

New Zealand  
FILM COMMISSION



Te Tumu Whakaata Taonga



Te Tumu Whakaata Taonga | The New Zealand Film Commission

# Statement of Intent 2024–2028



## Te Tumu Whakaata Taonga | The New Zealand Film Commission

# Statement of Intent 2024 – 2028

This Statement of Intent reflects our strategic objectives for the four-year period from 1 July 2024 to 30 June 2028. It is produced in accordance with s141 of the Crown Entities Act 2004.



Alastair Carruthers  
Chair



David Wright  
Chair, Finance, Audit & Risk Committee

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Cover image: Ōrākau Breakout – Ka Whawhai Tonu © 2024 Akeake Ltd.  
Photo Cinzia Maioha Jonathan



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*Our Flag Means Death: Season 2. Rhys Darby. Photography by Nicola Dove/Max © 2023*

Aronga | Purpose

He hāpai ake i te tuku ihotanga o te kounga i te ao waihanga kiriata i Aotearoa nei, e eke ai te auahatanga ki ōna taumata.  
**To build on New Zealand's legacy of excellence in filmmaking and unleash exceptional creativity.**

Te ara | Way

Mā te tautoko i te taha auaha, kia rite tonu te whakaputa i te kounga ka mau tonu ki roto ki ngā whakatipuranga.  
**By investing in creativity and consistently delivering quality that lasts generations.**

Putanga | Impact

Ko ngā kiriata o Aotearoa ka whakahihiri ake i te pohewatanga o ngā kaimātakitaki puta noa i te ao. **New Zealand films will capture the imaginations of audiences in Aotearoa and around the world.**





Hāpai ake i te rerenga tonutanga o te auaha me te kounga o te taha arumoni i te ao waihanga kiriata. **Build consistent creative and commercial excellence in filmmaking.**



Kia whakamanā, kia kōkiritia rā ngā kiriata kanorau e ngākau pono ana, e mau ana hoki ki te rongomaiwhiti o Aotearoa, me te whakawhānui ake i te hunga mātakitaki i ngā kiriata o Aotearoa. **Empower and champion authentic and diverse films that are uniquely of Aotearoa and maximise audiences for New Zealand films.**



Kia whai rautaki mahi tahi e whakatairangatia ai te taha whiwhi mahi me te tōnuitanga o ngā mahi i te ao hanga kiriata i Aotearoa. **Collaborate strategically to promote employment and productivity in the New Zealand film industry.**



Kia āki i ngā kaiwhakaari mā te tautoko i te whanaketanga o ō rātou āheinga, ā, mātāmua mai ko te kanorautanga, ko te mana ōritetanga me te noho ngākau tapatahi. **Invest in talent by supporting capability development with diversity, equity and inclusion at its core.**



# Ko wai Mātou

## Who We Are

The New Zealand Film Commission (NZFC) is here to ensure the Aotearoa film sector develops and grows into a sustainable, successful industry. We invest in New Zealand stories to be told and enjoyed in cinemas and on smaller screens in New Zealand and around the world. We support talented filmmakers to tell their stories and help connect them with expertise locally and globally. We work to ensure that a wide range of New Zealand and international productions are made here and support the industry to continue to build world class expertise. We are driven by both cultural and economic objectives to grow the film industry.

We:

- Build consistent creative and commercial excellence in filmmaking
- Empower and champion authentic and diverse films that are uniquely of Aotearoa and maximise audiences for New Zealand films
- Collaborate strategically to promote employment and productivity in the New Zealand film industry
- Invest in talent by supporting capability development with diversity, equity and inclusion at its core

We are an Autonomous Crown Entity established by the New Zealand Film Commission Act 1978. Key functions under the Act include 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.

We are funded by the Ministry for Culture and Heritage (Manatū Taonga), the Ministry of Business, Innovation and Employment (MBIE) and the New Zealand Lottery Grants Board (NZLGB) and governed by a Board whose members and Chairperson are appointed by the Minister for Arts, Culture and Heritage.

Our accountability requirements are outlined in the Crown Entities Act 2004 and the annual Letter of Expectations from the Minister for Arts, Culture and Heritage.

# Horopaki o te Rautaki

## Strategic Context

**Our work is consistent with the Government's priorities, in particular fiscally responsible management of finances and driving operational improvements to ensure cost-effective delivery of public services.**

The COVID-19 years are now largely behind us, however, the conditions caused by the pandemic have continued to shape the organisation which now requires change. When COVID-19 hit in 2020, cinema attendance plummeted and screen production was disrupted by health restrictions, including lockdowns. NZFC changed its ways of working to allocate \$50M of one-off government funding in the form of Te Puna Kairangi Premium Production Funding, \$14.4M for the Screen Production Recovery Fund, and \$2M for Screen Sector Capability funding, all of which came over the first three years of the pandemic. Staffing numbers increased substantially during this time to deliver this investment. NZFC is now adapting to the prospect of materially less revenue to invest in the sector from July 2024, with a corresponding need to resize and reposition the organisation to achieve more cost-effective delivery of services.

An organisational change programme initiated in 2023/24 will see NZFC transform to become more efficient and sustainable. We will continue to work with New Zealand On Air and Te Mangai Pāho in Mahi Tahī – a joint discovery project which aims to find ways to collaborate on projects and share services.

**The film and wider screen sector is evolving rapidly and is of significance to New Zealand's economy.**

The New Zealand screen sector delivers notable economic benefits and is at the cutting edge of creative technology, with some of the world's most sophisticated screen industry technology developed here. Our industry's virtual production and post-production expertise is world renowned and leads to some of the world's biggest screen productions being made here, including the Avatar films. High calibre talent in our industry continues to attract international production, and increased screen production activity leads to strong, sustainable screen businesses that create meaningful employment and career pathways. Research commissioned by MBIE<sup>1</sup> shows that more than 24,000 people were working in the screen sector in the 21-month period to March 2021 and there were 5166 screen sector businesses with a total annual revenue of \$3.5 billion. The economic impact of screen production is assisted by the New Zealand Screen Production Rebate (NZSPR), which is administered by NZFC to support high quality local projects and incentivise international production and post-production, generating meaningful employment opportunities, economic growth, and spill-over benefits to other sectors such as tourism.

NZFC balances economic objectives with cultural priorities, and the recent success of New Zealand films *Uproar*, *Muru*, *Red*, *White & Brass*, *Whina* and *Cousins* show that culturally significant screen stories continue to bring joy for large and diverse audiences. They preserve our heritage, tell our stories to both local and international audiences and are one of the ways that creative New Zealanders can make a living and contribute to our cultural evolution.

<sup>1</sup> [Economic Trends in the New Zealand screen sector – February 2024](#) | Ministry of Business, Innovation & Employment (mbie.govt.nz)

## Changes and challenges in the screen industry.

New Zealand is the home of world class film makers who continue to work both locally and internationally, maintaining strong links with Aotearoa. The opportunity for NZFC is to draw on the significant expertise of New Zealanders in film to lift the scale, relevance and quality of New Zealand films, to increase audiences here and overseas, and to attract greater foreign investment into the New Zealand industry.

The opportunity ahead is to consolidate our resources, to adjust the funding model to fund fewer and bigger films by experienced filmmakers and to create lower budget opportunities for first time filmmakers. Short film will continue to be important, supported by high-quality industry led talent development initiatives. We will also reach out to ex patriate New Zealanders working at senior levels in the screen industry internationally to partner on creating opportunities for New Zealand films and filmmakers.

Growing audiences for New Zealand films is of the utmost importance, which means we must shift strategically to address audience fragmentation and the increasing difficulty of attracting large audiences at the box office. Theatrical release remains an important part of a film's life cycle, however, the reality is that audiences are increasingly viewing films on smaller screens and on demand. Audience preferences – what to watch, how and when – must be a top priority in NZFC's investment decision making, which necessitates investing in our data and insights capability to better inform decisions.

While traditional storytelling techniques dominate our local films largely due to budget realities, international production is forging ahead with transformative technologies including virtual reality and storytelling powered by Artificial Intelligence. The exponential growth in this area of screen storytelling requires attention to ensure the New Zealand industry adapts to this rapidly changing landscape.

## Our fiscal environment is challenging.

The Government's challenge to all Crown Entities to find more cost-effective ways of delivering on our services informs our financial planning for the next few years. Key factors underpinning our budget are:

- the tight fiscal environment
- the end of COVID-19 funding
- changes to the way NZLGB allocates funding, reflecting the diminishing profits of the NZLGB
- a reduction in Government baseline funding
- reviewing our role in film collection and archiving

This fiscal environment is affecting people and businesses right across New Zealand, with the film sector experiencing the same high inflation and increasing cost of living as all of Aotearoa. There is no doubt that in this constrained fiscal environment, NZFC's capacity to meet sector needs will be limited, and less funding will be available. Taking this into consideration, we have reflected on how we do things as an organisation and how we strategically partner with the industry.

This new Statement of Intent for the next four years addresses these key challenges and opportunities and focuses on priority areas for the sector.



# Anga mō Rautaki

## Strategic Framework

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.

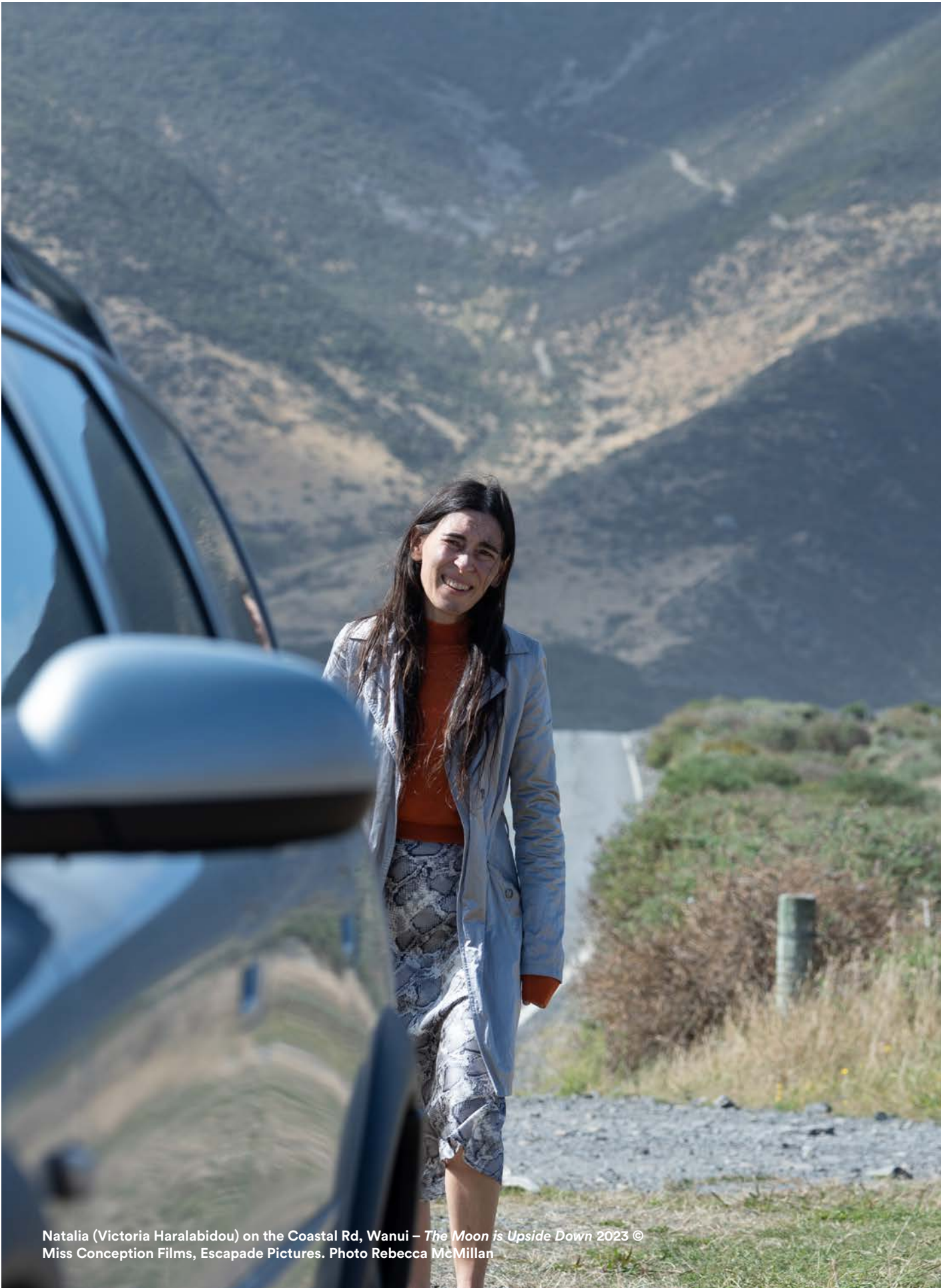
**To support our strategic direction and service delivery, government have defined two classes of output to best illustrate our value:**

**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 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.

Our strategic framework identifies four strategic objectives to be achieved over the next four years.

|                                  |  |   |   |  |  |
|----------------------------------|--|---|---|--|--|
| <b>Outcomes for NZ</b>           | <p>Kia kounnga ngā mahi toi me ngā mahi kiriata mā ngā kaimātakitaki o Aotearoa, ā tae atu rā ki ngā kaimātakitaki kei tuawhenua, kia kaha te whakawhanaketia o ngā kirirarau o Aotearoa i te ao toi, kia whai wāhi ai ngā kirirau o Aotearoa ki roto ki ngā mahi toi, kia poipoia hoki rā te auaha me te kounnga mā te tautoko i ngā ara whai mahi hou me te whakakanohi i te ahurea o Aotearoa i roto i ngā mahi toi me ngā mahi kiriata.</p> <p>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</p> |   | <p>He whakararata i ngā tumu whakaata o tuawhenua kia tau mai rātou ki Aotearoa, ki konei whakahaerehia ai ā rātou whakaaturanga, ā, kia nui hoki ngā ratonga tautoko hei torotoro mā rātou e tutuki pai ai ngā mahi nō rātou e noho mai ana ki Aotearoa nei.</p> <p>Me te aha kia whai hua te punaha pūtea o Aotearoa.</p> <p>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</p> |  |  |
| <b>Cultural Capital</b>          | <p>He ahurea ka āta tuitui i ngā muka o tēnā whaitua o tēnā whaitua, kia noho kotahi ai ngā tāngata, kia tautokona hoki rātou ki te tūhonohono atu ki tō rātou hapori.</p> <p>Culture is inclusive and reflective, supporting people to connect and engage with each other, their community and society</p>  | <p>Kei te whakamanahia te ahurea Māori e ngā kirirarau o Aotearoa</p> <p>Māori culture is recognised, valued and embraced by New Zealanders</p>   | <p>Ka taea e te tangata ngā tikanga, ngā mahi me ngā wheako Māori te hāpai ake.</p> <p>People can access and are participating in cultural activities and experiences</p>   | <p>Kei te tautokona kei te whakamanā, kei te poipoia ngā tikanga Māori.</p> <p>Cultural Activity is valued, supported and nurtured</p>   | <p>He pūnaha ahurea ka manawatitī, ka manawarao.</p> <p>The cultural system is resilient and sustainable</p> |
| <b>NZFC Strategic Objectives</b> | <p>Hāpai ake i te rerenga tonutanga o te auaha me te kounnga o te taha arumoni i te ao waihanga kiriata</p> <p>Build consistent creative and commercial excellence in filmmaking</p>   | <p>Kia whakamanā, kia kōkiritia rā ngā kiriata kanorau e ngākau pono ana, e mau ana hoki ki te rongomaiwhiti o Aotearoa, me te whakawhānui ake i te hunga mātakitaki i ngā kiriata o Aotearoa.</p> <p>Empower and champion authentic and diverse films that are uniquely of Aotearoa and maximise audiences for New Zealand films</p> | <p>Kia whai rautaki mahi tahi e whakatairangatia ai te taha whiwhi mahi me te tōnuitanga o ngā mahi i te ao hanga kiriata i Aotearoa.</p> <p>Collaborate strategically to promote employment and productivity in the New Zealand film industry</p>  | <p>Kia āki i ngā kaiwhakaari mā te tautoko i te whanaketanga o ō rātou āheinga, ā, mātāmua mai ko te kanorautanga, ko te mana ōritetanga me te noho ngākau tapatahi.</p> <p>Invest in talent by supporting capability development with diversity, equity and inclusion at its core</p> |  |
| <b>Output Class</b>              | Whakaputanga 1<br>Output 1   | Whakaputanga 1<br>Output 1  | Whakaputanga 1&2<br>Output 1&2  | Whakaputanga 1<br>Output 1   |  |

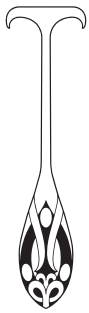


Natalia (Victoria Haralabidou) on the Coastal Rd, Wanui – *The Moon is Upside Down* 2023 © Miss Conception Films, Escapade Pictures. Photo Rebecca McMillan

# Tō Mātou Rautaki

## Our Strategy

Our work supports the growth of an industry that brings cultural and economic benefits to New Zealand and New Zealanders. We aim to:



### **Build consistent creative and commercial excellence in filmmaking.**

A great New Zealand film may perform well in cinemas, it may be culturally important to New Zealanders, it may be selected for premium international film festivals, it may be well received by critics. It may do one, some or all of these things. Whilst not mutually exclusive, creative and commercial excellence may be achieved across a slate of funded films, as well as by individual films.

A film’s commercial performance can no longer be judged solely by its box office returns, with audiences choosing to view on a range of platforms and, in many cases, long after a film’s initial release. Commercial excellence can be measured by several factors including audience participation and sales on big and small screens both locally and globally. In pursuit of excellence, NZFC will invest more funds in fewer films, whilst also investing in lower budget films for promising emerging filmmakers. We aim to invest in up to eight feature films each year.

| Te ara takatū<br><b>How?</b>  | Te whakataua e wawatia nei<br><b>Desired result</b>  | Ka pēhea hoki te angitu?<br><b>What does success look like?</b>                                |
|---|--|--|
| Strategically invest in the development, production and promotion of high quality, engaging films         | New Zealand films are highly sought after locally and globally   | NZFC funded films are licenced by distributors in Aotearoa and overseas                        |
| Ensure films are fully developed prior to production and encourage early engagement with market partners  | Distribution, exhibition and audience voice are valued considerations at all stages of filmmaking              | NZFC-funded films have commercial success  |
| Fund films written and crafted by exceptional New Zealand creatives that display bold, distinctive voices | New Zealand films are critically well received and regularly invited to premiere at prestigious film festivals | We see an increase in the percentage of NZFC-funded films selected for premiere film festivals |



## Empower and champion authentic and diverse films that are uniquely of Aotearoa and maximise audiences for New Zealand films.

New Zealand film has a legacy that reflects our unique place in the world. Historically our most commercially successful films are *Hunt For the Wilderpeople*, *Boy*, *The World's Fastest Indian*, *Once Were Warriors*, *Whale Rider* and *Sione's Wedding*.<sup>1</sup> These are unique and distinctive stories that could not have come from anywhere else.

Films that feature Māori culture and language stand out in a crowded market and differentiate our national cinema in a globalised world. NZFC supports Māori film making

through Te Rautaki Māori, encouraging and enabling Māori aspirations in the film sector.

We acknowledge that audiences for New Zealand films both here and overseas may choose to watch on big or small screens, and we maintain that in an online world, feature film remains an important storytelling medium. Audience voice is an essential consideration throughout the development and production of a film, and NZFC works with market partners to ensure New Zealand films find a significant path to audience.

| Te ara takatū<br><b>How?</b>   | Te whakatau e wawatia nei<br><b>Desired result</b>                | Ka pēhea hoki te angitu?<br><b>What does success look like?</b>  |
|--|---|--|
| Embed our Rautaki Māori strategy and continue to ring-fence funding for te reo Māori films | Māori films are a powerful voice of Aotearoa in the world         | Films featuring te reo Māori are a critical and commercial success   |
| Fund films that reflect the diversity of experiences and perspectives in Aotearoa          | Films that reflect New Zealand's diverse cultures and communities | NZFC-funded films reflecting New Zealand identity and culture are selected to screen at New Zealand film festivals |
| Audience preferences – what, where and how they choose to view - are a high priority       | New Zealand and international audiences choose New Zealand films  | New Zealanders are watching NZFC-funded films in cinema and on digital and other platforms.                        |

<sup>1</sup> <https://www.nzfilm.co.nz/resources/box-office-reports>



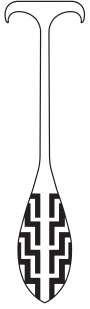
## Collaborate strategically to promote employment and productivity in the New Zealand film industry.

The NZSPR is administered by NZFC, and the international incentive is designed to attract international productions to New Zealand, bringing significant economic benefits to our economy. The local industry is a service provider to international productions, with world-class creative talent and creative technology businesses growing rapidly to cater to this demand. The NZSPR – New Zealand domestic rebate supports high quality New Zealand screen projects and acts as a catalyst for the local industry. NZFC supports the growth of the local industry to create intellectual property for international export.

NZFC supports the development of screen businesses to achieve greater success locally and globally, with NZFC facilitating connections to attract more overseas and private investment in New Zealand people and projects.

NZFC is the competent authority for 18 international co-production treaties, and we are particularly focused on growing our links with Southeast Asian (SEA) countries, through our treaty with Singapore which acts as a hub for production in the region. SEA is an increasingly important region with potential for New Zealand to grow business connections, and its diaspora contributes to a rapidly growing sector of New Zealand's population.

| Te ara takatū<br><b>How?</b>   | Te whakatau e wawatia nei<br><b>Desired result</b>  | Ka pēhea hoki te angitu?<br><b>What does success look like?</b>  |
|--|---|--|
| Collaboration with other screen agencies, guilds and industry bodies                       | Greater consistency for production industry and increased sector efficiency, effectiveness and capability   | The NZFC delivers projects in collaboration with screen industry partners that support employment in the film industry |
| Optimise the international productions choosing New Zealand as a production base           | A strong pipeline of international production in New Zealand, supporting employment, workforce and skills development, and thriving screen businesses | The percentage of cast and crew employed on international productions receiving the NZSPR remains consistent           |
| Ensure the NZSPR continues to be administered with high levels of expertise and efficiency | The NZSPR is robust and ensures New Zealand maintains a sufficiently competitive position globally, for both international and domestic production.   | New Zealand is viewed as a world leading destination for screen production   |



## Invest in talent by supporting capability development with diversity, equity and inclusion at its core.

NZFC works to identify filmmakers with highly creative ideas in development and assists them to attend international markets where they can connect with people to get their film made. We attend key international markets and festivals each year in support of New Zealand films and filmmakers and to maintain relationships with distributors and sales agents, festival and market partners, international sister agencies and key international producers.

Domestically we are partnering and co-investing with industry organisations to create professional development opportunities for filmmakers, with both a local and global focus. Creating talent development opportunities for filmmakers from underrepresented communities reflects the diversity of New Zealand’s population and broadens engagement and participation in the film industry.

Short films remain an important stepping stone to feature filmmaking, with NZFC participating as a funder and partnering with industry organisations to assist emerging filmmakers to develop creatively.

| Te ara takatū<br><b>How?</b>  | Te whakatau e wawatia nei<br><b>Desired result</b>  | Ka pēhea hoki te angitu?<br><b>What does success look like?</b>   |
|---|---|---|
| Identify and support filmmakers with strong creative ideas in development that have potential to move into production   | Films developed with funding from NZFC go on to be made   | Writers, producers and directors funded through NZFC-supported talent development initiatives go on to create feature films       |
| Identify and nurture talented filmmakers from our diverse communities and provide opportunities for equity in their engagement and participation in the film industry | Enable targeted professional talent development opportunities for a diverse range of filmmakers | An increase in projects funded with key creatives from underrepresented communities   |
| Co-invest with key stakeholders to deliver targeted talent development initiatives  | Talent development is closely linked to industry needs and its priorities                       | More New Zealand filmmakers are globally recognised   |
| Elevate indigenous Māori identity and cultural taonga for responsibly storytelling in Aotearoa  | Māori language and culture is a taonga, to be nurtured and celebrated                           | Authentic representation of Māori cultural content and stories are crafted by Māori creatives and screened for all New Zealanders |

We have undertaken a review of Te Rautaki Māori Strategy, consulting with the NZFC Board, staff, Māori film organisations and Ngā Aho Whakaari to agree on core values and objectives that will guide Te Rautaki for a further four years. As a result of this review, Te Rautaki Māori will no longer be a separate stand-alone strategy and will now be woven throughout the Statement of Intent.

Funding initiatives and their implementation will continue to elevate and champion Māori stories and filmmakers through Rautaki Māori objectives of Representation, Protocols, Capacity and Capability and Leadership. We will continue to administer specific funding and policy initiatives to help us achieve the Rautaki Māori objectives.





# Te Rautaki Māori



**Elevate indigenous  
Māori identity and cultural  
taonga for responsible  
storytelling in Aotearoa**

**Māori language and culture is a taonga, to be nurtured and celebrated**

## **Representation**

Promote authentic, grounded representation of Māori cultural content and stories of high-quality films lead by Māori creatives.

## **Protocols**

Collective co-operations for responsible storytelling, culturally safe practices, and improved opportunities for Māori creatives.

## **Capacity and Capability**

Initiatives that increase progression and collaboration for Māori to successfully bring their films to fruition.

## **Leadership**

Facilitate recognition and opportunities that grow the calibre of craft for Māori creatives.

**Demonstrate leadership in growing our own capability and cultural competency as an organisation**

# Te Oranga me te Raukaha o te Pakihi **Organisational Health and Capability**

## **Ō mātou tāngata | Our People**

Improving equity, inclusion and representation is an imperative for NZFC and is demonstrated through He Ara Whakaurunga Kanorau | Diversity and Inclusion Strategy. The Strategy outlines how the NZFC will support our diverse staff, filmmakers, storytellers, stakeholders, and audiences and sets a vision for the NZFC to be an industry leader that fosters a diverse and inclusive environment for the Aotearoa screen sector. The strategy can be read in full on [our website](#).

The NZFC's culture and work environment reflects a genuine commitment to the principles of being a good employer and honouring our commitment to the principles of Te Tiriti o Waitangi. The NZFC have published [Pay Equity Action Plan](#) to ensure we are making progress towards closing gender and ethnic pay gaps. Harassment, bullying, and discrimination is not tolerated, and this is reinforced through our operational policies. NZFC has robust measures in place to deal with inappropriate behaviour from stakeholders, and to protect staff wellbeing.

Recruitment follows a fair and rigorous process, which incorporates equal opportunity principles. NZFC staff have a range of professional experiences across film, marketing, corporate and business services and are offered training and professional development opportunities. Our flexible working arrangements equip staff to work from home and we consider arrangements that fit around whānau and learning commitments. All staff have an opportunity to attend courses in Te Reo Māori and tikanga and we provide regular He Taonga te reo Māori sessions for staff to come together and practice karakia, waiata and pronunciation.

## **Whakahaere | Governance**

Our Board consists of up to nine members appointed by the Minister for Arts, Culture and Heritage. The Board meets at least five times a year to set policy and budgets, monitor progress against targets, and consider applications for long form screen story production financing. Special meetings to consider time sensitive

issues or matters in more depth are often held as required. The [Board Governance Manual](#) describes the functions, powers, delegations and policies of the Board and reflects the statutory requirements of the New Zealand Film Commission Act 1978, the Crown Entities Act 2004, other legislation, guidance material from the Public Service Commission and The Office of the Auditor General and policy decisions made by the NZFC.

The Board undertakes an annual self-review and assesses performance against a framework outlining areas of governance insight. Discussions may include areas for development, outcomes and priorities for growth and change in the subsequent year. A report on the outcomes is provided to Manatū Taonga as per the Responsible Minister's expectation.

The Finance, Audit and Risk Committee oversee the risk management framework and financial matters to maximise the time available for policy and production financing decisions at Board meetings.

The NZSPR Committee takes responsibility for all provisional and final NZSPR applications. The Certification Committee takes responsibility for considering all provisional and final co-production activities.

## **Te Ora me te Haumarutanga | Health and Safety**

We take a proactive health and safety approach including first aid, fire and earthquake preparedness. Our staff Health and Safety Committee meets monthly and the NZFC Health and Safety Policy is regularly updated in line with the Health and Safety at Work Act 2015. We have staff trained in both physical and mental health first aid.

## **Tukunga Waro | Carbon Emissions**

We are committed to managing and reducing our carbon footprint and joined Toitū Envirocare's carbonreduce programme in 2022. We have an Emissions Management and Reduction Plan that sets emission reduction targets, with a goal of reducing carbon emissions by 6% per annum.

## Whakahaere Tahua Pūtea | Financial Management

We work within our allocated funding while delivering our legislated functions. Detailed annual funding and expenditure information is provided in our Statement of Performance Expectations (SPE) and Annual Report. We maintain sound management of public funding by complying with relevant requirements of the Public Service Act 2020, the Public Finance Act 1989 and the Crown Entities Act 2004.

Tightened fiscal constraints on all Crown Entities over the next few years will mean our focus will be on maintaining

the right balance of resource to deliver on the services the industry deems most relevant at the time. We are committed to streamlining our operations and collaborating with partners to optimise outcomes for our industry.

## Tūraru | Risk

We have a robust risk management framework that actively manages strategic and operational risks. The Finance, Audit and Risk Committee keeps oversight of risks and reports to the Board. Risk management is integrated within our planning, budgeting, and performance assessment, which enables identification, on-going monitoring, oversight and mitigation of risks.

| External Risks   | Internal Risks  |
|--|---|
| <p>The success of the delivery of our outcomes is subject to many external factors including political, social, economic, technological and environmental. The NZFC acknowledges the following external risks that could affect its ability to deliver on its goals:</p> <ul style="list-style-type: none"> <li>• Further reductions to funding</li> <li>• Increased demand on the level of funding per production thus reducing the amount of productions financed in a fiscal year</li> <li>• Reduction or removal of the Screen Sector Rebate Scheme</li> <li>• Fraudulent applications and litigation</li> <li>• The NZFC return on investment targets not met</li> <li>• Industry capability unable to meet demand</li> </ul> | <p>Risks arising from the NZFCs internal operating processes, its people and its environment are identified, monitored and managed. Our key operational risks present as follows:</p> <ul style="list-style-type: none"> <li>• Failure to implement strong internal controls which monitor and mitigate against fraudulent behaviours and sound business practices</li> <li>• Inability to attract and retain the necessary internal capability to conduct the activities of the NZFC due to poor internal culture and employment practices</li> <li>• Failure to deploy business continuity activities in the event of disruption due to poor planning</li> <li>• Failure to action and monitor performance to meet the desired goals set out in this Statement of Intent and the Statement of Performance Expectations</li> </ul> |
| <p>These risks are managed by the NZFC Leadership Team who ensure processes and policies are developed and actioned to control these risks. The Finance, Audit and Risk Committee maintains oversight and reports to the Board.</p>  | <p>Risk management, anti-fraud and strong financial management controls including external audits, human resource policies and performance plans, and business continuity plans are in place. These plans are an essential part of sound corporate governance and are the mechanisms to ensure good business practices and risk mitigations.</p>  |

## Aromatawai whakatutukinga mahi me te angitu | Assessing our performance and success

Detailed information about how we measure our success is in our SPE. This sets out our performance framework, measures and forecast financial statements to show how we will achieve the activities and strategic intentions outlined in this document. Our performance measures are intended to track progress towards each strategic objective through activities and outcomes planned for each financial year. Results of performance against

the SPE are presented in quarterly reports to Manatū Taonga and in our Annual Report. Our Statement of Intent is developed in consultation with the Minister for Arts, Culture and Heritage and our annual performance expectations are developed with reference to the Government's Enduring Letter of Expectations and the Minister's annual Letter of Expectations. We work closely with our monitoring agency Manatū Taonga during the year to ensure our pathway to meet our objectives remains relevant and leads us to success.

