **14** Post, Digital and Visual Effects productions



\$3.7M

spent on training opportunities through Te Puna Kairangi Premium Production Fund



82%

New Zealand cast and crew on international productions

Bringing Our Unique Stories to Life



GOAL 1:

Activate High-Impact, Authentic and Culturally Significant Screen Stories

By funding the development and production of culturally significant films, NZFC contributes to the preservation and celebration of New Zealand's diverse cultural heritage.

Hearing our voices and seeing our stories on screen is key to forging and maintaining a cultural identity that remains strong and unique. Culturally significant films and screen stories are those that New Zealand audiences will recognise as reflecting New Zealand identity and culture.



Feature Film Investment

Seven projects were offered Feature Film Production Investment in the year: *Lomu*, *Holy Days*, *The Gate*, *Mum, I'm Alien Pregnant*, *Mania*, *My Name is Pati*, *Caterpillar* and one film, *Mārama*, was offered He Pounamu Te Reo Māori Feature Film funding.

Seven of these eight films had previously received NZFC development funding.

Te Puna Kairangi Premium Production Fund

Te Puna Kairangi Premium Production fund supported projects to invest in high production values and reach broader international audiences, attract prominent talent, develop relationships with international investors, upskill screen workers and progress the careers of key creatives. Seven Premium-funded productions delivered in the financial year and six premiered.

Of the projects that delivered in 2023/24:

- \$3.7M was spent on training opportunities including production, directorial, script coordination, logistics coordination, safety, camera, editing, make-up, art department and marketing and publicity skills.
- Projects have sold to New Zealand, Australia, Spain, UK, US and Canada and have been released in 20 countries.



We invested

\$13.9M

into the development and production of feature films



Projects supported under Te Puna Kairangi Premium Productions for International Audiences continued to be produced and reach audiences.

SEVEN productions delivered in the financial year, and six premiered.



● Rangimai (Tioreore Ngatai-Melbourne) and Munro (Guy Pearce)
- *The Convert* ©2023.
OzConvert Holdings P/L & The Convert Rights Ltd

The Convert World Premiered in Special Presentation at the Toronto International Film Festival and released in New Zealand cinemas in March 2024 and Australian cinemas in June 2024. The film also screened at the Washington DC International Film Festival and Sydney Film Festival.



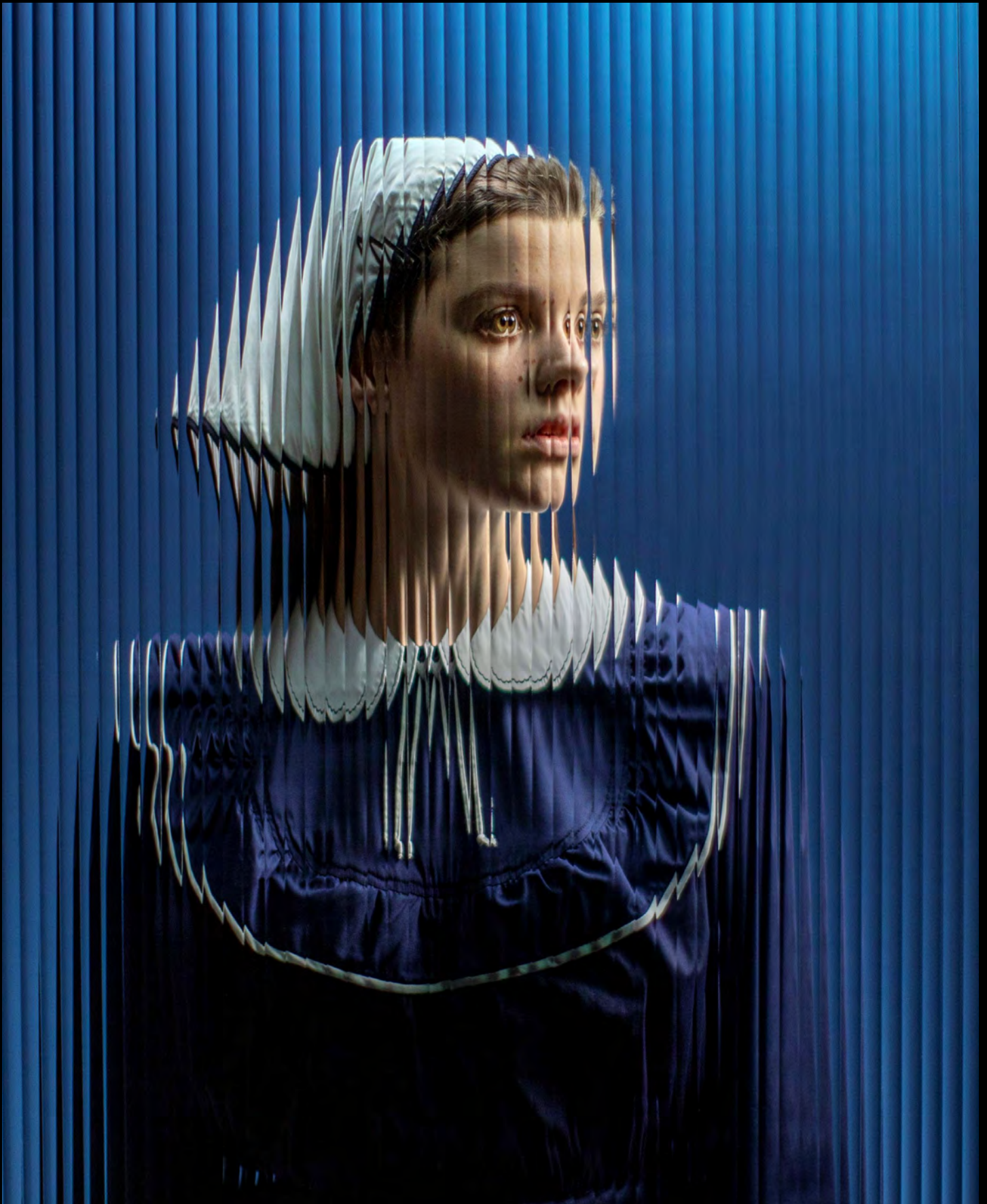
● *Robyn Malcolm and Temuera Morrison in Far North (2023)*

Far North premiered on Three and ThreeNow in August 2023 and had the biggest weekly audience for any drama on ThreeNow since the platform launched, with over 450,000 viewers tuning into episode one.



● *Robyn Malcolm in After the Party (2023)*
© After The Party Productions Ltd, 2023

After the Party premiered on TVNZ+ and TVNZ 1 in August 2023 and premiered in Australia on ABC TV in April 2024 and Channel 4 in the UK. Robyn Malcolm won Best Actress at Series Mania's International Panorama in Lille, France for her role as Penny in the series.



● *Escaping Utopia (2024)* © Warner Bros. International Television Production New Zealand Ltd

Series documentary *Escaping Utopia* premiered on TVNZ 1 and TVNZ+ in March 2024 and was the 2nd highest rating funded television programme between 3–30 March 2024 for the average 5+ Audience.



● *Black Coast Vanishings (2023) © Augusto Ltd*



● *Cohen Holloway in Dark City The Cleaner*
© 2023 Dark City Limited

Black Coast Vanishings premiered on Three and ThreeNow in January 2024 and *Dark City – The Cleaner* premiered on Neon and Sky in March 2024.

Growing our Screen Industry

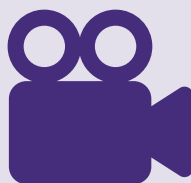
GOAL 2:

Sustain and Strengthen Economic Outcomes for our thriving Screen Industry

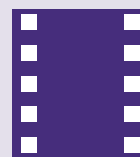
In 2023/24 the NZFC successfully navigated disruptions from the Actors and Writers strikes in the U.S. by attracting major international productions, highlighting local capabilities, and ensuring strong economic growth in New Zealand's screen sector.

Activating and attracting screen production in New Zealand leads to increased economic activity, more sustainable screen businesses, global networks, jobs for screen sector workers and benefits for the tourism, hospitality and technology industries. To achieve these outcomes, the NZFC promotes New Zealand's screen production industry to studios, streamers and independent producers who are considering New Zealand as a production base.

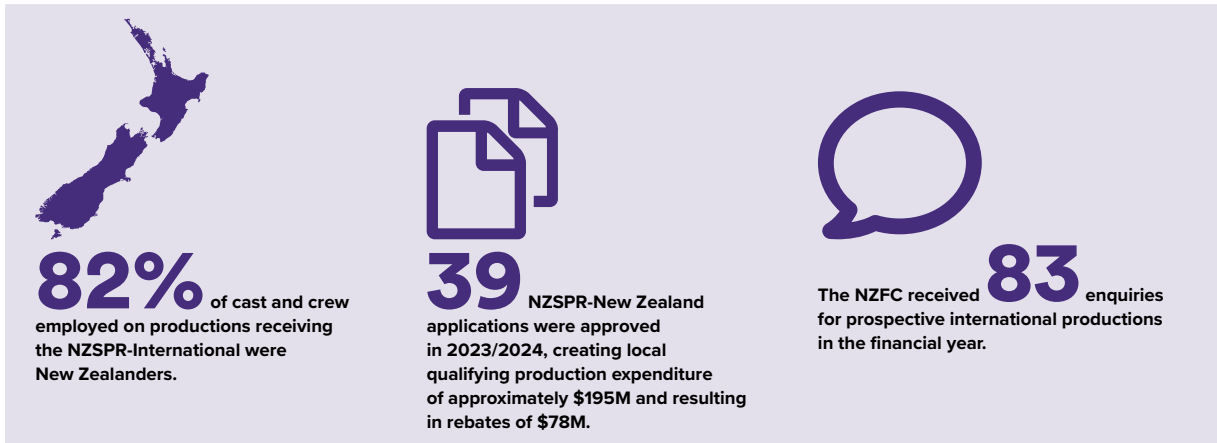
The NZFC administers the New Zealand Screen Production Rebate (NZSPR) on behalf of the Ministry of Business, Innovation and Employment (MBIE) and the Ministry for Culture and Heritage (Manatū Taonga). Productions accessing the NZSPR International employ New Zealand cast and crew and generate business for New Zealanders and New Zealand companies. New Zealand productions accessing the rebate are resulting in the increased creation of New Zealand content and stories.



13 international productions started principal photography within the financial year: *Avatar 3, Minecraft, Klara and the Sun, Wolf Man, Day vs. Night, Spartacus: House of Ashur, Kannappa, Race to Survive, Prehistoric Planet, The Summit US, The Summit Australia s2, OKD and Heart Eyes.*



25 NZSPR-International applications were approved in 2023/24. These applications generated over **\$1.33B** in Qualifying New Zealand Expenditure and resulted in rebates of approximately **\$268.9M**. 14 of these were Post, Digital and Visual Effects projects, triggering spend of approximately **\$207.7M**.



ACHIEVEMENTS 2023/24

Overcoming Industry Disruptions

The 2023/24 year was marked by major upheaval for the industry, with the first five months dominated by the actors' and writers' strikes in the United States. The impact of the strikes was felt in New Zealand, with studio facilities sitting empty across the country, and crew out of work as international productions delayed principal photography. Despite this, we continued to attract international productions to shoot in New Zealand, and production levels rebounded quickly in the first six months of 2024.

Showcasing Local Talent and Facilities

In 2024 we published a new directory, showcasing 30 New Zealand post-production, VFX and animation vendors. This was delivered to US post-production and VFX HODs in the main studios and continues to be shared with international clients.

We have continued to receive a number of location enquiries, which we expect to translate into projects committing to film here in 2024/25. The existing pipeline and a number of strong contenders for 2024/25 offer the strongest line-up of production and post-production activity in New Zealand since 2021.

Attracting Productions with the NZSPR

43 international screen productions submitted new registrations for the NZSPR in the financial year. The new criteria for the NZSPR following the conclusion of the Review of Government Investment in the Screen Sector has contributed to an uptick in production activity and the redeveloped 5% Uplift has been particularly welcomed by international clients.

Long-Running New Zealand TV Success

Following changes to the NZSPR Criteria allowing domestic applicants to apply for an interim rebate, we have seen a marked increase in interim applications. 7 New Zealand feature films released in 2023/24 were supported by the NZSPR-NZ.

New Zealand mystery series *The Brokenwood Mysteries*, supported by the NZSPR-NZ marked 10 years on screen in June 2024. Watched in over 150 countries, its international fanbase is one of the keys to the show's longevity which, outside of *Shortland Street*, is New Zealand's longest-running scripted series.

Impact of International Co-Productions

International co-productions provide a means for producers to create projects of scale that draw on a range of national and provincial resources. This includes the sharing of creative and technical expertise, access to local and foreign incentives and subsidies, and access to the domestic market of other co-producers. Certificates issued in the year include:

- Final approval to *Joika*, the first official co-production under the Agreement between New Zealand and Poland
- Final approval to the first New Zealand-Ireland official drama series *The Gone*
- Provisional approval to *I, Object* – the highest budget New Zealand-Canada feature film certified to date
- Provisional approval to the first New Zealand-Canada-UK official animated series *Badjelly*.



- *Choose Love (L to R) Jordi Webber as Jack Laura Marano as Cami in Choose Love Cr Nicola Dove Netflix © 2023*

International Productions: Case Studies

Our Flag Means Death Season 2 premiered locally on Neon in October 2023, and internationally on Amazon Prime. The series is Executive Produced by creator-showrunner David Jenkins and Taika Waititi and was supported by the NZSPR-International and the 5% Uplift, recognising the significant economic, cultural and industry benefits the production brought to New Zealand, including:

- 96% New Zealand crew and 78% New Zealand cast
- 10 New Zealand Heads of Department
- 35 production sets built
- Production based at Kumeu Film Studios, with post-production in Auckland
- Filmed in Paihia, Bay of Islands, Mercer Bay Loop and Waitakere.

New Zealand's skilled crew and competitive rebate drew Warner Bros. TV to shoot the entire *Sweet Tooth* series in New Zealand. The second and third seasons were shot concurrently in New Zealand, allowing the production team to maximise resources and maintain continuity in the show's storyline and unique aesthetic. Season three released on Netflix in June 2024.

Choose Love, supported by the NZSPR- International and filmed in Auckland started streaming on Netflix in August 2023. The film is Netflix's first interactive Romantic-Comedy, providing interactive features for viewers to take charge of the movie using a controller to select diverse story paths. The project had 73% New Zealand cast and 98% New Zealand crew.

“ We were looking at the season two budget and asking ‘How do you get the most money on screen?’ New Zealand was the answer. I’ve seen more of our budget end up on screen than it did in the U.S. in season one.”

*David Jenkins,
Showrunner (Our Flag Means Death)*

“ New Zealand offered the perfect setting. We came here and shot the pilot and immediately fell in love. We knew what *Sweet Tooth* was, but being in New Zealand made us fully understand it. The magical beauty of New Zealand is otherworldly.”

*Amanda Burrell,
Executive Producer (Sweet Tooth)*



● Taika Waititi & Rhys Darby in *Our Flag Means Death* Season 2
Photograph by Nicola Dove. Max



● *Sweet Tooth*. (L to R) Nonso Anozie as Jepperd, Christian Convery as Gus, Naledi Murray as Wendy, Stefania LaVie Owen as Becky in episode 301 of *Sweet Tooth*. Cr. Matt Klitscher Netflix © 2023



● *The Brokenwood Mysteries*. L-R: Jarod Rawiri as Chalmers, Cristina Ionda as Gina, Fern Sutherland as Kristin Sims and Neill Rea as Mike Shepherd.

Empowering Diverse Voices

GOAL 3:

Facilitate Dynamic Pathways for Outstanding People, Projects and Businesses

By identifying and supporting local screen talent, NZFC ensures that New Zealanders have opportunities in the global film industry.

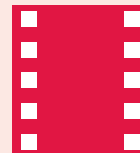
This helps to keep top talent in New Zealand while creating partnerships that elevate New Zealand's creative industry on the world stage. Talent Development initiatives help fund, foster, connect and progress filmmaking talent to build sustainable careers.

In 2023/24, the NZFC advanced its goal of facilitating dynamic pathways for outstanding talent by offering a wide range of development opportunities for filmmakers. These included script labs, masterclasses, and international festival programs, alongside funding for Māori, Pacific, and diverse filmmakers through initiatives like Kōpere Hou Fresh Shorts and Ngā Aho Shorts.

Successful short film projects like *First Horse* and *Lea Tupu'anga/ Mother Tongue* earned international recognition, while on-the-job training and strategic partnerships provided essential industry exposure and mentorship. By supporting underrepresented voices and offering tailored training, the NZFC strengthened the talent pipeline and created sustainable opportunities in New Zealand's screen industry.



88 people participated in NZFC funded talent development initiatives and programmes.



In 2023/24, **30** filmmakers progressed from support through a NZFC Talent Development initiative in the last five years into development or production on a feature film or other long-form project.



- *First Horse 2024*

Funded through He Kauahi Catalyst Short Film Fund, *First Horse* (Written by Awanui Simich-Pene and Heperi Mita, Directed by Awanui Simich-Pene and Produced by Mia Henry-Tierney, Puti Simich and Heperi Mita) won the inaugural First Nations Award at the Sydney Film Festival 2024. This is the world's largest cash prize in global indigenous filmmaking and is significant as the film was in competition against both short and feature films.

ACHIEVEMENTS 2023/24

Filmmaker Development and Industry Exposure

In the year, NZFC supported:

- New Zealand filmmakers through script and development labs, director's labs, cinematography masterclasses and festival programmes at Melbourne International Film Festival, Toronto International Film Festival and Slamdance Film Festival.
- Writers and Producers to participate in Screen Canberra's Screen Pitch Fest to pitch their projects to a panel of international streamers, producers and programmers.
- Nine on-the-job development opportunities for producers, directors and writers' attachments across film and television.
- Producers to attend a Screen Capability Business Innovation Programme run in partnership with Creative HQ to learn innovation practices to apply to their businesses. This involved bespoke workshops, masterclasses and 1:1 mentorships across six months.

- Scholarships to attend the SPADA Conference and Big Screen Symposium.
- 10 Māori and Pacific filmmakers who had their short films and interactive projects selected for ImagiNATIVE to attend, present their work and participate in the industry development programme.

Empowering Filmmakers through Short Film Funding and Development

To support filmmakers develop their skills and relationships in the industry, the NZFC offers short film funding. Three teams received support to make short films, attend a development lab and receive mentoring through Kōpere Hou Fresh Shorts in the year.

We work with Ngā Aho Whakaari, Te Māngai Pāho and NZ On Air to deliver Ngā Aho Shorts – a development pathway focused on empowering tangata whenua and te reo me ngā tikanga Māori within the film and screen industry. Four short films supported through the fund: *Chatterbox*, *Honey Kaha*, *Rona* and *Shades of Blue and Green* premiered at the Rotorua Indigenous Film Festival in 2023.



● *Lea Tupu'anga / Mother Tongue* 2024

Funded through Kōpere Hou Fresh Shorts Fund, *Lea Tupu'anga / Mother Tongue* (Written by Luciane Buchanan, Directed by Veā Mafīle'o, Produced by Alex Lovell and Eldon Booth) world premiered and was in official competition at the prestigious Sundance Film Festival. The film also screened at the Sydney Film Festival and Palm Springs Film Festival.



● *Help, I'm Alien Pregnant 2024*

Help, I'm Alien Pregnant, a short film funded through the 2021 Catalyst Short Film Fund received the Jury's Choice for Short Film Award from the 28th Bucheon International Fantastic Film Festival. The feature length version, titled *Mum, I'm Alien Pregnant*, received NZFC production funding this year.

Industry-Level Training and Development Initiatives

NZFC Strategic Training funding supports industry organisations and training providers to deliver industry level training and development programmes for screen practitioners. In the year, NZFC supported:

- **DocEdge** to deliver programmes that foster the growth of documentary filmmakers including pitching, a forum for insights into funding, distribution and production and a virtual film market for filmmakers to showcase their work to industry professionals.
- **Film Otago Southland** to deliver a development and mentoring programme to help launch sustainable careers for filmmakers living in Otago and Southland, who have been historically underrepresented in Aotearoa's screen industry.
- **Script to Screen** to run development programmes Story Camp, FilmUp and a series of screen industry TALKS and community workshops across Aotearoa. FilmUp had a 32% increase in applications this year, and all TALKS sessions in 2024 sold out.
- **Directors and Editors Guild** to provide a series of initiatives including a director's toolkit, director's masterclass and directing intimacy and actors' workshops.
- **Proud Voices on Screen** to deliver a one-day event at Auckland Pride Festival featuring short films and panel discussions, an evening panel discussion event in collaboration with the Pan-Asian Screen Collective, and a one-day Queer Story Workshop delivered by writer/director Welby Ings; and the Queer Producers Incubator, a two-day intensive for producers developing at least one feature film.
- **Pan-Asian Screen Collective (PASC)** to deliver the fourth iteration of Short Cuts, a development lab for scripted short films under 10 minutes designed specifically to improve Pan-Asian representation in the short film space. The lab developed nine teams, helping to strengthen their projects with the support of other Pan-Asian filmmakers and mentors.
- **Pacific Islands Screen Artists** to hold writing workshops for Pasifika writers to learn screenwriting and improve the quality and quantity of scripts.
- **The New Zealand Cinematographers Society** to deliver a Gender Diversity Program in Camera, offering development opportunities for female or gender-diverse camera crew under the mentorship of experienced practitioners.
- **Equity NZ** to increase the skills and employment opportunities for New Zealand actors and to facilitate connections that lead to the creation of roles for diverse performers in Aotearoa.

“
The Script to Screen Story Camp ran for its tenth year in 2024. Since its inception, 74 feature film projects have been delivered, 47% of the projects developed have gone on to receive more development finance and 12% have gone into production, being shared with audiences around the world”

Script to Screen

“
FilmUp has been the best professional development course I have ever taken. Every filmmaker should do this course when approaching a crossroads and needing a support network.”

Feedback from Script to Screen's FilmUp development programme.

“
The learnings of the lab are invaluable and will be used not only in the development of our project but will be applicable to all future projects. It is also an amazing opportunity to meet other PASC members and POC film makers.”

Feedback from PASC Short Cuts Participant



● *Script to Screen Story Camp (Photo Credit. Evie McKay)*



● Pan Asian Screen Collective Short Cuts 2024

“

Short Cuts was a great weekend, I left feeling inspired and filled with tools to help move my project forward as well as learning general writing and filmmaking skills and tips to help me grow as a maker outside of this project.”

Feedback from PASC Short Cuts participants

“

Having queer specific spaces where queer elders can give guidance is imperative for our community if we want to tell authentic, bold and exciting queer stories. I feel at home in these spaces and they give me hope. Pride is achieved through finding each other.”

Attendee of Proud Voices on Screen Queer Story Workshop

“

I feel like I would have arrived at my voice so much earlier, and with more power, had these events been available to me when I was coming through the ranks. And because queerness isn't necessarily visible, it can be hard to find one's role models without overtly showcasing our screen successes.”

Attendee of Proud Voices on Screen's event at Auckland Pride Festival



● Harry Wynn and Jason Taylor (left to right), at Proud Voices On Screen's Queer Producers Incubator, May 2024 (Photo Credit. Evie Mackay)

New Zealand Voices on the Global Stage



GOAL 4:

Maximise Interest and Audiences for New Zealand Screen Stories here and Overseas

The NZFC promotes New Zealand films locally and globally, encouraging New Zealanders and international viewers to experience the range of stories our filmmakers have to offer. To do this, we provide strategic and financial support for local distribution and participate in the marketing and promotion of New Zealand films and film festivals around the world.

In 2023/24, the NZFC successfully expanded the reach of New Zealand screen stories both locally and internationally. Films such as *Uproar* and *The Mountain* premiered at prestigious festivals and were released in cinemas across New Zealand, Australia, and the U.S., showcasing New Zealand talent on the global stage.

The NZFC maintains strong relationships with international sales agents and film festival programmers to ensure a high profile for New Zealand films and filmmakers. Selection to screen at an international film festival benefits the careers of filmmakers, strengthens international connections and can lead to a wide range of career opportunities.

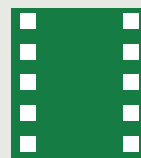
Through strategic partnerships and festival participation, New Zealand films gained recognition and awards at major festivals, including Sundance, Toronto International Film Festival, Tallinn Black Nights, Tribeca, and SXSU.

Locally, the NZFC supported key film festivals Show Me Shorts, DocEdge and Whānau Mārama: New Zealand International Film Festival, providing platforms for both local and international cinema to engage with audiences.

Additionally, the NZ Film On Demand platform expanded its offerings, increasing access to New Zealand films with thousands of rentals across New Zealand and Australia. These efforts collectively enhanced the visibility and success of New Zealand's screen stories, both at home and abroad.



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



49 NZFC funded feature and short films premiered or screened at 36 film festivals around the world.



The NZFC's video on-demand platform NZ Film On Demand continues to grow its subscriber base. The total number of subscribers on 30 June 2024 was **40,112** – this is an increase of nearly 6,000 subscribers from the previous year.



● Margaret Moth standing in front of an oil fire *Never Look Away*
© GFC Films Photo Joe Duran

ACHIEVEMENTS 2023/24

Highlights from New Zealand Films

Uproar, co-directed by Paul Middleditch and Hamish Bennett, co-written by Sonia Whiteman and Bennett and produced by Emma Slade, Angela Cudd and Sandra Kailahi was the highest-grossing New Zealand film in theatrical release for the year. The Film:

- World premiered at the Toronto International Film Festival 2023 in Special Presentation
- Released in New Zealand cinemas in October 2023 and Australian cinemas in November 2023
- Screened at the San Luis Obispo International Film Festival, Zlín International Film Festival for Children and Youth, the inaugural SXSW Sydney and the Brisbane International Film Festival
- Released on US Digital platforms and New Zealand streaming service Neon in 2024

The Mountain, directed by Rachel House, written by Rachel House and Tom Furniss and produced by Desray Armstrong and Morgan Waru was the second highest grossing film within the year. The film released in New Zealand cinemas in March, Australian cinemas in June, and screened at the Sydney Film Festival.

International Film Festival Success

- *The Moon is Upside Down*, written and directed by Loren Taylor, produced by Philippa Campbell and Georgina Conder, had its world premiere in First Feature Competition at Tallinn Black Nights Film Festival in Estonia, with the film awarded Best First Feature. The film released in New Zealand cinemas in May 2024 and screened at the Sydney Film Festival.
- *Joika*, the first official Polish/New Zealand co-production, written and directed by James Napier Robertson, produced by Belindalee Hope, Tom Hern and Klaudia Śmieja-Rostworowska had its World Premiere in the Premières strand of the 49th Deauville American Film Festival and released in New Zealand cinemas in May 2024.
- *Bad Behaviour*, directed and written by Alice Englert and Produced by Desray Armstrong and Molly Hallam released in New Zealand and Australian cinemas in November. The film released on New Zealand and Australia TVOD platforms in March and was released in US cinemas and US digital platforms in June.
- *Stylebender*, directed by Zoe McIntosh, written by McIntosh, Tom Blackwell and Brendan Donovan, produced by Fraser Brown, Leela Menon and Tom Blackwell, released in New Zealand and Australian cinemas on 28th September and on Neon in December.



• *Ana Scotney and Jennifer Connolly in Bad Behaviour.*
Photo Matt Henley © Badly Behaved Babes Ltd

Building Global Recognition through Festival Partnerships

- *Never Look Away* directed by Lucy Lawless, written by Matthew Metcalfe, Tom Blackwell, Lucy Lawless and Whetham Allpress, and produced by Metcalfe, Lawless and Blackwell had its world premiere in World Cinema Documentary Competition at Sundance Film Festival in January and received the Jury Award for Best Documentary Feature at the Calgary Underground Film Festival. The film also screened at SXSW in the Festival Favourite section and the Special Presentations strand of Hot Docs Film Festival in Toronto.
- *We Were Dangerous* written by Maddie Dai, produced by Morgan Waru and Polly Fryer screened at SXSW Film Festival in Austin TX in March 2024 with director Josephine Stewart-Te Whiu receiving the Special Jury Award for Filmmaking in the Narrative Feature Competition. The film also screened at the Sydney Film Festival.
- *Head South* had its world premiere as the opening night film of the 53rd International Film Festival Rotterdam (IFFR) in January 2024 and screened at the Sydney Film Festival. Written and directed by Jonathan Ogilvie, the film is produced by Antje Kulpe and Jonathan Ogilvie with Emma Slade, Lee Hubber, Gary Phillips, Mark Vennis, and Mat Govoni as executive producers.
- Feature Film Finishing Grant funded *The Paragon*, written and directed by Michael Duignan, produced by Duignan and Lissy Turner, also screened at IFFR in the Bright Future strand and the Sydney Film Festival.
- *A Mistake*, written and directed by Christine Jeffs, produced by Matthew Metcalfe and Christine Jeffs and *Alien Weaponry: Kua Tupu Te Ara*, directed by Kent Belcher, written and produced by Nigel McCulloch, world premiered at the Tribeca Film Festival in June 2024.
- Feature Film Finishing Grant funded *Loop Track*, written and directed by Tom Sainsbury, produced by Gabriel Lunte, Jonathan Potton, Tom Sainsbury and Milon Tesiram, screened in the inaugural SXSW Sydney. Taika Waititi and Jemaine Clement's feature *What We Do in the Shadows*, also screened in the festival's SXSW Tumbalong Park classics programme.



Supporting Local Festivals to showcase New Zealand and International Cinema

Film Festivals in New Zealand offer New Zealand filmmakers a platform to showcase their films to local audiences and provide opportunities for New Zealanders to see high quality international films that may not otherwise be released in cinemas. In 2023/24, we supported Show Me Shorts, Whānau Mārama: New Zealand International Film Festival (NZIFF) and DocEdge.

- NZIFF is a national event to enhance the appreciation of, and engagement with, global art and culture by providing access to a diverse range of high-quality film. The 2023 festival screened 12 New Zealand feature films and documentaries, including the New Zealand premiere of *Bad Behaviour*; and the 4K digital restoration of Gaylene Preston's *Bread and Roses*.



- *Sam (Elizabeth Atkinson), Bronco (Terence Daniel) and Mallory (Reuben Francis) – The Mountain ©2024 Piki Lane Limited. Photo Geoff Short*

- DocEdge Festival is New Zealand’s Academy Awards® qualifying international documentary festival, showcasing the best films and immersive projects from New Zealand and around the world. The 2024 edition of DocEdge screened 14 New Zealand short and feature films including NZFC Feature Film Finishing Grant funded *Pistachio Wars*, directed by Rowan Wernham and Yasha Levine which was awarded Best NZ Emerging Filmmaker and received a special mention for Best NZ Feature. Kōpere Hou Fresh Shorts funded *Finding Venus*, directed by Mandi Lynn, produced by Carrie Thiel also screened at the festival.
- Show Me Shorts is New Zealand’s leading international short film festival and is Academy Awards®-accredited. The festival provides exposure and credibility for talented writers, directors, producers, cast and crew. NZFC funded short films *Stella*, *The Ballad of Maddog Quinn* and *Daughter of God* screened at the 2023 festival.

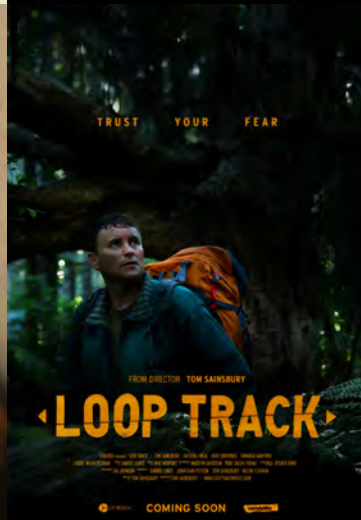
- NZFC partnered with the Mental Health Foundation of New Zealand to host the online programme of their inaugural Aotearoa Mental Health Film Festival, via the NZ Film On Demand platform. Featuring 18 New Zealand short films including NZFC funded *Frankie Jean & the Morning Star, Baby?* and *Twenty-One Points*, the programme was available for New Zealand based audiences in December 2023.

Expanding Audience access through NZ Film On Demand

NZ Film On Demand is currently available in New Zealand and Australia, with 4,738 sales/rentals in New Zealand and 364 in Australia during the year. The platform regularly adds new titles, with the number available now totalling 352. The most popular titles streamed in the financial year were short films *Frankie Jean & the Morning Star* and *Twenty One Points*, and feature film *Mt. Zion*.



● Ian (Tom Sainsbury) in Loop Track (c). Photographer Milon Tesiram



Building Local and Global Connections



GOAL 5:

Build and Maintain Stakeholder Relationships to Generate Excellence in Partnerships

Key stakeholders share our vision of championing exceptional storytellers to create enduring taonga for Aotearoa and we continue to work with local industry, government agencies and international funding agencies to deliver key screen sector outcomes.

In 2023/24, the NZFC strengthened stakeholder relationships to foster excellence across the screen sector. Through collaborations like the Mahi Tahī initiative with NZ On Air and Te Māngai Pāho, we improved sector-wide alignment and efficiency. We supported key industry organisations, including Ngā Aho Whakaari, and engaged with local and global partners at events like the Big Screen Symposium and the Canada Co-Production Summit.

Our presence at major international film markets including Cannes Marché du Film, Toronto International Film Festival and the Atlantic International Film Festival Partners Spotlight on New Zealand expanded New Zealand’s global connections, creating valuable networking opportunities and showcasing the country as a top production destination. These efforts ensured ongoing collaboration and growth for New Zealand’s screen industry.



FESTIVAL DE CANNES

We supported **10** producers to attend Cannes Marché du Film (Cannes Film Market) in May 2024 to progress their slate of projects through engaging with potential co-producers, financiers, sales agents and other market partners.



● Big Screen Symposium 2024. Image Credit: John Rata

ACHIEVEMENTS 2023/24

Collaborating for Sector-Wide Consistency and Efficiency

We collaborate regularly with NZ On Air and Te Māngai Pāho through an initiative called Mahi Tahī which aims to create alignment and consistency across the screen sector, and to share resources and find efficiencies.

NZFC provides core operational support to screen sector organisations and collaborates with them to enable support for their members. Organisations receiving this support represent a wide range of areas and roles across the screen sector, with their members a combination of new and emerging through to mid-career, established and internationally renowned. Ngā Aho Whakaari as the representative collective of Māori in the screen industry is a strategic partner of the NZFC in our Te Tiriti o Waitangi commitment and is essential in providing advice, advocacy and support to the sector.

International Partnerships and Co-Production Success

We worked in partnership with Women in Film and Television to deliver its Up with the Play: Canada Co-Production Summit in March 2024. 30 international delegates from Canada and the US and 60 New Zealanders participated – this was the largest Canadian trade delegation of any industry to visit New Zealand. The NZFC co-hosted over four hours of roundtables on co-production and over 250 formal 1:1 meetings were held between Canadians and New Zealanders.

“

I would make every movie in New Zealand if I could. The resources, the people, it's just spectacular.”

*Jane Loughman
(Canadian Producer,
Canada Co-production Summit attendee)*



● Annie Murray, Larry Parr and Cameron Harland at the Big Screen Symposium 2024. Image Credit: John Rata

NZFC's Global Presence at Major Film Markets and Festivals

This year's Marché du Film (Cannes Film Market) was the largest edition yet, with more than 15,000 participants and the NZFC delivered its largest ever programme of events. This included a programme of meetings, networking events and speed dating sessions with co-production partners, financiers, sales agents and other industry partners. For the first time, the NZFC Attractions team was represented with a focus on ensuring that New Zealand is top of mind as a production and post-production destination for the world's leading producers and studios. NZFC-funded feature films *Grafted* and *Bookworm* had market screenings, and we partnered with Variety on its Global Conversations Summit at the Cannes 2024 Festival and CEO Annie Murray was a judge for the Screen International Global Production Awards 2024.

Strengthening Global Networks through key festival and market engagement

We maintained a presence at key festivals and markets, nurturing relationships with overseas players and creating networking opportunities for the film industry, highlights include:

- New Zealand presence at the Toronto International Film Festival and the New Zealand Spotlight at AIFF Partners, Halifax in September 2023. The NZFC moderated panels on New Zealand-Canada Co-Production and Telling Indigenous Stories and engaged Screen Nova Scotia for a familiarisation trip for New Zealand producers.
- Working with Screen Wellington and the French Embassy to support the Wellington Animation Film Festival in March 2024. The NZFC co-hosted a panel session with NZ On Air about Animation in Aotearoa.



- Participating virtually in the inaugural edition of the Cinema at Sea Pitching Forum in Okinawa Japan and the Industry@Tallinn & Baltic Event 2023 – the market strand of the Tallinn Black Nights Film Festival in November 2023. This included a series of 1:1 meetings with projects and producers and the promotion of different ways of working with New Zealand.
- Convening an online workshop with Taiwan’s Bureau of Audiovisual and Music Industry Development (BAMID) and the New Zealand Commerce and Industry Office (NZCIO) in Taipei in April 2024 to work through the NZFC and BAMID processes for certifying co-productions under the New Zealand/ Taiwan co-production agreement.
- Supporting New Zealand producers to attend Venice Gap-Financing Market, MIFF 37 Degrees South, Frontières Market, TIFF and AIFF Partners, all of whom had completed films and/or projects in official selection for the relevant festival/market.

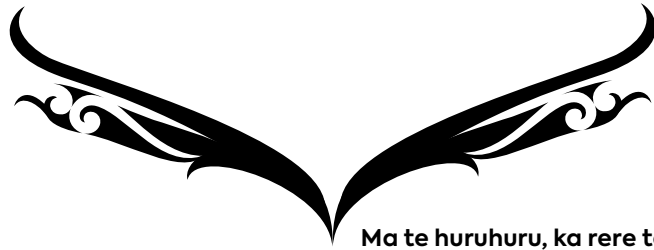
“ Thank you to all of you for your support in Cannes this year with all the events and networking opportunities you set up. All those connections add up quickly and result in real outcomes. I am constantly told by sales agents and producers in other countries how visible and proactive the NZFC are in Cannes.”

“ A huge thanks for all your incredible work putting together such a significant programme of networking events this year-it was phenomenal. It’s a very appreciated part of the Cannes experience and I’m sure will lead to some fantastic collaborations and partnerships over the longer term.”

“ We have made some excellent contacts and we’re a step closer to getting our projects into production. Cannes and the in-person meetings have helped to accelerate our activity.”

Feedback from New Zealand producers who attended Cannes

Rautaki Māori



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

Te Rautaki Māori champions Māori film and filmmakers in partnership with the Māori screen industry. It is informed by the principles of Te Tiriti O Waitangi and Te Ao Māori, with objectives to develop protocols for engagement with Māori creatives, increasing connections with the Māori screen industry, building cultural awareness and capability at the NZFC.



NZFC was announced as the winner in the Ngā Āhuatanga o Te Tiriti Tohu category at the 2024 Diversity Awards. This category acknowledges an authentic commitment to being a Te Tiriti responsive organisation, improving outcomes for Māori and contributing to stronger and more robust partnerships and relationships with whānau, hapū and iwi.

He Pounamu Te Reo Māori Feature Film Initiative is an annual fund to produce narrative feature films in te reo Māori. *Ka Whawhai Tonu* directed by Michael Jonathan, written by Tim Worrall and produced by Piripi Curtis and Thomas Toby Parkinson is the second film supported by this fund. The film premiered at the Sydney Film Festival in June and released in New Zealand cinemas on Matariki weekend, taking a New Zealand box office of nearly \$800K in its first four weeks.

Kōkā is the third feature film to be supported through the fund and completed filming in November 2023, filming on locations in Te Whanganui-a-Tara Wellington, Harihari (West Coast), and Te Araroa (East Coast).

Coco Reo Māori released in cinemas in July 2023, delivering a unique cinematic multi-generational experience in te reo Māori. Matewa Media lead the Disney reo projects and continue to build on this unique relationship with Disney's animation division, enabling fresh cast and crew career pathways.

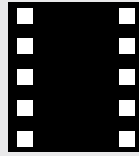
The NZFC provided support to the 2024 Māoriland Film Festival – the largest indigenous film festival in the world. The festival began with the largest pōwhiri in its 11-year history, welcoming over 300 people to the event. 168 short and feature films made up the programme including NZFC-funded feature films *The Mountain*, *Uproar*, *Coco reo Māori* and *Red, White & Brass*. Māoriland is a key vehicle for assisting the achievement of Te Rautaki Māori Strategy in showcasing Māori films and connecting filmmakers with international collaborators and agencies.



● *Temuera Morrison in Ka Whawhai Tonu*



6 short or feature films in te reo Māori received development or production funding in the financial year.



36% of short and feature films receiving development and production funding had Māori practitioners in at least two key creative roles. This is compared to 20% in the previous financial year.



All staff are offered te reo Māori courses, and **70%** of staff completed these in 2023/24.

NZFC continues to implement the NZFC Māori language plan. The purpose of our Māori language plan is to:

- Embrace and celebrate Te Reo as our unique native language of Aotearoa
- Value and strengthen our identity of Aotearoa New Zealand
- Increase our organisational health by growing a confident and capable workforce
- Enhance our effectiveness with Māori customers, clients and stakeholders
- Meet organisational priorities that are enhanced by the use of Māori language such as Crown-Iwi relations, diversity and inclusion and cultural responsiveness

We offer fortnightly informal He Taonga te reo Māori sessions to provide a space for staff to learn and practice karakia, waiata, pronunciation and to ask questions. Māori company Engaging Well has provided Matariki training for staff, Treaty training for the NZFC board, and supported the NZFC in developing its own karakia.

NZFC has undertaken a review of Te Rautaki Māori Strategy. The NZFC Board and Leadership Team, Māori filmmakers, Ngā Aho Whakaari and key stakeholders have agreed on core values, aims and objectives that will guide Te Rautaki Māori for a further five years. As a result, Te Rautaki Māori is now woven throughout the 2024-2028 Statement of Intent. Funding initiatives and their implementation will continue to elevate and champion Māori stories and filmmakers through Rautaki Māori principles:

WHAKAKANOHITANGA | Representation

TIKANGA | Protocols

RAUKAHA ME TE ĀHEINGA | Capacity and Capability

RANGATIRATANGA | Leadership



● NZFC Diversity and Inclusion Committee at the 2024 Diversity Awards NZ". Image Credit: Diversity Works New Zealand

He Ara Whakaurunga Kanorau Diversity and Inclusion

We have continued to deliver and implement initiatives under He Ara Whakaurunga Kanorau Diversity and Inclusion Strategy, working towards our vision of being an industry leader that fosters a diverse and inclusive environment for the Aotearoa screen sector. The NZFC staff Diversity and Inclusion Committee meet regularly to provide a forum for consultation, feedback and discussion on matters of diversity, equity, inclusion and Te Tiriti; and to progress the strategy. Progress against the initiatives in the strategy are reported to the Board twice a year and published on the [NZFC website](#).

Initiatives to ensure the NZFC has a workplace that is diverse, inclusive and equitable in the year include: Unconscious Bias and Accessibility training for staff, regular celebration of significant events for diverse communities, the development of Accessibility Guidelines and updates to our operational policies to include support for family violence, menopause and gender transitioning.

In October 2023, the NZFC delivered an Access Coordinator Training Programme in partnership with Screen Australia and inclusion company Bridge06. An emergent crew role worldwide, Access Coordinators play a vital part in increasing and sustaining ongoing inclusion of diverse deaf, disabled and/or neurodivergent (DDN) talent in the screen industries. It is a specialised role combining expert knowledge of film and television production and experience in advising on adjustments and access provisions required for DDN talent in front of and/or behind the camera. The NZFC supported three New Zealand film practitioners: Jared Flitcroft, Chelsea Bridges and Felicity Hamill to undertake the training in 2023, who can now be hired as Access Coordinators anywhere in Aotearoa.

The NZFC is a member of Diversity Works – New Zealand’s national body for workplace diversity, equity and inclusion.



“
The amount of information not only from the tutors but also fellow participants was immense: from unpacking the social model of disability vs the medical model, challenges faced introducing the new role to our industry, challenges the Deaf, Disabled and/or Neurodivergent community faces in our industry; and ways the role of the Access Coordinator has been helping productions.”

Felicity Hamill, Access Coordinator



● The set of *Play School* during the Access Coordinator Training Program workshop. Image courtesy: ABC

Accolades

SHORT AND FEATURE FILM SUCCESS

- *The Moon is Upside Down* was awarded Best First feature at the Tallinn Black Nights Film Festival 2023 in Estonia.
- *Never Look Away* received the Jury Award for Best Documentary Feature at the Calgary Underground Film Festival in April 2024.
- Short film *First Horse* won the inaugural First Nations Award at the Sydney Film Festival 2024.
- Short film *Help I'm Alien Pregnant* received the Jury's Choice for Short Film Award from the 28th Bucheon International Fantastic Film Festival.
- *Lea Tupu'anga/Mother Tongue* won the Best Short Film at the 2024 Māoriland Film Festival People's Choice Awards.
- *Poppy*, directed by Linda Niccol won the Cannes Ecrans Seniors Competition at an annual competitive film screening organised by the city and the Cannes Seniors Club, during the 2024 Cannes Film Festival.
- *A Boy Called Piano – The Story of Fa'amoana John Luafutu* was awarded the Seal Hunting Brothers tōtū ōiilid "Speak the Truth" Award at the 2023 Cultural Film Festival in Washington State.
- *Pistachio Wars*, directed by Rowan Wernham and Yasha Levine was awarded Best NZ Emerging Filmmaker and received a special mention for Best NZ Feature at DocEdge 2024.

FILMMAKER AND TALENT SUCCESS

- Robyn Malcolm won Best Actress at Series Mania's International Panorama in Lille, France for her role as Penny in *After the Party*.
- Tioreore Ngatai-Melbourne was selected as a 'Rising Star' and a 'Share Her Journey' Fellow at the 2023 Toronto International Film Festival for her role in *The Convert*.
- Cliff Curtis received the HIFF43 Leanne K. Ferrer Trailblazer Award presented by Pacific Islanders in Communications at the 2023 Hawai'i International Film Festival.
- Corinna Hunziker received the Pasifika Award for Best Feature Film for *No Māori Allowed*, presented by the 2023 Hawai'i International Film Festival partnered with Pacific Islanders in Communications.
- Josephine Stewart-Te Whui received the Special Jury Award for Filmmaking in the Narrative Feature Competition at the 2024 SXSW Film Festival for *We Were Dangerous*.
- Desray Armstrong was awarded the South Pacific Award for Achievement in Film at the 2024 WIFT Awards for producing and releasing three significant feature films within 18 months – *Coming Home in the Dark*, *Millie Lies Low* and *Juniper*.
- Chelsea Winstanley (Matewa Media, Ahi Collective, This Too Shall Pass) won the Imagezone Entrepreneurship Award at the 2024 WIFT Awards.
- Mandi Lynn won Best Emerging Short Documentary Filmmaker at the 2024 Women's Voices Now Film Festival with her film *Finding Venus*.
- Cinematographer Dave Garbett won an Emmy at the Children's and Family Emmys for Outstanding Cinematography for a Live Action Single-Camera Programme for his work on *Sweet Tooth*.
- *We Were Dangerous* screened at SXSW Film Festival in Austin TX, 8-16 March, with director Josephine Stewart-Te Whui receiving the Special Jury Award for Filmmaking in the Narrative Feature Competition



- Natalia (Victoria Haralabidou) – *The Moon is Upside Down*
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PROJECTS FUNDED THROUGH TE PUNA KAIRANGI PREMIUM PRODUCTION FUND AT THE NEW ZEALAND TELEVISION AWARDS 2023

- Best Drama Winner – *The Gone* (Kingfisher Films, Keeper Pictures, Southern Light Films, TVNZ 1 and TVNZ+)
- Best Costume Design Winner – Pauline H Pohatu (*The Gone*)
- Images & Sound Best Original Score Winner – Mahuia Bridgman-Cooper (*The Gone, Season 1, Episode 4*)
- Images & Sound Best Cinematography: Drama/Comedy Drama Winner – Dave Cameron (*The Gone*)
- Best Makeup Design Winner – Kelly Mitchell (*The Gone*)
- Best Children's Programme Winner – *Mystic Season 3* (Libertine Pictures & Slim Film + TV/TVNZ 2 and TVNZ+)
- Best Camerawork: Documentary or Factual Winner – Kina Scollay and Alex Hubert (*Our Big Blue Backyard – Snares Island*)
- Best Contribution to a Soundtrack Winner – Ben Sinclair, Buster Flaws, Travis Heffernen, Steve Finnigan and Joel Haines (*The Brokenwood Mysteries: Season 8, Episode 2*)

NZFC Governance



NZFC BOARD

Board

The NZFC Board is appointed under the Crown Entities Act 2004 and provides governance and policy direction. In the 2023/24 financial year, the Board held six scheduled meetings and ten out-of-time meetings. Members for the year were Alastair Carruthers (Chair, term ended August 2024), Paula Jalfon (Deputy Chair), Pania Gray, Ant Timpson, Sandra Kailahi, David Wright, Jane Meares and Ngila Dickson. All members are appointed by the Minister for Arts, Culture and Heritage.



Alastair Carruthers
(Chair)



Paula Jalfon (Ngāi Tahu)
(Deputy Chair)



Pania Gray (Ngā Puhī)



Ant Timpson

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. Five meetings were held in 2023/24 and Members were David Wright (Chair), Alastair Carruthers and Pania Gray.



Sandra Kailahi



David Wright

Certification Committee

This committee is responsible for certifying official co-productions. The Committee met four times in 2023/24 and members were Jane Meares, the Head of International Relations and the Head of Legal and Business Affairs.



Jane Meares



Ngila Dickson

Rebate Panel

Over the course of the 2023/2024 financial year, the Rebate Panel met 21 times to assess 103 Provisional, Interim and Final applications. This included 14 Final PDV applications. In addition, one Final 5% Uplift application was approved (under the 2019 Criteria). The Panel is made up of one member of the NZFC Board, one senior NZFC staff member, one representative from MBIE, one representative from Manatū Taonga and two industry representatives.

Requests for Official Information

As a Crown Entity, the NZFC is committed to transparency of government and the principles of freedom and availability of information under the Official Information Act (OIA) 1982.

As part of our commitment to transparency and accountability, the NZFC publishes some responses to OIA requests on the NZFC website where they release information that is of public interest. The response letter from the NZFC details the information being released and explains what information, if any, has been withheld and under which grounds of the OIA.

Data on OIA requests for the 2023/24 financial year are listed below.

No. of OIA requests completed	21
No. of OIA requests unable to be completed within the legislated timeframe (including extensions)	0
No. of responses to OIA requests published on our website	15
No. of Ombudsman complaints notified to the NZFC	0
No. of final views formed by the Ombudsman against the NZFC	0
Average response time	16 working days

Emissions Reduction

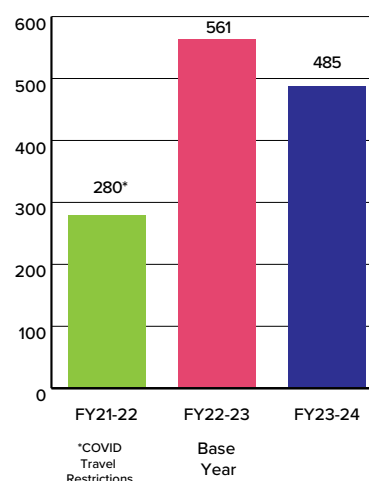
As a Toitū carbonreduce certified organisation, the NZFC has committed to reducing our gross emissions by 6% per annum by the end of the 2029/2030 financial year. This is to align with Toitū requirements and the Carbon Neutral Government Programme.

The largest source of our emissions is travel, both internal to the NZFC and for those we fund to travel to various festivals and markets. We are reviewing our travel practices and the quantum of funding that we make available for travel to reduce our emissions.

We acknowledge that there is a limit to how much we can reduce this travel as the purpose of our filmmaker travel funding is to allow filmmakers to make important connections and maintain key relationships.

Staff domestic and international travel is also necessary at times to connect with filmmakers, maintain a presence at key festivals and markets, build and maintain relationships with stakeholders and to create networking opportunities for the film industry.

The NZFC's greenhouse gas emissions for the year ended 30 June 2024 (non-verified) were 485.21 tCO₂e (carbon dioxide equivalent). This compares to the verified position for 30 June 2023 of 561.43 tCO₂e.



Good Employer Report

The past year has been challenging for our kaimahi as we have undergone a large programme of change resulting in 29 disestablished roles, 20 newly established roles (five of these are transition roles, on fixed terms) and changes to the way we do things. Four of the disestablished roles were vacant roles not reappointed due to the change process.

As at 30 June 2024, NZFC had 39 personnel (8 part time, 29 full time and 2 fixed term). Included in this headcount are eight people whose positions were disestablished on 30 June 2024 and, as a consequence, their employment terminated on notice on either 30 June or 5 July 2024. During the financial year, 19 personnel exited their positions for reasons other than compulsory redundancy including resignation, expiry of fixed term employment, retirement and voluntary redundancy (in anticipation of the change programme).

Our people

Our people are crucial to ensuring we can achieve our strategic outcomes and support the Aotearoa screen sector. Over the past 12 months, focus has been on providing a transparent, inclusive, safe and Te Tiriti responsive organisation, while supporting kaimahi through the organisational restructure. In addition, we took the opportunity at the end of our lease in Auckland to move to a more open, accessible office environment where we can host industry participants.

Consistent and concise communication has been key to the delivery of our change programme, keeping our people informed throughout the process. A thorough consultation process was held, inviting feedback and perspectives from our staff.

Outcome 1 of the NZFC He Ara Whakaurunga Kanorau Diversity and Inclusion Strategy is focused on creating a workplace culture that is diverse, equitable and inclusive. Initiatives are in place to ensure our organisational policies are inclusive and flexible, bias is identified and mitigated, and that our kaimahi have the time and resources to learn, recognise and understand the barriers faced by underrepresented communities.

A positive, dynamic and safe workplace environment is promoted through respect of different cultural values, faiths, beliefs and abilities, to enable the sharing of values and ensure opportunities for everyone to participate.

Our people have the right to enjoy a workplace free from harassment, bullying and harmful discrimination and we have a robust no tolerance policy for bullying and harassment. This is reflected in our policies and our culture. Our recruitment processes are transparent and impartial, and designed to attract a diverse range of applicants. All roles are advertised, with the successful candidate appointed after a fair and thorough selection process incorporating equal opportunity principles.

Advertisements include placement on Māori and Pasifika facing platforms, with some advertisements translated into te reo Māori. Internal applications are encouraged, especially where a growth and development opportunity exists. New kaimahi are inducted in a way that ensures they feel a sense of belonging from the early beginnings of their employment.

Employee development, promotion and exit

All team members are encouraged to pursue their own pathways of professional development to keep abreast of modern and innovative ways to practice within their field of expertise. Staff are offered a range of development opportunities and are supported to attend domestic film festivals and guild and screen sector events such as Māoriland, the Big Screen Symposium and the SPADA Conference to network with screen agencies and the filmmaking community. Staff are also encouraged to attend industry functions and cinema screenings.

Annual Performance Reviews are conducted at the beginning of each financial year, affording the opportunity for performance plans to align with organisational goals. Professional development plans are also reviewed and defined at this time.

Departure plans are established for departing employees to alleviate any anxiety of existing employees and to ensure we can appropriately hand over to the incumbent replacement. Exit interviews have always been offered to departing staff, however, these were suspended during the organisational restructure. Exit interviews have been reinstated for the 2024/25 financial year.

Remuneration, recognition and conditions

Pay parity is an important aspect in developing a transparent, fair and equal workplace. External job sizing took place in FY2022/23, and our remuneration framework balances competitive pay and rewards within the Public Sector with affordability. Remuneration policies focus on attracting and retaining skilled, committed and knowledgeable people.

The NZFC Pay Equity Action Plan aligns with Kia Toipoto, the Public Service Pay Gaps Action Plan. The Action Plan includes commitments to supporting the closing of gender, Māori and ethnic pay gaps. To understand our pay gap, we have used a formula which follows StatsNZ average hourly earnings methodology. As at 30 June 2024 the gender pay gap was 10.2% as a result of male staff representing only 13% of our total employees and predominantly holding senior positions. Closing this gap will remain a focus and we will conduct an annual review of the Action Plan. We have not yet undertaken an analysis of the ethnic pay gap as ethnicity data is collected anonymously. This is a key part of our ongoing plan.

A safe and healthy environment

The NZFC takes its responsibility to provide a safe and healthy workplace seriously and we play a role in promoting, protecting and supporting the wellbeing of our people. Wellbeing initiatives at NZFC include:

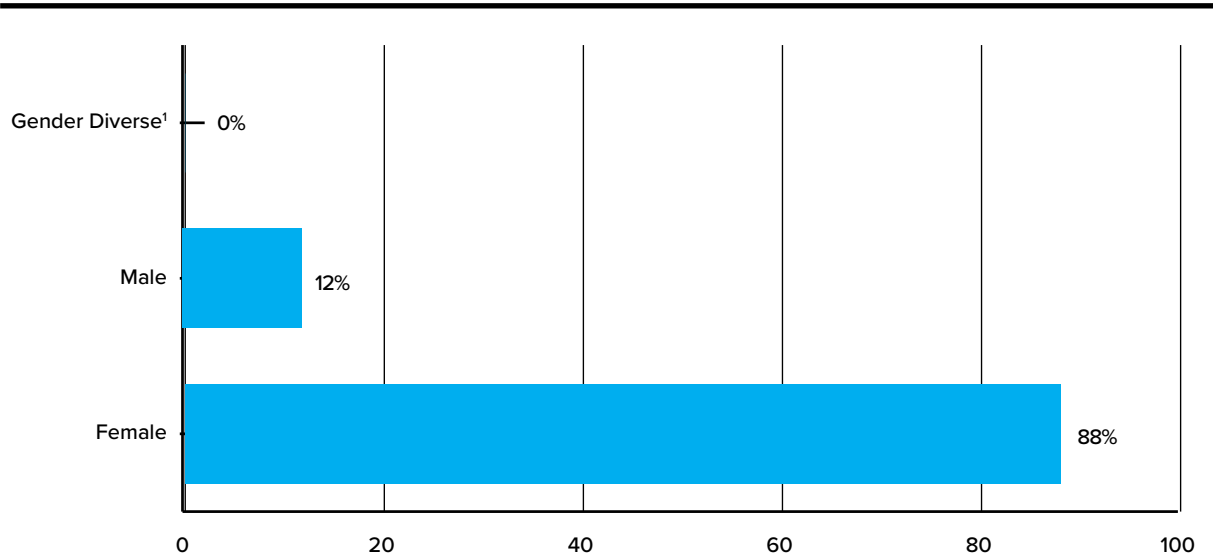
- A workplace wellbeing and employee assistance service that provides confidential on-site support, counselling, trauma support and health and wellbeing services.
- The introduction of Mental Health First Aid in 2022 to ensure we have staff trained to provide initial help to a person who may be experiencing a mental health challenge or crisis.
- Workplace adjustments and accommodations to support wellbeing including (but not limited to), reduced hours, working from home, restructuring job tasks and wellbeing leave.
- A Mental Health Resource intranet for staff that provides information about mental health services and organisations, helplines, research and resources on mental health and wellbeing.
- Annual Flu vaccines.
- Regular ergonomic workstation assessments.

The NZFC Health, Safety and Wellbeing Committee meets regularly to oversee the implementation of our Health and Safety Policy and Procedures, test, review and remedy any risks observed. We have annual training for Health and Safety roles, and all staff are offered first aid training. Our Mental Health First Aid training uses a Te Ao Māori approach, using Te Whare Tapa Whā as a wellbeing model. Currently, our staff comprises of trained fire wardens, first aiders and mental health first aiders in both offices. Offices are equipped with emergency supplies and all personnel have access to 'grab and go' bags.

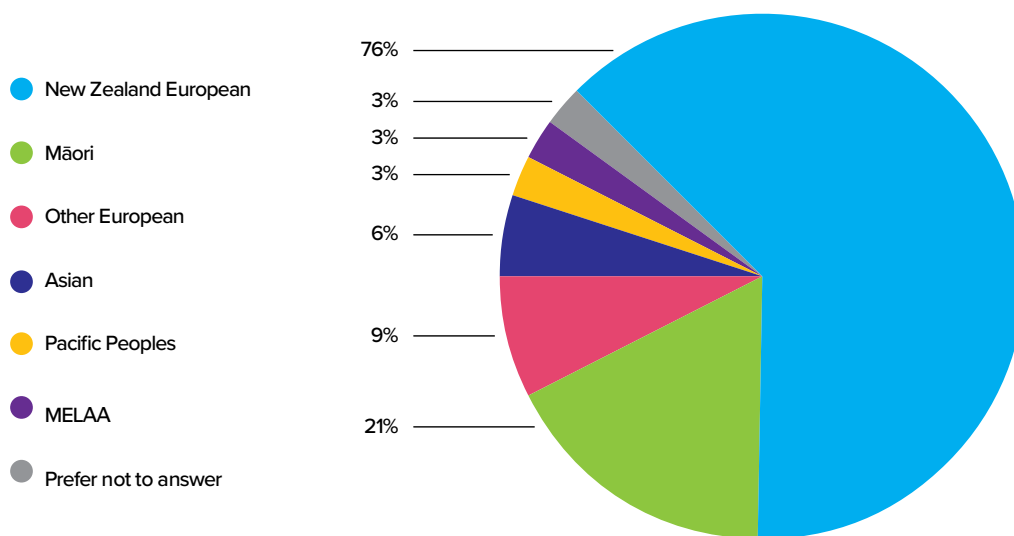
Work life balance is encouraged and assisted through a flexible work environment which includes working from home, flexible start and finish hours, and part time hours where workloads decrease during the year.

Diverse representation in our staff remains core to our recruitment processes and retention of our staff. Our kaimahi as at 30 June 2024 presented the following profile:

Gender

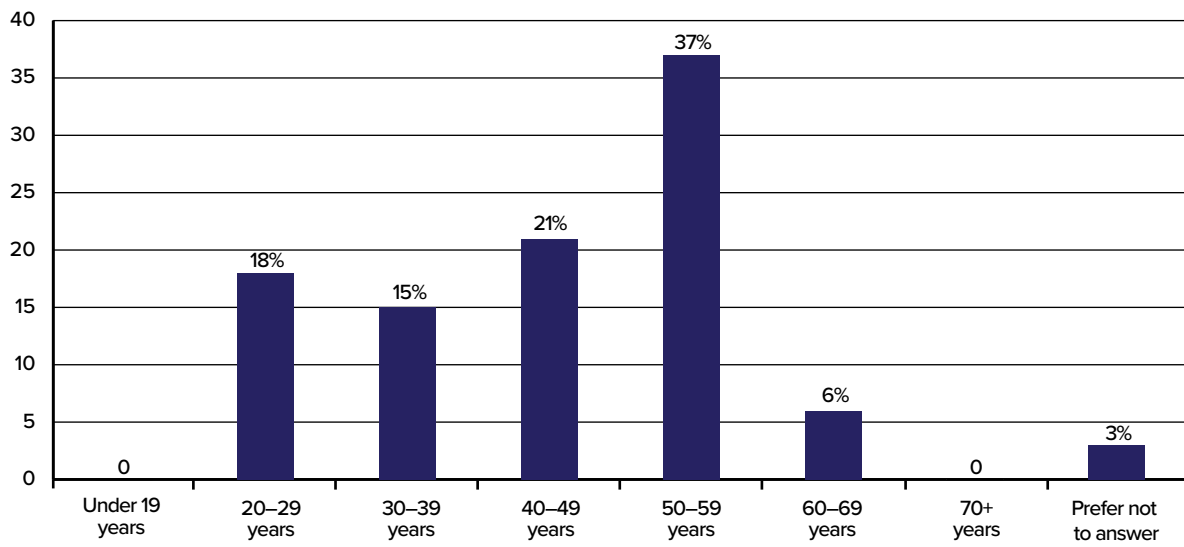


Ethnicity

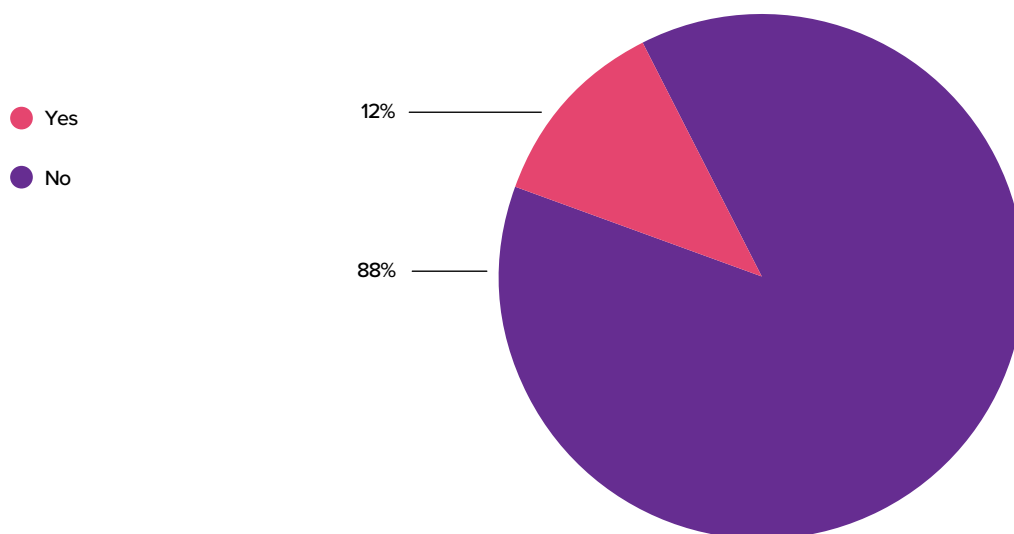


¹ Gender diverse is the umbrella term for the variation of gender identities in the gender spectrum (i.e. it encompasses gender identities such as transgender, agender and non-binary).

Age



Disability²



² The NZFC defines disability as a long-term physical, mental, intellectual or sensory impairment which in interaction with various barriers may hinder full and effective participation in society on an equal basis with others. This definition comes from Article 1 of the United Nations Convention on the Rights of Persons with Disabilities.

Statement of Responsibility

For the year ended 30 June 2024

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 2024.

Signed on behalf of the Board:



Graeme Mason
Chair



David Wright
Chair, Finance Audit and Risk Committee

NZFC Performance Framework

Cultural sector outcomes	Culture is inclusive and reflective, supporting people to connect and engage with each other, their community and society.	Māori culture is recognised, valued and embraced by New Zealanders.	People can access and are participating in cultural activities and experiences.	Cultural activity is valued, supported and nurtured.	The cultural system is resilient and sustainable.
NZFC goals	Activate high impact, authentic and culturally significant screen stories	Sustain and strengthen economic growth for our thriving screen industry	Facilitate dynamic pathways for outstanding people, projects and businesses	Maximise interest and audiences for New Zealand screen stories here and overseas	Build and maintain stakeholder relationships to generate excellence in partnerships
Output class	Output 1	Outputs 1 & 2	Output 1	Output 1	Output 1
How we will make a difference	<p>Facilitate development and production opportunities</p> <p>Encourage more screen stories</p> <p>Fund the production of culturally significant films, including those in te reo Māori</p> <p>Provide development opportunities for underrepresented voices in the screen industry</p>	<p>Position New Zealand as a leading destination for screen production</p> <p>Promote and administer the screen incentives</p> <p>Attract international productions that maximise economic and cultural benefits for New Zealand</p> <p>Facilitate strategic relationships that maximise economic and cultural benefits for New Zealand</p>	<p>Identify and support NZ screen talent</p> <p>Connect NZ and international screen talent</p>	<p>Provide effective marketing support for cinema releases and additional release platforms</p> <p>Manage a focused international film festival strategy</p> <p>Conduct audience research</p>	<p>Refine internal systems to offer better service to our external clients and partners</p> <p>Build long-term partnerships with people and businesses that align with our goals</p> <p>Staff are expert, motivated, courageous and proactive professionals</p> <p>Engage and empower diverse communities</p>
How we will know we are making a difference	<p>Number of culturally significant films financed by the NZFC</p> <p>Number of feature films and series dramas with NZFC development support</p> <p>Increased use of official co-production structures</p> <p>Number of culturally significant films released in New Zealand</p> <p>Domestic critical acclaim</p>	<p>Feature film production spend in New Zealand grows</p> <p>Volume of international productions</p> <p>Private investment into NZFC films grows over time</p> <p>More connections with international screen partners</p>	<p>NZ screen talent moves from talent development initiatives to feature films or series dramas over time</p> <p>NZ screen talent is involved in feature films or series drama with strong market attachments</p> <p>NZ screen talent is working internationally or with international partners</p>	<p>Total domestic audience for NZFC films across all screens</p> <p>Total annual admissions for NZFC-funded films at NZ cinemas</p> <p>Number of NZ films selected for A-list festivals</p> <p>Number of films with 50,000+ domestic theatrical admissions annually</p>	<p>Increased satisfaction rating from stakeholders</p> <p>Recognised by industry as being a focused, high performing, learning organisation</p> <p>Partners work together to share knowledge, learning and seek meaningful collaboration</p>

Statement of Service Performance



NZFC's strategic framework is guided by our role as New Zealand's film funding agency; encouraging, participating, and assisting in the making, promotion, distribution, and exhibition of films, promoting social cohesion in the New Zealand film industry and encouraging and promoting employment in the New Zealand film industry. To support our strategic direction and service delivery, the government has defined two classes of output to best illustrate our value:

Output 1 – “Promotion and Support of the Arts and Film”, within Vote Arts, Culture and Heritage, administered by Manatū Taonga. This appropriation is intended to achieve high quality New Zealand arts and film production for New Zealand and international audiences, the development of New Zealanders in the arts, supporting access and participation by New Zealanders in the arts, encouraging innovation and excellence through the support of new work and presentation of arts and film to New Zealand.

Output 1: Vote Arts, Culture and Heritage	2024 Actual \$	2024 Budget \$	2023 Actual \$
A. Revenue			
Crown Revenue – MCH	5,401,000	5,401,000	5,401,000
Crown Revenue – MCH Covid Recovery Funds	-2,005,620	–	691,642
Lottery Grants Board	21,498,439	21,500,000	23,681,061
Other revenue	3,985,536	2,710,000	3,159,696
Total Revenue	28,879,356	29,611,000	32,933,399
B. Output Expenses			
Talent development	2,057,254	3,329,000	3,496,815
Rautaki talent and development	688,848	904,000	793,070
Script development and production funding	8,357,225	21,593,000	17,396,539
Screen Production Recovery Fund	193,745	0	2,273,197
Te Puna Kairangi Premium Production recovery fund	1,059,826	0	1,791,520
Marketing and distribution support	1,228,162	1,568,000	1,459,128
International screen business attraction	4,968	173,000	(56,269)
International relations	117,048	60,000	222,286
Screen incentive scheme administration	111,961	161,000	204,931
Total funding commitments	13,819,036	27,788,000	27,581,217
Corporate	2,173,511	2,085,000	2,366,039
Personnel	5,460,450	5,621,000	5,763,990
Total Output Expenses	21,452,997	35,494,000	35,711,246

Output 2 – “Economic Development: Attracting International Screen Productions” within Vote Business, Science and Innovation, administered by MBIE. This appropriation is intended to achieve the attraction of international screen production projects to locate in New Zealand, leverage economic benefits for New Zealand, and provide a suite of services to support international clients during their time in New Zealand.

Output 2: Vote Business, Science & Innovation	2024 Actual \$	2024 Budget \$	2023 Actual \$
A. Revenue			
Crown Revenue – MBIE	1,300,000	1,300,000	1,300,000
Total Revenue	1,300,000	1,300,000	1,300,000
B. Output Expenses			
International screen business attraction	253,204	398,000	296,410
International relations	70,702	173,000	24,981
Screen incentive scheme administration	118,502	120,000	144,441
Total funding commitments	442,408	691,000	465,832
Corporate	222,200	219,000	225,505
Personnel	719,035	725,000	716,039
Total Output Expenses	1,383,643	1,635,000	1,407,376

Our work in the 2023/24 financial year was guided by five strategic goals set out in the NZFC 2022-2026 Statement of Intent and 2023/24 Statement of Performance Expectations. We have selected performance measures that align with each of these goals to track how we are achieving our outcomes, the performance functions set out in the New Zealand Film Commission Act 1978 and our contribution to the cultural and economic development of Aotearoa.

Qualitative and narrative description set out in this report provides complementary and additional insight to our performance measures to demonstrate how we have achieved our outcomes.

As per our requirements under the Crown Entities Act 2004, we maintain a core set of performance measures through our Statement of Performance Expectations each year. These measures allow us to compare performance and track progress and trends. Where necessary, some performance measures are revised to adapt to changing priorities and to ensure they are fit for purpose, meaningful and relevant. We have indicated where there are new measures or changes to measures in the tables on pages 59–64.

In selecting performance measures, judgements must be made in determining which aspects of performance are relevant. Commentary on the selection of performance measures is set out on the next page.

<p>Activate high Impact, authentic and culturally significant screen stories</p>	<p>Sustain and strengthen economic outcomes for our screen industry</p>	<p>Facilitate dynamic pathways for outstanding people, projects and businesses</p>	<p>Maximize interest and audiences for NZ screen stories here and overseas</p>	<p>Build and maintain stakeholder relationships to generate excellence in partnerships</p>
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We have selected measures that consider the cultural value of New Zealand films to New Zealand audiences and to ensure that the majority of allocated funding to production is for culturally significant films. We measure the percentage of Māori practitioners and content produced in te reo Māori and the percentage of female directors to demonstrate contribution to Te Rautaki Māori Strategy and Diversity and Inclusion Strategy. To show that we are activating screen stories, measures have been selected to demonstrate that NZFC development support is of value and that we are supporting films to go into production.

Measures selected show us how we are positioned as a leading destination for screen production internationally and how our international attractions strategies result in enquiries and active screen projects in New Zealand. These measures monitor the value the NZSPR offers to New Zealand's economy and the number of productions accessing the NZSPR so we can track the growth of feature film production spend in New Zealand.

We have selected measures that demonstrate the transition of screen practitioners from talent development initiatives to feature films over time. Short film funding plays an important role in helping filmmakers develop skills and relationships in the industry and industry organisations provide services to larger numbers of people in the screen industry; we track these funding streams to demonstrate the reach of filmmakers and organisations supported.

We want our screen stories to reach audiences. Measures are chosen to see if New Zealanders are seeing New Zealand films and have access to them; and to measure box office success for NZFC-funded films. Measures have been chosen to track the success of our films in the competitive international environment and to evaluate the value and career impact of screening films at international film festivals.

These measures track our stakeholders' satisfaction with the support they receive from the NZFC so we can refine our internal systems to offer better service to our partners, build long-term partnerships that align with our goals and ensure we are recognised by industry as being a focused, high performing, learning organisation that seeks meaningful collaboration.

With the election of a new Government in 2023, some of our work shifted to meet new priorities, in particular, the emphasis on fiscally responsible management of finances and driving operational improvements to ensure cost-effective delivery of public services. This included the need to find savings equivalent to 7.5% of our baseline funding. Four factors shaped our financial planning:

- the tight fiscal environment
- the end of COVID-19 funding
- changes to the way NZLGB allocates funding
- a reduction in government funding

To respond accordingly to the government-led directive to find baseline savings across all Government entities, we challenged our operating budget for the year ending 30 June 2024 to find

future operational savings. We also underwent a large change process, which resulted in a new organisational structure effective from 1 July 2024.

This has meant that there were some activities and outputs we had planned to do in 2023/24 year that we choose not to do, or we postponed. This included the Gender Scholarship, Interactive Development Grants, Television Co-production development and a reduction in the number of funded short films. We also substantially reduced our travel both domestic and international, which led to a reduction in cost as well as a reduction in carbon emissions. We prioritised cutting overhead costs, before reducing industry facing initiatives. We have identified where these changes have impacted our key performance measures in the tables on pages 59–64.



1. Activate High Impact, Authentic and Culturally Significant Screen Stories

Impact measures	Actual 2022/23	Target 2023/24	Actual 2023/24	Notes/Results
Fund the production of culturally significant feature films and long-form screen stories				
1a. Percentage of NZFC-financed long form stories that are culturally significant (over a three-year timeframe) ³	91%	80%	88%	
1b. Percentage of New Zealanders who agree that New Zealand screen stories are important ⁴	86%	90%	93%	
Facilitate film development and production opportunities				
1c. Number of long-form screen stories produced with NZFC development support (direct or devolved) ⁵	N/A	New Measure	7	
1d. Number of long-form screen stories produced with NZFC production funding ⁶	N/A	New Measure	8	
Output Measures				
Champion Māori film and filmmakers in partnership with the Māori screen industry				
1e. Percentage of short films, feature films or series dramas that receive NZFC development and/or production funding with Māori practitioners in at least two key creative roles ⁷	25%	20%	36%	
1f. Number of short films, feature films or series drama in te reo Māori receiving NZFC development or production funding ⁸	10	3	6	
Facilitate film development and production opportunities				
1g. Percentage of short films or feature films that receive NZFC production funding with a woman or a gender-diverse director attached	41%	50%	63%	
1h. Number of long-form screen stories offered NZFC production financing ⁹	24	18	14	The difficult financial climate globally made foreign investment harder to source, resulting in fewer films being production ready
1i. Number of long form screen stories funded through Te Puna Kairangi Premium Productions Fund that reach final delivery by 30 June 2024	2	8	7	One of the projects anticipated to deliver in 2023/24 delivered in early 2024/25

³ Culturally significant films and screen stories are those that New Zealand audiences will recognise as reflecting New Zealand identity and culture. Minority co-productions set in another country are unlikely to meet these criteria.

⁴ Based on responses to a survey of 1000 randomly selected New Zealanders asking "Do you believe New Zealand screen stories are important?"

⁵ Definition of "long-form screen stories produced": First day of principal photography falls within the period of the financial year. Development support includes funding through schemes such as Seed, Early Development, Advanced Development, He Ara, Boost or Whakawhanake Kiriata. This includes screen stories receiving NZFC production financing and/or the NZSPG-NZ and those produced without NZFC production funding.

⁶ Definition of "long-form screen stories produced": First day of principal photography falls within the period of the financial year. This includes screen stories receiving NZFC production financing.

⁷ Key creatives are defined as writer, director, producer.

⁸ The majority of dialogue spoken must be in Te Reo Māori.

⁹ Measured from the date a commitment to finance production is made. Includes projects receiving production financing and feature film finishing grant.



2. Sustain and Strengthen Economic Outcomes For Our Screen Industry

Impact measures	Actual 2022/23	Target 2023/24	Actual 2023/24	Notes/Results
Position and promote New Zealand as a leading destination for screen production				
2a. Percentage of international stakeholders who agree that: New Zealand is considered a world leading destination for screen production ¹⁰	75%	Biennial measure	Biennial measure	As this is a biennial measure, a survey was not held in 2023/24. The next survey will be held in 2024/25
2b. Total annual value of Qualifying New Zealand production expenditure in New Zealand administered within the NZSPG/NZSPR (New Zealand productions)	\$165.13M	\$157M	\$195.4M	
2c. Total annual value of Qualifying New Zealand production expenditures administered within the NZSPG/NZSPR (international productions)	\$661.20M	\$1,200M	\$1,330.5M	
2d. Percentage of New Zealand cast and crew employed on international productions receiving the NZSPG/NZSPR	91%	85%	82%	The Actors and Writers strikes between July and November 2023 delayed many productions, which in turn delayed work for crew
Output Measures	Actual 2022/23	Target 2023/24	Actual 2023/24	Notes/Results
2e. Number of final NZSPG/NZSPR certificates issued for New Zealand productions ¹¹	28	35	39	
2f. Number of final NZSPG/NZSPR certificates issued for international productions ¹²	28	22	25	
2g. Number of international screen productions submitting new registrations for the NZSPG/NZSPR ¹³	N/A	10	43	
2h. Number of enquiries for prospective productions serviced within the financial year ¹⁴	82	30	83	
2i. Number of international productions starting principal photography within the financial year	7	8	13	
2j. Number of provisional and final official co-production certificates issued	7	20	10	There has been an increase in provisional and final certificates in comparison with the previous financial year, however the target has not been met due to project delays linked to refinancing, US strike-related postponed production schedules and factors arising from the lingering impact of COVID-19, and challenges in securing international cast

¹⁰ Calculated from the New Zealand Film Commission's biennial stakeholder survey. The percentage of respondents (producers or studio executives who have made enquiries about international productions or NZSPR-International) who strongly agree or agree with the statement: New Zealand is a leading destination for screen production.

¹¹ New Zealand Screen Production Rebate applications are assessed by a Panel comprising representatives from MCH or MBIE (as appropriate), NZFC staff and independent industry experts. This number does not include Provisional Certificates. Estimates are based on production schedules provided at the time of registration or Provisional certification application. Changes that occur during production may impact administration timeframes.

¹² New Zealand Screen Production Rebate applications are assessed by a Panel comprising representatives from MCH or MBIE (as appropriate), NZFC staff and independent industry experts. This number does not include Provisional Certificates. Estimates are based on production schedules provided at the time of registration or Provisional certification application. Changes that occur in production may impact administration timeframes.

¹³ This measure is specifically in relation to the MBIE appropriation of \$1.3M.

¹⁴ This includes both new and existing prospects. A "new" prospect is a new enquiry related to an actual production, one which we assess to have meaningful potential to be made in New Zealand at some point in time. An "existing" prospect is an enquiry first received during a previous period, and continuing to engage. This measure is specifically in relation to the MBIE appropriation of \$1.3M.



3. Facilitate Dynamic Pathways for Outstanding People, Projects and Businesses

Impact measures	Actual 2022/23	Target 2023/24	Actual 2023/24	Notes/Results
Identify and support New Zealand screen talent				
3a. Total number of writers, producers and directors who have an NZFC funded long form screen story in development or production during the current financial year who have received support through a NZFC talent development initiative in the last five years ¹⁵	46	30	31	
Output Measures				
3b. Number of short films funded by the NZFC	15	13	8	This target was not met due to the decision to reduce the number of funded short films as there is a large number not yet delivered
3c. Number of Māori practitioners supported through Te Rautaki talent development initiatives	16	15	25	
3d. Total number of screen practitioners participating in NZFC funded talent development initiatives and programmes ¹⁶	129	80	88	

¹⁵ Career progression could include making feature films, web-series, commercials etc, or moving from a crew role to an HOD role.

¹⁶ Includes all Individual grants; TD Grants, On the Job Developments, Scholarships, Travel Grants, Post Grants and any NZFC run programmes not in partnership with others.



4. Maximise Interest and Audiences For New Zealand Screen Stories Here And Overseas

Impact measures	Actual 2022/23	Target 2023/24	Actual 2023/24	Notes/Results
Provide effective marketing support for domestic cinema release and additional release platforms				
4a. Percentage of New Zealanders who have seen a New Zealand film in the past 12 months ¹⁷	50%	55%	46%	Survey results for the period are consistent with ever-changing global audience behaviour, reflecting consumers' subdued spending on culture and entertainment
4b. Total annual admissions at the New Zealand box office for all NZFC-financed feature films (Admissions during 1 July – 30 June financial year)	398,697	400,000	251,386	Fewer annual admissions for the period are consistent with changing global audience behaviour, reflecting consumers' subdued spending on culture and entertainment
4c. Number of NZFC-funded films that secured more than 50,000 admissions at the New Zealand box office for the period (Admissions during one year time-period 1 July – 30 June financial year)	3	2	2	
Manage a focused festival strategy				
4d. Number of NZFC-funded feature and short films that are selected for Premiere film festivals ¹⁸	11	10	15	
4e. Number of NZFC-funded long-form screen stories to screen in the New Zealand International Film Festival or Doc Edge Film Festival	11	10	9	The number of NZFC funded feature films selected to screen at NZIFF and Doc Edge, reflects those eligible for festival consideration for the period and submitted by the New Zealand distributors and/or filmmakers
Output measures	Actual 2022/23	Target 2023/24	Actual 2023/24	Notes/Results
4f. Number of feature film directors who have had more than one NZFC-financed feature film screened at a premiere film festival (in the 7-year period 1 July 2017 – 30 June 2024) ¹⁹	5	6	5	The films of feature directors all screened at premiere festivals outside of the 7-year period
4g. Number of feature film directors whose NZFC-funded short film(s) have screened at premiere film festivals (during the 5-year period 1 July 2019 – 30 June 2024) ²⁰	3	4	4	

¹⁷ Based on responses to a survey of 1000 randomly selected New Zealanders asking "have you seen a New Zealand film in the last 12 months?"

¹⁸ Premiere film festivals are: Cannes, Berlin, Toronto, Sundance, Venice, Melbourne, Rotterdam, SXSW, Tribeca, IDFA, Clermont Ferrand, Busan, Sydney and Hot Docs. In previous years these have been referred to as A-List film festivals.

¹⁹ Premiere film festivals for this measure includes the New Zealand International Film Festival as well as those listed in footnote 18.

²⁰ Premiere film festivals for this measure includes the New Zealand International Film Festival as well as those listed in footnote 18.



5. Build and Maintain Stakeholder Relationships to Generate Excellence in Partnerships

Impact measures	Actual 2022/23	Target 2023/24	Actual 2023/24	Notes/Results
5a. Average overall satisfaction rating in dealing with team responsible for talent development ²¹	61%	Biennial measure	Biennial measure	As this is a biennial measure, a survey was not held in 2023/24. The next survey will be held in 2024/25
5b. Average overall satisfaction rating in dealing with the team responsible for screen incentives, co-productions and international screen attractions ²²	61%	Biennial measure	Biennial measure	As this is a biennial measure, a survey was not held in 2023/24. The next survey will be held in 2024/25
5c. Average overall satisfaction rating in dealing with the team responsible for long-form and short form screen story marketing ²³	55%	Biennial measure	Biennial measure	As this is a biennial measure, a survey was not held in 2023/24. The next survey will be held in 2024/25
5d. Average overall satisfaction rating in dealing with team responsible for development and production funding (including Te Puna Kairangi Premium Fund) ²⁴	54%	Biennial measure	Biennial measure	As this is a biennial measure, a survey was not held in 2023/24. The next survey will be held in 2024/25
5e. Average overall satisfaction rating in dealing with the team responsible for Rautaki Māori ²⁵	New measure	Biennial measure	Biennial measure	As this is a biennial measure, a survey was not held in 2023/24. The next survey will be held in 2024/25

²¹ The NZFC's Biennial Stakeholder Survey reports on the percentage of people who are satisfied with the statement: *Overall, I am satisfied with my experience in dealing with the NZFC team responsible for talent development.*

²² The NZFC's Biennial Stakeholder Survey reports on the percentage of people who are satisfied with the statement: *Overall, I am satisfied with my experience in dealing with the NZFC team responsible for incentives, co-productions, international screen business attraction and international relations.*

²³ The NZFC's Biennial Stakeholder Survey reports on the percentage of people who are satisfied with the statement: *Overall, I am satisfied with my experience in dealing with the NZFC team responsible for long-form and short-form screen story marketing.*

²⁴ The NZFC's Biennial Stakeholder Survey reports on the percentage of people who are satisfied with the statement: *Overall, I am satisfied with my experience in dealing with the NZFC team responsible for long-form story development and production.*

²⁵ The NZFC's Biennial Stakeholder Survey reports on the percentage of people who are satisfied with the statement: *Overall, I am satisfied with my experience in dealing with the NZFC team responsible for Rautaki Māori.*

Organisational Health

Impact measures	Actual 2022/23	Target 2023/24	Actual 2023/24	Notes/Results
Annual staff engagement survey – performance index	74%	68%	N/A	Due to the organisational restructure, this survey has been tabled to take place in early 2025
Individual staff performance and development needs are assessed annually	Achieved	Achieve	Achieved	
Reported safety hazards are attended to promptly, significant hazards are attended to immediately	Achieved	Achieve	Achieved	
Proactive support of a safe & healthy workplace. Immediate investigation of any reported instances of harassment, bullying or discrimination	Achieved	Achieve	Achieved	Some instances of bullying and harassment from external sources have been reported during the year. This is being addressed through amendments to NZFC policies and documentation
Exit interviews are offered to all leavers. Constructive feedback is welcomed, and relevant actions are implemented	Achieved	Achieve	Not Achieved	Exit interviews were suspended during the organisational restructure. These have been reinstated for the 2024/25 financial year

Financial Statements

Statement of Comprehensive Revenue and Expenditure

For the year ended 30 June 2024

Restated

	Note	2024 Actual \$	2024 Budget \$	2023 Actual \$
Revenue				
Crown Revenue	2.1	4,695,380	6,701,000	7,392,642
Lottery Grants Board		21,498,439	21,500,000	23,681,061
Income from films	2.2	1,360,845	1,450,000	1,138,276
Distribution fee	2.2	91,241	0	51,334
Interest		2,517,237	1,250,000	1,961,291
Other income		16,214	10,000	8,795
Total Revenue		30,179,356	30,911,000	34,233,399
Expenditure				
Talent development	3.1	2,057,254	3,329,000	3,496,815
Rautaki talent development	3.2	688,848	904,000	793,070
Script development and production funding	3.3	9,610,796	21,593,000	21,461,256
Marketing and distribution support	3.4	1,228,162	1,568,000	1,459,128
International screen business attraction	3.5	258,172	571,000	240,141
International relations		187,750	233,000	247,267
Screen incentive scheme administration		230,463	281,000	349,372
Corporate	3.6	2,395,711	2,304,000	2,591,544
Personnel	3.7	6,179,485	6,346,000	6,480,029
Total Expenditure		22,836,640	37,129,000	37,118,622
Surplus/(Deficit)		7,342,715	(6,218,000)	(2,885,223)
Other Comprehensive Revenue and Expense		0	0	0
Total Comprehensive Revenue and Expense		7,342,715	(6,218,000)	(2,885,223)

Explanations of significant variances against budget are detailed in note 19.

The accompanying notes on pages 68–87 form part of these financial statements.

Statement of Financial Position

For the year ended 30 June 2024

Restated

	Note	2024 Actual \$	2024 Budget \$	2023 Actual \$
Equity				
Contributed capital				
Accumulated comprehensive revenue/(expenses)		20,128,617	5,445,000	12,785,902
Total Equity		20,128,617	5,445,000	12,785,902
<i>Represented by:</i>				
Current Assets				
Cash and cash equivalents	4.1	3,015,950	3,000,000	4,410,530
Investments	4.2	31,209,383	20,000,000	41,000,000
Trade and other receivables	4.3	7,615,711	4,710,000	8,009,707
Prepayments		117,955	0	55,764
Total Current Assets		41,958,999	27,710,000	53,476,002
Non-Current Assets				
Property, plant & equipment	5	449,242	320,000	224,474
Intangible assets	6	33,968	130,000	134,428
Total Non-Current Assets		483,210	450,000	358,902
Total Assets		42,442,209	28,160,000	53,834,904
<i>Less Liabilities:</i>				
Current Liabilities				
Trade and other payables	7	5,651,773	3,000,000	8,008,498
Employee entitlements	8	274,203	300,000	473,400
Film income account	2.2	393,023	500,000	300,533
Project commitments	9	15,994,594	18,915,000	32,266,571
Total Current Liabilities		22,313,592	22,715,000	41,049,002
Total Liabilities		22,313,592	22,715,000	41,049,002
Net Assets		20,128,617	5,445,000	12,785,902

Explanations of significant variances against budget are detailed in note 19.

The accompanying notes on pages 68–87 form part of these financial statements.

Statement of Changes in Equity

For the year ended 30 June 2024

	Note	2024 Actual \$	2024 Budget \$	2023 Actual \$
Equity at 1 July		12,785,902	11,663,000	15,671,125
Total Comprehensive revenue and expense for the year		7,342,715	(6,218,000)	(2,885,223)
Equity at 30 June		20,128,617	5,445,000	12,785,902

Statement of Cash Flows

For the year ended 30 June 2024

	Note	2024 Actual \$	2024 Budget \$	2023 Actual \$
Cash Flows from Operating Activities				
Receipts from the Crown & other income		28,090,472	31,000,000	57,005,255
Interest received		2,155,470	1,250,000	1,599,524
Payments for production funding, marketing, industry support, to suppliers and employees		(40,807,247)	(34,250,000)	(70,594,964)
Goods and services tax (net)		(271,743)		(58,504)
Net Cash from Operating Activities	17	(10,833,048)	(2,000,000)	(12,048,689)
Cash Flows from Investing Activities				
Sale of investments		67,000,000	30,000,000	80,500,000
Purchase of investments		(57,209,382)	(30,000,000)	(69,500,000)
Sale of property, plant & equipment		4,814	0	794
Purchase of property, plant & equipment		(346,683)	0	(86,139)
Purchase of intangible assets		(10,281)	0	0
Net Cash from Investing Activities		9,438,468	0	10,914,655
Net increase / (decrease) in cash at bank		(1,394,580)	(2,000,000)	(1,134,034)
Cash and cash equivalents at the start of the year		4,410,530	5,000,000	5,544,564
Closing cash and cash equivalents at year end		3,015,950	3,000,000	4,410,530

Explanations of significant variances against budget are detailed in note 19.

The accompanying notes on pages 68–87 form part of these financial statements.

Notes to the Financial Statements

For the year ended 30 June 2024

Statement of Accounting Policies for the year ended 30 June 2024

Reporting Entity

Pursuant to the New Zealand Film Commission Act 1978, the New Zealand Film Commission (the NZFC) was established on 13 November 1978 as a Crown Entity in terms of the Crown Entities Act 2004. NZFC's ultimate parent is the New Zealand Crown.

These are the NZFC's financial statements.

They are prepared subject to the New Zealand Film Commission Act 1978 and the Crown Entities Act 2004.

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

The financial statements of the NZFC are for the year ending 30 June 2024. The financial statements were authorised for issue on 31 October 2024.

The notes to the financial statements include information which is required to understand the treatment, recognition and measurement for the transactions which compile the financial statements, and information that is material and relevant to the operations of the NZFC.

The notes to the financial statements are organised into the following sections.

- Note 1 Basis of preparation
- Note 2 Revenue
 - 2.1 Crown Revenue
 - 2.2 Income from films & distribution fees
- Note 3 Expenditure
 - 3.1 Talent development
 - 3.2 Te Rautaki Māori talent development
 - 3.3 Script development and production funding
 - 3.4 Marketing and distribution support
 - 3.5 International screen business attraction
 - 3.6 Corporate
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- Note 4 Financial Instruments
 - 4.1 Cash and cash equivalents
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- Note 15 Board member remuneration
- Note 16 Employee remuneration
- Note 17 Reconciliation of net cash flows from operating surplus
- Note 18 Events after balance date
- Note 19 Major variances between budget and actual results

1. 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.

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

There are no accounting standards and/or amendments issued but not yet effective.

Significant accounting policies

Goods and services tax (GST)

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

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

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

Commitments and contingencies are disclosed exclusive of GST.

Income tax

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

Budget figures

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

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

Cost allocations

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

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

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

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

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

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

Funding expenditure

The NZFC provides a range of funded programmes. In most instances the funding is provided as a grant. This includes the funding of feature film script development and related producer devolved development schemes. Such funding is recognised at the time the money is exchanged.

Feature film production funding is provided in the form of an equity investment. This gives the NZFC an entitlement to share financially alongside other investors if the film is commercially successful. Such investment funding is disbursed in line with production milestones, as a way of managing the cash flow and risk. However, as the production can reasonably expect the full amount of investment to flow to them, the total value of the approved production application (production commitment) is expensed through the Statement of Comprehensive Income and Expenditure at the time the approval has been communicated to the applicant.

Writebacks (credit of expenditure)

In the event a production fails to secure all its financial backing and/or does not proceed to shoot, the total committed value is written back to the Statement of Comprehensive Income and Expenditure as a credit against film funding.

Note 3.3 illustrates the writeback of Feature Film Production Financing.

Funding liabilities

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

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

Film Income account

The NZFC acts as collection agent for the films it invests in. The Film Income Collection Account is the vehicle used to collect funds and distribute funds back to investors.

Note 2.2 provides an explanation in relation to estimates and uncertainties surrounding the Film Income Account liability.

Changes to accounting policies

There were no changes in accounting policies during the year.

Restatement

Government screen production rebate

The NZFC administers the New Zealand Screen Production Rebate scheme on behalf of the Government. The rebate scheme considers

applications from both international productions who locate to, and film in New Zealand, and domestic productions which contain significant New Zealand content.

In prior years the NZFC has recognised the awarded/ approved domestic rebates as both revenue and expenditure through its Statement of Comprehensive Revenue and Expenditure and recognised the entitlement to funding from MCH and obligations to pay approved rebates as a receivable and payable respectively.

NZFC has reassessed its role in this scheme and concluded it operates as an agent.

Hence, the rebate ought not to have been recognised through the Statement of Comprehensive Revenue and Expenditure.

The performance of the rebate scheme is discussed in the narrative section of this report.

If the NZFC had continued its past treatment the Statement of Comprehensive Revenue and Expenditure, would reflect the following results:

	Actual 2024 \$	Actual 2023 \$
Total Revenue before Screen Production Rebate receipts	30,179,356	34,233,399
Add total Screen Production Rebate Receipts	76,104,801	66,145,426
Total Revenue	106,284,157	100,378,825
Total Expenditure before Screen Production Rebate Receipts	22,836,640	37,118,622
Add total Screen Production Rebate Payments	76,104,801	66,145,426
Total Expenditure	98,941,441	103,264,048
Total Comprehensive Revenue and Expense	7,342,716	(2,885,223)

The following lines would have appeared in the Statement of Financial Position:

NZSPR Receivable	\$63,872,371
NZSPR Payable	\$63,872,371

2. Revenue

2.1 Crown Revenue

The NZFC has been provided with funding from the Crown for specific purposes as set out in its founding legislation and within the scope of the relevant government appropriations. Apart from these general restrictions, there are no unfulfilled conditions or contingencies attached to government funding (2023- Nil).

	Actual 2024 \$	Actual 2023 \$
Crown revenue – MCH baseline	5,401,000	5,401,000
Crown revenue – MCH Premium Production Fund	(2,088,047)	(1,229,000)
Crown revenue – MCH Screen Production Recovery Fund	82,427	1,920,642
Crown revenue – MBIE	1,300,000	1,300,000
	4,695,380	7,392,642

During the COVID-19 pandemic, The Ministry for Culture and Heritage provided to the NZFC two, time-bound, one off funds to support the New Zealand screen production sector. Both funds have been closed to new applications since 30 June 2023.

These funds have been recognised over multiple years to align with approved production commitments and or any writebacks. (Refer back to Critical judgements in applying the NZFC's accounting policies and critical accounting estimates and assumptions on page 70 for an explanation on writebacks).

The following table illustrates when the funding was recognised.

COVID-19 recovery fund description	Total funding and year in which funding was recognised	
Screen Production Recovery Funds (including an extended fund)	Total funds received	\$14,400,000
	30 June 2024	82,426
	30 June 2023	1,920,642
	30 June 2022	1,903,085
	30 June 2021	3,797,640
	30 June 2020	2,700,001
	Funds returned to MCH	\$ 3,996,206
Te Puna Kairangi Premium Production of International Audiences. <i>The unspent balance of this fund is recognised as a liability (payment due to MCH) within the Statement for Financial Position</i>	Total funds received	\$50,000,000
	30 June 2024	(2,088,047)*
	30 June 2023	(1,229,000)*
	30 June 2022	28,161,472
	30 June 2021	21,838,882
	Funds unspent & held by NZFC	\$3,316,693

Any unspent funds of either COVID-19 fund are required to be returned back to the Ministry for Culture and Heritage. As at 30 June 2024 all applications to the Screen Production Recovery Fund were completed. The unspent sum of \$3,996,206 was returned to the Ministry for Culture and Heritage.

Accounting policy:**Revenue from the Crown**

The NZFC is funded through revenue received from the Crown, which is restricted in its use for the purpose of the NZFC meeting its objectives as specified in the Statement of Intent. Revenue from the Crown is recognised as revenue when earned and is reported in the financial period to which it relates. The fair value of the revenue from the Crown has been determined to be equivalent to the amounts due in the funding agreements.

Crown revenue includes funding from the Ministry for Business, Employment and Innovation for the purpose of administering the international New Zealand Screen Production Rebate and funding from the Ministry for Culture and Heritage.

Interest

Interest revenue is recognised using the effective interest method which recognises interest as it is earned.

Other grants

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

Major variances in revenue year on year are a result of recognising the commitment of the Covid-19 recovery funds in prior years with this fiscal's recognition representing a return or write back of unspent commitments

2.2 Income from films and distribution fees

The NZFC acts as a collection agent for films it has invested in. Royalties are received by the NZFC and held on behalf of investors within the Film Income Collection Account.

Each film has a recoupment schedule which documents the agreed allocation, per each invested party, entitled to the receipts of a film. The NZFC is only one invested party in a film and is only entitled to recover to the maximum extent of its investment in each film.

The film income collection account is used to collect receipts from sales agents and distribute funds to investors. The balance as at 30 June 2024 represents film income receivable or collected but not yet distributed.

The portion of film revenue belonging to the NZFC is recognised as revenue when either a sales contract is executed or in the case of film royalty, when the royalties have been reported and become receivable.

Film income is calculated on a per film basis.

	2024 \$	2023 \$
Opening balance 1 July	300,533	270,436
Income from sales of NZFC films	3,465,902	2,595,607
Total film income	3,766,435	2,866,043
Less: NZFC distribution fees	(91,241)	(51,334)
	3,675,194	2,814,709
Less: distributed to investors	(2,196,015)	(1,371,753)
Less: distributed to NZFC	(1,360,845)	(1,138,276)
Balance 30 June	118,334	304,680
Unpaid invoices increase / (decrease)	274,689	(4,147)
Balance (including unpaid invoices)	393,023	300,533

Accounting policy:

The preparation of the film income account in conformity with PBE IPSAS requires judgements, estimates and assumptions, which are based on historical experience. The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimates are revised.

Film Income is recorded at the amount due, less an allowance for credit losses. We expect any credit loss to be trivial to nil.

3. Expenditure

The following tables illustrate the breakdown of expenditure by business activity. Expenses are recognised as they are incurred. Where a specific accounting policy has been applied it is separately noted.

3.1 Talent development

	Actual 2024 \$	Actual 2023 \$
Making projects/ content	290,272	1,499,773
Training	570,000	644,495
Industry support	1,196,982	1,352,547
Cultural sector capability		0
	2,057,254	3,496,815
Writebacks included within Talent Development	1,628	0

3.2 Rautaki talent development

	Actual 2024 \$	Actual 2023 \$
Rautaki talent development	406,748	541,850
Rautaki feature film development	282,100	251,220
	688,848	793,070
Writebacks included within Rautaki Talent and Development	500	0

3.3 Script development and production funding

	Actual 2024 \$	Actual 2023 \$
Feature film development (incl. feature docos)	661,132	1,102,767
Devolved development	235,648	754,120
Feature film production financing	12,324,358	19,700,486
Screen production recovery fund	193,745	2,273,197
Te Puna Kairangi Premium Production fund	1,059,826	1,791,520
Feature film finishing	208,822	547,125
Other costs	211,263	302,871
Writebacks	(5,283,998)	(5,010,830)
	9,610,796	21,461,256
Writebacks included within Script Development and Production Funding		
Feature film production financing	(2,024,807)	(2,322,776)
Screen production recovery fund	(111,318)	(352,909)
Te Puna Kairangi Premium Production fund	(3,147,873)	(2,335,145)
	(5,283,998)	(5,010,830)

Writebacks represent commitments for production investments and advances treated as expenditure in previous financial years and subsequently revised and or cancelled, thus 'written back' in the current year.

Accounting Policy:

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

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

3.4 Marketing and distribution support

	Actual 2024 \$	Actual 2023 \$
Domestic/Media distribution	830,103	958,284
International festivals	248,832	200,785
International marketing and market attendance	105,317	256,049
Other costs	43,910	44,010
	1,228,162	1,459,128

3.5 International screen business attraction

	Actual 2024 \$	Actual 2023 \$
International promotion	67,195	2,480
International business attraction	190,977	237,661
	258,172	240,141

3.6 Corporate

	Actual 2024 \$	Actual 2023 \$
Board costs	193,085	178,556
Communications	48,451	49,977
Office overheads	692,465	668,857
Depreciation and amortisation expense:		
Leasehold alterations	7,725	7,829
Computer equipment – hardware	72,313	46,512
Computer equipment – software	110,742	157,529
Office equipment	19,723	19,965
Furniture & fittings	17,340	15,233
Rent	500,480	473,399
Audit fees		
for the audit of the financial statements	85,714	81,700
Other costs	647,673	891,987
	2,395,711	2,591,544

There were no non-audit fees paid to Ernst & Young during the year.

3.7 Personnel

	Actual 2024 \$	Actual 2023 \$
Talent development	344,174	430,518
Rautaki talent and development	359,815	346,175
Script and production funding	815,297	927,988
Marketing and international relations	527,569	577,027
International screen business attractions & promotion	516,535	562,109
Screen incentive scheme administration	404,999	307,859
Corporate	2,470,216	2,730,257
Consultants	583,457	429,493
Employer Contributions to KiwiSaver	157,423	168,603
	6,179,485	6,480,029

Accounting policy:

Employer contributions to KiwiSaver are accounted for as a defined contribution superannuation scheme and are expensed through the Statement of Comprehensive Revenue and Expense as incurred.

4. Financial Instruments

4.1 Cash and cash equivalents

	2024 \$	2023 \$
Cash at bank and on hand	3,015,950	4,410,530
Term deposits with maturities of 3 months or less	0	0
	3,015,950	4,410,530

Accounting policy:

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

While cash and cash equivalents at 30 June 2024 are subject to the expected credit loss requirements of PBE IFRS 9, no loss allowance has been recognised because the estimated loss allowance for credit losses is trivial.

The carrying value of cash at bank and short-term deposits with maturities of less than three months approximates their fair value. Any bank deposits held in foreign currencies at balance date are valued at the quoted mid-rate at the close of business on 30 June 2024. The unrealised gain or loss resulting from the valuation is recognised in the surplus or deficit.

5. Investments

	2024 \$	2023 \$
Term deposits with maturities of 4-12 months	31,209,383	41,000,000
Total current portion	31,209,383	41,000,000

There were no impairment provisions for investments.

Accounting policy:

Bank Deposits

Investments in bank term deposits are initially measured at the amount invested.

Investment impairment

A loss allowance for expected credit losses is recognised if the estimated loss allowance is not trivial. We do not expect any credit loss from term deposits.

6. Trade and other receivables

	2024 \$	2023 \$
Trade debtors	962,819	838,373
Lottery Grants Board grant	5,375,000	6,165,186
Crown revenue – MBIE	460,000	460,000
Net GST receivables	817,892	546,148
Total receivables	7,615,711	8,009,707

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

	2024			2023		
	Gross \$	Impairment \$	Net \$	Gross \$	Impairment \$	Net \$
Current	7,470,625	0	7,470,625	7,905,344	0	7,905,344
Past due 31-60 days	56,477	0	56,477	31,418	0	31,418
Past due 61-90 days	53,536	0	53,536	7,441	0	7,441
Past due >91 days	35,073	0	35,073	65,504	0	65,504
	7,615,711	0	7,615,711	8,009,707	0	8,009,707

Movements in the provision for impairment of receivables

All receivables greater than 30 days in age are considered to be past due. There is no movement in this provision year on year.

Accounting policy:

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

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

7. Property, plant and equipment

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

	Leasehold Alterations	Computer Equipment – Hardware	Office Equipment	Furniture & Fittings	Total
Cost or Valuation					
Balance at 1 July 2022	643,637	328,882	214,693	389,840	1,577,052
Additions	0	75,689	0	10,450	86,139
Reclassification of assets					0
Disposals	0	(21,008)	0	0	(21,008)
Balance at 30 June 2023	643,637	383,563	214,693	400,290	1,642,183
Balance at 1 July 2023	643,637	383,563	214,693	400,290	1,642,183
Additions	223,719	91,907	16,484	14,572	346,683
Reclassification of assets					0
Disposals	(25,182)	(218,506)	(47,837)	(1,139)	(292,664)
Balance at 30 June 2024	842,174	256,965	183,340	413,724	1,696,202
Accumulated Depreciation					
Balance at 1 July 2022	631,190	246,022	143,347	327,823	1,348,384
Reclassification of assets	0	0	0	0	1
Depreciation expense	7,829	46,512	19,965	15,233	89,539
Eliminate on disposal	0	(20,214)	0	0	(20,214)
Balance at 30 June 2023	639,019	272,320	163,312	343,056	1,417,710
<i>GL</i>	500,985	264,166	87,688	326,455	1,179,295
<i>check</i>	138,034	8,154	75,624	16,601	238,412
Balance at 1 July 2023	639,019	272,320	163,312	343,056	1,417,709
Reclassification of assets	0	0	0	0	1
Depreciation expense	7,725	72,313	19,723	17,340	117,101
Eliminate on disposal	(25,182)	(215,075)	(47,214)	(380)	(287,850)
Balance at 30 June 2024	621,562	129,558	135,822	360,016	1,246,960
<i>GL</i>	534,227	300,063	98,065	333,344	1,265,699
<i>check</i>	87,335	(170,505)	37,756	26,672	(18,741)
Carrying amounts					
1 July 2022	12,447	82,860	71,346	62,017	228,670
1 July 2023	4,618	111,243	51,381	57,234	224,476
As at 30 June 2024	220,612	127,406	47,519	53,708	449,242

Accounting policy:

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

Additions:

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

Disposals:

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

Subsequent costs:

Costs incurred subsequent to initial acquisition are capitalised only when it is probable that future economic benefits or service potential associated with the item will flow to the NZFC and the cost of the item can be measured reliably. The costs of day-to-day servicing of property, plant and equipment are recognised in the surplus or deficit as they are incurred.

Depreciation:

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

Computer Hardware	3 years	33.33%
Office Equipment	5 years	20%
Furniture and Fittings	7 years	14.29%
Leasehold Alterations	3-9 years	11.11% – 33.33%

Leasehold alterations are depreciated over the unexpired period of the lease or the estimated remaining useful lives of the alteration, whichever is shorter.

The residual value and useful life of an asset is reviewed, and adjusted if applicable, at each financial year-end.

8. Intangible assets

Movements for intangible assets are as follows

	Computer Equipment – Acquired Software \$
Cost or Valuation	
Balance at 1 July 2022	1,246,845
Additions	0
Disposals	(190,012)
Balance at 30 June 2023	1,056,833
Balance at 1 July 2023	1,056,833
Additions	10,281
Disposals	(530,997)
Balance at 30 June 2024	536,117
Accumulated Amortisation	
Balance at 1 July 2022	954,888
Amortisation expense	157,529
Eliminate on disposal	(190,012)
Balance at 30 June 2023	922,405
Balance at 1 July 2023	922,405
Amortisation expense	110,742
Eliminate on disposal	(530,997)
Balance at 30 June 2024	502,149
Carrying amounts	
1 July 2022	291,957
1 July 2023	134,428
As at 30 June 2024	33,968

Accounting policy:**Software Acquisition and Development:**

Acquired computer software licences are capitalised on the basis of the costs incurred to acquire and bring to use the specific software.

Amortisation:

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

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

Computer Software	3 years	33.33%
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There are no restrictions over the title of the NZFC's intangible assets, nor are any intangible assets pledged as security for liabilities. Based on our annual review of the useful life of the NZFC's intangible assets, we have assessed that there is no indication of impairment.

Impairment of property, plant and equipment and intangible assets 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.

9. Trade and other payables

	2024 \$	2023 \$
Trade creditors	1,915,208	1,948,148
Screen production recovery repayment to MCH	–	4,078,987
Premium drama fund repayment to MCH	3,316,693	1,228,646
Sundry accruals	410,391	739,971
Suspense liability	9,481	12,746
	5,651,773	8,008,498

Accounting policy:

Trade and other payables are recorded at the amount payable. Trade and other payables are non-interest bearing and are normally settled on 30-day terms, therefore the carrying value of trade and other payables approximates their fair value.

10. Employee entitlements

	2024 \$	2023 \$
Accrued salaries and wages	75,091	105,893
Annual leave	199,112	367,507
	274,203	473,400

Accounting policy:

Employee benefits that are due to be settled within 12 months after the end of the period in which the employee renders the related service are measured based on accrued entitlements at current rates of pay. These include salaries and wages accrued up to balance date, annual leave earned to but not yet taken at balance date.

11. Project commitments

Project commitments are:

	2024 \$	2023 \$
Feature films	15,200,689	30,375,493
Short films	571,193	1,450,058
Devolved development and Business Development Scheme	222,712	441,020
	15,994,594	32,266,571

Accounting policy:

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

12. Capital commitments and operating leases

Leases

An operating lease is a lease that does not transfer substantially all the risks and rewards incidental to ownership of an asset. Lease payments under an operating lease are recognised as an expense on a straight-line basis over the lease term.

Operating leases as a lessee

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

	2024 \$	2023 \$
Not later than one year	493,136	312,215
Between one and two years	501,039	229,704
Between two and five years	279,474	229,704
Later than five years	0	0
	1,273,649	771,623

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

The NZFC leases one floor of an Auckland office building. The lease expires on 30 April 2027.

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

The NZFC had nil capital commitment as at 30 June 2024 (2023 \$Nil).

13. Contingencies

Contingent liabilities

There were no contingent liabilities at balance date (2023 \$Nil).

Contingent assets

There were no contingent assets at balance date (2023 \$Nil).

14. Financial instruments

The carrying amounts of financial assets and financial liabilities in each of the Public Benefit Entities categories are as follows:

	2024 \$	2023 \$
Financial assets measured at amortised cost		
Cash and cash equivalents	3,015,950	4,410,530
Investments	31,209,383	41,000,000
Trade and other receivables	7,615,711	8,009,707
Total financial assets	41,841,044	53,420,237
Financial liabilities		
Trade and other payables	5,651,773	8,008,498
Film income account	393,023	300,533
Project commitments	15,994,594	32,266,571
Total financial liabilities	22,039,390	40,575,602

14.1 Financial Instrument Risks

The NZFC's activities expose it to a variety of financial instrument risks, including market risk, credit risk and liquidity risk. The NZFC has a series of policies to manage the risks associated with financial instruments and seeks to minimise exposure from financial instruments. These policies do not allow any transactions that are speculative in nature to be entered into.

Market risk

Price risk

Price risk is the risk that the value of a financial instrument will fluctuate as a result of changes in market prices. NZFC does not hold financial instruments subject to market prices.

Fair value interest rate risk

Fair value interest rate risk is the risk that the value of a financial instrument will fluctuate, due to changes in market interest rates. The NZFC's exposure to fair value interest rate risk is limited to its bank deposits which are held at fixed and variable rates of interest. The NZFC does not actively manage its exposure to fair value interest rate risk.

Cash flow interest rate risk

Cash flow interest rate risk is the risk that the cash flows from a financial instrument will fluctuate because of changes in market interest rates. Investments issued at variable interest rates expose the NZFC to cash flow interest rate risk. The NZFC's investment policy requires a spread of investment maturity dates to limit exposure to short-term interest rate movements.

Currency risk

Currency risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in foreign exchange rates. The NZFC purchases goods and services overseas which require it to enter into transactions denominated in foreign currencies. As a result of these activities, exposure to currency risk arises. In addition, if the NZFC has reasonable assurance that a foreign exchange debtor will pay on a due date and if the sum is material, then the NZFC will use a foreign currency contract to manage the foreign currency exposure. The forward exchange contracts outstanding at 30 June 2024 amounted to \$Nil (2023=\$Nil).

Credit risk

Credit risk is the risk that a third party will default on its obligation to the NZFC, causing the NZFC to incur a loss.

In the normal course of business, the NZFC is exposed to credit risk from cash and term deposits with banks, debtors and other receivables. For each of these, the maximum credit exposure is best represented by the carrying amount in the statement of financial position.

Due to the timing of its cash inflows and outflows, the NZFC invests surplus cash with registered banks that have a Standard and Poor's credit rating of at least A-

These banks are: Kiwi Bank, ASB, BNZ, Rabobank and ANZ. The NZFC has experienced no defaults of interest or principal payments for term deposits.

The NZFC's Investment Policy limits the amount of credit exposure to any one financial institution to no more than 40% of total investments held.

The NZFC's maximum credit exposure for each class of financial instrument is represented by the total carrying amount of cash and cash equivalents (Note 4.1), short term deposits (Note 4.2) and trade debtors (Note 4.3).

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

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

Credit quality of financial assets

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

	2024 \$	2023 \$
Counterparties with credit ratings		
Cash at bank, term deposits and portfolio investments (notes and bonds)		
AA+	0	0
AA-	22,635,409	31,138,022
AA	0	0
A+	0	0
A	11,589,924	14,270,075
Total counterparties with credit ratings	34,225,333	45,408,097
Counterparties without credit ratings		
Debtors and other receivables		
Existing counterparty with no defaults in the past	7,615,711	8,009,707
Existing counterparty with defaults in the past	0	0
Total debtors and other receivables	7,615,711	8,009,707

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 \$
2024			
Trade and other payables	5,651,773	5,651,773	5,651,773
2023			
Trade and other payables	8,008,498	8,008,498	8,008,498

15. 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.

16. Related party transactions and key management personnel

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.

Significant transactions between NZFC Board members and related productions

During the year there were two NZFC Board members who held significant positions within productions.

Ant Timpson directed the film *Bookworm*. The production company, Canterbury Panthers Ltd, acting as producers for the film *Bookworm* received both NZFC grants and a New Zealand Screen Production Rebate. Mr Timpson was not a director of the production company.

Sandra Kailahi, is a director of 1981 Limited acting as producers for the film *Uproar*. 1981 Limited received both funding from the NZFC and a New Zealand Screen Production Rebate.

Neither Board members were part of the decision process for either a NZFC grant or the rebate application approval process, nor did these Board members participate in any subsequent funding decision related to these films.

There were no related transactions between staff members and productions.

Key Management Personnel

	2024 \$	2023 \$
Board Members		
Remuneration	148,933	145,600
Full-time equivalent members at 30 June	0.71	0.67
Senior Management Team		
Total actual remuneration paid during the year*	1,983,277	2,088,374
Full-time equivalent members at 30 June	6.00	8.13
Total key management personnel remuneration	2,132,209	2,233,974
Total full-time equivalent personnel	6.71	8.80

Key management personnel during the financial year included all board members, the Chief Executive, Chief Financial Officer, Head of Marketing, Head of Development and Production, Head of Talent Development, Head of International Relations, Head of Incentives, Head of Screen Attraction and Pou Whakahaere.

The total actual remuneration paid during the financial year is made up of all the above-mentioned employees who influenced the strategic direction of the NZFC.

As at 30 June 2024, four Senior Management positions were disestablished, three of which were vacant.

FTE for Board members has been calculated based on an assumed 30 working day assumption for all members other than the Chair, for which 50 working days have been used.

17. Board member remuneration

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

	2024 \$	2023 \$
Alistair Carruthers	33,600	25,200
Paula Jalfon	19,333	16,000
Sandra Kailahi	16,000	16,000
Ant Timpson	16,000	16,000
Pania Gray	16,000	16,000
David Wright	16,000	16,000
Jane Meares	16,000	8,000
Ngila Dickson (Commenced 13 July 2023)	16,000	0
Kerry Prendergast (term finished 30 September 2022)	0	8,400
Brett O'Riley (term finished 30 September 2022)	0	4,000
John McCay (term finished 30 June 2023)	0	16,000
	148,933	141,600

The NZFC holds Directors and Officers Liability 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 (2023 \$Nil).

18. Employee remuneration

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

Total remuneration	Number of Employees	
	2024	2023
\$480,000 – \$489,999	0	1
\$340,000 – \$349,999	1	0
\$320,000 – \$329,999	0	1
\$210,000 – \$219,999	1	2
\$200,000 – \$209,999	2	0
\$190,000 – \$199,999	1	0
\$180,000 – \$189,999	1	1
\$170,000 – \$179,999	1	1
\$160,000 – \$169,999	0	2
\$150,000 – \$159,998	0	1
\$140,000 – \$149,999	2	0
\$130,000 – \$139,999	2	0
\$120,000 – \$129,999	2	1
\$110,000 – \$119,999	5	7
\$100,000 – \$109,999	2	5
	20	22

During the year ended 30 June 2024, 13 employees received compensation in relation to cessation to the value of \$130,108. (2023: \$438,700). Compensation includes salary in lieu of notice, redundancy enticement and other cessation payments.

19. Reconciliation of net cash flows from operating activities with the net surplus/(deficit) for the year

	2024 \$	2023 \$
Net Surplus/(Deficit)	7,342,715	(2,885,223)
<i>Add back: Non Cash Items</i>		
Depreciation and Amortisation	227,843	247,068
	7,570,553	(2,638,155)
<i>Movements in Working Capital</i>		
Decrease/(Increase) in Accounts Receivable after excluding Capital Items	603,549	25,018,735
(Decrease)/Increase in Accounts Payable after excluding Capital Items	(2,356,724)	(233,568)
(Decrease)/Increase in Employee Entitlements	(199,196)	32,543
(Decrease)/Increase in GST Payable	(271,748)	(58,504)
(Decrease)/Increase in Film Income Account	92,490	30,097
(Decrease)/Increase in Project Commitments	(16,271,977)	0
Total Movements in Working Capital	(18,403,606)	(9,410,534)
Net Cash Flows from Operating Activities	(10,833,048)	(12,048,689)

20. Events after balance date

There were no events after balance date which had a significant impact on these financial statements.

Major variances between budget and actual results

Explanations for major variances between the NZFC's budgeted figures reported in the 2023/24 Statement of Performance Expectations are as follows:

Statement of Comprehensive Income and Expenditure

Crown Revenue

Crown revenue includes funding received and recognised for the Screen Production Recovery Fund and the Te Puna Kairangi Premium Production Fund which closed for applications in FY22/23. These funds were granted through the Ministry for Culture and Heritage to assist with the recovery of the New Zealand screen sector during the COVID-19 pandemic. The movement during the year reflects productions funded prior to July 2023 and not yet completed. This resulted in writebacks and/or washup positions being recognised during the current reporting period. Note 3.3 explains more on writebacks. These writebacks were not budgeted.

Interest

Higher cash holdings due to a slower release of investments in productions and an increase in term deposit interest rates have led to higher interest earnings totaling \$2.5 million against the budget of \$1.27 million.

Income from films

Buyback of rights in early discussions during the year completed ahead of expectations, enhancing the positive variance. Commercial success of a film once screened is difficult to predict and budget for. Any positive variances between the budget and actual performance will benefit the funding of future productions.

Talent development

During the year the NZFC underwent a large change programme. This impacted the number of funded initiatives that were originally budgeted.

Script development and production funding

There were fewer productions approved for funding during the year, and a material writeback of funding committed in the prior year for a production which failed to contract.

Marketing and distribution support

There were fewer films in the market to promote. This reduced activity has resulted in an underspend.

Personnel

The small positive variance between actual and budgeted costs in personnel (\$0.17 million) reflects the decision to freeze new hires whilst the NZFC underwent a change programme. The offsetting impact is the increase to contractors (\$0.29 million) engaged during this period to assist with the change programme.

Underspends

The underspends in this financial year were mostly driven by the change programme, feature film writebacks and the NZFC's need to redefine its strategic direction to better serve the New Zealand screen sector, and ultimately to further encourage a positive economic impact to New Zealand businesses who benefit from film production in New Zealand. Unspent funds will be available to reallocate to future funding initiatives.

Statement of Financial Position

Investments were \$11.2 million higher than budget due to unexpected writebacks of \$5.5 million, and delayed production milestones, which the NZFC uses as a bases for its drawdowns resulting in cash outflow.

Trade and other receivables include funding for the final quarter not received at balance date.

Trade and other payables include the uncommitted balance of the Te Puna Kairangi Premium Production Fund not yet committed at balance date. These funds, if not committed, will be returned to the Ministry for Culture and Heritage.

Project commitments are lower than budget due to fewer successful funding applications during the financial year.

Statement of Cash Flows

Cash payments were higher than budget due to the actual payment of production commitments which were previously recognised as expenditure in the Statement of Comprehensive Revenue and Expenditure in prior years, being physically paid out in this reporting year. This occurs where milestones are not met due to delays in production or changes to production schedules. Cash payments are made upon the milestone obligation being met.

Sale and purchase of investments were higher than budgeted due to the number of productions being early in their schedules and therefore cash being reinvested into term deposits until the outflow of cash is required.

Independent auditor's report

To the readers of New Zealand Film Commission's financial statements and performance information for the year ended 30 June 2024

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

Opinion

We have audited:

- the financial statements of the Commission on pages 65 to 87, that comprise the statement of financial position as at 30 June 2024, the statement of comprehensive revenue and expenses, statement of changes in equity and statement of cash flows for the year ended on that date and the notes to the financial statements including a summary of significant accounting policies and other explanatory information; and
- the performance information which reports against the Commission's statement of performance expectations for the year ended 30 June 2024 on pages 56 to 64.

In our opinion:

- the financial statements of the Commission:
 - present fairly, in all material respects:
 - its financial position as at 30 June 2024; and
 - its financial performance and cash flows for the year then ended; and
 - comply with generally accepted accounting practice in New Zealand in accordance with the Public Benefit Entity Reporting Standards; and
- the Commission's performance information for the year ended 30 June 2024:
 - presents fairly, in all material respects, for each class of reportable outputs:
 - its standards of delivery performance achieved as compared with forecasts included in the statement of performance expectations for the financial year; and
 - its actual revenue and output expenses as compared with the forecasts included in the statement of performance expectations for the financial year; and
 - complies with generally accepted accounting practice in New Zealand.

Our audit was completed on 17 October 2024. This is the date at which our opinion is expressed.

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

Basis for our opinion

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

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

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

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

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

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

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

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

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

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

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

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

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

- We identify and assess the risks of material misstatement of the financial statements and the performance information, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- We obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Commission's internal control.
- We evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board.
- We evaluate the appropriateness of the performance information which reports against the Commission's statement of performance expectations.
- We conclude on the appropriateness of the use of the going concern basis of accounting by the Board and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Commission's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements and the performance information or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Commission to cease to continue as a going concern.
- We evaluate the overall presentation, structure and content of the financial statements and the performance information, including the disclosures, and whether the financial statements and the performance information represent the underlying transactions and events in a manner that achieves fair presentation.

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

Our responsibilities arise from the Public Audit Act 2001.

Other information

The Board is responsible for the other information. The other information comprises the information included on pages 1 to 54 and 91 to 106, but does not include the financial statements and the performance information, and our auditor's report thereon.

Our opinion on the financial statements and the performance information does not cover the other information and we do not express any form of audit opinion or assurance conclusion thereon.

In connection with our audit of the financial statements and the performance information, our responsibility is to read the other information. In doing so, we consider whether the other information is materially inconsistent with the financial statements and the performance information or our knowledge obtained in the audit, or otherwise appears to be materially misstated. If, based on our work, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Independence

We are independent of the Commission in accordance with the independence requirements of the Auditor-General's Auditing Standards, which incorporate the independence requirements of Professional and Ethical Standard 1: *International Code of Ethics for Assurance Practitioners (including International Independence Standards) (New Zealand) (PES 1)* issued by the New Zealand Auditing and Assurance Standards Board.

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



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



● Maianui (Antonio Te Maioha).The Convert ©2023. OzConvert Holdings PL & The Convert Rights Ltd

Funding Decisions

1. Development and Production Funds

NEW LONG FORM SCREEN STORIES WITH INVESTMENT FROM NZFC

FEATURE FILM PRODUCTION INVESTMENT

Caterpillar \$1,786,602

When dementia arrives and shatters their delicate balance, a dysfunctional maternal line must learn how to love – before they lose it all.

P: Georgina Conder, Andrew Marshall

W/D: Chelsie Florence

Holy Days \$1,590,000

A lost boy in search of heaven, three weird nuns on a mission, a car powered by God (and stolen money). This is a road trip like no other. A comedic near-tragedy that just keeps going South.

P: Emma Slade, Victoria Dabbs, Roxi Bull, Michelle Morris, Sushan Desai

D: Nathalie Bolt

W: Nathalie Bolt

Lomu \$800,00

Experience the unstoppable force of Jonah Lomu, the greatest rugby player to walk the planet, whose indomitable spirit reshaped the game forever.

P: Emma Slade, Victoria Dabbs, Micah Winiata, Roxi Bull, Leela Menon, Desray Armstrong, Fraser Brown (NZ), Victoria Barrell, Simon Lazenby (UK)

D: Ve'a Mafale'o, Gavin Fitzgerald

Mania \$800,000

A social excavation of the rise and fall of the young female leader, Jacinda Ardern, exploring how the mania that propelled her rise later collided with a backlash of hate, told through a bold mash-up of media, peer and personal archive

P: Emma Slade, Anna Dean, Micah Winiata, Cynthia Wade

D: Pietra Brett Kelly, Justin Pemberton

W: Pietra Brett Kelly, Justin Pemberton

My Name is Pati \$865,638

The remarkable story of Samoan brothers who sang their way from humble beginnings in South Auckland onto the world's greatest opera stages.

P: Rebecca Tansley, Catherine Madigan, Taualeo'o Stephen Stehlin

D: Rebecca Tansley

W: Rebecca Tansley

Mum, I'm Alien Pregnant \$1,783,509

When a messy millennial gets alien-pregnant, she must overcome skeptical doctors, a useless baby-daddy, and her oversharing mum in order to survive and reclaim her life.

P: Morgan Leigh Stewart, Alix Whittaker, Ila'i Amar, Tim White

D: Jordan Mark Windsor and Sean Wallace

W: Jordan Mark Windsor

LONG FORM SCREEN STORIES WITH ADDITIONAL INVESTMENT FROM NZFC

FEATURE FILM PRODUCTION INVESTMENT ADDITIONAL EQUITY

\$344,000

Moss & Freud \$755,000

P: Matthew Metcalfe, Tom Blackwell, Lesley Hansen, Kate Moss, Phil Hunt

W: James Lucas

D: James Lucas

Mum, I'm Alien Pregnant \$196,491

P: Morgan Leigh Stewart, Alix Whittaker, Ila'i Amar, Tim White

W: Jordan Mark Windsor

D: Jordan Mark Windsor & Sean Wallace

EXTENDED SCREEN PRODUCTION RECOVERY FUND – FEATURE FILMS

Bookworm \$85,986

P: Victoria Dabbs, Emma Slade, Roxi Bull

W: Toby Harvard

D: Ant Timpson

Head South \$12,844

P: Emma Slade, Lee Hubber, Antje Kulpe, Victoria Dabbs

W: Jonathan Ogilvie

D: Jonathan Ogilvie

Went Up the Hill \$12,844

P: Vicky Pope, Samantha Jennings, Kristina Ceyton

W: Samuel Van Grinsven, Jory Anast

D: Samuel Van Grinsven

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

**EXTENDED SCREEN PRODUCTION RECOVERY FUND
– SHORT FILMS**

Blessing aka Show Home \$5,854

P: Sarah Cook, Jimena Murray

W: Steve Ayson

D: Jane Shearer

The Rat King \$3,855:

P: Amanda Jane Robinson

W: Hash Perambalam

D: Hash Perambalam

Womb \$6,707

P: Amanda Jane Robinson

W: Kyrh Hetaraka

D: Kyrh Hetaraka

**EXTENDED SCREEN PRODUCTION RECOVERY FUND –
SERIES**

Creamerie Season \$29,333 2

P: Roseanne Liang

D: Roseanne Liang

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

Far North \$34,537

P: Jo Johnson, Kelly Martin, Sally Campbell

W: David White, Suli Moea, Mingjian Cui

D: David White

\$250,000

I, Object \$149,681

P: Polly Fryer, Tim White, Dan Bekerman

W: Andrew Niccol

D: Andrew Niccol

Madam \$495,000

P: Tom Hern, Halaifonua Finau

W: Shoshana McCallum, Harry McNaughton

D: Kate McGill, Peter Salmon, Madelaine Sami

**FEATURE FILM FINISHING GRANTS
– FEATURE FILMS**

Marimari \$60,000

P: Shu Run Yap

D: Paul Wolfram

Maurice and I \$55,815

P: Rick Harvie

D: Rick Harvie, Jane Mahoney

Pistachio Wars \$31,000

P: Thierry Jutel

W: Yasha Levine

D: Rowan Wernham

The Haka Party Incident \$60,000

P: Tim Balme

W: Katie Wolfe

D: Katie Wolfe

**NZFC DEVELOPMENT FINANCE FOR FEATURE
FILM PROJECTS**

ADVANCED DEVELOPMENT FUNDING

Ajax \$30,000

P: Fergus Grady

W: Nick Ward

God Bless You, Mr Kopu \$30,000

P: Emma Slade, Roxi Bull

W: Alex Liu

D: Alex Liu

EARLY DEVELOPMENT FUNDING

Bad Actor \$25,000

P: Luke Sharpe

W: Joseph Moore, Nic Sampson

Crack Up \$25,000

P: Laurence Alexander, Grant Roa

W: Peter Burger

D: Peter Burger

	\$19,000
Caterpillar	CEOD
P: Georgina Conder	
W: Chelsie Preston Crayford	
D: Chelsie Preston Crayford	
Childish	\$25,000
P: Rachel Jean	
W: Jesse Griffin	
D: Jesse Griffin	
Do It Just To Please Me	\$25,000
P: Desray Armstrong	
W: Michelle Savill, Eli Kent, Mia Maramara	
D: Eli Kent	
Koha	\$25,000
P: Sharlene George, Ricky-lee Russell-Waipuka, Rouzie Hassanova	
W: Paula Whetu Jones	
D: Paula Whetu Jones	
New Zealand Ninja	\$25,000
P: Orlando Stewart	
W: Brian Challis	
Not This Time	\$25,000
P: Rachel Fawcett	
W: Sinead Lau	
D: Sinead Lau	
Null	\$13,300
P: Cushla Dillon, Nic Gorman, Orlando Stewart	
W: Philippa Campbell, Ro Bright	
D: Ro Bright	
Put a Baby In Me	\$25,000
P: Georgina Conder	
W: Michele Powles	
D: Anna Rose Duckworth	
Roaring Meg	\$20,000
P: Emma Slade, Emily Anderton	
W: Martha Hardy Ward	
D: Awanui Simich-Pene	
Radelstein: Lost in a Dream	\$25,000
P: Florian Habicht	
W: Florian Habicht, Greg David King	
D: Florian Habicht	

So Lonely I Could Die	\$25,000
P: Morgan Leigh Stewart	
W: Andrew Todd, Johnny Hall	
D: Andrew Todd, Johnny Hall	
Shadow Boxer	\$25,000
P: Karin Williams	
W: Matthew Saville, Saito Lilo	
D: Saito Lilo	
Tandem	\$25,000
P: Alex Reed	
W: Pennie Hunt	
D: Pennie Hunt	
Teine Mau	\$20,000
P: Jade Jackson	
W: Isack Hoppitt Seumanutafa	
D: Jade Jackson	
The Blood Moon	\$25,000
P: Sharlene George, Rickylee Russell-Waipuka	
W: Mark Albiston	
D: Mark Albiston	
The Resort	\$25,000
P: Sophie Henderson	
W: Curtis Vowell, Sophie Henderson	
D: Curtis Vowell, Sophie Henderson	
Weathered Bones	\$25,000
P: Catherine Fitzgerald	
W: Gillian Ashurst, Michele Powles	
D: Gillian Ashurst	
Where the River Runs	\$25,000
P: Morgan Leigh Stewart	
W: Jodie Hillock	
DOCUMENTARY DEVELOPMENT FUNDING	
Grace	\$20,000
P: Dame Gaylene Preston, Susana Lei'ataua, Catherine Madigan	
D: Dame Gaylene Preston	
Land of Voices	\$20,000
P: Georgina Conder, Karen Sidney, Mary Bell, Adam Dawtrey	
W: Alastair Cole	
D: Alastair Cole	

My Name is Pati \$20,000

P: Rebecca Tansley, Taualao'o Stephen Stehlin,
Catherine Madigan

W: Rebecca Tansley

D: Rebecca Tansley

Project Baby \$20,000

P: Kay Ellmers, Polly Fryer

W: Kay Ellmers

D: Parehuia MacKay

The Cow and the Canary Reading Cosmic Anatomy \$20,000

P: Gaylene Barnes

W: Gaylene Barnes

D: Gaylene Barnes

DEVOLVED DEVELOPMENT DECISIONS

SEED FUNDING

Daz \$7,500

W: Jamie Lawrence

Mana Tapu \$7,500

W: Aroha Silenzio

Ngā Whetū \$7,500

W: Jayden Daniels

Rise Up \$7,500

W: Kishan Raman

Tāne \$7,500

W: Daniel Max

The Bay Hill \$7,500

W: Ryan Ammar

SEED ADVANCED FUNDING

Hungry Ghosts \$10,000

W: Angeline Loo, Poata Alvie McKree

Invisible \$10,000

W: Kate McDermott

2. Talent Development Funds

SHORT FILM FUNDING

FRESH SHORTS

Close \$30,000

P: Chrissie Uy

W: Samantha Crews

D: Conner Slaterly

I Duok om I Bohuntung – The Owl & The Rainbow \$30,000

P: Anthony Gusscott

W: Linda Chanwai-Earl

D: Jo Luping

Turukawa \$30,000

P: Craig Parkes

W/D: Tulia Thompson

TALENT DEVELOPMENT INITIATIVES

ON THE JOB DEVELOPMENT

Amanda Jane Roberston	Producer Attachment	\$10,000
Anton Steel	Producer Attachment	\$10,000
Barry Prescott	Online Mentorship	\$6,325
Elizabeth Laupepa	Producer Internship	\$10,000
Ella Gilbert	Director Internship	\$10,000
Johanna Meyers	Director Internship	\$10,000
Kirk Torrance	Director Attachment	\$10,000
Letisha Tate Dunning	Producer Attachment	\$10,000
Tara Riddell	Producer Online Mentorship	\$8,800

STRATEGIC TRAINING FUND

Doc Edge	\$40,000
Directors and Editors Guild of Aotearoa New Zealand	\$130,000
Equity New Zealand	\$50,000
Film Otago Southland	\$50,000
New Zealand Cinematographers Society	\$45,000
Pacific Island Screen Artists	\$25,000
Pan Asian Screen Collective	\$35,000
Proud Voices on Screen	\$25,000
Script to Screen	\$170,000

INDUSTRY SUPPORT

GUILD CORE FUNDING

Directors and Editors Guild of Aotearoa New Zealand	\$85,000
Equity NZ	\$50,000
New Zealand Writers Guild	\$85,000
Pacific Island Screen Artists	\$65,000
Pan Asian Screen Collective	\$85,000
Screen Industry Guild of Aotearoa New Zealand	\$85,000
Screen Production and Development Association	\$85,000
Script to Screen	\$85,000
Strategic Partnership- Ngā Aho Whakaari	\$120,000
Women in Film and Television NZ	\$85,000

INDUSTRY DEVELOPMENT FUNDING

48 Hours	\$75,000
Film Otago Southland – Hamish Bennet writing & directing workshop	\$1,700
Loading Docs	\$70,000
Screenfit Programme	\$22,000
Script to Screen, Big Screen Symposium	\$50,000
Script to Screen, Big Screen Symposium Scholarships	\$7,043
WIFT NZ – NZ-Canada Co-Pro Summit	\$20,000

TALENT DEVELOPMENT GRANTS

Allan George	Story Expo	\$5,000
Daniel Pickstone	John Yorke Script Development	\$1,890
Emma Schranz	Canterbury Script to Screen Workshop	\$1,250
Esther Cahill-Chiaroni	Film Nomad Script Development Workshop	\$3,200
Jared Jones	ASCM Masterclass	\$5,000
Kim Georgine	Directors and Editors Guild of Aotearoa New Zealand Workshop	\$540
Linda Niccol	ABCO Slamdance	\$5,000
Lisa Taouma & Hope Papali'i	ImagineNATIVE	\$5,000
Miranda Harcourt	Governor at Toronto International Film Festival	\$5,000
Rebecca McMillan	Online Film Stills Fast Track	\$2,400
Tom Levesque	Melbourne International Film Festival	\$2,640

3. Rautaki Māori Funds

HE POUNAMU TE REO MĀORI – FEATURE FILM INITIATIVE

Mārama \$2,420,000

Logline: 1859. When a young, Māori woman is summoned under mysterious circumstances from New Zealand to North Yorkshire, she uncovers the horrifying truth of her colonial heritage and must destroy the titled Englishman who has devastated her family.

P: Sharlene George, Rickylee Russell-Waipuka, Rouzie Hassanova

W: Taratoa Stappard

D: Taratoa Stappard

HE POUNAMU TE REO MĀORI – POST-PRODUCTION FUNDING

Moana 2 Te Reo \$250,000

After receiving an unexpected call from her wayfinding ancestors, Moana journeys to the far seas of Oceania and into dangerous, long-lost waters for an adventure unlike anything she has ever faced.

P: Chelsea Winstanley

W: David G. Derrick Jr.

D: Tweedie Waititi

TUAKANA-TEINA MĀORI MENTORING SUPPORT FOR INDIVIDUALS

Angela Cudd – EFM Toolbox 2024	\$5,000
Kathleen Mantel – EFM Toolbox 2024	\$5,000
Kiel McNaughton – Cape Showrunner Incubator	\$5,000
Miriama McDowell with Amanda Blumenthal	\$5,000
Nicole Horan – EFM Toolbox 2024	\$5,000
Nicola Smith – EFM Toolbox 2024	\$5,000
Renaë Maihi with Shareph Breakwell	\$5,000
Sharlene George with Michael Bouchier and Paula Whetu-Jones	\$5,000

TUAKANA-TEINA MĀORI MENTORING SUPPORT FOR COMPANIES/ORGANISATIONS

Carthew Neal- Madman Internship – Tirakahurangi Leef	\$6,240
Libby Hakaraia – Attachments on Kōkā/ Oriwa Hakaraia, Tirakahurangi Leef, Ethan Kalouniviti	\$20,775
Māoriland Productions – Attachments Kātahi te Korokē – Shrek	\$29,500

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

787 Media \$50,000

P: Mia Henry-Teirney

Awa Films \$25,000

P: Julian Arahanga

Caravan Carpark Films \$25,000

P: Angela Cudd

TUHINGA REO MĀORI – TE REO MĀORI DEVELOPMENT FUND

Kātahi te Korokē – SHREK \$99,500

P: Libby Hakaraia, Tainui Stephens

Lead Translator: Te Moananui a Kiwa Goddard

Mātanga Reo: Hēni Jacob

The First Horse \$5,000

P: Mia Henry-Teirney, Heperi Mita, Putiputi Simich

W: Heperi Mita, Awanui Simich-Pene

D: Awanui Simich-Pene

Sleeps Standing – Moetū \$6,000

P: Sharlene George

W: Paula Whetu Jones

Translator: Hemi Kelly

D: Peter Burger

HĀPAITIA TE KAUPAPA KIRIATA – MĀORI FEATURE FILM SUPPORT FUND

KOWZ \$10,000

P: Lani-rain Feltham, Emma Mortimer

W: Gregory David King

Sleeps Standing – Moetū \$10,000

P: Sharlene George, Witi Ihimaera

W: Paula Whetu-Jones

D: Peter Burger

NEW ZEALAND MĀORI REGIONAL AND INTERNATIONAL INDIGENOUS FILM FESTIVAL FUND

Corinna Hunziker	ImagineNATIVE Travel Grant	\$5,040
Hiona Henare	ImagineNATIVE Travel Grant	\$4,250
Hiona Henare	International Oceanian Documentary Film Festival	\$2,100
Lara Northcroft	Rotorua Indigenous Film Festival	\$20,000
Madeleine De Young	Maoriland	\$30,000
Piata Hoskins	ImagineNATIVE Travel Grant	\$5,000
Todd Karehana	ImagineNATIVE Travel Grant	\$5,000

AHO SHORTS – DEVOLVED TO NGĀ AHO WHAKAARI

Ngā Aho Whakaari \$120,000

4. Producer International Travel Funds

PRODUCER INTERNATIONAL TRAVEL FUND

Event Name – in appearance of festival date	Recipient	Funding Awarded
Frontières Market 2023	Tainui Stephens	5,000
MIFF 37°South 2023	Desray Armstrong	2,500
MIFF 37°South 2023	Rachel Fawcett	2,500
MIFF 37°South 2023	Roxi Bull	2,500
MIFF 37°South 2023	Eva Trebilco	2,500
MIFF 37°South 2023	Vicky Pope	2,500
MIFF 37°South 2023	Claire Varley	2,500
MIFF 37°South 2023	Thomas Coppell	2,500
MIFF 37°South 2023	Justin Eade	2,500
MIFF 37°South 2023	Danielle White	2,500
MIFF 37°South 2023	Alix Whittaker	2,500
Venice Gap-Financing Market 2023	Pietra BrettKelly	5,000
Toronto International Film Festival 2023 and Atlantic International Film Festival Partners	Yvonne Mackay	5,000
Toronto International Film Festival 2023	Emma Slade	5,000
Toronto International Film Festival 2023	Kiel McNaughton	5,000
Toronto International Film Festival 2023	Te Kohe Tuhaka	5,000
Toronto International Film Festival 2023 and Atlantic International Film Festival Partners	Angela Cudd	5,000
Atlantic International Film Festival 2023	Victoria Dabbs	5,000
Atlantic International Film Festival 2023	Sharlene George	5,000
Atlantic International Film Festival 2023	Tainui Stephens	5,000
Atlantic International Film Festival 2023	Kerry Warkia	5,000
2023 Dok Leipzig	Kylie Cushman	5,000
American Film Market 2023	Sue Thompson	2,000
American Film Market 2023	Tearepa Kahi	5,000
American Film Market 2023	Aaron Falvey	5,000
2023 Tallinn Black Nights Film Festival	Phillippa Campbell	2,658
International Documentary Film Festival Amsterdam 2023	Polly Fryer	5,000
International Documentary Film Festival Amsterdam 2023	Thomas Burstyn	4,922

2024 Palm Springs International Film Festival	Belindalee Hope	5,000
2024 International Film Festival Rotterdam	Lissy Turner	5,000
2024 Sundance Film Festival	Tom Blackwell	5,000
Kidscreen Summit 2024	Fiona Copland	5,000
European Film Market 2024	Rebecca Tansley	4,598
2024 South by Southwest	Morgan Waru	5,000
2024 Hot Docs Canadian International Documentary Festival – Deal Maker	Briar March	5,000
2024 Cannes Film Market	Carthew Neal	2,500
2024 Cannes Film Market	Fraser Brown	5,000
2024 Cannes Film Market	Jill Macnab	5,000
2024 Cannes Film Market	Emma Slade	5,000
2024 Cannes Film Market	Nadia Maxwell	5,000
2024 Cannes Film Market	Catherine Fitzgerald	5,000
2024 Cannes Film Market	Sharlene George	5,000
2024 Cannes Film Market	Robin Laing	5,000
2024 Cannes Film Market	Morgan Leigh Stewart	5,000
2024 Cannes Film Market	Vicky Pope	5,000
2024 Tribeca Film Festival	Nigel McCulloch	5,000

5. Marketing Funds

DOMESTIC THEATRICAL DISTRIBUTION GRANTS

Joika	The Reset Collective	\$9,000
Ka Whawhai Tonu – Struggle Without End	Transmission	\$59,270
Loop Track	Vendetta Films	\$18,306
Ms. Information	Caramel Canine Films	\$9,500
Pacific Mother	Demand Film Ltd	\$7,803
Red Mole: A Romance	Caramel Canine Films	\$4,837
Stylebender	Ahi Film Distribution	\$51,220
The Moon is Upside Down	Vendetta Films	\$18,815
The Mountain	Madman	\$82,000

NEW ZEALAND FILM FESTIVAL FUND

Whānau Mārama: New Zealand International Film Festival	\$130,000
DocEdge	\$60,000
Show Me Shorts	\$60,000

6. Co-Production

PRODUCTIONS CERTIFIED AS OFFICIAL CO-PRODUCTIONS

Name of production	Format	Applicant Company	Co-Production Country	Certification Issued
<i>Badjelly</i>	TV Series	Badjelly NZ	UK & Canada	Provisional
<i>Gloriavale</i>	Film	Grade A Films	Australia	Final
<i>The Gone</i>	TV Series	Kōtare Productions	Ireland	Final
<i>I, Object</i>	Film	I O Film	Canada	Provisional
<i>Moss & Freud</i>	Film	General Film Corporation	UK	Provisional (v2)
<i>Lomu</i>	Film	11Jersey	UK	Provisional
<i>Joika</i>	Film	Joika NZ	Poland	Final
<i>The Convert</i>	Film	The Convert NZ	Australia	Final
<i>The Lie</i>	Film	GFC (Queen St)	UK	Final
<i>The Gone (Season 2)</i>	TV Series	Kōtare Productions	Ireland	Provisional

7. New Zealand Screen Production Rebate

NEW ZEALAND SCREEN PRODUCTION REBATE (NEW ZEALAND PRODUCTIONS)

Project	Format	Applicant Company	Type	QNZPE	Rebate
<i>A Mistake</i>	Feature Film	GFC (Medical) Limited	Final	\$10,557,304	\$4,222,922
<i>After the Party</i>	Series	After The Party Productions Ltd	Final	\$8,337,953	\$3,335,181
<i>Bad Behaviour</i>	Feature Film	Badly Behaved Babes Ltd	Final	\$4,169,232	\$1,667,693
<i>Barkley Manor, Season 2</i>	Series	Wolfhound Limited	Final	\$1,220,341	\$488,136
<i>Black Coast Vanishings</i>	Series	Dark Doris Five Limited	Final	\$1,805,507	\$722,203
<i>Bookworm</i>	Feature Film	Canterbury Panther Limited	Interim	\$4,871,312	\$1,948,525
<i>Celebrity Treasure Island 2023</i>	Series	Warner Brothers ITVP NZ Projects Limited	Final	\$5,085,650	\$2,034,260
<i>Celebrity Treasure Island, S3, 2022</i>	Series	Warner Brothers ITVP NZ Projects Limited	Final	\$6,774,999	\$2,710,000
<i>Cooks on Fire Season 2</i>	Series	EQM Cooks on Fire Limited	Final	\$1,659,276	\$663,710
<i>Dark City – The Cleaner</i>	Series	Dark City Ltd	Final	\$12,934,633	\$5,173,853
<i>Dynamic Planet</i>	Series	Big Change Productions Limited	Final	\$6,326,317	\$2,530,527
<i>Far North</i>	Series	Golden Retriever Family Limited	Final	\$1,583,635	\$633,454
<i>Grafted</i>	Feature Film	Grafted Film Limited	Final	\$4,352,338	\$1,740,935
<i>Jimmy Doherty's NZ Escape</i>	Series	EQM Jimmy Limited	Final	\$844,769	\$337,908
<i>Joika (Co-production)</i>	Feature Film	Joika NZ Ltd	Final	\$3,549,977	\$1,419,991
<i>Ka Whawhai Tonu</i>	Feature Film	Akeake Ltd	Interim	\$6,584,301	\$2,633,720
<i>Kiddets Season 2</i>	Series	Pukeko Pictures Kiddets Limited Partnership	Final	\$2,927,570	\$1,171,028
<i>Kiri and Lou Season 3</i>	Series	Kiri and Lou Limited	Final	\$2,057,791	\$823,116
<i>Kōkā</i>	Feature Film	Aku Films Ltd	Interim	\$3,648,948	\$1,459,579
<i>Madam</i>	Series	Empowered Productions Limited	Interim	\$5,851,660	\$2,340,664
<i>Moving Houses – Series 2</i>	Series	Moving TV Limited	Final	\$2,568,235	\$1,027,294

Project	Format	Applicant Company	Type	QNZPE	Rebate
<i>My Life is Murder Season 3</i>	Series	Greenstone Pictures MLIM Limited	Interim	\$8,085,322	\$3,234,129
<i>Pike</i>	Feature Film	31 Films Ltd	Interim	\$5,131,024	\$2,052,410
<i>SPCA Rescue</i>	Series	Animal TV Limited	Final	\$1,055,667	\$422,267
<i>Stylebender</i>	Feature Film	Fluroblack (Stylebender) Limited	Final	\$3,061,194	\$1,224,478
<i>The Brokenwood Mysteries Series 10</i>	Series	Brokenwood Productions Limited	Final	\$9,708,682	\$3,883,473
<i>The Convert (Co-production)</i>	Feature Film	The Convert NZ Limited	Interim	\$16,255,845	\$6,000,000
<i>The Convert (Co-production)</i>	Feature Film	The Convert NZ Limited	Final	\$1,988,101	\$1,297,578
<i>The Gone (Co-production)</i>	Series	Kōtare Productions Limited	Final	\$11,332,612	\$4,533,045
<i>The Lie (Co-production)</i>	Feature Film	GFC (QUEEN ST) Limited	Final	\$2,056,349	\$822,540
<i>The Mountain</i>	Feature Film	Piki Lane Limited	Final	\$4,221,771	\$1,688,708
<i>The Rule of Jenny Pen</i>	Feature Film	Hyenas Rule Ltd	Interim	\$5,721,126	\$2,288,450
<i>Tracked</i>	Series	Great Southern Film & Television Limited	Final	\$477,375	\$190,950
<i>Treasure Island Fans vs Faves</i>	Series	Warner Bros. ITVP NZ Projects 3 Limited	Final	\$3,486,333	\$1,394,533
<i>Under the Vines Series 3</i>	Series	Libertine Pictures (UTV) Limited	Interim	\$8,720,116	\$3,488,046
<i>Untold Tales of Tūteremoana</i>	Series	Tūteremoana Productions Limited	Final	\$1,081,231	\$432,492
<i>Uproar</i>	Feature Film	1981 Limited	Final	\$6,586,286	\$2,634,514
<i>We Were Dangerous</i>	Feature Film	Piki Island Ltd	Final	\$3,979,193	\$1,591,677
<i>Went up the Hill (Co-production)</i>	Feature Film	Hill Top Films Ltd	Interim	\$4,733,055	\$1,893,222
Total				\$195,393,030	\$78,157,211

NEW ZEALAND SCREEN PRODUCTION GRANT (INTERNATIONAL PRODUCTIONS)

Name of Screen Production	Format	Applicant Company	Type	PDV	QNZPE	Rebate
<i>Avatar Sequels</i>	Feature Film	800 Productions NZ Limited Partnership	9th Interim		203,611,876	40,722,375
<i>Black Panther: Wakanda Forever</i>	Feature Film	MVL Productions NZ Limited	Final	Y	17,505,406	3,501,081
<i>Choose Love</i>	Feature Film (Non-theatrical)	GC Film Limited	Final		16,048,248	3,209,650
<i>Dune: Part Two</i>	Feature Film	Halfway Productions NZ Limited	Final	Y	1,837,094	367,419
<i>Guardians of the Galaxy Vol. 3</i>	Feature Film	MVL Productions NZ Limited	Final	Y	38,057,506	7,350,351
<i>Invasion – Season 2</i>	Series	AS Productions NZ Limited	Final	Y	14,473,635	2,894,727
<i>Nyad</i>	Feature Film (non-theatrical)	The One Production	Final	Y	4,969,434	993,887
<i>One of Us is Lying – Season 2</i>	Series	One NZ Television Limited	Final		50,818,701	10,163,740
<i>Our Flag Means Death Season 2</i>	Series	Emporium Productions Ltd	Final + 5% Uplift		71,701,033	17,925,258

Name of Screen Production	Format	Applicant Company	Type	PDV	QNZPE	Rebate
<i>Power Rangers – Season 30</i>	Series	Power Rangers Productions Limited	Final		25,054,028	5,010,806
<i>RuPaul's Drag Race Down Under S3</i>	Series	Warner Bros. IVTP NZ Projects 5 Limited	Final	Y	630,243	126,049
<i>SAS Special Forces: World's Toughest Test Series 2 & Who Dares Wins S6</i>	Series	Who Dares Wins (NZ Minnow) Limited	Final		14,251,703	2,850,341
<i>Saving Bikini Bottom</i>	Feature Film (non-theatrical)	Busy Doing Science Ltd	Final	Y	605,248	121,050
<i>Spectral</i>	Feature Film (non-theatrical)	Contrarian Pictures NZ Limited	Final	Y	17,600,321	3,520,064
<i>Sweet Tooth – Series 2</i>	Series	Manu One Limited	Final		69,782,071	13,956,414
<i>The Family Plan</i>	Feature Film	Boneyard Pictures NZ Limited	Final	Y	1,642,136	328,427
<i>The Flash</i>	Feature Film	Warner Bros. Features NZ Limited	Final	Y	16,318,187	3,263,637
<i>The Last of Us</i>	Series	Warner Bros. Features NZ Limited	Final	Y	10,523,221	2,104,644
<i>The Marvels</i>	Feature Film	MVL Productions NZ Limited	Final	Y	41,729,447	8,011,300
<i>The Summit</i>	Series	The Summit Productions NZ 2022 Limited	Final		4,153,489	830,698
<i>Time Bandits</i>	Series	Viacom Limited	Interim		127,014,539	25,402,908
<i>Transformers: Rise of the Beasts</i>	Feature Film	DWTT Productions Limited	Final	Y	33,166,671	6,470,001
<i>Twisted Metal</i>	Series	Secundus Limited	Final	Y	8,623,782	1,724,756
<i>Ultimate Escape</i>	Series	Imagination UE Ltd	Final		7,897,470	1,579,494
<i>Untitled Amazon Project – Season 1</i>	Series	GSR Productions Limited	Final		532,495,010	106,499,002
			Total		\$1,330,510,499	\$268,928,079



● Choose Love. Cr. Nicola Dove Netflix © 2023



Te Tumu Whakaata Taonga