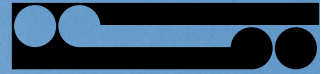


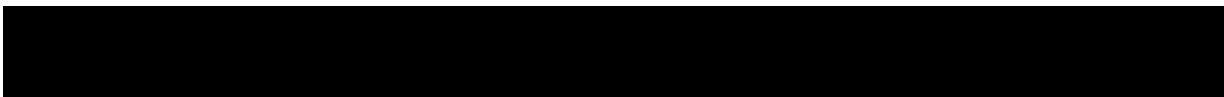


**New Zealand
FILM COMMISSION**



Te Tumu Whakaata Taonga

STATEMENT OF INTENT 2017 – 2021





Te Tumu Whakaata Taonga

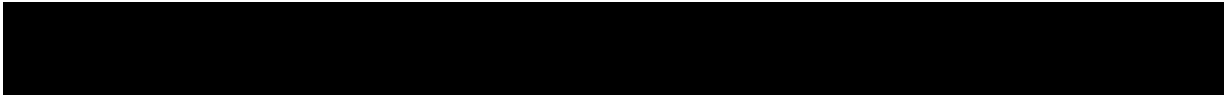
PO Box 11 546
Wellington
www.nzfilm.co.nz

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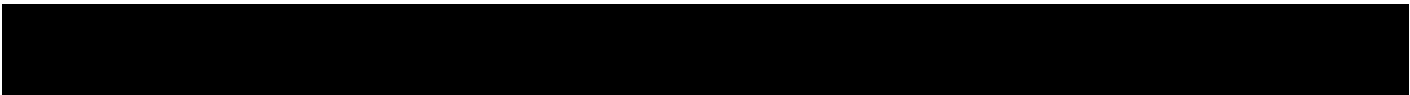
Cover Image: behind the scenes of *Human Traces*





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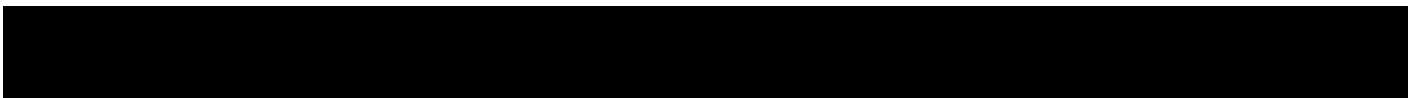
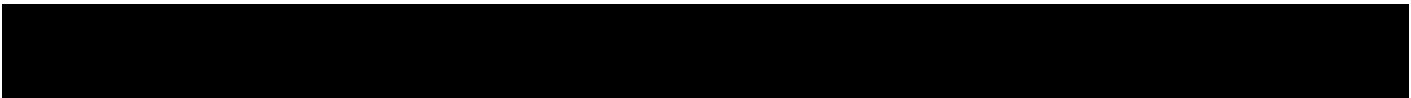
This Statement of Intent reflects our strategic objectives for the four-year period from 1 July 2017 to 30 June 2021. It is produced in accordance with s141 of the Crown Entities Act 2004.

Kerry Prendergast

Chair

Tom Greally

Chair, Finance, Audit & Risk Committee





Behind the scenes of *Pork Pie*



WHO WE ARE



The New Zealand Film Commission (NZFC) is here to help our screen sector develop and grow into a successful, sustainable screen industry. We make sure New Zealand stories are told and are available to be enjoyed in cinemas and on smaller screens here, and throughout the world. We support a vibrant industry to ensure we have the talented well-connected individuals and widespread capability necessary to ensure a wide range of New Zealand and international productions are made here. We happily straddle cultural and economic objectives to enrich and grow the New Zealand screen sector.

We are committed to ensuring New Zealand has a successful screen industry.

We:

- Support talented filmmakers to develop their careers and make meaningful connections offshore
 - Contribute to increased economic activity
 - Support the growth of audiences for New Zealand films both here and overseas
 - Help culturally significant films get made
 - Help amazing, original, different and satisfying films get made
-

We are an Autonomous Crown Entity and you can see a full description of our statutory functions at www.nzfilm.co.nz/about-us/key-facts. We allocate funds provided by the Crown and Lottery Grants Board to meet our statutory functions and implement government policies.





We judge our success by the success of the New Zealand screen industry.

- **If you walked out and looked at the night sky and there was a perfect alignment of planets all shining brightly on a successful screen industry, it might look like this.**

Pathways & careers for people

Increased economic activity

More eyeballs on films here & overseas

Culturally significant films

Amazing, original satisfying, films

Lining up the planets for our industry and our stakeholders





OPERATING ENVIRONMENT

- **Our work is consistent with the Government's priorities, in particular the responsible management of finances, building a competitive and productive economy and delivering better public services.**

We work to continuously improve the efficiency and effectiveness of how internal resources are managed, and how our investments can best add cultural and economic value that the market alone cannot deliver. We will continue to do this by closely engaging with filmmakers and their projects, the industry and stakeholders in a transparent and outward facing way.

- **Ours is a sector of rapid change**

Technological advancement is affecting every level of business from the way films are shot (now digital with rapidly advancing formats), the way they are enhanced with digital, visual and sound effects, through to the way films are consumed – in cinemas, on free-to-air broadcast, paid channels, DVD/Blu-ray, subscription or transactional video on demand platforms, and on a range of devices including televisions, tablets and smartphones.

The entertainment industry continues to transform in the face of exponential technologically-driven change impacting everything from the way content is created to the way audiences consume it.

While traditional storytelling and films are holding their own, internationally there has been an explosion of interest in immersive technologies such as virtual reality, augmented reality and mixed reality. Mass take-up by consumers is yet to come, but massive global investment and predictions of exponential industry growth warrant significant attention.

Front footing transformative technologies remains a key area of activity. The NZFC recognises the opportunity for filmmakers and storytellers with an ability to work across multiple platforms, and is taking an exploratory approach to disruptive technologies through our future-focussed initiative GPS 2026 and the pilot Interactive Development Fund (aimed at developing narrative content for immersive platforms).



OUR STRATEGY

We work to support the growth of an industry that brings cultural and economic benefits to New Zealand and New Zealanders.

- **We support Māori filmmakers and their aspirations**

The NZFC acknowledges the unique and distinctive culture in New Zealand that differentiates our national cinema. We will develop a strategy in partnership with Māori film-makers that encourages, enables and embraces Māori aspirations within the sector. The NZFC is also committed to the development of new and emerging talent that will promote Māori voices. We will identify initiatives that will accelerate quality projects to production.

- **We help filmmakers make films that audiences, critics and prestigious film festivals appreciate. We aim to contribute production financing to between eight and 12 great New Zealand films each year.**

A great New Zealand film may be popular at the box office, it may be selected by prestigious festivals, it may receive critical acclaim, it may have something important to say about New Zealanders and New Zealand culture or it may do several of these things. In a world of online content and quality international episodic drama, the feature film remains a powerful and easily transportable storytelling format.

- **We'll be flexible and adaptable when it comes to how audiences see those feature films we have funded.**

While we principally support films that have a cinematic or theatrical quality, we know these films will increasingly be viewed over the Internet. We have our own Film On Demand (FOD) transactional video on demand platform www.ondemand.nzfilm.co.nz/ which is also accessible from our website. We will continue to increase the number of titles and the territories available over time. We also have an extensive digitisation programme underway, which means more of our films are being preserved and will be offered on FOD at a higher quality. All films are placed on the site with the permission of the film's producers.

- **While helping feature films get made and seen remains a core priority, talent and career development, including the facilitation of international connections, is more important than it has ever been.**

Internally, we are placing more emphasis on supporting career development and on helping filmmakers travel and meet with the right people to get their next projects made. We attend a number of key international markets and festivals each year in order to support selected and presented films and to maintain and build on relationships with sister agencies offshore, festival and market selectors, sales agents and individual producers. Domestically, we have also partnered with industry organisations on three-year programmes for up-skilling producers, directors, writers and actors.



- **We expect to see more successful screen businesses operating in the years ahead. We support a number of producers' enterprises with financing awarded through the Boost scheme, He Ara, Business Development Scheme (BDS) and the A to Z of Producing initiative.**

These schemes aim to grow the screen sector and ensure New Zealand stories can continue to be told while fostering the development of producers' businesses with the connections to attract more private and overseas investment. We encourage new partnerships and alliances, the discovery and development of new talent and projects, a strong presence in the international marketplace, new revenue streams and clever thinking about alternative distribution models.

We encourage filmmakers to take advantage of existing international co-production treaties, and are particularly interested in the development of projects with Chinese content producers. We recognise the potential of growing screen business connections with Asia, and China in particular. We believe the region to be an increasingly important source of creativity and capital, and expect that this focus will lead to screen content appreciated by the growing Asian population in New Zealand.

- **The New Zealand Screen Production Grant will support high quality local projects and bring in more international productions – acting as a catalyst for growth in the industry.**

The incentive for international productions, combined with the broader incentive for New Zealand productions, will empower New Zealanders to transition from being service providers to generating and owning more of their own exportable intellectual property.

We will continue to work closely with local industry, government organisations and fellow international funding agencies to improve New Zealand screen sector outcomes. We continue to work closely with our colleagues from other government organisations including the Ministry for Culture and Heritage (MCH), Ministry of Business, Innovation and Employment (MBIE) and Ministry of Foreign Affairs and Trade (MFAT). We share our Wellington office building with NZ On Air and collaborate on selected projects.





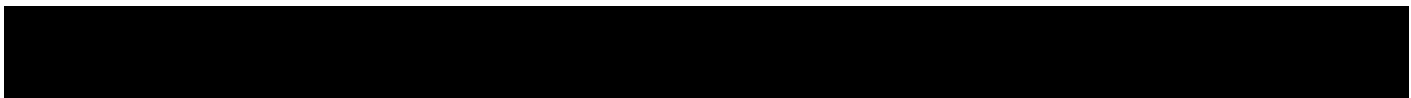
NZFC RESULTS FRAMEWORK AND HOW WE WILL ACHIEVE THESE GOALS

We support the government's overarching goals:

- A culture that is unique, distinctive and valued in a globalised world
- A growing workforce that drives innovation, creativity and collaboration
- A higher quality of life in our communities, towns and cities



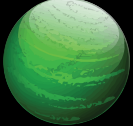
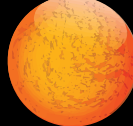

Sector outcomes

- **Create** - Cultural activity flourishes in New Zealand
- **Excel** - Cultural activities achieve excellence
- **Preserve** - Our culture can be enjoyed by future generations
- **Engage** - Engagement in cultural activities is increasing
- **Grow** - More opportunities for all New Zealanders to participate in the economy with more productive and successful people, communities and regions
- **Innovate** - People and businesses become more innovative, highly skilled and internationally competitive



NZFC Results Framework

The core framework utilised by the NZFC to demonstrate performance continues to be the “investment to outcomes” model. We judge our success by the success of the New Zealand screen industry. To describe what success would look like, we use the image of ‘lining up the planets’ for our industry and stakeholders; when each planet is shining bright, we’re getting it right.

Outcomes for New Zealand	A culture that is unique, distinctive and valued in a globalised world		A higher quality of life in our communities, homes and cities		A growing workforce that drives innovations, creativity and collaboration	
Sector outcomes	Cultural activity flourishes (Create)	Cultural activities achieve excellence (Excel)	Engagement in cultural activities is increasing (Engage)	Our culture can be enjoyed by future generations (Preserve)	More productive and prosperous sectors, regions and people (Grow)	An increased number of highly skilled people and innovative films (Innovate)
NZFC LONG TERM GOAL: A successful New Zealand screen industry						
NZFC medium term goals	 Pathways & careers for people	 Increased economic activity	 More eyeballs on films here & overseas	 Culturally significant films	 Amazing, original satisfying, films	
How we will make a difference	Identify and support NZ screen talent Connect NZ and international screen talent	Position New Zealand as a leading destination for screen production Promote and administer the screen incentives Attract a regular and diverse range of international productions Facilitate strategic relationships especially with North America and Asia	Provide effective marketing support for cinema releases and additional release platforms Manage a focussed international festival strategy	Fund the production of culturally significant films Provide devolved film development schemes for Māori and Pasifika filmmakers	Facilitate film development and production opportunities Encourage connection with audiences Encourage more film productions	
How we will know we are making a difference	NZ screen talent moves from talent development initiatives to longer form projects over time. NZ screen talent is involved in long form projects with strong market attachments NZ screen talent is working internationally or with international partners	Feature film production spend in NZ Volume of international productions Private investment in NZFC films over time Increased NZ screen activity with North America and Asia Connections with international screen partners	Total domestic audience for NZFC films across all screens Conduct audience research Total annual admissions at NZ cinemas Number of A list festival selections	Relevant festival/showcase selection Number of culturally significant films financed by NZFC Number of culturally significant films released in NZ	Number of films which had NZFC development support Number of films with 100,000 admissions Number of films with 50,000 admissions Domestic critical acclaim Use of official co-production structures	

Long-Term Goal: A Successful New Zealand screen industry

- **How we will make a difference**

We have identified five medium-term goals that we will strive to achieve.

These medium-term goals all feed into our long-term goal of a successful New Zealand screen industry.

- **1. Effective/diverse pathways and careers**

To develop and produce outstanding feature films, we need to allocate sufficient resources to the development of talent (writers, directors, producers, actors). This is equally focused on finding, fostering, connecting and progressing talent along a career pathway. Alongside this, we support the sustainability of the industry through on-going support for industry guilds and talent development organisations.

- **2. Increased economic activity**

Increased economic activity means more screen production in New Zealand and strong, sustainable screen businesses that create jobs. We aim to continue allocating the majority of our annual discretionary budget to feature film investment. Strategic relationships are facilitated with film financiers, sales agents and key distributors to increase the level of private investment into NZFC funded films. We will work to attract a regular and diverse range of international productions to New Zealand. We will continue to responsibly and robustly administer the screen incentives (NZSPG) against current criteria.

- **3. More eyeballs on films (here and overseas)**

We have set ourselves a goal of larger audiences for the films we finance. In the past, we have measured audience reach simply by domestic cinema audience numbers. We have now expanded the measure to take into account other platforms including television and new media audiences for our films in the domestic market. We continue to monitor overseas audiences for our films at selected festivals and territories where audience data is available.

- **4. More culturally significant films**

The most successful films we have backed with our discretionary funding over the last 20 years have been films with strong cultural elements; films such as *Boy*, *Whale Rider*, *The World's Fastest Indian*, *Sione's Wedding*, *In My Father's Den* and more recently, *Hunt for the Wilderpeople*. For this reason, we will continue to finance films with a strong and unique cultural voice.

- **5. More amazing, original, different, satisfying films**

Our Development and Production team will facilitate the production of between eight and 12 feature films a year. The exact number funded in any annual financial period will depend on the quality of applications received and quantum of financing requested.

Our staff will be involved with these film projects from concept stage right through to the marketing and theatrical release of the finished film. The driver in this area is “exciting ideas to great films”.



HOW WE WILL ASSESS OUR PERFORMANCE

In order to assess our performance against our goals we will use the investment-to-outcomes method based on the NZFC results framework set out in our annual Statement of Performance Expectations.

We have identified six activity classes. The first three activity classes (talent development, development and production, marketing) contribute to the output “promotion and support of the arts and film”. These activity classes are funded by MCH. The fourth activity class (international screen business attraction) contributes to the output “attract 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” and is funded by MBIE. The fifth and sixth activity classes (screen incentives and international relations) contribute to both of the above outputs and are jointly funded by MCH and MBIE.

An explanation of what each activity class is intended to achieve is set out below:

- **1. Talent development**

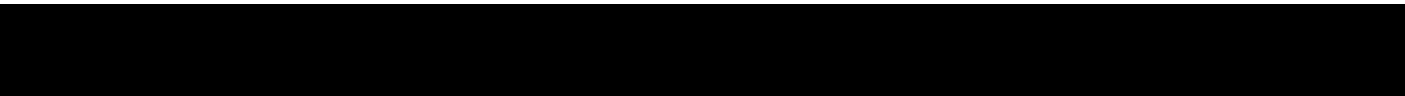
This activity class comprises knowledge sharing, training, professional development, short films and progression to feature films. We invest in professional development to ensure talented filmmakers are developing successful careers and creating a diverse range of projects that will be successful in a modern screen industry. We also invest in programmes in partnership with industry organisations to ensure a growing and sustainable talent base in New Zealand.

- **2. Development and production**

This activity class facilitates the production of a range of feature films each year by providing development and/or production funding to New Zealand projects. It also includes devolved development schemes such as He Ara, Boost and BDS.

- **3. Marketing**

This activity class aims to maximise the audience for New Zealand films, in cinemas and on other screens, both here and overseas. We provide marketing grants to distributors to enhance domestic cinema releases and also to independent filmmakers to finish and screen their films. We promote New Zealand films at key international festivals and markets. We are also continuing our back catalogue digitisation project, to ensure classic New Zealand films can continue to be seen.





- **4. International relations**

This activity class focuses on the facilitation of strategic relationships between the New Zealand screen industry and international counterparts, especially in Asia and North America.

- **5. International screen business attraction and promotion**

This activity class focuses on the promotion of New Zealand as a destination of choice for international screen production through highlighting key factors such as business friendliness, creativity, technical expertise, incentives and locations, and to provide the best possible advice, support and information to encourage incoming productions to choose to work in New Zealand.

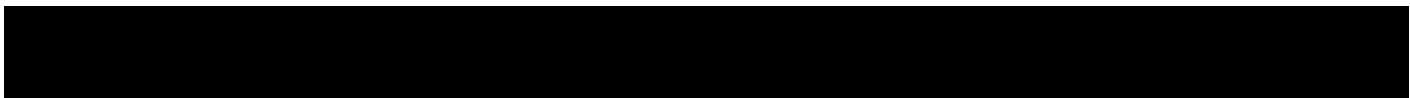
- **6. Screen incentives**

This activity class comprises administration of the NZSPG on behalf of MBIE and MCH and the facilitation of strategic relationships between the New Zealand screen industry and international counterparts, especially in Asia and North America.

Support Units

We have two support units, **Business Affairs** and **Finance**, which are responsible for compliance and effective operations behind the scenes.

- **Co-productions:** We are the new Zealand “competent authority” responsible for certifying official co-productions.
- We will continue to safeguard New Zealand’s film history as a key partner in **The New Zealand Film Heritage Trust**, a newly created charitable trust which can be appointed by filmmakers to be guardian and decision maker for their New Zealand films, thus ensuring their legacy and accessibility into the future.
- **Stakeholder engagement:** We will continue to provide information to the industry, Government, media and the public through statutory documents such as Annual Reports, Statements of Intent and Statements of Performance Expectations, quarterly reporting to MCH and MBIE, and through newsletters, social media, media releases and our informative, regularly updated website www.nzfilm.co.nz/. A complete re-development of the NZFC website is currently being undertaken with the aim of having the new site live by December 2017.





MEDIUM TERM GOALS

Effective/diverse pathways and careers

- **We invest in professional development to ensure talented filmmakers are developing successful careers and creating a diverse range of projects that will be successful in a modern screen industry.**

Our work covers finding, fostering, connecting and progressing filmmaking talent along a career pathway. Our Talent Development and International Relations teams work closely together to support filmmakers through a mix of bespoke one-on-one support, developmental programmes and through travel to key festivals, markets and events. We expect activity in this area to increase.

We also invest in industry guilds and organisations through our strategic training fund to ensure a growing and sustainable talent base for New Zealand and international productions to draw from.

We maintain a presence at key festivals and markets and nurture relationships with overseas players. These include:

- Sister agencies offshore – with a focus on those countries with which New Zealand has, or is likely to have, a co- production treaty
 - Foreign producers – with a focus on official co-production partners, the United States and those who have co-produced with New Zealanders previously
 - Sales agents – with a focus on those with a strong New Zealand talent/project focus and/ or those with existing contractual relationships with New Zealand productions
 - Australasian distributors
- **The NZFC acknowledges the rangatira and kaumātua of film in Aotearoa, whose leadership in making, supporting and promoting Māori stories and storytellers helped create the foundations of our industry.**

To enable the NZFC to effectively support Māori filmmakers, our tangata whenua strategy - currently in development in partnership with Māori filmmakers and screen organisations - aims to identify how to more effectively partner with Māori – behind and in front of the camera. It will also help support the development of new and emerging Māori talent and address under-represented Māori voices.

In 2017, we offered the Ramai Hayward Wahine Māori Directors' Scholarship, a talent award designed for the support and development of a Māori female feature film director. We aim to continue supporting targeted initiatives such as the Ramai Hayward Wahine Māori Directors' Scholarship on an ongoing basis. We continue to seek opportunities to collaborate with Māori screen organisations and screen businesses.



- **The NZFC diversity strategy has the objective of developing and supporting a filmmaking talent pool that reflects the diversity of our communities.**

This strategy includes creating clearer pathways for those under-represented in the film sector. This currently includes women filmmakers and filmmakers from our Asian and Pasifika communities.

We are committed to increasing awareness of gender (in)equality in the New Zealand screen industry. We recognise the voices and perspectives of women are integral to telling the stories of our country, its culture and communities.

The NZCF Gender Policy comprises the following five planks:

- An annual award for women in the industry
- Openness to specific proposals from Guilds and industry organisations to support and enhance their work in upskilling women in the screen industry
- The talent development area of the NZFC will spend more time identifying and engaging with female filmmakers
- Regularly publishing gender statistics based on our funding information
- A target of 50% representation by women filmmakers in the professional development area.

We are currently in discussion with the industry about what, if any, new planks should be added to this gender policy.

- **Short films play a vital role in establishing unique creative voices, reflecting New Zealand culture and helping filmmakers develop craft, skills and long-term relationships with cast, crew and the wider screen industry, both locally and internationally.**

Many celebrated New Zealand feature filmmakers have progressed through NZFC-funded short films into award winning and critically acclaimed feature films. We continue to focus on helping a wider range of short filmmakers establish a clearer and more effective trajectory towards feature films. Our short film funding structures are in line with our overarching goals to support the making of amazing, original, different, satisfying and culturally significant feature films.



Increased economic activity

Funding and facilitating screen production in New Zealand leads to increased economic activity, which in turn results in strong, sustainable screen businesses that create jobs. NZFC discretionary investment funding ensures between eight to 12 feature films are made each year. This funding is supplemented by the New Zealand Screen Production Grant (NZSPG) which comprises the New Zealand grant (40%) and the International grant (20%)

We administer the NZSPG on behalf of our funding agencies, MCH and MBIE.

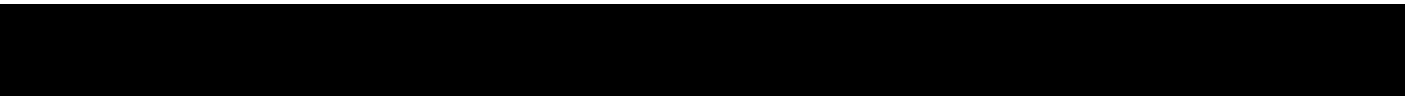
The NZSPG New Zealand grant has enabled more productions with significant New Zealand content to be made. This includes feature films such as *Hunt for the Wilderpeople*, *Mahana*, and *Pork Pie*; documentaries such as *Chasing Great* and *McLaren*, and television series such as *Cleverman*, *800 Words* and *Tatau*.

The NZSPG International grant has supported more than 50 productions since its introduction in 2014, accounting for approximately \$11 billion of qualifying New Zealand production expenditure (QNZPE) in New Zealand.

These productions support economic activity in the screen sector directly by employing New Zealand cast and crew, as well as generating business for New Zealanders and New Zealand companies that provide a wide range of products and services, from post-production, to timber for sets and catering. Economic activity often spreads into the regions.

With Disney's *Pete's Dragon*, the majority of cast and crew were New Zealanders – 810 New Zealanders out of a crew of 1040, and 31 New Zealanders out of a cast of 40 – and 100% of the shoot took place in New Zealand. Tapanui in West Otago was transformed into the Pacific Mid-West town of Millhaven and all forestry scenes were shot in Rotorua/Tokoroa in the Bay of Plenty. The film showcases New Zealand scenery and landscapes and generated business for local companies in those regions.

Ghost in the Shell was 90% filmed in New Zealand including a pivotal scene shot in urban Wellington which was transformed into a Hong Kong street scene. The production hired 718 New Zealand crew out of a total 777, and 30 New Zealand performers in a cast of 48. The production also showcased New Zealand's creative talent, with \$9.5 million spent domestically on art and costume materials, including suits by New Zealand's oldest suit maker, Rembrandt, and outfits and jewellery by local designers (including Zambesi, Steph Lusted and Jasmine Watson).





The Warner Bros and Gravity Pictures film *MEG* assisted in securing the new Kumeu Film Studios in West Auckland as part of the provisional approval for the New Zealand Screen Production Grant's 5% Uplift. The privately owned Kumeu Film Studios sit on a 27ha site and include the first two film studio water tanks ever built in New Zealand: an indoor 5m deep, 1.3 million litre dive tank with pure heated water; and an outdoor 3m deep, 2.5 million litre ocean horizon tank backed by an 864-sq. m green screen wall.

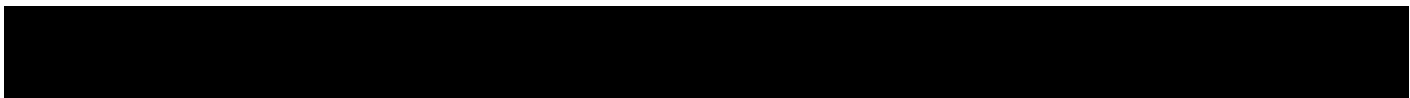
Economic benefits spill over beyond the screen sector. By supporting films that showcase New Zealand on an international stage, the grant has helped boost tourism. One in five (18%) holiday visitors to New Zealand name *The Hobbit* trilogy as one of the factors to stimulate interest in visiting New Zealand. Also, one in three US consumers researched say they are aware Disney's *Pete's Dragon* was filmed in New Zealand. Amongst those who have seen the film, awareness of New Zealand as the home of Disney's *Pete's Dragon* leaps to 59%. Importantly, 92% of people that recognised Tourism New Zealand's PR and campaign related to *Pete's Dragon* were more motivated about the idea of a New Zealand holiday.

To increase the economic benefits from the screen sector, overall activity will focus on:

- Increasing awareness and positive perceptions of the New Zealand screen sector
- Increasing preference for the New Zealand screen production offering
- Demonstrating the contribution of NZSPG supported productions to the New Zealand economy

This will be done by continuing to shift the focus from volume to value by targeting:

- Increase in full service productions (live action, VFX, post production) accessing the grant
- Increased investment in infrastructure
- Location shoots outside the main centres of Auckland and Wellington
- Ongoing development and investment in New Zealand talent and projects





More eyeballs on films (here and overseas)

We want to increase the number of people seeing New Zealand films, in cinemas and on other screens, both here and overseas.

We want New Zealand films to find an appreciative audience through either a targeted release or a widespread campaign, whichever is most appropriate for the individual film.

Our ongoing audience research will ascertain who is watching New Zealand films and where and how they watch them. We will continue work on extending our understanding of the audiences for New Zealand films beyond box office statistics. We want to better inform ourselves and our stakeholders of who is watching New Zealand films. We continue to hold test screenings with public test audiences for all the feature films we invest in, giving filmmakers and distributors valuable audience insights before the film reaches a locked cut.

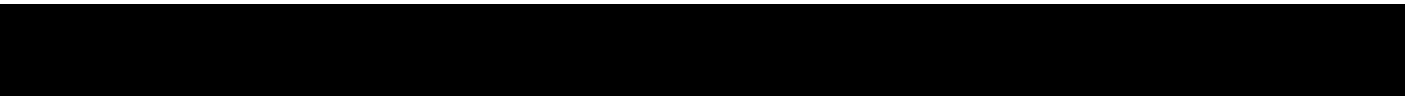
Domestically, we're looking closely at distribution models. Traditional distribution is not the best path for some films, yet self-distribution can be challenging. We are keen to see distribution targeted at the right audiences and the right-sized audience. We offer a range of distribution grants to support films in finding and reaching their audience. We will be responsive to changes in the distribution landscape and adjust the grants we offer to best support films reaching audiences.

Film festivals remain an important platform for films, both locally and internationally. We will continue to present films to festival programmers and support filmmakers to travel to festivals where their films premiere. NZFC staff will also attend key festivals and markets to meet with international sales agents and distributors, and to support filmmakers in the market.

We continue to facilitate sales agency relationships, using our experience and connections to help filmmakers achieve the best possible outcomes for their films. We do this in our role as an investor, a cultural agency and as a champion of New Zealand films.

Film titles that are not independently represented by sales agents and remain in our care continue to become part of the gallery of films called Te Ahi Kā. Te Ahi Kā literally means the home fire – a concept which epitomises our intention to be the ultimate and enduring home for New Zealand films.

After a brief hiatus in 2016, the digitisation programme has resumed. Digitisation breathes new life into the back catalogue of films the NZFC has invested in, allowing them to be sold, screened and enjoyed by all New Zealanders in modern formats.





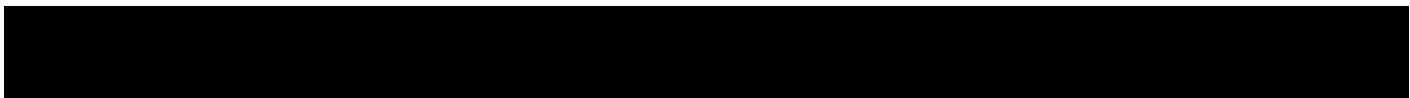
Our NZ Film On Demand platform continues to expand with newly digitised back catalogue titles and contemporary titles added regularly.

We continue to invest in and improve the NZ Film On Demand platform to ensure New Zealand films are seen and enjoyed by current and future generations.

Marketing of NZ Film On Demand will be strengthened. The focus will be to maximise coverage of the platform and the available titles with the aim of increasing audiences and growing income for filmmakers.

Film Explorer, a new educational section of the platform, will host films and educational resources tailored to school curriculum in a variety of subjects including media studies, English and physical education. New films and resources will be added on a regular basis to coincide with periods when teachers are likely to be planning their forward syllabus.

The NZ Film On Demand service will also be opened up to include independently-produced New Zealand films made without NZFC investment. This new section will enable audiences to access these films on a transactional video on demand platform.





Support culturally significant films

- **Culturally significant films are those that New Zealand audiences recognise as reflecting New Zealand culture and identity. We have a wide range of initiatives designed to support and encourage outstanding projects and talent.**

We will invest in film projects that are culturally significant to New Zealand audiences. The cultural value of every project is given full and careful consideration with input from industry and cultural specialists.

- **Our greatest successes over the last 20 years have been films with strong cultural elements.**

We are actively engaging with a diverse range of filmmakers from behind and in front of our cameras to identify and champion fresh approaches to storytelling.

Key areas we are focused on include:

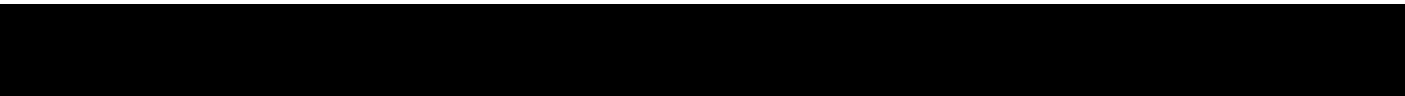
- Enabling the development of culturally diverse Aotearoa New Zealand projects and talent
- Encouraging Māori stories based on a traditional Māori knowledge base
- Increasing the participation of culturally diverse voices on to the big screen

We celebrate the unique and distinctive cultures of New Zealand that differentiates our national cinema.

Combined, these initiatives will see a greater diversity of filmmaking talent creating both first feature films and more creatively ambitious subsequent feature film projects.

- **We seek to actively support the unique films of our tangata whenua and to champion the voices and visions of the current and next generation of Māori filmmakers.**

He Ara (Māori and Pasifika film pathways) is an initiative that acknowledges the depth, breadth and cultural capital of established New Zealand writers, producers and directors of Māori and/or Pasifika heritage. They are supported to create authentic Māori and Pasifika feature film drama or documentary projects, shaped through their chosen development framework.





He Ara Plus is a new initiative that has been launched to accelerate strong projects to the point at which they can be pitched in the domestic or international marketplace, thus enabling projects to proceed to production

These projects will be assessed by a group of suitably experienced Māori and Pasifika assessors. He Ara Plus will also offer participants residential script workshops and high-quality mentoring.

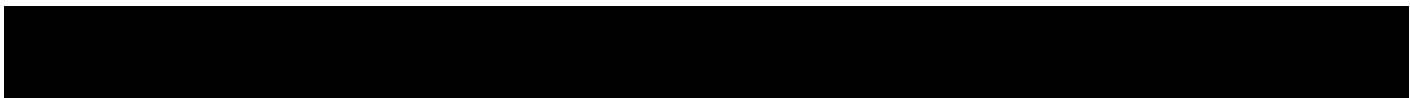
We will continue to actively support opportunities to champion the voices and visions of Māori and Pasifika filmmakers.

We have supported *Te Taki A Merata Mita, How Mum De-Colonised the Screen*, a feature documentary about one of the most respected and complex figures in New Zealand film – Merata Mita CNZM, directed by her son, Heperi Mita.

We have recently supported a remarkable feature film, *Waru*, which has evolved from a project involving nine Māori female filmmakers working on short films connected thematically.

Following the highly successful feature film *Poi E: The Story of Our Song*, we are investing in Tearepa Kahi's next project about the iconic cultural phenomenon and super group, *Herbs*.

From Māori psychologist and director Paora Joseph, *Maui's Hook* represents an opportunity for the NZFC to support a project that has the potential for significant social and cultural impact.





More amazing, original, different, satisfying films

We believe in films that are confident in what they have to say; whether that is to challenge, empower, comfort, entertain or simply to reveal a new view of the world we live in.

We are aligned to the vision of a successful New Zealand screen industry by assessing projects for their creative and market potential, and supporting and advising screen practitioners throughout the lifecycle of film development and production. We aim to invest in eight to 12 feature films every year, both drama and documentary.

We believe in the creative talent of our storytellers, and that their voices and stories are unique, relevant and surprising to audiences. We are led by their creative choices, and are open to a range of genres, budgets and subject matter.

We believe in the entrepreneurial talent of our filmmakers and their collaborators, and that they are adapting to new evolving platforms and developing business models. We invest in devolved development and overhead schemes to target and support areas of growth and success. We are informed about the environment filmmakers are working in, and we aim to be responsive to the transformative opportunities of new technologies.

When it comes to investing in a film, our underlying philosophy is that we are in a partnership with the filmmakers, and the success of their films is at the forefront of everything we do. We take a multi-faceted approach to this partnership; engaging with every film that goes into production, giving our best guidance, resourcing and careful monitoring as the film moves through to release.

We analyse development and production applications across a range of measures. This includes the quality of script and proof of concept visualization, the strength of the filmmaking team and collaborators, considerations of methodology and approach, the achievability of the business plan and finance models, and the robustness of the audience engagement plan and market support.

We apply these considerations to every project bespoke, remaining cognizant and flexible to each project's unique qualities, creative vision and market opportunities.

Audience is an important consideration at every stage, from development through to release. We need to support a wide range of amazing, original, different and satisfying films, to be relevant to the diversity of the audiences we hope our films reach. We continue to be encouraged by the highly positive audience response to the films we invest in.



ORGANISATIONAL HEALTH AND CAPABILITY

- **Good employer policies and equal employment opportunities**

Our culture and work environment reflects a genuine commitment to the principles and policies of being a good employer as set out below. We maintain a positive, dynamic and safe environment to enable the employment and retention of skilled staff with recent industry experience.

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

Measures for employee engagement will be set out in our SPE annually with results published in our annual report. Each year we will also publish a workplace profile covering headcount, age, gender, ethnicity and disability. In general, our workplace profile is younger compared to most and predominantly female.

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

- **LEADERSHIP, ACCOUNTABILITY AND CULTURE**

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

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

- **RECRUITMENT, SELECTION AND INDUCTION**

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





Industry development programmes have a secondary benefit for us because they provide a talent pool from which staff can be recruited. Internal applications are encouraged for job vacancies. Recruitment to senior positions in the NZFC is a mix of internal promotions and external appointments to ensure a freshness of approach. Some contract positions exist to meet the criteria of recent industry experience and these recruits often return to the industry after a period with us. We believe this porous border between the organisation and the industry is healthy and we seek to encourage it.

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

- **EMPLOYEE DEVELOPMENT, PROMOTION AND EXIT**

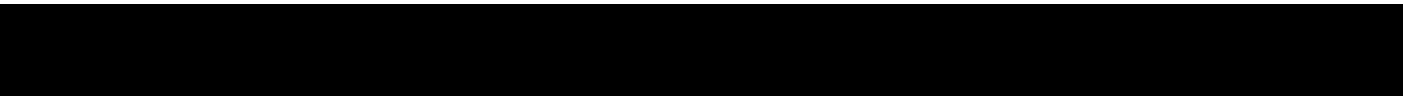
We offer staff a range of development opportunities and staff are encouraged and supported to undertake training and professional development. We provide individually tailored professional development opportunities for all staff based on identified needs.

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

We are committed to developing and up-skilling staff to work towards our objectives. The effectiveness of training and development activity is evaluated to ensure that key objectives are met. This includes growing leadership skills within teams.

All staff undertake an annual performance review, providing opportunities for feedback and specific work-related appraisals. All departing staff will be given the opportunity to complete an exit interview.

As mentioned above, many of our staff return to the industry after a period with us. We see their time spent with the NZFC as an important contributor to developing industry capability.





- **FLEXIBILITY AND WORK DESIGN**

We allow flexible working hours and practices for staff, where possible.

- **REMUNERATION, RECOGNITION AND CONDITIONS**

Pay parity is an important aspect of developing long- term capability at the NZFC. Remuneration policies are focused on attracting and retaining skilled, flexible and knowledgeable staff. To ensure we continue to maintain high standards in this area, a sub-committee of the Board has been convened to consider People and Culture issues.

- **HARASSMENT AND BULLYING PREVENTION**

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

- **SAFE AND HEALTHY ENVIRONMENT**

We are committed to providing a safe and healthy work environment and take a proactive health and safety approach including fire and earthquake preparedness. We have a health and safety policy and provide regular reports on health and safety to our Board. Ergonomic workstation assessments are available to all staff.





FUNCTIONS

- **Functions, roles and responsibilities**

We are a Crown Entity established by the New Zealand Film Commission Act 1978. We have functions and powers under Section 17 and 19 of the Act relating to the support and encouragement of New Zealand film and the New Zealand film industry. We are required to carry out our statutory obligations using and/or administering funds provided for that purpose, by Parliamentary appropriation. We also receive substantial annual funding through the New Zealand Lottery Grants Board and a small amount of earned income.

- **Section 17 – Functions of the NZFC**

The NZFC shall have the following functions:

1. To encourage and to participate and assist in the making, promotion, distribution and exhibition of films;
2. To encourage and promote cohesion within the New Zealand film industry, and in particular:
 - a. To encourage and promote the exchange of information among persons engaged in the film industry; and
 - b. To encourage and promote the efficient use of available resources within the New Zealand film industry; and
 - c. To co-operate with other interested or affected bodies and organisations to encourage and promote employment in the New Zealand film industry, and the productivity of that industry
3. To encourage and promote the proper maintenance of films in archives;
4. To encourage and promote, for the benefit of the New Zealand film industry, the study and appreciation of films and of filmmaking;
5. To gather, collate, disseminate and publish information that ... relates to the making, promoting, distribution, and exhibition of films;
6. To advise the Minister on matters relating to or affecting the functions of the NZFC.

The NZFC may carry out its functions within and beyond New Zealand.



- **Roles and responsibilities**

We have several decision-making bodies:

- a. **The Board** (currently seven members), which meets at least five times a year to set policy and budgets, monitor progress against targets and budgets, and consider applications for feature film production financing. Special meetings to consider time sensitive issues or matters in more depth are held as required. Our Board members are appointed by the Minister for Arts, Culture and Heritage, usually for terms of three years.
- b. **Finance, Audit and Risk Committee:** a sub-committee of the Board that takes responsibility for risk management and financial issues to maximise the time available for policy and production financing decisions at Board meetings.
- c. **People and Culture Committee:** a subcommittee of the Board that takes responsibility for human resources and remuneration-setting.
- d. **NZSPG Committee:** a sub-committee of the Board that takes responsibility for considering all provisional and final NZSPG applications. Currently up to five industry personnel are members of the Committee and operate as a pool with two required for each meeting.
- e. **Certification Committee:** a subcommittee of the Board that takes responsibility for considering all provisional and final co-production applications.



GLOSSARY

We interact with several organisations and use a number of terms throughout this Statement of Intent and the associated Statement of Performance Expectations that readers may not be familiar with and have defined these below to assist with the understanding of both documents.

Business Development Scheme (BDS)	Funding scheme to develop and grow New Zealand screen businesses
Boost	A devolved development scheme designed to accelerate the feature film slates of active producers
Film NZ	Film New Zealand
FOD	Film on Demand
He Ara/ He Ara Plus	A devolved development scheme designed to assist teams of established New Zealand writers, producers and directors of Māori and/or Pasifika heritage to express authentic Māori and Pasifika film perspectives
KPIs	Key Performance Indicators
MBIE	Ministry of Business, Innovation & Employment
MCH	Ministry for Culture & Heritage
MFAT	Ministry of Foreign Affairs & Trade
NZ On Air	Broadcasting Commission – Media content funding body
NZFC	New Zealand Film Commission
NZSPG	New Zealand Screen Production Grant (replaced SPIF and LBSPG effective 1 April 2014)
QNZPE	Qualifying New Zealand Production Expenditure
Publicity and Advertising Grant (P&A Grant)	Grant scheme for distributors to assist with the domestic cinema release of New Zealand films
SPE	Statement of Performance Expectations
Te Ahi Kā	The New Zealand Film Commission's commitment to care for and preserve New Zealand films for future generations