

# spadaNEWS

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## THAT WAS THE YEAR THAT WAS....

I don't know about you, but I'm hanging out for a cuppa and a lie down over Christmas. It's been an amazingly busy and diverse year, marked by some very real progress and a few disappointing setbacks. On the whole, though, the film and television industry continues to charge ahead and SPADA is proud to be a prime representative of the industry's creative and innovative talents.



As a kind of end-of-year report card (we'll let you assign the grades), here's a thumb nail overview of what's affected our world this year.

### Quotas

After four months of intensive work, and with the help of most of the other industry guilds, we managed to publish the first detailed proposal of what a quota system could look like in New Zealand. It was a huge undertaking from an organisation with modest resources (we keep hearing the various Ministries complain about lack of resources but we note that they haven't managed to produce anything yet, despite an awful lot of meetings...) and we think it provides a clear path forward. It will be an invaluable comparison document for whichever modifications the Government ends up proposing.

**Triumph:** Now we know what we mean by a quota model

**Torture:** Waiting for the Government to DO something

### TVNZ Charter

We put forward a well-argued case for improving the current draft. We provided new wording to tighten it and better articulate a clear vision. We also suggested some improvements to the wording as it stands to make it, well, less waffly....

**Triumph:** Seeing the concepts of public service broadcasting being seriously discussed again

**Torture:** Seeing broadcasting policy being done issue-by-issue instead of as a comprehensive package. It's all very well commenting on Charter wording when we have no idea of funding options and no idea of how Charter is intended to mesh with quota.

\*merry christmas

## The Film Production Fund

We can't remember the last time film production got a serious public funding boost. The \$22 million in the Government's 'cultural recovery package' came about after years of Project Blue Sky, SPADA and NZFC work, as well as countless individual lobbying efforts. It ain't a fortune, but it's a fantastic nod in the industry's direction.

**Triumph:** That we got the dosh, of course.

**Torture:** Waiting for the Trust board decisions.

## Producer Margins

That few of us get rich is hardly newsworthy. But it took the receivership of Ninox Films to throw the problem into sharp relief. One of SPADA's top priorities for next year is to re-establish this discussion with the networks and NZOA, who continue to ignore the issue. But it won't go away.

**Triumph:** That another company wasn't faced with the same crisis (yet)

**Torture:** Sniping about Ninox from those who should know better. Talk about kicking a dog when it's down, guys...

## Small Country, Big Picture 2000

Another great conference with a further pleasing rise in youth attendance. We got most things right, a few things wrong and were delighted with the attendance level and positive mood of delegates (even when hung over).

**Triumphs:** Jimmy McGovern, *Stickmen*, the TV2 session, the Maori TV session

**Torture:** Steve Sachs trying to gatecrash *again*...

## Politics

SPADA made two key submissions to select committees. Our comments on the Employment Relations Bill helped make changes to the independent contractors section (which in the original form would have provided huge problems for the industry). Our submission to the Foreign Affairs, Defence and Trade select committee holding a special inquiry into CER and trade agreements, put a strong case for cultural exceptions to trade agreements and for a special CER negotiation for quota arrangements.

**Triumphs:** The revised Employment Relations Act

**Torture:** John Luxton at the CER committee hearing telling us that the domestic industry doesn't need special assistance because of all the 'great New Zealand films like *Vertical Limit*'. VL may be great film – but there's a huge difference between foreign films shot here, and our own cultural product. Duh.

## Film New Zealand

We started the year with a clear resolve to get strong, permanent stake holders on board. Without Trade New Zealand, the NZFC and the support of industry companies like the Film Unit, Kodak and Panavision, Film New Zealand would have to fold (and has come perilously close to doing so). Grateful thanks are also due to several individuals who provide active professional and moral support when the chips are down (you know who you are).

The trick to Film New Zealand is its strong industry support base, which we see as integral to the successful marketing of New

Zealand as a quality locations destination for foreign film and television projects. If we don't get the right projects in, in the right numbers, we'll burn out the industry, miss out on upskilling opportunities or get in bad projects which leave behind trails of grief.

We developed a strategic plan, based on discussions at a pivotal meeting in Queenstown with representatives of seven councils. While there have been subsequent problems with follow-through, there are signs that there is a general agreement for our approach from southern and northern districts in particular.

Our main problem is money (natch). There's only so much a one-person office with a total budget of less than \$200k can do to make an international splash. If we can just focus on the real goal - attracting quality projects here with a minimum of bureaucratic nonsense and maximum industry involvement - then we have a terrific opportunity for the industry to capitalise on the current unparalleled international interest in New Zealand (thanks, Peter, and good luck!).

**Triumphs:** Survival for another year. The development of a sensational new web portal, as part of a six-member consortium, to provide an unbeatably great website incorporating a huge range of information about shooting in New Zealand. Details coming soon

**Torture:** The band-wagon jumpers who grab credit for the work of industry personnel and Film New Zealand in bringing home the bacon, without stopping to ask how they can help (and putting their money or brain power where their mouth is).



## Funders and Broadcasters

A funny old year. Is the NZFC getting harder to deal with? Is NZOA? Are NZOA's 'funding conditions' getting sillier? Why do both organisations generally ignore the industry when they are strategising? What are the alternatives? What is the best way to engage with the industry anyway? Why did TV3 choose this year in particular to write off its old programme stock so it could post a loss? (no prizes for the answer to that one). Will the broadcasters ever broadcast the TV Awards? Are there answers to any of these questions or are they permanent imponderables? Answers on the back of a postcard please.

**Triumphs:** The unprecedented invitation to talk with the TVNZ board about industry issues. Achieving strong NZFC and Te Mangai Paho support for quota. Lots of broadcaster support for local content in general. TVNZ's commissioning restructure.

**Torture:** NZOA silence on quota. Funder and broadcaster unwillingness to address seriously the levels of production (particularly documentary) budgets. Vagueness of NZFC funding decision-making processes and its new structure.

## Membership Services

In the quest for continual improvement (yes, we know, there's always more to do to give you bangs for your much appreciated bucks) we've managed a few innovations: a new website with a membership section, email bulletins including feedback requests on various policy ideas, the introduction of spadaFACTS to provide you with ready references on various topics, the continuation of our popular seminar series (any special requests for 2001?), coordination of export networks to

selected markets and trade shows, the introduction of the first Code Of Best Practice and ongoing mentoring services as individually requested.

**Triumphs:** the new website as an elegant yet functional tool, courtesy of much hard work by Kate Doherty and The Gibson Group



**Torture:** The ongoing challenge to serve you all equally and well.

## Industry relations

Lots of good dialogue with the Writers Guild, Equity, WIFT and the Technicians Guild in particular. The continuing evidence of goodwill to achieve industry-wide gains is encouraging.

**Triumphs:** The useful and productive collaboration with the Writers Guild in the refinement of the Guild's proposed 'model contract' templates for drama projects (which producers are free to use, adapt or discard depending on their circumstances. The documents will be available soon.) Introducing the SPADA Onfilm Industry Champion Award.

**Torture:** Not worth our lives to reveal...

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What I want for Christmas.

- A quota system
- Broadcasting policy actually implemented
- Hugely successful NZ films and programmes
- A lot of champagne

- An end to world hunger
- And SPADA members to have a terrific Christmas and a splendidly profitable new year.

Merry Christmas from the SPADA Executive and staff, with our thanks for all the support this year.

Jane Wrightson

## ***Economic Theory and Local Content***

Earlier this year, you will remember that the Television Broadcasters Council released a paper by Veronica Jacobsen of Arthur Andersen (commissioned through Chen and Palmer). This paper tried to critique the SPADA quota model using economic theory. While purporting to be an unbiased analysis, the paper was remarkably light on fact and very heavy on opinion masked as theory.

While SPADA does not have the resources to commission heavyweight consulting firms, we were very concerned about the attack on the very concept of quota and discussed it with several economists. It became clear that economic theory was less than clear - or even relevant - when applied to broadcasting policy.

In the interests of furthering the debate, we commissioned economist and policy analyst David Hay to examine local content quotas from an economic theory perspective.

The resulting paper helps to make the econobabble comprehensible to a layperson, and points out not only the uses but also the limitations of economic theory when applied to broadcasting policy.

You can download it from [www.spada.co.nz](http://www.spada.co.nz).



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

# KNOW YOUR EXEC

## **Karen Soich**

2000/2001 is Karen's second year as president of SPADA, and sixth year as a member of the Executive. In that time, Karen has contributed a great deal to the organisation, including assisting in the organisation of successive conferences, representing SPADA on the Copyright Council, and collaboration with the Writers Guild in drafting first the Guidelines for Writers and Producers, and latterly, sample contracts. Karen's famous sense of style has also come in handy on occasion, be it choosing gifts for conference speakers, or a venue for Christmas drinks. And we hear she's not too shabby in her (now immortalised in print) kitchen, either.

## **John Barnett**

has had a long and illustrious career in the NZ film and television industry, producing many of New Zealand's best known TV dramas, as well as feature films which include *Beyond Reasonable Doubt*, *Footrot Flats* and *What Becomes of the Broken Hearted?* He is the Managing Director of South Pacific Pictures, one of New Zealand's largest production houses, is a member of the New Zealand Film Commission Board, and has been involved in production and broadcast industry issues for many years. He is also very good at spelling.

## **Grant Campbell**

has been involved in the screen production industry for sixteen years, primarily producing/directing for television, although he says his heart is in feature

film (particularly writing and directing). Grant is a member of the Screen Directors Guild, and brings this perspective to the SPADA Executive. He coordinates the Wellington Film Focus Group.

## **Nicole Hoey**

Descendant of Ngati Kahu in the north, has spent the last twenty years making television commercials, drama, documentaries, youth and children's programmes both in NZ and overseas. She was the first producer to put Maori language content into prime-time with *Koina Te Korero*, and currently produces *Pukana*.

## **Bettina Hollings**

has recently made the transition from network executive to programme maker. She runs Imagination Television in Auckland, specialising in factual and entertainment programming, and has forgotten more about ratings than most of us ever knew.

## **Brendon Hornell**

is a Wellington-based film maker, whose company, Origin One productions, has produced two short films. He describes himself as an "emerging producer" and aims to be a voice for SPADA's younger members. Brendon is particularly interested in training issues.

## **Veronica McCarthy**

is the Christchurch-based managing director of Raconteur Productions, which primarily produces documentaries and children's programmes such as

*The Big Chair*. SPADA's Christchurch representative for the past two years, Veronica brings to the executive a strong Christchurch/South Island perspective. She has also been part of SPADA's documentary subcommittee, working with New Zealand On Air to improve the contracts for DNZ and INZ.

## **Janine Morrell**

returns to the SPADA Executive after a two year absence, with her classic vim and vigour. Janine has recently left TVNZ after 15 years, and is now running Whitebait Productions in Christchurch, specialising in children's programming such as the widely adored *Bumble*.

## **David Rose**

has been actively involved with the media and entertainment industries for most of his working life. He has produced music shows *Space*, *Squeeze*, and *Ground Zero*, as well as Sky's *Jaffas Big Picture Show*. David also served on the SPADA Executive last year, during which he was one of SPADA's two representatives on the AFTA board, and was actively involved in training issues.

## **Bronwen Stewart**

Is from Ninox Films in Wellington, and has been a member of the SPADA Executive for the past three years. Highly experienced in factual programming, Bronwen brings to the Executive an understanding of the issues faced by factual programme makers, and is keen to continue the work done by SPADA (through the documentary subcommittee) in this area.



# MUSIC, MOVIES AND MONEY

## An open letter from composer Clive Cockburn

Dear Jane,

The reason for my writing to you is that I would like this information to filter down from SPADA and NZ On Air to programme makers. I wish to draw your attention to the costs of producing music for a documentary.

Music budgets have not altered in 20 years and whereas 15 minutes was once regarded as a high music content, it no longer is. 15 minutes could be recorded in a day but two recent series required approximately 40 minutes of music, with another being over an hour. These should take 3 days to record and the studio costs would be \$4,500 - a price that has been suggested on occasion as a total music budget. The composer would have no fee and certainly there would be no musicians. Over recent years the question has become 'how much' music can be supplied for the film within budget.

A vicious circle has been set up where the composer has become a recording engineer and outlays every possible cent on equipment to subsidise these low budgets. He may do the whole job himself or just the composition and preparatory sequencing. When he does use a studio apart from his own, the budget only allows for a less expensive studio.

Most of the score is electronic so the composer's job has expanded. Not only does he compose and produce, but now has to perform most of the music and print the score. (Copyists were the first people to go out of work). His electronic studio will cost \$50,000 - \$250,000 and need constant upgrading. I feel that morally, at least a proportion of the fee should go to musicians.

A composer should have a fee of \$4,000 or \$5,000 for a series theme or documentary - other costs should be on top of this. If music budgets were set at around \$10,000 and up, depending on duration and orchestration, a better product would be made and more people would stay in work. At the current prices it is not a wise choice to compose and produce music for film as a vocation, even if it is your passion. Fully employed and going out of business!

Clive Cockburn

Any comments or feedback welcome to [jane@spada.co.nz](mailto:jane@spada.co.nz)

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

You may remember that in the last issue of spadaNEWS we ran a story inviting you to contribute work to this showcase. The event was a great success, as the following update from Tamsin Cooper, Magical Movies Producer and Dunedin City Council Community Arts Advisor, indicates

"The support and enthusiasm from New Zealand producers was fantastic. As a result Magical Movies was a major success. Almost every session was booked out with over 1800 children and their caregivers attending the 3-day festival.

"The response to Magical Movies was overwhelming. The children actively responded to the films, cheering when recognisable characters such as Hairy Maclary graced the screen and clapping when films were over. The children's film festival will be an annual event and it is my hope that eventually it will tour nationally.

"This film festival highlighted the need and desire for film and video makers to celebrate with our children the best of children's film and video created in New Zealand.

The organisers are looking for material to screen in next years festival so if you are interested please call Tamsin Cooper on 03 474 3792 or 021 2576596.

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### ***While we're talking about children...***

Jane Wrightson and the NZ Television Broadcasters Council's Bruce Wallace met with NZ On Air recently to discuss NZOA's draft guidelines for commercial activity around children's programmes. The draft was the subject of heated discussion at NZOA's recent Children's Forum, and both SPADA and the TBC are working to ensure that any guidelines promulgated by NZOA are both workable and relevant. NZOA will provide a revised draft for consideration in the new year.

# SMALL COUNTRY, BIG PICTURE 2000

## The New Zealand Film and Television Industry Conference

### First Things First...

Running the annual industry conference is a huge financial undertaking. We battle each year to keep the prices down, and can't do this without the support of our wonderful sponsors. A thousand thanks to the principal sponsor of Small Country, Big Picture - the **New Zealand Film Commission**. Thanks also to our key sponsors:

**APRA Music Licensing**  
**Avalon Studios**  
**Budget Car and Truck Rental**  
**Entertainment Partners**  
**Australasia**  
**FACB**  
**Film Finances**  
**Film Waitakere**  
**FIUA**  
**Kodak**  
**Onfilm**  
**Panavision New Zealand**  
**Qantas New Zealand**  
**Roasted Addiqtion**  
**Screenrights**  
**The British Council**  
**The Film Unit**  
**Trade New Zealand**  
**TV One**  
**TV2**  
**TV3**  
**Waiwera Mineral Water**  
**Xtreme Forwarding**  
**Zealot**

### Young Film Makers Honoured

The competition was tough this year, but after much deliberation the judging panel chose **Hamish Rothwell** as 2000's SPADA Young Film Maker of the Year.

Rothwell (31) is a graduate of the London Film School and has worked in the industry for five

years. Currently a commercials director, Rothwell has already

won an advertising industry Axis award. *Stickmen*, his first feature film, was described by the judges as "slick, funny, sexy, and a great yarn", and will be released in January 2001.

The Award was presented at the Film Waitakere cocktail function - part of Small Country, Big Picture 2000 - by Waitakere City deputy mayor Bob Stanic and last year's winner Vanessa Alexander (whose statement from the judges kept everyone guessing till the last minute).



Rothwell accepts his prize from last year's winner Vanessa Alexander

Others in the running were finalists **Paul Swadel** and **Gregory King**, and runner up **James Cunningham**, whose *Infection*, was described by the judges as "an extraordinary short film, which creates a new genre in New Zealand".

All four finalists received free conference registration, and Cunningham and Rothwell walked away with a swag of prizes from award sponsors The Film Unit, Panavision, FACB and Kodak.

Thanks to the judges, Gordon Harcourt, Fane Flaws, Ruth Kaupua and Vanessa Alexander,

for their hours of viewing and deliberation.

### THE TV3 PITCHING COMPETITION

This year's winning pitch, for *The World According to D'Arcy* (a twisted late-night rave with the fantastically named D'Arcy Crispin Waldegrave), was delivered with wit and style by **Shara Hudson**. A funky show, an assured pitch, and a clearly defined target audience gave Shara the edge over the four other brave souls who pitched their ideas to an audience of 'experts'. Shara has since met with TV3, who are keen to develop the show.

The competition was ably MC'ed by seasoned pitcher John Barnett, and time was efficiently kept by Screen International's Sandy George.

### SPADA ONFILM INDUSTRY CHAMPION

He was difficult to track down, but eventually we found this year's industry champion at lunch-time on Saturday, fresh off a plane from New York (I guess that's what you get when your champion is also an international jet-setter). Yes, this year's very deserving Industry Champion was the man who has contributed hugely to putting NZ filmmaking on the international map, **Lindsay Shelton**.

Lindsay has been at the New Zealand Film Commission for 22 years, during which time he created the commission's marketing operations, and handled international sales of more than 60 New Zealand feature films, including seven of



the commissions top ten earners. For this, and all the other work he has done to help filmmakers over the years, Lindsay truly is an Industry Champion.

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### THE UNOFFICIAL CONFERENCE AWARDS

For the second year running, SPADA staff put their heads together to choose those most worthy of recognition for outstanding acts while at the conference.

#### **The inaugural George Andrews prize for SPADA AGM invigoration:**

George Andrews (but we reckon Nicole Hoey will fight next year - watch out George!)

#### **Best use of a paper bag to muzzle a TVNZ executive:**

Rod Stoneman (see below)



(L-R) A visitor from Hawkes Bay, Nick Ward and his shopping, Rod Stoneman

#### **The Pak'N'Save prize for shopping demystification:**

Screenrights Great Debater Nick Ward (we wonder, who was the catfood for?)

#### **The Frend award for red wine misadventure:**

Portman's Tristan Whalley, for not one but two white shirts in the space of an hour (admittedly, it was a wee small hour)

#### **The Bill Ralston Prize for best left hook:**

Unnamed executive wrendered tired and emotional.

#### **Best example of the commercialisation of television:**

A room full of producers fighting over 2 *For You's* bubbly prize (and getting most of the answers wrong).

#### **Spot the pom prize:**

Jimmy McGovern, sporting a superbly shiny red nose after a day in the harsh Waiheke sun (we don't think it was the mini bar)

#### **The Monica Lewinsky Award for devotion to duty:**

Marian Hobbs (you had to be there)

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### GET REAL: CHILDREN'S TELEVISION

At the Children's Television session at conference this year, the delegates attending the session (chaired by Geoff Lealand, with panellists Mary Phillips, Ian Taylor and Ruth Zanker) also engaged in much debate. The following resolution was passed:

*At the conclusion of the lively session GET REAL, there was unanimous support for the following resolutions:*

1. *That NZOA should change its current practice of a single round for children's funding, to have at least two or three such rounds or opportunities to submit proposals during each year (a need particularly accentuated this year with the very late timing of the 2000 round)*

2. *That the NZ Television Awards be split in the children's category to reflect better the range of children's production*

*This is the considered opinion of the 70+ people at this session.*

# AN EXCITING FUTURE

excerpts from RICK ELLIS'  
address to Small Country, Big  
Picture 2000

## TVNZ Charter

The government has put a stake in the ground with the TVNZ charter. We welcome it, and I believe that most in this room here are enthusiastic about its potential.

The Minister of Broadcasting has said time and time again that the

charter is not a recipe designed to destroy TVNZ's audience share. It is not aimed at filling our schedules with low rating minority programming. And we will not be screening prime time full of foreign languages.

The Charter is, however, a recognition of the huge impact TVNZ can and should have on helping to preserve, communicate, mould and support New Zealand cultural and national identity in a world of increasing globalisation. The charter is also a timely review of this organisation after ten years as an SOE.

The charter has had input at the TVNZ board, management and company level – and it is a concept that we have enthusiastically contributed to and are prepared to eagerly embrace.

Yes – it will be challenging. Simply running a successful television business in this small market is challenging – so that's nothing new. But we believe that a charter that aims to meet the needs of our rapidly changing society is a good and proper thing.

Continued next page>>

It does, however, raise some real issues – issues that should concern everyone. Some of the questions that the government, the company, taxpayers and citizens, and you, are going to have to wrestle with include:

- How do we afford it?
- If difficult trading conditions reduce TVNZ's dividend, where else will the money come from?
- If a charter moves many of the public service obligations currently held by NZ On Air to TVNZ, will the money follow?
- Should public money continue to be used to subsidise commercial programming on foreign-owned broadcasters?

It must be readily apparent to everyone in this room that there is no simple answer to any of those questions, and that whatever is decided there are going to be serious ramifications for everyone in the broadcasting industry.

My concern, and therefore my plea, is that it gets sorted, and gets sorted quickly. The longer the debate takes, the greater the pressure and insecurity for all of us. I, for one, pledge the substantial resources of TVNZ to helping ensure a resolution as quickly as possible.

## The digital future

Digital is the current issue of our technology evolution in the 21<sup>st</sup> century.

I'm not talking about the ability to screen hundreds of channels of pap. I'm talking about removing the tyranny of restrictive bandwidth – the current analogue technology that restricts TVNZ to just two channels.

You as programme producers are really fighting for access to a small slice of each day – the prime time when audiences are large enough for programmes to have real impact. Our challenge is to use digital multi channels to expand those prime time hours – through access to more – greater choice – and new applications. There is opportunity – financial, educational and societal – in expansion. And that is our future – one of growth possibilities, not constraints.

## Why not SKY?

I can already hear some of you thinking aloud ... if digital is such a great thing why does TVNZ continue to be absent from the SKY digital service? Many observers see appeal in the apparent simplicity of this supposed solution for TVNZ going digital. But it's nonsense to say ONE and 2 on SKY means we have gone digital. It doesn't change the restrictive constraints of having only two channels.

So why isn't TVNZ on the Sky platform? The answer's simple – because SKY won't do a deal on anything but its own terms. And those terms would sign away the future of TVNZ in the digital world.

Let me explain...A deal that sees TVNZ as a subservient partner in any expanding relationship is hardly a deal that is in the interests of the New Zealand public, the New Zealand government, and certainly TVNZ as a valuable state owned asset.

There are other digital players and potential partners out there who are more than ready to engage on mutual terms. There is cable – there are other satellites – there is ever improving copper wire technology – and there is mobile. And as a publicly owned television organisation, it is in

our interests to be on all those services in ways which enable us to grow, and develop new ways of delivering your content to wider and wider audiences. It's in our interests – and more importantly, it's in your interests.

## Television Biblical Lore

TVNZ is often accused of running a ratings driven organisation. I can't believe that such criticism can so badly miss the point. There's a basic principle here, and it is about programme making.

You've all heard about the virtuous circle. I'm sure you are aware of how easy virtue can turn vicious? Isaiah chapter 12, verse 6 of the television biblical lore states...

*Ratings begat revenue... revenue begats profit – profits begat programme funding – and good programming begats revenue.*

Break that circle and the provider – the shareholder – will be called upon to answer in the house of the provider – Parliament – for funding. Now into this biblical analogy come the infidels – who claim “forget the profits – money grows on trees – spend like mad – and forget the ratings.” I'll drop the biblical allusions at this point to say that you all know that's nonsense. The challenge is to remain a profitable, high rating competitive television organisation.

## Politicians and Programming

I was drawn recently to a comment made by the BBC director general Greg Dyke, in response to culture secretary Chris Smith's call for the corporation to produce programmes with a higher profile. And his answer?



*"Well, Chris, as we all know, it's not a minister's job to tell us what we should and shouldn't be commissioning and showing. First because politicians watch very little television, so who are they to judge? And second, because the BBC's independence has been jealously guarded over many years and will be equally guarded over my time as director general."*

TVNZ jealously guards its editorial independence too. It is independence enshrined in its enabling legislation, the SOE Act, and stated and restated every year in the Statement of Corporate intent.

I make this point because we are always under pressure over our programming decisions. I need to state here and now that the pressures I allude to are to be expected – they've always been there, sometimes louder than usual – they come with the territory. They are particularly resonant regarding news and current affairs, which by its very nature, upsets just about everyone at some time or another.

But right now the pressure seems to be causing more tension than usual – to the extent that we're being criticised over concepts and ideas before they've even matured beyond a gleam in a programmer's eye!

We will never make shows if we take as directives the chorus of criticism that seems to accompany things television these days.

Someone has to be the arbiter, and we – you and I – are better placed to be that arbiter. But we hold such a powerful and responsible position only so long as we can be confident that the standards we uphold, and the way we perform to those standards, can be defended. Sometimes we don't get it right –

most of time, and certainly on balance, I believe we do.

Like every other endeavour ours is an evolving business, subject to changing pressures and changing resources, sometimes subject to slippage, and never immune from constant review.

We are again reviewing our way of doing business and the standards under which we function – so that when we make a stand we do so with the confidence that we have brought every professional and empirical standard to bear on the services we offer the New Zealand public. It is only then that we can be resolute in our defence of what we screen – some of it material that we have produced together.

Just before I conclude I would like to turn to a comment made by David Liddiment, Director of Programs for ITV in Britain, which demonstrates that TVNZ is and continues to be in tune with the best in the broadcasting world. He said ...

*"If you decide to have a system of people's television, then people's television you must expect it to be. It will reflect their likes and dislikes, their tastes and aversions, what they can comprehend and what is beyond them. Every person of common sense knows that people of superior mental constitution are bound to find much of television intellectually beneath them. If such innately fortunate people cannot realise this gently and considerately, and with good manners, if in their hearts they despise popular pleasures and interests, then of course they will be angrily dissatisfied with television. But it is not really television with which they are dissatisfied. It is with people."*

Television New Zealand is all about its name. Television for New Zealanders. Your television – my television – our television. This is being reinforced and re-

emphasised for all of us through the process of developing and implementing a meaningful and long-term charter for TVNZ.

Death notices for TVNZ being written on the television and editorial pages of our newspapers are somewhat premature.

## **www.spada.co.nz**

We're very proud of our new website, which hosts all sorts of news, information, and documents for you to download.

We're also very grateful to the hard work of the team at The Gibson Group in bringing to life our vision for a dynamic, useful, and user-friendly site.

By now all members should have received email notification of your username and password, which allows you to access the Members-Only section of the site. This section includes a discussion forum, and a range of publications to download, (including new information about the Employment Relations Act). If you have not received your username and password, it probably means that we don't have your email address. Contact [kate@spada.co.nz](mailto:kate@spada.co.nz) and we'll issue you with one.

New content is added to the site regularly. Before Christmas you'll be able to check out the draft minutes of the AGM, David Hay's paper on Economic Theory and Local Content (see page three), SPADA's Annual Report, this newsletter, and our latest press releases. All at the click of a mouse button.

Thank you to those who have shared their thoughts about the site with us - we appreciate the feedback. And if you haven't already, check out [www.spada.co.nz](http://www.spada.co.nz) today!

# EXECUTIVE

At its first meeting for the new financial year, held on 8 December, the new Executive:

- elected John Barnett to be SPADA's Vice President for the 2001 year
  - noted SPADA's submission to the Minister of Broadcasting on the TVNZ Charter (members can get a copy by emailing [jane@spada.co.nz](mailto:jane@spada.co.nz)).
  - noted a submission made to the Ministry of Economic Development. The MED is attending the WIPO conference which intends to conclude a new treaty on the Protection of Audio Visual Performances. Of several alternatives mooted, SPADA supports the option where, once a performer has consented to the fixation of their performance, then all the performer's exclusive rights over the fixation would be transferred to the producer. This can be varied by contract.
  - agreed that we would seek a meeting with the Deputy Prime Minister to discuss the proposal mooted at the Alliance conference that all public funding should be given to TVNZ
  - noted that a letter had been sent to the Chair of TVNZ supporting recent moves in setting out Commissioning Protocols and requesting that similar attention be given to devising a Contracting Protocols document. (If any member has not received the Commissioning Protocols document from Andrew Shaw at TVNZ, contact Andrew or the SPADA office for a copy).
- discussed the strategic plan at length and sought a particular improvement in the addressing of Maori policy. This will be worked on in the coming weeks.
  - noted concerns about new funding conditions sought by NZOA and with some new contracting requirements by TVNZ, especially relating to the contracting of presenters and new audit requirements. These matters will be raised with those organisations.
  - noted progress with the model contracts drafted by the NZ Writers Guild. These documents will be available shortly as template documents: producers may use, adapt or use other documentation as they see fit in the course of their negotiations with writers. The work of the Writers Guild, and of Matt Emery, Gervais Laird, Caterina De Nave, Karen Soich and John Barnett is noted with very many thanks.

## The Film Focus Groups...

will be coordinated during 2001 by **Owen Hughes** (Auckland) and **Grant Campbell** (Wellington). Each will communicate by email and call meetings when required. The FFGs are a mechanism to discuss issues facing the film production community and to convey action points to the NZFC and other relevant bodies. Owen and Grant will report progress to the SPADA Executive. Contact Owen at [owen@frameup.co.nz](mailto:owen@frameup.co.nz) or Grant at [caliban@paradise.net.nz](mailto:caliban@paradise.net.nz)

## AFTA UPDATE

The SPADA representatives on the board of the Academy of Film & Television Arts for 2001 will be **Bronwen Stewart** and **Norman Elder**.

## CONTACT US

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Email [info@spada.co.nz](mailto:info@spada.co.nz)  
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**Jane Wrightson**  
Chief Executive  
**Jane Gilbert**, Film NZ  
**Kate Doherty**  
Membership Manager  
**Lisa-Marie Tamariki**  
Administrator

### SPADA Executive:

#### Auckland

*Karen Soich*, President  
09 376 6382  
*John Barnett*, Vice President  
09 839 0999  
*Nicole Hoey* 09 360 1188  
*Bettina Hollings* 09 308 0482  
*David Rose* 09 623 8251

#### Wellington

*Grant Campbell* 04 388 9739  
*Brendon Hornell* 04 570 2129  
*Bronwen Stewart* 04 801 6546

#### Christchurch

*Veronica McCarthy* 03 377 7266  
*Janine Morrell* 03 365 5330

## SCREENRIGHTS

The SPADA representatives on the NZ committee for Screenrights in 2001 will continue to be **David Baldock** and **Jane Wrightson**. David Baldock was elected chair at the meeting in November. We are delighted to report that David will be attending some of the Screenrights board meetings in Sydney. This is an important and welcome move by Screenrights in response to concerns raised by the NZ committee, and SPADA in particular, that the NZ viewpoint may not have been adequately taken into account when setting policy.

## FESTIVALS, SEMINARS, MARKETS AND MEETINGS

**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](mailto:jim@tritv.co.nz).

**Television @ Evolution Conferences** Auckland 7 February, Wellington 13 February, Christchurch 14 February 2001. One-day conference on interactive television, featuring international and local speakers. Registration fees \$350 incl GST. For more info, see [www.interactiveanswers.co.nz](http://www.interactiveanswers.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](mailto:info@queerscreen.com.au) or see [www.queerscreen.com.au](http://www.queerscreen.com.au)

**Australian International Documentary Conference** 6-9 March 2001, Perth, Australia Masterclasses, market and craft sessions, international screenings, Australian Documart pitching sessions. For more information see [www.aidc.on.net](http://www.aidc.on.net).

**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](mailto:gpkb@comedu.canberra.edu.au)

**MIP DOC 2001** 31 March-1 April 2001, Cannes, France. Documentary market which runs immediately prior to MIP TV. [www.miptv.com/mipdoc](http://www.miptv.com/mipdoc).

**MIP TV 2001** 2-6 April 2001, Cannes, France. Television market. If you are a New Zealand producer interested in attending MIP TV, contact [kate@spada.co.nz](mailto:kate@spada.co.nz) for more information about being part of the NZ stand. See [www.miptv.com](http://www.miptv.com) for more information about the market.

**World Media Festival - Global Competition for Modern Media** 9 May 2001, Hamburg, Germany. Entry categories: Advertising, Animation, Business TV / Inhouse TV, Children's, Corporate Communication, Corporate TV, Documentaries, Internal Communication, News, Public Relations, Sales Promotion, Training, Website Design, plus sub-categories. Entries close 31 January 2001. For further information see [worldmediafestival.org](http://worldmediafestival.org).

**Banff Television Festival 2001** June 10-15, 2001 Banff, Canada See [www.banfftvfest.com](http://www.banfftvfest.com).

**Nashville Independent Film Festival** June 6-11, Nashville, USA. 32nd year of annual competition for independent and student film/video makers. Entry deadline - February 28, 2001. For more info e-mail: [niffilm@bellsouth.net](mailto:niffilm@bellsouth.net) or see [www.nashvillefilmfestival.org](http://www.nashvillefilmfestival.org)

**FILMART: Hong Kong International Film and TV Market** 27-29 June 2001, Hong Kong. For further info see <http://hkfilmart.com>.

**Images Contre Nature - International Festival of Experimental Video** 2-7 July 2001, Marseille, France. Focused on the leading edge of video experimentation and research. Entries close 1 February 2001. For further information, see [perso.wanadoo.fr/rolbert.prea/icn.html](http://perso.wanadoo.fr/rolbert.prea/icn.html)

**CAPALBIOcinema International Short Film Festival** 4-8 July 2001, Tuscany. Competition for films of 15 minutes or less. The festival directors are keen to include some NZ shorts in the festival selection. For further info see [www.capalbiocinema.com](http://www.capalbiocinema.com) or email [capalbio.cinema@flashnet.it](mailto:capalbio.cinema@flashnet.it)

**Open Air Filmfest Weiterstadt** 16-20 August 2001, Germany. Mainly short films, all formats. Entry deadline - 15 June 2001. For more info see <http://www.weierstadt.de/filmfest>.

**International Human Rights Film Festival** Nuremberg, Germany, 12-16 September 2001. Features and documentaries that deal with human rights issues. Entries close 21 May 2001. For further info, see [www.fitame.de](http://www.fitame.de)

**Don't forget** to check out the SPADA website for details of other festivals, seminars, markets and meetings we find out about between newsletters. You can also submit your own event to the website. The address is <http://www.spada.co.nz/news/Events/Events.html>

## KIA KAHA

To Manutai Schuster, who leaves the position of Television Manager at Te Mangai Paho this year, to return to the independent production sector. Manutai will be part of the team at Cinco Cine Film Productions next year, so we'll still get to see plenty of her. Which is great, as she is a delight to work with. We wish you well Manutai.



## 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, some more industry sites worth checking out, plus one for the geologically inclined.

We're always interested in groovy new websites, so send your links to [kate@spada.co.nz](mailto:kate@spada.co.nz)

### [www.rottentomatoes.com](http://www.rottentomatoes.com)

a site where you can compare multiple reviews of the same movie

### [www.cyberfilmschool.com](http://www.cyberfilmschool.com)

Discussion forums, tips from Hollywood film makers, and lots of practical info on all aspects of film making. An easy-to-use and very informative site.

### [www.spectrum.net.nz](http://www.spectrum.net.nz)

NZ Broadcasting News and Information.

### [www.reportertv.com](http://www.reportertv.com)

showbusiness news streamed live on the internet

### [www.filmunlimited.com](http://www.filmunlimited.com)

*The Guardian* and *The Observer's* online film site. Loads of reviews, interviews, trailers...and even a "mood matcher" to help you choose your night's viewing

### [www.imagesjournal.com](http://www.imagesjournal.com)

Brainy web-based magazine for 'everyone who enjoys movies and popular culture'. Features are full of links and images, along with recent film and video reviews.

### [www.gns.cri.nz](http://www.gns.cri.nz)

One for the Wellingtonians -check out the Active Earth section to see the magnitude of the latest quake.

# 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

### **Qantas 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. Qantas).
- 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

