

Dr Pete Rive

Film Auckland

I would like to offer my whole hearted support for the work of Film Otago Southland, and specifically Kevin Jennings. We regard the office as an essential part of the NZ offer to the international film industry and an important part in attracting screen projects from all over the world. KJ has done an outstanding job in servicing international productions and providing the whole of the NZ screen industry with the marketing to attract those productions. We believe that by expanding the resources of the office and creating a full time position would greatly assist the marketing and service of the Otago Southland region and NZ as a whole.

Emma Schranz

KJ has been a huge support ever since my film school days at SIT in Invercargill. Film Otago Southland has always made us (graduates who stayed in the South after graduating) validated that there is indeed an industry in the South and that we made a good decision to stay and find work in the region, without packing our bags for Auckland or Wellington. Since joining the Film Otago Southland database I have also been contacted for several jobs, the most recent giving me a job on a Morgan Freeman production (Revelations Entertainment) here in Dunedin. Working for that caliber of client would rarely be possible for someone in the South of New Zealand and it's one of many instances I am eternally thankful for KJ, his office and the services provided by Film Otago Southland. I firmly believe the office should be increased in size and further funded in order to allow for growth as we, the filmmakers, strive to do the same in the region. Together I believe we can make this a true filmmaking Mecca.

Tim Buckley

The Film Office is a vital cog in the mechanism driving success in the Queenstown Lakes District. Every time imagery from this area is published, broadcast or viewed online it acts as a promotional opportunity for what we have to offer. Assisting with the production of these opportunities is a very cost-effective way of shining a positive light on the district. Anything we can do to improve, enhance or expand the way we support the film industry to work in the area has to be positive. It will have a positive impact on local employment, tourism, education, infrastructure and community engagement with the industry. I feel a second employee would not be excessive if it enables the above expansion of resource.

Ange van der Laan

That the Otago Southland Film Office does a fantastic job at facilitating between production companies and the local industry and environment. KJ has an excellent understanding of both sides of the fence and is skilled in speaking the language of the various players. However, I would like to point out that it's difficult to give specific feedback without context - ie. an understanding of what it is you are reviewing and why.

Ben Ruffell

KJ in his role provides an indispensable service to the local film industry. His facilitation of enquiries has assisted the growth of my businesses, and my investment in the local film community. My businesses have been growing, and I have been able to take on local trainees. I have also been able to bring in additional international clients to Queenstown. These clients stay for several days and spend a lot of money with local businesses. Much of this success is directly attributed to KJ, and his understanding of the needs of the local film workers. He makes Queenstown an easy place to film in. I would consult directly with him as to his ongoing needs. If he requires more money, it should be given to him. I don't know enough about the various proposals for changing the organisation. All I can say is, why complicate something that is already working?

Roger Tompkins

I echo some of the views stated by others in the submission: I am completely in agreement that a Film Office based in Queenstown is essential and should be grown, as a key contributor to the local and national economy. The Film Office resourcing is inadequate – the sole employee does not have any marketing, administration or continuity options. More resource needs to be allocated to a dedicated and maintained website that targets TVC's and film opportunities. The Film Office should be independent of both Council and tourism promotion bodies. This should enable more funding opportunities and will ensure the office and its governance is neither politicised nor compromised. The sole driver should be growing the film industry both locally and nationally. If a Trust is retained, terms of reference should be developed and membership reviewed to include all funders and value add representation, with Board Members and Chair appointments approved by QLDC. Funding opportunities to support additional investment in the Film Office should be pursued. Film Office accountability will benefit from a consistent set of KPI's for all funders to be agreed upon and reported annually.

Murray Francis

My name is Murray Francis and i have produced 3 major films in the area -The Worlds Fastest Indian , Mee Shee the water Giant and 10000BC in Queenstown and Invercargill and contributed approx \$56 million to the local economy .I have also produced several high value TV commercials in the area . I was also on the board of our government funded film location office Film New Zealand for several years. I have witnessed first hand the high regard that Kevin Jennings is held in the wider film Community .You have no better ambassador than Mr Jennings .His affable manner makes working in the area a pleasure and he goes out of his way to facilitate the highest degree of service and overcomes any obstacles with apparent ease . The majority of films that come to New Zealand come here for our mountains , lakes and rivers which is why its important to have someone on the ground in Queenstown which is our third biggest film service area apart from Wellington and Auckland . I have worked with dozens of overseas producers who have all left New Zealand praising our crews and their attitudes but mostly praising the locations and their proximity to each other .We can provide location scenarios that are within close proximity whereas other countries with similar locations are literally hinders of miles apart making it costly to get to . Kevin's popularity in international film circles is best demonstrated by the fact that he is the only certified international Film Commissioner in the Southern Hemisphere . He is my first port of call whenever i get an international enquiry and he is always on point with his replies . I am happy to talk to anyone about how important his position is so p[lease feel free to call me on [REDACTED] .Its a vital role that Kevin plays and one that he is uberskilled at .

Chris Ruane

I feel it's important to the Queenstown area to have a Council representative to facilitae and promote the region to productions wishing to shoot in the area,also to oversee that those's productions adhere tho the protocouls that insure a continued positive contribution to the local enconomy The film industry provides a good standard of income for those involved and extra revenue for local business,accomodation,restaurants,rental companies ,the airport etc. It also raises the profile of the area to an international audience . I believe KJ has been doing a great job in enhancing the experience of local and off shore production. Best Regards Chris Ruane film lighting NZ Ltd

Karla Rodgers

NZ Film & Video Technicians Guild Inc.

The Film Otago Southland Office has proved to be an important and major part of the New Zealand film industry and in particular a lynch pin for contact for the bottom of the south island. The film office hasoften been the first point of call for enquiries regarding locations, personnel, equipment etc. Kevin Jennings who runs the office is well known throughout the wider national industry and

because of his experience offers confidence as a person of recommendation in his ability to handle forwarded enquiries. Kevin is versed with good industry knowledge and can handle many facets of the industry. He is passionate about the industry and the southland region. In my position as Executive Office of the NZ Film and Technicians Guild I have had many dealings with Kevin Jennings over the years when it comes to issues regarding filming in the region. In his position he has proved to be a strong advocate for good practices and can be relied on to convey good safe work practices, in particular to overseas film crews who may not be aware of how the industry operates in NZ. All the major regions have a film office and as a rule work to attracting work to their region. Without the Film Otago Southland Office, the southland area could be put in a position of missing the many opportunities afforded the area through the industry.

Camillo Spath

I am a TV Commercial Producer. I have not used the Otago Film Office, as I contact directly to Location Scouts/Managers in the area. I believe the best use of these offices is for overseas productions looking for help in scouting and scoping the possibilities in the area. Having someone who show them what is available and can help put them in touch with industry professionals if needed. Also, help to liaise with the various government departments for immigration etc. is of tremendous benefit. That first contact really represents what is the industry standard.

Pania Tyson-Nathan

NZ Maori Tourism

Note: NZ Maori Tourism (NZMT) does not have an opinion about the structure per se other than, keep it simple and outcomes are as important as outputs. Any structure should be enabling. Governance there should be at least one or two positions on the Board that provide an element of independence from the Film sector and importantly strategic reach and approach not necessarily picked up by the sector. NZMT hosts numerous film directors and producers and including high profile actors and actresses in their personal capacity (not work). We have seen significant potential to proactively engage with, in particular directors and producers to consider NZ as a film location. They have a particular interest in the South Island once they have visited. Facilities Engagement has been threefold 1) providing a personal and high end visitor experience 2) film attraction and 3) investment in film facilities. I know the focus is on a facility in Auckland however, every producer/director we have hosted is not interested in Auckland sitting amongst other things the cost of doing business in Auckland. Travel alone is cited as one of the biggest impediments in and around Auckland. Queenstown to Wanaka however is not seen as an issue. Not having a film facility in South Island is seen as the number 1 issue. Personnel & budget NZMT has an excellent working relationship with Film Otago Southland. Kevin's knowledge of the industry is without a doubt immeasurable. Number 1 issue in relation to our previous comments; Limited capacity - 1 person Limited budget - the current budget does not reflect the size and/or the importance of the role.

Significant opportunities could be leveraged with more capacity and proper funding. NZMT currently pays all costs related to any engagement we have with Film Otago (excluding Kevin's time) however, it should be noted that we do this as a sign of goodwill. Film is not our core business. Consequently, there have been times when we have been bought into discussions and because we have limited budget, we have not progressed. Respectfully, the discussion document confuses a range of issues including a connection between succession planning and the only employee being unwell. The former is part of an org's internal strategy, the latter is about being under-resourced.

Communication Current communications are in English only when investment potential is from non-English speaking countries. Any communication received from another country for example China could be dealt with on a shared FTE basis with Destination Queenstown e.g a .5 position over a four week period (incl) versus weekly arrangement. Likewise for other nationalities. Closing comments Discussion document notes that 'Statistics NZ estimates economic benefit of production to Otago/Southland is at least \$20m pa'. ROI on \$151k is outstanding, so wonder if the discussion should be more focussed on increasing support for personnel and including how to fund extra personnel, increasing budget and revenue for/to the district and whatever else actually matters. Finally apologies, that my comments are all over the place. Am travelling. Happy to discuss further.

Regards Pania Tyson-Nathan

Jared Connon

I have worked very closely with the Film Otago Southland Office and KJ over the years as a Supervising Location Manager for some of this country's biggest feature film productions ever. From an outside perspective, the office is providing an essential service that could be so much more effective in its international attraction through a greater funding base. I have experienced the frustration of not having full time access to KJ when in the midst of a job, and while he does his best to cover all the bases, we have to respect the fact he is not fully available and has personal life in his own time. I often act as the first point of contact and local guide for international feature film clients and am always aiming to bring them to Queenstown as NZ's #1 filming destination for epic scenic beauty, and they often leave with a very positive desire to bring their projects here. I know for a fact these clients respond very favourably to film offices that have funding to support their initial enquiries by putting on a 'good show'. We are working in the entertainment industry after all! I fully support the need for more staff in the film office, and also wish to acknowledge the huge amount of unparalleled work that KJ does at a national level on behalf of the film industry. Due to the fact he is firmly positioned shoulder to shoulder with a lot of the key government agencies that manage our nation's most desirable filming landscapes. PS: Queenstown needs an international standard sound stage to assist in further film attraction to the region. Quite simply, the Film Otago Southland office is under resourced, and is a major asset not only for the region but for New Zealand as a whole. It should be developed further to ensure credibility in the international marketplace as a filming destination with incredible beauty and good infrastructure to support projects. Last year I had the opportunity to share Queenstown as a potential filming destination with both Alejandro Innarritu and Ridley Scott on separate occasions, two of the world's most highly respected film

makers. Regardless of whether they bring their project here or not this time around, it is important that Queenstown is ready for when they do.

Jen Andrews

I have worked with KJ for years during my time at Destination Queenstown and Queenstown Airport. His role as a facilitator and advisor is invaluable to Queenstown's film industry so I fully support the film unit being maintained. In fact, there is also a gap (resource and budget) that could be filled around marketing the destination as a world-class film destination. DQ and Tourism NZ cover this to some extent but I believe a dedicated Queenstown resource would provide an excellent return on investment.

Screen Wellington

From a Screen Wellington perspective, it is imperative that there is a south island film office, ideally located in Queenstown given that most businesses that film in the south island will locate themselves in Q'town given the locations and crew/facilities. Screen Wellington views Film Otago Southland as a key player in the NZ screen eco-system and we highly value our relationship with KJ. They are critical to the 'NZ inc' brand and we work well together to drive the screen sector forward across New Zealand and also in our respective areas. From our experience, if the permitting function is bought into the film office, KJ will definitely need more resource to process them and give sufficient support the productions coming in. Sufficient financial resourcing of the office will be important for further attraction activities, to support production recces, and also any other screen specific projects that may come up.

Julian Grimmond

Global Film Solutions Limited

Review of the Otago Southland Film Office To: Queenstown Lakes District Council From: Global Film Solutions Limited Date: 21 January 2016 Thank you for the opportunity to make a submission on the Queenstown Regional Film Office. This submission is on behalf of Global Film Solutions Ltd (GFS hereafter). Submitters background, GFS is an award winning international screen production and consultancy company which has its head office on Speargrass Flat Road, Queenstown. In addition to being based in Queenstown, GFS has offices in Auckland, Sydney and Los Angeles, and a staff of 12 people employed in the screen sector. GFS is a long time advocate for film office's and their networks, and the allocation of resources to screen attraction in New Zealand. GFS supports a Film Office, which has a clear defined role, governance that is accountable and is resourced appropriately for the defined role. GFS submits: 1. The Film Office should sit within a wider economic

development strategy for the region. 2. Screen production is and has been supported by the central and local government. The on-going support for screen should be commensurate to other sectors of business that offer opportunities to the regional economy. These other sectors include but are not limited to education, finance, technology and business tourism. 3. Film Office funding should not solely be derived from the ratepayer. The majority of funding should come from the sector that derives the benefit, i.e. the screen sector businesses and sole traders. GFS does not view the continuation of a 100% subsidised Film Office as the most appropriate funding model. Any local government support should be in line with a wider regional economic development strategy. 4. We believe the management structure of the Film Office could be improved, by being inside council, where there is stronger governance expertise, or within Destination Queenstown, or within a hybrid of the two, based on the funding model. The Film Office governance must have set transparent structures for appointment, KPI's and accountability to the contributing screen sector and ratepayers. 5. Any governance position must have clear criteria for identification and management of conflict of interests, and individuals in governance be separated from projects that are considering the region. 6. All genuine enquiries to the region, should be made available for all suitably qualified businesses and sole traders. The Film Office's role should be to remove barriers to local businesses, increase connectivity for business and reduce bureaucracy for visiting productions. 7. Film permitting should not be viewed as a revenue stream, nor be a barrier for doing business. The film permitting process should be simplified and take into account all sectors of the community that share the environment. 8. Promotion of the region should be in line with all local screen sector businesses needs. Greater consultation from the Film Office with all screen businesses and sole traders should be a goal, and the Film Office activities should reflect the changing nature of the international and local screen business. 9. According to Statistics New Zealand the regional screen sector revenue in 2014-2015 was \$20m, down from \$31m in 2013-2014, \$28m 2012-2013 and \$29m 2011-2012. There has also been an increase in Film Office activity travelling domestically and internationally during this period. We submit that this travel is not required for the core Film Office activity. The Film Office should focus its limited resources on the improvement and ease of doing business in the region. International marketing for screen is the role of the New Zealand Film Commission's and businesses in the screen industry. 10. Involvement in regional or national politics should be removed from the Film Office function, and the role should be solely in improving the business outcomes of all businesses and sole traders in the region. 11. The Film Office appears to be Queenstown centric, while its mandate is to represent the Otago Southland region based on its funding. It is a geographically large area, perhaps too large for the one employee. The decrease in funding contributions from regional councils does indicate a reduction in the perceived value of the Film Office. We submit that the role should fit the budget, and expectations be managed, which may mean consideration for being focussed on businesses and sole traders in the Lakes District region. In summary, GFS supports a Film Office that has strong and definable KPI's, that is industry funded (a model that requires investigation), council supported and governed by experienced managers either within council or independently appointed accountable management. This submission is by Julian Grimmond and Frith O'Hagan, of Global Film Solutions Limited, Queenstown.

Michael Hesp

I am the Chair of Film Otago Southland, however, the views expressed here are my own and do not represent the views of the Trust as a whole.

Structure

- The Film Office should be independent of QLDC.
- The preferred model would be similar to Screen Auckland with board of trustees/directors and an industry advisory group that is separate to the film office board.
- The industry advisory group would have a representative who has a seat on the board of the film office. (Worth noting how the person will be nominated?)
- Physical location of the film office within QLDC is seen as a key benefit, not only for the In Kind value provided by accommodation and IT support, but in the ongoing collegial relationships that are enabled and maintained, this results in customer focused approach to the industry.

Composition of board

The board would consist of 9 persons with representation linked to substantial funding, as follows:

- 2 appointed by QLDC
- 2 appointed by Southland funders
- 1 appointed by Industry Advisory Group
- 1 Industry at large
- 2 independent
- 1 Tourism or other strategic partner/funder

Funding

- The current funding is inadequate to deliver the demands of a full time office.
- There is currently no surety of funding, this is a key issue of the office as it is effectively living “hand to mouth”. Longer term funding commitments of (say) 3 years are desired. These would be underpinned by contractual agreements setting out what funders can expect to receive for their funding and also setting out the accountability and reporting structures etc.
- Our view is that a proposed budget to deliver a client focused service, drive economic development and increase capability as well as achieve the goals as set out in the current strategic and annual work plans is a minimum of \$275k.

Other comments

Please find the following other points regarding the review (do you need to note that points 2, 3, 5 are subject to increased funding):

- The office recognizes the need for increased accountability and reporting of activity to stakeholders to ensure value for money is being delivered.
- The office recommends that the film permitting function for QLDC becomes a function facilitated by the film office; this is in line with international practice including Screen Auckland and Screen Wellington. (this service is currently provided by APL Properties)
- We recommend that the current employee becomes full time.
- There is currently insufficient succession planning of the film office which represents a risk.
- A second employee of the office who’s duties will be as follows:
 - o Facilitate permitting for QLDC and liaise
 - o Track productions and activity
 - o Reporting of activity
 - o Ensure a succession plan is in place for the office
 - o Create and monitor communications
 - o General Administration of the office

While a regional approach can achieve efficiencies and in some cases be more customer focused, the ongoing structural and staff changes within council funding partners has proven problematic with regard to funding. Film Otago Southlands current and previous funders have been through a variety of structures and in effect create a moving target. Examples of this are the changes we have experienced from Tourism Waitaki, Waitaki Development Board, Enterprise Clutha, Clutha District Council, Clutha Development Trust, Dunedin City Council Economic Development Unit, Dunedin City Council (via annual plan submission), Grow Dunedin Partnership funding. This moving target makes it difficult to identify who the next version of the current funder may be. This has resulted in Waitaki and Clutha dropping out of FOS and Dunedin reducing its previous commitment by 50% half way through the financial year. There has been stability in funding and structure within QLDC, Southland, and CODC.

- We acknowledge QLDC, Southland and Central Otago District Councils ongoing support at agreed levels. DCC has now reduced it’s funding to 50% of previously agreed amounts. Its support for the future is

currently unclear. • While we value the importance of our current funding partnerships and will endeavour to strengthen those relationships, consideration should be given as to whether the office should be rebranded to “Screen Queenstown” with a tagline identifying our connection with Southland as part of our brand. This would benefit from the significant brand value Queenstown has, as well as being in line with the recent rebranding of Screen Auckland and Screen Wellington. We do not see this as a change of ethos in our partnership approach with CODC and Southland. Enterprise Dunedin is unclear as to their desire to remain a part of the current office.

Michael Brook

Michael Brook

I was one of the people interviewed earlier as part of this work. This feedback to support and reiterate my thoughts having read the supplied outcome document. I very much support the need for the regional film office (RFO) in Queenstown (and Otago, Southland). In philosophical terms a film office can bring so much economic impact to a region. The ROI can be very high as substantial foreign exchange / export dollars are attracted to a region on the back of work done by the RFO on a very limited budget. International clients expect to be dealing with an established RFO. In terms of the FOS RFO itself, they are a highly respected and highly productive organisation. The head of the office, Kevin Jennings, is considered one of the premier Film Commissioners in the world. I believe an office that is substantially supported by local government in an institutional and financial sense, coupled with a strong industry relationship in terms of an advisory group / committee / board, that is structured in a formalized manner is a good approach.

Paula Jalfon

Please note, I am an industry executive who has a vast record of producing high end feature films and documentaries. I am a Trustee of FoS (I am not representing FoS). I believe FoS should be independent of QLDC, but it is essential to remain housed within QLDC. In order to have the best opportunity to operate in a competitive and timely manner, I believe the issuing of Filming/Location Permits should be managed by FoS (who would have a better overview of the requests than QLDC). The Overhead funding for FoS is insufficient (as detailed in the FoS Trustee response). Three highlighted challenges for companies coming to Film in the district are: Ease and speed of gaining location releases. And being able to access NZ's DOC/Linz land etc. Availability and cost of hotel/apartment accommodation (currently an issue during peak seasons). Cost of national airfares. Flow of traffic (Queenstown now has a issue and reputation for traffic congestion).

Iris Weber

Structure • The Film Office should be independent of QLDC. • Physical location of the film office within QLDC is seen as a key benefit, not only for the In Kind value provided by hosting and support, but in the ongoing collegial relationships that are enabled and maintained, resulting in customer benefits. I believe that having a board of trustees/directors and an industry advisory group along the lines of Screen AKL is way too big and cumbersome for what is required for FOS at this stage. I agree that we need and should have members that are appointed by QLDC/Southland as the main funders – This should be in place already. As indicated before FOS is unique and should not be pushed into an existing model. It will best service the needs of the wider Industry if the structure is kept simple. The main focus needs to be maintained in gaining additional funding as soon as possible to focus on its purpose of growing a sustainable industry.

Funding • The current funding is inadequate to deliver the demands of a full time office. • There is currently no surety of funding, this is a key issue of the office as it is effectively living “hand to mouth”. Longer term funding commitments of 3 years are a must if we are serious of wanting to achieve our goals. I'm a member of Screen AKL. Industry Funding is a token gesture even in a city with the most Industry members. Please keep in mind that any funding from that side in a place like QTN where many projects come from offshore or from outside of the FOS region would be minimal.

General comments: The film permitting function for QLDC to become a function facilitated by the film office; this is in line with international practice. The film officer becomes full time. For any future proving - we will need a second employee - to ensure a succession plan - facilitate permitting - reporting of activity DCC - requires more pressure to ensure funding will be granted at a level that shows commitment into the future. Diversity is a KEY player when it comes to why NZ is chosen as a destination. We want to keep diversity. Dunedin NEEDS diversity if they want to be a player. They need us. Somehow they still don't know that. Looking forward to the next round. This process was started in the beginning of 2015. It would be great to be able to work towards a date we can all aim for. Growth needs focus and focus can only be established when we have a new structure in place to support the Industry. Many Thanks for the opportunity to send feedback again. Best Regards, Iris Weber / Batch Film / FOS Trustee

By way of background, I'm a Trustee of FOS, a six-time Emmy Award winning producer, and am the owner of Queenstown-based SO3 Projects Ltd, a company specializing in safety and security for screen productions filmed on a worldwide basis. The views set out here are exclusively my own, and should not be seen as representing those of either FOS or its Board of Trustees.

Q: Is the current structure of FOS the right one?

The current structure of FOS has served its purpose well but is limited in its potential, primarily due to limited human resource. This lack of human resource inhibits its ability to maximize its potential in growing screen production activity and enhancing economic benefit. It also inhibits its ability to promote filming activities within the region. It follows that an increase in human resource would improve performance and efficiency, thereby driving forward its core purposes.

Q: Should we consider a different structure?

There is a strong case for changing the structure of FOS, aligning it with models adopted by Auckland and Wellington. It is my view that it should remain independent of QLDC, but should remain physically positioned within Council offices for in-kind value, IT support and the maintenance of close relationships with QLDC as its primary funder. It is recommended that we have a board of directors/trustees, but also that we establish a separate industry advisory group along the lines of the Auckland model. This advisory group should itself have a place on the board. Membership of the advisory group to be decided by the board... its ultimate composition would require some discussion.

Q: What do you expect to receive in turn for the investment?

Investors can expect an enhancement of the Film Office's core purposes and a streamlining of its deliverables.

Q: What should be its key performance indicators (KPI's) and its most important deliverables?

There is a body of work that needs to be undertaken to identify KPI's and formalise a process of monitoring. KPI's need to be realistic and situated within the boundaries set by available budget, human resource and any amended structure. The most important deliverables remain consistent with those currently designated, namely:

- Facilitation of filming (local services promotion; local industry advocacy; permitting; liaison with key stakeholders; hosting VIPs etc)
- Attraction strategy (marketing; economic development through social media, website etc)
- Administration

Q: What are the benefits and challenges of a regional Film Office under the current structure?

The benefits of having a local Film Office are very clear, and of course revolve around its designated core functions and its key deliverables. There is broad and strong consensus within the local industry that FOS has significant value, and working internationally as I do (particularly within the US) there is an appetite for its work to be enhanced. The principal challenge that FOS has in this regard is that its name is not instantly recognisable as a brand. Its other significant challenge is the lack of human resource, which is a direct reflection of limited funding.

The principal challenge for FOS is the ongoing search for funding and the uncertainties associated with not knowing how finances will shape-up moving forward. This clearly needs to be addressed, firstly to cement full-time engagement for the current Executive (Kevin Jennings), and secondly to facilitate a restructuring that allows a second person to assume much of the administration burden. This would secure the Executive

and – most importantly - allow him to concentrate on driving forward facilitation and attraction strategies, thus improving delivery of the Film Office’s core functions.

From an international screen production perspective, it is my experience that New Zealand is regarded as a highly desirable filming destination principally because of its dramatic scenery. This visual imagery is usually described as either “New Zealand” or “Queenstown”.

Latest statistics suggest a \$25 million annual direct benefit to the local economy provided by the screen production industry (Stats NZ). It is my view that the indirect benefits vastly outweigh this, not least in the context of additional tourism that is generated through imagery of our region seen in major feature films and television commercials (TVCs) worldwide. There is considerable statistical evidence to support this view. These indirect benefits have a massive impact locally, and a highly significant impact nationally.

Queenstown/Otago/Southland has a limited potential in terms of rates collection etc, and yet through the screen production industry it delivers an iconic New Zealand branding on a global basis that translates to significant economic advantage nationally. To my mind, there is a very strong case on this basis for enhanced central Government funding for the regional Film Office.

Q: Should any consideration be given to establishing a local Film Office (ie Queenstown) only?

Only in the context of branding.

There are significant advantages to the office being regional and not local. But there is a simple reality that internationally the entire region is known as “Queenstown”. Whilst recognising the political difficulties for funding stakeholders in renaming the Film Office, the marketing reality is that "Screen Queenstown" is what we should be known as. There may of course be some byline that goes with this, but to ignore the marketing reality is to severely limit its potential.

If the name is to change, minority funders need to ensure (and indeed have confidence) that the Office continues to promote the entire region on a fair and equitable basis as opportunities arise. The best way of guaranteeing this is for minority funders to have appropriate representation on the board, and to establish clear KPI’s with an effective monitoring and review system.

Best,

Bob

Bob Parr MBE MSc | Director

[Redacted signature block]

Review of the Otago Southland Film Office

To: Queenstown Lakes District Council

From: Global Film Solutions Limited

Date: 21 January 2016

Thank you for the opportunity to make a submission on the Queenstown Regional Film Office. This submission is on behalf of Global Film Solutions Ltd (GFS hereafter)

Submitters background, GFS is an award winning international screen production and consultancy company which has its head office on Speargrass Flat Road, Queenstown. In addition to being based in Queenstown, GFS has offices in Auckland, Sydney and Los Angeles, and a staff of 12 people employed in the screen sector.

GFS is a long time advocate for film office's and their networks, and the allocation of resources to screen attraction in New Zealand.

GFS supports a Film Office, which has a clear defined role, governance that is accountable and is resourced appropriately for the defined role.

GFS submits:

1. The Film Office should sit within a wider economic development strategy for the region.
2. Screen production is and has been supported by the central and local government. The on-going support for screen should be commensurate to other sectors of business that offer opportunities to the regional economy. These other sectors include but are not limited to education, finance, technology and business tourism.
3. Film Office funding should not solely be derived from the ratepayer. The majority of funding should come from the sector that derives the benefit, i.e. the screen sector businesses and sole traders. GFS does not view the continuation of a 100% subsidised Film Office as the most appropriate funding model. Any local government support should be in line with a wider regional economic development strategy.
4. We believe the management structure of the Film Office could be improved, by being inside council, where there is stronger governance expertise, or within Destination Queenstown, or within a hybrid of the two, based on the funding model. The Film Office governance must have set transparent structures for appointment, KPI's and accountability to the contributing screen sector and ratepayers.

5. Any governance position must have clear criteria for identification and management of conflict of interests, and individuals in governance be separated from projects that are considering the region.

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8. Promotion of the region should be in line with all local screen sector businesses needs. Greater consultation from the Film Office with all screen businesses and sole traders should be a goal, and the Film Office activities should reflect the changing nature of the international and local screen business.

9. According to Statistics New Zealand the regional screen sector revenue in 2014-2015 was \$20m, down from \$31m in 2013-2014, \$28m 2012-2013 and \$29m 2011-2012. There has also been an increase in Film Office activity travelling domestically and internationally during this period. We submit that this travel is not required for the core Film Office activity. The Film Office should focus its limited resources on the improvement and ease of doing business in the region. International marketing for screen is the role of the New Zealand Film Commission's and businesses in the screen industry.

10. Involvement in regional or national politics should be removed from the Film Office function, and the role should be solely in improving the business outcomes of all businesses and sole traders in the region.

11. The Film Office appears to be Queenstown centric, while its mandate is to represent the Otago Southland region based on its funding. It is a geographically large area, perhaps too large for the one employee. The decrease in funding contributions from regional councils does indicate a reduction in the perceived value of the Film Office. We submit that the role should fit the budget, and expectations be managed, which may mean consideration for being focussed on businesses and sole traders in the Lakes District region.

In summary, GFS supports a Film Office that has strong and definable KPI's, that is industry funded (a model that requires investigation), council supported and governed by experienced managers either within council or independently appointed accountable management.

This submission is by Julian Grimmond and Frith O'Hagan, of Global Film Solutions Limited, Queenstown.