

spadaNEWS

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OF MOOSE AND MAPLE LEAVES



A report on the NZ contingent's trip to Canada last month, written by Jane Wrightson for *OnFilm*.

Actually, there were no confirmed moose sightings, but plenty of snow made up for it...

In February a little NZ group left high summer for the annual Canadian production industry conference in Ottawa, where snowbound temperatures often hovered around minus 30 degrees. Joining me were TVNZ's Alan Brookbanks and the NZFC's Kathleen Drumm, plus SPAA's Nick Herd, the AFC's Kim Dalton and Becker Entertainment's Richard Becker. Skilfully moderated by our own Judith McCann, our shivering panel imparted a considerable amount of information on our production, distribution, location shooting and broadcast environments. The potential for co-production in particular is rich, with shared colonial and post-colonial histories, some similarities in our indigenous stories and mutual concern about the global dominance of Hollywood.

I also spent a fair bit of time mulling over quotas of course. The Canadians are unanimously gobsmacked that we do not have one ("But how can a country take its production industry and screen culture seriously without proactive regulation?" "How indeed?" I muttered quietly). I was sad that I could report no apparent progress since the NZ election.

A lively, private discussion at a flash bash with a senior representative of the NZ High Commission in Ottawa gave an insight into why we haven't moved forward quickly on this issue. A card-carrying member of the new (old?) right, this fellow proceeded to tell me - in passive/aggressive Sir Humphrey fashion, of course - what a stupid idea quotas were and how NZ was still a world leader in market deregulation.

While I pointed out that quotas were Government policy and that his views might be outmoded, at best, (let alone the ironies of ignoring success in the very country to which he enjoys a posting), I saw the uphill battle the Government has in fighting its own officials.

NZ can learn from Canada in several public policy areas, and can teach in others. Canada's quota system is widely regarded as underpinning a successful production industry and ensuring that audiences have the opportunity to see a

Continued overleaf >>



content. Having thus created and nurtured a relatively strong production industry, the country can also effectively service foreign production (bringing in C\$1.5 billion in 2000).

The Canadians also see the value of properly funded locations offices and the importance of a national marketing banner. The current shenanigans encountered by SPADA in attempting to secure modest but stable funding for Film New Zealand seem ludicrous by comparison. And the value of an indigenous channel is also pretty much unquestioned. The audience numbers might be small but the cultural and linguistic importance is regarded as paramount.

The production industry issues faced by both countries are remarkably similar. Like us, Canadians are discussing the effects of vertical integration, access to financing, rights exploitation and copyright, the role of broadcasters and the international trade agenda. Canadian representatives will hopefully attend our Small Country, Big Picture 2001 conference this November so more of us can hear about different ways to cherish screen culture.

We beat Canada hands down in our lack of bureaucracy, our international focus and the range of topics at our own industry conference, but we can learn much about how to regulate without the sky falling in.

Meantime, contact Jane Wrightson, Kathleen Drumm or Alan Brookbanks - and Judith would be delighted to hear from you - about potential opportunities for co-production with our Northern friends.

are coordinated 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 or Grant at caliban@paradise.net.nz

EXECUTIVE

At its first meeting of the new year, held on 22 February, the Executive:

- Met with John Reid of the Screen Directors Guild to discuss cooperation between the SDG and SPADA. The directors' 'rate card' was discussed and while we agreed to disagree on the 'rate card' itself, the SDG agreed to help us in our work to secure more realistic production budgets.
- Met with National's Broadcasting spokesperson, Katherine Rich, to ascertain what policy planks National might be considering.
- Discussed TV2's **2Production** credit and members' near-unanimous opposition to the possessory implication of this credit. TV ONE has indicated that it is happy for producers to use the alternative plain channel credit. A letter has since been sent to TV2 asking the channel to reconsider.
- Decided to contact the Maori Broadcasting Advisory Committee to improve links.
- Noted the discussion paper on Parallel Importing and the Creative Industries.

SPADA been up to?

We've co-ordinated another *Television@New Zealand* stand at MIP TV, with funding assistance from Trade New Zealand. The production companies who will be winging their way to Cannes next month for the world's biggest television market are: Gibson Group, Greenstone Pictures, Red Sky Film and TV, Slightly Offbeat Productions, Sunshine Multimedia, Te Reo Television, Top Shelf Productions and Whitebait Productions.

We've met with the Deputy Prime Minister in relation to his comments made late last year regarding whether NZOA funding should be contestable. We also raised quota progress issues and funding for Film New Zealand.

We've also met with NZ On Air to reinforce the need for industry consultation before material changes are made to contracts. NZOA agrees. Jo Tyndall also advised that several changes to documentation required for applications and budget reporting are being considered as a result of an auditor's report. She will consult before the changes are formally introduced.

Contracting process continues to be a concern in relation to both TVNZ and TV3. We will be following up our request made last year to establish contracting protocols with broadcasters.

We've published the 1999/2000 Survey of Screen Production in New Zealand. Thank you to all those who participated. The Executive Summary is available on the SPADA website.

We attended the TVNZ board function in Wellington and were pleased that production industry representation was sought in a social forum usually reserved for advertisers.

UPDATE

David Baldock, Chair of the NZ Committee of Screenrights (and one of SPADA's two members on that committee) attended his first full board meeting of Screenrights in February. New Zealand has been lobbying hard for a permanent place on the Screenrights board for some time. While this is not possible without changing the Constitution Screenrights has agreed to allow David to attend every alternate board meeting and be provided with all the papers.

We are delighted with this new opportunity to ensure that the voice of New Zealand rights holders is directly heard at the board table. David reports that, while he does not have a vote, of course, he was made very welcome and encouraged to participate fully.

AFTA UPDATE

This year's new Academy of Film and Television Arts officers are:

- Chair - Norman Elder (SPADA)
- Co-Vice Chairs - Lori Dungey (Actors Equity) and Lisa Kissin (Technicians Guild)
- Financial Officer - Norman Elder

NEW ZEALAND ACADEMY OF FILM AND TELEVISION ARTS

Report From The Chair 2001

The year 2000 was one of consolidation for the Academy.

Having put in place the separate film and television awards in 1999, the Board was able to concentrate on refining the systems, fine tuning the competitions and events and working to consolidate our

partners.

On July 1 we held the Nokia NZ Film Awards 2000 in the refurbished St James Theatre in Wellington. The Rudall Hayward Award was presented to Ian Mune in recognition of his body of work for film in New Zealand. The first Nokia Young Filmmakers Scholarship was awarded to Reina Webster.

The TV Guide NZ Television Awards were held in the Aotea Centre on November 11. It was regrettable that the lack of one-off dramas meant cancellation of the Best Drama Programme category, and this also affected the number of entries in related drama categories. However, the ceremony ran smoothly and to time (a first).

It has become apparent that both the film and television awards fit more properly into certain parts of the year. Unfortunately, at the moment they are the wrong way round. The competition year for television is logically from January to December. At the moment, the cut off date for entries of 30th June frequently falls in the middle of series, and often misses out other series that start almost immediately afterwards. On the other hand, holding the film awards in June/July means they come hard on the heels of Cannes and often just before the films' public release in this country. This creates special difficulties for film producers.

So it makes sense to change them round, and this is what we are undertaking this year. The Nokia NZ Film Awards 2001 will be held in Wellington on the Saturday of the industry conference in November. The next TV Guide NZ Television Awards will be held in May/June of 2002.

This will mean that once again, as when the combined awards moved from June to November

18-month period of eligibility for the next TV awards.

I'm happy to tell you that our two major sponsors agree with the plan and are happy to accommodate the change. The Board believes that this logical restructuring will be to the benefit of both the television and film industries.

I'd like to thank the Board for all its hard work during the year. Two competitions and two ceremonies mean more decisions and longer meetings. I appreciate their time and their patience. Norman Elder has once again guided us through some difficult financial decisions and Rhonda Kite was a constant support as Deputy Chair.

And now for the bad news. For the past three years, the Academy has been run most ably by our Executive Officer, Ali Duffey. That we have been able to separate the film and television awards ceremonies, operate within our budget and afford to restructure the awards is a tribute to her managerial and organisational skills. A few years ago Ali won a coveted USA Green Card in a lottery. She's decided that it's now or never, and she's leaving us to jazz it up in New Orleans. She leaves the Academy in excellent heart, and I know that the entire membership will wish her well.

This is also my last year as Chair of the Academy. I am stepping down to take on the Presidency of the New Zealand Writers Foundation. I have found my years on the Board both challenging and immensely satisfying and I know that with the election of the new Chair today I am leaving it in safe hands.

*Judy Callingham
Chair*

And we thank Ali and Judy for their Herculean efforts.



knowingCHLOE

Chloe Smith has an impressive CV in the film industry. She began with Mirage Films in the mid 1980's as Production Secretary on **Pallet On The Floor** and continued in production roles on **Came a Hot Friday** and **Shaker Run**. Since then, Chloe has production managed **Crush**, and **The Piano**, and is perhaps now best known for her work at Pacific Renaissance, initially as production manager of **Hercules** and then producer of **Hercules - The Legendary Journeys**, **Xena - Warrior Princess** and the mid-season cancelled series 2, **Cleopatra 2525**.

But not many of us in this project-driven industry know what it's like to work in the same place for eight years, or to work so closely and extensively with American partners. We thought Chloe might have some stories to tell, and found her to be open, generous, and happy to muse on the past eight years and beyond.

Let's start off with some background. What was your first job, and was it in the film industry?

No, actually, my first full time employment after university was as a postie in Dunedin! I did that for 2 years and in some ways it was one of my best jobs. It was very self-contained, I could work at my own pace [*which for Chloe would no doubt be lightning-fast*], and there was plenty of time for extra-curricular activities. I then worked at the Mercury Theatre and then with Limbs Dance Company, before landing my first job at Mirage Films on *Pallet On The Floor*. I was lucky there to enjoy continuity of work - finishing on one film and going straight onto another.

That's quite unusual, isn't it? That you've experienced that continuity twice in your career - at Mirage Films and then at Pacific Renaissance Pictures.

Yes, I've been lucky. Mirage Films gave me a good grounding and while initially nobody expected PRP to be around as long as it has - it's been 8 years of interest and job security - that's all about to change!

What have been the highlights of working at Pacific Renaissance?

Being here from the beginning and being instrumental - the extended period, the number of shows and the scale we have been working at (700 on the payroll with 3 shows), have allowed improvements and evolutions across the production process to solve problems inherent in long run, fast turnaround television. I've had eight years to invent and re-invent the wheel in a people friendly manner. For example, we created a position of schedule co-ordinator to look after up to 6 units filming daily and make sure that each has the elements that they require and generally evolve to meet demands - opportunities that are not possible on smaller productions and tighter budgets. PRP is a career highlight. A journey begun and followed through and soon to be completed in which we have kept things running smoothly and supportively for crew, actors, suppliers while providing work and business. That our shows have been successful internationally is a bonus.

Any down sides?

One of the more difficult things for me has been the reduction in contact with people on the

ground. As my role has become more overseeing in nature, and less hands-on, I spend more of my time in the office managing a workload than on set. I miss that personal connection with crew members.

How have you found the experience of working so closely with an offshore partner?

The relationship between New Zealand and the US has been in the main totally positive and very much a collaboration because the funding body is Studios USA and the production entity is Renaissance Pictures (LA) and PRP (AK). Writing originates from LA, production happens here and VFX/post-production is split between the 2 on a show specific basis. All 3 parts are in daily hands on relationship. Nonetheless, there are frustrations of distance in that communication happens mainly by phone and our working day and the information flow can be affected by the time difference.

One challenge at the beginning was to overcome the 'devil you know' security blanket that we can be guilty of and to demonstrate that KIWIS CAN DO. Over the years, victories in infiltration have been achieved. For example, at the end of the *Hercules* telefeatures, the US Production Designer was replaced by Robert Gillies who has been fantastic! Initially, the Directors were American, but now only half of them are - and NZ directors get consistent opportunities to earn a wage at their chosen craft. We've also gained ground in the area of post-production and visual effects. For the *Young Hercules* and *Back2Back* series' these processes were done here...and last year the VFX team produced

under any terms.

Have you encountered any cultural differences in working so closely with the US?

Yes. New Zealanders are definitely creatures of record. We follow up conversations with memos. In the US, they tend to operate more on word of mouth - which can be frustrating when trying to figure out what has happened or been decided. I suppose it saves paper!

The other notable difference is in humour. It can be quite difficult to work with material that you have been told is funny, but is not funny. US humour tends to function on a basic level such as in the domain of butt-crack jokes!

What are you reading at the moment?

2 books. *The Lonely Planet Guide to Tibet*. I went there three years ago, during a hiatus in production. I was overwhelmed there by a sense of the calmness of life, and experienced many moments of epiphany. Just eating my lunch by a turquoise lake, seeing a kid with a herd of yaks walk through frame, black with red wool tassels in their ears. A perfect image. I'm thinking about going back when I finish here.

I'm also reading a book called *Significant Others: Creativity and Intimate Partnership*. It's about relationships and creativity, and looks at couples like Jasper Johns and Robert Rauschenberg, Camille Claudel and Rodin. It is an interesting take on the notion of creative collaboration, which interests me within my preference for co-producer relationships.

You talk about "the perfect image" after describing something in a very cinematic way. Do you look for that in movies?

image! I like to go to the movies alone, and the experience for me is all about perfection: choosing the perfect seat! the perfect snack! and hopefully the perfect film. Something that works on all levels - story, character, image, sound, emotion etc. For me, *Memory and Desire* is such a film as is. *Crouching Tiger, Hidden Dragon* with its' strong visual and action lines as well as an emotionally engaging story plus of course the enigmatic ending! Others on my list are *Stickmen*, the *Piano* of course and *Smash Palace* as an old favourite. Horror movies are not on my list - the terror I experienced when watching *The Exorcist* has stayed with me!

When will you finish up at Pacific Renaissance, and what are your plans for the future?

We finish production in March, and then Keith (McKenzie) and I will spend another two to three months wrapping the buildings and the assets of the company.

As well, I'm co-producing with Simon Ambridge (we work together at PRP) a 10 minute short film for Director Michael Bennett. I've talked quite a lot about collaboration - that's definitely the way I see myself working in the future. Solo producing places a big demand on one person so by working collaboratively in that role, you can combine individual strengths and share the workload to hopefully preserve sanity and a balanced life.

Also, as a cancer survivor, my plans certainly don't include working seven days a week again. I'm a workaholic, something that is exacerbated by this industry. We all work incredibly hard, because we are passionate about what we do, because budgets are often tight, and because as freelancers we need to do our very best to maintain employment. Equally, we can be guilty of not sticking up

circumstances to work us too hard.

Moments of personal challenge in the past eight years have made me re-assess this. I now make time for things like eating a proper dinner instead of chocolate covered raisins, getting exercise, and seeing friends. I've regained balance in my life, and intend to maintain it.

A MARRIAGE OF CONVENIENCE

A night of professional matchmaking for Screenwriters, Authors and Producers.

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Based on last year's hilarity, we intend to make this an annual event.

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Where? 243 Ponsonby Rd
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Registrations for the evening are essential. Please contact Dara at the NZWG office to book your place.

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Email dara@nzwritersguild.org.nz
There is a \$5 entry fee for this event.

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- *The New Zealand Society of Authors*
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New Zealand - our stories, our songs, our selves.

DRAMA STRATEGY

A report on NZ On Air's recent industry consultation, by Grant Campbell (Wellington) and Shonagh Lindsay (Auckland)

On Thursday 18th January NZOA held a meeting with the industry in Wellington, to discuss possible strategic measures to boost the production of NZ drama. A similar meeting was held in Auckland two days earlier.

NZOA handed out a summary document (available by emailing kate@spada.co.nz) based mainly on the discussion document published on their website late last year (www.nzonair.govt.nz). The new document contained a nine section "Action points to complement (and implement) NZ on Air's proposed drama strategy", which was used as the basis for the discussions.

The current drama budget is only \$12M and is impeding the "sustained and consistent presence of local drama" on screen. NZOA require a budget of around \$27M to meet drama goals. They outlined various strategies designed to stretch or augment this budget, believing they can raise \$6 to \$8M from other parties (international distributors and investors as well as increased licence fees from local broadcasters). This still leaves a gap, which they hope the government will fill.

One of the main strategies is to increase international drama sales. The international market is increasingly divided into huge multi-national players and small niche ones with fewer middle players in-between. Free-to-air broadcasters are slowly losing market share to digital cable channels and are increasingly reliant on high production input programmes to maintain market share.

There is, however, a strong interest in New Zealand as a source of good material, locations, wonderful light etc, and the European market in particular is looking for programmes that complement, not duplicate, their own. It's a good market for live action children's drama and there is a lot of interest in ideas for co-ventures with a minimum of 35% European content. NZ On Air thinks there are strong possibilities for building strategic partnerships in this area and wants to act as facilitator.

Most present feared that NZOA wanted to concentrate on long-run series to the detriment of the short-form dramas: one-offs, tele-features and mini-series. The international market tends to be less interested in buying long-run series (presumably because they produce their own 'cop' and 'hospital' shows) and NZ broadcasters tend not to be interested in telemovies or mini-series. This means that a producer cannot approach NZOA for funding in the first place to make shows that are commercially viable internationally.

Concentrating only on long-run series can also have a detrimental effect for cultural/artistic reasons. Short-form dramas tend to have a greater NZ 'voice', being stamped more clearly with an authorial vision.

NZOA stated that they did not plan to reduce the levels of short-form drama, just that they had set a priority to create more long-form drama than at present. They wanted the 'make an appointment' sort of shows like *Shortland Street* that had audiences watching regularly.

Another producer suggested that the largest impediment to selling our dramas overseas is the very low licence fees paid by NZ broadcasters for our drama. International buyers know these figures and state "clearly these are lousy dramas, given they are worth so little to the NZ broadcasters, their home market." Coupled with the high rights expectations of NZ broadcasters (TVNZ in particular) which if bowed to, created enormous difficulties in sales to the rest of the Pacific region, the net result is "a cosmic joke."

It was quickly suggested that the best way to increase the licence fees was to implement quota. All present unanimously agreed that the introduction of quota would instantly increase the value of NZ drama to local broadcasters, and guarantee the raising of licence fees. Jo Tyndall and Neil Cairns averted eyes and nodded in a subdued fashion. (quota is not mentioned at all in any of their handouts, and NZOA has never publicly come out supporting quota).

NZOA realises that co-productions and co-ventures can be based on extremely complicated deals, but they are now open to a more flexible approach in terms of recoupment strategies. They surprised many by also stating that they were open to increasing producers' share of equity in drama projects as an incentive for producers to sell overseas.

The final plank discussed in their strategy was drama development. They propose to administer part of the

rather than by project.

NZ On Air describes their new funding strategy as a two-tier process allowing a greater number of projects to be developed to an early stage, sufficient to establish their production potential. It's seen as an 'and-and' process with other proposals continuing to be developed on a project-by-project basis as previously. The first tier looks at funding producers with seed money so they can develop projects to a stage where they can be presented to broadcasters for support before going any further. Assessments of scripts will be done independently and up to twice before a decision is made. NZ On Air will publish a body of assessors such as Roger Horrocks, Ian Mune, Catherine Fry, Philippa Campbell and Fiona Samuel - they will also be looking at using assessors in Australia. Neil Cairns says the final decision will "be at the discretion of the board with no correspondence entered into." There will be at most 3-5 projects a year funded this way and funding will be given to producers, not directors or writers, on the basis of a business plan. The creative proposal would need to be presented simply as the 'kernel of an idea' in a few well-written pages. They are largely interested in long-running series - 13 to 20 episodes or more.

The second tier, involving broadcasters' financial support, will see NZ On Air and networks agree at the outset the demographics, audience share and ratings targets each drama production is aimed at. This means that when a second series is up for commitment it can be ascertained whether a production is meeting, not meeting or exceeding its targets. This will in turn determine how much a broadcaster's financial input can go up and NZ On Air's down. As these dramas become more established, funding can be reallocated to establish new projects. Initial talks with

found them open but as ever 'with not very much money to spend.'

Full kudos to NZOA, Jo Tyndall and Neil Cairns for running a frank and open discussion with the industry.

shorts

THE TRUTH LAWS



Ever seen a movie that does not live up to the promise of its trailer?

The Truth Laws, by young New Zealand film

maker Daniel Lynch, offers a unique solution to this problem. *The Truth Laws* trailer achieves the effect that every trailer hopes for - it makes you want to go and see the movie. But in this case, there is no movie.

The Truth Laws was designed to only ever be a trailer, and is replete with the necessary ingredients of suspense, violence, romance and most importantly a hero struggling against the odds. It masters its form so successfully that it won first prize in a contest hosted by www.trailervision.com for "the best trailer for a movie that doesn't exist." Clearly one to watch: Daniel's trailer's at http://www.trailervision.com/trailer/Pages/truth_choose.html.

LETTERS ABOUT THE WEATHER

New Zealand short film - *Letters About the Weather* picked up the only prize for an English language film at Clermont Ferrand Short Film Festival with a Special Mention by the Ecumenical Jury. This short has previously screened at Telluride

picked up Best Actor in a Short Film for Sara Wiseman, and was a Finalist for Best Script for a Short Film at the 2000 NZ Film Awards. Writer/director Peter Salmon was also a finalist in the 1999 SPADA Young Film Maker of the Year Award.



an image from the award-winning short

MINISTERIAL MATTERS

That Marian Hobbs has been forced to stand down from her broadcasting portfolio is a blow to progress on broadcasting policy. Labour has had a year in government and the industry is now waiting for speedy resolution on the Government's election promises.

It is still unclear when the final version of the TVNZ Charter will be promulgated, when the Government's preferred quota model will be published for consultation and implementation and how the public funding issues will be addressed. They say March??

The industry owes Marian Hobbs a great debt for her passion and commitment in this difficult policy area. The opponents of structural change have been shrill indeed and it has been interesting to note how they have mooted no alternatives to improve the current situation.

SPADA is now seeking a meeting with the Acting Broadcasting Minister, Hon. Steve Maharey, to ensure that fast progress and resolution remain the goal.



FILM NEW ZEALAND

In the continuing quest to secure stable funding for Film New Zealand, and following up from the meeting with seven Councils in Queenstown last year, a meeting was held in February in Auckland with representatives of almost all the non-industry stakeholder groups. It's a sign both of the increasing interest in international production and the recognition of Film New Zealand's importance that this year's meeting was considerably enlarged.

Representatives of the following organisations were present: Trade New Zealand, Industry New Zealand, Tourism New Zealand, Ministry of Foreign Affairs and Trade, Enterprise Waitakere, Auckland City, Venture Taranaki, Wellington City Council, Film South/Canterbury, Film Southern NZ (Queenstown, Dunedin, Otago, Invercargill) plus the NZFC, The Film Unit and SPADA / Film NZ.

Able chaired by Waitakere's Clyde Rogers, the meeting was very positive. Since the Queenstown meeting, the Southern region has organised itself into an effective working group and the Canterbury region is in the process of establishing a trust. Both groups are supportive of Film NZ and intend to streamline processes and work with Film NZ to coordinate international marketing. Wellington's current focus is on *Lord Of The Rings* and there was agreement that offshore activity needs to be coordinated. Auckland and Waitakere also remain strongly supportive of Film NZ.

Outcomes from the meeting include the following:

- Waitakere will coordinate a process through the various councils to promote a standardised 'best practise' document for processing regional filming consents (this applies to both domestic and international producers) based on the excellent work Waitakere has done to date. A draft document will be forwarded to SPADA so we can undertake industry consultation to ensure that suggested procedures work for production teams. The Councils will also discuss ways to ensure that 'film friendly' policies can be incorporated into the district plans required by the Resource Management Act.
- Tourism New Zealand is dealing with many inquiries from foreign media given the current interest in *Rings*. Production companies which have stories which can take advantage of this international media interest in New Zealand should contact Jane Dent at janed@nztb.govt.nz
- A small working group will look at taxation consistency to define best practice requirements and define any regulatory changes needed. Producers who regularly structure international deals will be contacted for feedback in due course.

- Financial support for Film NZ is still mercurial. All Council groups except Wellington have confirmed financial assistance to date. The funding application to Industry New Zealand will be a slow process because of the requirement for a scoping study. Trade New Zealand's position from 1 July is yet to be confirmed and they too have agreed that a scoping study is necessary. Dorothee Pinfold will undertake the work.
- It is possible that a new structure for Film NZ will be developed. After several requests from Trade NZ, and in the absence of interest from other groups, SPADA took over the responsibility for Film NZ four years ago. While we are not particularly proprietorial, we see it as imperative that Film NZ remains strongly industry-based to ensure that the synergies of domestic and international production are maximised. As we all know, without a strong domestic base there is reduced opportunity for New Zealand companies to service international production safely and well.
- However the future seem to be looking bright. For the first time, most in the regional and national government authorities are seeing the need for coordinated marketing of New Zealand and its production industry.

The next meeting will be in Wellington in April.

QUICK FIRE RECCE FOR SUPER FIRE

Jake Rose, the American producer of TV mini-series *Super Fire*, gave Film New Zealand a call the week before Christmas to inquire about coming to NZ to recce his project.

"Sure", we said, "when are you coming over?"

"On the next flight."

Pulling together a reasonably complicated recce (Jake needed to do a forest burn) at short notice and very close to Christmas was an interesting challenge, but thanks to the support and generosity of a number of people and organisations, we were able to make it happen without too much fuss.

In fact, the recce was such a success that the project has since been greenlit, and is scheduled to begin principal photography in New Zealand in April. Extra special thanks go to the boys at Film Effects, Shirleyanne Evans of the Queenstown Lakes District Council, Paul Davies of Latitude Nelson, Nelson Helicopters, Weyerheuser Forest and Carter Holt Harvey.

LOCATIONS EXPO

Film New Zealand exhibited at Locations Expo again in February this year - making it our fourth consecutive year in attendance. Our humble beginnings at the Expo in 1998 were with one table, and pictures velcroed to the wall. This year we well and truly eclipsed this (and most of this year's other exhibitors too!) with a 20ft x 8ft stand celebrating New Zealand as a creative destination for filmmakers. We focused on the two big name projects shot here recently, *Vertical Limit* and *Lord*

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development.applicants@spp.co.nz
Please include your CV



turning dreams into drama

of the Rings, and stills from these films featured on the stand.

Interestingly, many crew, camera, locations, and art department personnel and speciality riggers attending the show introduced themselves as having worked on one of these projects.

During the 2-day exhibition, we received widespread feedback indicating that Film New Zealand's stand was the busiest at the show. Among our many visitors were producers and directors who had been in recent contact with FNZ, producers with projects looking for a new environment to shoot in, as well as producers who have been working with FNZ over the years are still trying to get a project to this country.

On either side of the Expo, Jane Gilbert and Murray Francis, attended one-on-one meetings

with producers who were finalising their location choice. We are confident that at least one of these meetings will result in a project being shot here.

INTRODUCING SPECTRUM.NET.NZ

Spectrum.Net.nz is a new online industry news and information website. It provides daily news updates about new technologies including Internet broadcasting, interactive television and more traditional media (radio and TV). News is packaged together on the site and regular email updates of news are sent to subscribers. Non members can also register and receive headlines and news updates via our free email newsletter, the Buzz. Check us out by visiting www.spectrum.net.nz/spada

Masterclass!

Free Presentation on Audience Development

Susie Hargreaves is the Director of West Yorkshire Arts Marketing, one of Britain's leading arts marketing service and training organisations (see <http://www.wyam.co.uk>). Julie Franz Peeler is the Director of the National Arts Marketing Project and the Arts Marketing Center which has provided marketing training to over 5000 arts organisations of all sizes throughout the US (see <http://www.artsmarketing.org/>).

Jointly, they will conduct free public presentations in Dunedin, Christchurch, Wellington and Auckland from 15 to 22 March as part of the 2001 Masterclass! series. The aim of the presentations is to give those attending an understanding of what the concept of audience development embraces and how it can be best practised and supported. Julie and Susie's presentations will look at the history of audience development, and topics such as:

- Collaborative Marketing campaigns
- Analysing audience motivations and needs
- Tailoring marketing material to address those needs
- Identifying and addressing barriers to arts participation
- Attracting new audiences, and
- The role of arts education programmes.

It is FREE to attend these presentations - RSVP to Tracey Monastra at Creative New Zealand on Tel. (04) 498 0722 or traceym@creativenz.govt.nz.

Where and when?

Dunedin, Thursday 15 March, 10.30am - 12 noon, Dr Marjorie Barclay Theatre, Otago Museum, 419 Great King St

Christchurch, Monday 19 March, 9.00am - 10.30am, Parkview Room, The George, 50 Park Terrace

Wellington, Tuesday 20 March, 4.00pm - 5.30pm, City Gallery Cinema, City Gallery, Civic Square.

Auckland, Thursday 22 March, 4.00pm - 5.30pm, Auckland Art Gallery Auditorium, cnr Wellesley and Kitchener Sts

DIGITAL STORYTELLING WORKSHOP

Background

In 1993, CDS's founders Dana Atchley, Joe Lambert and Nina Mullen developed a unique workshop environment that assists people in creating video stories from their family photos and home video. It is based on a philosophy of emphasizing fundamental elements of good storymaking combined with a demystification of multimedia technology and tools.

The class is a great introduction for the multimedia novice or the professional to working with digital imaging and digital video softwares. The workshops include hands-on instruction to Adobe Photoshop and Adobe Premiere and script /storyboard development. Tutors will give each student specific assistance on their projects, including design, scripting, and other issues regarding your specific use of your digital story.

Participants will complete a 3-5 minute piece which will be output to CD ROM at completion of the class.

Where/when/how much?

Auckland 18- 19 -20 April - Auckland University of Technology School of Communication Studies

Wellington 21- 22- 23 April - (e)-vision No 2 Blair St

9 am -5 pm - 24 hours total training / production

Price - \$980 per partnered pair working on one project/computer

To register email: bookings@evison.org.nz

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Drifting Clouds Film Festival 17
 March 2001, Wellington Botanical Gardens. An outdoor short film festival - entries close 16 February 2001. Any SPADA members attending the festival will gain the discounted admission price of \$6. See www.driftingcloudsfilmfest.com

MIP DOC 2001 31 March-1 April 2001, Cannes, France. Documentary market which runs immediately prior to MIP TV. www.miptv.com/mipdoc.

MIP TV 2001 2-6 April 2001, Cannes, France. Television market. See www.miptv.com for more information

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

Hot Docs Canadian International Documentary Festival 30 April -6 May, Toronto, Canada. North America's largest documentary festival, featuring 80+ screenings, a Spotlight on Nordic Countries, and a full roster of industry programmes. For further info visit www.hotdocs.ca.

Part of Hot Docs is the **Toronto Documentary Forum**, from 2-3 May. The TDF is the largest gathering in North America of international commissioning editors and programming executives dedicated to the social, cultural and political documentary genre. For more information or entry forms visit www.hotdocs.ca

World Media Festival - Global Competition for Modern Media
 9 May 2001, Hamburg, Germany. For further information see worldmediafestival.org.

Banff Television Festival 2001
 June 10-15, 2001 Banff, Canada
 See www.banfftvfest.com.

Golden Sheaf Awards 24-27 May, Yorkton, Canada. For further info see <http://www.yorktonshortfilm.org>

Nashville Independent Film Festival June 6-11, Nashville, USA. For more info see www.nashvillefilmfestival.org

International Film Festival Cinema Jove June 16-23, Valencia, Spain. A meeting point for young film makers from all over the world. Entries now open for features and shorts made by directors born after 1/1/1966, and will be accepted until 30 April 2001. For further info see <http://www.gva.es/cinemajove>

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. For further information, see 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

50th Melbourne International Film Festival, 18 July-5 August 2001, is the largest and longest-running film festival in the Southern Hemisphere. It is now calling for short film entries (entries close 6 April). For forms and other information, visit www.melbournefilmfestival.com

5th Annual Hollywood Film Festival 2-6 August 2001. Features, shorts, documentaries, animation. **Entry deadline 31 March, 2001.** For further info visit <http://hollywoodfestival.com>

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.weiterstadt.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

Planet in Focus: Toronto Environmental Film and Video Festival September 28-October 1. This festival invites submissions of films and videos, in all genres, that critically examine the concept of 'environment' and challenge current human/nature relations. **Entry deadline 1 May.** For further info see www.planetinfocus.org.

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>



WWW Websites We can't do Without

A column is dedicated to those areas of cyberspace that make our lives easier or more interesting.

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

ADCRITIC.COM

"All ads, all the time" is the byline of this site dedicated to the advertising art-form. Check out what's going on *between* television programmes around the world. Our current fave is the John West Bear Fight - easily downloadable in Quicktime format

internet filmmakers faq™

This well-designed site features more than 180 Frequently Asked Questions about film making, as well as useful links and articles. So if you want to know a bit more about financing, find out what a clapper/loader does, or what a T-stop is, it's a good place to start. It also has an extensive list of recommended books in all areas of film making.

www.filmaking.net

ifilm.com
ifilmpro.com

The ifilm (internet film) websites are updated daily with new films, trailers, news, reviews, box office stats, gossip and scandal.

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 Carolyn Gemmell on 0800 243 000.

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, 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 Jayne at the Corporate Traveller on 04 495 9575

WEB

Spectrum.Net.nz

SPADA members receive a 10% discount off individual subscription. Subscribers are also entitled to a free classified ad for one month in Spectrum's email newsletter. Check out www.spectrum.net.nz/spada for more details.

