

spadaNEWS

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20 June 1920 - 8 July 2001
JOHN O'SHEA



John O'Shea (left) and Pacific Films crew shooting *Runaway* near Hamilton (1963).

We all mourn John's passing and extend our condolences to his family. He was one of our industry's great pioneers, and his legacy stretches far and wide.

We are grateful to Jonathan Dennis, who has kindly allowed us to print his tribute to John, delivered at the Embassy Theatre memorial service.

JOHN O'SHEA

12 July 2001

There've been too many damn funerals in the O'Shea family lately.

And now we've lost John too – the last great hero of New Zealand film making who for 50 years has been nourishing,

supporting and sustaining our local film industry.

John's first close encounter with the cinema came in the mid-1930s where, stretching convalescence from a minor sporting injury from two weeks to a year, he was able to skip Friday afternoon drill with school cadets and sneak off to the local pitcher

theatre, the Majestic or the Regent in Wanganui.

This he was led to believe was a stepping stone to doom and damnation. But he continued the habit during his student days in Wellington – at the Roxy or the Princess and at Film Society screenings. John was so mesmerised by movies that later



he would go on to try and make them himself. A fire had been lit that has only now gone out.

If a film is good enough, he told me once – these shadows on a wall will transport you. John could've become a writer or continued as an historian, become an academic or entered the Public Service – going into films was regarded as a pretty porangi profession – well, it's true he was a little crazy.

Only three feature films were made here in the years between 1940 and 1970 all of them by John O'Shea for Pacific Films:

- the wonderful and poignant **Broken Barrier** in 1952 produced together with Roger Mirams was an audacious beginning to his film making career.
- the more brooding **Runaway** in 1964 – the most European of John's films, imbued with the style of Antonioni and Godard, though I never could get his insistence that the film was really an allegory for the plight of Pakeha New Zealanders as the ties with Britain were severed. Geoff Murphy later remade the film as a comedy, **Goodbye Pork Pie**
- and then the wildly hip pop-comedy musical **Don't Let It Get You** in 1966 starring just about everyone from Howard Morrison to Kiri Te Kanawa.

In the 80s came other features like **Pictures, Leave All Fair** and **Ngati** plus there were always documentaries, TV commercials, newsreels, sponsored and industrial films, sport and road safety pictures, you name it. And from the Tea Rooms at Pacific a film industry began to emerge. It certainly seemed in the seventies that at sometime-or-rather just about every film maker had worked in some capacity at Pacific Films.

When George Bernard Shaw visited New Zealand in 1934 he

recommended the creation of a local film industry or, he said, "you will lose your souls without even getting American ones." And it was of absolute importance to John that we have our own film industry. Without drama and feature films he believed a country imperils its very identity and existence. So with a lot of help from John we got our film commission, even though there were times later on when he despaired that it had lost its way, its nerve or its courage – drifting at times, he said, without passion or purpose.

John was a trustee of the Film Archive right from the start and he was always a mine of information – delighting in offering wild and splendidly stammered suggestions on how to subvert bureaucracy – he loathed and despised all bureaucrats, and was equally merciless about most politicians (savouring a special disgust Roger Douglas).

With his production of that magisterial six-part television series on Maori life and culture, **Tangata Whenua** written by Michael King and directed by Barry Barclay in 1974, John O'Shea opened a door for Maori to start telling their own stories on screen. He regretted never being able to make the companion series **In Search of Pakehatanga**, for Maori/Pakeha relations was, he believed, the essential drama of this country.

John often noted the strong streak of surrealism in New Zealand film but actually it was probably born at Pacific Films. Think of the snotty sister wandering around with a big budgie on her shoulder in **Broken**

Barrier; or the completely nutty Baking Powder comedy **Cookery Nook**; Barry Crump sniffing around for any stray snickey in **Runaway**. And I remember the Pacific newsreel on the opening of the Rimutaka Tunnel – breathtaking in its simplicity, showing a train entering the tunnel. Then going to a long period of completely black film before the train finally emerges at the other end. Then there's the unforgettable scene in **Don't Let It Get You** with Lew Pryme singing away at a garage in a kind of Boron commercial, with a fly clearly visible in closeup, caught in his stiffly greased hair.

And I've always loved the report he wrote when he was editor of the Wellington Film Society magazine in the late 40s – an authoritative and completely fictitious piece on *Film Making in Albania*, which was widely believed and often reprinted.

Certainly John could be exasperating – the process of getting him to write his

memoirs was often enough to make a monkey bite its mother. What ever he'd agreed to change or tighten or edit would, by the next day, be back in, only longer and always accompanied by various lists and notes written on backs of old envelopes.

The last few years were not kind to John – but he took all these terrible blows with amazing courage – I didn't know how John was able to endure life without Cormie, the loving companion he'd had at his side for so long. But he determinedly began picking up some of the pieces – there was always another script to write, the Film Commission to persuade, a project to pursue, films to see. He hated being

John O'Shea and Pacific Films helped keep an independent film industry alive in Aotearoa through pretty tough times – his tenacity, idealism, literacy and creativity, his formidable and subversive wit, his generosity and kindness have encouraged and guided the film making here for 50 years

called the godfather or the grandfather of New Zealand film making. He saw this as an attempt to relegate him to the past.

It's hard to imagine the film festival, which opens here tonight, where he won't be in evidence – he'd been planning which he wanted to see. But I trust his spirit will continue to inhabit this place over the next two weeks at least.

I loved John for his films, for his passion – and for his deep friendship.

John O'Shea and Pacific Films helped keep an independent film industry alive in Aotearoa through pretty tough times – his tenacity, idealism, literacy and creativity, his formidable and subversive wit, his generosity and kindness have encouraged and guided the film making here for 50 years. He was our history. And it already feels a poorer place without him.

Jonathan Dennis



We have bid farewell to Film New Zealand and Jane Gilbert. FNZ has been part of SPADA for four years and, as a result of the Pinfold report, its main supporters (Investment New Zealand, the NZFC and The Film Unit) have decided that FNZ should again be a separate entity. A new office in Wellington is currently being set up.

A transition period is currently operating where Jane reports to an interim advisory group (Investment New Zealand's Paul Voigt, The Film Unit's Sue Thompson, the NZFC's Ruth Harley plus Natural History's

Michael Stedman, Kodak's Chris Webb, EDANZ's Ann Verboeket and an Industry NZ representative). Permanent board members will be announced in due course, presumably selected by the advisory group. High quality industry representation is promised.

The problem bedevilling FNZ over the past four years has been the usual – lack of money. Obviously, one person, even with SPADA's administrative and financial support, can only do so much.

It became obvious a year or so ago that the status quo simply could not continue. SPADA took advantage of the creation of Industry New Zealand, the new crown entity set up to encourage business growth, to lodge an application for \$250,000 on behalf of FNZ. This would double the existing budget.

It's currently unclear as and when such funding might be available but it is crucial for FNZ's survival. Should new money not be made available, FNZ will rapidly return to the situation four years ago without the cost savings inherent in a shared office arrangement.

The Pinfold Report raises some interesting questions:

- It recommends Government funding of over \$1.5 million. Is this too high? Too low? If funding at that level is secured, would that be at the expense of public funding for domestic film makers?
- And would it be possible to measure the effectiveness of that level of investment in terms of a proportionate increase in foreign projects - which is the usual requirement for public funding of this nature?
- Could the industry service at such a proportionately increased level?
- If and when the office is properly resourced, what activities should it undertake

to support the domestic industry? Should its referral processes be made public? Should it have a membership structure, where those who contribute time or money receive 'first dibs' on available work?

- Or should FNZ evaluate who, in its opinion, has the skills and experience relevant to each potential foreign project and award the opportunity accordingly? How would the effectiveness of such evaluation be measured?

A copy of the report is available from jane@spada.co.nz. Investment New Zealand says it welcomes feedback. Let us or paul.voigt@tradenz.govt.nz know what you think.

Jane Gilbert has worked hard to establish FNZ as a credible and respected organisation overseas. Among other things, the Pinfold report shows that much of FNZ's work is misunderstood and there is a greater role to play in domestic communications. A FNZ newsletter has already been launched and can be viewed on the SPADA website.

SPADA thanks Jane for her passion and her unstinting hard work and wishes her well as she launches FNZ Mark Three.

Film New Zealand's new contact details

23 Frederick Street, Wellington

P O Box 24142, Wellington.

tel: 04 385 0766

fax: 04 384 5840

Email: info@filmnz.org.nz

Web: www.filmnz.com



Contracts and the Chaos Theory

SPADA ran three very successful and well-attended seminars in Auckland, Wellington and Christchurch last month.

Entitled *Contracts and the Chaos Theory: Negotiating Film and Television Projects* (a title that upset SPADA's IT boffin - "what have contracts got to do with something as scientific as the Chaos Theory?" - he asked indignantly), these seminars aimed to make some sense of film and television contracting processes and protocols. The seminars were helmed by leading legal lights Karen Soich and Teresa Shreves.

Given the somewhat weighty topic, things started lightly - Teresa with a joke and Karen with a song that has particular resonance for this topic -

*"You got to know when to hold them,
know when to fold them,
know when to walk away
and know when to run.
You never count your money
While you're sitting at the table.
There'll be time enough for counting
When the dealing's done..."*

Never let it be said that the film industry has nothing to learn from Kenny Rogers.

Things quickly got down to business, however, and Karen and Teresa quickly moved on from wise cracks to wise words. They talked about about ownership and chain of title, about contracting etiquette, and explained how to go about exploiting the few rights that you manage to retain after "selling your soul" to the funder and broadcaster/ distributor to get the money and airtime for your project.

They shared some important pointers on negotiating tactics:

When you're well into overdraft and hanging out for that first drawdown cheque for the production, it's not the strongest negotiating position to be in. Better that you have the discussion...at the outset.

Some rights are more negotiable than others, and it pays to know which are which before you start negotiating. If you do have to give away rights you wanted to

Never let it be said that the film industry has nothing to learn from Kenny Rogers.

hold on to, make sure that at least it is for a finite period of time, and that you get something in return. Watch out for bogus 'option' letters from broadcasters after you have pitched your project to them. But at

the same time, remember that this industry is all about relationships, and it's not worth jealously guarding your rights to the point that no-one is interested in your project -

*You got to know when to hold them,
know when to fold them,
know when to walk away
and know when to run.*

Look out for the upcoming **spadaFACTS** number 4, on rights and contracting, for more information on this topic.

spadaMENTORING

We are putting extra energy into our mentoring scheme this year. Whether you are looking for a mentor, or would like to offer your services as a mentor, check out the guidelines on our website, and register your interest by completing the form on the site.

www.spada.co.nz

Small Country, Big Picture 2001

Planning for this year's conference is now well under way, and the programme is beginning to take shape.

This year we are pleased to present a conference first - a substantial delegation of Canadian broadcasters, funders and producers. Senior executives and officials from **Telefilm Canada, Canadian Heritage, CBC, Dept Foreign Affairs and Trade, Canadian Television Fund and Aboriginal People's Television Network (APTN)** have been invited. A call has also been made in Canada for producers interested in coming down.

With a delegation of this calibre, the conference will provide a fantastic opportunity to build relationships with representatives from a country with whom we have an official co-production treaty, and shared colonial and post-colonial stories.



Barrie M. Osborne, producer of *Lord of the Rings*, is also confirmed as a speaker. Osborne's other

producing credits include *The Matrix*, John Woo's *Face/Off* and *China Moon*, and he promises to have some fascinating stories to tell.

A number of other potential speakers from the UK and US have been approached. We'll keep you posted on programme developments as they come to hand.

Registrations for the conference will open late next month. Any sponsorship or advertising enquiries should be directed to Jane Wrightson (jane@spada.co.nz).

MODEL WRITERS AGREEMENTS

We're delighted to announce that the negotiations with the Writers Guild have been successfully completed. As a new membership service, three model agreements are now available in the members' section of the SPADA website (www.spada.co.nz). They are intended for feature film but can easily be adapted for short film, telefeatures and one-off dramas. The documents comprise:

- a model Option Agreement (for optioning an existing work)
- a model Purchase Agreement (for purchasing the rights to an existing work)
- a model Screenwriters Agreement (for commissioning a writer to develop a concept or work)

A guideline document for the agreements will be available shortly.

There are a small number of clauses where we have 'agreed to disagree' with the Writers Guild. These are highlighted on the documents themselves. They relate to areas where SPADA strongly feels that acceptance (or not) of those clauses is the absolute prerogative of the producer (and where the Writers Guild feels equally strongly that the concepts should be present).

The majority of the documents comprise elements which both SPADA and the Writers Guild believe should be in a 'best practice' document. However we do stress that these are model agreements only. Producers are free to use and adapt them or to continue to use their own documents in negotiations with writers. In all cases the documents will be need to be evaluated against the particular situation, with additions, amendments or

deletions considered. Additional legal advice is also strongly recommended.

Feedback, especially suggestions for improvement, is very welcome as we would like to revisit these documents on an occasional basis with the Writers Guild to ensure they remain a useful tool.

Sincere thanks are due to the original negotiating teams (Karen Soich, John Barnett, Gervais Laird, Caterina De Nave and Jane Wrightson from SPADA; Greg McGee, Judy Callingham, Alannah O'Sullivan, Kathryn Burnett, Susy Pointon and Dominic Sheehan from the Writers Guild) and latterly Matt Emery and Dominic Sheehan for some very hard work in finalising the documents. It's been an excellent process and we hope that both producers and writers will benefit from this initiative.



BRICKBATS

- INL for continuing to print nonsense about TVNZ and the Charter in almost all of its publications. If there is to be criticism, at least let it be informed....
- Michael Cullen who, in singing the praises of himself, his government and New Zealand in general, told his audience at NZ House in London that "the hugely successful UK *Popstars* was based on a format developed by Peter Urlich, who some of you may remember from *The Dudes* - or so I am reliably informed. Personally my heart dances to the 'music formerly known as classical'." Of course, we all know it was actually former SPADA prez Jonathan Dowling
- ASH, the anti-smoking lobby, who are pushing for a ban on young people attending movies that portray excessive smoking. We all know cigarette smoking is really dumb, but frankly, this idea is dumber, not to mention almost impossible to enforce. And there are bigger issues out there...



BOUQUETS

- Rhonda Kite of Eden Terrace and Kiwa Productions for winning three of the top five Maori Women's Business Awards including the Supreme Award for Overall Excellence in Business
- *Shortland Street* and TV2 for riding out the usual, boring wave of criticism as changes are made to the show.
- The University of Auckland for appointing Roger Horrocks to a full chair as Professor of Film and Television. This is the first such appointment in New Zealand and a marvellous recognition both for an outstanding contributor to film and television studies and our industry overall.
- The Film Festival, for its ongoing support and encouragement of New Zealand shorts, features and docos in their programme.
- Natural History New Zealand, whose *Wild Asia: Creatures Of The Thaw* (jointly produced by NHNZ and Japan's NHK) won the NHK President's Prize for "best entry shot on high definition, post-produced on HDTV" in the 2001 Banff Rockie Awards.

TELLY WARS

So much has happened since our May newsletter - and so much hasn't.

As we told you in our email spadaUPDATE, after considerable lobbying the Government announced a rethink on the BCL issue. What this essentially meant was that, after opposition to the proposed separation from TVNZ became so intense, the Government did not have the numbers to get it through Parliament. So the issue has been parked for two years. Ministers and senior officials make it very clear that they still think separation is a good idea. Maybe it is - and maybe it's not. The real problem is the lack of information to enable us to make an informed judgement on a fairly crucial issue. If it is such a good idea, it would be an equally good idea have the reasons clearly articulated when the matter raises its head again.

SPADA and other industry guilds played a strong role in informing the debate. TVNZ might like to consider the assistance provided from several fairly unlikely industry quarters and how it intends to act on its Charter obligation to *support and promote the talents and creative resources of New Zealanders and of the New Zealand film and television industry.*

Speaking of the Charter, the nonsense from some of the print media raises serious questions about the quality of information which one gets from the papers (especially given their constant slugging of television news). A prime example showed the Evening Post's bile dribbling down its chin when it wrote: *".....there's a risk many viewers will be driven away from One, especially if it's New Zealand-ish obligations force their way into prime time. It's unlikely One will find itself ahead in the ratings if viewers are faced with a doco on the Government*

Stores Board, complete with Maori sub-titles" (28/6/01)

Talk about informed and educated comment, Trev. No wonder the general public gets confused - especially given the print media has spent the last ten years complaining mightily about the old system.

The sad thing is that Charter was always the easiest of the broadcasting policy reforms. Other key policy planks - the Maori channel, quotas, public funding - are much more complex and we will all need to contribute to the public debate as details emerge (don't hold your breath - you'll turn blue and fall over). Wouldn't it be nice if New Zealanders were able to debate issues knowledgeably, where all media provided intelligent interviews and comment on the strengths and weaknesses of each scenario, with an understanding that all models have weaknesses and strengths.

Goodness - maybe that's what a public broadcaster might be able to do. But it depends if TVNZ is serious about knuckling down to the challenge. Witness Rick Ellis's extraordinary comments in the *Independent* last week, raising the old chestnuts about bringing all the production work back inside. One hesitates to say that there is a fundamental misunderstanding about the production business here - let alone the size of it. But for any organisation which needs to review its overhead structure, the prospect of increasing 'manufacturing' instead of outsourcing defies logic. If TVNZ has too many expensive and underused facilities, then sell them, lease externally and let someone else worry about investment and capex. (But has anyone managed to get TVNZ Auckland facilities at a competitive hireage and time recently?).

What's most disappointing is the age-old strategy here called frightening the horses. It is incredible that TVNZ continues to consider the independent

production sector as some kind of liability.

Frankly, guys, we are your salvation. Who makes your top rating local shows? Who keeps your commissioning departments in business? Who bears the development costs? Who brings you the ideas? Who cashflows them? Who brings in the sponsorship, funding and offshore money so you only have to pay miserable licence fees? (if you bother to pay them at all). Who has been one of your most powerful allies in ensuring your survival?

Both Rick Ellis and Andrew Shaw are now at pains to reassure us that the production status quo will prevail and that any thinking that was going on regarding the economics of in-house versus independent production was simply that. Thinking. But maybe they weren't very smart thoughts.

So where *are* those damn quotas?

Jane Wrightson

Calling all young film makers!

Dust off your showreels and CV's, and be in to win!

Over \$30,000 worth of prizes is up for grabs in this year's **SPADA YOUNG FILM MAKER OF THE YEAR AWARD.**

The Award is made possible by the generous support of Award Sponsors **The Film Unit, Panavision, The First Australian Completion Bond (FACB), Kodak and Stage and Screen Travel and Freight Services.**

Previous winners include Jason Stutter, Vanessa Alexander and Hamish Rothwell.

To enter, or to nominate a young film maker, see information and form enclosed with this newsletter, or check out our website. Entries close **Friday 7 September.**



Thank you to Kodak for your ongoing support of SPADA

PART 2: Keep Your Shoes On!

By Janine Morrell

As promised last edition, Janine's back - with more intrepid MIP adventures (and more about shoes).

Monday:

It was with trepidation that I made my way to my first appointment at TBS Stand #10.20 at 12 noon. I'd been at the Palais since 8am – meeting other NZ producers, putting up my Bumble poster and helping to unpack the New Zealand grog.

My meeting was with a very well-dressed and very short Japanese man (I took a mental note to wear flat shoes tomorrow). We weaved in and out of the 10,000+ very busy looking crowds to a café along the Croisette. At least 20 people paused to greet my companion (this was an important man). I later learned he'd been to MIP 25 times.

Our meeting started swimmingly. He wanted to buy our animations. Boy - how cool was this? Who said it was hard to get a deal at MIP? I really was a genius! Oh... but hang on...how much was that you said? You pay \$US10 a minute. Gee that doesn't seem much and you need four tracks, digi-beta, NTSC, cue sheets, re-voicing!!! Put the cork back on the champagne!! I need to think about this.

Well the deal may not be on but I walked away having learned to speak ten times slower than usual – that must be a good thing!

Tuesday:

I've never had to talk so fast in all my life. I had been informed that the Head of Acquisitions for Fox Kids UK only had a 15 minute

window but she was running late and needed to squeeze in two additional appointments – all up that left me with 4 minutes!

She was formidable and tall! I was not helped by the fact I'd decided to wear my black glitter sandals. (I made a mental note to always carry two pairs of shoes). Fox had been in the 5 – 9 year old male action market but were looking at becoming more gender neutral. Pre-school – Yes we are working on our own educational project. Sorry.

Next stop Hit Entertainment who had just acquired the pre-school series Barney – Bumble? – Not interested, we're more interested in developing our own projects from scratch. Sorry.

Boy was I sorry – sorry I ever came to MIP. Where too from here? I know. New shoes. A girl can never have too many shoes.

Wednesday:

My Japanese contact has been by the NZ stand and wants to meet again. Oh no. He's discovered he's overpaying us for the animations. I've committed to a deal that's gonna cost us money!! This trip is getting more expensive by the minute. (And did I tell you tan boots don't come cheap in Europe).

Hang on – he says he's spoken to his office in Tokyo and told them I was a “lully ladee” and he is looking forward to not only receiving the animations but having us produce some programmes for his channel. I refused to get too excited (and took a mental note that I could possibly get the tan leather coat to go with the tan boots) and

promised a budget and timeline on my return home.

Thursday:

For the rest of the week I rode an emotional roller-coaster. I walked out of meetings where people were speaking at me but clearly looking over my shoulder at a far more interesting view. They spoke in monotone, meaningless words they'd said to 20 others that day. It was obvious the deals had been done way before MIP with people they played with regularly. I was not even in the same playground let alone their sandpit.

This was in stark contrast to other meetings where I left feeling so inspired, motivated, encouraged and filled with sweet production promises. I had walked for miles up and down the hundreds of aisles and stands, looking, listening, learning.

What I learned:

- A short and sexy pitch goes a long way.
- A bit of prep is pretty handy too. I was glad I'd made my appointments in advance - by the time you get to the market, diaries are full.
- A good deal is one that makes you money. Not costs you money.
- Opportunities crop up in surprising places - look out for them, and grab them with both hands.
- Bigger company = offshore dosh. To market, to market, to find it.
- There's nothing like being in a foreign country to bring New Zealanders together.

I have concluded my business and couldn't afford not to be at MIP. I'll be back ... with sturdier shoes!

Back of the Y

For those of you who do not subscribe to Russell Brown's always witty and incisive Hard News, or catch it on bFM, we thought we'd reprint the following extracts, covering the BACK OF THE Y argy bargy over the past couple of weeks.

6 July 2001

Bill Ralston's ... TV review column [in the *Sunday News*] is, shall we say, in no danger of winning a Qantas Media Award. But he's certainly still capable of getting right under TVNZ's skin.

In the June 24 edition of the paper, Ralston described the forthcoming *Back of the Y Masterpiece Television* as "puerile, vile, horrible and disgusting".

Having a second bite last Sunday, Ralston dubbed the show a "piece of decaying faeces" and predicted that it would "make *You Be the Judge* look like a masterpiece of programming". He requested that "someone please be fired when this thing bites the dust," and, answering his own question, concluded that this wouldn't happen because "this is TVNZ".

And, after a welter of publicity, anyone who sat down to watch back of the Y at the listed time - 10.30 Tuesday, after *Havoc* - found themselves watching *Dharma and Greg*. What happened? And was TVNZ spooked by a Ralston campaign?

No, honest, said TVNZ when I called. We're just discussing some "issues" with the producers and it'll be on air in ooooh, about a month. Ralston told me that whilst he had told everyone he met what shite

the show was, he wasn't campaigning against it. He'd made a few phone calls to TVNZ about it, but only because he'd heard that - amazingly - TVNZ's internal standards people only actually saw it after he started making a fuss.

And that appears to be what's happened. You'd think after a firm rejection by NZ On Air and about 30 two-minute slots as part of *Space* they'd have had a fairly good idea what *Back of the Y* was all about. Apparently, not everybody did.

I've seen the show that didn't screen and I can confirm that it's tasteless and vile. It's also pretty funny in places. What's really notable is the way the show was made: Matt Heath and Chris Stapp built sets and costumes from the detritus of other productions; they staged their own stunts, and created their own visual effects on their iMac.

It was made, in other words, in much the same way as a little 1980s film called *Bad Taste*, and has about as much social merit. I'm I am not for a microsecond suggesting that Heath or Stapp is likely to become the next Peter Jackson, but they offer something not found elsewhere. We can only hope the show appears eventually as promised, even missing one or two jokes.

13 July 2001

Imagine if two young men set out on a noble mission to make, in their own words, "a New Zealand TV show that wasn't complete shit". Imagine if they called it Back of the Y Masterpiece Television.

And then imagine that an international organisation devoted to the health and welfare of decent young folk said "hey, we own that letter of the alphabet!"

I can exclusively reveal that that is precisely what has happened. TVNZ has received a legal letter claiming that Back of the Y's flagrant use of the 25th letter of the alphabet would smear the reputation of the YMCA, and demanding that it never go to air.

My advice is that Back of the Y has absolutely nada to do with the Young Men's Christian Association and is in fact something to do with, quote, "going down on a lady" - and we all know there's nothing wrong with that.

This isn't the reason that Back of the Y suddenly disappeared from the schedules last week - the YMCA's letter only arrived this Wednesday. And it doesn't add up to Big Bad TVNZ either. There appears to be a will over at Hobson Street to get the thing to air so people can actually see it before they are appalled and offended. So supportive and nurturing is the environment that my source referred to Geoff Steven as "a good bloke", which may be a record.

Reproduced with thanks from Russell Brown's Hard News on 95bFM (6 July 2001), further details at www.95bFM.com. For more on Ralston vs TVNZ over Back of the Y, see interviews with Bill Ralston and TVNZ's Clive Sowry on the Mediawatch website - www.mediawatch.co.nz



THE REAL COLIN MCKENZIE?

All who were disappointed to learn that Colin McKenzie, the film-maker in Peter Jackson's *Forgotten Silver*, was a hoax, can now have the pleasure of discovering that there really was a wild, ahead-of-his-time New Zealander at work in the early days.

We refer, of course, to Len Lye, the Christchurch-born film-maker and artist, whose centennial is being celebrated this year, and whose biography, by Roger Horrocks, was recently published by Auckland University Press.

Lye made the film history books as the pioneer of direct film-making, or film-making without a camera, a discovery he came up with in 1935 because he was too broke to hire equipment. He didn't forget his beginnings, and when he returned to NZ he campaigned for a new film industry and for equipment to be available to young film makers – he was ahead of his time even in 1968!

Horrocks tells us that Lye had a one-of-a-kind personality and a colourful private life (some aspects of the film industry never change!), which makes for a very readable and entertaining biography. The book also reveals some surprising new information about our film history and gives a vivid sense of Lye's energy as a lateral thinker.

Len Lye: A Biography is available in most bookshops for \$49.95, or direct from the publisher (<http://www.auckland.ac.nz/aup>).

The Film Archive's exhibition - **Len Lye - Colour Box** - will be running until the end of July - catch it while you can!
http://www.nzfa.org.nz/film_centre.html



See the Govett-Brewster Gallery's Len Lye pages.
<http://www.govettb.org.nz/lenlye/>

TV PRODUCTION HOUSES: A STOCKTAKE

Earlier this year, Grant Dixon conducted a survey of 36 television production houses, as part of a Master of Communications course at Victoria University. The aim was to gain a feel for television production company management styles, and how these may impact on permanent and contracted staff. He kindly shared the following results with us.

One quarter of companies surveyed had more than 15 permanent and contracted staff, while half had less than 4, and a quarter between 4-14 people.

Recruitment of experienced editors, directors and producers was difficult for half of those surveyed. Large well-established companies find recruitment to be more of a problem than smaller

companies, but do tend to keep staff for longer periods.

Since the 1980's the television industry has moved from a full-time base to a predominantly contracted workforce. Half of respondents considered contract work had no effect on staff loyalty, while less than a fifth felt staff were more loyal. 60% thought 'pay for the job' rather than for hours worked is good for the industry, while 40% considered it neither good nor bad.

Management research suggests that companies who 'consult staff and allow participation in decision making' are more successful. Over half of companies followed this preferred approach, and it was especially favoured by smaller companies.

Finally, companies were asked about money. Opinion was evenly divided on the question of whether or not there is a lot less money around than 10 years ago, but most did believe that it is much harder to make a profit now than 10 years ago.

Changes at SPADA

In August we will welcome SPADA's new Membership Manager. Mhairéad Connor (pronounced MahRAYd) joins us from another membership-based organisation. She's also worked for leading PR firm Symmons, Saker, Hickman, Elliott and is working on her BA in film and public policy.

That means, of course, that we have bid a very sad farewell to the redoubtable Kate Doherty, who has been a wonderful asset to SPADA over the past two years. We'll miss her skills, her wisdom and her marvellous ability to fix the damn computers.



WOW 2001 International Film Festival

Closing date for international entries short film competition extended to **30 July 2001**

Now in its eleventh year, the WOW International Film Festival - a world of women's cinema, will open in Sydney on 18th October for four days of the latest and best screen art by women from around the world.

WOW 2001, PO BOX 522,
Paddington, NSW, 2021,
AUSTRALIA
tel: 61 (2) 9332 2408
fax: 61 (2) 9380 4311
url: www.wiftnsw.zed.org

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

Yamagata International Documentary Festival 2001

3-9 October, 2001, Yamagata City, Japan
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.

46th 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 info@spada.co.nz

Small Country, Big Picture

9-11 November 2001, Wellington
Mark it in your diary now!

45th Competition for Films and Videos on Japan

22-26 October 2001, Tokyo
2 competition categories - Films and videos dealing with Japanese culture and the arts; and films and videos dealing with Japanese science, technology and society.
Entry deadline: **21 September 2001**

For further info:

unijapan@tokyo.interq.or.jp

Media Peace Awards

The Media Peace Awards seek to recognise media professionals and students who actively contribute towards reducing conflict, addressing differences and counteracting prejudice in our society.

Entry categories:

- Print
- Radio
- Television/Film
- Internet (Website)
- Public Relations

Entries close **10th August 2001**, for work which was screened/ appeared in the public media within the period 1 August 2000 to 1 August 2001.

For further details contact Media Peace Awards, The Peace Foundation, tel 09 373 2379, email peace@fps.pl.net, web www.peace.net.nz

'Like Minds' Media Award

Recognising excellence and innovation in the coverage of mental illness.

The Like Minds Media Award is an acknowledgement that the media plays a significant role in shaping public attitudes and awareness of mental health issues. The Award

is a commitment to working constructively with the media to debunk the myths and stereotypes around mental illness and to provide news coverage that sheds light, not heat, on mental health issues

For further info and an entry kit, see

http://www.likeminds.govt.nz/Media%20Centre/lm_media_awards_page.htm

Foyle Film Festival

9-18 November 2001, Derry, Northern Ireland

Features Light In Motion (LIM) competition for shorts, features and animation.

Entry deadline **1 September 2001**

Download forms from www.foylefilmfestival.com or phone (44) 028 71 267432

Bradford Animation Festival (BAF!)

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

Asia Television Forum 2001

5-7 December 2001, Singapore Conference and Exhibition for the Asian television market
www.asiatv.com.sg

***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>*





INTERNATIONAL NEWS

QUOTA MEANS MORE MONEY FOR AUSTRALIAN DRAMA

The ABA announced last month that the first year under the new enforceable subscription TV drama rules will result in \$A12.7 million of investment in new Australian drama.

The rules require pay TV drama services to spend a minimum of ten percent of total program expenditure on new eligible Australian drama programmes for each financial year. This is a way of extending the Australian Content standards (or 'quotas') to include subscription as well as free-to-air TV. This helps to ensure that Australian pay TV audiences have access to programmes reflecting Australian identity, character and cultural diversity, and has the added benefit of assisting in the development of the local drama production industry.

\$A7.6 million has already been spent, on a range of dramas including feature *The Sound of One Hand Clapping*, telemovie *The Secret Life of Us*, and the series *Old Tom*. A further \$A5.5 million is to be made up in the 2001-2002 financial year.

The news for New Zealanders is not so good. NZ programmes made up only 8.9 hours of Australian free-to-air commercial programming in 2000 - *Once Were Warriors* (a repeat), *Broken English*, *Americas Cup Yachting* and four natural history

documentaries were all screened on the Seven or Nine Network.



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

APPLICATION DEADLINES AND MEETING DATES 2001

Application deadlines

Friday 14 September
Friday 2 November

Meeting Dates

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.



APPLICATION DEADLINES AND MEETING DATES 2001

Application deadlines

Monday 9 July
Monday 3 September
Monday 29 October

Meeting Dates

13 August
11 October
3 & 4 December

www.nzfilm.co.nz

NZFC SHORT FILM FUND 2001/2002

GODZONE Pictures is now one of the three consortiums involved in funding short films on behalf of the NZFC Short Film Fund.

We are currently calling for scripts for a **17 August 2001** deadline.

Please note it is not necessary to have a director or producer attached for the initial submission, all we are looking for is **GOOD STORIES!**

For information on the process of application please visit www.godzone.co.nz.

For further enquires please email us at info@godzone.co.nz or phone (09) 378 7333.

Swad/Saunders Consortium

Now looking for three short films to exec produce.

Under 10 min, \$70K budget, submit 1 page covering letter plus 3 script copies (with no names - scripts are evaluated anonymously) by **1 September 2001**.

For further info call 09 820 7170 or email leanne.saunders@xtra.co.nz

Big House Films

Now actively seeking short film projects no longer than 12 mins. Initially looking for scripts only.

Applications from individuals without a producer and/or director attached will be considered.

Application deadline **26 October 2001**

For further info contact John Gilbert: JohnnyG@xtra.co.nz

Send scripts to Big House Films, P O Box 27317, Wellington.



Thank you to The New Zealand Film Commission for your ongoing support of SPADA

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
Web www.spada.co.nz

Jane Wrightson
Chief Executive

Mhairead Connor
Membership Manager (from 6
August)

Patricia Rangel
Administrator

SPADA Executive:

Auckland

Karen Soich, President
09 376 5739
John Barnett, Vice President
(*South Pacific Pictures*)
09 839 0999
Nicole Hoey
(*Cinco Cine*)
09 360 1188
Bettina Hollings
(*Imagination Television*)
09 308 0482
David Rose
(S@tellite Media Group)
09 623 8251

Wellington

Grant Campbell
(*Sycorax Enterprises*)
04 972 0023
Brendon Hornell
(*Origin One Productions*)
04 570 2129
Bronwen Stewart (*Ninox 175*)
04 801 6546

Christchurch

Veronica McCarthy
(*Raconteur Productions*)
03 377 7266
Janine Morrell
(*Whitebait Productions*)
03 365 5330

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

- Reservations can be made by calling the Central Reservation Office 0800 652 227, ask for the SPADA Rate.
- For further information call Dean Mann on 04 924 9907.

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, 04 495 9575 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 20% to 55% of rack rate, depending on the hotel. Hotels throughout New Zealand, as well as the Millennium in Sydney.
- Quote customer number 684144, rate code CPLUS, when you make your reservation.
- Call 0800 808 228, email central.res@cdlhms.co.nz or book through your travel agent.

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.

