

spadaNEWS

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Our telephone numbers have changed.

You can now contact
SPADA on
04 939 6934

Or fax us on
04 939 6935

Please update your
records

Thankyou

Small Country, Big Picture 2000
The New Zealand Film and Television Industry Conference
Auckland - Carlton Hotel - 9-11 November
Mark these dates in your diary now!

PUBLIC BROADCASTING - THE MINISTER SPEAKS...

In a speech last week at the Unitec Forum on Public Broadcasting, the Minister of Broadcasting offered a summary of thinking and work to date. Ms Hobbs talked of the objectives being developed by Government to achieve improvements in broadcast content. The reasons for developing the objectives are:

1. That broadcast media should be able to represent to New Zealanders the actual scope and variety of the country in which they live.
2. To realise the potential of broadcasting to give people the information they need to take part in the social and political debates of the day: active citizens rather than passive consumers
3. To have a broadcasting system that addresses the concerns and interests of minorities
4. So that broadcasters lead as well as follow, creating forms of content that are unmistakably our own as well as creatively adapting the best of overseas practice.

The Minister went on to say that the objectives are being drafted to permit a discussion of quality that does not become diverted into questions of personal taste. The measures that the Government is looking at have already been announced. They include the development of a charter for TVNZ and the investigation of quota regimes [note: not "the introduction of a quota system"] for ensuring certain kinds and levels of local content.

A charter is likely to be before Cabinet before the end of this year. The Minister has asked her officials to develop a detailed work plan that will identify phases of consultation with TVNZ itself and with the wider interested community. Quota is seen as consequential to charter.

Cabinet has also directed that a further piece of work be carried out, related ultimately to the quality of broadcast content. This is a review of funding mechanisms intended to:

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1. Review the current funding structure of NZ On Air
2. Consider alternative, including existing overseas, methods for funding public broadcasting, and
3. Identify possible approaches to changes to the current funding model in NZ.

New technologies are also being looked at.

All of this is fine and dandy. What is slightly concerning is the time taken to get this far. All these issues were well articulated in NZ On Air papers and the industry's quota model. The Minister said "While some people I meet in broadcasting are already impatient for the outcomes of this work on quotas and funding, I have to tell you that these outcomes will not appear until well into the Government's first term. When they do they will be the fruit of extensive research and consultation. Key deadlines are likely to fall during 2001."

So what has the so-called 'officials committee' been doing all this time? It certainly hasn't been consulting, except for information-gathering from TVNZ, and papers seem to be endlessly going back and forth, but outside Cabinet. Let's face it: there's no one with broadcasting experience involved in the process, and the work done is an expensive learning exercise for those new to the game. For our part, SPADA, supported by other guilds, has told the Government how to implement a quota system, we've identified where quota and charter should dovetail, and we left the funding problem unsolved while we waited for an over-riding strategy from a Government which had indicated commitment to the new mechanisms. Why hasn't the consultation process started?

Yes, we are impatient. It's hard not to be when we're hearing the same message as a year ago and when so much work has already been done to help the Government formulate a path. Much of the problem is clearly related to a lack of firepower in broadcasting policy land. But does some of it seem like good old-fashioned prevarication?

SHOW ME THE MONEY

A SEMINAR FOR PRODUCERS

On Thursday 8th and Friday 9th June, a strong turnout of over 90 in Auckland and Wellington were shown the money (or at least some places to look for it) by an outstanding line-up of speakers.

John Barnett, Managing Director of South Pacific Pictures and deal-maker extraordinaire, kicked off the day with some very sharp insights about the producer's role, and about pitching and packaging projects. He reminded participants that producers need to be both resilient and persistent - their anthem should be "I get knocked down, but I get up again" - and that research is fundamental - the keys to doing a deal are "preparation, preparation and preparation".

One aspect of this preparation is developing an understanding of the dealmaking process. Roy Austin, of Northington Partners, helped out with this, by talking about the myriad ways a deal can be structured, the numerous requirements behind a deal, and the costs of international finance. He also took us on a fascinating trip inside the mind of a financier ("boring people - the ultimate viagra").

Of course, not all funding is sourced offshore. Alan Sorrell, Chairman of the NZFC, filled in some of the blanks surrounding a new source of domestic funding - the Film Production Fund. Mladen Ivancic (NZFC) and Neil Cairns (NZOA) reminded participants about the types of funding available from their agencies, and outlined their priorities for the coming year.

The afternoon began with talk of Tweenies and Teletubbies, courtesy of TVNZ Enterprises' Nathan Garven. He talked about where merchandising money can be made, things to think about in pre-production if you want to consider merchandising spin-offs from your show, and passed around some very cute samples (which were rather hard to part with when Nathan was ready to leave).

Linda Tizard, formerly General Manager of Business Affairs at Beyond in Sydney, and now an independent consultant to the Australian industry, concluded the day with an illuminating case study of a documentary series funded by a jigsaw of international parties, each with their own (sometimes conflicting) requirements. Rights clearances were also complicated - "did the illegal fishermen sign release forms?" Linda wrapped with some observations about the tangled web of telecommunications, free-to-air, pay-TV and dot coms ownership in Australia.

Thank you to all who participated in *Show Me the Money* for helping to make it such a successful event, and to the Film Commission for its financial support.

Congratulations...

To all winners and finalists at the **Nokia New Zealand Film Awards**, held in Wellington on Saturday night, and to AFTA for doing such a wonderful job of organising the event. An extra-special congratulations to finalists Peter Salmon, Vanessa Alexander and Fiona Copland, and winner of the **Village Force Hoyts Cinemas Best Film**, *Scarflies*' producer Lisa Chatfield, all of whom are SPADA members. The other winners were:

Kodak New Zealand Best Director: Robert Sarkies, *Scarflies*.

Wellington City Council Best Actor:
Cliff Curtis, *Jubilee*.

Wellington City Council Best Actress:
Willa O'Neill, *Scarflies*.

Hutt City Best Supporting Actor:
Jon Brazier, *Scarflies*.

Hutt City Best Supporting Actress:
Elizabeth Hawthorne, *Savage Honeymoon*.

Best Juvenile Performer:
Olivia Tennet, *Kids World*.

The Film Unit Best Screenplay:
Duncan Sarkies and Robert Sarkies, *Scarflies*.

Atlab New Zealand Best Cinematography:
Leon Narbey, *The Price of Milk*

Digital Post Best Editing:
Annie Collins, *Scarflies*.

Best original music:
Dean Savage, *Savage Honeymoon*.

Best Contribution to a Soundtrack:
John McKay, *Jubilee*.

Best Costume Design:
Emily Carter, *Savage Honeymoon*.

Best Design:
Gary Mackay, *Savage Honeymoon*.

Academy of Film and Television Make-Up Best Make-Up:
Denise Kum, *Savage Honeymoon*.

Fujifilm Best Short Film:
Infection, James Cunningham, director.

Henderson Rental Cars Best Performance in a Short Film:
Sara Wiseman, *Letters about the Weather*.

Best Script for a Short Film:
Jesse Warn, *Little Samurai*.

Best Craft Contribution to Short Film:
James Cunningham, CGI Creation and Animation, *Infection*.

Nokia New Zealand Filmmaker's Scholarship:
Reina Webster.

The Rudall Hayward Award:
Ian Mune.

On accepting the award, Ian Mune made the following speech...

I take it from the title, that this award has something to do with longevity. And it is from that perspective that I would like to make my comments in accepting it.

When, as a schoolboy in the 50's, I said I wanted to be an actor, people said, "When are you going to England?" Five years later three actors and a businessman started Downstage Theatre. It was a magic combination - the artistic decisions were made by the artists and the business

decisions by the businessman - in consultation! That theatre lasted.

Another five years and the NZBC decided to make New Zealand Dramas. Pukemanu was huge. Close to Home. The Governor. Moynihan. That didn't last. The whole she-bang was corporatised and the Corporate mind-set was for control. The sole criteria was ratings. The businessmen started making the artistic decisions, and you can see the results of that every night on your screens.

Five more years and movies got in on the act. On the opening night of *Sleeping Dogs*, a Film Commission was announced, with a clear brief to SUPPORT this burgeoning new industry. Goodbye Pork Pie, Smash Palace and Vigil soon followed - New Zealand movies, film-makers passionately wanted to make, where artistic decisions were made by artists and business decisions by businesspersons.

Twenty years down the track, we are looking at an Industry in confusion....

- Not enough hits.
- We have lost our audience.
- The Film Commission is restructuring itself.

So what went wrong?

In short, the control mentality won the day. The Film Commission, unsatisfied with its wobbly attempts to support the industry, chose to lead it. Control. The first weapon and last ditch of defence of the truly terrified. The voices of the story-tellers, the film-makers, have been drowned out by the roar of foreign sales agents, whose demands are now given precedence over New Zealand culture - where in Film Commission policy, for instance, is there any reference to Maori? Is this gap closing? Or widening?

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We have become a Producer and Marketer-oriented industry where the deal is more important than the movie. We are being Market-Lead. But by the time we get to the market, it's gone! And where has it gone? Not leading. Oh, no. The Market itself follows. And whom does it follow? It follows the artists - from all over the world! - the people who have a story they passionately have to tell.

My concern is this - after a long war of attrition waged upon the Arts sector by successive Governments, we now have a Government, and more particularly a Minister for the Arts, committed to supporting the arts sector. Far more than anybody ever has in the past, the current Minister for the Arts, the Prime Minister, has put herself, and us, on the line to give the Arts community the chance to prove itself as a true and compelling voice of our people and our stories. It is a wonderful opportunity - and it will never come again.

To take advantage of that opportunity, Art and Commerce must work in harmony - in balance - more so in this industry than any other. But we have lost our balance. The people who are in control of this opportunity, the people who are in control of this industry, who are even now dictating what stories the story-tellers may tell, are neither film-makers nor story-tellers. They are not leaders, they are followers; they are not initiators, they are reactors to the dictates of an ever-redefining, foreign dominated market-place. And because they believe that a singular market-oriented paradigm imposed upon the story-tellers from above will work, they will sacrifice the very thing we have been given this opportunity to foster - the clear, passionate voice of the New Zealand artist.

Don't misunderstand me - they are all, all honorable men and women, honestly striving for what they believe to be the best. Our problem is that they have taken total control, not only of our industry, but of our stories.

And I put it to you as an Arts Industry, that unless the Artists reclaim control of the Art, unless we strike that essential balance in policy-making and decision-making, the unfettered power of the singularly monetarist view will fritter away this one-off, once-in-a-lifetime opportunity. Not just the money - but the whole cultural history that has been so many years in the building. It will all be wasted, unless we re-structure our industry to tell the stories we, New Zealanders, are passionate about, and find ways to make the deal fit the movie, rather than the other way round.

If anyone wants to discuss this matter, there will be a meeting at 11 o'clock tomorrow morning at the Green Room in the Wellington Town Hall.

I believe I have been selected for this award in respect of my long commitment to my art and to my industry. I thank you for that, and I promise you I will remain committed to my Art and to my Industry until I die - or have been booted out. Thank you.

Following this speech at the Film Awards, where he raised concerns about the Film Commission's structure and policies, Ian Mune called a well-attended meeting of film makers on the Sunday morning. He was the first to acknowledge that the meeting had no formal status, given its hasty convening, but was interested to ascertain whether his views were widely shared. The attendees largely agreed that Ian was raising valid and pressing issues.

While the discussion was wide-ranging, one core message arising from the meeting was the demand to include more creative people on decision and policy-making bodies. While the number of members and the structure of the board can be debated at length, the unanimous industry view (from both that meeting and various discussions SPADA has attended) is that a large majority of the Film Commission members must come from the industry. It is a pity that this seems so challenging to those charged with the appointments as, even given the spats we have with one another, industry members still have the most relevant skills and experience to offer in determining the films we should be making for our audiences. The trick is in the balancing of creative and commercial demands, something with which we are very familiar.

It is also unfortunate the recent NZFC restructuring has been undertaken without meaningful consultation. The industry has its own views of its wants and needs and the Film Commission seems to have been reluctant to seek these views in a consistent way.

Ian's views have been articulated in a measured and constructive way. He professes not to know all the answers but is flagging that there is a problem. So do we. SPADA will be discussing this at its upcoming Executive meeting and with the Film Focus Groups, and will also seek a meeting with the other guilds to explore common ground. In the meantime, we urge that communication from the Film Commission improves - perhaps it could convene a couple of informal forums? - so that we can all consider how best to proceed with supporting an organisation whose success can reflect our own. Ian thinks the Film Commission is leading the industry and is being led by the market. Is he right? Is that wrong? What's the solution? Let us know your thoughts.



Thank you to Kodak for your ongoing support of SPADA and Film New Zealand

Ninox Films

Our thoughts are with David, Bronwen and the staff and contractors of longtime documentary company Ninox, which went into voluntary receivership recently. The problems faced by Ninox are faced by most production companies in New Zealand: company margins. While production budgets are slashed to the bone and the requirement for high on-screen quality remains, it's no news to any of you that it's increasingly difficult to run an effective business.

Out of the ashes must emerge an inquiry into production and commissioning practices in New Zealand. Are we making too much for too little? Are we getting a fair rights deal? Are the broadcasters paying a fair price? Is the public funding mechanism in need of an overhaul? Are we negotiating on a level playing field? What leverage do we have?

Most production houses are reporting increasingly difficult cash flow situations, low or no profits and the impossibility of formulating effective strategic plans in an ad hoc commissioning environment. It's high time we looked afresh at what we are trying to achieve for local programmes and the systems in place to achieve this. SPADA will continue to raise these issues at both industry and political level, and your comments are always welcome.

A Selection of Select Committees

As members were advised by email in May and June, SPADA has made submissions to two recent Select Committees. On the Employment Relations Bill, as signalled in the April newsletter, we urged the Committee to

rethink the provisions relating to independent contractors in particular. We also tabled a letter of support from the *Lord Of The Rings* production.

Karen Soich, Dave Gibson and Jane Wrightson were invited to appear before the Select Committee and received a very positive response from all members. In an interesting departure from the norm, we were instructed to seek a meeting with officials immediately, which Jane Wrightson attended (also inviting the head of the Information Technology Association, whose submission raised similar issues). We note the Government has made several comments recently about changes to the Bill, and we await the outcome with considerable interest. SPADA will provide procedural information to members once the final shape of the Bill is clear.

In June SPADA discovered that a special inquiry was being launched by the Foreign Affairs, Defence and Trade Select Committee. We alerted the other guilds and prepared a submission.

This Inquiry provides a perfect opportunity to raise the question of negotiating a side agreement to CER, provided both countries operate a quota system (as flagged in SPADA's quota paper), to allow for tailored systems to operate in each country within the spirit of the special relationship described by CER.

It also allows the industry to raise the issue of cultural exceptions to trade agreements in general. This is developing as a key international issue and the cultural sector needs to ensure that Government and its officials understand the vital importance of separating and protecting cultural industries in free trade negotiations (as is already done

in various ways by countries as diverse as France, Canada, Australia and the EU members). Email jane@spada.co.nz if you want a copy of the submission

The New Film Production Fund

At the Show Me The Money seminars in Auckland and Wellington, Alan Sorrell talked to delegates about the new Film Production Fund, and answered questions from the floor.

Little practical detail was able to be given, as the trust has not yet met. The background notes presented to the seminar are enclosed with this newsletter.

Four trustees have been named so far. They are David Gascoigne (Chair), Chris Prowse plus the CEO and the Chair of the New Zealand Film Commission. The fifth independent trustee is still to be named, and is assumed to be someone with a banking background. Terms are for three years (renewable).

The Trust is still working out the detail of its relationship with the Film Commission, and with the Ministry for Culture and Heritage.

There are lots of questions which need to be clarified, many relating to the process of considering applications and the terms upon which the Trust intends to invest funding. David Gascoigne has advised SPADA that the trust will be more forthcoming on intended policies and practices once the relationship details have been finalised and the trust has had the opportunity to meet and discuss how it intends to operate. Watch this space...



Calling all young film makers...

Enter the **SPADA Young Film Maker of the Year Award**

If you are under 35 years of age, and have spent less than ten years in the industry, here's your opportunity to be recognised for your work, and win some fabulous prizes to put towards your next project.

"Fabulous prizes?" you say, "Tell me more..."



The Film Unit Ltd

\$10,000 worth of post-production for the winner
\$2,000 worth of post-production for each of the finalists



NEW ZEALAND

\$7,500 worth of equipment rental for the winner



\$4,000 cash prize for the winner

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\$2,500 worth of film stock for the winner
\$500 worth of film stock for each of the finalists



ANSETT NEW ZEALAND

Air travel (if required) to Auckland to attend the conference, for the winner and finalists



Complimentary registration to *Small Country, Big Picture*, the New Zealand Film and Television Industry Conference, for the winner and finalists

For full conditions of entry and other information, check out the entry form included with this newsletter, and be in to win!

Entries close Friday 1 September 2000, and the winner will be announced at 'SMALL COUNTRY, BIG PICTURE' in November.



Film and Funding

An article written for SPADA
by the Associate Minister of Arts, Culture And Heritage,

JUDITH TIZARD

A cultural revolution is under way in New Zealand and the film industry is a crucial part of it.

The government has announced a \$146 million cash boost for the arts, culture and heritage sector to revive creative industries and create jobs.

The previous National government neglected and undervalued the creative sector to the extent that major arts organisations were financially crippled.

The cultural recovery package, announced by Prime Minister Helen Clark, sees an initial injection of more than \$86 million into the sector and ongoing increases of over \$20 million a year in each of the next three years.

The Labour-led government is providing a vital boost to the development of the New Zealand film industry by committing \$22 million to the establishment of a Film Production Fund.

Film has an crucial role in our cultural and economic development but past limitations on the funding available to the New Zealand Film Commission mean we haven't yet tapped film's full potential.

Film is a powerful medium which influences the way we see ourselves and our country and also how we are viewed overseas.

The establishment of the Film Production Fund is designed to attract more investment – including offshore capital - into film-making and will support the production of bigger budget movies over the next three to five years.

The aim of the Fund is to allow film-makers to produce second and subsequent films with larger budgets and higher production values. It will provide a bridge between the subsidised, low budget first films which the Film Commission has traditionally backed, and fully commercial productions.

The fund will be a non-government body, which allows the more commercial side of the development of the film industry to be undertaken by a specialist organisation.

A separate fund will not be constrained, as the Film Commission is, by the need to balance commercial and cultural imperatives.

It can focus purely on the commercial objectives and New Zealanders will all benefit from the economic spin-offs and jobs that will be created.

The government will continue to support the Film Commission and the work it does towards a range of cultural and commercial objectives.

But if we really want to achieve our goal of growing this industry,

we need to be a lot tougher about the kinds of productions that will attract off-shore capital.

We need a large talent base of experienced producers, directors, writers, actors and production staff to have a strong commercial film industry in New Zealand, The Fund will help foster this talent base and create jobs for New Zealanders who would otherwise be forced to look for work overseas.

Maori artists and film-makers could also be expected to benefit because the Fund focuses on New Zealand stories. The expectation is that it will lead to the funding of films that have a uniquely Kiwi flavour.

It's true, we can't guarantee that every film supported by the Fund will be a success. However the fund will operate with the involvement of overseas lenders experienced in the film business, who would be expected to invest funds only on the assurance of advance sales.

The upfront funding shows the Government's commitment to this level of extra support for New Zealand film.

It also sends a really clear message to film-makers that there is a significant amount of money available for investment, and encourages project development.



POLSON THE OPTIMIST

Interview with the multi-talented John Polson - actor (pictured above, as Billy Baird in the just-released *MI:2*), director (*Siam Sunset*), founder of Tropfest short film festival, and board member of the AFC, not to mention all-round nice guy - reproduced with the kind permission of Urban Cinefile (www.urbancinefile.com). You may remember John from last year's conference, where he spoke about directing *Siam Sunset*.

Here he talks to ANDREW L. URBAN about *Mission Impossible 2*, foreign production in Australia, and working with Tom Cruise.

While of enormous benefit in terms of employment and experience, films like *Mission Impossible 2* which are shot in Australia (often at the Fox Studio in Sydney) should not be mistaken for Australian production, says John Polson, who plays the happy go lucky chopper pilot Billy Baird.

"I am an optimist and I think it's entirely possible to have these two very different film industries co-exist within Australia. I also think there's a bit of a feeling in Australia that we haven't had any huge hits for a little while and maybe that's because of Fox Studios...but I don't think that's fair. We made as many films last year as we did before, and the truth is that - for whatever reason - we haven't had a breakout success. That happens; it's naïve to think we'll make a *Strictly Ballroom* every year...."

But there are dangers, Polson says, such as Australian crews getting used to the big money of Hollywood studio pictures. "So when a guy like me comes along and wants to make a humble little Australian film, there is a danger that I can't afford my own people any more and maybe I have to go down to the next level of quality..."

It has already happened when he was directing *Siam Sunset* and a couple of his preferred crew weren't available because they were working on a big budget film at Fox.

"But I don't think we need to be melodramatic about it," he warns. "What does makes me nervous, though, is when politicians look at the overall production figures and start to include *MI:2* and *The Matrix* in the budgets, thinking, wow, we had \$200 million worth of production here last year...why are we giving the FFC \$50 million. That's a danger."

Of course, the upside of working on a major production is an extraordinary rush of experience, even for someone who had a modest support role. "I spent pretty much eight months with John Woo - and it'd be quicker to go through the things I *didn't* learn. Like Tom (Cruise) Woo's an amazing guy. Extraordinarily humble, which I find endearing, and he's very shy. He doesn't say a lot, which can be disconcerting at first...but you soon realise that the guy's made something like 25 films - and he doesn't have to say much. He spends a lot of time casting - carefully. Once he's cast the film, he doesn't speak just for the sake of letting you know he's the director."

When other actors, frustrated by the constant waiting around would go to their trailers and listen to music or read, Polson would pull up a chair and sit on the set, watching Woo's every camera move. "Mind you, in

between, it was like watching paint dry sometimes," he admits. As with Woo, Polson was impressed with Tom Cruise.

"He's a bit of a gem, really. I always say up front that I feel a bit boring talking about Tom, only because people are hoping for some secret tantrum throwing story or whatever. I had an absolute ball with him. He's a very generous guy, very loyal - and probably even more impressive than that is his dedication to his work. Seriously, Andrew, I've never seen anyone work harder in my life. He's a very good actor and an amazing producer, as demonstrated by this film. He cares for the film and is prepared to do anything he can to allow the director to realise the film. And John Woo is ultimately happy with this film, which of course is a tribute to him, but also to Tom and Paula (Wagner, producer with Cruise).

As for the relationship between Cruise and Woo, Polson says it was no different to any other film, except the producer was also the star, "so he's there every day and when they call Action! he's the guy you're talking to in the scene." Polson's heard the rumours about a clash of wills between the two, but he never saw that. "I've got a modest role, but in a big film like that you're around a lot - and I didn't see any of that. What I saw was John Woo calling the shots, and Tom was looking to him, like every 20 seconds, to make sure he had what he wanted." (Woo is quoted in *Newsweek* saying, "Tom gave me a lot of respect. We worked together as friends.")

Polson dismisses another rumour, about instructions that no-one was to make eye contact with Tom Cruise on set. "I've never heard such bullshit in all my life! The guy spent half an hour, it felt like, every morning, going around shaking hands with 30 or 40 crew and seeing what

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they did on the weekend . . . it could not be further from the truth.

But with a mix of Australian and American crew, the production started off "with a pretty serious case of culture shock," Polson recalls. "Whether it's in the rules of the union, or the different terminology . . . lots of things were very different. But some things were the same and we tried hard to make it all work."

Polson was disappointed about Ving Rhames' remarks, quoted in the press, reflecting on the professionalism of Australian crews. "I didn't think that was necessary. We don't yet have the volume of experience at this scale of production as the American crews do. So you can't expect us to completely understand the workings of a production of that size. But no-one could argue that Australians contributed greatly to the film."

The biggest fallout of that culture clash was probably the early departure of Australian cinematographer Andrew Lesnie. Polson, who was away at the 1999 Cannes Film Festival at the time, never found out what happened. "And I didn't ask... I don't know what happened, but I think people have a right to decide who they work with." But by the end of the film, Polson says, "we were all working smoothly together."



JANE GILBERT GIVES THE FILM NEW ZEALAND PERSPECTIVE

New Zealand, like Australia, has recently experienced the 'big money' of Hollywood studio pictures - *The Vertical Limit* and

Lord of the Rings. Some of the dangers pointed out by John Polson are very real dangers in New Zealand too.

For this reason, Film New Zealand is presently working throughout New Zealand, with regional organisations and local government, to help set up film friendly policies and procedures.

These will embrace both domestic and international location film cultures, so that our domestic industry is not damaged, but rather, is enhanced, by international production in New Zealand.



JUNE 11 - 16, 2000

Banff Bytes

A small but perfectly formed group of New Zealanders travelled to the Banff Television Festival in June as part of the Festival's "Australia/ New Zealand focus" this year. The group formed an export network, organised by SPADA, to receive the vital and welcome travel subsidy from the ever-helpful Trade New Zealand.

Dave Gibson, Sue Woodfield and Jane Wrightson described the New Zealand production and broadcast environment at the Australia/ New Zealand breakfast, a crowded forum where attendees were turned away (we hope it wasn't just because there was free food on offer). The Aussies told sheep jokes, but of course the New Zealanders were far loftier.

The biggest buzz at the 2000-strong Festival was new media developments and the content providers who are making money off the back of the web. Genuine multi media projects, those where television, computers and other media are all integral to a creative concept, are still fledgling. There remains a strong opportunity for this and more traditional production business with Canada. SPADA has formed a strong relationship with its counterpart, the Canadian Film and Television Production Association, and both organisations will be looking to find ways to provide new services for our members in the other's territory.

Special congratulations to Screentime's Jude Callen and Megan Jones for reaching the finals of the Banff Rockie Awards for *Return To Romania*, and to Top Shelf's Vincent Burke and Eden Terrace's Rhonda Kite for the special recognition for *Hell For Leather*. The prize for bravery goes to James Heyward, of Making Movies, who pitched his project in front of a full room of delegates and a tough panel, and wowed the audience sufficiently to have secured his funding.

Thank you to Trade New Zealand for its financial support of the Banff Export Network.

TBC – Code of practice for free-to-air television broadcasters

The NZ Television Broadcasters Council is currently developing a new Code Of Practice for free-to-air television broadcasters to be placed before the Broadcasting Standards Authority.

SPADA will make a response on the draft document received from the TBC. Please contact Jane Wrightson if you want a copy of the draft and/or you have burning issues to raise.



EXECUTIVE

A SPADA Executive meeting was held in Auckland on 29 May. Among other things, the Executive:

- Reviewed SPADA's Strategic Plan
- Discussed quota and CER strategies
- Discussed issues relating to NZ On Air, and formed a subcommittee of Bronwen Stewart, Veronica McCarthy and Jane Wrightson to liaise with the funding body, particularly about the DNZ and INZ strands.
- Considered model contracts presented by the Writers Guild (represented by Kathryn Burnett, Alannah O'Sullivan and Dominic Sheehan) at the Executive meeting, and nominated Caterina De Nave and Gervais Laird to work with the Guild on these contracts.

What else has SPADA been up to?

We accepted the historic initiative to meet with the board of TVNZ. We stressed the cultural and commercial importance of protecting and fostering local programmes, the vital role that TVNZ plays in this regard and talked about the range of ideas put forward by SPADA members to enhance relationships. We sought a review of commissioning structure and policies so that the broadcaster and its programme suppliers can better understand and share each other's goals; we proposed that a new dispute resolution mechanism be adopted so that contractual and editorial issues can be resolved swiftly; and we asked the board to consider

meeting a range of programme makers so it can familiarise itself with broad production industry issues.

The TVNZ board was welcoming and well-informed. We look forward to ongoing constructive dialogue.

Thanks to all of you who emailed your comments.

We've met with NZ On Air to discuss the terms and conditions for Inside New Zealand and Documentary New Zealand. Several ideas have been put forward by us, and in turn SPADA is working on possible guidelines for above the line budgeting. We'll be emailing SPADA documentary makers soon with some ideas for consideration.

We met with the Department of Conservation, and are working together on:

- the development of more accessible information sources for filmmakers
- the simplification of filming concession processes

We've distributed an email survey about the provision of training in the film and television industry, in the interest of understanding the issues, needs and priorities in this area. Thank you to all of those who have taken the time to respond. If you did not receive the survey, or have further comments to make about training, please contact Kate.

CONTACT US

The SPADA office:

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note the new phone numbers!

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Executive Changes

Waka Attewell has reluctantly resigned from the Executive due to pressure of work. SPADA is indebted to him for his contribution over the past two years, especially for the enormous effort he put into directing the local content cinema advertisements.

We are fortunate that Lisa Chatfield has agreed to serve on the Executive until the AGM in November. The producer of *Scarflies*, Lisa now has several projects in development.

Wellington Fringe Film Festival
10-14 July, Paramount Theatre. Short films and videos presented in four genres: drama, documentaries, experimental and animation. For further information call 04-802 4942.

Nescafé Short Film Awards

The "NESCAFÉ Short Film Awards" offer a commercial return to short film makers, through the payment of screening fees for year-round screenings of short films at NESCAFÉ Cafés in Australia, festivals sponsored by Nescafé, and through RealVideo at www.nescafe.com.au, as well as prizes awarded to the 3 best films. Entries for the 2000 "NESCAFÉ Short Film Awards" are open from May 1 until July 31. See www.nescafe.com.au for more information, or call 0800 430 043.

Documentary International Conference **Sites: Documentary Conference** 6-10 September, Centre for Film, Television and Media Studies, University of Auckland. Includes a Pitching Forum. For more info, see www.arts.auckland.ac.nz.

5th Annual MilanoFilmFestival
Milan 17-20 September. Short and feature films. For further information, see website www.milanofilmfestival.it, email info@milanofilmfestival.it or ph/fax +39 02 8942 1256

Aspen Filmfest 2000 September 27- October 1, Aspen, Colorado. Non-competitive showcase with strong emphasis on narrative and documentary features. Entries close 14 July. For more info see www.aspenfilm.org

Moving Pictures October 2000, Toronto. Festival of Dance on Film & Video. Entry deadline 31 May. For more info email movingpix@total.net or see www.total.net/~movingpix

14th Leeds International Film Festival 5-20 October 2000. Two competitive strands: New Directors and Short Film, as well as a variety of non-competitive strands, including new films, children's and interactive. Deadline for entries 23 June 2000. For more info email filmfestival@leeds.gov.uk, fax +44 113 247 8397, or website www.leedsfilm.com

Wildscreen 2000 International Festival of Moving images from the Natural World Bristol UK, 7-13 October. Competition, screenings, seminars, training workshops, masterclasses, trade show. For more info email info@wildscreen.org.uk or see www.wildscreen.org.uk

St Johns International Women's Film and Video Festival Canada 18-22 October. Non-competitive. Entry deadline 31 May. For more info email filmfest@thezone.net or see www.mediatouch.com/film

Kalamata International Documentary Film Festival 22-28 October, Greece. Entries close 15 May. For more info see www.documentary.gr, or email info@documentary.gr

FAN 2000 International Film Festival 26-30 October 2000 Norwich, England. Short film and animation festival. Workshops and lectures. Entries close 30 June 2000. For more info see www.filmartsnorwich.co.uk

Sport Movies and TV 2000 Oct 28-Nov 3, Milan. Coincides with MIFED. Entries close 31 July 2000. For more info email ficts@starlink.it

Margaret Mead Film and Video Festival New York November 3-11. Non-fiction films and videos, submission deadline 15 May. For more info and submission form

email meadfest@amnh.org or see www.amnh.org/mead

CineAsia Convention 14-16 November, Hong Kong. Trade fair, seminars and screenings for film exhibitors. See www.cineasia.com

London Effects and Animation Festival (LEAF) 14-16 November celebrates the best work in Computer Generated Animation and film special effects. For more information see www.digimedia.co.uk.

New York Festivals: International Television Programming and Promotion Entries close 15 September. For more info, see www.nyfests.com

Asia Television Forum Singapore 6-8 December. Programming Market, comprehensive workshop and conference schedule, and presentation of the Asian Television Awards. For more info about this inaugural forum, email michelle.lim@reedexpo.com.sg (exhibition) or janet@tvasia.com.sg (conference).

Moondance International Film Festival Women film-makers, screenwriters, playwrights and short-story writers. Entries accepted 1 April-1 October 2000. For more info see www.moondancefilmfestival.com or email moondanceff@aol.com

My Queer Career 2001 Australian and New Zealand Queer Shorts Competition. Sydney February 2001 (in conjunction with Mardi Gras). Entries close 1 December 2000. For more info, and entry forms, email info@queerscreen.com.au, or see www.queerscreen.com.au

Aspen Shortsfest Aspen, Colorado, 4-8 April 2001.



**STOP PRESS...
NEW ACCOMMODATION
SUPPLIER IN AUCKLAND**

The five-star Stamford Plaza Auckland is located on lower Albert Street in the heart of Auckland's CBD.

Stamford Plaza Auckland has offered a superb hotel accommodation rate to SPADA members. For more details of this offer and to make reservations, please contact Jane at The Corporate Traveller on ph **04 473 5533**

**Travel
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Comfort
with** 

Budget is proud to be a long standing sponsor of SPADA and supporter of the film industry. As a member you not only get an excellent price (which is the bottom line for us all), but access to New Zealand's most extensive network and range of rental fleet, including cars, trucks, 4wd and BMW Z3's.

New for us is the move to a fully air conditioned fleet which will mean that the whole crew can now travel in comfort.

**NEW LEGAL HOTLINE
LAWYERS**

SPADA welcomes a law firm with a great deal of experience in the entertainment area, Sinclair Black to our Legal Hotline service. They join Buddle Finlay and Crengle, Shreves and Ratner in providing 15 minutes free legal advice to SPADA members.

*Call Mick Sinclair on
09 358 0666*

SPADA SAVINGS

FILM STOCK & RELATED SERVICES

Kodak is a major investor in the New Zealand Film industry. Internationally Kodak has won eight academy awards for quality and service. For more information about any Kodak product or service, call Peter or Chris on 0800 500 135.

LEGAL ADVICE

Members receive first 15 minutes of advice free. For larger inquiries members should seek a quote.

Buddle Findlay

- Call Auckland 09 358 2555, Wellington 04 499 4242.

Crengle Shreves and Ratner

- Call Teresa Shreves in Wellington on 04 473 6655

Sinclair Black

- Call Mick Sinclair in Auckland on 09 358 0666

TRAVEL

Ansett New Zealand

- First obtain a flightcard. Any bookings made on this flightcard attract a 5% discount (this discount comes off an already discounted fare).
- Flightcards can be obtained by calling Leah Murray on 0800 243 000. Tell her you are a SPADA member.

Budget Rent A Car

- Offer members the best rate available on the day.
- Ask for the SPADA rate when making your booking or call Nikolas Cheals 04 388 0987.

The Corporate Traveller

- 2% discount on all Trans-Tasman airfares.
- 4% discount on all other International Published airfares.
- Management of existing travel discounts (eg. Ansett).
- Call Richard Withell, 021 504 499 or 04 473 5533 and tell him you are a SPADA member.

LOCATIONS

DOC

- 10% off all charges (except consents) associated with filming on Department of Conservation land.
- Ask for the SPADA discount at any Conservation office.

ACCOMMODATION

CDL - Millennium, Quality and Copthorne Hotels

- Discounts vary from 25% to 43%, depending on the day of the week and the hotel - ask for the SPADA discount when you make your booking.

