

# spadaNEWS

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### ***Getting It Right for Children***

Enclosed with this newsletter is your copy of *Advertising on Television: Getting It Right for Children*. Produced by the NZ Television Broadcasters Council, this booklet clearly sets out guidelines for children's television - advertising and programming - and is a handy reference guide for anyone working in this area.

## BROADCASTING: POLITICAL FOOTBALL AGAIN

*Jane Wrightson*

We live not in interesting times but in chaotic times. Eighteen months ago we welcomed a new Government intent on addressing the problems that had emerged with a broadcasting structure that was ten years old. None of us believed that it would contemplate throwing out the baby with the bath water.

Because of the stories going around, and not a few conspiracy theories, all due to the unconscionable lack of information, it's useful to go back to basics.

### ***What was the problem by the end of the 1990s?***

- Two main free to air broadcasters who had identical goals, as demanded by their shareholders: to make money as a first and last *raison d'être*
- Declining income to NZ On Air and less interest from broadcasters to make the kind of programmes specified in the Broadcasting Act
- Increasing competition in the form of pay television and new media
- A clear mood to sell off TVNZ and thus remove any hopes of retaining a broadcaster which could consistently deliver range and diversity
- Fragmented Maori programme strategies and ghetto programming

### ***What were the sensible solutions?***

- Provide a Charter for TVNZ to give it a framework which embraced public broadcasting principles **in addition to** considering the bottom line
- Implement a quota so that the responsibility to screen local programmes fell squarely across all main broadcasters
- Retain contestable funding through NZ On Air and increase its available funds
- Ensure TVNZ retains a strong position in the marketplace so that it can provide strong competition to foreign-owned competitors, especially pay television, and be in control of its own destiny as a powerful New Zealand voice
- Create a Maori channel



- We have a Charter without knowing the support system
- We have back pedalling on quota
- We lost the Public Broadcasting Fee and NZOA has trouble getting new money
- We might carve up TVNZ so that it cannot possibly be strong
- We have back pedalling on the Maori channel
- Times are so uncertain that programmes are being cancelled

### Why is this happening?

- Loss of vision.
- Bitching.
- Paybacks. A political environment intent on "bringing TVNZ to its knees" (source: senior Cabinet member – no, not Marian).
- An unbelievable ignorance of the complexities of the television business at both political and officials level.
- Clever lobbying by TVNZ's competitors which whips up dislike of TVNZ (let's face it: bitching about TVNZ is a national sport and plays right into their opponents hands)
- TVNZ playing hard ball and making few friends where it counts
- NZ On Air not making enough friends either
- Too much arguing on the Maori channel front and no one driving pragmatic solutions

### What can we do?

- SPADA has a few rat cunning strategies that we can't put into print. But is it too late?
- Our industry now has a wake-up call. Every time SPADA talks to MP's we hear stories of industry members taking inconsistent views, either purporting to represent the industry or slagging off other industry people. Of course we believe in free speech – but

we must sing the same song.

- We're approaching crunch point. All of us – *and this means politicians as well* – have to rise above personal feuds and dislikes.
- Namely:

We all fight with TVNZ on occasion and TVNZ has a nasty habit of bullying. *This does not mean that it should be decimated by the separation of BCL.* Retaining BCL is the only effective way of ensuring that TVNZ has sufficient money to fulfil Charter obligations (and make other local programmes for fun as well) as well as be a decent competitor against Murdoch, CanWest et al

TVNZ has to make more friends and work hard on its fortress mentality (granted, it's understandable in this climate). Its individual people are fine: the entity is nightmarish.

We all have to insist on contestable funding. NZOA - who we all fight with on occasion as well - is one of the best innovations from the last reforms and has to have money to do its job

NZOA must support the industry as the industry supports NZOA

TV3 has to trade off access to contestable funding by backing down on pushing for the BCL sale and losing its aggression on quota

Quota has to be implemented – *and fast.*

If Sky keeps pushing for NZOA money Sky too must have quota. Even if it doesn't keep up the push, Sky must still have quota. It will be TVNZ's serious competition

implemented – *and fast*

### Why is this important?

- Because of our bloody audiences, that's why. We want them to have popular programmes. As well, we want them to have popular programmes which comply with Charter (no, the two are not always mutually exclusive). We want audiences for **all** channels to see the best of what New Zealand can offer and understand that they don't live in Liverpool or Los Angeles.

We want them to **cherish** a New Zealand perspective. We want diversity, cultural confidence and the pursuit of excellence.

- Because a public broadcaster has to be a key player if it is to be effective. It can't be the equivalent of a tiny SBS.
- Because the Government – which professes, finally, to understand that our industry provides 14,000 jobs and half a billion forex as well as an unparalleled cultural platform – has to forget about utu and paybacks and concentrate on retaining a strong national broadcaster *with a viable long-term future*

We've done enough fighting. We must now focus on solutions with a framework longer and broader than an electoral cycle.



8 May 2001

Hon. Dr Michael Cullen  
 Minister of Finance  
 Parliament Buildings  
**WELLINGTON**

cc: Hon Marian Hobbs

Dear Minister

**TVNZ Restructuring**

Your comments in Saturday's *Dominion* are of considerable interest to us. SPADA has been very supportive of Government moves to change the focus of TVNZ and the introduction of the Charter.

However we remain very concerned that TVNZ is allowed to grow and flourish. We are confused that the removal of BCL and other commercial operations seems to be the favoured option. From our perspective, if TVNZ is to remain a strong national broadcaster it must of course have a healthy income stream. We accept that in a country as small as New Zealand, revenue from advertising will continue, meaning that TVNZ remains a mixed model broadcaster. But revenue from

advertising is generally insufficient (cf. the position of TV3). We do not believe any Government will find the means to pay for an adequate television service and there is certainly no historical precedent in this country. Thus third party revenue streams are the key to financial health.

*We simply do not understand the logic of removing revenue-generating capacity and believe it will have a catastrophic impact in the long term.*

We also strongly advocate that NZ On Air funding remains fully contestable. If one looks at the local content figures since the inception of NZ On Air, compared to the period when the PBF was absorbed by the former BCNZ, the rise in range and quantity of diverse programmes for New Zealand audiences is startling. Funding contestability has been one of the absolute strengths of the current model. Ministerial directives are not the answer.

The solution to this conundrum is to allow TVNZ to earn revenue from other activities as well as relaxing the dividend requirements. We simply do not understand the logic of removing revenue-generating capacity and believe it will have a catastrophic impact in the long term.

We also firmly believe that if BCL *et al* are split off, the separation makes the new enterprise ripe for sale in the future.

We appreciate that these are complex issues. The production industry is feeling out of the loop at present and we do have an informed perspective. While we know that a BCL separation will please the foreign-owned private broadcasters immensely, we are very fearful that such a move will irrevocably damage TVNZ and its potential to remain a strong national presence. We cannot see how such a move will do anything other than hobble TVNZ's potential to deliver on Charter obligations in a meaningful way.

Yours sincerely

**Jane Wrightson**  
 Chief Executive



**BRICKBATS**

- TV2's obduracy over its silly *2 Production* end credit. Despite all the high falutin' waffling about branding strategies, the channel shows a remarkable lack of creativity in being unable to come up with a single alternative in the face of a small-ish issue with an extremely high irritation factor
- *The Dominion*, luridly claiming that a few bad reviews for Tim Bevan's Working Title Films new project *Captain Corelli's Mandolin* means the destruction of his highly successful company (owned by Universal). Gosh – we thought it was just a few bad reviews.



**BOUQUETS**

- TV One's sensitivity over channel branding
- *Rain* for getting into competition at Cannes – the first NZ picture since *Memory and Desire* in 1998 and the first in Directors Fortnight since *The Scarecrow* in 1982 - and for it's sale to ARP, one of Europe's leading distributors.
- Richard Riddiford for winning the pitching competition at Australia's Documart and bringing home \$10,000 Australian in development funding from the BBC and ABC.
- The Writers Guild for the successful creation and launch of the Writers Foundation
- The Film School for its very successful official opening (and all the hard work that has gone on in the months and years beforehand).

# MEMBERSHIP SURVEY

Very many thanks to those of you who completed the membership survey. Broad results are as follows:

You want more business-oriented courses: tax, ACC, legal, contracting. Will do. (Make sure you register for the upcoming Contracts & The Chaos Theory seminar).

You love Conference. Good – so do we. It's the pre-eminent industry networking opportunity and is a supreme organisational challenge every year.

You approve of the TVNZ

Commissioning

Protocols document but few of you have had to put it to the test yet.

You're a bit grumpy about your relationships with TVNZ. You want more flexibility, clearer feedback both on what they are seeking and why projects are rejected, a more structured timetable for proposals and better communication. You think TV One in particular is lifting its game.

You're a bit happier with TV3. You like the lower level of bureaucracy, you think they're more flexible and you think their personnel are more approachable. But you're grumpy about high and often unnecessarily picky levels of editorial interference, patchy consistency of administrative processes and welshing on deals.

You're pretty happy with NZ On Air. You think they're approachable, easy to deal with and that they communicate well in person. However you also think that NZ On Air should improve its general industry communications, that NZOA policies should be run through the industry first to test

should be used) and that NZOA should provide more opportunities for producers to speak to proposals.

Despite the fusses last year, you're also a bit more relaxed with the NZFC. Ruth Harley gets good feedback as does the cultural capital issue and you like the development process when there is "honest, constructive interaction".

*you really, really loathe a board structure without strong industry representation which then tells you how your deals should be structured and your scripts written.*

But you are definitely grumpy about the NZFC acting as producer for the wrong reasons. Namely, you like robust, constructive creative feedback but you really, really loathe a board structure without strong industry representation which then tells you how your deals should be

structured and your scripts written.

The main markets and festivals you think are invaluable are Cannes and MIP TV, AFM and Banff (with honourable mentions to MIPCOM, Sundance and the Children's World Summits). We'll use this information in structuring an export network plan with Trade New Zealand.

From SPADA itself you want regular membership meetings (already underway), more industry information, help with budgeting and mentoring, and help with beefing up the Film Focus Groups.

Willco troops! Thanks again for helping us with our planning.

## EXECUTIVE

At the meeting held in Auckland on Monday 30 April, the Executive began work on developing SPADA's strategic plan for the coming year (see opposite). In addition to this, the Executive:

broadcasting policy, particularly in relation to the imminent release of the TVNZ Charter. SPADA's media release, issued when the Charter was announced, outlines the issues. It can be found on our website: <http://www.spada.co.nz/news/News.html>

- Started to think about conference speakers and events.
- Met with Investment New Zealand's Paul Voigt, to discuss the future of Film New Zealand.
- Discussed invigorating the SPADA Newsletter (watch this space!)

## CONTACT US

The SPADA office:

P O Box 9567  
Wellington, NZ

Ph +64 4 939 6934  
Fax +64 4 939 6935  
Email [info@spada.co.nz](mailto:info@spada.co.nz)  
Web [www.spada.co.nz](http://www.spada.co.nz)

**Jane Wrightson**  
Chief Executive  
**Jane Gilbert**, Film NZ  
**Kate Doherty**  
Membership Manager  
**Patricia Rangel**  
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* 04 972 0023  
*Brendon Hornell* 04 570 2129  
*Bronwen Stewart* 04 801 6546

### Christchurch

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



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

# PART 1: Big Hair, Little Dogs

*By Janine Morrell*

**2315** - Board overnight train from Rome to Cannes, share sleeper with 2 French women who gesticulate my need to clutch my handbag at all times. Slept badly clutching new red handbag at all times and kept boots on for fast get away.

**0900** - Arrive Cannes. Needed Francs for cab so stored bags and found money machine to pay for stored bags and carriage of bags to taxi to go to apartment.

**0930** - taxi driver wants to drop me off at Doctors Rooms. Refuse to leave cab. Insist we take another spin around the block and find right Rue. Arrive at apartment. Ring buzzer. No answer. Sit on Rue & marvel at its cleanliness (they come around every morning loudly at 5.00am to clean!). Wait 10 minutes. Try EVERY buzzer in building until someone releases main door only to find one of room mates (Ray Waru) was in all the time!

**1100** - Venture out with Ray to local supermarket for cheap rose, discover patisserie at which I open an account & frequent for next five days. mille feuille was the overall winner.

**1300** - Lunch on apartment balcony observing comings & goings of hairdressing salon below. Concluded hair is big in Cannes, upsetting really 'cause I broke my curling tongs the next day.

**1400** - Register at Palais, get photo taken for obligatory name tag - you don't get anywhere without it - guy behind desk asks where New Zealand is!

**1800** - Go through MIP Guide (the size of Auckland Yellow Pages or 10 years of Gore Yellow Pages) given out at registration and find where to go for meetings (later congratulate myself for having pre-arranged meetings from home via e-mail - very hard to get them on the day).

Start making a list of people I'd like to pitch too and when I could do that - discover major planning error - 8.30 Breakfast meeting miles away from 15 minute window with Fox Kids Europe (make note to wear flat shoes on Tuesday)

**2000** - Early night in small single bed with Laura Ashley bedhead behind aluminium roller window shutters. Burglaries are common. Left Ray to his ironing.

**On MIP:**



**0800:** 10 minute crushing walk with 11,000 others to MIP venue. The Palais is 5 levels with hundreds of stands all saying "buy, buy, buy".

The experience is overwhelming. Do a quick calculation on the feasibility of running back to the apartment, packing up and going home, before I have to speak to anybody. Find NZ stand, feel better.

**On Stands:**

The big companies look like they've spent the entire NZOA Children's budget on marketing this season's shows. NO expense spared on white leather couches, banks of monitors, leggy receptionists, sumptuous lunches & product giveaways. Super yachts parked up offer alternative meeting venues.

**On Shows:**

Every idea you have ever thought of is on one of the thousands of marketing leaflets littering stands. Panic attack: why would anyone be interested in my programme and my ideas? Answer: Because ANYONE can talk -the- talk

MIP is all about talking- it- up

**COMING UP NEXT ISSUE:**

**How I talked it up, drank it up and made 15 cents with the Japanese.**

## SPADA STRATEGIC PLANNING

The Executive is currently head down, bum up in strategic planning exercises for SPADA. We're having a big rethink about how we do things, membership services, marketing and our financial position. We're looking both at effectiveness and efficiency. Naturally, out of all this, some things may remain the same; others will doubtless change. If you have any burning issues about SPADA, now's the time to contact one of your Exec members.

# knowingJO

AN OCCASIONAL SERIES OF INTERVIEWS WITH INDUSTRY PERSONNEL

New Zealand On Air has been in the spotlight over recent months. In the chaotic broadcasting landscape of 2001, its future seems as fluid as everything else. It's a good time, therefore, to see what's going on at the funding agency, and by reporting our findings in this newsletter, help keep dialogue between NZOA and the production industry alive.

Kate Doherty spoke to Chief Executive Jo Tyndall, about the delights and frustrations of her job, about the funding process, about political uncertainty. We also talked to her about her career before she worked in the film and television industry.

***Lots of our readers will know you pretty well, either through dealings with you at New Zealand On Air, as the former Chief Executive of SPADA, or as the person who got Project Blue Sky up and running, took the Aussies to court, and won. Many will know you as all of the above. But I wonder how many know what you wanted to be when you grew up.***

Well curiously, when I was about eight, for a few years, I wanted to be an actor. Soon saw sense, however – a) because I lacked sufficient talent and b) well, I think it was a wise decision not to pursue acting in a formal way. There are other outlets for those latent...interests

Then I wanted to be a diplomat, I'm not quite sure why. Maybe I thought it would be a life of cocktail parties and travel.

***And you did actually achieve the second ambition?***

Yes, via work for the Department of Trade and Industry (back in the days of import licensing) in trade policy area, and then across to MFAT. I spent 4 ½ years in Geneva negotiating the about-to-be-developed General Agreement in Trade and Services (GATS) under the Uruguay Round. That was the background. The trade area got me into the trade in services area, including audiovisual services. That then led me sideways into looking at access for New Zealand television programmes into the Australian market under CER.

I was appointed to set up Project Blue Sky – which involved everything from opening bank accounts and registering for GST to encouraging members to join and a board to be appointed – quite different to working as a public servant where all those details are already taken care of.

***What have been the highlights of your career so far?***

I know that now the question of the access for NZ television programmes to the Australian market has become clouded in some ways because of the discussions about quota here, but from my point of view, I still think it was an extraordinary achievement – to take on that challenge through

the Australian court system, and to win at the end on behalf of the New Zealand production industry.

Things more recently include the broadcasting symposium where we brought Michael D Higgins over from Ireland - that was a really great thing to do and to be involved with.

***So back to Geneva for a minute - was life there a whirl of glamorous cocktail parties?***

Glamorous? No. You'd go through an endless series of incredibly tedious meetings – 3 hours in the morning and another 3 in the afternoon minimum. There was no limit to how long people could talk. It was, however, terribly interesting

"a couple of security guards had a shoot-out in the basement and wounded each other, right by where my car would normally have been parked"

seeing how a negotiation on that scale works...and also how things unfold against the political backdrop of the time. I was there in the mid to late Eighties, and in the same building as our Embassy were both the Iranians and the Iraqis. One time a couple of security

guards had a shoot-out in the basement and wounded each other, right by where my car would normally have been parked.

***What are the best parts of your work at New Zealand On Air?***

It is such a buzz being able to make a difference – I wish it could be more – but a bit of a difference to what can come to air on TV, to the promotion of NZ music on commercial radio. You know you

in good New Zealand talent expressing ideas, stories, songs through a variety of broadcast media. The ideas that come through from producers cover such a range, and you can achieve good things not only from doing the "worthy" programmes that are great in their own right but also things that might not be considered so "worthy" that we have put funding into and that connect with the New Zealand audience in a really good positive way.

**Can you give us some examples of programmes in this category?**

Something like *Popstars* on TV2, which has gone off and generated a life of its own internationally through format sales. It was an unusual way of bringing – not quite documentary, but close to it – and a New Zealand story (if I can use that broad term) to a younger New Zealand audience. *Pioneer House* at the moment. You might say it falls into the category of reality television, but it is proving to be, in terms of its viewing numbers, a programme that is achieving its desired aim of bringing New Zealand history alive to a very broad mainstream audience. Then you get something like the telefeature *Clare* which sparked an amazing critical and audience response, not to mention re-raising some issues that were timely and important for New Zealand women to address, consider, think about. It is always difficult to mention individual programmes, of course, because there are always others left out.

**What about the frustrations?**

Never having enough money is a key frustration. You come into this job thinking that there is a large sum of money with which you will be able to do so many things, and by the time it is carved up into all the different areas that it has to go into, you become frustrated that it

of outcomes that you would like to. I'd love to be able to put more into children's programming, more into arts and culture, more into documentary, more across the board.

"When it comes to funding we've been a bit like the London Underground"

When it comes to funding we've been a bit like the London Underground. We were neglected when it was politically too damn difficult to raise

the Public Broadcasting Fee for all those years. The longer you leave that sort of situation, the bigger the gap and the bigger the lump of money that you have to find in order to redress the erosion and come up with a good improvement.

**What's the best way for a producer to ensure that the Board sees their application in the best possible light?**

Attach a large cheque. No don't print that! The producer needs to do their homework and understand what NZOA is there to achieve – what the Broadcasting Act says. It's useful to be clear and consistent – sheer volume doesn't necessarily impress. The thing is to get your key messages across.

Obviously also it is important to establish and maintain dialogue with Neil, our television manager, and to talk through an application in advance of it going up before the board – so that if there are questions or things that need some sort of clarification, they can be addressed. I would also encourage people to follow up on their proposals, to make sure that everybody understands and is comfortable with it.

**There's been some criticism - some accurate and some blown out of proportion - of the way NZOA has made some of its funding decisions. What has the Board decided to do in response?**

NZOA has always and continues to make its funding decisions against the background of the

always will be careful to ensure that decisions are clear; that if there are conditions on funding, there are sound reasons why they might be there. But certainly, I think that what we have done and what we would like to maintain and improve, is to ensure that there is good dialogue before, at if necessary and after board meetings so that a rationale for a decision can be fully explained and understood, and that there is opportunity for feedback in both directions. Processes remain largely the same.

In many cases throughout NZOA's history producers have been encouraged to take into account in making a programme various things that may be relevant to New Zealand On Air's role under the Broadcasting Act – perhaps not formally expressed as conditions of funding. This is an approach that we have been keen to, are keen to, will be keen to continue with.

**What kind of changes has NZOA experienced in how it has to account for its activities since the Public Broadcasting Fee was abolished?**

On one level – not too much change. The funding base is the same, just derived from Crown Revenue rather than the Fee. In some ways there is more certainty about funding – there are different kinds of uncertainties, of course – but we do know exactly how much we are going to get on a yearly basis, instead of the uncertainties associated with collection.

It also changes our communication with stakeholders. When we were collecting the fee we had a direct means of communication with over a million homes, and an opportunity to remind people what we were there for and why the fee existed. We've lost that now and we I think are going to have to ensure that we find ways to communicate with our new audience – taxpayers rather than fee payers. For a not directly visible organization like us it's



understanding amongst the wider public.

**How does NZOA intend to remain abreast of issues that are concerning the industry?**

We do have an open door. We do maintain dialogue with SPADA as an organization and with a wide range of individuals and production companies within the industry. Obviously we maintain dialogue with broadcasters and other agencies operating within the industry – NZFC, Te Mangai Paho, etc. I would encourage either SPADA members or SPADA as an organization to raise any issues with us at any time.

We also think it's important that there are industry events – opportunities for the industry to meet together. The SPADA conference is obviously a key opportunity, but there are others.

**How is NZOA approaching the TVNZ Charter, given that funding issues have not yet been resolved?**

As far as we're concerned, 80% of the objectives that are set out in the charter are consistent with the objectives that we set out to achieve, as set out in the Broadcasting Act. The areas that aren't are news and current affairs, for example. The logical outcome is that NZOA and TVNZ, more so than has perhaps been the case in the past, will sing the same tune in terms of what sort of outcomes we might be seeking to achieve for public broadcasting.

It is useful to consider retaining an arms-length funding agency to keep the public service ideals 'honest' in a mixed commercial model.

The crucial thing will be in whether there are numbers attached to charter objectives in any way shape or form, and whether there is a decision to make more funding available to meet the objectives of charter. TVNZ could now probably tick most of the charter boxes. The questions will be, "is it doing enough?" And the 'Q' word will

quality. Is it considered to be meeting that public service spirit adequately? There are some very key decisions which still need to be made.

If you look at the systems which operate in other countries, they do use a mix of mechanisms - charters, quotas and funding to achieve their public broadcasting aims. It would be important to look at retaining the advantages of the current system and enhancing that by whatever policy decisions the government might make with respect to charter and quotas.

We are clearly still looking at TVNZ operating on a commercial basis. It is useful to consider retaining an arms-length funding agency to keep the public service ideals 'honest' in a mixed commercial model.

**What are the current issues in your dealings with the networks?**

There are always issues. At the moment there is a lot of uncertainty out there, and a degree of heightened tension among the various parts of the industry, who all for different reasons can see that things are on the point of changing, and that this could have important implications for the way in which we variously do business. When you have that

uncertainty, you do get people hanging tightly to positions of principle - which can make negotiation difficult. An interesting one at the moment is in the area of regional TV – there are a number of regional broad-casters who have just set up a group and are very

keen to access NZOA funding for regional programmes. The pressure on us is likely to increase. We do recognise that those broadcasters fulfil quite a different function, reach a different audience (or at least at a different level), and that they're an important part of the landscape. But when we have a very limited

move into regional without opening the floodgates – it has to be managed reasonably carefully.

**How can the production industry best support NZOA in ensuring that NZOA funding remains robust, independent and contestable?**

I think it's always useful for the benefits of that contestable funding base to be understood in the first instance and articulated, if that is indeed what the industry believes. In times of uncertainty or transition or change, it is important to maintain a very good dialogue, and to find as many opportunities as possible to talk through what this or that might mean, and what the industry might be seeking to achieve.

From our perspective it is important that there is a robust, viable industry out there that is capable of consistently delivering quality programmes that are going to be well received by their intended audience. It is important that there is mutual support.

**What about life outside NZOA?**

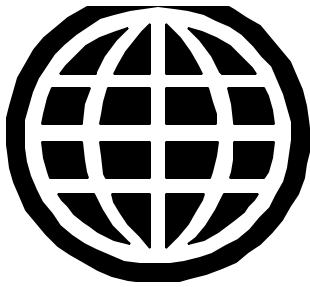
Living the life I lead at the moment, trying to balance home life and work, I rarely get to see movies, *unless* we've invested in them and I manage to get to a launch. I've seen *Stickmen*, of course, and I managed to get to one of the pre-release screenings of *Crooked Earth*. Other than that I've been getting stuff out on video – most recently *Hilary and Jackie*, and I cried buckets.

Except during summer holidays, it takes me about 4 months to read a book! I'm reading the deeply fascinating *The Memory Box* by Margaret Forster at the moment.

Other than that, I'm painting my sons' bedrooms - pumpkin yellow and wasabi green.

**A bright note on which to end...**





## INTERNATIONAL NEWS

### “SPIRIT OF COMPROMISE” WINS THROUGH IN LOS ANGELES

*Erica Short  
Film New Zealand Communications*

After weeks of cliffhanging in anticipation of the prospect of a double strike the Writers Guild of America (WGA) and Alliance of Motion Picture and Television Producers (AMPTP) partners in the WGA/SAG/AMPTP negotiations decided to settle in a tentative deal announced on 4 May.

The deal, confirmed by the WGA West Board of Directors and the WGA East Council on the 8<sup>th</sup> May, now proceeds to a ratification vote with the 11,500 membership of the Guild, expected to be completed by 4 June. Since the negotiating committee unanimously endorsed the settlement between WGA and AMPTP the agreement is unlikely to be rescinded.

To mark the occasion, Los Angeles Mayor Richard Riordan, was to host a breakfast celebration on Tuesday 15<sup>th</sup> May, at his official residence to honour the “spirit of compromise” that led to the deal being struck. Mayor Riordan had been urging both sides to compromise last month after the study he commissioned revealed that a five month WGA strike and a three month SAG strike would cost the Los Angeles economy an

of revenue and 82,000 jobs.

Scheduled to start on the same day, the SAG / AMPTP talks will continue for a further seven week period of Hollywood breath-holding before any likely strike decision, if talks fail to reach agreement, on the 30<sup>th</sup> June.

Observers contend that the general feeling is that the WGA settlement bodes well for a potential SAG agreement, but no-one seems prepared to gamble odds on, on settlement being a certainty.

At the time of writing, neither side had disclosed its proposals, and if a media ban applies, as happened during the latter course of the WGA/AMPTP negotiations, it will be difficult for the world industry to assess likely outcomes.

What is known of the issues that are of interest to the international screen production industry is that they include decisions being sought relating to erosion of wages, runaway production and coverage of SAG contracts on foreign shoots.

Meantime, we can assume that Mayor Riordan will be hard at work again encouraging the maintenance of a ‘spirit of compromise’ in the hope of positive outcomes for an industry which, from this side of the world, appears to have been in an extraordinary “no-man’s land”, for what seems to have been a very long time.

*Thanks to Erica Short for this update*

For more international news, and Film New Zealand Updates, check out Film New Zealand's own newsletter, distributed to stakeholders every two months and posted on the SPADA website too. You can download the first issue from the "Partners" section <http://www.spada.co.nz/Partners/Partners.html>

## SUBMISSIONS

SPADA has made two submissions on industry issues recently. One was to a Select Committee Inquiry into the operation of the Films, Videos and Publications Classifications Act 1993 – namely censorship. The scope of the Inquiry and the lack of publicity are a bit of a worry and SPADA alerted several other industry organisations of the Inquiry.

We've also made a small submission to the Gaming Review being run by the Department of Internal Affairs as it relates to the funding of the NZ Film Commission.

SPADA submissions can be viewed on our website: [http://www.spada.co.nz/news/New\\_s.html](http://www.spada.co.nz/news/New_s.html)

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## NZWG MODEL CONTRACTS

As you know, SPADA has been working alongside the New Zealand Writers' Guild in drafting model contracts for writers and producers. The contracts are soon to be finalised, and will be available for use in early July.

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## PINFOLD REPORT: Film New Zealand

Last newsletter we mentioned that a scoping study of Film New Zealand had been commissioned by Investment New Zealand, and was being undertaken by Dorothee Pinfold.

At the time of writing, this report was being finalised. We will have more details in the July edition of spadaNEWS.

### Fringe Film Festival 2001

9-13 July, Paramount Theatre,  
Wellington

Are you the next Ang Lee? Can you out direct Mike Leigh? Are you a film wannabe? If so, the Fringe Film Festival 2001 wants your short films.

The Festival runs in two parts, the main programme of short films and the competition. Deadline for the programme is **21 May** and deadline for the competition is **31 May**. We want new, short, stunning, fresh, original and well crafted films. This years competition is themed "2001: A Space Odyssey" and all films in the competition must be under 3 minutes long. Prizes will be donated by the industry and are as yet undecided. Last years prizes were several rolls of Kodak film.

The Festival is an industry event where emerging filmmakers can show their films to their peers and others from the industry. We like to create an environment which respects the creative process and the needs of the filmmakers. The exchange of ideas and comments about the films and filmmaking is what it's all about. Actually, it's all about YOU and your filmmaking.

Entry forms are available by calling 04 802 4942 or check out [www.fringefilmfest.co.nz](http://www.fringefilmfest.co.nz)

The Fringe Film Festival is also associated with the New Zealand Music Video Awards. These celebrate excellence in music videos made for a New Zealand musician or band since July 2000. Details and entry forms for the awards are available from [cilla@flyingfish.co.nz](mailto:cilla@flyingfish.co.nz) or 04 384 6159.

### Banff Television Festival 2001

June 10-15, 2001

Banff, Canada.

[www.banfftvfest.com](http://www.banfftvfest.com).

### US International Film and Video Festival

June, Chicago.

<http://www.filmfestawards.com>.

### Nashville Independent Film Festival

June 6-11, Nashville, USA.

For independent and student film/video makers.

[www.nashvillefilmfestival.org](http://www.nashvillefilmfestival.org).

### FILMART: Hong Kong International Film and TV Market

27-29 June 2001, Hong Kong.

<http://hkfilmart.com>.

### International Film Festival Cinema Jove

June 16-23, Valencia, Spain.

<http://www.gva.es/cinemajove>.

### 50th Melbourne International Film Festival

18 July-5 August 2001.

[www.melbournefilmfestival.com](http://www.melbournefilmfestival.com).

### Images Contre Nature - International Festival of Experimental Video

2-7 July 2001, Marseille, France.

Focus on the leading edge of video experimentation / research.

<http://perso.wanadoo.fr/rolbert.prea/icn.html>.

### CAPALBIOcinema International Short Film Festival

4-8 July 2001, Tuscany.

Competition for films < 15 mins

[www.capalbiocinema.com](http://www.capalbiocinema.com)

### Open Air Filmfest Weiterstadt

16-20 August 2001, Germany.

Mainly short films, all formats.

Entry deadline - **15 June 2001**.

<http://www.weiterstadt.de/filmfest>.

### 5th Annual Hollywood Film Festival

2-6 August 2001.

Features, shorts, docs, animation.

<http://hollywoodfestival.com>.

### Sunrise 2001

7 September, Sydney

New Film Market - an opportunity to pitch your new feature film project to Australian industry professionals. Submissions close

**20 July 2001**.

[www.sunrise-ent.com](http://www.sunrise-ent.com)

### International Human Rights Film Festival

Nuremberg, 12-16 Sept 2001.

Features and documentaries that deal with human rights issues.

Entries close **21 May 2001**.

[www.fitame.de](http://www.fitame.de).

### Japan Film and Television Mart, and Digital Media Marketplace

17-19 September 2001, Tokyo,

Japanese Film and Television Market, which also offers forums in the areas of Digital Filmmaking, Special Effects, Animation and Financing for Hollywood Movies.

[www.jftmart.com](http://www.jftmart.com)

### Milano Film Festival 2001

17-23 September 2001, Milan  
Entries close **4 June 2001** (Short Films), **2 July 2001** (Features)

[www.milanofilfestival.it](http://www.milanofilfestival.it)

### Bite the Mango

21-29 Sept 2001, Bradford, UK  
Black and Asian Film Festival.  
Submitted films must be directed by a Black or Asian film-maker, and can be fictional, experimental or documentary (any length).

Entry deadline **29 June 2001**

For further information and entry details, contact Lisa Kavanagh,  
0044 1274 203308

[www.bitethemango.org.uk](http://www.bitethemango.org.uk)

### The 2nd Doclands Film Festival & Market

27th - 30th September 2001,  
Dublin, Ireland

Doclands, Ireland's specialist documentary film festival and market will showcase both Irish and international documentaries. Entries close **1 June 2001**. Entry regulations and details can be



[www.ionentertainment.ie](http://www.ionentertainment.ie).

**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 June 2001**. For further info see [www.planetinfocus.org](http://www.planetinfocus.org).

**Yamagata International  
Documentary Festival 2001**  
3-9 October, 2001, Yamagata City,  
Japan  
[www.city.yamagata.yamagata.jp/yidff/](http://www.city.yamagata.yamagata.jp/yidff/)

**MIPCOM 2001**  
8-12 October, Cannes, France.  
International Film and Programme  
market for television, Video, Cable  
and Satellite. For further info, see  
[www.mipcom.com](http://www.mipcom.com).

**46<sup>th</sup> Asia Pacific Film Festival**  
17-21 October 2001, Jakarta  
If you are interested in being part  
of a NZ delegation to this festival,  
please contact [kate@spada.co.nz](mailto:kate@spada.co.nz)

**12th Annual St John's  
International Women's Film and  
Video Festival**  
17-21 October 2001, St John's,  
Newfoundland, Canada  
Entries close **31 May 2001**  
[www.womensfilmfestival.com](http://www.womensfilmfestival.com)

**18th Annual Chicago  
International Children's Film  
Festival**  
25 Oct - 4 Nov, Chicago, USA  
Entries close **15 May 2001**  
tel. 773.281.9075  
email [kidsfest@facets.org](mailto:kidsfest@facets.org)

**Small Country, Big Picture**  
9-11 November 2001, Wellington  
Mark it in your diary now!

(BAFI)

16-18 November 2001, Bradford,  
UK  
Entry deadline **27 July 2001**  
For further information and entry  
details, contact Lisa Kavanagh,  
0044 1274 203308  
[www.baf.org.uk](http://www.baf.org.uk)

**Asia Television Forum 2001**  
5-7 December 2001, Singapore  
Conference and Exhibition for the  
Asian television market  
[www.asiatv.com.sg](http://www.asiatv.com.sg)



**HE PANUI**

Maori Broadcasting funding  
agency Te Mangai Paho is calling  
for proposals for Maori language  
television programming.

The agency, which funded \$ 17.1  
million dollars worth of television  
programming in the last financial  
year, finances the costs of such  
programmes as Marae, Waka  
Huia, Te Karere, Tiktiki, Pukana,  
Mokotoa, and Manutiori (a Maori  
pop stars programme featuring the  
hit-making group Aaria).

Applications for funding close on  
Friday June 8 2001 at 5.00pm

Details of the information required  
in the funding proposals is  
available by email from  
[Felicity@tmp.govt.nz](mailto:Felicity@tmp.govt.nz)



*New Zealand - our stories, our songs, our selves.*

**APPLICATION DEADLINES AND  
MEETING DATES 2001**

**Application deadlines**

Friday 18 May  
Friday 13 July  
Friday 14 September  
Friday 2 November

**Meeting Dates**

20 & 21 June  
15 & 16 August  
17 & 18 October  
5 & 6 December

Completed applications must be  
received by 5pm on deadline day  
and should be accompanied by  
appropriate application form.

**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/new  
s/ Events/Events.html](http://www.spada.co.nz/news/Events/Events.html)

## Websites We can't do Without

A column in 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](mailto:kate@spada.co.nz)

As we interviewed Jo Tyndall for this month's newsletter, we thought it was about time to mention the very informative New Zealand On Air website. It's got loads of useful stuff, including application guidelines, newsletters, research and contact addresses available to download.

[www.nzonair.govt.nz](http://www.nzonair.govt.nz)

Congratulations to WIFT Wellington on their new website We especially like the simple but funky menu animation, and film stills/credits. It can be found at:

[www.wgtn.wift.org.nz](http://www.wgtn.wift.org.nz)

### A NOTE ON TRAVEL

The collapse of Qantas New Zealand has led SPADA members without a domestic air travel discount. We also know that some of you have lost the excess baggage privileges you enjoyed with Qantas New Zealand.

We are on the case, but with the level of uncertainty in the domestic airline industry at the moment, it seems prudent to wait until the dust settles before entering into another discount agreement on behalf of our members. Watch this space...

# 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

- Wellington call Alastair Sherriff on 04 498 7327 or 021 430 462.employment, OSH)
- Auckland call Neil Russ on 09 363 0702 or 021 750 510 (tax) or call Philip Wood on 09 357 9385 or 021 624 356 (entertainment law)

### 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

### 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.
- Call Jayne Thornley, 04 473 5533 and tell her 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](http://www.spectrum.net.nz/spada) for more details.