



## **Submission to Department of Conservation**

# **2009 Standard Operating Procedure: Guidelines for Managing Commercial Filming on Conservation Lands**

**Presented by Film New Zealand**

**In association with the Screen Production & Development Association (SPADA)**

**2009 Review**  
**Standard Operating Procedure:**  
**Guidelines for Managing Commercial Filming**  
**on Conservation Lands**

**Submission with Feedback from the Screen Production Industry**

## **Introduction**

### **About this Review**

Harry Maher, Manager National Revenue for DOC, has invited Film New Zealand to provide feedback on the Department's 2009 Standard Operating Procedure for commercial filming as part of an overall review of filming concessions within the Department. And in keeping with previous practice, Film New Zealand has invited SPADA to collaborate on this submission as it did in 2002 within the context of the last review of the Standard Operating Procedure.

Film New Zealand and SPADA welcome this opportunity to be involved once again in the development of revised guidelines for managing commercial filming on conservation lands.

During our consultations with the screen production industry, many of the proposed revisions that were put forward in 2002 remain valid. (A copy of that 2002 joint submission is attached to this one for reference.) We also understand that the 2002 recommendation for an online concession application form has not yet been possible due to DOC website technical issues.

### **Developments since 2002 Review**

On behalf of the screen production industry, we would like to acknowledge the following developments that have had an impact on commercial filming on the conservation estate:

- Conservation General Policy and General Policy for National Parks explicitly acknowledge commercial filming as recognised activities.
- In July 2005, Film New Zealand and the Department of Conservation jointly launched the Code of Practice for Filming on Public Conservation Land that has served both DOC concession staff and the screen production industry. Both parties have agreed that, with this Standard Operating Procedure review, it is timely to consult with industry and concession staff on ways to enhance the Code in practical terms.
- In February 2008, Film New Zealand presented a Status Report to the Minister of Conservation. In that report Film New Zealand noted that though it continues to make the case on behalf of the screen production industry in its submissions on DOC management plans and through other avenues, the results are disappointing and it is becoming more difficult to film on the estate as a whole. Film New Zealand is increasingly concerned that the tone of recent National Park Management Plans and other DOC strategies and policies is not as 'Film Friendly' as desirable. A common theme of recent management plans is the expectation that only filming activities that are "consistent with" conservation values are appropriate in key areas of the

Conservation Estate. There is a risk that many television commercials and thriller or fantasy movies could be seen as being inconsistent with conservation values.

- New Zealand's screen production industry contributes over \$1 billion annually to the national economy (based on Statistics NZ 2007 survey report).
- Since the 2003 introduction of the incentive for international productions to shoot on location here in New Zealand, approximately \$915 million in foreign exchange financing has been spent in New Zealand. Among the prominent feature films that have showcased New Zealand's locations to the world are *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* and its sequel *Prince Caspian, The Water Horse: Legend of the Deep, Without a Paddle, Bridge to Terabithia* and *10,000 BC*.
- In 2008 it was announced that *The Hobbit* would go into production in 2010. This prequel to the very successful *The Lord of the Rings* trilogy can be expected to revitalise tourist interest in New Zealand's locations as 'Home of Middle-earth', and spur business opportunities within the beleaguered tourism industry in New Zealand.

In summary, the screen production industry remains a vital sector within the New Zealand economy, with substantial foreign exchange earnings from international productions – feature films, television programming, documentaries and television commercials - all seeking to access our country's varied locations, many of which are within the conservation estate.

Information on Film New Zealand and SPADA is provided in the closing section.

## Screen Production Industry Feedback

Film New Zealand has consulted widely with both the regional film offices – Film Queenstown, Film Dunedin, Film South, Film Wellington, Film Venture Taranaki, Film Volcanic and Film Auckland – and the industry members involved in location work – line producers and location scouts and managers. In addition, SPADA has consulted with its members being producers and production companies.

This section refers to the 2009 draft Standard Operating Procedure document numbering and titles.

### General Call for Consistency and Fairness

The Department's stated objective in having these guidelines (paragraph 3) is "to have a professional, cost-efficient and *nationally consistent* approach to considering and issuing permits for commercial filming and photographic activities on land managed by the department."

Overall the feedback received from key members of the screen production industry endorses this objective: there is a unanimous call for consistency within and across the conservancies and fairness in terms of fee structures. Further action is required, particularly at the local office level, to ensure that this objective is met, especially with respect to when monitoring is required.

This is where – as Film New Zealand recommended to the Minister last year should be established – a **DOC 'Screen Desk'** would provide an invaluable service to the industry and to the concession managers. It would provide a point of reference for multi-conservancy projects or projects that may not fall neatly within one of the four categories described in the guidelines. In addition, it would provide a consistency oversight function and a central database for measuring efficiency of the guidelines themselves.

## Considering Applications

The SOP defines under paragraph 15 four categories into which filming applications will be classified:

- One Off
- Conforming Non-Notified
- Low impact, Non-Notified
- High Impact, Notified - Note: the description employs the phrase 'High impact, non-notified' which we believe may be an error.

Feedback has identified confusion both within the industry and also within conservancies, and suggests that clearer definitions of the concession categories would help on both sides of the application process, especially with regard to the differences between each category.

Examples of projects that have fallen into each category would be useful, or a summary of the previous year of issued permits, defined by category.

## Public Notification

The point made in paragraph 13 (and also in the Code of Practice) regarding consultation with stakeholders and iwi prior to the application being filed is acknowledged. However, feedback has once again highlighted concerns about notification requirements. The points made are:

- The industry is concerned that there is continued pressure from organisations like Forest and Bird Society and the Federated Mountain Clubs to publicly notify all large-scale film projects.
- If this policy continues to be implemented, it will be increasingly difficult for any large-scale project to shoot on conservation land, as the timeframe for notification is longer than most productions have between the project getting the go-ahead and the beginning of the shooting period. This is already an issue in relation to Tongariro National Park.
- As many of New Zealand's key iconic film locations are on conservation lands, such a policy has a significant impact on our ability to attract international production to New Zealand and to manage local production within the existing tight budget and time constraints. Consequently, the impact on the screen production industry, economic development at both regional and national level, and foreign exchange earnings can be substantial.
- If the concession staff responsible do intend to exercise their discretion to publicly notify a concession application, we strongly suggest that this is authorised at a national level within the Department beforehand. This helps to avoid inconsistency between conservancies.

## Cost Recovery & Location Fees

As noted in 2002 in our submission, the fee structure is complex and while the amounts specified in paragraphs 18 through 24, or in the tabled Schedule of Location Fees, remain unchanged in this 2009 draft guideline, the points made seven years ago remain valid based on the feedback received:

- The location fee structure is complicated, involving application fees, location rental fees, per head charges and cost recovery for DOC time and resources. For 'large scale' productions, minimum fees only are specified, with the expectation that actual fees charged will be higher. Cost recovery charges (e.g. rate per hour) are not specified. These factors make it difficult for a production company to budget for shooting on DOC land.
- Per head charge for filming on DOC land (\$25.00 per person per day) is still inconsistent with fee structures for other New Zealand or international locations. Most location owners (including National Parks overseas) charge a daily fee for

location use, sometimes with a sliding scale depending on crew numbers, but never with a per head charge on top. Some US National parks charge permit fees only, without mandatory location fees.

- We understand that tourism concessionaires on DOC land are charged a much lower per head charge, despite the fact that tourism impacts are more frequent, often higher and less well managed than the effects of film production.

While the industry acknowledges that DOC does not impose different charges for international and domestic shoots, it is still worth noting that domestic screen production budgets are among the lowest in the world and any regulatory cost has a disproportionate impact on New Zealand's own unique productions.

Film New Zealand and SPADA would welcome this opportunity to work with DOC on a specific review of the fee structure, and on factors such as monitoring (next point) where cost recovery fees can impact on the attractiveness for filming. We do recognise that the service DOC provides cannot be at no cost to those accessing them; however, we do believe that this review of the Standard Operating Procedures offers an improvement opportunity for the benefit of both DOC and the industry.

## **Monitoring**

The provisions for monitoring (paragraphs 27 to 30 inclusive with the table of charge-out rates) have elicited strong feedback. Again with the objective of consistency in mind, the following points have been made:

- The industry generally asks for clarification on when monitoring is likely to be deemed necessary and what precisely would be involved, especially given the potential impact on production budgeting.
- There is a perception that some monitoring requirements have been excessive and possibly related more to a desire for the monitor to be involved in or observe filming than in actually monitoring the activity.
- While paragraph 27 suggests there is flexibility, we suggest a new paragraph be added that specifically allows for a decision to be made that if after a day or two of monitoring the monitor is satisfied that the production company is taking adequate measures to manage risks and is behaving in a responsible manner, ongoing monitoring is not required.

We note reference in paragraph 28 to "clear monitoring brief ... and several versions now exist..". It would be useful if these could be the subject of review and further discussion in the interests of addressing concerns within the industry about monitoring.

## **Other Issues**

### Bonds

Paragraphs 32 to 34. There has been a general request for confirmation that DOC no longer requires the production company to supply a copy of the film or still photography as a condition for release of bonds.

Paragraph 33 refers specifically to the separate guidance document. Though this was not provided as part of our consultations with the industry, we suggest that it be made available perhaps as an annex to the Guidelines when these are finalised.

### "Conservation values"

The term is clearly open to interpretation and the feedback we have received suggests that there is no consensus on what this term means, or how it might impact on filming concession applications.

Whether this can be defined, or even whether it is desirable to have a single definition in these Guidelines is a point for further discussion. However, at the very least the confusion and uncertainty that it generates provides another crucial role for the proposed DOC Screen Desk to manage.

In the absence of such a central authority, 'conservation values' is an invitation to arbitrary censorship of the script being assessed by the concession staff. This does not provide a healthy or transparent business framework in which commercial filming can operate.

## **Description of Submission Authors**

**Film New Zealand** is the national film office promoting and facilitating access both nationally and internationally to New Zealand as one of the world's best screen production destinations. It is an industry-led independent charitable Trust based in Wellington, with operational funding from the Ministry of Economic Development and the New Zealand Film Commission, supplemented by project funding from New Zealand Trade & Enterprise/Investment New Zealand and contributions of expertise, assistance and other sponsorship from the industry here in New Zealand.

Film New Zealand provides strategic leadership for industry and government in developing capability, international relationships and economic growth for the benefit of New Zealand's screen production industry and the New Zealand public. It is a member of the AFCI (Association of Film Commissioners International) representing over 300 film offices throughout the globe. Its services assist the industry to generate foreign exchange earnings, attract foreign investment in New Zealand's creative business and supporting infrastructure, support regional development through its collaboration with regional film offices and build employment and sustainability within the screen production industry. Film New Zealand encourages international filmmakers to engage local professionals who in turn access local businesses and suppliers, such as engineering firms, freight companies, rental and hire companies, ensuring that wide community benefit is derived from international production accessing New Zealand locations.

Film New Zealand works closely with the regional film offices with which it has partnership agreements: Film Auckland, Film Volcanic (based in Rotorua and covering the Bay of Plenty), Film Venture Taranaki, Film Wellington, Film South (Canterbury and West Coast), Film Queenstown and Film Dunedin. Together, we strive to promote responsible filming throughout New Zealand by both domestic and international filmmakers.

**The Screen Production and Development Association of New Zealand (SPADA)** represents the interests of producers and production companies on all issues that affect the business and creative aspects of independent screen production in New Zealand.

SPADA advocates for an environment and conditions under which a robust and vital independent screen production industry can grow. SPADA ensures that its members have effective input into government policy issues and it is involved in nearly all industrial relations negotiations for the independent industry. SPADA members include independent producers and production companies working in film, television, TVC, video, post-production, animation and interactive media; lawyers and accountants, completion guarantors, broadcasters and industry suppliers.

For more information visit [www.spada.co.nz](http://www.spada.co.nz).

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## **Annex A**

**2002 Film New Zealand and SPADA Feedback on the  
Department of Conservation Standard Operating  
Procedure.**

# DEPARTMENT OF CONSERVATION STANDARD OPERATING PROCEDURE: Guidelines for Managing Commercial Filming on Conservation Lands

<b>Feedback from:</b>	<b>Film New Zealand</b>	<b>SPADA</b>
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## ***Introduction***

### **About this review**

Harry Maher, Manager National Revenue for DOC, has invited Film New Zealand and SPADA to provide feedback on the Department's Standard Operating Procedure for commercial filming as part an overall review of filming concessions within the Department.

Film New Zealand and SPADA welcome this opportunity to be involved in the development of revised guidelines for managing commercial filming on conservation lands. We anticipate that this review process, in conjunction with updated forms and application processes, will improve the standard of applications for filming concessions. It is also hoped that the revisions will improve film makers' access to information and contacts, so that they can be more proactive about consulting other interested and/or affected parties about proposed filming activity.

### **About Film New Zealand**

Film New Zealand is a member of the AFCI (Association of Film Commissioners International) and is New Zealand's film locations office, providing information, introductions and support to filmmakers from around the world who are looking to shoot in New Zealand. Film New Zealand is also involved in marketing initiatives to promote New Zealand as a production destination.

Film New Zealand's goals are to generate foreign exchange, foreign investment in New Zealand's creative business and supporting infrastructure, and to support regional development by promoting location shooting. Film New Zealand encourages the engagement of local staff and local business, such as engineering firms, freight companies, rental and hire companies, in international production.

Film New Zealand is a non-profit organisation supported by the New Zealand screen production industry and funded by Industry New Zealand, Trade New Zealand, the Community Employment Group and the New Zealand Film Commission.

### **About SPADA**

SPADA is the foremost screen production industry organisation representing screen producers, directors and associated personnel in New Zealand. We have over 300 company and individual members. Our mission statement is to be *the leading advocate for a robust screen production industry which strives to enhance the diversity of screen culture in New Zealand.*

SPADA is a non-profit incorporated society funded by its members and with additional project support from the NZFC, Trade New Zealand and NZ On Air.

### ***Standard Operating Procedure***

It may be useful to include in the Standard Operating Procedure some background information about filming and film timelines. This would help to explain some of the idiosyncrasies of film production.

Following is an example of the kind of information that DOC might include as background information about filming in their SOP for staff:

*The normal process for a film or television production is:*

- *Assess script\**
- *Breakdown into location options*
- *Shortlist of location options*
- *Arrange for senior production personnel (Director, Producer etc) to go to those location options – contact appropriate Conservation staff, arrange time and place*
- *View locations – all options*
- *Discuss and choose best location from a visual and logistical point of view*
- *Revisit the location –*
  - *again meet with DOC staff to discuss fine points of requirements, including access, number of vehicles and other equipment.*
  - *Be made aware of any special requirements or limitations for that park or conservancy.*
- *Make formal application to DOC for permission to film in the park or conservancy.*
- *Complete application forms.*
- *Approvals*

*The principal difference between filming and other business operations on conservation land is that filming is short term (in most cases) and of a temporary nature - filming has a finite start and finish.*

*\*The time frame from script assessment varies depending on the type of project. A commercial might have a time frame of 4 weeks from script to shooting, and would therefore need to search/decide/apply & get approval within a 1 to 3 week time frame. A feature film might have from 8 weeks to 4 months from script to shooting. A documentary may only require 1 day of shooting in bush or on a mountain as 'background' to a story.*

*These short time frames are the principal reason for film companies failing to meet concession application deadlines. A possible way around this is for film companies to at least start discussions with DOC as soon as possible, even if they are not yet able to make a formal application.*

We have received feedback from location managers that they have in some cases had to spend several hours explaining to DOC staff the measures put in place by film crews to manage the effects of their activity. Film crews, who have given up their time to educate the DOC staff, are then charged for DOC staff time.

Firstly, this charge is unreasonable - no recognition is given to the fact that location managers have given up their time to share their knowledge with DOC staff (making it easier for that office to process the next film concession). Secondly, many location managers on a production do not have the time to spend two hours at the local DOC office (several times over, if the shoot covers more than one area) explaining what is second nature to a film crew.

Ideally, therefore, the education process should go beyond the SOP. Workshops could be held at DOC offices throughout the country, introducing DOC staff to filming processes and activities, and the industry's well developed techniques for managing the effects of filming. A reference manual could also be provided.

## ***Considering Applications***

### Point 10 - small scale vs large scale

- We have several reports of local DOC officers taking an inflexible and sometimes mistaken interpretation of 'small scale' (e.g. both less than 30 crew **and** less than 10 days). Some extra explanatory text would be useful.

### Point 12 - public notification

- We understand that there is mounting pressure from organisations like Forest and Bird and Federated Mountain clubs to publicly notify all large-scale film projects.
- If this policy were implemented, it would be very difficult for any large-scale project to shoot on conservation land, as the timeframe for notification is

longer than most productions have between the project getting the go-ahead and the beginning of the shooting period.

- As many of New Zealand's key film locations are on conservation lands, such a policy change could have a significant impact on our ability to attract international production to New Zealand and to manage local production within the existing tight budget constraints. Consequently, the impact on the screen production industry, economic development at both regional and national level, and foreign exchange earnings would be significant.
- We suggest that encouraging a film company working on a significant shoot to notify and consult with all affected parties prior to filming is preferable to a public notification process. Information should also be made available to other park/conservation land users prior to and during filming, using public noticeboards.
- If the decision maker does intend to exercise their discretion to publicly notify a concession application, we strongly suggest that this is authorised at a national level within the Department beforehand. This helps to avoid inconsistency between conservancies.

## ***Costs and budgeting***

- **Fee structure**

The location fee structure is complicated, involving application fees, location rental fees, per head charges and cost recovery for DOC time and resources. For 'large scale' productions, minimum fees only are specified, with the expectation that actual fees charged will be higher. Cost recovery charges (eg. rate per hour) are not specified. These factors make it difficult for a production company to budget for shooting on DOC land.

### ***Possible solution:***

Estimates to be prepared by DOC on request - this may already be done as part of application process.

- Per head charge for filming on DOC land (\$25.00 per person per day) is not consistent with fee structure for other NZ or international locations. Most location owners (including National Parks overseas) charge a daily fee for location use, sometimes with a sliding scale depending on crew numbers, but never with a per head charge on top. Some US National parks charge permit fees only, without mandatory location fees. The two comparable land management agencies cited in the SOP are National Parks and Wildlife Services in NSW and Queensland. NSW's fees are based on budget level and genre. Queensland's fees are based on number of people (1-5, 6-25 etc, not a per head charge) and whether or not structures are involved, up to a maximum of \$2,100 per day.
- Tourism concessionaires on DOC land are charged a much lower per head charge, despite the fact that tourism impacts are often higher and less well managed than the effects of film production.

- While we know that DOC cannot impose different charges for international and domestic shoots, it is still worth noting that domestic screen production budgets are among the lowest in the world and any regulatory cost has a disproportionate impact on New Zealand production.
- **Monitoring**  
Some clarification on when monitoring is likely to be necessary, and what it involves, would be helpful.

We have had some feedback that the monitoring requirements for some productions have been excessive. For example, when BBC's *The Lost World* was shot in the Nile Valley area, constant on-site monitoring was required, at considerable expense to the production company (the DOC monitor was the highest paid New Zealander on the crew). Given that this location is used for rock festivals, horse trails and tourist operations, by local schools as an outdoor education location, and is the proposed site of further roadworks, the monitoring of the film crew - who have a much lower impact and are more experienced in effects management than any of the above activities - is unjustified.

Monitoring should only be required if the filming activity poses a significant risk to the environment. There should also be some flexibility, so that if after a day or two of monitoring the monitor is satisfied that the production company is taking adequate measures to manage risks and is behaving in a responsible manner, ongoing monitoring is not required.

This Nile Valley location also raises other issues about filming concessions on DOC land. The initial discussions about this location with the Hokitika Regional Headquarters indicated that filming there would be relatively straightforward, as significant DOC involvement did not occur until the end of the council road - about 1km past the main filming locations. The local office, however, took a different view, and imposed significant and costly conditions on the film crew's use of an area considered by the regional HQ to be of low importance. This inconsistency makes certainty when filming on conservation lands - a very important factor for film production - almost impossible.

We note that one of the Department's objectives in having these guidelines (point 3) is "to have a professional, cost-efficient and *nationally consistent* approach to considering and issuing permits for commercial filming and photographic activities on land managed by the department." Further action is required, particularly at the local office level, to ensure that this objective is met.

## **Other issues**

### Point 33

*The department has an interest in understanding what types of film product are being produced using land managed by the Department. For this reason, the Department will reserve the right to request and receive a copy of the filming or photography product. The provision of this product by the permittee may be a condition of the return of any bonds.*

- In many cases, this will be relatively straightforward.
- In some cases, however, this may be more complicated, because of the ownership of the product - the company applying for the concession may not be the owner of the end product.
- There may also be a significant delay between completion of filming and availability of finished product.
- It is unreasonable in this instance to withhold bonds, and this coercive approach should cease. A clause indicating that the permittee will use their best endeavours to provide a copy of the finished production should suffice.

## **Conservation values**

We have received feedback that "conservation values" are often cited as the justification for various Department decisions, but there is no consensus about what conservation values actually are. Some clarity on this matter, as well as on the Department's decision making process for film concessions, would be helpful.

## **Information for Film Crews and Photographers**

- It would be helpful to set this information out in a more user-friendly way - perhaps a step-by-step guide to the application process. Film New Zealand would welcome the opportunity to work with the Department on developing this guide, and would work closely with SPADA and our network of location managers to ensure that the guide meets the needs of the end users.
- This guide should also include contact details for various DOC offices, and information about how to access things like CMS's and Management Plans.
- This section should also include a fees grid, which includes application fees and information on hourly costs for DOC staff as well as location fees.
- Paragraph on permits at the bottom of the first page is unclear - are permits different to concessions? Some clarification on terminology is required.
- It is proposed that this Information/Guide be developed in conjunction with revised Film Concession application forms. Ideally, this would be web-based. A possible redesign of the form, with notes, is attached.

## *Proposed Concept for Film Applications*

- That the application is part of an on-line system (with hard copy option)
- That the application is revised (proposed version is attached to this document)
- That the application generates advice form letters to other interested parties
- That the application is instantly distributed to the appropriate personnel within the Department of Conservation
- That the application has data fields that are specific to the answers given at various stages

### **Concession Application – Filming**

On selecting the filming option from the appropriate menu or page on DOC's website, the user is led to a series of introductory screens:

1. Encouraging applicants from overseas to make contact with Film New Zealand (with contact details) a New Zealand location manager or line producer, or a regional film office (with contact details - Waitakere, Taranaki, Wellington, Film South, Film Southern).
2. Advising of the various Acts,<sup>1</sup> and specific sections of these Acts, that may affect their application. These Acts, and sections, can then be viewed on-line as PDF files by clicking the appropriate hyperlink. It may also be possible to print them so that the film company has them as reference.
3. In relation to the Resource Management Act, it may be advisable to note here that if a 'set' is to be built, that the company may need to obtain the appropriate permits from the local or regional council. Information could be provided in various forms from a simple hyperlink directing the user to a council site, to a series of pop-ups that give specific information about filming on DOC land.
4. Outlining DOC's relationship with, and obligations to, iwi, including relevant NZ law. This may help international film makers to better understand protocols in this area. SPADA's upcoming guidelines for working in the Ngai Tahu rohe will also be flagged.

These introductory screens would most likely cover the issues that are presently listed at the start of section E of the application<sup>2</sup>, and include advice on obtaining an Assessment of Environmental Effect if required under the Resource Management Act 1991.

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<sup>1</sup> Resource Management Act 1991, Conservation Act 1987, National Parks Act 1980, Reserves Act 1977, Wildlife Act 1953

<sup>2</sup> Section 17(c) of the Conservation Act 1987

5. The fifth area of this introduction process would be advice on other groups<sup>3</sup> that may be affected by the application and how they can be contacted.

Each screen or information page should have an Accept Button, which has to be clicked prior to moving to the next page or section. This will hopefully encourage users to read and understand the procedures properly. By removing the scroll down option a user is more likely to read the information.

The final introductory screen advises that if the company hasn't contacted the specific Conservancy Office prior to making the application, they should do so (with links to contact details).

The suggested redesign that follows uses the general layout of DOC's current form, with changes made that seem appropriate to film companies. These changes include some re-ordering, addition and deletion of information.

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<sup>3</sup> Tangata Whenua, Iwi, advocacy groups (Royal Forest & Bird Society etc)

### **A: Applicant Details**

- *Has the applicant ever made application previously?*
  - This could provide the bulk of information that is automatically completed on the form and jumps the user to iv).
  - It may also provide a history that DOC can refer back to that will allow a company to get a streamlined passage for their application. (See item H)).
- This should be the COMPANY rather than individual, and all relevant office information
- Legal Status of the entity making the application
- Trading name if different from company<sup>4</sup>
- The person making the application<sup>5</sup>
- Any other contact persons – limited to 3 as a preference – Producer, Production Manager and Location Manager
- Question of conviction against various conservation related acts. This should be in the form of YES & NO check boxes.
- If YES is selected a pop-up window appears for details of the conviction to be provided.
- If NO then the user moves on to the next question OR appropriate next question if some can be eliminated with a NO answer.

(This configuration should be standard for all YES / NO questions).

### **Refer to item H) – Background Experience of Applicants**

#### **B: Description of Service/Activity**

- Proposed type of concession. A check box for the various options.<sup>6</sup> On mousing over the options a pop-up window should provide an explanation each to assist the applicant in choosing.
- This should lead to a pop-up window that accepts the category of the activity, with selection options for Commercials, Feature Film, Television Drama, Documentaries, Sports Event, Filming Schools and Students, Conservation/Recreation Promotion, News/Current Affairs, Commercial Still Photography (as per rental schedule). These selections in turn may provide yet another level of information or questions or simply provide a window in which to outline the filming activity - depending on the type of information the Department seeks to collect.

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<sup>4</sup> This is quite often the case, as each project is funded differently and the holding company may decide to protect its interest by establishing a specific company for the project.

<sup>5</sup> This is usually a contractor (Location Manager) or principal of the company (Producer)

<sup>6</sup> Licence, Permit any others may be added as required

### **C: Area(s)**

- A map of New Zealand illustrating the various Conservancies, Parks & Reserves that DOC administers should be available for the applicant to select the area they wish to use. This map would list the appropriate contacts/Rangers for each park. Once they select a park or area, it may even become a more magnified version so that the applicant can provide a detailed description.
- It would be helpful to include as part of the map some indication of culturally sensitive areas, and a brief introduction to the Topuni concept.
- A data entry window for the applicant to provide details as to why the area has been chosen. It would be helpful to include a specific question here asking if film makers have looked outside of conservation land for this location.
- C iii) - The standard answer to this is probably going to be YES from most film companies. Many of these concerns and/or problems have been discussed with the Ranger on location at previous meetings. Access to the appropriate Strategy or Plan could be available via a hyperlink, based on the area that was chosen in i) above.
- Include item D viii) here. Use of DOC facilities.

### **D: Detail of Proposed Activity (Filming)**

- i. Covered in B ii) above
- ii. This could be a simple entry field for a number (Crew & Cast etc)
- iii. Date fields for preferred dates. 2 additional sets of date fields for a first and second alternative group of dates.
- iv. Total days can be calculated from the above information – BUT the company should be asked to provide the number of set-up days, filming days, de-rig days, clean-up<sup>7</sup> days and the number of rest days (weekends etc).
- v. Pyrotechnics & Fires, provide YES & NO option boxes. A NO selection moves the user on to the next question, a YES provides a pop-up window for information.
- vi. Special Effects are mechanical or visual effects such as atmospheric smoke, wind generation as opposed to explosive. This should be treated as per v).
- vii. Animal involvement. A YES answer will provide a pop-up list of animal types that may be used. This will allow DOC to design or implement a specific information window that would be required for dogs as opposed to horses etc. This will also allow DOC to gather or advise of specific requirements relating to various animal types. These pop-ups will cover all the relevant information about effect on the animals and the land and how these will be controlled and monitored by the production company.
- viii. Use of DOC facilities. This should be covered in the Areas question.
- ix. Vehicle involvement. Treat as per v) by starting with a YES / NO option. This has to cover the on-screen and off-screen vehicles and should be

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<sup>7</sup> Clean-up Days may be included in the de-rig days so this could be a zero value.

split accordingly. Production (off-screen) vehicles are essential and are the bulk of any traffic that a film crew bring. A documentary crew may have 1 or 2 vans; a feature film may have 10 trucks and 30 cars etc. This could be further broken down into trucks, vans, cars, caravans, marquees, portable toilets etc.

- x. Temporary Structures. Treat as per v) by starting with a YES / NO option. These should be specifically 'constructions' such as set pieces, facades or specific facilities such as horse coral area etc. The issue of toilets, marquees and other moveable structures has been dealt with in ix).
- xi. Compliance with regional or district plans. This appears to be outside the scope of a filming permit and would seem to apply more to a permanent business operation as mentioned at the beginning. If this remains then it should start with the YES / NO option.
- xii. Resource Consent. This should be mentioned on the opening information pages as noted. Treat as per v) by starting with a YES / NO option.
- xiii. This could be deleted as it would be covered by the various pop-ups that cover xii) above and completes this issue in one question.

### ***E: Effects of Proposal***

This has a list of questions that require a YES / NO or UNSURE answer. If the applicant answers YES to a question then the pop-up window appears to collect the appropriate information. This window also appears for the UNSURE option but would be flagged for DOC to assess if the applicant needs to provide more information or the issue can be removed.

### ***F: Measures to Avoid, Remedy or Mitigate***

This should be covered by the pop-up windows in E) and is therefore unnecessary.

### ***G: Safety Plan***

- Provide copy of safety plan. Most film/production companies have safety plans or documents that direct their contractors to the safety issues required by OSH. This could be a statement by DOC that removes them from liability and has an ACCEPT / DECLINE option at the end. The safety plan should be able to be attached as a text or Word (or similar) document that is sent to DOC when the application is complete.
- The Department's option to have the plan audited. This would have been covered in i) as part of the disclaimer/indemnifier.

### ***H: Background Experience of Applicant(s)***

This should be covered in A) and if the applicant is on the DOC system this information would be automatically provided.

### ***I: Testimonials***

- Rather than written testimonials this could be a listing of the company's Solicitors, Accountants and Bankers, which may already be provided in the Department's Application for Credit form (see K below).
- If it is decided that testimonials are required they could be delivered at a later date (after DOC has assessed the application). The other option is that they are attached as text or Word (or similar) files as per the safety plan.

### ***J: Insurance***

This could be a statement that has an accept/decline option, or continue with the YES / NO options. Production companies usually carry the insurances listed as standard procedure. The Department could also request that companies submit the cover note of their Public Liability insurance policy.

### ***K: Financial Information***

The application for credit form would appear as an on-line form for completion.

### ***L: Consultation Undertaken***

A list may be appropriate for this question that allows the user to select the appropriate groups that have been consulted. A selection would bring up a window that allowed the applicant to enter the name of the group and individuals talked to.

The groups of agencies selected here could generate form letters to them (ex the DOC computer system) advising them that XYZ Film Company has applied to film in ABC Forest on such and such a date. The letter would be simple advice listing the contacts etc.

### ***M: Other***

- Any other information. This would be simple pop-up window to gather anything appropriate.
- The final item would be the declaration that the application is true and correct and allow the applicant to enter their name etc before selecting the appropriate ACCEPT / DECLINE option.
- The applicant should have the option to pay for the application by credit card at this point. This would make the process a complete E-Business transaction.
- Any documents to be attached electronically would be automatically given the appropriate attachment letter by the DOC computer system.
- All the information that is presently at the end of the application form would have been covered in the opening pages, but should be revisited here.

**SAMPLE [CONCEPT] APPLICATION FORM (selected questions)****B) Description of Service/Activity**

- i) What is the proposed type of concession being applied for?
- LICENCE
  - PERMIT
- (Select one option)

Mousing over the word 'LICENCE' would give a brief description, in a pop-up box, of what a licence is more specifically for. The same would apply for 'PERMIT'.

- ii) Proposed Activity
- Commercial
  - Feature Film
  - Documentary
  - Television Drama
  - Sports Event (Commercial)
  - Conservation/Recreation Promotion
  - Still Photography (Commercial)

Let us assume the applicant selected Television Drama. They would be presented with a Text Window to enter additional information.

**PROVIDE A BRIEF SYNOPSIS OF THE PROGRAM INDICATING THE REASON FOR FILMING ON DOC LAND.**

An episode of 'Duggan' requires the shooting of a number of scenes in medium density bush. The bush is supposed to be on the western side of the Marlborough Sounds. The scenes revolve around a plane that has crashed killing both occupants. The lead character Inspt. Duggan, along with a forensic team have to assess the reason for the crash.

DOC land offers the best option for the density of bush that we require and the best access options.

**D) Details of Proposed Activity**

Item i) is covered by B ii) above and should be removed.

ii) How many people are involved

- Shooting Crew
- Cast
- Additional Special Support
- Police
- Security/Safety
- Other


iii) Proposed Dates

	Preferred From	To	Alternative From	to	Approx Crew #'s
Set-up	<input type="text"/>				
Shooting	<input type="text"/>				
De-Rig	<input type="text"/>				
Clean-up	<input type="text"/>				

iv) Total Number of days.

This should be a calculated answer derived from the above information.  
(NB. DOC charge a per head rate plus a daily charge for the location)

v) Are there any Pyrotechnics or Fires involved with the filming?

- YES
- NO

A YES answer provides a pop-up text window to gather the appropriate information.

**PROVIDE INFORMATION ABOUT THE PYROTECHNICS AND/OR FIRES THAT ARE INVOLVED.**

The plane crash is not seen on film, so we will not be using any pyrotechnics (explosions or similar).

The fires are simple camp style fires that will be controlled gas devices. Actual wood or other combustible material will not be burnt.

The Fires and Pyrotechnics will be handled and controlled by the Special Effects team and will be overseen by the Safety Officer on set. Fire Extinguishers will be provided by the company and will be on set at all times.

vi) Are there any other Special Effects that may be used?

This may be better covered as item b) in the above question, rather than separate these items as they often go hand in hand.

- YES
- NO

A YES answer provides a pop-up text window to gather the appropriate information.

**PROVIDE INFORMATION ABOUT ANY SPECIAL EFFECTS THAT ARE INVOLVED.**

Smoke generators will be used to create post crash smoke and mood.

These devices are electrical and use glycerine oil; it is harmless and can be inhaled without any ill effects.

vii) Are animals involved with the filming?

- YES
- NO

A YES answer provides the next selection pop-up.

- Horses
- Dogs
- Cattle
- Goats
- Sheep
- Cats
- Poultry
- Other

Depending on the options selected a text window would pop-up for the applicant to enter more information.

**WHAT ARE THE POTENTIAL EFFECTS OF THE HORSES & GOATS?  
WHAT MEASURES WILL BE USED TO MITIGATE THE EFFECTS THE ANIMALS MAY HAVE ON THE ENVIRONMENT?**

The horses will be corralled in an open area near the filming base camp. They will be taken on to set only when required. They will be discouraged from eating any flora or fauna by their handlers. All dropping will be collected and removed from the park at the end of each day. Droppings may be collected in dung bags that are attached to the horses or by shovel & bucket.

The goats will be pets that are held on leads by the various cast members as required. They will be taken on to set only when required. They will be discouraged from eating any flora or fauna by their handlers. All dropping will be collected and removed from the park at the end of each day.

viii) Use of DOC facilities.

This could have been covered in C i) – Area(s)

ix) Are vehicles involved with the filming?

- YES
- NO

A YES answer provides the next selection pop-up.

- Numbers
- Crew Cars & Vans
- Crew Trucks
- Caravans
- Mobile Toilets
- Marquees
- Other

Selecting OTHER would give the applicant a text window to provide more information.

**DESCRIBE THE OTHER VEHICLE TYPES THAT WILL BE REQUIRED.**

Farm machinery will be required for the filming - a hay baler and tractor.

x) Are any temporary structures required to be erected by the production?

- YES
- NO

A YES answer provides the next selection pop-up.

- Set Pieces
- Facades
- Other


Selecting OTHER would give the applicant a text window to provide more information.

**DESCRIBE THE TEMPORARY STRUCTURES THAT WILL BE REQUIRED.**

This could have information about the need to place a PortaCom unit at the base camp for a production office. This would only be on a long running shoot and not the norm. It may also include information about construction a corral/stables area for the horses.