

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 Conference,
Auckland 9 - 11 November*

Planning for the film and television industry's biggest national event is underway. We're delighted to announce a sterling line up of speakers who look set even to surpass last year's top-rated conference.

We're especially delighted to have secured Jimmy McGovern one of Britain's leading screen writers (Cracker, The Lakes, Hillsborough, Priest).



A great speaker, Jimmy will talk about his craft, his views on screen production trends and the relationships between writers and producers. Many thanks to the Writers' Guild for their help with liaison and to The British Council for a grant towards travel costs.

Another coup is the engaging Rod Stoneman, Chief Executive of the Irish Film Board, who will outline the successes of the Irish film strategy.



And the very smart Liam Miller, Managing Director of Development at RTE in Dublin and their former Controller of Programmes will look at television issues for small countries with large neighbours.

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SMALL COUNTRY, BIG PICTURE 2000, continued...



Provided her shooting schedule permits, we'll also be lucky to have **the dynamic Christine Vachon from New York's Killer Films**, producer of award-winning indie films such as *Boys Don't Cry*, *Velvet Goldmine* and *I Shot Andy Warhol*.

We'll also welcome **Hon Marian Hobbs** and **Hon Parekura Horomia**.

Further speakers will be announced shortly.



The TV3 Pitching Competition is always a much-anticipated part of the conference. There's **\$10,000 up for grabs this year**, so competition will be fierce. Hone your pitches, practice on your friends, and be in to win. Just fill in the entry form included with this newsletter.

The SPADA Onfilm Industry Champion Award

will be presented at the Conference Dinner - an event which promises to be a night of posh nosh, fine wine and entertaining entertainment. Look out for nomination forms and further details of the Award in the September issue of *Onfilm*.

The SPADA Young Film Maker of the Year Award

will also be presented at the conference, at the Film Waitakere Cocktails. Entries/nominations close on 1 September, so get them in now! Contact kate@spada.co.nz for forms.

The registration brochure is included with this newsletter. There is a significant discount for early booking. An important note for out-of-towners is that the Carlton will not hold rooms past the earlybird deadline of 13 October. **Please book early as we don't want you on the streets!**

QUEERING THE PITCH ON QUOTAS

Just in case you thought the case for quota was cut and dried, you need to know that the forces of darkness are gathering.....

SPADA has learnt of a document doing the rounds from the mysterious "Coalition of Commercial Broadcasters". This little group comprises TV3, TV4, Sky, Trackside and Prime. They're currently seeking the support of other broadcasters, namely the small regional channels (who aren't covered by

the proposed quota structure anyway).

There's some lovely (if it wasn't so naughty) misinformation doing the rounds. The following assertions comprise the majority of the coalition's 'briefing paper'.

Let us enlighten you on the quality of research and argument:

Assertion: The SPADA proposal has serious consequences for the commercial broadcasters in the Coalition and deals quite inadequately with the high compliance costs that the proposal imposes on them

Fact: The industry quota document attempts a costing within the acknowledged constraints of publicly available information. It's the best, most educated guess we can make, and we welcome additional data to enhance the calculations.

Assertion: We'll all go out of business

Fact: Or they might start contributing to screen culture and national identity by screening a comparatively tiny amount of local programmes. The quota model is pretty smart: It has an affordability goal built in and lower levels for broadcasters with lower revenue expectations. Maybe we've been too kind?

Assertion: The SPADA proposal will not ensure that New Zealand programmes produced to fill a quota will be of good quality. Unless a significant subsidy is available, it is likely that low-risk, low-cost programmes will predominate. These will probably include such matters as game shows.

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

Feeling offended yet? A programme is a 'matter'? A game show is something to be ashamed of?

Facts: 'Quality' means good of its type. 'Quality' is a matter of professional pride between broadcasters and production teams. 'Quality' is what broadcasters and production teams aspire to as a matter of course. If not, what is it, exactly, that broadcasters aspire to?

Game shows, which have as much right to be on the schedules as any other local programmes, are counted for the transmission quota, like all New Zealand programmes, but not for the genre quotas which are designed for high cost and /or low commercial appeal programmes.

Assertion: Viewers will not necessarily watch the local content that is produced to fill the quota.

Fact: Viewers won't necessarily watch foreign programmes either. But all the research shows that viewers will sample local programmes in high numbers, and that local programmes dominate the top twenty programmes each week. Isn't it nice that these people have so much confidence in our abilities to attract and hold an audience? Who thought cultural cringe was dead, then?

Assertion: The proposal imposes considerable financial costs for no definable gain on commercial broadcasters. It threatens Pay-TV with loss of subscribers and interference with their contractual relations.

Fact: See cultural cringe comment above. In fact, the very smart quota proposal gives pay-TV an easy ride by allowing it either to adopt a quota on relevant (note: not ALL) channels, or simply to commit a percentage of money towards local production.

Assertion: The SPADA proposal is based on the assumption that there is a relationship between the promotion of local culture and national identity and enforced local content rules. There is no research that backs this assumption. Culture and national identity are complex features which are made up of more than representations on television.

Fact: Do your Australian and Canadian research. Now!

Culture is complex? Really? Now why didn't we think of that? Well, we did, actually. That's why we came to the belief that television is a vital and integral part of the cultural framework.

Assertion: The Government owns TVNZ. Just use that as a means to achieving a policy end.

Fact: And why would we let everyone else off the hook? In Australia and Ireland, it's only the commercial channels that are subject to quota. Quota is about bringing the benefits of local content to all audiences, not just those of TV One and TV2. Quota is also about organisations which exploit spectrum being required to join and reflect the communities in which they live.

Assertion: Quotas impose unacceptably high costs on commercial broadcasters. They involve:

- *Less programme choice*
- *Lower quality programmes*
- *Loss of channel options as broadcasters exit the market, and*
- *Adverse flow-through effects on the independent production sector*

It is fair to conclude that the SPADA proposal is fundamentally flawed and will have unexpected and drastic effects on New Zealand television viewers if it is implemented.

Fact: This is scare-mongering with a remarkable lack of data to back up lurid claims. WE think that quota means:

- *More programme choice*
- *A greater diversity of programmes*
- *That any broadcaster exit will leave a vacuum which will be filled*
- *A strengthening of the independent production sector which is shaping up to be a key contributor to the New Zealand economy.*

The good news about the document is that if this is the level of sophistication of opposition to quota, then we remain well ahead in the game.

QUOTAS - THE SMART WAY TO ENHANCE SCREEN CULTURE



NOTICE OF SPADA'S ANNUAL GENERAL MEETING

The Annual General Meeting of SPADA will be held in Auckland at 5pm on **Friday 10 November 2000** at the Carlton Hotel (after day 2 of Conference).

All financial members are encouraged to attend.

Nominations for SPADA's President and Executive for 2000/2001 will close at 5pm on **Friday, 20 October**.

There are ten Executive positions, including President (elected) and Vice President (voted by the new Executive). Of the ten members, at least one shall reside each in Auckland, Wellington, Christchurch and Dunedin, subject to the candidacy of a nominee from each region.

The nomination form is enclosed (extra copies available from Lisa-Marie at SPADA).

A short statement from each candidate will be enclosed in the October newsletter (if received before 17 October) or emailed after that date.

Other business at the AGM shall be:

- (a) to receive the Annual Accounts and Balance Sheet
- (b) to consider any notices of motion
- (c) to consider any other general business.

Any notices of motion must be received by the Chief Executive by Friday 27 October.

A copy of the agenda and papers will be sent to all financial members after that date.



Magical Movies: A Showcase of Children's Film and Video

From 7-8 October in Dunedin, the inaugural Otago Short Film Festival will be held in conjunction with the Otago Festival of the Arts (6-15 October).

Although open to all New Zealand short film makers, there will be a particular focus on South Island Films. Film makers will be invited to talk about their work, and lunch-time talks will also be part of the festival.

Entries close on the 15 September. For further details and entry forms, contact Shay Dewey by email: otagoshortfilmfestival@hotmail.com

This event, also to be held in Dunedin, aims to:

- Provide a free access quality arts event for primary school children
- Highlight the best of children's film and video content created in New Zealand
- Provide a vehicle for film and video makers to show off their work in a positive, non-commercial environment

The showcase will run from 2-4 October, to coincide with the primary school holidays, and screenings will take place at the Kids TV studio in Green Island.

The NZFC has loaned the festival a number of videos for **Magical Movies**, but the organisers are still on the search for more material.

They are looking for children's film and video made within the last 15 years. This includes completed television programmes, as well as short films, music videos, animation, features and video inserts.

Material will be previewed and grouped according to genre and age groups for the screenings.

For more information about being part of this showcase, and submitting your work, contact Tasmin Cooper, Community Arts Advisor, Dunedin City Council - by phone: 03-474 3792 or 021-57 6596, or email: tcooper@dcc.govt.nz

DISNEY'S CHECKING OUT NZ-MADE FILMS

Auckland, Aug 11, NZPA

International media giant Disney is on the lookout for New Zealand-made films to boost its film and video distribution business.

During a visit to New Zealand this week, the Burbank-based president of Buena Vista International, Mark Zoradi, conceded that the company's distribution arm had not traditionally sought out movies made here. The company, which distributes all Disney films outside North America, was now striving to give its local managers more autonomy, he said.

The move comes as Hollywood studios are grappling with the rising cost of making and marketing successful movies, and are increasingly desperate for fresh ideas. The studios remained optimistic about film's international pulling power despite intense competition for the entertainment dollar, said Mr Zoradi.

In New Zealand, the lowering of the drinking age was one factor which might be expected to reduce movie admissions, he noted. However, Disney remained pleased with its business here. While attendances were down by about 5 percent over the first half of the year, they were expected to rise in the second half of the year.

Increasing concern over piracy and a move towards global marketing is gradually forcing the studios to synchronise the release of more high-profile offerings -- a move which Mr Zoradi confirmed would see more timely releases in this part of the world. Both *Dinosaur* and *Gone In 60 Seconds* were released in New Zealand only a few weeks after United States audiences saw them, and the studios were now planning worldwide releases within a month or two of their US release, he said.

While the company is optimistic about a swag of movies it plans to release before the end of the year -- including *Shanghai Noon*, *Coyote Ugly*, *102 Dalmatians*, *The Kid* and *Unbreakable* -- it is Disney's most expensive movie ever that has Mr Zoradi really excited. *Pearl Harbour* is being filmed on location in Hawaii for what is estimated to be at least \$300 million. It is due to hit New Zealand screens next June -- just a couple of weeks after its American debut.

During his two-day visit, Mr Zoradi visited Auckland's Force Entertainment Centre, which he considered "as good a movie complex as any in the world", but he took a swipe at Village Force's decision to merge with its main rival, Hoyts, a move that now looks likely to be unravelled following threats of legal action from the Commerce Commission. He was unaware of anywhere else in the world where a single player had such dominance in the market. "Obviously we do business with both companies in various parts of the world and both are good operators. "However, I don't think it's in the public's best interest or in the distributors' best interest to have a dominant player with 80-85 percent market share."

2000 SURVEY OF SCREEN PRODUCTION IN NEW ZEALAND

By now you will have received the questionnaire for the annual Screen Production Survey. Yes, we know it's a dog of a job, but SPADA and Colmar Brunton have worked hard to ensure that it's less of a dog this year than in previous years.

The questionnaire has been simplified, and with any luck this means that you have already completed the survey and returned it to Colmar Brunton (or are well on your way to doing so).

If you have not received a survey, but were involved in production activity in the 99/00 tax year, please contact Lisa McPherson at Colmar Brunton, email lisam@cbrwn.co.nz or ph 04 802 1553 for a copy.

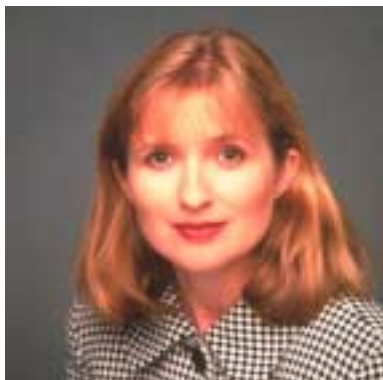
The survey is unique - it provides the only comprehensive source of information about production activity in New Zealand. **This information is essential to capitalise on the Government's interest in working with and supporting the screen production industry, and to convince all interested parties that screen production is a horse worth backing.**

We need your participation - so fill in your questionnaire, and tell all your friends to fill theirs in too. PLEASE!



A MESSAGE TO SPADA MEMBERS

FROM IRENE GARDINER, TV ONE'S NEW HEAD OF FACTUAL PROGRAMMES



I hadn't even properly started my new job, when the ever-efficient Ms Wrightson collared me to "write a few words for our next newsletter."

So these few words are some of the first I have formed about my new role, and please forgive me if they are a little stream of consciousness in nature.

Obviously, I'm delighted to have the job. It's an ideal career move for me, and a chance to contribute to something I genuinely care about - the New Zealand television industry.

I'm really looking forward to getting to know the independent production community a little better. A lot of you already know me well, others not so, but I'm sure we'll catch up soon.

You may all have to bear with me a little in my first few weeks in the new job as I attempt to get my head around where everything is at. If I take a little while to get back to you on things in these early days, it will only be busy-ness, not lack of interest!

We all know that getting something from an idea to an actual on-air TV programme is hellishly tough, but the initial ideas are essential, and always welcome. TV ONE already has a good track record in the area of local factual programming, but wants to consolidate this, and I look forward to working with you all on developing exciting new shows as well as keeping existing programmes fresh and interesting.

I think TV ONE is a great channel, one with a lot of good history on its side. One of the biggest challenges for the channel is, of course, the one that has been most spotlighted lately – the balancing of commercial demands and public service objectives. It is a really tough balancing act, but one that myself and others will be putting a lot of energy into getting right.

As you will know, TV ONE turned 40 this year and that highlights one of the other challenges the channel faces – how to stay up-to-date and relevant when you're 40 years old. As I'm also going to turn 40 this year, I should be well equipped to answer that particular question!!!

Those who know me well, will know that I am a bit of a trivia queen, so

...at 39 and a half, I am exactly in the middle of TV ONE's primary target audience...

in keeping with the revelation that I am turning 40 in the same year as the channel I am now working for, I'd also like to point out that at 39 and a half, I am exactly in the middle of TV ONE's primary target audience of 25 to 54-year-olds. How tidy is that?

My thanks to everyone who wished me well when my appointment was announced. Your support in future will be much appreciated.

ASIA PACIFIC FILM FESTIVAL

Hanoi, Vietnam 15-19 Nov 2000

Opportunity to be part of a New Zealand delegation to the annual Asia Pacific Film Festival, held this year in Hanoi, Vietnam.

The festival aims to promote the common interests of the film industry in the countries of the Asia Pacific Region, as well as to elevate standards in the industry, and to stimulate the exchange of culture.

It also provides a unique opportunity to make contact with Asian producers, and to identify potential sources of finance.

For more information, or to register your interest, contact kate@spada.co.nz

Congratulations...

NZ filmmaker scores top nomination

Natural History New Zealand filmmaker **Michael Single** has been nominated for the world's most prestigious television accolade, an Emmy Award.

The Dunedin based producer and cameraman has been nominated in the category for Individual Achievement Cinematographers for the documentary '*the Crystal Ocean*'.

Mike spent a total of nine months over a period of two years filming the programme in Antarctica.

The making of the film *the Crystal Ocean* featured recently on TV One.

The Tribe Nominated for Global Award

Wellington production company Cloud 9's teen drama series *The Tribe* has been nominated for a Drama Award at the upcoming Global Association of Independent Television (GAIT) Festival, held in LA from 7-8 September.

The 2000 GAIT Festival is a celebration and recognition of independent television producers who create programs for either broadcast or webcast series. For more information about the Festival, see www.gait.net

Coming soon to a computer near you...

The web site you've all been waiting for...

The new and improved www.spada.co.nz

Our rather out-of-date web site is currently being upgraded, and will soon be re-launched.

Features to look out for include online registration for seminars and other SPADA events, and a members-only section of the site, where you can participate in online discussion forums and download SPADA publications. You will also be able to submit production levy information electronically.

Keep an eye on your inbox for further details.

EMPLOYMENT RELATIONS ACT

The Bill has eventually become an Act, and we're delighted that the provisions relating to independent contractors seem clearer. You will remember that SPADA made a detailed submission to the select committee on this issue in particular. SPADA will be providing information for members shortly. Watch this space...

Film New Zealand

Life is busy at the Film New Zealand desk. As well as upgrading our website and developing an online locations gallery comprising more than six and a half thousand images, and working on a strategic and marketing plan for the organisation (see page 9), offshore inquiries are flooding in.

There's a recce from the US in the country at the moment, and an Imax shoot about to happen.

Projects we have been working on over a long period of time look like they are likely to go ahead.

The number of new inquiries in my inbox increases exponentially each week.

Word is that the TVC production servicing market is picking up too.

This summer is sure to be a busy one...



Interested in the economic benefit arguments for the film industry?

Check out the *Economic Consequence of Independent Film Making*, a report by Arthur Anderson Economic Consulting, on the AFMA website - www.afma.com/econ.htm



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

FREE TO AIR CODE OF BROADCASTING PRACTICE:

New Draft Code

As flagged in the last newsletter, SPADA made a submission to the co-ordinator of this review being conducted by the Television Broadcasters Council. In general, we think that the proposed Code is a much clearer document. We raised the following points:

General

We support the democratic principle enshrined in the Bill Of Rights Act which protects the right to freedom of expression. Within the constraints of the law, programme makers must be free to determine and judge editorial content which best serves the purposes of the story being told. Guidelines must therefore be sufficiently flexible to allow consistent interpretation across the varied issues and topics which naturally arise during the complicated process of programme production.

Principle 3

The privacy principles contained in Appendix 2 are of concern, specifically principle vii): When consent is given by the child, or by a parent or someone in loco parentis, broadcasters shall satisfy themselves *that the broadcast is in the best interests of the child* (our emphasis).

We raised our concerns about this wording to the BSA at the time this was being introduced, but did not receive a response. Our point was that this is too

high a test. The wording implies that broadcasters (in reality, producers) must conclude that any inclusion in a programme is **actively** to be in a child's best interests.

In our view, the desirable principle is that the child shall not be **harmed** (not that s/he might benefit). This means that a broadcast may also be neutral to the child's wellbeing, something which does not appear to be encapsulated in wording requiring consideration to the child's best interests.

We suggested that the principle could be better expressed by simply using the terminology already in existence:

Children's vulnerability must be of prime concern to broadcasters. When consent is given by the child, or by a parent or guardian or a person in loco parentis, broadcasters shall satisfy themselves that the facts disclosed would not be objectionable to a reasonable person of ordinary sensibilities.

Principle 4

We noted the inclusion of 4b, which permits flexibility in the presentation of opposing points of view. We strongly supported this paragraph as a mature way to deal with the issue of balance where a far more stringent standard has traditionally been applied to television compared to other media.

The Need for an Additional Principle

We made an additional procedural point about the process of determining formal complaints. We have had reports from producers that they

are not always consulted during the preparation of broadcasters' submissions to the BSA. While we understand that it is the broadcaster's statutory obligation to make its own case, we would like the principle accepted that a producer has the right to comment on a submission, if they wish to do so.

We believe that the proposed Code perpetuates the old-fashioned perspective that broadcasters in New Zealand are the producers of the majority of television programmes. The reality is far more complex than that. The law and the Codes need to reflect the reality of the production environment. The majority of television programmes outside News, Current Affairs and Sport are produced by independent production companies, under detailed contract to the broadcasters which involve onerous indemnity clauses. It is not uncommon for broadcasters to insist on treatments and styles from producers which push the envelope of accepted standards. While the broadcaster retains the responsibility of publisher, the interests of the broadcaster and producer are not always identical.

A programme's producer must have the right to be consulted and to comment on any complaint raised against a programme for which they are responsible under contract. This comment should be independent of the broadcaster's submission if the producer so desires, and should apply to both in-house and external producers.

Thanks to those of you who emailed your comments and feedback.





FILM NEW ZEALAND

The draft strategic plan for Film New Zealand has been completed. It has been sent to current and potential stakeholders for comment and support. These include Investment New Zealand, Industry New Zealand, six regional local bodies, the NZFC and relevant Government operations like Tourism and MFAT.

The plan describes the importance of growing Film New Zealand. It is a vital part of the film and television infrastructure. Film New Zealand is well-positioned to lead, co-ordinate and undertake the campaign to attract international film and TV projects and develop and support a cohesive domestic network to service the work.

We have described Film New Zealand's key tasks as being:

To lead the promotion of New Zealand as a location to overseas filmmakers and build personal contact with key decision makers. This is a straightforward export campaign based on New Zealand unique selling propositions and leveraged through liaison with New Zealand's overseas agencies.

To service the first and second levels of enquiries this promotion generates.

The web site has been developed to deal with a large amount of the first level enquiry. It is being

redesigned to represent all regions of the country, translated to deal with major foreign language sources of enquiry and needs to be continually developed to utilise technical advances to meet the expectations of the target market.

To build a network in New Zealand capable of fully servicing overseas production projects.

The network will consist of local councils, national and local businesses and line producers or production companies. Film New Zealand will also lend support to local producers seeking offshore deals.

To attract investment into New Zealand for individual projects, infrastructure and personnel.

This creates desirable jobs, in an industry which requires high technology investment and which generates expenditure in both metro and provincial regions.

The problem is, of course, money. For the next three to five years, at least, Film New Zealand needs to be funded predominantly by the central and local government agencies charged with increasing New Zealand's foreign exchange earnings and developing regional growth and capability. As Film New Zealand's efforts are better recognised, it will become appropriate for the value of the

effort to be more directly tied to projects, with a finder's fee or commission charged to supplement public funding.

In short, New Zealand has a window of opportunity to ride on the back of both the work of Film New Zealand and the increasing international profile of this country as a production base through such high-profile international productions such as *The Lord Of The Rings* and *Vertical Limit*, as well as domestic productions which sell offshore such as *Shortland Street*. This opportunity can be exploited to grow the film and television industry to be a major employer and consumer of products and services across several regions.

To do this, a co-ordinated national and regional approach and funding base is required. Quite simply, we cannot continue without improved support. Film New Zealand could not have survived without the support of Trade New Zealand and the NZFC to date, plus subsidisation from SPADA and various industry companies and people. Thank you one and all.

The good news is that the planets seem to be aligning for the first time in several years and that success may be within our grasp. Keep your fingers crossed. If you want a copy of the plan, contact jane@spada.co.nz



EXECUTIVE

A SPADA Executive meeting was held in Auckland on 31 July. Among other things, the Executive:

- Reviewed SPADA's Strategic Plan
- Endorsed Film New Zealand's draft strategic plan.
- Endorsed the application by the ITVA to take over the unit standards originally devised by FAEM.
- Met with NZ On Air's CEO Jo Tyndall, to discuss general issues relating to the funding body, and in particular, funding processes for DNZ and INZ documentaries
- Discussed levels of funding for development

What else has SPADA been up to?

Jane Wrightson gave a speech about local content quotas at the NZ Broadcasting School's annual Broadcasting Policy Conference, held in Auckland last month.

We've met with the Labour Caucus committee on Broadcasting and are encouraged by their enthusiasm for tackling broadcasting issues.

We've co-ordinated the formation of a consortium dedicated to developing a web site which will be a central and credible front door to the New Zealand screen production industry.

The site is designed to be a working tool, which will provide all the information you need to plan and shoot your production in New Zealand, whether you are based here or offshore.

The site is currently being designed and built, and will be launched shortly. Keep an eye on your email for details.

The consortium partners are SPADA, Film New Zealand, Profile Publishing (publishers of *Onfilm* and *The Databook*), Entertainment Partners Australasia and Epik Technologies (film and television industry software and systems).

We've been asked to appear before the Officials Committee on Broadcasting to discuss broadcasting policy issues as outlined in the "Towards A Broadcasting Policy" cabinet papers, which can be found on Hon Marian Hobbs' web page - <http://www.executive.govt.nz/minister/hobbs/broadcasting/index.html>

Caterina De Nave and Gervais Laird have continued to represent SPADA in meetings with the New Zealand Writers Guild, to discuss the Guild's proposed model contracts for writers.

CONTACT US

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note the new phone numbers!

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AFTA UPDATE

The TV Guide New Zealand Television Awards 2000 will be held at the Aotea Centre in Auckland on November 11. Ticket information will be sent out in early October. Judging is underway and the finalists will be announced at a media function on October 11.

New Zealand Film Production Fund Trust Industry Meetings
Wellington: 5:30pm Wed 30 Aug, Air NZ Suite, Wellington Town Hall. **Auckland:** 5:30 pm Wed 6 Sept, Kodak Theatre, The Production Village, 27 Napier St, Freemans Bay.

Documentary Sites:
International Documentary Conference 6-10 September, Centre for Film, Television and Media Studies, University of Auckland. For more info, see www.cce.auckland.ac.nz/docos

5th Annual MilanoFilmFestival Milan 17-20 September. Short and feature films. For further information, see website www.milanofilmfestival.it, email info@milanofilmfestival.it

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

MIPCOM 2000 Cannes 2-6 October. Television Market - see www.mipcom.com

Moving Pictures October 2000, Toronto. Festival of Dance on Film & Video. 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. For more info email filmfestival@leeds.gov.uk, or see 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 see www.wildscreen.org.uk

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

Kalamata International Documentary Film Festival 22-28 October, Greece. 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. For more info see www.filmartsnorwich.co.uk

2000 Beijing International Scientific Film Festival 28 Oct-1 Nov, Beijing. Competition (for films on science, environment or health/medicine) and conference. For more information see www.losn.com.cn/bj-festival/

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

Margaret Mead Film and Video Festival New York November 3-11. Non-fiction films and videos. 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.

Media Peace Awards 24 November, Auckland. Categories are Print, Radio, Television/Film, Internet and Public Relations. For more information see www.peace.net.nz

New York Festivals: International Film and Video Entries close 11 September. **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, see www.asiatv.com.sg

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

Triangle Television International Gay Lesbian and Bi Film / Video Festival February 2001. To bring GLB works to a wider NZ audience. All works will receive prime time airing. Deadline for registering intent - 30 October 2000. For further info contact Jim Blackman jim@tritv.co.nz.

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

Australian and New Zealand Teachers of Media 2001 International Conference University of Canberra, 17-20 April 2001. Now calling for papers. For more information contact Greg Battye - gpkb@comedu.canberra.edu.au



WWW Websites We can't do Without

A new column in spadaNEWS, dedicated to those areas of cyberspace that make our lives easier or more interesting.

This month, Google (our favourite search engine - recently picked by Yahoo to be its primary search engine provider) plus some essential industry news sites and film uber-sites

We're always interested in groovy new websites, so send your links to kate@spada.co.nz

www.google.com

the only search engine you'll ever need

www.hollywoodreporter.com

The Hollywood Reporter online

www.variety.com

Variety magazine online

www.screendaily.com

Screen International online

www.indiewire.com

Independent film making and festival news

www.urbancinefile.com

The world of film in Australia on the internet - sign up for their excellent weekly email newsletters

www.imdb.com

The Internet Movie Database - search by title, actor, director, crew, country -in fact search by and for anything and everything.

www.creativeplanet.com

Another anything and everything site - a good starting point for info and news about anything to do with production, distribution, marketing, finance, events, technology, etc.

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.

Stamford Plaza Auckland

- 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

