

filmNZnews

“the world in one country”

Volume 1, Issue 1 the official Newsletter of Film New Zealand April 2001

Welcome

....to the first issue of “filmNZnews” published by Film NZ.

Its purpose? To bring you into an information network associated with the screen production industry in New Zealand and other interested parties such as EDANZ (Economic Development Assn. of NZ), TRADENZ, SPADA (Screen Producers and Directors Assn), Tourism NZ, Department of Conservation and local government – all of whom have an interest in this exciting area of economic development in New Zealand.

Film NZ has a key role in fostering relationships between all the groups who have an interest in the development of location

filming in New Zealand. Developed as a sustainable resource this activity can bring wealth, growth and opportunity to our “world in one country” - which offers unique advantages to the international production community. Through the pages of “filmNZnews” we will keep you informed about issues facing this development. We want to stimulate discussion among all key sectors.

Overtime, we hope that an information community will build around the newsletter to the benefit of everyone.

We encourage you to feedback to us your comments and contributions.

We also encourage you to visit our website at www.filmnz.com, which is the flagship of our communications at home and abroad.

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Jane Gilbert

Commissioner
Film NZ

LOCATIONS EXPO – BEST YET

This report from Jane Gilbert...

Film NZ exhibited at Locations Expo again in February this year, making it our fourth consecutive year in attendance. From our first humble beginning at the Expo in 1998, with one table and pictures Velcro-ed to the wall, this year we well and truly eclipsed our past efforts (and most of this year's

exhibitors too!) with a 20ft x 8ft stand celebrating New Zealand as a creative destination for filmmakers. We focused on the two big name projects shot here recently, "Vertical Limit" and "Lord of the Rings", and stills from these films featured on the stand. Interestingly, many crew, camera, locations, and art department personnel and speciality riggers attending the show introduced themselves as having worked on one of these projects.



Murray Francis on 'the best yet stand' Locations Expo 2001

During the 2-day exhibition, we received widespread feedback indicating that Film NZ's stand was the busiest at the show. Among our many visitors were producers and directors who had been in recent contact with FNZ, producers with projects looking for a new environment to shoot in, as well as producers who have been working with FNZ over the years and are still trying to get a project to this country.

On either side of the Expo, Jane Gilbert and Murray Francis, (an independent Line Producer) attended one-on-one meetings with producers who were finalising their location choice. We are confident that at least one of these meetings will result in a project being shot here.

New Zealand Stars As Middle Earth

As most people will know, New Zealand filmmaker, Peter Jackson, is in the process of recreating Middle Earth in three films:

- *The Fellowship of the Ring* (due for release in December 2001)
- *The Two Towers* (December 2002)
- *Return of the King* (December 2003)

This marks the first time an entire feature film trilogy has been filmed concurrently with the same director and cast, making it one of the longest, most massive and unique productions in Hollywood history.

The production of LOTR has been headquartered in Wellington and the majority of the postproduction work is being undertaken in that city. The films have been shot all over the country from Tuatapere, Te Anau, Queenstown & Twizel through to Takaka, Turangi, Matamata & White Island – over 40 regional locations throughout the country. This makes it one of the first truly national New Zealand films to be released internationally.

New Line Cinema, a wholly owned subsidiary of the Time Warner Group, has financed the LOTR trilogy, negotiated the distribution arrangements and merchandising, and will be fronting the marketing campaign.

Film NZ is becoming involved in discussions with New Line about leveraging the Lord of the Rings trilogy to benefit New Zealand as a locations destination. Investment NZ, a division of Trade NZ, and the Ministry of Foreign Affairs and Trade are also involved.

New Line Cinema has already agreed, with Film NZ and Investment NZ, to the development of a map of New Zealand as Middle Earth and the use of the by-line "New Zealand, Home of Middle Earth".



NEW ZEALAND

Paul Voigt, Investment Manager
TRADENZ, one of Film NZ's major
partners, backgrounds the
relationship and responsibilities of...

Investment New Zealand & Film

Trade New Zealand's Investment New Zealand Division is mandated by the Government to actively attract and facilitate direct investment. One of its priorities is the film industry. In this area, Investment New Zealand:

- Provides funding to Film NZ and reviews this funding on a regular basis
- Provides advice on the development of effective film investment proposal documentation for the NZ screen production Industry;
- Researches, identifies and short-lists potential international film investors and in consultation with location and company partners, presents the opportunities to key management;
- Facilitates location visits to New Zealand by decision makers representing short-listed potential film investors under the Visiting Investor Programme [VIP] which accords virtual "guest of government" arrangements;
- Assists potential film investors during the investigation/due diligence phase by building New Zealand's case as an Investment location and referring them to sources of independent professional advice; and
- Mobilises agencies of central and local government to ensure that projects attract support where this is available, e.g. site and planning consents, manpower recruitment, training and

development facilitation and subsidies, migration of key staff if required and grant support.

- Works closely with Tourism NZ, in selecting and hosting visiting media.
- Paul Voigt is the Investment Manager responsible for film. He is based in Auckland and can be contacted on 09 302 5409 or paul.voigt@tradenz.govt.nz
- The Client Services Division of Trade NZ also works with the film industry in developing offshore markets and selling product offshore. It funds Export Networks where groups of companies go offshore together to develop a specific market. Lisa Hinton is responsible for these relationships. Lisa is Sector Team Manager - Technology & Services and can be contacted on 09 915 4221 or lisa.hinton@tradenz.govt.nz

In addition, a number of the Trade NZ posts work closely with Film NZ. In particular, Trade NZ New York, Trade NZ Vancouver and Trade NZ London invest a high number of hours into assisting the development of the film locations sector. *For enquiries and advice from Investment New Zealand, contact Lisa or Paul*

A Review of Film NZ is being carried out under the jurisdiction of Investment New Zealand. Outlined below are the reasons, and the objectives, of the review, due out in May.

Instigated by Investment New Zealand the review is being undertaken with the support of the other key funding bodies, The New Zealand Film Commission and The Film Unit. The reason for this review is to ensure that Investment NZ:

- Is providing funding to a film agency which is strategically focused and meeting both the needs of the film industry and international investment attraction/facilitation;
- Identifies how it can best assist the sector to overcome any barriers to

International film Investment and film promotion; and

- Enables the screen production industry and other groups to provide an important stakeholder perspective to the objectives and running of Film NZ.
- The objectives of this review are to focus on the following areas:
 - A. Review Film NZ's mandate as described in their Strategic Plan in consultation with the film industry and other allies
 - B. Review the current objectives of Film NZ and ascertain their relevance to the industry and to allies now and with regards to the future. Make recommendations on possible changes to the Film NZ objectives.
 - C. Review the current structure, operational practices and physical positioning of Film NZ. Make recommendations on options available for these areas.
 - D. Research and describe funding options available for Film NZ to secure a viable and sustainable operation within the context of any new strategy and operating practices making explicitly the connection between funding and achievement of key results.
- Dorothee Pinfeld, Strategy Consultant, is conducting the review which will be completed by early May.



KEEPING FILM NZ IN THE PICTURE

Following up from the meeting with seven Councils in Queenstown last year, a meeting was held in February in Auckland with representatives of almost all the non-industry stakeholder groups.

The key item on the agenda – sourcing funding for Film NZ, to enable the organization to continue in its role of marketing and facilitating the concept of New Zealand as a location venue. It's a sign both of the increasing interest in

international production, and recognition of the contribution to be made by Film NZ, that this year's meeting was very well attended.

“Top of the agenda was the matter of funding for Film NZ.”

Representatives of the following organizations were present: Trade New Zealand, Industry New Zealand, Tourism New Zealand, Ministry of Foreign Affairs and Trade, Enterprise Waitakere, Auckland City, Venture Taranaki, Wellington City Council, Film South/Canterbury, Film Southern NZ (Queenstown, Dunedin, Otago, Invercargill) plus the NZFC, The Film Unit and SPADA / Film NZ.

Top of the agenda was the matter of funding for Film NZ. While it is possible that a new structure for Film NZ will be developed, SPADA sees it as imperative that Film NZ remains strongly industry-based to maximize the synergies between international and domestic production as, without a strong domestic base, there is reduced opportunity for New Zealand companies to service international production safely and well. In order to prepare the way forward, a review is currently being undertaken by TradeNZ. (see separate story).

Able chaired by Waitakere's Clyde Rogers, the meeting was very positive. Since the Queenstown meeting, the Southern region has organized itself into an effective working group and the Canterbury region is in the process of establishing a trust. Both groups are supportive of Film NZ and intend to

“Able chaired by Waitakere's Clyde Rogers, the meeting was very positive.”

streamline processes and work with Film NZ to coordinate international marketing.

Wellington's current focus is on *Lord Of The Rings* and there was agreement that offshore activity needs to be coordinated. Auckland and Waitakere also remain strongly supportive of Film NZ. Other outcomes from the meeting included the following:

~Waitakere will coordinate a process through the various councils to promote a standardised 'best practice' document for processing regional filming consents (this applies to both domestic and international producers) based on the excellent work Waitakere has done so far. A draft document will be forwarded to SPADA for industry consultation to ensure that suggested procedures work for production teams. The Councils will also discuss ways to ensure that 'film friendly' policies can be incorporated into the district plans required under the Resource Management Act.

~Tourism New Zealand is dealing with many inquiries from foreign media given the current media interest in *Rings*. Those in local government who have an interest in

taking advantage of tourism based initiatives, based on such interest, should contact Jane Dent at janed@nzta.govt.nz

Overall, the future seems to be looking bright. For the first time, most in the regional and national government authorities are seeing the need for coordinated marketing of New Zealand and its production industry. The next meeting will be in Wellington, on the 6th April.

Film NZ A History of Innovation

In the early 1990s, in response to a need identified by New Zealand television commercial production companies, line producers and industry suppliers, Trade New Zealand commissioned a study on the viability of creating a marketing organisation responsible for overseeing the development of production servicing of commercial and drama production in New Zealand. In 1994 Film NZ came into being with the support of industry practitioners, the NZ Film Commission and Trade New Zealand.

Since that time Film NZ has developed into an active and accessible organisation focused on expanding the development of New Zealand as a film location resource. Since 1997, under the stewardship of Jane Gilbert, it has significantly expanded its marketing role.

With over 25 years experience in the NZ film industry as a line producer of drama and television commercials and as a producer of documentaries, Jane Gilbert has brought a depth of understanding to her role as Commissioner of Film NZ.

Significant marketing strategies have been designed and Film NZ is currently in the process of achieving the goals outlined in the Strategic Plan, released in August last year, which notes that trends (in part due to the digital revolution) point to a world wide explosion in demand for product, a demand "that is not likely to diminish in the short or long term".

One element of the active marketing strategy is the presence, in 1998, 1999, 2000 and most recently 2001, at the annual Location Expo held in Los Angeles.

This strategy has been highly successful, with keen interest being shown in New Zealand – an interest that will continue unabated with the release of the first of the "Lord of The Rings" trilogy, in December this year.

Film NZ also services enquiries on-line through its website www.filmnz.com marketing New Zealand as a highly desirable film location source. Under the by-line "the World In One Country" enquirers are offered a walk through an up-to-date information resource about all aspects of filming in New Zealand. In a period of assessment, the site received an average of 3000 user sessions per month, on-line for at least 7 minutes, during the 12-month period reviewed. Direct enquiries have steadily increased to a total last year of 107, out of which came 10 'recces'. So far this year already, 22 have been recorded in a trend that is likely to see activity overtaking previous levels. The two charts included below list productions sourced from abroad in the period 1999-2000 as an illustration of the type of activity with which Film NZ is involved.

While estimated spends in dollar values alone are only one indicator of a successful marketing strategy, the increasing productivity in the sector overall suggests an increasing harvest in opportunity. While Film NZ does not claim all this activity as its own, most productions claimed have received direct or indirect support from the organisation.

FOREIGN PRODUCTION IN NEW ZEALAND – 1999-TO DATE

COMPANY	TITLE	PRODUCTION TYPE
New Line Cinema	Lord of the Rings	Feature Film Post Prod.
Mountain High/Columbia	Vertical Limit	Feature Film
Above NZ \$30 million		
BBC – Drama	The Lost World	Mini Series
Skylark Entertainment	Super Fire	Mini Series
German TV	El Dorado	Documentary
Disney	Ready to Run	Movie of the Week
Disney	Xenon	Movie of the Week
John Garbett	The Eye of the Storm	Feature Film
Spelling Television	Forbidden Island	Television
NZ \$5 million and above		
Discovery/Eco Challenge	Eco Challenge	TV Sports
Catch & Release/Discovery	Southern Traverse	TV Sports
NZTB - Singapore	Martial Arts	Feature Film
Hoffman Voges	Blond Freight,(Cargo)	TV Drama
M & E China Inc	untitled	Documentary
Polyphon/Klinsor	Paradisevogel	TV Feature
Mark Gordon	Her Majesty	Feature Film
Hallmark Entertainment	Journey to the Centre of the Earth	Mini Series
Various Indian Productions		Feature Films and TV Commercials
Various NZ TVC Companies		TV Commercials
NZ \$1 million and above		
Below NZ \$1 million		
Cloudbreak Films	untitled	TV Commercial
Panda Productions	2 nd unit pickups	Imax
Bob Industries	untitled	TV Commercials
Bob Industries(2 nd prod)	untitled	TV Commercial
Credo Entertainment	World's Greatest Spas	Magazine
BBC	Tomorrow's World	Current Affairs
BBC	Lonely Planet	Magazine
BBC	Walking with Dinosaurs	Documentary
Polyphon Films	The Dreamboat	Television Series
Possession Films	Possession	Feature Film
MTV	Billy Joel & Elton John	Music Clip
BBC	Social History of Rugby	Documentary

various stills photography		
Clint Clemens	Prada	Stills
Cyclops Films	Avon River	TV Commercial
Ralph Cranes Production	Equipment Hire	Library footage
Freewheelin Films	Tourist	Magazine
RDF Television	Survivor	Real TV
BBC	Mysteries Series	Documentary
Vox TV Station Calls	World Campaign	Documentary
Rancinan	untitled	Stills
Stiefel & Co	Amsouth Bank	TV Commercial
Stiefel & Co(2 nd prod)	John Deer & Co	TV Commercial
Striper Films	untitled	TV Commercial
Rose Hackney Barber	untitled	TV Commercial
Destination Style	Louis Vuitton	Magazine

Not all foreign production is captured in this chart – for example on-going assistance is provided to smaller projects such as travel and tourist programmes, TV commercials producers, music video clip makers.

For future issues, this space is intended for your comments and feedback. Send them to:

Feedback – Contributions...

“filmNZnews” welcomes letters and suggestions for articles for inclusion in the newsletter. Drop us a line – keep letters to 250 words – articles to 500 (unless by arrangement)

Contact: Erica Short

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Film NZ

Web address: www.filmnz.com

Email: info@filmnz.org.nz mark subject line “Feedback”

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QUICK FIRE RECCE FOR SUPER FIRE

Jake Rose, the American Producer of TV mini-series *Super Fire*, gave Film NZ a call the week before Christmas to inquire about coming to NZ to recce his project.

"Sure", we said, "When are you coming over?"

"On the next flight."

Pulling together a reasonably complicated recce (Jake needed to do a forest burn) at short notice and very close to Christmas was an interesting challenge, but thanks to the support and generosity of a number of people and organisations, we were able to make it happen without too much fuss.

Super Fire, will begin shooting on the 16 April around Auckland and the Central Plateau region, and will be completed mid-June.

Tim Coddington, who co-produced *Eye of the Storm* and was the second unit Production Manager on *Vertical Limit* told "On film" magazine that the mini-series

was going to be filmed in Queensland but shooting switched to NZ after Film NZ organised a week-long reconnaissance just before Christmas. Film NZ's Jane Gilbert says it showed how well the infrastructure she's developing, with local authorities and the industry, can work at short notice. She was able to call on Shirleyanne Evans of the Queenstown Lakes District Council, Paul Davis of Latitude Nelson, *Shortland Street* location manager Ian Goldingham and the special effects company, Film Effects, to host the *Super Fire* party around the country.

"We couldn't have done that a couple of years ago," Gilbert says.

"Everyone's mobile phones would have been turned off."

News of the successful reconnaissance came on the eve of a meeting between Film NZ and its regional stakeholders in Auckland on February 19 and, just before Jane Gilbert's departure to attend "Location Expo".

Source SPADA News/On film March



Local Production Looking Lively

With the opening since January of three locally produced features in cinemas throughout New Zealand, *Stickmen*, *The Price of Milk* and *The Irrefutable Truth About Demons*, the days of a paucity of local product are passing. Theatre audiences are being treated, by homegrown talents, to a wide choice in setting and in subject matter. Not only have these films shown promise at home but also their releases abroad indicate again an increasing level of interest from overseas audiences.

Stickmen has now scored a total of 27 overseas sales marketing at a value of over \$1 million US which, in our current exchange

climate and with its internal business, makes it already a sound return on investment.

The Price of Milk has also had a successful release in New York where its first two weekends were a sell out prompting Distributor Lot47 to add a second uptown screen.



Shooting a scene in "Kenny's Café" from *Stickmen*. Shot in Wellington last year.

The New Zealand theatrical release of *The*

Irrefutable Truth About Demons was scheduled for March 22 and it can be also be expected to perform well when presented to the overseas market.

The Larry Parr/Kahukura Productions Ltd production now in development *Aidiko Insane* to be shot in Wellington in May and June, promises another departure. An urban drama the script has elements of mystery and fantasy with its story of a mysterious warrior who rules the city by night. Marketing Manager at Kahukura Productions, Gina Dellabarca says, "the script is amazing and all who are working on the project are extremely talented".

The go-ahead has also been given to 8 short film productions for the 2000/2001 financial year.

The New Zealand Film Commission will again be present for the 22 consecutive years at the Cannes Film Festival in May, with a full stable of quality films on offer. The consistent presence at this prestigious international event has ensured international interest in New Zealand film product continues on a rise.

Kereru



Filming in The Conservation Estate

Areas of pristine beauty with valuable resources require careful management - they are also attractive as film locations. Balancing the needs of both is a challenge, which has led to cooperative initiatives between Harry Maher, Conservation Officer, Christchurch, Film NZ and SPADA in a "best endeavours" approach. Harry outlines the nature of DOC's task in this report.

"The Department of Conservation issues around 100 filming permits every year, for everything from Television Commercials and documentaries to large feature films. Most of the crews are small around 1- 15 in number, but there have been several large shoots of note at a wide range of Department of Conservation sites throughout New Zealand.

Vertical Limit filmed for a period of about 9 months at 45 sites along the Southern Alps, with the crew cast and extras at time totalling up to 300 people. A very professional production team.

Lord of The Rings was also filmed on land managed by the Department, for most of last year and into early 2001. The sites involved were in the central North Island, Wellington, Nelson, Canterbury, Otago and Southland. This was another really professional crew.

The BBC production of *The Lost World* filmed in northern Westland.

**"The Department of
Conservation issues around
100 filming permits every
year..."**

All film crews operating on Department of Conservation land require film permits, issued by local offices. The permits process involves advising conditions to protect the environment, setting and recovering location fees and, occasionally, monitoring the filming activities.

Developing management policies is an on-going task involving finding ways to share information and explore best practice processes. Currently the Department is involved in a collaborative effort with Film NZ and SPADA to link web sites with the Department of Conservation's web site. This will give prospective filmmakers a direct link to information about filming on Department of Conservation land, and provide them with direct access to forms to apply for permits.

Working With



Towards →→→

Economic Development

For those in business, and in local or regional government who have responsibilities to their councils for policies and actions relating to urban and rural economic development initiatives or who see the need for such strategies and would like to know how best to get things moving, your local Economic Development member of EDANZ (Economic Development Association of New Zealand) can offer guidance. EDANZ was established in 1996 to provide quality support and networking services to Economic Development Agencies (EDA's) around New Zealand. EDA's are the mechanism through which local and regional organisations work to add value to the business and employment base in their region in order to enhance the stability and viability of their local economic environment. There are currently 45 EDA's from across New Zealand who make up EDANZ. All share a commonality of approach to issues of economic development and are committed to the delivery of a range of inclusive programmes and initiatives that respond to the needs of their local economic communities. Varying in structure and format from in-house Council business units to external trusts and incorporated societies, all share an objective around the creation of a local economy which focuses on identifying and nurturing a sustainable comparative and competitive advantage.

Members have found that by working together and sharing expertise they are able to maximise the delivery of effective development programmes in local contexts throughout New Zealand.

EDANZ, and the EDA's, form the hub of an effective wheel of communication and support between central government agencies, local government and delivery organisations, working at the national, regional and local levels.

Benefits of Membership include -

- ✓ networks, information sharing, access to
- ✓ resources, professional development opportunities, encouraging best
- ✓ practice partnerships, and fostering communication among all who are connected to the task of economic development within New Zealand.

LGNZ & EDANZ FORUM 5-6 April 2001 - Wellington

Local Government New Zealand, in association with EDANZ presents a forum and seminar series on Thursday 5 April and Friday 6 April 2001 at the Duxton Hotel in Wellington. It will be of interest to local govt. elected representatives, policy advisors in central Govt. and Economic development practitioners.

The Forum will focus on Best Practice, New Initiatives and a case for Council/local government involvement.

The Seminar Series will focus on Funding/Partnerships for Economic development, Cluster management, and Measuring the Success of Economic Development Initiatives. These will provide an in-depth knowledge on how to successfully fund and form partnerships, focus on the benefits of economic clustering, and stress the importance of benchmarking success.

CASE STUDY

*In the first of a series of case-studies that **filmNZnews** will bring you, Clyde Rogers, CEO of "Enterprise Waitakere" reports on the making of the Audi commercial now screening on TV One.*

The spirit of co-operation continues to the present with Audi's permission to use a picture from their web site – (well worth a visit to see the clip on-line).

CASE STUDY-Audi Wakeboarder TVC, a lesson in cooperation

In late November 1999 Enterprise Waitakere received an application from Queenstown based production service company Shoot New Zealand, who had been commissioned to facilitate an Audi car commercial for an English company 'Spectre'. The results of this prestigious global exposure incorporating all its behind the scenes Kiwi support are there for the world to see at www.audi.co.nz

The concept seemed simple enough – A crew of 40 (mainly Kiwis) would spend around nine days before Christmas at the beach shooting footage of a wake boarder being towed by an Audi. The reality is that the project required two crews, a heli-shoot, stills shoot, two locations, road closures, constructing a new wharf, beaching an old yacht in the surf for a ski jump, obtaining a coastal permit in record time and a lot of effort. Four identical cars were brought to New Zealand for the ad and then disposed of at the conclusion.

As with many West Coast beaches, Bethells can be unpredictable and on occasions the floating abilities of the Audi A6 were tested!



Enterprise Waitakere acts as a "one stop shop" for the film/TVC industry when looking to shoot on location in Waitakere City. Shoot NZ's application gave Enterprise Waitakere a little over one week's advance warning before the first day's filming. The application raised a number of issues, which needed to be discussed with Waitakere City Council's Parks, Traffic Management and Regulatory Units, the Auckland Regional Council (consent authority for filming activities below the mean high water mark), the Auckland Surf Life Saving Association, the Bethells Beach community and the Bethells Surf Lifesaving Club.

The period that followed was punctuated by very concentrated, detailed, and frequent communications. Enterprise Waitakere appreciated that the scale and complexity of the shooting schedule required significant access and flexibility.

Very early on, Enterprise Waitakere recommended that the crew uplifted a gratis copy of "Untamed Coast" written by Mayor and former Film Commissioner, Bob Harvey. The book has many images and diagrams of all beaches in Waitakere City and provided a speedy West Coast orientation.

Waitakere City Council gave permission to the separate crews to shoot stills and film at both Bethells Beach during overlapping periods (30 November - 9 December 1999 and 11- 21 December 1999), plus Little Huia (over the period 14 - 16 December). In granting this permission, Waitakere City Council needed to balance the right of the public and local residents to enjoy a popular West Coast beach at the beginning of the summer and avoid impeding both paid and volunteer lifeguards in their work, particularly around the southern edge of the Bethells lagoon which serves as the primary public access route to the Beach.

The need to shoot 2 hours either side of low tide presented difficulties given the timing of tides during that period, especially since filming activities on Bethells Beach are normally restricted to between 8am and 7pm. To enable maximum use of the tides and available light, shooting was permitted between sunrise and sunset on the expectation that noise levels were pro-actively managed.

The use of temporary structures such as a wave board ski jump and a jetty were allowed provided that there was no risk to public safety and that the construction, installation and removal of these structures had no adverse environmental effects.

Due to high public usage of the beach, filming and temporary structures were not permitted on Bethells on Sundays, which meant that the ski jump had to be removed from the water at the end of the day. Waitakere City Council also preferred that the crew strove to avoid shooting on Saturdays but on advice from the local community representatives, allowed limited Saturday use as weather cover.

Specific terms and conditions for the approval included:

- Maintaining contact with lifeguard patrols provide through Auckland Lifesaving Association and Bethells Beach Surf Lifesaving Club and accepting that lifesaving vehicles had

priority access for patrol duties and emergencies.

- Accepting that hours of use were restricted to between sunrise and sunset.
- Driving vehicles below the high water mark to alleviate damage to the beach whenever possible. Keeping the number of vehicles on the beach as low as possible. Removing evidence of strong vehicle tracks where practical.
- Discussing activities with another film company using the beach, to ensure that there were no clashes in relation to use of the area.
- Maintaining contact with a local community representative
- Managing occupational safety and health standards for crew on location at least to standards suggested under NZ Film and Video Technicians Guild guidelines.
- Submitting a traffic management plan for partial road closures
- Applying to the Auckland Regional Council for a Coastal Permit, (to construct a temporary wharf)

Ultimately the critical factors that enabled the success of this complex project came down to having sufficient warning and time flexibility (just!), the willingness of a Queenstown-based service company to provide a Waitakere-based economic development agency with storyboards and script summaries which could be discussed with local stakeholders **plus** the highly cooperative attitudes of the various players.

All the hard work and co-operation paid off handsomely for New Zealand three months later when Waitakere City needed "star" footage at a film industry function in Los Angeles hosted by Ambassador, Jim Bolger for AFICI Film Locations Expo attendees. Audi's international agency Bart, Bogle and Hegarty were happy to obtain permission to screen the commercial prior to its USA release and flew a correctly formatted copy directly from London to L.A. for the event.

Resources



“Here and Now” in Middle Earth.

While the world awaits Peter Jackson's spectacular Trilogy, which will reveal the cream of New Zealand's locations depicting Middle Earth, the Wellington Regional Council has been working on its own production due to be released at the end of April

Here and Now is the title of a 12-minute video which has been made to take advantage of the interest in “Lord of the Rings” which was filmed on locations in two Wellington Regional Council Parks, which became home to *Lord of The Rings* crews for a while – Kaitoke Regional Park just north of Upper Hutt and Queen Elizabeth, on the Kapiti Coast.

“We were delighted that Peter Jackson found some of the locations he needed so close to home. Our parks and forests have long been used by other film production companies such as Cloud Nine, Palana Productions, Gibson Group and TVNZ and the video we've made shows why” says Wellington Regional Landcare Divisional Manager Andrew Annakin. “Having some of *Lord of The Rings* filmed in our regional parks was the icing on the cake”.

The video features *Lord of The Rings* (and *The Matrix*) producer Barrie Osborne extolling the praises of the local landscape. “In New Zealand we have found Middle Earth” he says, “and part of that was found in the Wellington region. The proximity of key locations to Wellington City and local production facilities was also particularly pleasing”.

But, with *Lord of the Rings* filming completed, the key issue facing Wellington Regional Council became how to capitalise on the experience and continue to attract new productions.

“To do that we have to actively market our locations,” says Andrew.

And so *Here and Now* came into being.

Susan Edwards, Manager of Parks and Forests (Strategy and Marketing) deals regularly with film companies using WRC land and she also feels strongly about promotion.

“So far the Regional Council's locations have really sold themselves” she says ‘and although repeat business is pretty high, it centres on a few companies involved with high profile productions like *Dark Knight The Tribe* using the area regularly. Ideally, we would like to see smaller companies coming here which might use our areas only once or twice a year – we hope the video will help widen the network by making more people aware of the variety there is here”.



Palana Productions filming Dark Knight at Kaitoke Regional Park

The council will target local production managers, producers and directors at the video launch in April, as well as other local authorities in the Wellington region. Both Andrew and Susan believe it is important for local authorities to share their experiences dealing with filmmakers and there is potential for greater collaboration between local authorities in attracting and working with the companies, once they arrive.

The importance of managing what are sometimes sensitive environments well cannot be overlooked and the Wellington Regional Council puts conditions on film-makers to ensure that the parks and forests are left in pristine condition.

For Andrew Annakin good management is the key to positive use. “Managed well, filming is not only good for the parks, it is good for the region and ultimately good for New Zealand's economy. We hope the video will attract movie-makers to our parks and forests, here, now and in the future”.

Film NZ distributes *Here and Now* internationally. In New Zealand, copies are available free of charge from Anne Manley, Wellington Regional Council.



world news

USA – Amped to Strike?

No-one knows for sure if there'll be a strike come June 30, although commentary in the American trade media suggests odds in favour running at about 90% and increasing daily as a stream of statements from Screen Actors Guild (SAG) and the Alliance of Motion Picture and Television Producers (AMPTP) appear to harden into positions which would make a strike inevitable.

SAG says they don't want a strike but producers and studios have made it impossible for them to start any significant negotiations while unresolved issues on residual payments still lie on the table, left over from earlier negotiations in 1998.

SAG acts on behalf of a host of bit part actors, as well as the bankable stars. It's the jobbing actors who stand to be most hurt by a strike - yet the issues SAG is seeking to resolve are in their long-term interests and centre upon the changing nature of the American industry. Concerns about consolidation, the rise of Internet production and distribution, and the impact of digital technology, lie at the heart of SAG's negotiations.

In the end, if a strike cannot be averted, production will halt in the US with the risk of a world-wide production freeze if Actor's Equity come out in support or American co-productions shooting abroad are blacklisted. At a time when the American economy is already in recession, anyone with sense will be hoping for the rhetoric on both sides to cool and turn into discussion with intent looking to turn this no-win into a win-win situation.

UK - Production upset by Foot & Mouth Epidemic

The impact of Britain's nearly two months old foot-and-mouth epidemic has spread to the film and television industry, with productions affected by the inaccessibility of rural areas scrambling to find alternative locations as the clampdown on vehicle movements in Britain's rural areas brings the country to a standstill.

Leading TV shows including ITV's top rated soap *Emmerdale*, the BBC drama series *Down to Earth* have been affected, along with feature film productions *Cromwell and Fairfax*, *Morven Callar* and the British/French Co-production *Charlotte Gray*. Reconnaissance (recce) schedules have been hampered for *Cromwell and Fairfax* as all National Trust house sites are closed. Producer of the 17th Century English Civil War drama Kevin Loader said of the situation "With filming scheduled to begin in July, there is still

room to manoeuvre, but the next six to eight weeks are crucial".

Charlotte Gray is currently shooting in France, but scenes to be filmed in London and Scotland could be delayed and, as time goes by and further outbreaks are confirmed in Continental Europe, the prospect of having to find alternative locations will be causing serious concern.

Emmerdale Farm continues to film within the restrictions - cast and crew leave vehicles at the entrance to the location site and enter on foot after following disinfectant procedures, as they enter and leave the set. In keeping with the restricted movement of animals order, no livestock has been used in filming current episodes. Source: *Hollywood Reporter*

FRANCE – *Screen Daily* reports that film budget figures for 2000 have soared indicating a buoyant situation with investment in French pictures increasing by 16% over the previous year. In all seven productions broke the Fr100m (US\$14m) budget barrier compared to just two in 1999. This leap was the result of a number of big budget productions getting the go-ahead including *Asterix and Obelix: Mission Cleopatra* (\$US44.9m) and period drama *Les Pacts des Loups* (\$US21.5m).

Co-productions and location shoots are also performing well with *Charlotte Gray* currently in production, and Brian De Palma's *Femme Fatale*, *The Truth About*

Charlie and Double Down to be filmed this year.

AUSTRALIA - The Pacific Film and Television Commission (PFTC) collected three gongs and the Melbourne Film Office received two, at the Association of Film Commissioners International (AFCI) Marketing Awards held in Los Angeles at Locations Expo.

The PFTC was awarded first place for the promotional video/cd category, third place for black and white full-page ad and colour full-page ad category and an honourable mention for the logo and speciality items category. The MFO awards were third place for the production directory and an honourable mention for a locations brochure.

MFO director **Louisa Coppel** said the awards were particularly pleasing because these were two new initiatives developed in the past twelve months by the MFO. "We have won awards in previous years, but these two new products have gained positive feedback in the marketplace and so it was nice to have them recognised with an award," she said. PFTC CEO **Robin James** said there was growing awareness in the international film community of Queensland's attributes as a filmmaking location, which was being boosted by the threat of strike action in the US filmmaking industry. "Certainly some of what we see coming to Queensland is a direct result of the US

preparing for the possibility of a Screen Actors' Guild strike mid-year. The low Australian dollar also helps," James said. . Source – *Encore Magazine*

Footnote: *Film NZ has received a total of 7 AFCI Marketing Awards. Next year we will be entering our web site.*

INDIA - No lesser

dreams... Mumbai is one of the largest film producing cities in the world. On an average, the various production houses in Mumbai produce 200 full-length feature films annually. These movies knit the dreams of the common man on the silver screen. Thus, Mumbai is also called a city of dreams. Most of the movies produced here are *Masala Films*. These films are mixture of the colours of life, they include everything emotions, social messages, romance, violence, music, songs, sex, whatever one can think of. Most of the Bollywood movies do not find a place in the theatres of the West and in recent times Bollywood has been facing a serious threat from cable and satellite channels. One common criticism about the Bollywood movies has been that they lack originality, characterization is one dimension, fight scenes are woefully unconvincing, romances are sickly sweet and action is interrupted arbitrarily every five minutes for a compulsory song and dance routine. But Bollywood cannot be dismissed for its apparent 'artlessness' as it is this character of Bollywood

that has taken it on the path of phenomenal success. Here stars are treated like Gods and social commentators consider Masala movies to be the collective dream of India in the same way Hollywood films are for America and much of the West
Source courtesy *Bombay City Guide*.

ASIA – Eyes on Asia after “Crouching Tiger”

Already grossing \$100m in the United States *Crouching Tiger, Hidden Dragon* has become a box-office phenomenon in the United States and won the Oscar for “Best Foreign Language Film“.

No-one can predict the success of a foreign film in the American market, and *Crouching Tiger* has confounded all despite being sub-titled, a no-no to American audiences.

Ironically it has not done quite as well at home, in part because “ In Hong Kong we are not bowled over by it because we have seen a lot of martial arts films. What is novelty in one is not a novelty in here,” China movie critic Paul Fonoroff told Reuters.

In Hong Kong, it grossed a meagre \$1.92mUS and the Mainland Chinese gave it the total thumbs down. But with its astounding international success (and echoing a line from another blockbuster from the past) - “Frankly – who gives a damn?”

Source Reuters

...Last Word

RUSSELL'S OSCAR A WIN FOR ALL



CONGRATULATIONS!!

Russell Crowe's Oscar win makes him the fifth New Zealander to win the coveted prize (Jane Campion, Anna Paquin, Lloyd Phillips and Bob Stenhouse being the others). Mentioning his links with New Zealand family and proudly wearing a medal belonging to his late grandfather Russell looked nervous and elated as he acknowledged the influences in his life and the courage it gave him to get where he wanted to be.

For those in the industry here, the impact of his win for New Zealand is not unrecognised - it joins the already significant list of firsts achieved in recent years.

Press reports from LA are pointing to the potentially huge boost Crowe's win could have on this part of the world as an encouragement for US filmmakers to film here. Exposure of this calibre works to significantly enhance the reputation of NZ and Australia as location sources for US studio production.

In this context it is reassuring that central and local government agencies, together with the screen production industry, are already working together to develop the opportunities and infrastructure necessary to meet the demand. Congratulations Russell for an astounding achievement.

Our task is to be ready for the opportunities when they come.

Jane

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