

# spadaNEWS

## Small Country, Big Picture 2001

### *Focus on Entrepreneurship and Growth .*

Only one month to go! And only a few days left to take advantage of the great **earlybird deals available until 12 October**. Registration details available on [www.spada.co.nz](http://www.spada.co.nz)

The Canadian Invasion is the single biggest such delegation ever to come to New Zealand. Delegates include twelve producers seeking co-production partners (animation, childrens, TV drama, feature film, documentary) as well as senior officials from Telefilm Canada, the Canadian Television Fund, the CBC, Canadian Heritage, Bravo! channel and the Ontario Media Development Corporation.

Contact Jane Wrightson immediately if you have a project suitable for co-production. You'll never get to see and meet all these people in one place ever again! Conference sessions



include channel bosses **Shaun Brown** and **Stephen Smith** on the production implications of the TVNZ Charter, **Miranda Dyson** on enhanced interactive television programmes, Winnipeg-based **Jim Compton** of the

Aboriginal People's Television Network on how to run an indigenous channel, LA-based creative script whiz **Joan Scheckel** taking a fresh, detailed look at screenplays and their structure, internationally acclaimed development maestro **Stephen Cleary** on why development should be difficult, **Barrie M Osborne** on Rings and other things, **Julie Christie** and **Des Monaghan** on risk, reward and growing your business and a fantastic panel on the relationship and responsibilities between factual programme makers and their subjects, featuring new research from jour-

nalist **Lotta McVeigh** and com-

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ments from Touchdown's **Darryl McEwen** and Nona's **Sue Younger**

Plus panels, workshops, parties and more.

Three days of unparalleled opportunities to network, listen, talk and learn. *You can't afford NOT to come!*

The draft programme will be on our website from mid October. *Register Now!*



# I N T R V I E W

## JAMES MUNRO

*James is TVNZ's digital expert and will be speaking at Small Country, Big Picture. Here he speaks with Susy Pointon in an article reprinted from "Write Up" the magazine of the NZ Writers Guild with the kind permission of the New Zealand Writers Guild*

**Q. After listening to the Government's recent statements on TVNZ, why do I get the feeling that they don't really understand what's at stake?**

A. There are a number of vested interests all competing for the government's ear and in the resulting noise the debate is unfocused and is failing to bridge a fundamental gap between technology and creative issues. On one hand, the creative debate centers around a Reithian view of public service broadcasting that is based on a world of limited choice – basically, "more primetime arts programming on TV One," and so on. On the other hand, the technology debate focuses on technology for technology's sake – i.e. "digital is just about more channels and

to radio only. Imagine the effect this decision would have had on the last 40 years of creative development and economic growth in New Zealand!

The situation we face in 2001 is fundamentally the same, albeit more complicated; the stable broadcasting world we have known is over – technology is providing a huge threat to our creative development but it is also an even greater opportunity. We either lead and benefit from the evolution, or we follow and die with the revolution.

**Q. Isn't it the TVNZ Board's job to help the Government understand what's at stake?**

A. Yes, but the lack of clarity in the debate is reducing the ability of any effective communication from any quarter. The TVNZ Board is engaged on this subject but they are just one source of information for the government. For example, again and again self-anointed commentators peddle their opinions that the present digital

*Continued on page 3*

strategy of TVNZ is focused around a business plan that sees our digital future only in terms of e-commerce, pay television and other commercial aspirations, while ignoring the content challenges and public service aspects that TV can fulfill best. Nothing could be further from the truth.

**Q. So what is the real implication of digital television?**

A. To answer that, we have to look beyond the hardware to the social implications. Digital is nothing more than an enabling technology. It's what we do with it that counts. For New Zealand, a digital platform provides enormous potential benefits to our local population in terms of citizens access to government and to each other, to enhance our collective knowledge and abilities. Imagine an environment where every person in New Zealand

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had access to the Internet and e-mail, regardless of whether or not they had access to or could afford a personal computer. Digital would also provide a means to influence our trading markets, domestic and international, through an increased profile and ease of communication. Historically, every leap forward in communications infrastructure – shipping, roads, telephony, Internet or whatever – has resulted in major economic

growth. Finally, the ability to develop and distribute content via digital systems will also unleash our creative development into both extensions and new forms of content.

The world is composed of niches. Digital allows us to define and redefine these niches and engage them in ways that are impossible in analogue. In a fragmenting media world, digital gives us the only way to ensure our cultural survival in terms of reach. That's why I get so frustrated when the focus on TVNZ as a public broadcaster is always limited to terms of enshrining cultural enhancement within the existing two channel system. While we are looking backwards at a model based in a world of limited choice, the future has already arrived and the market is shifting and fragmenting all around us. Of course, as they say, it's not over till the Fat Lady sings and she is not singing yet - but you sure can hear her clearing her throat!

**Q. But surely you agree that the motives behind the Charter are pure?**

A. Undoubtedly, and they are motives that no-one could credibly challenge. To reinforce our sense of self and celebrate our uniqueness in an increasingly homogenized global culture.

*Continued on page 4*

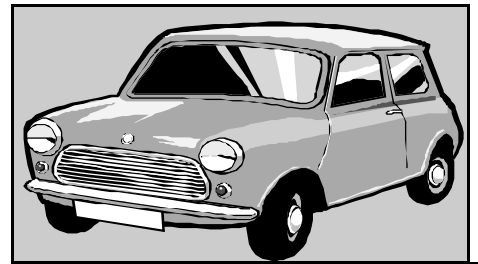


There is nothing wrong – and an awful lot right – with that principle. However, when we address the delivery of this principle, we are faced with the facts that TVNZ Television is a commercially supported broadcaster, and the government must necessarily have a low appetite for increasing its funding when there are so many other fiscal pressures on the Nation. If the Charter was being implemented in a pre-1989 world, this would be less of a problem. Up until 1989 there were only two national television channels in this country – TV ONE and TV2 – and in a world of limited choice, you can realistically expect viewers to accept whatever is offered. However, TVNZ does not now inhabit a world of limited choice and its traditional audience and revenue stream is fragmenting.

Fragmentation is not a new phenomenon; it is simply brought on by more choice. The advent of television fragmented radio audiences. The increased number of free-to-air channels, multi-channel pay television, the Internet, Play station, changing life styles and so on all contribute to the fragmentation of TV One and TV2 audiences. This trend is set to continue over the long-term. In the mixed funding model that is

being proposed, the Government are still requiring high commercial revenues and a maximum audience share from TVNZ.

There is an inherent conflict in these competing aims, alongside which is the coincidental fact that fragmentation and increased costs have now brought the financial viability of the television channel model that we have run for the past 40 years to the point of criticality. Even if the funding of TVNZ was no problem, there is little point in producing the best public service content in the world if no-one watches it. Just ask the ABC in Australia, who are fully tax-payer funded but who attract less than 15% audience share. Ask the BBC who are fully taxpayer funded but are seeing their audience plummet by a third in multi-channel homes – and remember, this is only the beginning. The BBC have realized that rather than sit back and bleed their audience to others, they need to create fragmentation themselves with new digital channels of content and a well-developed on-line presence. They recently announced their intention to establish a neutral free-to-air platform in digital broadcast by placing a BBC set-top-box in the market.



*September marked the 21st birthday of one of New Zealand's more infamous movies much has been written about Good Bye Pork Pie, we've decided to keep it simple and just give you our take on.....*

**Five Reasons Why Good Bye Pork Pie is a bloody great film!!**

- It's great road movie featuring your (or your partner's or your cousin's, or your hairdressers flat mate's) hometowns
- It was the first NZ film to recover its costs from the domestic market alone.
- The line "We're taking this car all the way to Invercargill" was even better than Dr.Ropata and Guatemala
- It's now so much a part of our history it gets re-enacted on a periodic basis.
- What other country would use a yellow Mini as the hero car?



Thank you to Kodak for their ongoing support of SPADA

**Q. So does this mean the end of public broadcasting as we know it?**

**A.** As we know it, maybe, but not necessarily the end. The whole concept of “a TV channel” is changing – it no longer means a 24/7 linear stream of scheduled audio/video content. The point of all this is that the fragmented world we inhabit offers an enormous threat to both the traditional commercial viability of the 2-channel TVNZ model and also to the aspirations of the Charter. However, without having to rely on limited choice as we did in the past, the technology is providing us with a once in a half-century opportunity to create a happy marriage between commercial and social aspirations in television broadcast– just as it did in the 1960s .

**Q. But can New Zealand afford a complete digital conversion?**

**A.** Yes, if we are sensible how we go about it. We cannot afford to sponsor competing platforms that have incompatible receiving equipment. In analogue broadcast, television from the viewers perspective is a “plug and play” environment. You go into a retail outlet, purchase a television, take it home and it works, as long as you live in an area covered by the signal. In digital, there are a number of transmission systems that we could use.

Only one provides economically affordable near-universal coverage and only one is in large scale use in the country now – satellite. Any terrestrial digital delivery system will cost far more to create and operate compared to satellite and will only economically cover approximately 65-75%

of the population. This is not new. In analogue, TVNZ currently operates from around 850 transmission sites, the top 50 of which provide coverage to about 90% of the population. It took 18 years and significant subsidy to establish this network.

Quite frankly, we do not have a choice but to migrate to digital systems. All the developed economies of the world and many lesser developed ones are moving to digital systems. Practically all of Europe, the USA and Australia have all announced analogue switch off dates; some heavily conditional on certain parameters being met. In 20 years time, it is likely that we will no longer be able to source quality infrastructure equipment to keep our analogue transmission system going and viewers will find it difficult to purchase analogue television sets. How many black and white television sets do you see at retail anywhere in the world today? How many vinyl turn-tables, outside of a dance club?

**Q. So what should the Government be looking at?**

They should be looking at what’s already happening in Europe, particularly in places like Italy, which has already adopted a bold, visionary approach to the situation. The Italians have realized that the enabling power created by the economic digitalization of content, communication and transmission will provide a huge benefit to their Nation. This is contributing to the establishment of the Knowledge Economy. This is closing The Digital Divide.

They have, along with several other European nations, created a ‘convergence’ regulator and



policy covering telecommunications and broadcasting combined.

They have also legislated for open access in digital broadcast to ensure that their citizens can access whatever content services they desire through their set-top box. This ensures that the gate-way to the viewer is not controlled by any network, or set-top box owner, who also happens to be a content provider. Remember, television as we have known it has been a plug and play environment – without this sort of regulation this can no longer be true in a digital world.

The Italian pay television companies, one of which is a part of Rupert Murdoch's News Corps global empire, would not have agreed to open access, had they not been regulated into it. Why should they? Things are no different here in New Zealand. Pay television providers don't want anyone else freely accessing the set top boxes which they rent out to their subscribers. They don't want them competing for those subscribers eyes and dollars, directly or indirectly. This would represent a loss of control of the choke

point for a completely commercially motivated private sector company. It is analogous with Telecom New Zealand's copper wire running into your home. That market has matured a little and you can now at least choose who your long distance provider is. Not so yet in digital broadcast.

At present, competition isn't an issue and the Government seems reluctant to regulate. Why have most other developed nations regulated in this space? We risk stifling digital development in New Zealand and leaving things until it is too late. Why allow a monopoly situation to develop and then intervene later, when the entire situation could be prevented by forward-looking legislation now? Remember that technology without an application is useless– in other words – Content Is King! If we believe this– and I do –then all the arguments about how regulating open access in broadcast will stifle investment in the sector and so on are absolute rubbish. Content is the key point of competition, allowing content aggregators to also control the gate-way to the viewer is an unnecessary gift that will stifle competi-

tion and creative development. Nothing could more surely surrender us to almost complete cultural subjugation in the long-term.

It is also worth pointing out that there is no such thing as a 'free' set-top box in New Zealand, or anywhere else. Digital television around the world is being pioneered by Pay Television companies, who have built a business model around the technology. This business model includes the 'free' set-top box, but currently in New Zealand the subscribers actually own nothing. When their subscription terminates, the set top box is returned to the operator. Also, Free To Air Television means free to air transmission– the viewer has always had to pay for reception by purchasing and installing their own TV and aerial. This is not different for digital broadcast and it is silly to ignore it. In the future, some viewers will get their digital service through a pay television box that has been subsidized into their home in return for a subscription outcome. Others will buy their own boxes, or,

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eventually, integrated digital television sets and get their service through this device. What is essential is that no-one has to have two boxes for one television set, irrespective of the transmission system being used and that all boxes can access all services that the viewer might want. This is open access. It is a given that 20 years from now, every home in New Zealand will be digital. How they get there and what services they can access should be their business.

**Q. So what do we need to do now to ensure that outcome?**

A. We need the Government to regulate for open access. We need the Government to mandate TVNZ to provide a free to air option for set top boxes and to invite the Free To Air industry to participate. This will provide a neutral, non-dedicated box that viewers can buy and install in their homes. Then they can decide what services, free to air or pay, they wish to access. For pay services, if necessary, the supplier can provide any peripheral additional hardware required, as their business model will support this cost.

We need the Government to provide leadership, as governments have so often in the past. They have a perfect vehicle for this. It's called TVNZ.

**Q. Yes, but how will all this affect the concept of dedicated local programming?**

A. It's a perfect situation, not an either/or situation. There is every reason for New Zealanders to continue to have access to the best of what the world has to offer and also greatly develop our own content beyond any of our dreams. The whole definition of television content will change. It won't be exclusively linear video and audio. Imagine the potential for our creative development in an environment that harmonizes video, audio, web, e-mail, passive, enhanced, interactive. What is public service, or commercial broadcasting in this world? Almost anything you want it to be.

**Q. So how do you envisage content will be funded in this system?**

A. Primarily, as in the past, by commercial revenues – although the nature of these revenues is likely to be far more widely de-

finied. However, we also have to be realistic. The truth is, irrespective of choices that have recently been made about the status of TVNZ as a SOE or a CROC, television broadcasting in New Zealand is not a very profitable business. TVNZ has now reached the point where a major restructuring is necessary in order to keep its head above water and give it the freedom to develop in these new areas. TVNZ's revenues are under pressure from fragmentation and its major cost, that of programming, increases every year. What is important is that we provide the platform and resources for the creative sector to develop compelling content in the new environment. If we do not provide new content and new types of content, the public will be reluctant to invest in digital reception equipment because all they will get getting is the same Free to Air transmission that they currently get in analogue. If, in these fiscally challenging times, we don't keep moving forward with our creative development, then the economic, knowledge, or whatever you wish to call it, gap between New Zealand and the rest of the developed world will *continued on page 14*



# Bootlegging and Universities

In early September, Prime Minister, Helen Clark addressed a group gathered at a ceremony to mark the signing of a deposit agreement between the University of Auckland and the New Zealand Film Archive. The agreement involves the formal deposit of tapes from the University's *Chapman* and *Horrocks* collections into the Film Archive.

The University considers the collection “unique and nationally important” and “the most continuous extant collection of New Zealand radio and television news and current affairs broadcasting, not replicated elsewhere”.

According to Dr Joe Atkinson of the Political Studies Department of the University of Auckland, the Chapman collection is a highly specialised resource of around 8,000 tapes. It is uniquely valuable for content analysis purposes in the sense that it is confined to news and current affairs and held in an "as broadcast" form; i.e., not disaggregated.

The collection goes back to the early 1960s, containing audio and video tapes of TV news bulletins, but is only continuous since mid-1984. It also contains 30,000 hours of radio news, which is not the subject of agreement with the NZ Film Archive.

The Copyright Act 1994 came into force on 1 January 1995. Section 84 allows the recording of programmes for private domestic use solely for the purpose of viewing at a more convenient time, but prohibits the retaining of those recordings. Prior to 1995 recording was an infringement. A *prescribed body*, which Auckland University is not, may record for archival purposes and educational institutes may record programmes for teaching purposes if they are members of a collection agency such as Screenrights. Auckland University is not.

As it happens, Screenrights - SPADA is on the NZ committee of interest - has been in negotiation with the universities for several years on behalf of copyright owners. The universities have been dogged in their refusal to acknowledge that use of creative work should be compensated.

There is no doubt that Auckland University holds a substantial bootleg collection. On balance who cares? What real harm is done? The collection is unquestionably unique and historically valuable.

Consider the following:

- TVNZ's news contains material that is now restricted. In at least one instance the High Court ruled that a particular segment was never to be viewed again.

- Appearances may be negotiated, as in the case of kaumatua who have agreed to appear provided their appearance was screened once. When people become aware that their appearances are being used for purposes they were not expecting they become less willing to contribute to productions in future.
- How do producers follow through on their own obligations to other rights holders in their programmes when illicit use is becoming more respectable?
- Auckland University recently hosted the Knowledge wave conference that took pains to address the need for new, creative-based industries to kick-start the economy. Creative-based industries make their livelihood from intellectual property. Is taping off air and keeping programmes for educational use without paying rights holders - then charging students - just good old-fashioned profiteering? Or is there a nastier word?
- The reason the University wants to deposit the collection with the Film Archive is to “ensure the professional management and long term preservation of the collection, while improving access for scholarly purposes”. The collection is recorded on VHS tape. The two currently recommended archival tape formats are D5 and Digital Beta. They have a life of about thirty years, have low compression ratios and may be duplicated almost infinitely without degradation. A Digital Beta recorder costs well

over \$100,000 and a 90-minute Digital Beta tape \$60 .The cost of preserving the collection on archival tape alone is around \$480,000; forget about staff, depreciating equipment or the cost of providing access at the Film Archive’s satellite sites in Auckland, Dunedin and New Plymouth. Once the collection is part of the Film Archive it may be copied for preservation and exhibited to members of the public.

It looks like a conundrum. After all it would do little harm to make a few concessions to ensure the preservation of a large and unique collection. But the sobering reality is that, in the majority, the Chapman collection is already preserved on either its original broadcast format or Digital Beta in the Television Archive.

It is a generous gesture indeed if we are happy for a University to record transmissions for the benefit of their salaried staff and fee-paying students without paying the creators of the product. The Film Archive’s National Television Collection is funded by NZ On Air. Is it a logical step that, to fund this unsought additional television available for new programmes might well lessen?

Or if funding remains the same, what other archiving services will have to be deferred so this duplicated material can be stored?

A knowledge economy derives its revenue from intellectual property. It is a pity that the institutions that develop the minds of those most likely to create that knowledge economy do so by using the works of others without compensating them.

# What Price Knowledge?

In the wake of the Knowledge Wave conference, and all its attendant publicity about the need to grow businesses and enterprise, it's interesting to put it into a film and television production context.

There was a bit of attention paid to the creative industries (much more to science, whose members are clearly feeling extremely neglected) but less emphasis than you'd think was placed on the role of our nation's storytellers. There's still limited understanding of the economic benefits of our industry (but wait for the upcoming Screen Production Survey) and we, as an industry, still have work to do in persuading the suits that what we do is important in both a cultural AND a business sense.

Let's look at some of the business realities for producers. The Conference talked a lot about some very familiar concepts: businesses are under-capitalised, industry training is a mess, many don't employ enough people on a regular basis because of intermittent projects, development costs are prohibitive, private investment is difficult to secure, getting offshore is hideously expensive and it takes many, many sales

trips to establish important relationships.

So we're not alone. Some of the key recommendations from the Conference are novel, and it will be interesting to see what emerges

Three especially relevant recommendations are:

- Foster entrepreneurship
- Create the world's most inviting but sustainable business environment
- Accelerate great Kiwi ideas through to global markets

Some of our most prolific production houses are doing exactly that. But not enough of them. Just like most small businesses in New Zealand.

While we wait for top level Government initiatives, there are also things the Government agencies could be considering. SPADA has been having some, shall we say 'interesting' dialogue with both the NZFC and NZOA recently. Among other things, we've been trying to persuade both agencies that producers cannot run viable businesses on current margins and that creativity and innovation is ).

suffering (you pay peanuts.). With NZOA, we've had several meetings trying to establish that NZOA's equity position is onerous and that producers could put sales income to much better use in growing and developing their companies and ideas if they were allocated a major equity share

(given that we're rarely talking

## Notice Of AGM

The Annual General Meeting of SPADA will be held on Friday 9 November at 5.45pm at the Hotel Inter-Continental in Wellington. All paid-up members will be welcome.

Notices of motion must be received by the Chief Executive by **Friday 26 October**. An agenda will be emailed at the end of October.

Enclosed with this newsletter is a nomination form for the President and Executive to serve for 2002. Nominations must be in the hands of the Chief Executive by **Friday 19 October**.



megabucks here). While the meetings have been convoluted, there is now a genuine desire by NZOA to look at new approaches.

With the NZFC the exchanges have been more about producers feeling that their role is being marginalised and that the NZFC is acting in a lead role rather than a support role. After outlining our concerns, we sought a presence at the three-year strategic planning round recently. As a result four other industry organisations were also invited to a planning day. While welcoming the opportunity to participate, most of the participants were fascinated at the different perceptions held by the NZFC and the industry. Neither side is necessarily wrong, but there is clearly a communications gulf.

So the question is now: what are the boards of the funding agencies (including the mysterious Film Production Fund) doing to foster the objectives and challenges set down by the Knowledge Wave gathering? (remembering that the shindig was supported by the Government).

Here's some ideas, against the Knowledge Wave recommendations listed on the previous page.

- *Foster entrepreneurship*

Recognise the true risks and cost of development and production, including:

- Treating public funding under \$3 million as a grant, with the deliverable being the completed project
- Public funding over \$3 million should include a majority first-position producer equity to recognise risk and reward and encourage the retention and growth of a talent base
- *Create the world's most inviting but sustainable business environment*
  - Keep red tape to a minimum
  - Ensure the creative talent pool is fairly recompensed in the production of projects
- *Accelerate great Kiwi ideas through to global markets*
  - Don't take shares in ancillary and format rights so that the idea that has international legs can then grow the r&d capacity of production companies.

### **New SPADA Supporter**

This month we welcome Sony New Zealand to the SPADA family of sponsors. We're delighted that Sony is supporting the industry in this way and we urge all members to reciprocate this support by contacting Sony to discuss their technical needs. Contact details are in the SPADA *Savings* section of this newsletter.

### **SpadaFACTS**

Enclosed with this edition is a brand spanking new spadaFACTS. Written by leading law firm Buddle Findlay, it's a basic guide to the tax environment in NZ and how it affects producers. We hope it's of interest to those about to embark on structuring deals and for those who already know a little but perhaps need an overview. We'll be placing a copy in the members' section of the website shortly.

# BACK OF THE Y

*In an update on the interesting "Back of the Y" debate, the following was sent to us by Jim Blackman who runs Triangle Television in Auckland.*

We read with interest by Russell Brown regarding the "Back or the Y" Debacle. We would like to point out that Triangle Television broadcast the original BOTY in all its full "gory" when it first went to air three years ago. We are de-

lighted that they have been able to make some semblance of transition to mainstream - after all that is one of the things regional; TV is all about. BOTY screened late night on Sundays, and far from being deluged with complaints or being dragged before BSA, or being hit with suits from the powers of the YMCA, the show received nothing but praise from its target audience - fag smoking kid and a!!! In fact the BOTY web site scored over 1300 hits on its first broadcast night! And it sure as hell de-

veloped a good audience for us when we needed it most! We'd happily screen it again - new series or old - in its full, and dare I say "uncut" form.

P.S ( By the way we seem to recall that years ago the supersensitive YMCA threatened legal action against "The Village People" for their rendition of their thinly veiled gay themed anthem "YMCA" - tsk tsk!)



## BRICKBATS

- Ross Armstrong, for asking the Minister of Broadcasting to issue a directive making NZOA give TVNZ almost all its TV money. We've been hearing this whine for a decade, now, troops. Will you give it up this millennium?
- The Directors Guild of Canada which publishes a fine, brainy magazine and has now entered into the world of anthropomorphism. The DGC's Summer 2001 edition features a good article on New Zealand cinema but proclaims "*Many of the most compelling images of NZ cinema are rooted in its conflicted colonial past and bicultural present. First settled by Polynesian tribes such as the Moa.....*" Nice try, guys.



## BOUQUETS

- South Pacific Pictures and writer/director Niki Caro for being first off the block in securing funding from the Film Production Fund for Witi Ihimaera's *The Whale Rider*.
- Sima Urale for winning 1st prize in the short films category of the Montreal World Film Festival, the largest publicly attended film festival in the western world.
- Gaylene Preston for being the first filmmaker to receive an Arts Foundation laureate (and a nice bunch of money)

## The Nokia New Zealand Film Awards 2001 Finalists Announced

The Nokia NZ Film Awards finalists will be announced by George Henare at a media launch at the Taj Mahal Room of the Civic Theatre on Wednesday 17 October between 11.30am to 1pm.

The feature films the finalists will be selected from are *Rain* (released 16 October) *Crooked Earth*, *Snakeskin* (released 11 October), *Stickmen*, *The Irrefutable Truth about Demons*, *Feathers of Peace*, *Her Majesty*, *Exposure* and *No-one Can Hear You* (both of these to be released in the US first).

The finalist and winning categories in Feature Film are: Best Film (awarded to the producer), Best Director, Best Actor, Best Actress, Best Supporting Actor, Best Supporting Actress, Best Foreign Performer, Best Juvenile Performer, Best Screenplay, Best Cinematography, Best Editing, Best Original Music, Best Contribution to a Soundtrack, Best Design (awarded to the production designer), Best Costume Design, Best Make-Up, Best Computer-Generated Images, and Best Special Effects.

There will also be an Award for the Best Digitally Mastered Feature Film (awarded to the producer and director) and those entered this year are *Liebestraume*, *Back River Road*, *The Waiting Place*, *The Shirt*, *Campaign* and *Motiveless: Suburban Killer*.

In Short Film Awards go to: Best Short Film (awarded to the director), Best Performance in a Short Film, Best Script for Short Film and Best Technical Contribution to a Film. So far there are 17 short films entered into the Awards.

The Nokia New Zealand Film Awards 2001 presentation on Saturday 10 November will feature a tribute to John O'Shea and presentation of the Nokia New Zealand Film Awards Scholarship.

### Tribute to Allen Curnow

TV One has moved quickly to mark the sudden death of major poet Allen Curnow. The channel is screening Shirley Horrocks' moving documentary on Curnow, *Early Days Yet*, on **Sunday 7 October at 10.15pm**. This recently-completed doco, part of the joint NZ On Air and TV One authorial strand, played to packed houses at the Film Festival this year.



*Cont from page 7*

only get larger. In this context, a strong culture and a strong economy not at all unrelated – the two aspects go hand in hand.

The big benefit in digital broadcasting comes from the fact that it means you are transporting data – not video or audio. If you inter-relate other services that can be transported and accessed digitally – like the Internet and voice – then investment in the reception equipment by the ‘viewer’ makes good economic sense.

The television set becomes a terminal for all kinds of integrated media and, for many people, a more user-friendly and cost-effective alternative to your average home computer.

**Q. So why are the Government not acting on what seems to be such perfectly rational and logical recommendations?**

A. I suspect that in all the current noise, the message is not getting through. The last 18 months have been a tumultuous time for TVNZ and the Government. TVNZ has had to adapt to a change signaled in its owners intentions for the organization. The Government has had to adapt to being in government after a long period in opposition.

**Q. So what is the true picture of TVNZ's internal politics?**

A. Look, I sit in on every weekly Executive Team meeting at TVNZ and I've never heard anyone say anything like, “Let's drag our heels on the Charter” or “we don't want Quality Programming.” The fact is that the people around that table every Tuesday

morning

are professionals who have a passion for the organization they serve. The media business is strange like that. After a while you get religion and then no other business will ever be the same for you again. All my colleagues and I want to achieve is the success and development of TVNZ for the good of the people who own TVNZ – the Public of New Zealand. It is the government of the day who decide what the parameters are for TVNZ to work within to achieve that goal.

**Q. So you really believe Public Broadcasting won't be a completely obsolete concept in a few years**

A. Not unless we kill it ourselves by deciding that, in a world of choice, public service broadcasting means programming two linear channels to make up for market failure in delivering certain types of contents. We also need to look beyond that to the structure of our Public Broadcaster. The BBC model, the Grandfather of all Public Service Broadcasters and an organization that is trying to adapt to the creative challenge of technological change, has enshrined within its Charter complete separation from political influence. Now that TVNZ is to become a Crown Owned Company, the schizophrenia implied by the SOE model that put commercial success and public service objectives into conflict is gone. However, the actual operating parameters of the new Crown owned Company need to be very carefully thought through in order to ensure the organization can grow in partnership with the government of the day and not be a slave to short-term political whim.



# FESTIVALS, SEMINARS, MARKETS AND MEETINGS

## Small Country, Big Picture

**9-11 November 2001,**

Wellington, NZ

See the article at the beginning of this newsletter.

For further info:

[www.spada.co.nz/news/Events/Conference/Conference.html](http://www.spada.co.nz/news/Events/Conference/Conference.html)

## 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](mailto:unijapan@tokyo.interq.or.jp)

## 2002 New York International Children's Film Festival

**1-10 March, 2002**

The best new Film and Video for ages 3-18

For further info:

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

## '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>

## 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/)

## 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)

## The Tiburon International Film Festival

**March 22-28, 2002.** Submissions are open to all genres of film from any nation of the world.

For info

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

## Natpe 2002 The Alliance of Media Content Professionals

**January 21-24, 2002 Las Vegas Convention Centre**

For further info:

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

*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>*



# CONTACT US

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*Bronwen Stewart (Ninox 175)*  
**04 801 6546**

**Christchurch**  
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**03 377 7266**  
*Janine Morrell*  
(*Whitebait Productions*)  
**03 365 5330**

# SPADA SAVINGS

## TECHNICAL

**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.

**Sony New Zealand** is a leading supplier of cutting edge technology. Contact David Colthorpe on (09) 488 6134

## 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

### **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

### **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](mailto:central.res@cdlhms.co.nz) or book through your travel agent.

## 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.

