Bay of Plenty Film Office
Business Case 2017 – 2019

Table of Contents

1. Executive Summary 3
2. Screen Media Production Overview 6
Opportunities for the Bay 6
Attracting Screen Media Productions 7
Our Product: The Place, People and Infrastructure 8
The Place (Creative Case) 8
The People (Logistics Case) 9
Infrastructure (Logistics Case) 9
Lifestyle (Comfort Case) 9
Business Case 9
3. Establishing a Regional Film Office 10
A Recognised Model: Film Offices in New Zealand 10
BOP Film Office: Purpose and Objectives 12
Connect 12
Create 13
Celebrate 13
Developing the Industry of the Future 13
Benefits 14
Direct Economic Benefits 14
Social-Economic Benefits 15
National and International Exposure and Tourism 16
Risk Analysis 17
Risks associated with BOP Film Office Operations 17
Risks associated with not adopting a BOP Film Office 18
Governance 19
Operational Structure 21
Key Performance Indicators 22
3. Budget 24
Projected Income 25
4. Implementation Plan: Strategies and Initiatives 25
Improving Creative and Lifestyle Case: Marketing Strategy 26
Improving our Logistics Case 28
Developing Crew and Infrastructure 28
Studio Development 30
Building Green 32
Improving Permitting Systems 33
Improving Business Case: Incentive Opportunities 34
5. Conclusion 35
Appendix 36
Appendix 1: Budget Working Figures 36
Appendix 2: Board of Trustees Short Bio's 38
Appendix 3: The Role of A Film Office 40
Appendix 4: The Filming Process - an Overview 42
Appendix 5: Production Crew 43

1. Executive Summary

The Bay of Plenty Film Trust is establishing a Regional Film Office to promote the Bay of Plenty to the international and national screen media industry and grow the industry in the bay, to capitalise on our existing assets and harness the economic, social and cultural benefits that it will bring the region.

BOP Film is an industry specific economic development agency, growing an industry that has not yet truly developed or capitalised upon in our region. The screen media production industry is currently worth $3 billion per annum to NZ, with the whole of the North Island (exclusive of Auckland and Wellington) only accounting for 1% of this gross revenue, demonstrating remarkable room for growth.

The Bay of Plenty Region is defined as an area covered by the Tauranga, Rotorua, Western Bay of Plenty, Whakatāne, Kawerau, and Ōpōtiki districts. We are looking to be included in both the Annual Plan and Ten Year Plan for each of the councils and outline in this document our vision, mission, budget and strategies in order to dialogue with councils and their decision makers.

Achievements
BOP Film has already received $75,000 of seed funding from a combination of Tauranga City Council, Western Bay of Plenty District Council, Whakatāne District Council, Rotorua Lakes Council, Bay of Connections, Priority One and BayTrust to complete an establishment package. This package allowed Bay of Plenty Film to put together the initial tools needed to market the Bay as a viable production location with a strong foundation of people, place and infrastructure to service screen media productions.

Alongside this business plan and collaborating with key regional partners over the last six months we have created an attraction package including:

- Bay of Plenty region show reel
- A website to provide producers and productions key creative and logistical information
- An extensive database of attractive location photos
- A directory of local crew and their skillsets, equipment available and existing service providers

We are already in talks with several producers in NZ and USA who are interested in bringing their projects to the Bay of Plenty, alongside providing imagery to NZ Film Commission for international enquiries they are assisting.

To now continue this dialogue and eventually bring one of these projects to the Bay, an investment of time and finance is needed.

Vision
It is Bay of Plenty Film's vision to serve the local region by acting as an economic development facilitator, tasked with connecting both local and international productions of scale to this regions locations, crew and infrastructure.

Auckland, Wellington and Queenstown are the three biggest regions for screen media production in NZ, but with Auckland and Wellington studios booked out for years in advance and a lack of hotel beds in Queenstown making it hard for large productions to visit, there is a gap in the market for mid-range films ($5-$30mil), from both New Zealand and overseas to find an amazing untapped locations for their shoots.

Bay of Plenty Film's goal is to develop this region's potential, its assets and resources so that we can present an attractive package to productions that would allow them to base their entire production in the Bay, spending their dollars on our people, place and infrastructure. We aim to tap into lucrative opportunities that the Bay of Plenty is currently missing out on - in 2016 the New Zealand missed the opportunity of 2 x $100 million films due to lack of studio space.

Implementation Strategies: From Vision to Action, the Bay Offers Plenty
For the Bay to achieve it's full potential, it needs an organisation tasked with proactively improving a number of the factors that attract productions to a region:

- Increasing the exposure on the national and international stage using the marketing tools developed
- Directing investment into key infrastructure and service providers in order to meet the needs of large scale productions
- Developing the skill base of local crew and attracting professional expats from other regions
- Creating film friendly protocols and reducing barriers to access for productions
- Investigating other regional attraction packages such as incentive opportunities and forward thinking waste management strategies to make the Bay a leader in environmentally friendly filmmaking.

Without intentional implementation of growth strategies across the Bay, our region will continue to be under-developed and under-utilised by a highly lucrative industry, missing out on the budgets being spent in the region and the economic multipliers that can benefit everyone from car hire companies to the corner dairy.

A Bay of Plenty Film offers an exciting opportunity tasked with the mandate to represent the industry in a cohesive, aggregated and leveraged manner offers an exciting opportunity to capitalise on significant income generating opportunities and properly market our assets for optimum return.

Finance

We are now seeking ongoing support from each of the districts councils, as well as the community funding bodies in the Bay so that we can capitalise on the investment so far and continue our endeavours of attracting and growing a screen media production industry in the Bay.

We are seeking a commitment of a total of $261,083 (plus GST) per annum with the suggested contributions of:

$18,200	Western Bay District Council
$138,200	The Regions Other Councils
$120,000	Grant Applications (Baytrust, TECT,RECT)

Key Benefits

The benefits of this investment include:

- Increased regional income, directly associated with the spend from screen media productions. An immediate goal would be $2-4 million dollars brought to the region within 2 years with a target of attracting $15 mil+ productions in the longer term.
- Enable greater connectivity & profiling to national and international industry & audience
- Significantly grow tourism opportunities and revenue in the Bay as well as increasing advertising value by the international exposure gained from onscreen presence
- An opportunity for industry diversification to include the rapidly growing and lucrative screen media platforms
- Spread of industry spend into a wide and diverse range of support services/industries
- Retain skills of the younger population, offering new & relevant job opportunities
- Attract skilled people to the region
- Capitalise on existing assets and resources in the Bay

2. Screen Media Production Overview

The screen production industry covers a variety of activities associated with filming and creating digital media including:

- Feature films
- Television fiction and reality based series
- Web content
- TV commercials
- Documentaries
- Virtual reality
- Animation
- Pre- and post-production of the above

Opportunities for the Bay

"There has never been a better time to be in the business of film and TV"
- Chris Dodd, Head of the Motion Picture Association of America
AFCI Conference Atlanta, 2016

Around the world there is a boom period of media productions with thousands of feature film and TV productions in development and production. With the advent of Netflix and other online streaming options there is a wealth of content being created. These creators are looking around the world for locations that offer a good return on investment, the right look or feel, and a pleasurable place to work.

In the USA last year there were 600 feature films and 435 TV series in production. In the state of Georgia alone it brought in $1.7 billion of wages. On top of this, the Chinese film industry is set to overtake the US industry in the next few years as the largest producer in the world. In New Zealand there are key relationships being formed with this growing market, with several large-scale Chinese productions looking to shoot in New Zealand in the near future. New Zealand, through the Ministry of Culture and Heritage and the Ministry of Business, Innovation and Employment, offers the New Zealand Screen Production Grant (NZSPG) to encourage media and large budget productions to film in New Zealand. International productions are eligible for a minimum grant of 20 percent of Qualifying New Zealand Production Expenditure (QNZPE). New Zealand productions, including official co-productions, are eligible for a grant of 40 percent of QNZPE.

With the busy industries in Auckland, Wellington and Queenstown focused on large international productions, we also see real value in targeting New Zealand productions looking for a home with fantastic locations, potential studio space and support to make their dollars stretch further. In 2016, the New Zealand Film Commission funded films successful films like Taika Waititi's *Hunt for the Wilder*

People and Lee Tamahori's *Mahana*, which could have easily found their backdrop in the Bay of Plenty. Not many New Zealand films are made within an urban setting and we see a real opportunity to bring those stories here.

A Bay of Plenty Regional Film Office will allow us to intentionally and proactively attract both international and national productions to our region and draw benefit from their presence.

Attracting Screen Media Productions

Understanding what will attract films to a region is crucial to developing a strong and successful film office. At the Association of Film Commissioners International annual cineposium (conference) in Atlanta in September 2016, key aspects identified for regional attraction included the following.

Four key criteria influencing companies to film in an international destination:

- The BUSINESS case – good return on investment, strategic business opportunities
- The CREATIVE case – the right look, feel, effect, environment
- The LOGISTICS case – effective, efficient, skilled support services
- The COMFORT case – a pleasurable place to work in.

There are three key roles a film office/region can offer support to a production:

- Logistically
- Financially
- Creatively.

Film companies will be attracted to shoot in the Bay because we have:

- Amazing scenery – its diversity and accessibility
- Competitive production costs
- Favourable exchange rates
- Highly skilled industry people
- A safe and clean working environment
- Reverse season location
- English speaking.

Sources of inquiries will come through:

- NZ Film Commission – Philippa Mossman or Jacqui Wood
- Harry Harrison – International Attraction at Screen Auckland
- Members of RFONZ (Regional Film Offices of New Zealand) referring appropriate work to the region
- Overseas and local productions and producers that we have targeted at overseas networking opportunities and through our international screen media industry networks
- Private sector screen media industry from around New Zealand, where our region can offer a product not available in other areas

- Direct industry approach (location scouts, line producers and eventually through word of mouth as people have screen experiences within the area)
- Tourism New Zealand.

Our Product: The Place, People and Infrastructure

From Vision to Action: The Bay Offers Plenty
Based on our asset mapping workshops throughout the Bay, we can clearly identify that the Bay has a strong foundation of skills and resources to offer films a base for their productions.

The Place (Creative Case)

In the Bay of Plenty we have identified four visual areas that truly set us apart from the rest of New Zealand:

- The volcanic i.e. White Island and Rotorua lakes area
- The feel of the American Northwest
- Our stunning coastline
- The timeless beauty of our bush and lakes.

- **Diversity**: The Bay is arguably one of the most environmentally diverse regions in NZ. We can boast of an amazing coastline from Waihi to Te Kaha. We have city locales with amazing backdrops, forestry that gives the feel of the Pacific Northwest (as seen in films like *Pete's Dragon*, *Without a Paddle*, *Yogi Bear*) unique native bush, the thermal wonderland of Rotorua and the nearby lakes, the gem that is White Island, as well as Lake Taupo and the volcanic plateau which are all within striking distance for a film production based in the Bay.

- **Genre Relevant**: The predominant genre of international productions coming to NZ is fantasy, e.g. *Lord of The Rings, Shannara, Narnia, Avatar,* and we have plenty of geography that would bring fantastic films like these to life. The American Northwest is also a highly marketable selling point for the Bay as seen in films like *Pete's Dragon, Yogi Beer, White Water Summer* and *Without a Paddle,* that have been partially shot here.

- **Architectural Assets:** From places like the ready-made back lot at the Historic Village in Tauranga, to hidden gems like the Equine Estate (a Basque style hunting estate and village in Rotoehu) to Red Stag Timber Mill that was featured in *Pete's Dragon* we have a wealth of untapped architecture to offer an array of productions.

- **Climate:** Whakatāne has the most sunshine hours in the country, which coupled with the fact that the Bay is predominantly north facing, gives us "beautiful lighting conditions" for filming. The reason that Hollywood, LA and California became the centre of the filmmaking world was due to the constant sunshine there. Rainy Auckland and cold windy Wellington simply can't compete with us in this factor.

The People (Logistics Case)

- We have a solid foundation of qualified, experienced and highly capable crew already living in the Bay of Plenty.
- There are growing numbers of expat crew leaving the larger cities or other countries to settle in the Bay. A vibrant screen industry in the Bay would also attract more of these professionals to the area.
- There is a passionate film community down here ready to 'step up' and work on these big productions. One of our key focuses is to provide them opportunities to up skill and to find their niche within the industry via workshops and projects.
- We have organisations such as BOP Actors in Tauranga and Extras & Actors in Rotorua who are ready to service casting requirements.

Infrastructure (Logistics Case)

- We have two easily accessible airports
- Our roads have less traffic when it comes to moving a production from A to B and we are still within close of proximity of Auckland for any additional crew or equipment needs
- Unlike other popular regional filming locations like Queenstown, we have spare beds in our hotels and motels and can also offer boutique beachfront accommodation across the Bay
- Costs of services in the Bay are often lower than in larger centres where everything is at a premium. Our timber & hardware suppliers, rental car companies, food suppliers, equipment hire and retailers can service the requirements of a production and support their dollar to go further.

Lifestyle (Comfort Case)

- We have a great range of co-curricular experiences available in the Bay from mountain biking to water activities, bush walks and adrenalin sports. The Bay is fast growing a reputation as a family friendly fun place to live, work and play.

Business Case

- NZ government offers a rebate of 20% to films with a budget of over $15 mil
- Potential for the development of local incentives.

Long-term our goal is to build off the foundation that we already have and create a more appealing package to attract productions to our region.

3. Establishing a Regional Film Office

A Recognised Model: Film Offices in New Zealand

Around the world, regional film offices/commissions are all funded by their relevant councils or governments and tasked with facilitating screen media business in their region.

The NZ Film Commission is responsible at a national level for representing NZ on an international stage, by attracting screen media productions to our nation and referring them to relevant regional film offices. Philippa Mossman, the Head of International Screen Attraction, grew up in Pikowai, so understands first hand the untapped potential we have in this region and is offering ongoing guidance and advice in the development of the Bay of Plenty Film Office.

There are seven regional film offices throughout NZ that act as catalysts and facilitators for screen media productions and help with locations, film permits and other business support for their specific region.

Auckland and Wellington have the biggest film offices. Screen Auckland comes under the banner of Auckland Tourism Events & Economic Development (ATEED) and Screen Wellington from Wellington Regional Economic Development Agency (WREDA). Southland Otago is the third biggest, is also established as a trust like Bay of Plenty Film, and represents and is invested into by the 6 district councils in the region. Other regions with film offices include Taranaki, Christchurch and Dunedin and places like Blenheim and the West Coast see the value in growing this industry and are also looking to establish their own council funded offices. New Zealand wide there is a very collaborative rather than competitive approach between the Regional Film Offices (RFONZ) who see that if each region offers a strong product then the "brand" of "NZ Inc." is stronger on the international market.

Film offices carry out activities alongside and in partnership with other stakeholders and community to stimulate economic growth for their region through:

- Screen production attraction and marketing
- Sector development initiatives for businesses
- Maximising opportunities for the internal sector
- Policy development, screen facilitation and permitting.

They act as a single point of co-ordination for filming activity within the district. In doing so it strives to maximise the economic benefit of filming in the region.

There are two types of film office operational styles in NZ, the proactive and the reactive. The proactive are actively seeking work and opportunities alongside encouraging the talent within their region, e.g. Screen Auckland are responsible for bringing multiple productions like MTV's $50 million show *Shannara* not only into their region but also into the country on the whole. The reactive are film offices that

could be part of the local EDA, such as Venture Taranaki. They are not actively promoting their region but have the contacts and networks to support a production should it arrive.

While other regions are taking referrals from the NZ Film Commission and actively promoting their own regions to productions overseas, the Bay of Plenty has not had it's interests represented nationally or internationally for 10 years. BOP Film intends to be a very pro-active film office, scouting for potential projects, developing the skill base and local stories, ensuring projects run smoothly and maintaining relationships through all the strata of stakeholders.

We're lucky to have had others pioneer before us, and be willing to share their strengths and lessons, which are invaluable for us in our infancy. We have integrated key aspects from other offices around the country and are largely basing our model on the successfully managed Film Otago Southland model.

In a recent review of Film Otago Southland some of its successful elements were identified as being:

- **Return on investment:** "According to Statistics New Zealand the film office was worth $35 million to Otago and Southland in 2014/2015. QLDC provided funding of $84,000 that year, offering an impressive Return on Investment (ROI) of 237%." - Film Otago Business Plan 2016 - 19
- **Collaboration and investment by 6 district councils**: There is good communication and partnership from the whole region, while remaining independent from the local government and tourism bodies. (Queenstown pays the larger percentage as the majority of the work comes to this region but it is recognised as a shared resource for the region)
- **Film experience:** Their CEO, Kevin Jennings, comes from a film background – and it is recognised and valued that he brings industry experience and industry perspective first and foremost
- **Placing a high value on networking**: They are well connected locally, nationally and internationally. Kevin Jennings is also the Chair of AFCI (the Association of Film Commissioners International).

There were two key improvements suggested by the review:

- **Underfunding:** was posing serious risks to opportunity realisation and the ongoing sustainability and succession of the business
- **Reporting:** additional resource was needed to improve reporting and analysis of production operations in the area.

Based on this model and their recent review we have developed our purpose, objectives and operational structure.

BOP Film Office: Purpose and Objectives

The Bay of Plenty has already been showcased in many local and international productions, such as international films *Narnia: The Voyage of the Dawn Treader*, *Pete's Dragon*, *Without a Paddle*, *Yogi Bear* and local classics such as *Boy* and *Rain of the Children*.

We have the place, the people and the infrastructure to service screen productions in our region. But we are missing potential opportunities by not being represented nationally and internationally by a collaborative and strategic entity.

A collaborative office that represents the entire Bay of Plenty offers a cost effective model that ensures we are connected to the national and international screen media industry, are not missing opportunities, are growing the industry in the Bay and are offering a future industry to the youth of today.

Our ongoing objectives can be summed up in three key words: connect, create, & celebrate.

Connect

Connect the Bay: collaboration between all regions, their councils, EDA, and other key stakeholders in essential to the ongoing success of a film office. Our responsibility will be to build robust connections between all stakeholders so that there are common goals and objectives.

Connect an industry network: our intention, particularly in the first year of business, is to develop and build a strong network and database of production professionals in the Bay as well as supporting industry and infrastructure. Wider than this on a national level we will connect and collaborate with other industry organisations such as RFONZ, ScreenSafe, the Techos' Guild, Writers Guild, Script to Screen, DEGNZ (Directors and Editors Guild of NZ) and WIFT (Women in Film and TV).

Connect nationally & internationally: relationships with national and international producers, line producers, location scouts and production houses are key to building a brand for the Bay of Plenty as a reputable filming location.

Connect digitally: developing robust communication platforms to maintain connection with stakeholders is key to connection. Ensuring our website, social media, newsletters and other communication tools are always cutting edge and delivering information in a timely and relevant manner is a high priority for BOP Film to achieve its objectives.

Connect productions: with the people, the places and the infrastructure in the Bay. Act as a key point of contact for productions filming in the Bay, promoting the full range of services available. There is a possibility in the future for BOP Film to follow the lead of Screen Auckland, Wellington and Film Otago Southland in managing film permit processing for the area.

Create

Create a "home" for films: to date, screen media productions consider the Bay of Plenty a destination for specific scenes. We would like to encourage films to stay in the Bay, basing their entire production here. Functioning and equipped studio space is a key part of this vision.

Create local opportunities: to develop capabilities and capacity. It is essential we have a strong foundation of capable crew to service productions. Part of achieving this, is providing local talent with workshops, events and local productions to grow their skill sets.

Create the "Greenest Place to Film": films have a large environmental footprint and there are many leading actors and internationally renowned personalities now pushing for change to green our screens. We want to pitch the Bay as the greenest place to film, where we offer producers strategies and innovative ideas to reduce the waste of their screen productions and protect the environments they utilise to bring their stories to life.

Celebrate

Celebrate Momentum: providing data and reports that reflect the progress BOP Film is having on the Bay's screen media industry and being able to report on growth and development and economic impacts our operations are delivering. This ensures our stakeholders and investors are actively engaged in our momentum and able to understand both the benefits and any pressures faced by the film office in a timely manner.

Developing the Industry of the Future

The NZ Film Commission is already looking forward to where the industry will be in 10 years time with their *GPS 2026* initiative. A lot of the industry then will be in the post-production sector and we aim to develop this sector as well.

And aside from attracting these productions here to shoot, we want to see a cutting edge virtual reality industry develop here in the Bay and will be working alongside organisations like the Animation College and the Innovation Hub in Rotorua to grow post production facilities and skills in the Bay of Plenty.

Benefits

Key stakeholders identified as benefitting from an increase in screen media industry production in the Bay of Plenty are:

- **Local Screen Media Industry** – individual contractors and production companies will have more work opportunities
- **Councils and Economic Development Agencies** – through increased economic activity, highly skilled and paid professionals settling in the area and location fees.
- **Tourism** – film brings with it increased tourism opportunities and increased national and international exposure of our region.
- **Arts Bodies** – through the increased cultural pride in the region and the increased media creation from the talented screen media artists of the Bay.
- **Local Iwi** – from providing locations, to investment opportunities, to seeing their stories being told.
- **Investors** – either through direct investment in projects or through providing key equipment or infrastructure needs.
- **Location Owners** – via location fees and infrastructure provided (it is not uncommon for Productions to build their own roads into locations).
- **Service Providers** – productions employ the services of a wide and diverse range of businesses and sub contractors including car hire companies, catering companies, builders, building supplies, scaffolding, animal wranglers, IT services, traffic management crews, safety officers, clothing designers, art department suppliers... the list goes on. The economic impact will spread through the Bay in a variety of different avenues.

Direct Economic Benefits

The screen media industry is a global industry that benefits local economies.

According to Statistics NZ gross revenue for production and post-production services in New Zealand was $1.5 Billion. 58% of that work was in Auckland, 37% in Wellington, 4% in the South Island and 1% in the rest of the North Island.

When a film or television series commits, there is an immediate economic benefit from its production related spending:

- US television series – average $40-$60 million per season in production spending. A recent example in this range in New Zealand is *Shannara*.
- US feature films – production budgets can range from <$2 million to >$200 million. A recent example in New Zealand is *Megalodon* with a budget of $100 million.

One of the Bay of Plenty Film Office's aims is to attract more screen production industry activity into the region, resulting in positive economic benefit through the use of local goods, and the employment of local workers.

Recently Disney Productions film *Pete's Dragon* was based out of Rotorua for 4.5 weeks of their shoot. While there are no figures available yet for the economic impact on the Bay of Plenty region from this shoot, in Tapanui (where they were also based for 4.5 weeks) local businesses reported that their revenue was up 80-90%, including a staggering $100,000 spent at the local pub by the film crew!

While Bay of Plenty Film will be focused on bringing more productions here for location shoots, like the recent *Pete's Dragon*, we have mid and long-term goals to have these productions base themselves here. When films only 'location shoot' in the Bay of Plenty we only receive a percentage of their travel and living allowance which equates to less than 5% of the overall budget. In the scenario of them coming here to base themselves, we could be seeing a return of over 70% of their filming budget spent locally.

For a $15 mil film the spend could look something like:

○ Wages	50 %	$7,500,000
○ Locations	6 %	$975,000
○ Facilities	4 %	$600,000
○ Set Construction	14 %	$2,400,000
○ Transportation	12 %	$1,900,000

One area worthy of highlighting is constructions costs (all the building materials and labour for films sets to be built). This usually sits at roughly 15% of a below the line budget. Productions basing themselves here will find their dollars going further, as timber & hardware will be considerably less expensive than in the main centres.

Social-Economic Benefits

- **Industry diversification**: utilising the assets and resources already available in the Bay, we have the opportunity to develop a new industry that offers employment and investment diversity.

- **Attracting skilled people to the wider region**: a growing number of people and families want to escape the inflated living costs in Auckland and the Bay offers an attractive work life balance. By developing employment variety and opportunities in the screen media production industry we open the Bay up to a broad spectrum of professional migrants.

- **Retaining skills**: by creating opportunities for work placement in media related industries the Bay will increase the retention of school leavers and tertiary graduates.

- **Seasonal Employment in summer**: the Bay has a high number of people that find employment in the winter in kiwifruit, who could then be offered roles as transport drivers, locations assistants, hammer hands or extras in a complimentary summer film industry.

National and International Exposure and Tourism

Even after a production has completed it's initial spend, there is potential for lasting economic benefit - tourism. It's long been recognised that the film industry and international tourism go hand in hand.

Matamata has been made famous because of *Lord of the Rings* with 460,000 people visiting Hobbiton last year - up to 3,000 people a day during summer. It was the highest growing tourist spot in the country in 2014.

13% of people visiting NZ came because of the Hobbit. If you consider that international tourism brought 11.8 billion into the country then 1.5 billion dollars of that was due to the film industry.

"The depiction of the district's landscapes, heritage and culture in film is inextricably linked to the development and tenor of the tourism. A strong, established Film Office not only manages filming to the benefit of the district, but also can influence the way in which the district is presented or depicted. It will not only liaise with tourism bodies throughout, but will also work with filming productions to shape and influence the depiction of the district on screen." - Film Otago Business Plan 2016 - 19

Recently Bay of Plenty Film helped host a Chinese show when they filmed in Tauranga. The popular Chinese TV show (known as *Nine Buddies* 九个小伙伴) is a reality series showing 10 kids aged 9 to 12 experiencing new places. It screens in the Hubei Province that has a population of 58 million. This was one of the first times this show has shot outside China. Due to the assistance offered by Bay of Plenty Film, the shoot went so well that they shaped most of their New Zealand show around Tauranga and now intend to bring a Chinese Drama show back to Tauranga to shoot later this year. The international exposure that this gives our region is invaluable.

When a similar Chinese reality Show *Dad Where Are You Going* was filmed in Rotorua in 2014, 100% NZ estimated the equivalent advertising value to be worth $70 million per episode, and many local operators like OGO reported a direct spike in visitors from China after being featured on the show.

Risk Analysis

Risks associated with BOP Film Office Operations

As well as identifying the benefits of operating a regional film office, it is important we are identify the areas of risks and weakness associated with this new venture in order to identify areas to concentrate energy and good planning.

Attraction Risks / Weaknesses

- Inability of the region/film office to adequately meet the demands of a production/ excel at supporting their requirements:
    - Lack of key infrastructure for productions e.g. studios not developed
    - Under-resourced office and not able to respond in a quick efficient professional manner to the tight timeframes typical of the industry
    - Delays in processing permits, providing access and services
    - Inexperienced service providers / under resource capacity
    - Over promising what resources we have/ what we can deliver
    - Insufficient skill base

Accountability Risks

- Lack of stakeholder cohesion
- Inability to engage with all key stakeholders and achieve their buy-in and support
- Inability to attract productions to the region
- Unsustainable return on investment.

Mitigation of these risks is built into the framework of this proposal. In particular, our General Manager, Anton Steel, comes with a broad and diverse background of working in both the logistical and creative aspects of both low and high budget local and international productions so has a very clear understanding on the needs of a production and how to meet them with excellence. The development of local capacity and development training is a key priority, clear communications strategies as well as progressive and realistic KPI's which don't aspire to "bite off more than we can chew" in the initial establishment of the office.

Risks associated with not adopting a BOP Film Office

Without a film office, the Bay is not connected to the regional, national and international screen media networks and is therefore missing opportunities to bring work into our region.

The high level risks of failing to adopt the Bay of Plenty Film Office proposal are as follows (all risks would be mitigated by adoption of the proposal).

- Unable to retain or attract specialist talent
- Negative impact upon the reputation of the district within the industry as a good place to do business
- Unable to promote the district and attract productions effectively
- Not able to control the environmental impact of filming
- Reduced tourist interest in local film locations
- Reduced economic development
- Unable to collate economic impact data and perform to KPIs
- Not able to support local film industry and talent
- Lack of cohesion with wider NZ screen groups
- Amazing Bay of Plenty environment underutilised.

Governance

It's very important that key stakeholders interests are intentionally represented in our structure, while the entity itself remains independent. Bay of Plenty Film is a formalised Trust, ensuring consultation and communication is structured with a number of formal positions to allow diverse representation and engagement:

- **Board of Trustees (7)**: the vision carriers and stewards
- **An Advisory Board:** respected for their knowledge and contribution in special interest areas
- **Patrons/Ambassadors**: people that are internationally acclaimed and recognised who promote and direct interest to NZ and the specifically the Bay.

The day-to-day management of the office will be carried out by the General Manager, who will report directly to the governance board. This board of trustees will protect and capitalise on the economic interests of the Trust in relation to the regional stakeholders it represents with a focus on ensuring the professional facilitation of the screen production industry with the region.

Important qualities that the board and its advisors will possess:

- An understanding of the screen production industry in NZ
- An understanding of the local government in the Bay
- Well respected and connected to the screen production industry and local government in the BOP.
- An understanding of professional governance and management
- A high degree of understanding of the cultural values and protocols across the region
- An enthusiasm and desire to see this Trust succeed on a sustainable basis.

Our current board of trustees, while representative of the different stakeholders, possess the range of skills to ensure the Trust's activities are carried out in an efficient and professional manner. They encompass film and TV production, film financing, experience on national film bodies, non for profit management, region wide economic development and local government knowledge.

The founding Bay of Plenty Film Trust Board consists of (short bios in appendix):

- Kylie Dellabarca Steel (Chair)
- Piripi Curtis
- Sharon Menzies
- Anton Steel
- Tessa Blackett
- +2 TBC

Advisory Board:

- Industry Growth Mentor: Sir Bob Harvey
- Economic Advisor: Andrew Coker
- Legal Advisor: John Delaney (Harris Tate)
- Financial Advisor: Emma Wright (BDO)
- *Tenby Powell TBC*
- *Cultural Advisors TBC* (Iwi affiliations across the Bay)

Patrons (TBC)

- *Cliff Curtis*
- *Temuera Morrison*
- *Manu Bennett*
- *Ainsley Gardner*
- *Taika Waititi*
- *James Rolleston*

Operations

- General Manager: Anton Steel
- Co-ordinator (TBC)
- Film Liaisons (TBC)

The keys to the success of Bay of Plenty Film are:

- Focus of resources and clarity of goals combined with understanding of industry and drivers
- The ownership and collaboration of the initiative amongst the regional partners and stakeholders
- The partnership with NZ Film Commission and RFONZ
- The buy in and ownership from the local screen production industry and communities
- Adequate resourcing both financial and human

Operational Structure

General Manager

- Connecting the Industry
- Determination of strategic direction
- Delivery of the BOP Film annual plan
- Networking and relationship building
- Liaison with productions
- Relationship management – key stakeholders
- Industry initiatives and collaborations (Regional Film Offices of NZ, New Zealand Film Commission, ScreenSafe, Women in Film & TV, Techos' Guild, Script to Screen)
- Performance management – KPIs, metrics and measures
- PR and promotion
- Special projects
- Location database photography

Film Office Co-ordinator

- Maintenance of all databases and contact lists
- Website and social media
- Managing enquiries
- Updating image library
- Gathering data for KPIs, metrics and measures
- Scheduling and administrative support
- Communications for local communities/businesses about filming planned
- TBC management of permit process

NB : The model outlined above also provides business continuity and resilience in the event of an emergency, sickness or leave being taken.

Network of liaisons throughout the region

- A film liaison is a point person to support film connected to their local area. Since film offices can't be everywhere at once, they often need film liaisons to research, scout and connect. A film liaison can often be the events management person in a local council.

Key Performance Indicators

It is Bay of Plenty Film's vision to serve the local region by acting as an economic development facilitator, tasked with connecting both local and international productions of scale to this regions locations, crew and infrastructure.

Indicators of the success of our operations are based around increased screen media activity, increased revenue, increased capacity, and increased connectivity.

In our first two years, our focus will be on increasing our presence both nationally and internationally so that we become a credible option for productions looking for a place to base themselves. We also have specific strategies to develop the attraction package we present.

These are a **draft overview** of our core KPI's and will be developed further with consultation with key stakeholders on the adoption of our proposal by the councils.

Goals (5yr)	Outcomes (Measurables)	Actions	Outputs (Reporting)	Timeframe
Increased production activity in the region	Engagement with our marketing tools – traffic on website, photo library, views of showreel, distribution of collateral.	Ongoing development of marketing tools to maintain "Creative case" – photos, website, showreel, collateral	Website traffic report Inquiry and activity reports Distribution reports	**2017/18**
	Development of film friendly protocols	Permitting Systems; Collaboration between councils; Establishment of Film Liaisons in each district.	Customer satisfaction surveys	**2017/18**
	Improved & credible national & international presence	Attending national and international forums including AFCI Cineposium, AFCI Locations Show, Asian and American Film Markets	Data reflecting relationships built, increased inquiries/interest in the Bay;	**2017 - 2019**
	Greater number of local productions and stories being produced	Local project development with NZ Film commission, Writers Room, Writers in Residence; Engagement with NZ Directors/Producers	Statistics NZ Screen Industry Annual report reflects increase in local production	**Ongoing**
	Increased attraction of productions to enjoy the lifestyle of the Bay	Lifestyle marketing package in partnership with tourism and EDA bodies.	Customer satisfaction surveys	**2017/18**
	An attractive regional incentive scheme scoped	Engagement with key economic stakeholders; Case studies of Australia regional incentive models; Business case development		**2018/19**

Goals (5yr)	Outcomes (Measurables)	Actions	Outputs (Reporting)	Timeframe
Increased regional income directly associated with a growing screen media industry	Growth in sustainable employment of local crew	Development of database & promoting access & use as an employment tool. Promotion to producers and productions managers of local crew capacity. Networking opportunities to encourage employment of locals. Creating opportunities for productions to base themselves here to employ local crew.	Statistics NZ Screen Industry Annual report reflects increase in employment and income generated from productions in the Bay	**Ongoing**
	Growth in revenue from Screen Media Industry to local Service Providers	Identifying areas of development for service provision; providing industry training for fledgling service providers; Providing productions with a service provider database highlighting film friendly service providers;	Economic Impact Assessments of key industry service providers Production Expenditure surveys	**Ongoing**
	Growth in tourism dollars spent in the BOP	Attracting productions of scale and international presence to utilise our locations. Work with Tourism bodies to capitalise on increased exposure opportunities.		**Ongoing**
	Council Revenue	Improving permitting systems and promoting access to council owned spaces.		**Ongoing**
Increased capacity of local crew	Greater confidence in skills and abilities within the region	Mentoring & fostering talent Workshops and capacity building opportunities		
	Increased national and international migration of professional crew base			
	More people employed in sustainable roles within the screen media industry			
	Retention of local talent with careers in the industry	Working with secondary and tertiary institutes to develop curriculum and opportunities for placement.		**Ongoing**
Increased infrastructural capacity	Customisation of warehouse spaces to accommodate productions	Identifying workable spaces; developing systems/protocols to utilise spaces; working with parties to refit to meet industry requirements; marketing available spaces; relationships with Ak/Wgtn to refer overflow.		**2017/18**
	Sustainability and Management of waste	Green the screen initiatives development		**2017/18**
	Scoping of the development of a purpose built studio complex	Investor engagement; Private/Public engagement; business case; developing investment strategies;		**2020**
Greater Connectivity between all stakeholders in the Bay	Councils value investment into BOP Film	Regular communications platforms; high level of reporting; ability to demonstrate return on investment and direct economic, social and cultural benefits to the region.	Continued funding support from district and regional councils	
	Industry stakeholders actively engaged in BOP Film communications opportunities	Networking opportunities; maintaining regional database; regular communications platforms;		

3. Budget (GST Exclusive)

ATTRACTION/MARKETING		2017/18	Notes
Recce's with Productions		13,875	1
Production Attraction/Famils		17,548	2
Hosting/Entertainment		5,920	3
Collateral		7,100	
Website Updating		4,000	
Photo Library		1,480	
	19%	**49,923**	
EVENTS/INDUSTRY FORUMS			4
AFCI Locations Show (Exhibit)		9,660	
AFCI Cineposium (USA)		5,000	
RFONZ		1,140	
Big Screen Symposium		1,105	
LA Famil/Film Market/China		5,000	
	8%	**21,905**	
LOCAL WORKSHOPS/EVENTS			
Local Workshops/Forums		6,000	5
Networking Ops		3,000	
	3%	**9,000**	
PREMISES			
Lease/Rent		15,500	
	6%	**15,500**	
OVERHEADS			
Website hosting		720	
Membership Fees		3,800	
Printing/Stationary/Postage		500	
Trust Board Costs		2,640	
Legal Fees		5,000	
Accounting Fees		3,000	
Insurance		1,500	
Regional Travel (Mileage)		9,331	
Telephone & other overheads		3,000	
	11%	**29,491**	
HUMAN RESOURCES			
Film Office General Manager		92,000	
Film Office Co-ordinator		41,600	
ACC/Kiwisaver TBC		1,664	
	52%	**135,264**	
TOTALS		**261,083**	**+gst**

Notes:

1. Funds available to take producers/directors/location scouts on tour of the region and to specific locations of interest to their productions.
2. Funds available to host a three day familarisation tour for NZ producers, directors and locations scouts to showcase the resources & locations available in our region.
3. Funds available for hosting producer/directors while they visit the BOP.
4. Ensuring BOP Film have a credible presence at all major international and national forums and events specific to screen media industry production.
5. Funds to build capacity of local crew with 6 workshops to be held annually in a rotation of the three major residential areas: Tauranaga, Rotorua & Whakatane.

Projected Income

Investors	Income Share
Western Bay of Plenty District Council	$18,200 +gst
Regions Other Councils	$138,200 +gst
Grant Applications (BayTrust, TECT, RECT)	$120,000 +gst

4. Implementation Plan: Strategies and Initiatives

Attracting productions to the Bay of Plenty is a key driver for Bay of Plenty Film. In order to achieve this there are 6 key aspects of the Bay's attraction package that we will focus on developing over the next 3-5 years:

- Improving our creative and lifestyle case – marketing strategies
- Improving our logistics case:
  - Developing crew and infrastructure
  - Studio development
  - Building green
  - Improving permitting systems
- Improving our business case – scoping incentive opportunities

These are outlined in detail in the following pages...

Improving Creative and Lifestyle Case: Marketing Strategy

On a day-to-day basis the marketing of the Bay and ensuring we have up to date and current platforms to demonstrate our assets is crucial.

Having developed key platforms and databases during our establishment phase we now aim to develop stronger networks and exposure through a variety of activities:

- Familiarisation trips (famils) – relationship marketing with key influential individuals – NZ producers, NZ Film Commission, production designers, location scouts, official delegations and media for project specific as well as relationship building, sometimes as part of a national approach
- Participation in national and international industry networking events & trade shows
- Market research – knowing what shows are looking for a home and ways we could meet their requirements in the Bay.
- Distribution of marketing collateral
- Increasing social media presence
- Public relations through media
- Database development and maintenance
- Direct marketing & advertising
- Branding / presentation

We will aim to leverage off the existing networks and activities taking place in Auckland, Wellington and Queenstown and to compliment their portfolio of locations and capabilities. Initiatives that the NZ Film Commission undertakes to promote New Zealand as a whole will benefit our region by default but there also needs to be further support for this through our own marketing initiatives.

Location Photos

Having fantastic location photos is essential for a film office. Photos are the 'life blood' of the production office as a single photo can bring a production. The aim is to translate to film people "here is a space you can set your stage in". You don't want to tell a story, you want to present a place where they can tell their story.

As part of the establishment package we have built up a strong image library but this needs to be constantly updated and improved upon.

Website

With Jared Bainbridge we are custom designing and building a stylish functional cinematic feeling website that loads quickly and is easy to navigate. This will be the one of the first ports of call for international and local producers looking to bring their screen media productions to the Bay.

We are 'Bay of Plenty' Film and they will immediately feel that we offer plenty. It packages not only the multitude of different locations and talents we have but also the accompanying lifestyle reinforced by the catch phrase:

From Vision to Action, the Bay Offers Plenty

It integrates the custom developed database for the crew / equipment / vendors / actors into the website smoothly alongside seamless social media integration.

International Presence

Having a presence in conjunction with the NZ Film Commission at international events is important in terms of marketing Bay of Plenty Film. Advice from the NZ MFAT Consulate in LA is that it is important to network with the film community there in Los Angeles as most of the financing and distribution of projects in the USA is done through there. One of the best networking opportunities for BOP Film would be taking part in an event of scale there. The recent release of *Hunt for the Wilder People* is a great example of a very successful promotion of NZ filmmakers and destinations. Te Puia are doing a big event through the States next year so there is potential for Bay of Plenty Film to partner with this initiative through the collaborative links that we have already established with them.

Key overseas events to target include the AFCI Locations Show, Asian Film Market, AFCI Cineposium, American Film Market and Sundance Film Festival.

Lifestyle

London is seen as an attractive place to both shoot and live and many productions choose to go there because of its "lifestyle appeal".

In conjunction with Bay of Plenty Tourism and Destination Rotorua we want to look at ways to market the Bay as the premiere 'Lifestyle Filming Destination' in the world.

Improving our Logistics Case

Developing Crew and Infrastructure

Now: A sufficient baseline of skills and experience with the need to supplement from Auckland or Wellington crew bases
Future: Self-sufficient crew base

Current Environment
Having complied data from the asset mapping workshops, we can ascertain that across the Bay there is a sufficient baseline of skills and experience to service small productions, but in the immediate future, for larger productions, this would need to be supplemented from Auckland or Wellington crew bases.

This identifies one of the major challenges we are going to face and highlights the need to be proactive about building up the crew base in preparedness.

Key areas of strength include:

- Art department crew and services
- Stunt department
- Pre-visualisation / storyboarding

Key areas of weakness include:

- Assistant directors
- Lighting department
- Post production

Alongside attracting the international industry we need to develop our own grass roots industry. A sustainable industry will grow out of fostering the hotbed of screen media talent that we already have here in the Bay.

Future Development

- **Access:** compile and maintain the database of crew in the Bay of Plenty
- **Mentoring and fostering talent**
- **Local project development:** working with the Film Commission to develop locally funded projects, sharing our stories and encouraging NZ directors to bring their projects to the Bay and hire our local crew.
- **Migration:** encourage professionals to move to the Bay of Plenty, particularly in areas where a skill set/expertise is lacking.
- **Education:**
    - Run Bay of Plenty Film workshops and provide training and capacity building opportunities in conjunction with national screen media bodies. For 2017 this includes: virtual and augmented reality technologies, directors toolkit in conjunction with the Directors and Editors Guild of NZ, screen sector health and safety, screen writing.

  - Foster relationships with tertiary providers in the Bay of Plenty such as the University of Waikato, Toi Ohomai Institute of Technology and Rotorua's Animation College so that we can encourage and guide the education process supporting relevant curriculum development.
  - Facilitate a Bay-wide teaching conference where all of the regions media teachers can get together. With the level of media interest amongst our youth it would is very valuable to co-ordinate this on a regional level.
- **Internships:** build partnerships with productions so that they will commit to employing interns. The industry needs to be involved at the very beginning. You can run induction / set etiquette courses for trainees but time onset is crucial.
- **Writers room/ writers in residence:** encouraging writers to write in situ, drawing inspiration from the locations in the Bay of Plenty, binding their creative vision to the area.
- **Transferable skills:** transition existing and transferable skillsets, e.g. builders.
- **Incentives:** where crew have to be brought in from out of town, investigate local incentives and ways that the region can offset this additional cost to the productions.

Studio Development

Now: No studio space available in the Bay; studio space in Auckland and Wellington at capacity.
Future: Studio space available centrally in the Bay to attract productions to base themselves here.

Current Environment
With our amazing locations and 20-25% rebate incentive New Zealand is very competitive dollars wise but what can let us down is a shortage of available studio space. Auckland Film Studios are booked out until 2018, Wellington's Stone Street Studios are pencil-booked until 2020. Last year New Zealand lost 2 x $100 million productions because of lack of available studio space.

We already have studio space here in the form of kiwifruit pack houses and cool stores. 20 Years ago Sir Bob Harvey helped Pacific Renaissance start filming in the old Apple and Pear Board cool stores in Henderson and 20 years later productions are still filming in those same ex cool stores which are now marketed as Auckland Film Studios.

While kiwifruit cool stores are utilised during the 6-9 month packing season, they sit empty 3-6 months of the year, the same 3-6 months of the year that overseas productions look to base themselves in our country to take advantage of our summertime during the Northern Hemisphere winter.

Potential Future Development: Mid-Term
We have been researching the feasibility of offering studio spaces here in the Bay. There have been field trips to Auckland Film Studios and the newly re-purposed studio spaces in Kumeu, and tours of major complexes in the USA such as Paramount Pictures and the state of the art facilities at Pinewood Studios in Atlanta. At the cineposium in Atlanta, Anton participated in the building infrastructure workshop, which gave him a great insight into the realities of converting warehouse to studio space.

Given studios cost three times as much to build than a regular warehouse, having empty warehouses is the first line of offence for incoming productions to a new area.

We are investigating how we can convert spaces such as kiwifruit cool stores and other warehouse spaces into functioning studios. Factors to consider with the development and/or refurbishment are location noise, parking, power available, column spacing and ceiling height. We need to look at the sound proofing, air conditioning requirements, and waste management plans.

When Anton met with Disney in LA they noted the need for green screen capability for fantasy genre productions. On his tour of Trevelyan's Pack and Cool he found the perfect outdoor space for a very large green screen setup.

Trevelyan's have demonstrated initial interest in developing a working model with BOP Film and we have also had initial meetings with Western Bay of Plenty District Council to talk over the consent process that would be required. Once we have a dedicated "studio space" then we can start taking referrals from the places like Auckland and Wellington and we will be ready for productions to base themselves here.

Having studio space for films in the Bay of Plenty is the difference between having a film come here for two weeks and only spend their dollars locally on accommodation, catering and locations, and having a film stay here for 4-5 months and spread their dollar far and wide.

Potential Future Development: Long-Term
Beyond the mid-term we have a vision to develop a bespoke studio complex here that can work with the existing base of pack houses and warehouses to be a true asset for our community.

We do not want to employ a "build it and they will come mentality" but instead try and organically grow with our industry, being mindful of future opportunities and proactively direct growth. Our infrastructure has to support business that already exists, which is why we are choosing to utilise existing infrastructure to grow the industry until it is busy enough to justify a purpose built facility.

There is a real benefit to building a viable asset that generates and gives back to the screen media industry, with some kind of public/private partnership that allows profit share to be available for the development of local projects – telling our stories/ celebrating our stories. We have great examples in the Bay of this kind of model being incredibly effective – entities like Trustpower, TECT, RECT and the Ports of Tauranga all demonstrate a return of profits to the region and community.

Situating a studio complex strategically in the middle of the Bay has many benefits. In the film world there is a term called "the zone". This is where crew and cast are permitted to travel from a central point to locations without incurring additional costs to the production. We have had an initial discussion with the Techos' Guild for a 30km zone here in the Bay of Plenty.

Building Green

Now: No waste management and waste minimisation initiatives implemented in screen media production in the Bay and only on a limited scale nationally.
Future: The Bay boasting of being "the Greenest Place in the World to Film"

Current Environment
The environmental footprint of the film industry is large and many high profile industry people want to change this. The screen media industry has a reputation of scouts, producers and crews being highly demanding, opportunistic and unpredictable. It is in the interest of our region to actively encourage, educate on and supply environmental solutions to those filming in the territory to ensure that best practices are adopted.

Potential Future Development
Something that will set us apart nationally and internationally is marketing ourselves as the "Greenest Place in the World" to come and film. We aim to encourage the minimisation of impact on both place and people and adopt best practice in filming in protected and culturally important locations.

A variety of measures can be put in place to reduce waste and energy use:

- Tie in regional incentives with productions achieving green goals
- On every major production have a person employed to green the show or make this part of the film office role
- Keep waste out of landfill. The aim is for 85 % recycled / 15 % to landfill (*Wolverine* in Queenstown achieved 92% / 8%)
- Encourage productions not to use disposable water bottles
- Compost all food waste
- Digital distribution
- Have hybrid fleets as well as incentives for employees to own electric vehicles and to carpool
- Renting not buying equipment
- Locally sourced construction materials and food
- Donate materials - furniture / props / computers / timber
- At the studios utilise solar panels and grey water systems
- Onsite office supply warehouse where productions get everything for free
- When shoots are on location have "power drops" that connect to the grid and save the need for generator trucks

Improving Permitting Systems

Now: Each council within the Bay has its own permitting and location use forms, processes and procedures. Films utilising locations in the Bay deal with individual councils as per demands of their production.
Future: Streamlined permitting processes that could be managed directly by BOP Film with reputation gains from being a film friendly destination.

Current Environment
Other regions' film offices do permitting (Screen Auckland, Screen Wellington) or will be starting soon (Film Otago Southland).

Potential Future Development

- Supporting councils Bay-wide to adopt film friendly permitting processes and support cross-pollination/ collaboration regionally and nationally.
- Gaining advice from other regional film offices to look at the potential of our office to carry out these permitting tasks.
- The regional film offices are discussing implementing a national online permitting system that we would be able to manage through the Bay of Plenty Film Office.
- If Bay of Plenty Film is empowered to issue film permits, it will not only have the opportunity for some cost recovery, but also to control, improve and streamline the existing film permit process.
- This will also enable better collation of data and records. KPIs can then be established to monitor and track success, whilst providing useful economic information to our funders.

Improving Business Case: Incentive Opportunities

Now: A national 20% rebate for productions with a spend in excess of $15 mil.
Future: Regional rebates on top of national rebate scheme to attract productions to our region.

Current Environment
In NZ, we offer screen media productions a 20% incentive. This initiative is now 10 years old. It was first established to attract overseas productions and it was thought it would be temporary. This rebate scheme is critical and it is well recognised our industry would be redundant without it. The reality is that international screen media business in NZ would not continue without incentives. If the incentives drop then productions dry up, as internationally incentives are very competitive, so location alone is not enough to attract productions.

- Places like Fiji offer a 50% cash rebate or Virgin Islands offer 17% tax credits alongside a 29% cash rebate.
- 35 states in the US have a tax incentive programme.
- The impact in Britain (30%) is huge and it allows for systematic and deliberate building within the industry.

Potential Future Development
We have a strong brand in NZ but that is not enough. Around the world productions can find comparable geography. For the Bay of Plenty to succeed the continuation of the national incentives program is critical and potentially the development of locally based incentives would add to our attractiveness.

Anton met with Susette Hsuing and Amy Gibbons, the Executive Vice President and Vice President of Production at Disney Channel in LA in September. The Disney Channel used to produce 6-7 movies a year but now produces only 2-3 movies with bigger budgets so that they meet the $15 Million Dollar threshold for NZ's 20% rebate. Both leaders expressed their interest in bringing films to NZ but wanted more information about possible rebates and incentives beyond the standard 20% from the NZ Government.

Regional incentives have been used in places like Taranaki, Otago Southland, and Australia to offset additional costs of bringing crew into a region and include options such as facilitation incentives, access incentives, rack rates, sponsorship packages, grants and investment packages. All or any of one of these may be the added bonus that entices a large-scale production to commit to filming in a specific region.

We would like to scope opportunities to present productions with additional incentives to increase the chance of getting big jobs across the line.

5. Conclusion

The Bay of Plenty is celebrated by all who live here as a place of incredible opportunities, of magnificent landscapes, of great work/life balance and a fantastic climate. And it is becoming increasingly attractive to those not yet living here.

To continue our current momentum, the region needs to be pushing into new industries, opening up new opportunities for investment and development.

BOP Film has identified a start up industry that capitalises on our existing assets, parallels with other key industries we are developing in the region (particularly visitor economy) and offers an appealing opportunity to attract skills and investment to the region.

Around the world, film offices are celebrated by their regions for being integral parts of their economic and cultural development and we at BOP Film hope to prove the same value to the councils of the Bay of Plenty.

Appendix

Appendix 1: Budget Working Figures

	Price	Unit		
Recces				
Helicopter	2300	4	hours	9,200
Vehicle hire	260	10	days	2,600
Petrol	120	10	days	1,200
Catering	35	25	people	875
				13,875
Production Attraction - NZ Producers/ NZ Location Managers				
Vehicle hire	260	6	days	1,560
Petrol				500
Helicopter	2645	1.5	hours	3,968
Catering	60	36	days	2,160
Flights	500	12	people	6,000
Accom	140	24	nights	3,360
				17,548
Hosting/Entertainment				
Meetings	8	240	meetings	1,920
Dinners	200	20	meals	4,000
				5,920
Collateral				
Designer	80	70	hours	5,600
Printing	30	50	copies	1,500
				7,100
Website				
Hours for work	80	50	hours	**4,000**
Photo Library				
Smug Mug				80
Hard Drive				250
Photo Purchases				1,000
Lightbox/Photoshop Subscription				150
				1,480
RFONZ Conference				
Accom	180	2	nights	360
Travel	600			600
Food	60	3	days	180
				1,140
Big Screen Symposium				
Registration	285	1		285
Accom	140	2	nights	280
Travel	0.72	500	km	360
Food	60	3	days	180
				1,105
AFCI Cineposium				5,000

(Continued over page)

AFCI Locations Show Exhibit				
Flights				2,200
Accom	250	6		1,500
Food	85	6		510
Travel	75	6		450
				4,660
Plus Opt Booth Cost 2018				5,000
Prov Travel for American Film Market/China Film				5,000
Premises				
Rent	275	52	weeks	14,300
Power	100	12	months	1,200
				15,500
Website				
Hosting	30	12	months	360
Servicing	30	12	months	360
				720
Membership Fees				
AFCI				1,550
AFCI Yr 2 onwards				1,100
RFONZ				1,500
Techo's				250
SPADA				500
				3,800
Printing/Stationary/Postage				500
Trust Board Costs				
Board meetings	50	12	Meetings	600
Travel costs	20	72	People/ meeting	1,440
Indemnity Insurance				600
				2,640
Regional Travel		kms		
Rotorua (46km)	0.72	92	48	3,180
Whakatane (58)	0.72	116	24	2,004
Tauranga (30km)	0.72	60	96	4,147
				9,331
Accounting				
BDO	2070			2,070
Xero	420			420
Prov for fees	510			510
				3,000
Human Resources				
GM	2000	46	Weeks	92,000
Co-ordinator	800	52	Weeks	41,600

Appendix 2: Board of Trustees Short Bio's

Kylie DellaBarca Steel (Chair): Kylie is a social entrepreneur, establishing a number of organisations and successfully delivering large-scale projects designed to benefit the wider community. She began her career in Film and TV, 1st assistant directing Vincent Wards "*Rain of the Children*" in the Ureweras, then transferred to community development projects including establishing a charitable trust "*Fruit of the Pacific*" and leading the implementation of international scale projects including a nation wide oral health promotion project in Vanuatu and "*Te Puke Tanna*" a community to community rebuild project following the devastation caused by cyclone Pam. Alongside international development work, Kylie continued in her passion for film as the producer of "*The Z-Nail Gang*", an award winning NZ feature film produced in the Bay of Plenty. Her aptitude to engage community toward positive momentum and development was recently celebrated in her TEDx Tauranga Women's talk, "*Recognising and Utilising Community Assets*". She has a degree in communications and a Graduate Diploma in Not for Profit Management.

Sharon Menzies: Sharon is the Managing Director of Fulcrum Media Finance Pty Limited, a specialist film and television finance company established by See-Saw Films and Sharon Menzies in 2008. Sharon has over 20 years' experience in commercial and business affairs in film finance companies in the United Kingdom, Australia and New Zealand. Sharon is currently an industry representative for the New Zealand Film Commission New Zealand Screen Production Grant Panel and was an assessor for Screen Australia's 2015 Enterprise Programme. Sharon is immediate past president of Women in Film and Television (New Zealand) and has served as a board member for the New Zealand Screen Production and Development Association.

Piripi Curtis: Dip Ed, B MD, Producer
Piripi Curtis (Te Arawa) is currently the Managing Director and co-owner of Hikoi NZ which is a television and film company based in Rotorua. He has been producing television for over thirteen years with his flagship show "Hunting Aotearoa" He comes from a background in teaching with 23 years experience primarily in kura Māori, including management roles such as Deputy Principal. The holder of a Bachelor's Degree in Māori Development with a Business Major, Piripi has also managed Te Arawa based tourism companies including Waka Hikoi Ltd and Rotoiti Tours Ltd and is a Trustee on a number of Ngāti Pikiao and Ngāti Rongomai Trusts (including Manupirua Ahu Whenua Trust).

Tessa Blackett: Tessa is a freelance camera operator and editor, based in Mount Maunganui, with her own production company, Homespun Productions. She is also contracted as an outside broadcast TV camera operator for the NZ Racing Board. She began in the screen media industry in Christchurch after a career change, and has worked in a variety of roles including runner, production assistant, grip and camera assist for commercials and music videos, video tape operator for live and as-