Film Otago Southland Annual Report
1 July 2019 – 30 June 2020

Please find the Annual Report for the Film Otago Southland (FOS) Trust.

INDEX

1. **Introduction**
2. **Chairman's Report**
3. **Coordinator's Report**
4. **Report against specific Key Performance Indicator (KPI) deliverables in the 2019-20 Annual Plan**
5. **Detailed supporting information for the Key Performance Indicator (KPI) deliverables**
6. **Summary Year-end Financial Statements**

1. INTRODUCTION

Queenstown Lakes District Council, Enterprise Dunedin, Great South, Southern Institute of Technology, Central Otago District Council and Waitaki District Council are key players in the regional film office network. The partnership between these and the film industry is a key factor in the strength of the Trust. The continued support of our funders is greatly appreciated by Trustees and the wider industry.

The Film Otago Southland Trust promotes film and screen industry benefits within the region and New Zealand. The core values and scope of activities are presented and progress against those activities included.

2. CHAIRMAN'S REPORT

Film Otago Southland carried good momentum and funding reserves into the 2019 / 2020 financial year. The local industry continued to navigate the impacts of the changing television commercial world but we were pleased to see significant scripted productions, such as ONE LANE BRIDGE and THE POWER OF THE DOG, shoot in the region. The crew and supporting community delivered excellent results and, as a result, we expect to see more of this work in the future.

2020 has undeniably been a year of significant challenge, and change, for Film Otago Southland, with QLDC restructuring the way it funds film, the resignation of Executive Manager Kevin Jennings, and the uncertainty and devastation caused by COVID-19.

The restructure of the funding from QLDC reduces their contribution to FOS from $170,800 to $20,000, and resulted in Kahli Scott moving from FOS to run the newly established QLDC Film Office. This change has created an opportunity to formalise the collaboration of the new Film Office, Dunedin Film Office and FOS with office co-ordinators, Kahli Scott and Antony Deaker, contracting back some services to FOS. This resource allows FOS to continue to provide the important role of regional collaboration and promotion as well as investment in shared resources. The change leaves the Trust with some work to do redesigning our processes and ensuring we can help the region rebound in the face of COVID.

Much of the Trust's expenditure for the first quarter of 2020 was reduced by COVID, which results in a higher than budgeted surplus for the year end. The Trust, therefore, remains in a strong financial position with closing assets of $91,426. This coming year we will look to invest in workforce development and training initiatives, enhancing our promotional toolkit, and avenues to support creative development in the region.

In closing, I would like to thank the Trustees for their effort during this challenging time and Kahli Scott for another year of excellent results in the most difficult circumstances. I would also like to acknowledge outgoing Chair Michael Hesp for his contribution and governance over the last five years. It is a privilege for me to step into the role of Chair and continue the Trust's momentum.

The support of our funders in this unprecedented time is more important than ever for our region's film and television industry. The Trust would like to thank them for their continued support and commitment.

Brad Hurndell
Chair

3. FILM OFFICE COORDINATOR'S REPORT

The 2019-2020 year has been one of great transformation for the Film Otago Southland (FOS) office.

There were three significant disruptions to FOS operations during the year. The first was the resignation of FOS Executive Manager Kevin Jennings in November 2019. This led to FOS's main funder Queenstown Lakes District Council (QLDC) undertaking a review of the film office to determine the best way forward. The review took place between January 2020 and March 2020 and resulted in a decision to bring QLDC's support of the film office in-house, while FOS would continue to exist as a regional Trust. As FOS's remaining employee, I transferred to council employment in May 2020. Much of the first half of 2020 was dedicated to working through this transition.

Parallel to this, the COVID-19 pandemic reached New Zealand shores in March of 2020, resulting in a border closure and nation-wide lockdown under Alert Level 4 restrictions. Film production across the country came to a complete stop, I moved FOS operations to remote working following government guidelines, and all upcoming events and travel were postponed. FOS's initial response to the pandemic focused on supplying collated key communications to the local industry, working with agencies around the country on industry-specific COVID-19 Health and Safety guidelines, and collaborating with local industry on the facilitation of creative ideas to rejuvenate the industry post-lockdown. This work continues to be ongoing.

There were also significant achievements for FOS during the 2019-2020 year.

FOS won the award for 'Outstanding Film Commission' at the Location Managers Guild International Awards. Kevin attended the ceremony in Los Angeles, where he networked with key industry decision-makers.

We helped contribute to a national bid to attract the Amazon LORD OF THE RINGS television series project to New Zealand.

Significant projects that filmed in the region during this year included: ONE LANE BRIDGE, a New Zealand mini-series from Great Southern Television that filmed in Queenstown; THE POWER OF THE DOG, an international feature film from director Jane Campion that filmed in Central Otago, Dunedin and Waitaki; and EX ON THE PEAK, a reality television show that filmed in Queenstown. I visited the sets of ONE LANE BRIDGE and THE POWER OF THE DOG to meet with key personnel and familiarise myself with set operations. There were also a number of international television commercials for high-profile brands like Eider, Uniqlo, Holden and Ford.

Blumhouse horror film BLACK CHRISTMAS wrapped up filming in Dunedin, Waitaki and Central Otago in July and was released in December 2020. Also released this year was ONLY CLOUD KNOWS, a Chinese feature film from acclaimed director Xiaongang Feng—we helped to coordinate a community screening of the film in Clyde alongside the NZFC and Central Otago District Council.

We continued to develop and nurture strong relationships with domestic and international industry, including key agencies and organisations like RFONZ, the NZFC and the guilds.

We attended the Association of Film Commissioners International (AFCI) annual Cineposium event in St Petersburg, Russia, where film commissioners from six continents were present as well as a variety of industry decision-makers from HBO, Legendary Pictures, Blumhouse, Playstation, Universal Pictures and more. We also attended the Power of Inclusion Summit in Auckland—hosted by the New Zealand Film Commission (NZFC), Women in Film and TV International (WIFT) and Walt Disney—as well as the Screen Production and Development Association (SPADA) conference in Auckland. We also attended the NZFC Industry Information evening in Queenstown held at Shotover Camera HQ.

Kevin Jennings continued his role in the Screen Sector Strategy 2030 Facilitation Group. We helped to coordinate a hui in Queenstown in August 2019 for the local industry to workshop ideas and input into the Strategy. We wrote and delivered several submissions to the Strategy – one on behalf of FOS and RFONZ and one on behalf of locations professionals for the first round of submissions, and another in April 2020 following the draft strategy being released. We continued to advocate for regional development and regional dispersal of production.

We provided development support and worked towards attracting new creative projects to the region. We hosted a New Zealand Writer in Residence in Southland and Central Otago and collaborated with Film Dunedin on a Dunedin-Shanghai Screenwriters Exchange. We also hosted Jenji Kohan (creator of ORANGE IS THE NEW BLACK, WEEDS) and producer Lauren Levine (BRIDGE TO TERABITHIA) on a famil trip in Queenstown and Glenorchy, as well as a delegation of senior executives from China's Jiangsu Broadcasting Corporation for a morning tea meeting in Queenstown.

We continued our location access work. We helped broker a solution with DOC and the Southern Lakes Wind Riders Club that prevented loss of access to 25 Mile, a key filming location. Early permitting consultation meetings with Queenstown Lakes District Council aided in the facilitation of complex productions filming in town locations like ONE LANE BRIDGE and the Uniqlo commercial. We communicated industry COVID-19 Health and Safety guidelines to local permitting authorities so that permitting processes could resume quickly and seamlessly once production recommenced post-lockdown.

We supported, and committed to ongoing support for, a series of industry training courses called 'Share the Knowledge' run by Emma Slade and Victoria Dabbs. Our sponsorship involves contributing toward course facilitation, travel and accommodation costs if participant/s from our region are selected. We also committed to sponsoring a regional scholarship to Big Screen Symposium 2020 to enable a member of the local industry to attend the event.

Our Locations Showreel was released in May 2020 to great success. The video had 69,700 views on Facebook, engagement of 8400, and 2,260 views on YouTube. It was shared 377 times. This will be an ongoing marketing asset to use online and at events.

Several studio proposals are in discussion. We are working to support their proposals where possible by providing introductions and facilitating discussions with council, industry and other relevant stakeholders.

While this has been a year of significant disruption, the events of 2019-2020 also present exciting and positive opportunities for the national and local screen industry. Collaboration, resilience and innovation have emerged as traits that are inherent to the screen industry and we are well placed to play a key role in the country's economic recovery.

We greatly appreciate the support of our funding partners and look forward to what the future holds for FOS and the screen industry in Otago and Southland.

Summary of production activity for the past year

There were 185 productions tracked compared to 254 in the previous year, a decrease of 27%
There were 663 shoot days tracked as compared to 764 in the previous year, a decrease of 13%

Types of productions broken down as follows:

Online/Social Media	49	Documentary	17
Photo Shoot/Stills	27	Student Film	13
TVC	23	Corporate Video	8
TV Content	20	TV Series	5

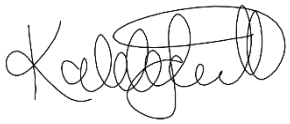
Short Film	5	Web Series	2
Feature Film	4	Other/Undefined	12

Geographic breakdown of jobs (some shoot in more than one region)

Queenstown Lakes	95	Central Otago	14
Dunedin	47	Waitaki	6
Southland	45		

Intended markets for the projects as follows (some for combined countries):

New Zealand	105	Finland	1
Global/Multiple	30	Greece	1
Australia	14	Philippines	1
Japan	11	Spain	1
South Korea	5	Sweden	1
USA	4	Switzerland	1
China	3	Taiwan	1
Germany	2	Undefined	3
Argentina	1		



Kahli Scott
Film Office Coordinator
August 2020

4. REPORT AGAINST SPECIFIC KPI DELIVERABLES IN THE 2018-2019 ANNUAL PLAN

The three key objectives of the Trust are:

1. "Grow the Pie" - Promote and attract productions to our region
2. "Fly the Flag" - Develop support of the film office, screen sector and contribute to the growth of the industry
3. "Film Friendly" - Create a film friendly environment to enable increased access resulting in a streamlined process for productions

Objective 1 - "Grow the Pie" - Promote and attract productions to our region

Key Focus Areas:

- Raise awareness of the world-class locations, crews, equipment and infrastructure that exist within the Region
- Drive both short and long term production activity, investment and economic growth
- Clearly communicate the benefits of partnership with FOS to become a trusted, coherent and easily identifiable resource for inward productions
- Developing a professional brand for Film Otago Southland
- Become known as a sustainable production destination

Deliverable	Planned Actions	KPIs for 2019/2020	Result
Communications Plan	• Implement the deliverables of the Communications Plan • Produce Quarterly Newsletter • Align outputs to national approach where appropriate	• Increase website listings by 10% • Increase locations image library by 10% • Complete new show reel • Increase Instagram account by 10% • Increase newsletter circulation by 10%	• Achieved – increase of 17.3% • Achieved – increase of 18.5% • Achieved – showreel completed and released in May • Achieved – increase Instagram followers by 40%

			• Achieved – increase in subscribers by 16.2%
Attract and host high quality Recces and decision makers	• Plan and manage key project recces to a high standard • Collaborate with regional and national bodies to host / co-host strategically important recces • Host key industry decision makers	• Host or co-host 3 high quality recces per year • Host or Co-Host 2 industry decision makers per year	• Deferred due to COVID-19 • Achieved
Build strong relationships with domestic and international Industry	• Build industry relationships with producers, directors, location scouts, VIPs and media • Attend relevant domestic industry events • Attend relevant international industry events if appropriate (subject to funding)	• Attend RFONZ Forum • Attend SPADA and Big Screen Symposium (NZ industry events) • Secure additional funding to attend industry events as required	• Deferred due to COVID-19
Increase exposure by being an ambassador for the region and NZ industry	• Ensure Executive Manager is recognised and respected as an ambassador for the region, NZ and the broader industry	• Attend and present at national and international events as opportunities arise	• Achieved
Build reputation as a sustainable film destination	• Develop sustainable film resource guide in conjunction with funding partners	• Create a draft sustainable filming directory	• Draft completed

Objective 2 - "Fly the Flag" - Develop support of the film office, screen sector and contribute to the growth of the industry

Key Focus Areas:

- Become a trusted source of data
- Raise the profile of the industry by becoming a trusted, coherent and easily identifiable voice for the film Industry
- Service the needs of the wider industry and community
- Identify the economic and brand value that film production brings to the region/country to encourage continued investment and support from all stakeholders including community
- Support creativity and infrastructure development to grow the industry

Deliverable	Planned Actions	KPIs for 2019/2020	Result
Track and report on production	• Collate data on production type, size, shoot days, and distribution platform • Prepare and present reports • Contribute to RFONZ tracking project	• Provide quarterly reports to FOS Board • Provide annual report to funders	• Achieved • Achieved
Respond to enquiries	• Respond to enquiries and track type and quantity	• Respond to enquiries within one working day	• Achieved
Raise the profile and advocate for the importance of the film office and film industry	• Present to community and business associations promoting the benefits of the film industry • Collaborate with TAs and make submissions to appropriate funding / development processes (i.e. Annual Plan) • Maintain relationships with the Media • Maintain relationships with politicians Host and/or attend premieres for projects shot in the region • Take part in premieres as required	• Make 3 presentations to community groups and/or business associations • Secure ongoing operational funding	• Deferred due to resignation of Executive Manager • Funding secured
Monitor relevant industry trends to enable all	• Work with industry, business, and community to track and monitor activity and trends of the film industry	• Identify trends to inform future planning and specific projects as needed	• Achieved

stakeholders to make informed and timely decisions effecting investment			
Monitor industry to identify changes or trends in the current state of the industry	• Work with NZAPG, SPADA and WIFT to ascertain amount of content being created, where in NZ is it filming, and local hiring trends and why? • Work on Screen Sector 2030 facilitation group. • Participate in Screen Sector 2030 facilitation group meetings	• Create report based on information from decision makers.	• Deferred due to resignation of Executive Manager
Facilitate development of industry infrastructure as appropriate	• Provide expert insight and evaluation as required Provide introductions as needed	• No KPI due to commercial sensitivity	• N/A
Provide avenues for the development and support of creative endeavors to attract new creative projects to the region	• Promote and implement the 'Writers in Residence' programme • Facilitate and nurture creative projects, short films, feature films, web content, music videos etc. • Provide advice in relation to funding opportunities	• Facilitate 4 writers in residence programs in 2019/20	• Partially achieved – 2 facilitated, additional 2 deferred due to COVID-19
Attract and nurture new talent, crew and industry businesses	• SIT internship programme • Chair the SIT VASA (Visual and Screen Arts) Advisory Board • Respond to enquiries regarding work opportunities • Host networking opportunities via introductions, industry nights and events	• Facilitate placement of 6 interns into the industry • Host 2 industry nights per year	• Deferred due to COVID-19 • Achieved

Objective 3 - "Film Friendly"- Create a film friendly environment to enable increased access resulting in a streamlined process for productions

Key Focus Areas:

- Maintain deep relationships and ongoing engagement with all relevant agencies, offices and industry bodies at regional, national and international levels to ensure the most efficient, accurate and equitable process possible for filming in the region
- Build strong relationships with location owners/guardians, politicians and political parties, to guarantee continued long-term access and continued support for the film industry
- Advocate and lobby and make submissions for increased and timely access to locations
- Facilitate (fast track) individual productions as needed
- Issue management

Deliverable	Planned Actions	KPIs for 2019/2020	Result
Maintain relationships with guardians and identify issues that may be a hindrance to the industry	• Build relationships and regularly meet with guardians such as territorial authorities, regional councils, DoC, LINZ, Iwi and others as required • Ongoing advocacy • Include key politicians in regular updates • Meet with individual organisations throughout the year. • Build relationships with new employees as turnover occurs	• Host 3 inclusive Round Table meetings per year	• 2 hosted – the rest deferred due to COVID-19 and EM resignation
Provide input/lobby during development of management plans and strategies	• Track consultation processes (District Plans, Annual Plans, and Conservation Plans etc.) across the region and central government • Develop a consistent format for the presentation of submissions • Present submissions as appropriate • Stay informed on global best practices	• Submit to plans strategies as needed • Maintain consultation process tracker	• Achieved
Communicate to the Industry any relevant legislative or	Advise industry to changes of management plans and strategies that may affect process or inhibit access	Update industry as and when needed	• Achieved

management changes to affect process or access			
Facilitate (help fast track) individual productions as needed	• Liaise with production and provide advice. • Broker introductions and provide advice to key stakeholders including guardians, politicians, community groups and individuals	• Prioritise facilitation of productions as and when needed	• Achieved
Issue management	• Address issues raised by productions, guardians, community or other stakeholders	• Maintain a log of issues and outcomes	• Achieved

5. DETAILED SUPPORTING INFORMATION FOR THE KEY PERFORMANCE INDICATOR (KPI) DELIVERABLES

Objective 1 - "Grow the Pie" - Promote and attract productions to our region

Communications

Website Industry Directory Listings for the year 2019-2020

	Total
All listings	278
New Listings	42
Premium Listings	16
Ancillary Business Listings	8
Total Revenue ($)	$2,633

Website Google Analytics for the year 2019-2020

Total Users	**New Users**	**Page Views**	**Unique Page Views**
6,599	6,589	22,502	16,902
Top pages: 1. Home (3,841 views) 2. Industry Directory (2,784 views) 3. About Us (920 views) 4. Location Directory (831 views) 5. Location Access (678 views)			

Social Media Insights for the year 2019-2020

Platform	**# Posts**	**Followers/Page Likes**	**Impressions (I) or Reach (R)**	**Engagement**	**Comments**
Facebook	103	1,313	98,100	13,411	Increased page likes by 57% YOY Increased reach and engagement by over 150% YOY – much due to showreel success
Twitter	108	362	51,019	610	Increased followers by 27% YOY
Instagram	72	990	34,758	3,364	Increased followers by 42% YOY
Linkedin	30	96	2,870	218	Increased followers by 88% YOY

Quarterly Newsletter Insights for the year 2019-2020

	# Newsletters	Subscribers	Opens	Clicks	Engagement
Newsletter	5	769	1609	279	Increased subscribers by 16%

Video:

- The Film Otago Southland Locations Reel was completed by Storyworks and released in May 2020 to great success. To date, the video has had 69,700 views on Facebook, 377 shares on Facebook and 2,260 views on YouTube.
- The idea for a regional promotional TV/online commercial was devised by local industry during the COVID-19 lockdown period. This is now in progress with an NZ production company and international agency, intended for release later in 2020.
- The Film Commissioner episode of the PLACE project by Film Construction (featuring Kevin Jennings) was released in 2019 and we shared this widely on our channels

Marketing Newsletters:

- Wrote and distributed two editions of the 'Behind-the-Lens' newsletter feature highlighting stories of local crew
- Sent out two marketing newsletters and several ad-hoc EDMs during the QLDC-FOS transition period and COVID-19 period

Media Contributions:

- Wrote and distributed press release for LMGI Award win announcement
- Provided quote to Mountain Scene regarding Amazon announcement, in line with the established project Communications Plan as set by the NZFC
- Kevin Jennings to several media outlets following his resignation, including Otago Daily Times and Radio NZ
- Contributed to article in Scuttlebutt (QLDC publication) regarding economic development in the region

Advisories:

- Circulated updates and information regarding the QLDC-FOS review to all stakeholders
- Collated and distributed key COVID-19 information for local industry via email and this live document
- Circulated a welcome advisory from Brad Hurndell as new Chair of FOS

Website:

- Completed audit of Industry Directory listings, archiving outdated listings and updating information

- Worked on renewing Premium and Business listings and selling new ones – Business listing yearly prices were dropped from $500/year to $200/year to enable this, and pro rata rates have been established to make payment cycle more consistent

Attract and host high quality recces and decision makers

International:

- Hosted screenwriter/producer Jenji Kohan and producer Lauren Levine on Queenstown famil trip
- Hosted executives from Jiangsu Broadcasting Corporation (JSBC) for a morning tea meeting
- Hosted two international film commissioners - Baton Rouge Film Commissioner and the Associate Manager of Industry and Community Affairs at Creative BC (British Columbia Canada Film Commission)

Domestic:

- Filmed Dunedin hosted recce for a TV series based on the 'Black Hands' podcast in Dunedin and Clutha
- Hosted Auckland producer in Queenstown for a catch-up meeting

Build strong relationships with domestic and international industry

NZFC/RFONZ:

- Participated in monthly NZFC-RFONZ National Enquiries calls
- Participated in six-weekly RFONZ-NZFC General Updates calls
- Participated in weekly and monthly RFONZ updates calls
- Attended and helped to promote NZFC Screen Industry Information evening at Shotover Camera HQ
- Kahli Scott travelled to Auckland to co-work with Screen Auckland team
- Participated in COVID-19 Updates calls as needed with NZFC, RFONZ and COVID-19 Action Group

Local industry:

- Met with various local crew and community for catch-ups and project debriefs – including location scouts, content creators, crew, talent agents, vendors, hoteliers
- Hosted Christmas Get Together/Farewell for Kevin Jennings at the Sherwood
- Assisted the NZFC and CODC with community screening of ONLY CLOUD KNOWS in Clyde
- Organised and hosted several virtual meetings with local industry during the lockdown period

- Participated in three Regional Screen Eco-System Investment Logic Mapping virtual workshops with Dunedin industry via Film Dunedin

Domestic industry:

- Attended the Power of Inclusion Summit in Auckland - while there, we met with members of RFONZ, SPADA, WIFT, Script to Screen, and past and future Writers in Residence
- Attended SPADA conference in Auckland
- Was initially working with the NZFC, Screen Auckland and Screen Canterbury on a series of promotional activities based around the scheduled MULAN premiere in LA and Auckland – the film's release and all related activities have now been indefinitely postponed

International Industry:

- Attended AFCI Cineposium in St Petersburg and the LMGI Awards in Los Angeles
- Met with senior Physical Production executives while in St Petersburg for AFCI Cineposium
- Met with a variety of producers and senior location professionals in LA for the LMGI Awards

Set Visits:

- Visited the set of ONE LANE BRIDGE – NZ miniseries filming in Queenstown and Glenorchy
- Visited the set of THE POWER OF THE DOG in Central Otago with Peter Harris

Increase exposure by being an ambassador for the region and NZ industry

Screen Sector Strategy 2030:

- Kevin Jennings participated in Screen Sector Strategy conference calls and in-person meetings
- Helped to facilitate Screen Sector Strategy hui in Queenstown

AFCI Board:

- Kevin Jennings participated in AFCI Board conference calls and Chair duties up until his last meeting in September, when he ended his term as Chair

Build reputation as a sustainable film destination

- Collaborated with Anton Steel and Sophie Mander to deliver an RFONZ 'Green Filming' presentation at national WasteMINZ conference in September

- In collaboration with QLDC, we completed a draft of the updated QLDC 'Zero Waste Contacts Directory for Film Production (produced in partnership with OneWorld Consulting)

Objective 2 - "Fly the Flag" - Develop support of the film office, screen sector and contribute to the growth of the industry

Track and report on production

- Tracked **185** productions in the 2019 - 2020 year

Production types are broken down as follows:

Online/Social Media	49	Corporate Video	8
Photo Shoot/Stills	27	TV Series	5
TVC	23	Short Film	5
TV Content	20	Feature Film	4
Documentary	17	Web Series	2
Student Film	13	Other/Undefined	12

Respond to Enquiries

- The office received **246** enquiries in the 2019-2020 year via email, phone, website form, and social media channels.

Enquiry types are broken down as follows:

Productions looking for permit/consents/location info	72	Crew looking for work	13
Miscellaneous request for information	34	Other projects looking for funding or support	13
Media enquiries	17	Request to promote or share info/projects on our channels	10
Permitting agency looking for advice or information	16	Productions looking for crew	10
Event or meeting hosting enquiry	13	Website listing enquiry (general, not sign-up)	8

International production enquiry	8	Writer looking for assistance in developing a project	2
Location owners requesting to list their locations	7	Plans/submissions/letters of support	2
Productions looking for funding or introductions	6	Drone enquiry	1
Internship or work experience enquiry	5	Speaking opportunity	1
Writer in Residence enquiry	3	Recce enquiry	1
Issues/complaints	3	Productions looking for equipment	1

Monitor economic and brand value created as a result of the film industry

- Continuing to work with RFONZ on capturing production data following end of Stats NZ survey

Raise the profile and advocate for the importance of the film office and film industry

- Travelled to Cromwell and Alexandra to meet with Alison Mason and Nick Lanham at CODC – discussed recent and future regional projects
- Had several meetings with Peter Harris and Michelle Morss to discuss QLDC film support and review plans
- Helped the Three Lakes Cultural Trust film-related materials for their launch event

Monitor relevant industry trends to enable all stakeholders to make informed and timely decisions effecting investment

- Attended the Chamber of Commerce/Vodafone Innovation Summit with QLDC Economic Development team
- Produced report of key takeaways from Cineposium 2019 and circulated to the Board

Facilitate development of industry infrastructure as appropriate

- Continuing to have ongoing discussions regarding studio proposals in the region

Provide avenues for the development and support of creative endeavours to attract new creative projects to the region

Writers in Residence:

- Hosted Shanghai screenwriter Lili Li as a part of the Dunedin-Shanghai Screenwriters Exchange in collaboration with Film Dunedin
- Hosted writer Kath Akuhata-Brown and producer Verity Mackintosh for a Writers in Residence in Invercargill, Manapouri and Alexandra

Regional projects:

- Had discussions with, and facilitated introductions for, producers, writers and directors of several promising projects including: two Southland-set feature film projects, Central Otago set series and Queenstown Lakes set feature film

COVID-19 projects:

- Distributed a call-out for COVID-19 projects that could contribute to the local industry's recovery – continue to discuss and facilitate these ideas

Attract and nurture new talent, crew and industry businesses

Students:

- We were the guest judges for the Wakatipu High School short film 'Wakacademy Awards'. KJ also attended and presented the awards.
- Kevin Jennings attended meetings for the SIT Visual Art, Screen Art, and Fashion advisory group

Talent development:

- Offered to be a sponsor for the Script to Screen on their 'Strength in Numbers' professional development programme if a participant from our region was selected
- Agreed to ongoing sponsorship for the 'Share the Knowledge' training programme – provided financial support for the Line Producer Training course and have offered to sponsor the upcoming Production Accountancy course if a participant from our region is selected
- Agreed to sponsor a Big Screen Symposium Regional Scholarship consisting of one ticket to the event and a $300 travel bursary to support a local industry member to attending the conference – it has now been postponed until October 2020

Objective 3 - "Film Friendly" - Create a film friendly environment to enable increased access resulting in a streamlined process for productions

Maintain relationships with guardians and identify issues that may be a hindrance to the industry

Councils:

- Met with APL and QLDC permits team for two film permit catch-ups
- Attended meeting with QLDC Parking, Venues and Events team regarding updated QLDC parking changes
- Arranged a Zoom meeting with QLDC/APL permitting team to inform them of the ScreenSafe COVID-19 H&S work

Department of Conservation:

- Worked through a DOC issue that if not resolved, would have serious implications for our industry. DOC created a new issue in which a permit wasn't granted to Reel NZ as the client (Goodoil) had filmed another TVC in that location in the last few months, and therefore didn't fit the one-off criteria that 'the activity does not take place more than once in three years'. It was later determined that this was a misinterpretation of the criteria.
- Along with DOC and the Southern Lakes Wind Riders Club, helped to broker a solution to the loss of access to 25 Mile - FOS will contribute $1000 to an earthmoving contractor to rearrange barricade and secure access for film industry

General:

- Hosted another Location Access Round Table, with 19 attendees from DOC, LINZ, QLDC, APL, Colliers, ICC, Screen Wellington, DQ and local industry
- Liaised with Tania Richardson at Aukaha to update 'Filming on Māori Land' section of Guidelines & Protocols Document and website
- Helped to clarify information around a recent issue in which a crew member was asked for a 'pick up fee' when picking up colleagues at Queenstown airport – have confirmed that crew do not need to pay fees when collecting crew/creatives/colleagues, and have distributed this information to relevant industry
- Monitored updates related to the sale of Arcadia Station – one of our region's most popular and film-friendly locations
- Communicated updates to permitting and concession authorities regarding ScreenSafe H&S work

Provide input/lobby during development of management plans and strategies

Submitted to:

- Screen Sector Strategy NZ 2030 Written Submissions: one on behalf of Film Otago Southland/Film Dunedin, one on behalf of Location Professionals following a survey
- QLDC Freedom Camping Bylaws 2020
- QLDC Annual Plan 2020-2021
- Screen Sector Strategy NZ 2030 Draft Feedback: on behalf of Film Otago Southland
- Met regularly with Peter Harris to plan and discuss the QLDC-FOS review

Communicate to the industry any relevant legislative or management changes to affect process or access

- Circulated updated LINZ permit application form and revised fee structure to relevant industry
- Circulated information regarding QLDC submissions for proposed new Freedom Camping Bylaws 2020 to relevant industry
- Distributed QLDC-FOS Review information and survey to stakeholders lists
- Provided updates to industry about QLDC + FOS transition.

- Communicated to industry regarding ScreenSafe H&S work

Facilitate (help fast track) individual productions as needed

- Helped fast-track a QLDC permit for a documentary that needed a quick turnaround
- Helped to fast-track a QLDC permit for car TVC that required it the next day
- Helped to fast-track two QLDC permits for photoshoots that had applied right after the Christmas break and wanted to film in the second week back
- Attended meeting with Cam Wood, APL and QLDC Parks & Roads regarding a complex upcoming shoot in town
- Helped to facilitate permits for ONE LANE BRIDGE – a complex scripted production that is filming in town and required a crew base and a high number of parking spots
- Helped to facilitate council permit for a TVC that wanted to film in Queenstown Gardens with a crane
- Helped mitigate some accommodation issues on an upcoming Central Otago feature film that had the potential to create community blowback

Issue management

- A private location owner raised concern about a production scouting at Paradise with a drone – we facilitated conversations between owner and production to smooth over the issue

Health and Safety

- Received safety briefings when visiting sets
- Monitored measles outbreak in 2019 – both FOS staff members confirmed they had been vaccinated
- Monitored travel warnings and advisories while traveling overseas
- Kahli Scott received a Workstation Assessment with a Physiotherapist from Back on Track
- Monitored COVID-19 government advisories and strictly followed government instructions under the Alert Level system
- Worked remotely from 23 March (beginning of Alert Level 4) to 12 June (reduction to Alert Level 1)
- Continuing to monitor COVID-19 government advisories

6. SUMMARY YEAR END FINANCIAL STATEMENTS YE 30 JUNE 2020

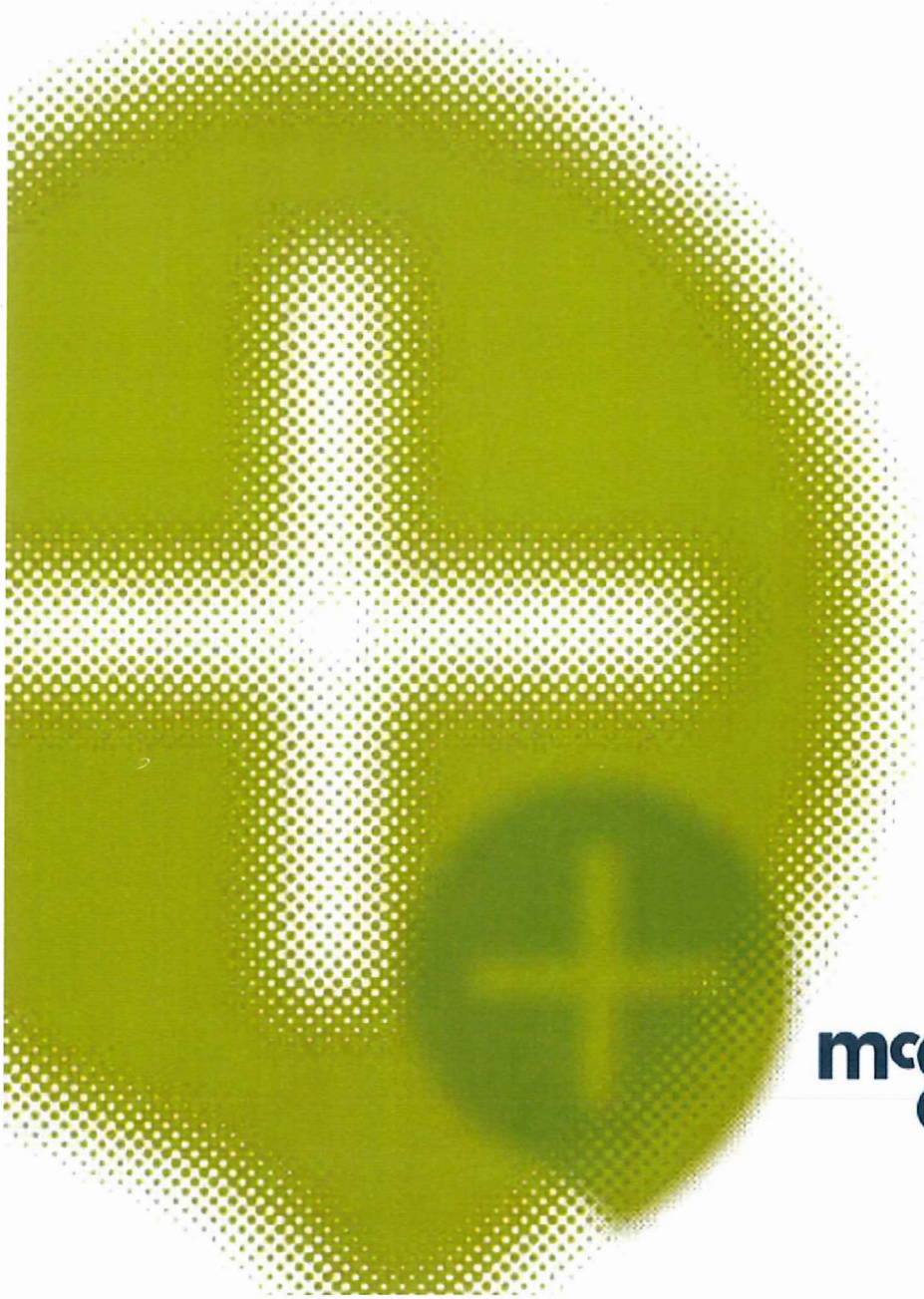
Summary Financial Reports for the year are attached as appendixes.

The Trust would like to gratefully acknowledge the ongoing financial and other support it receives from its funders:

- Queenstown Lakes District Council
- Great South
- Southern Institute of Technology
- Central Otago District Council
- Waitaki District Council
- Enterprise Dunedin

Financial Statements & Income Tax Return

Film Otago Southland Trust
For the year ending 31 March 2020



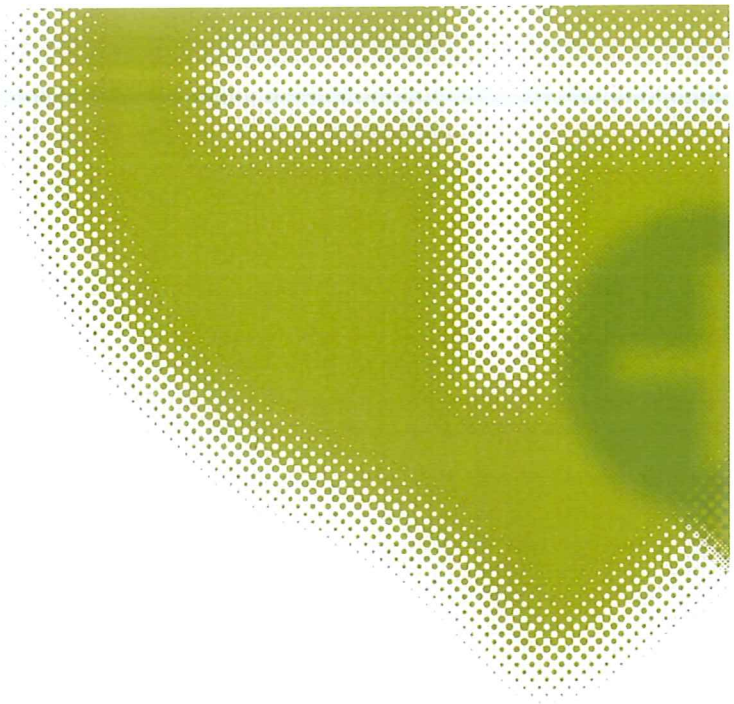
mcculloch partners for growth

Film Otago Southland Trust

Film Otago Southland Trust

Financial Statements 4

Income Tax Return 15



Film Otago Southland Trust

Contents

2 Compilation Report

3 Directory

4 Statement of Financial Performance

6 Statement of Changes in Trust Funds

7 Statement of Financial Position

8 Depreciation Schedule

9 Notes to the Financial Statements

Compilation Report

Film Otago Southland Trust
For the year ended 30 June 2020

Compilation Report to the Trustees of Film Otago Southland Trust.

Reporting Scope

On the basis of information that you provided we have compiled, in accordance with "Service Engagement Standard Number 2: Compilation of Financial Information", the Financial Statements of Film Otago Southland Trust for the year ended 30 June 2020 as set out on the following pages.

Except as described below, these financial statements have been prepared in accordance with the requirements of the Tax Administration Act 1994 including the accounting policies described in the Notes to the Financial Statements.

These financial statements are intended for the purposes of meeting the company's income tax requirements and should not be relied upon for any other purpose. We have compiled with relevant ethical requirements, including principles of integrity, objectivity, professional competence and due care.

Responsibilities

You are solely responsible for the information contained in the financial statements and have determined that the financial reporting basis stated above is appropriate to meet your needs and for the purpose that the financial statements were prepared. The financial statements were prepared exclusively for your benefit. We do not accept responsibility to any other person for the contents of the financial statements.

No Audit or Review Engagement Undertaken

Our procedures use accounting expertise to undertake the compilation of the financial statements from information you provided. Our procedures do not include verification or validation procedures. No audit or review engagement has been performed and accordingly no assurance is expressed.

Independence

We have no involvement with Film Otago Southland Trust other than for the preparation of financial statements and management reports and offering advice based on the financial information provided.

Disclaimer

A compilation is limited primarily to the collection, classification and summarisation of financial information supplied by the client. A compilation does not involve the verification of that information. We have not performed an audit or review engagement on the financial statements and therefore neither we nor any of our employees accept any responsibility for the accuracy of the material from which the financial statements have been prepared. Further, the financial statements have been prepared at the request of, and for the purposes of, our client only and neither we nor any of our employees accept any responsibility on any ground whatever, including liability in negligence, to any other person.

McCulloch & Partners.

McCulloch & Partners Queenstown
Chartered Accountants

Dated: 2 September 2020

Directory

Film Otago Southland Trust
For the year ended 30 June 2020

Nature of Business

To promote and support the screen production/film industry in Otago & Southland

Settlor

Jim Boult

Trustees

Michael Hesp
Steve Canny
Penny Simmonds
Paula Jalfon
Fraser Liggett
Ross McRobie
Sam Chapman
Brad Hurndell
Nicola MacAllan
Hamish Small

Accountants

McCulloch + Partners Queenstown
Chartered Accountants
Level 2, 11-17 Church Street
Queenstown 9300,
New Zealand

Bankers

Bank of New Zealand Limited

IRD Number

100-522-535

Statement of Financial Performance

Film Otago Southland Trust
For the year ended 30 June 2020

	NOTES	2020	2019
Trading Income			
Website Ancillary Business Listings		-	2,500
AFCI Board Travel Stipend		-	2,159
Central Otago District Council		9,000	9,000
Grow Dunedin Partnership		15,000	15,000
Invercargill City Council AFCI Scholarship		-	18,000
New Initiatives		20,000	5,000
Queenstown Lakes District Council		156,800	170,800
Southern Institute of Technology		20,000	20,000
Venture Southland		20,000	20,000
Waitaki District Council		9,000	9,000
Website Paid Listings		2,633	2,300
Total Trading Income		**252,433**	**273,759**
Expenses			
Marketing			
Advertising / Marketing		310	32
Recces and Famils		5,275	11,667
Brand /Communications Tools Development		23,043	-
Collateral - Image Library		2,112	3,418
Hosting / Entertainment		4,407	8,095
Website Development		-	680
Writers in Residence		2,634	6,096
Total Marketing		**37,781**	**29,989**
Overhead Expenses			
Trust Board costs		1,646	2,882
Accountancy Fees		5,109	5,181
Bank Fees & Charges		150	200
Depreciation		-	543
Enquiry Servicing		488	4,990
General Expenses		1,900	1,067
Insurance Fees		1,300	1,250
Internal Travel		5,120	7,456
Legal Fees		1,847	414
Membership Fees		3,791	3,646
Printing & Stationery/Postage		313	257
Website Monthly Hosting and Domain registration		1,411	1,744
Total Overhead Expenses		**23,076**	**29,630**
Events/Industry Forums			
Cineposium (Training)		6,056	5,248
AFCI Board		2,528	18,817

These financial statements are to be read in conjunction with the accompanying Notes and the Compilation Report. These statements have been compiled without undertaking an audit or review engagement.

	NOTES	2020	2019
Industry Events (e.g.Big Screen Symposium, SPADA)		1,434	2,357
Local Workshops and Events		5,327	4,962
New Opportunities/Initiatives		8,688	6,949
RFONZ		160	2,198
Total Events/Industry Forums		**24,192**	**40,531**
ACC Levies		386	465
Salary, Kiwisaver & ACC		127,725	170,369
Loss on Sale of Fixed Assets		543	-
Total Expenses		**213,704**	**270,984**
Surplus Before Income Allocation		**38,729**	**2,775**
Operating Surplus Before Other Income		**38,729**	**2,775**
Other Income			
Interest Received		62	148
Total Other Income		**62**	**148**
Trustees Surplus Before Taxation		**38,792**	**2,922**
Taxation and Adjustments			
Income Tax Expense		21	49
Total Taxation and Adjustments		**21**	**49**
Net Trustees Surplus / (Deficit)		**38,771**	**2,874**

These financial statements are to be read in conjunction with the accompanying Notes and the Compilation Report. These statements have been compiled without undertaking an audit or review engagement.

Statement of Changes in Trust Funds

Film Otago Southland Trust
For the year ended 30 June 2020

	2020	2019
Trust Equity		
Opening Balance	52,655	49,781
Increases		
Profit/(Loss) for the Period	38,771	2,874
Total Increases	**38,771**	**2,874**
Total Trust Equity	**91,426**	**52,655**

These financial statements are to be read in conjunction with the accompanying Notes and the Compilation Report. These statements have been compiled without undertaking an audit or review engagement.

Statement of Financial Position

Film Otago Southland Trust
As at 30 June 2020

	NOTES	30 JUN 2020	30 JUN 2019
Equity			
Trust Capital	3	73,612	73,612
Retained Earnings	3	17,814	(20,957)
Total Equity		**91,426**	**52,655**
Assets			
Current Assets			
Bank and cash			
BNZ Cheque Account		68,767	82,820
Westpac Mastercard		1,255	-
Accounts Receivable		23,331	115
Total Current Assets		**93,353**	**82,935**
Non-Current Assets			
Property, Plant and Equipment		-	543
Total Non-Current Assets		**-**	**543**
Total Assets		**93,353**	**83,478**
Liabilities			
Current Liabilities			
Bank			
Westpac Mastercard		-	112
Accounts Payable		1,359	4,601
GST Payable		568	1,535
Income Tax Payable		-	-
Employee Entitlements		-	24,576
Total Current Liabilities		**1,927**	**30,823**
Total Liabilities		**1,927**	**30,823**
Net Assets		**91,426**	**52,655**

Trustee

Date: 15 Oct 20

Trustee

Date: .....

These financial statements are to be read in conjunction with the accompanying Notes and the Compilation Report. These statements have been compiled without undertaking an audit or review engagement.

Depreciation Schedule

Film Otago Southland Trust
For the year ended 30 June 2020

NAME	RATE	PURCHASED	COST	OPENING VALUE	PURCHASES	DISPOSALS	LOSS	DEPRECIATION	CLOSING ACCUM DEP	CLOSING VALUE
Plant & Equipment										
Cell Phone - Executive Manager	50.00%	10 Jul 2018	1,086	543	-	543	543	-	-	-
Total Plant & Equipment			**1,086**	**543**	**-**	**543**	**543**	**-**	**-**	**-**
Total			**1,086**	**543**	**-**	**543**	**543**	**-**	**-**	**-**

Notes to the Financial Statements

Film Otago Southland Trust
For the year ended 30 June 2020

1. Statement of Accounting Policies

Reporting Entity

Film Otago Southland Trust is a Discretionary Trust.

This special purpose financial report was authorised for issue in accordance with a resolution of trustees dated 3 August 2020.

The Trust is involved in to promote and support the screen production/film industry in Otago & Southland.

Statement of Compliance and Basis of Preparation

The financial statements have been prepared in accordance with taxation principles contained in the Income Tax Act 2007 and disclosure requirements contained in the Tax Administration (Financial Statements) Order 2014.

Historical Cost

These financial statements have been prepared on a historical cost basis. The financial statements are presented in New Zealand dollars (NZ$) and all values are rounded to the nearest NZ$, except when otherwise indicated.

Changes in Accounting Policies

There have been no changes in accounting policies. Policies have been applied on a consistent basis with those of the previous reporting period.

Revenue Recognition

Revenue is measured at the fair value of the consideration received or receivable for the sale of goods and services, to the extent it is probable that the economic benefits will flow to the Trust and revenue can be reliably measured.

Interest received is recognised on receipt, gross of refundable tax credits received.

Accounts Receivable

Accounts Receivable are initially recorded at the value of the invoice sent to the customer and subsequently reduced by appropriate allowances for estimated recoverable amounts. Account receivable balances are reviewed on an on-going basis where bad debts are written off when identified.

Accounts Payable

Accounts Payable are recognised at the value of the invoice received from a supplier and in the period the invoice is dated.

Property, Plant and Equipment

Property, plant and equipment is recognised at cost less aggregate depreciation. Historical cost includes expenditure directly attributable to the acquisition of assets, and includes the cost of replacements that are eligible for capitalisation when these are incurred.

All other repairs and maintenance are recognised as expenses in the Statement of Financial Performance in the financial period in which they are incurred.

Depreciation has been calculated using the maximum rates permitted by the Income Tax Act 2007.

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal. Any gain or loss arising on derecognition of the asset (calculated as the difference between the net disposal proceeds and the carrying amount of the asset) is included in profit or loss in the year the asset is derecognised.

Income Tax

Income tax is accounted for using the taxes payable method. The income tax expense in profit or loss represents the estimated current obligation payable to Inland Revenue in respect of each reporting period after adjusting for any variances between estimated and actual income tax payable in the prior reporting period.

Goods and Services Tax

All amounts are stated exclusive of goods and services tax (GST) except for accounts payable and accounts receivable which are stated inclusive of GST.

2. Income Tax

	2020	2019
Income Tax		
Opening Balance	-	-
Less:		
Provision for Taxation	(21)	(49)
Total Less:	**(21)**	**(49)**
Plus:		
RWT Paid	21	49
Total Plus:	**21**	**49**
Income Tax Receivable / (Payable)	-	-

3. Equity

	2020	2019
Retained Earnings		
Opening Balance	(20,957)	(23,831)
Current Year Earnings	38,771	2,874
Total Retained Earnings	**17,814**	**(20,957)**
Other		
Opening Balance	73,612	73,612
Total Other	**73,612**	**73,612**
Total Equity	**91,426**	**52,655**

4. Related Parties

Except as disclosed in these financial statements the entity has not undertaken any material transactions with Related Parties.

No Related Party debt has been written off or forgiven during the year. (Last year: Nil)

5. Capital Commitments

The Trust has no capital commitments as at 30 June 2020. (Last year: Nil)

6. Contingent Liabilities

The Trust has no contingent liabilities and no guarantees as at 30 June 2020. (Last year: Contingent Liabilities Nil. Guarantees Nil.)

7. Events Occurring After Balance Date

Cases of novel coronavirus (COVID 19) were first identified in China in December 2019. Since then, the outbreak has spread globally, causing disruption to businesses and economic activity. The New Zealand government has put the country into lockdown from 26th March to try and contain the outbreak. This lockdown and subsequent periods with social distancing restrictions will have a significant impact on the business which currently cannot be quantified.

mcculloch partners

Income & Tax Summary for Film Otago Southland Trust IR6

Tax Year **2020** Balance Date **30-Jun-20** **[100-522-535]**

Income			
Interest			62.49
Income available for allocation			**62.49**
Income Allocated : **Beneficiaries**	**0.00**		
Trustees	**62.49**		**$62.49**
Trustee Income Allocation			**62.49**
Net taxable trustee income			**$62.49**
TAX PAYABLE on Beneficiaries Income			**0.00**
Tax on Trustees Income	20.46		
Less Tax Credits on Trustee Income		20.62	
TAX PAYABLE on Trustees Income			**($0.16)**
Residual Income Tax			**(0.16)**
Less Provisional Tax Paid			0.00
Calculated TAX REFUND			**($0.16)**

Payment Schedule :

	Calculated Amount Due	Payments	Transfers etc	Balance Due
2020 Net Tax/(Refund)	(0.16)	0.00	0.00	
		REFUND		**(0.16)**
		Total Due		**(0.16)**

Not Liable for 2021 Provisional Tax.

Bank Account Details:

Film Otago Southland Trust 02-0948-0249599-000

Prepared by McCulloch & Partners

mcculloch partners

Taxation Schedule for Film Otago Southland Trust

Tax Year **2020** Balance Date **30-Jun-20** **[100-522-535]**

Interest

	Tax Deducted	Gross Earnings
Bank of New Zealand Limited	20.62	62.49

Declaration

The information in this return is true and correct and represents my assessment of the year ended 30 June 2020 as required under the Tax Administration Act 1994.

Signature: _____ Date: 15 OCT 2020