



# Te ahua o te Whānau Mārama

*The future pathway of the New Zealand International Film Festival  
10-year Strategy*

*Board of The New Zealand Film Festival Trust  
October 2023*

## Purpose

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1. This document sets out the 10-year strategy of the Board of The New Zealand Film Festival Trust (the **Board**) as it works to deliver and reconfigure Whānau Mārama The New Zealand International Film Festival (the **Festival**).
2. Following a series of challenging years, we confront difficult decisions to secure the Festival's future viability. Even as we do that, we must think hard about our direction of travel; this strategy is designed to shine a torch on that path ahead.

## Background

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### Context of Covid-19

3. In 2020, New Zealand's response to the Covid-19 pandemic was among the most aggressive in the world. That approach prevented the premature deaths of many thousands of New Zealanders and enabled the country to return to relative normality very quickly.

### 2020

4. While the national response to a global pandemic undeniably saved lives and preserved a stable economy at a high level, the actions underpinning the response were challenging for businesses in customer-facing and service industries and was even more difficult for arts and cultural organisations given their reliance on ticket sales and presenting in-person.
5. Acknowledging the difficulty, there were two benefits. The first is, there was operational certainty throughout much of 2020. This happened because the government's decisions meant there were, among other things, no gatherings of any kind for at least three months during that year. While these conditions had an enormous negative financial impact on almost all of the economy, it was at least clear and certain.
6. The second benefit: significant funding was made available by the government to sustain and secure organisations through the immediate economic aftermath of lockdowns. From salary and wage subsidies to emergency time-limited funding, the once-in-a-generation pandemic also led to once-in-a-generation emergency support.
7. For its part, the Festival delivered a hybrid experience but at significant cost to reserves that had been painstakingly built across earlier Festivals.
8. At the same time, plans to reconfigure the Festival and refresh the Board under a new Artistic Director advanced little further than a new festival logo and expanded title promising new horizons. A situation that was to continue as long as the focus remained of necessity upon the stability and delivery of the Festival.

### 2021

9. As New Zealand moved through 2021 a different pandemic response was enabled whereby more targeted lockdown procedures were introduced. While indoor events could proceed, they were highly restricted.

10. 2021 was made significantly more challenging, particularly for arts organisations, in two key ways. First, organisations were left to determine for themselves whether to offer their services within strict physical proximity and onerous health and safety guidelines. This was a difficult choice: not operating at all, or running the risk of operating under significant constraints acknowledging events may be cancelled at late notice.
11. The challenge for NZIFF was even greater. A decision was made in March 2021 to move the dates of the festival from July/August to October/November to allow for the rollout of the Covid-19 vaccination programme, greater certainty for audience members, and in response to the delay of the all-important Cannes Film Festival. The planned festival was large scale with a full delivery team. However, with the subsequent August lockdown, we faced social distancing limiting capacity in most of the country, and it was not possible to mount NZIFF 2021 in Auckland and Hamilton at all. Compounding the predicament, half of the NZIFF 2021 delivery team was in lockdown in Auckland throughout the preparation and delivery time, with the General Manager only receiving a travel exemption after NZIFF 2021 opened in Wellington.
12. Second, audiences were hesitant about attending large-scale public venues. The audiences that did return were smaller than usual and nervous about enclosed spaces. In these circumstances, the Festival, along with other arts organisations, struggled to generate a positive economic outcome.
13. The overall impact of 2021 for NZFFT saw financial resources severely eroded. It is relevant to note here that while the government introduced the Arts and Culture Events Support Scheme (commonly referred to as the “underwrite”), this only covered events from December 2021 onwards and no support was in place for events which took place between August and December 2021.

## **2022**

14. In 2022, the government introduced the “traffic light” Covid framework, which remained in place until September. While full lockdowns were no longer on the cards, the spectre of restrictions remained. In those uncertain circumstances, the Festival delivered a smaller and shorter programme reverting to its traditional mid-winter schedule to the delight and relief of its audience.
15. For the arts, culture and heritage sector however, the challenges of long-term sustainable operation were coming to a head. And for film festivals internationally, questions of viability, delivery and audience experience were under fresh examination.
16. As the Board looks ahead to its next ten years, it recognises the need to make necessary decisions to ensure the Festival not only sustains itself, but grows into new audiences while retaining continuity and its essential communality.

## Financial and Organisational

### *Financial Challenges*

17. In early 2023, the Ministry of Culture and Heritage (MCH) agreed to appropriate \$0.850m from Budget allocations the Government made as part of Budget 2022/23 (Cultural Sector Regeneration Fund). This time-limited funding was to sustain the Board in delivering the 2023 Festival and beyond. The scope of this funding is limited to specific activities and requires substantial reporting against Key Performance Indicators, and were not wholly able to sustain the minimum viable product.
18. The MCH funding followed two successive years during which the Board had exhausted financial reserves carefully accumulated across two decades, and recognised that without that funding, a festival would not proceed.
19. In December 2022, the New Zealand Film Commission (NZFC) agreed to \$0.150m in out-of-cycle funding to support the Board in delivering the 2023 Festival.
20. The additional funding allocated to the 2023 Festival was 25% of expenses. All but \$0.200m was expended during 2023. The remaining \$0.200m of the Cultural Sector Regeneration Fund is allocated to the first half of 2024 with the funded activities to be completed by June 30 2024.
21. MCH and NZFC have signalled strongly to the NZIFF Board that this one-off or out-of-cycle funding is not available for 2024 or in the near future.
22. The Board and staff have delivered the 2023 Festival with a focus on rebuilding audiences, and while the final financial results are not yet complete, it is expected that ticket sales, MCH and NZFC funding, together with additional funding from other sources, will deliver only a small net positive result.
23. However, based on known results, delivery of a Festival in 2024 on a similar scale to that of the 2023 Festival is financially unviable. Put simply, there are insufficient reserves to carry the organisation through the resource-heavy setup period in advance of ticket sales revenue being realised.
24. The long-term sustainability of the Festival is also in question. This year ticket sales covered approximately 60% of the costs of the 2023 Festival (for comparison, in 2019 this was 89% of costs). This experience is not unlike similar film festivals globally who are also rethinking their strategies and long-term sustainability.
25. The time for reconfiguring the Festival is upon us to ensure its continuance, the retention of core values and commonalities and to continue a rebuild into the future. A radical rethink of the 2024 Festival is required to ensure the longevity of NZIFF. Difficult but urgent decisions need to be taken in the short-term even as we shape a medium- and long-term vision.

### ***Organisational Opportunities***

26. For those within the NZIFF Board and the delivery arm, the last four festivals have not been alike, nor are they representative of how the Board expects to operate in 2024 or over the next decade.
27. While individual challenges, such as the once-in-a-generation pandemic, or once-in-a-decade economic shock, may continue to bear down on society, the Board must plan ahead to grow new audiences and experiences that not only ensure its economic viability but deliver a festival event that holds it in place in New Zealand and in the world.
28. The refreshed Board provides an opportunity and impetus to consider a long-term strategy that delivers on its vision in new and contemporary ways, to seize on innovations while protecting the integrity of this highly regarded event.
29. One vital consideration is the appointment of a creative/artistic leader – an experienced and collaborative lead programmer, connected and engaged across the industry, and to be a respected public face of the Festival and programme.
30. There has been instability within the organisation as a result of changes in personnel that followed from the retirement of the Festival’s long-time artistic and programming leader, Bill Gosden. The subsequent departure of experienced staff (permanent and fixed term) resulted in substantial loss of organisational knowledge and added to pressure on those putting together the Festival in an already challenging environment. The Board acknowledges that these changes, combined with an unusual operating context, have been challenging for all concerned.

### **Acknowledgement**

31. The Board acknowledges and extends its gratitude to the permanent and contract staff who have worked through turbulent years to ensure that New Zealanders continue to have access to high-quality film experiences.
32. The Board also acknowledges its partners who have remained by its side throughout recent times, partners that without whom the Festival would not have endured.
33. The Board finally acknowledges Festival audiences, new and known, who have participated in the Festival since its establishment and for whom the Board and Festival team work hard to delight with a world-class film-going experience.

### **Process of Development and Looking Ahead**

34. The Board, Festival team and a number of partners met on Saturday 23 September 2023 as part of a full-day collaborative strategy hui. The objectives of the hui were:
  - What does NZIFF look like in ten years?
  - What does NZIFF look like in five years?
  - Are we changing direction and if so, from what, to what and why?

35. As context to this discussion, background material was provided. In addition, the Board and Festival team considered four questions:

**Question One:**

**Determine the strategic priorities that, if achieved, would indicate the NZIFF has achieved its vision.**

- What does the achievement of our objective look like, how would we know?
- In five years, how will we know if we are on track?
- What strategic priorities do we believe will help us identify if we are on track?
- How will we monitor them, what do we need to do to ensure they help drive our decisions?

**Question Two:**

**Determine the main activities for each strategic priority that will lead to reaching each objective.**

- What activities are we going to care about?
- What activities do we not need to focus on as a Board?
- How will we know that an activity is working to achieve a strategic priority?
- What will we do if activity isn't working?

**Question Three:**

**Decide if both the Board and the delivery arm of the Festival are correctly structured to maximise the chance of reaching our goals.**

- Do we have the right governance structure?  
*(do we need sub-committees, do we need members to take roles to help drive priorities?)*
- Do we have the right organisational structure?  
*(do we need a creative lead, do we know what we want them to do, if we change how we operate, do we need to ask the organisation to change how it's aligned to deliver?)*
- Do we have the right resources to help generate our income?  
*(can we move back to our preferred position of being self-sustaining and if so, how? when? what do we need?)*
- Given we know what we want to achieve, how do we want to achieve it? how do we know what we need the organisation to do? what can we stop doing?  
*(what can we start doing? what do we need to continue to do?)*

**Question Four:**

**We need to tell our team, our friends, our stakeholders and the government what we are going to do, why and how we are going to do it. We also need them to know we need their help.**

- What is our message?
- What's the point of sharing our story?
- Who do we need to tell?
- How should we tell them?
- What opportunities are there for our Chair, our Board and our General Manager to spread the story?
- Do we want/need partnerships to help share our story?

36. The Board and the Festival team focused their attention on the key objectives of the session. Extensive notes were taken to ensure an accurate record of the discussion and, ultimately reflected in how the Board proposes to organise its activities over the next year, the next five years and the next ten years.

37. This strategy will inform the development, enhancement and monitoring activities arising from an organisational delivery plan for the 2024 Festival and for future festivals. This strategy and the organisational delivery plan will then be supported with the development of a financial strategy that supports the key objectives of the Board.
38. The overall strategy and financial strategy will be developed and owned by the Board. However, the Board is committed to doing this in an open way so that a range of views, experience and expertise can help to inform, reinforce and improve the delivery of future festivals.

## Te ahua o te Whānau Mārama

39. This strategy is designed to support the Board in making decisions about future priorities to ensure it remains on track to deliver against its ten-year and five-year objectives.
40. The strategy is built on three simple strands:
  - Character – Tuakiri
  - Values – Whanonga pono
  - Commitments – Kī taurangi

### Tuakiri: Character

41. The starting point for this strategy is to define the Tuakiri, or character, of the Festival the Board and Festival team are working to deliver to audiences over the next ten years.

42. The definition of the Festival’s character provides the Board, the Festival team, our partners and supporters and – importantly – our audiences with a clear sense of what we are collectively investing in.

43. By combining audience feedback, feedback from our partners, our team and the Board itself, a number of Festival characteristics become clear:

- An artistic programme that is trusted
- A Festival of high quality
- A Festival that is unique
- A cinema-going platform that makes it possible for anyone to access
- A Festival that is an arts, culture and heritage national treasure
- A Festival that is supportive of, and, supported by Aotearoa New Zealand’s screen sector
- A safe platform that can showcase cultural excellence.

44. The Board agrees that these characteristics frame Whānau Mārama.



**Whanonga Pono: Values**

45. Whanonga pono in the context of Whānau Mārama, is taken to mean the values we will use to help guide us in our decisions. They articulate what the Board and Festival team will prioritise when developing its delivery plan for 2024 and beyond, to help reach our long term objectives.

46. Again, drawing on the collective wisdom of the Board, Festival team, partners and audiences, the values driving the decision-making of the Board can be distilled:

- The Festival should be a champion of New Zealand film
- Artistic content is bold, it creates curiosity and it is innovative
- The Festival is authentic, it is inclusive and it is visionary
- We work to bring opportunities to experience, to learn, to share, to teach and to add value in our communities
- We value, and are valued by, filmmakers and other participants in the film sector
- The Festival provides a platform for artistic outreach to create opportunities to participate in safe ways and in ways that help to build film communities.



47. Taking the first and second strands together:

<b>Tuakiri</b>	<b>Whanonga Pono</b>
<ul style="list-style-type: none"> <li>• An artistic programme that is trusted</li> <li>• A Festival of high quality</li> <li>• A Festival that is unique</li> <li>• A cinema-going experience that makes it possible for anyone to access</li> <li>• A Festival that is an arts, culture and heritage national treasure</li> <li>• A Festival that is supportive of and, supported by, Aotearoa New Zealand’s screen sector</li> <li>• A safe experience that can showcase cultural excellence.</li> </ul>	<ul style="list-style-type: none"> <li>• The Festival should be a champion of New Zealand film</li> <li>• Artistic content is bold, it creates curiosity and it is innovative</li> <li>• The Festival is authentic, it is inclusive and it is visionary</li> <li>• We work to bring opportunities to experience, to learn, to share, to teach and to add value in our communities</li> <li>• We value, and are valued by, filmmakers and other participants in the film sector</li> <li>• The Festival provides a platform for artistic outreach to create opportunities to participate in safe ways and in ways that help to build film communities.</li> </ul>



**Kī taurangi: Commitments**

48. The third strand of the strategy, kī taurangi, is a reflection of the Board’s commitments in how it will support the organisation to drive towards long-term objectives. There are deliberate overlaps with our tuakiri and whanonga pono to ensure that there is a link between what we are striving for, how we will get there and the “absolutes” that inform our planning.
49. Kī taurangi o te whānau mārama draws closest to our delivery planning and creates the bridge between our long-term objectives and what we deliver in any given year. Again, drawing on feedback from our audiences, our partners, the Festival team and our board, our kī taurangi reflect the Board’s desire to be focused on the following aspects of its work:

- To provide opportunities for education in, of, and about film-making in New Zealand and the wider world beyond the mainstream
- Creating opportunities for participation either as an audience member or as a filmmaker
- To champion New Zealand filmmakers and their craft and, to provide an international standard benchmark for New Zealand filmmakers
- To deliver artistic programmes that are high quality, innovative in both their content and delivery while preserving the film-going experience
- To create a financially sustainable Festival that is also independent, authentic, trusted and unique among film festivals around the world
- To value, and be valued by, filmmakers.



50. Brought together, the three strands are articulated below:

Tuakiri	Whanonga Pono	Kī taurangi
<ul style="list-style-type: none"> <li>• An artistic programme that is trusted</li> <li>• A Festival of high quality</li> <li>• A Festival that is unique</li> <li>• A cinema-going experience that makes it possible for anyone to access</li> <li>• A Festival that is an arts, culture and heritage national treasure</li> <li>• Supportive of, and, supported by Aotearoa New Zealand’s screen sector</li> <li>• A safe platform that can showcase cultural excellence.</li> </ul>	<ul style="list-style-type: none"> <li>• The Festival should be a champion of New Zealand film</li> <li>• Artistic content is bold, it creates curiosity and it is innovative</li> <li>• The Festival is authentic, it is inclusive and is visionary</li> <li>• We work to bring opportunities to experience, to learn, to share, to teach and to add value in our communities</li> <li>• We value, and are valued by, filmmakers and other participants in the film sector</li> <li>• The Festival provides a platform for artistic outreach to create opportunities to participate in safe ways and in ways that help to build film communities.</li> </ul>	<ul style="list-style-type: none"> <li>• To provide opportunities for education in, of, and about film-making in New Zealand and the wider world beyond the mainstream</li> <li>• Creating opportunities for participation either as an audience member or as a filmmaker</li> <li>• To champion New Zealand filmmakers and their craft and, to provide an international standards benchmark for New Zealand filmmakers</li> <li>• To deliver artistic programmes that are high quality, innovative in both their content and delivery while preserving the film-going experience</li> </ul> <p><i>Cont...</i></p>

		<ul style="list-style-type: none"> <li>• To create a financially sustainable Festival that is also independent, authentic, trusted and unique among film festivals around the world</li> <li>• To value, and be valued by, filmmakers.</li> </ul>
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## Raranga te harakeke

51. Te ahua o te Whānau Mārama is simply to raranga te harakeke, or weave the flax.

<b>Mission</b>	<i>Whānau Mārama 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 cinema.</i>			
<b>10-Year Objectives</b>	<b>Thread</b>	<b>Our audiences say they...</b>	<b>Our Festival will...</b>	
	<b>Tuakiri</b>	<ul style="list-style-type: none"> <li>• Trust our artistic choices</li> <li>• Think our programmes are world class</li> <li>• Think the festival is important for our arts, culture and heritage sector</li> <li>• Are challenged or delighted by our programmes</li> <li>• Want to be in a cinema to experience the festival</li> <li>• See and value New Zealand filmmaker content</li> </ul>	<ul style="list-style-type: none"> <li>• Deliver an artistic programme that is trusted by selecting films that align with our vision for the Festival to challenge, delight, and create curiosity every year</li> <li>• Create a uniquely Aotearoa New Zealand experience that includes world-class content, and the best local content and experiences around the Festival, to inspire and engage current and future audiences</li> <li>• Preserve the film-going experience because we will support our programme with activity that creates opportunities for learning, exchange of ideas and, cultural activity not available anywhere else</li> <li>• Create opportunities for New Zealand filmmakers to connect with New Zealand audiences in ways that can only be accessed through the Festival</li> </ul>	
		<b>Filmmakers say...</b>		<ul style="list-style-type: none"> <li>• The Festival is a key opportunity to exhibit their work</li> <li>• The Festival opens opportunities they cannot facilitate themselves</li> <li>• The Festival is high value and important to the film sector</li> <li>• Exhibiting with Whānau Mārama is prestigious</li> </ul>
		<b>Our Audiences say they...</b>		<ul style="list-style-type: none"> <li>• Trust our artistic choices</li> </ul>
<b>5-year Objectives</b>		<i>Cont...</i>		

		<ul style="list-style-type: none"> <li>• Want to be in a cinema/theatre to experience the festival</li> <li>• See and value New Zealand filmmaker content</li> </ul>	
		<b>Filmmakers say...</b>	
		<ul style="list-style-type: none"> <li>• The Festival is a key opportunity to exhibit their work</li> </ul>	

<b>Mission</b>	<i>Whānau Mārama 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 cinema.</i>		
<b>10 Year Objectives</b>	<b>Thread</b>	<b>Our Audiences say they...</b>	<b>Our Festival will...</b>
	<b>Whanonga pono</b>	<ul style="list-style-type: none"> <li>• Think the Festival, uniquely, offers an immersive film experience</li> <li>• Think the Festival offers them, and visitors to New Zealand, insights into stories about Aotearoa New Zealand that are uniquely ours to share</li> <li>• Think the festival creates opportunities to gain insight into the film-making experience, come to know our filmmakers and see themselves as supporters of the Festival</li> <li>• Think the Festival is authentic, by which they agree this means that it offers films that are challenging or delighting and showcases the what they believe to be the very best of New Zealand film making</li> </ul>	<ul style="list-style-type: none"> <li>• Deliver a re-imagined programme that helps audiences to navigate bold new (for them) content they're prepared to try</li> <li>• Deliver a programme of activity that complements the film-going theatre experience that enables audiences and filmmakers to meet in new and interesting ways</li> <li>• Develop and deliver a programme of educational activity that creates opportunities to explore careers in the film sector</li> <li>• Deliver a Festival platform that is highly sought after by filmmakers and others in the wider arts, culture and heritage sector to share, collaborate and engage with New Zealanders</li> </ul>
		<b>Filmmakers say...</b>	<ul style="list-style-type: none"> <li>• Create opportunities for atypical demographics to engage in, experience, learn from and support Aotearoa New Zealand's film-sector</li> <li>• Be recognised as a world class film festival that has adopted disruptive tools and activities that make it stand out positively from other major film festivals</li> </ul>
		<i>Cont...</i>	

5 year Objectives		<b><i>Our Audiences say they...</i></b>	
		<ul style="list-style-type: none"> <li>• Think the festival has opportunities to not only see a film, but to also engage in unique experiences around the Festival</li> </ul>	
		<b><i>Filmmakers say...</i></b>	
		<ul style="list-style-type: none"> <li>• The Festival provides a platform to engage with audiences in meaningful ways in addition to film</li> <li>• The Festival opens the door to other opportunities internationally</li> </ul>	

<b>Mission</b>	<i>Whānau Mārama 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 cinema.</i>		
10 Year Objectives	<b>Thread</b>	<b><i>Our Audiences say...</i></b>	<b><i>Our Festival will...</i></b>
	<b><i>Kī taurangi</i></b>	<ul style="list-style-type: none"> <li>• The Festival is more than a high quality film-going experience; they also consider it to be a springboard into the very best of what Aotearoa New Zealand arts, culture and heritage sector has to offer here and around the world</li> <li>• The Festival is worth the price of investing in for the experience they have</li> <li>• The Festival can be accessed in many ways that make it unique when compared with other festivals around the world</li> </ul>	<ul style="list-style-type: none"> <li>• Invest in priority areas to support long term objectives to offer innovative, exciting and potentially disruptive ways of engaging in the film-going experience</li> <li>• Create partnerships to develop new and innovative ways of engaging with the Festival</li> <li>• Create partnerships to develop new and innovative activities to complement the Festival</li> <li>• Enhance its philanthropic investment approach to develop sustainable income to invest in education, innovation and activity that complements the Festival</li> </ul>
		<b><i>Filmmakers say...</i></b>	<ul style="list-style-type: none"> <li>• The Festival is financially sustainable because it has responded to its operating context, understands its audiences and understands and supports filmmakers</li> <li>• The Festival is sought after by international filmmakers because the audience experience is of such high quality</li> </ul>
		<i>Cont...</i>	

		<ul style="list-style-type: none"> <li>• The Festival creates artistic and commercial interest in their product by being associated with it</li> </ul>	
5 year Objectives		<b><i>Our Audiences say ...</i></b>	
		<ul style="list-style-type: none"> <li>• The Festival is exciting both in and around films</li> <li>• The Festival is a unique offering compared with international festivals</li> </ul>	
		<b><i>Filmmakers say...</i></b>	
		<ul style="list-style-type: none"> <li>• The Festival brings together film-making talent in new and positive ways</li> </ul>	

52. The final component in this strategy is to articulate which of the activities outlined in the three tables above, under the heading “Our Festival...” that should be prioritised in the short term (for 2024).

53. The activities proposed for immediate prioritisation from 2024 include:

Immediate priorities	
Thread	“Our Festival” long-term focus area
Tuakiri Character	<ul style="list-style-type: none"> <li>• Deliver an artistic programme that is trusted for a programme of films that align with our vision for the Festival to challenge, delight and create curiosity every year, with an artistic leader as the public face</li> <li>• Create opportunities for New Zealand filmmakers (and other screen sector professionals) to connect with New Zealand audiences in ways that can only be accessed through the Festival</li> </ul>
Whanonga Pono Values	<ul style="list-style-type: none"> <li>• Deliver a programme of activity that complements the film-going theatre experience and enables audiences and filmmakers to meet in new and interesting ways</li> <li>• Demonstrate our values to ensure NZIFF connects with the younger value-driven rangatahi</li> <li>• Develop and deliver a programme of educational activity that creates opportunities to explore careers in the film sector</li> </ul>
Ki taurangi Commitments	<ul style="list-style-type: none"> <li>• Enhance its philanthropic investment approach to develop sustainable income to invest in education, innovation and activity that complements the Festival</li> </ul> <p>Cont...</p>

	<ul style="list-style-type: none"> <li>• Develop a long term delivery programme that supports activities in education, outreach and cultural exchange</li> <li>• Develop and enhance a filmmaker engagement programme to support our long-term objectives</li> <li>• Reach audiences that have not previously experienced NZIFF</li> <li>• Explore initiatives and partnerships that keep NZIFF in the public imagination outside the Festival itself</li> </ul>
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54. The remaining long-term focus areas not included in the table above will form the basis of the Board’s intermediate strategy for inclusion as progress is made on those points highlighted for short-term focus
55. The long-term objectives can be “dialled up” or “dialled down” as necessary to allow the Board and the Festival team to take advantage of new opportunities or to provide a “slower burn” as resources allow.

**Board of The New Zealand Film Festival Trust  
October 2023**