

# spadaNEWS

## POLITICS AND SWEET SPOTS

The Prime Minister's Statement to Parliament in February contained a welcome high-end view of our country, our economy and New Zealand's strengths and weaknesses. Accompanying the statement *Growing An Innovative New Zealand* was a flurry of documents on innovation, on talent development and on foreign direct investment.

The papers are all substantial, and insomniacs can access them through <http://www.executive.govt.nz/minister/clark/innovate/index.html>

We've had a look at the Boston Consulting Group's *Building the Future* paper on Foreign Direct Investment (FDI) as this is what producers do - or need to do - for a crust. Damned if we know what will come out of it, but the thread relevant to the screen industry goes like this:

- New Zealand's need for economic growth is imperative and unarguable
- FDI plays a pivotal role (and the paper does discuss some of the drawbacks such as large-scale merger and acquisitions which often simply lead to overseas relocation)
- Thus an FDI strategy should target investments that directly increase activity, exports and skilled employment
- NZ's existing strengths ("absence of a capital gains tax, favourable labour market conditions and excellent quality of life") also need to be better marketed to overseas investors
- Developing "globally competitive clusters" is the key to attracting the right FDI

- Two types of strategies should be employed. *Strategic* targeting builds a sustainable position in high-potential sectors that are currently underdeveloped. *Tactical* targeting builds on current capabilities and structures to win investment in 'sweet spots' or attractive niches.

- Strategic targeting should focus on biotechnology, ICT, environmental technologies and **creative industries** (film and television, performing arts, visual arts, music, fashion and multimedia art).

- The suggestions here are for high-end involvement relating, in part, to education and training, funding for industry associations and for the government to continue pursuing multi-lateral and bilateral trade agreements

- Of note in the tactical target suggestions is "create a fund for firm-specific payments to attract companies in sweet-spots. This would allow New Zealand to compete with other nations that offer incentives, enabling it to improve both the quality and quantity of inflows".

- The sole 'sweet spot' noted as an example for the creative industry sector is location filming and post-production. **Might this mean cash incentives for foreign studios to confirm their productions here?**

It's currently very unclear which way the Government will be going in the face of all these suggestions. The message SPADA will continue to make clear is that the domestic industry is the backbone and the engine for film and television produc-

tion – without us there's little to market. New Zealand producers must have the same incentives to offer potential investors as may be available for offshore companies, so that our own cultural production and IP is seen as the driver for growth.

We welcome your views.

**February 2002**  
**Number 67**

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# TAXING QUESTIONS

*We have in this country the very latest film production technology to act as a lure for future investment. There are also significant spin offs from Lord of the Rings for our tourism, computer software, and other industries. We are not only the land of Tolkien's Middle Earth in the film, but we are also the incredibly talented, creative people who have made the Lord of the Rings.*  
(Rt Hon Helen Clark addressing the Labour party conference December 2001)

All the political parties scrambled to be on the *Rings* band wagon as it left the station in December. So did lots of bureaucrats. This film business is sexy, eh?

So why is a whole-of-Government approach not being adopted in terms of a serious look at film investment? On the one hand, our industry now has a huge list of newbies needing to be invited to the premieres. On the other, we have the IRD publishing a tax discussion paper which will clamp down on private investment in film (and other entrepreneurial activities). See <http://www.taxpolicy.ird.govt.nz/publications>

Confusing enough, as tax policy tends to be, more confusing are the mixed messages being sent our way. Consider the following:

- In August 2001 many of us were invited to *Catch The Knowledge Wave* and consider ways of increasing investment in new ventures. Venture capital and taxation regimes are an obvious place to be thinking hard.
- In November 2001 the PM announced that, in total, the government and its agencies will commit up to \$4.5 million on *Rings*-related projects over the next two years. Hon. Pete Hodgson's later release shows the money's for portals, parties and PR. When the government evaluates the return on this 'investment' – as it surely will – it be the industry's fault if the results are unclear? And will projects that would have happened anyway be claimed as successes?
- In December 2001 many screen production people attended a special Industry New Zealand workshop looking at how to grow the industry (we're pumping in over a billion dollars a year through the economy so it seems like a good idea). The lack of private investment from New Zealand is a real worry. Should we

be looking hard at ways to improve this? The IRD certainly won't – it's not their job. So who is?

So we want investment in film? Good idea. It might be sexy, but it's also very high risk, prone to financial failure (the international average is that maybe one film in 10 goes into profit) and needs some smart thinking. That is why there has been some form of specific tax regime for film expenditure for the last 20 years.

*Most countries have a basket of options to stimulate desirable industries: public funding, quotas, business development programmes, rebates and various incentives to encourage private investment.*

The IRD's paper may be fine if you work for the IRD (although recent comments by Jim Gordon of the IRD indicate that even the IRD has realised the potential economic risk of its proposals). We certainly can't inquire into any of the IRD's figures or assertions because no detailed information will be made available.

But if you don't work for the IRD, where's the bigger, strategic thinking on policy to underpin the growth of business in this country? We'd like some smart answers to some pretty basic questions:

- What is the purpose of providing tax relief?
- If it is accepted that there may be a positive purpose (job creation, capital/infrastructure investment, encouragement of entrepreneurs, cultural capital etc) what activities are currently deemed as legitimate for tax relief?
- Who decides and what are the criteria?
- Does the criteria include consideration of flow-on tax takes such as GST, ACC, PAYE etc. which would not be collected if the activity did not take place?

- If tax relief activities are tightened up, does it concern any part of government that investment funds will legally go to another form of tax relief, probably offshore?
- If someone is thinking about that, what are they considering?

So if the Government is serious in wanting to encourage investment in film and television production here, why would it go ahead with tax amendments that put such investment at risk without making a full inquiry into the economic impact of doing so? There are already indications that some film and television projects may not proceed because the uncertainty surrounding the tax treatment is scaring away potential investors.

Most countries have a basket of options to stimulate desirable industries: public funding, quotas, business development programmes, rebates and various incentives to encourage private investment.

What are ours? Public funding will be fairly static. Quota looks increasingly too hard for this government. Business development programmes mainly provide non-industry consultants with work and are less than helpful in, say, providing assistance to get us offshore to markets.

Can we compete just by marketing pretty landscapes, hard working industry personnel and a low dollar?

And how does this help the domestic production industry, without which there is nothing to market?

Let's be clear here. We're not talking about robbing the hip operation budget. We're talking about keeping and attracting investment money in New Zealand that would otherwise not be spent here, so the benefits of this expenditure can provide jobs and new business activity throughout the economy.

So how does the IRD approach help this?

Answers on the back of a postcard please.



# DOCUMENTARY-TOO MUCH OF A GOOD THING?

The December newsletter from NZ On Air contained the bad news- *Inside New Zealand* slashed to 11 documentaries. A cut had been flagged a month before at Conference in the TV3 session but nobody had cared to ask what they meant. The wound has been partially salved with the introduction of some half hour series which Sue Woodfield, Head of Factual at TV3, intends will renew the documentary genre in the way that INZ once bestrode local content.

In its heyday with 30 docos a year and its highest rating top ten averaging 16 points it was a flagship for TV3. But along with TV3 its fortunes slumped. Programmers and Commissioning Editors alike reckon we are 'over documented'; there is too much reality on T.V. Some would say there is not enough but they probably consult a different dictionary. Yet the ratings have spoken and a radical change to INZ was inevitable. The overall loss to the local production industry is as yet unclear - TV3 is hoping to fill the gap with its half hours and TV2 has stepped into the fray - but the failing fortune of the brand is a worry. It's a marque that the independent industry contributed to substantially.

In any case, fewer production companies will now secure one hour slots to tell their stories.

*Documentary NZ*, the TV2 docos and the flush of reality shows all contributed to INZ's troubles. It's harder than ever before to get a prime time audience of reasonable quantity for a one-hour documentary. The storytelling skills and commitment required are considerable and the margins for the producer negligible. The management of such projects is critical. Our skill base is not as robust as we might like. Directors move on to natural history, drama, longer running factual series or anywhere where the remuneration is seen to be more secure. Producers need volume to create and sustain production companies and one off docos don't

come in volume.

Networks find themselves dealing with a dwindling range of subjects and circumscribed ways of telling stories as they fight to retain a shrinking audience. As a programmer once famously said: 'it's not for me to change the audience's habits'.

Innovation, though, is always necessary to keep ahead of the pack, in spite of TV executives' natural inclination to see it proven elsewhere first.

*Inside New Zealand* was once first off the block; it's now being left behind. Inevitably it will be up to committed documentary producers to fashion and refashion the genre - to give the kiss of life to the one-hour format and lure its way back into the skittish attentions of the audience. It's a tough ask but when wasn't it?

## DEADLINES FOR DOCOS

### TVNZ - DNZ

Deadline for material	Meeting Date
25 Feb 02	8 March 02
29 April 02	21 May 02

### TV3 - INZ

Deadline for material	Meeting Date
18 March 02	08 April 02
6 May 02	27 May 02

## FREE BUSINESS MENTORING

Included in this newsletter is a flyer for Business In The Community, a free service offered by experienced private sector organisations and personnel.

Business In the Community (BITC) operates throughout New Zealand and offers a matching service for small businesses needing business mentors. This is a fantastic opportunity for experienced producers to gain outside personal coaching and support to develop your companies and to increase your business skills. Possible relevant mentoring might be in strategic planning, business development, profitability and financial administration, legal, HR and/or international trade. But you can name your need.

The BITC mentors are senior level executives and experienced business owners, who you'd probably never normally meet, and who can provide an expert sounding board in business issues. They might not know much about our industry (they'd learn fast) but they know a great deal about sound company management and entrepreneurship.

SPADA will work with BITC to provide background industry information. You would identify the specific areas where you require coaching and BITC would supply mentor options.

You'd be mad not to make the call! Phone Jane Wrightson if you want to discuss, or contact BITC's Chief Executive directly. Contact details are:

Sarah Trotman CEO  
Business In The Community  
Auckland  
Ph: (09) 525 0380  
Email: sarah.trotman@bitc.co.nz  
Web: [www.businessmentor.org.nz](http://www.businessmentor.org.nz)



Thank you to Panavision for their ongoing support of SPADA

# OBITUARY: JONATHAN DENNIS

1954—2002

*New Zealand lost another of its film figures this year. Jonathan Dennis, founder of the New Zealand Film Archives, editor and film critic, died from cancer on the 25<sup>th</sup> of January. His funeral was held at the Paramount theatre in Wellington. Lindsay Shelton has kindly allowed us to re-print his eulogy below.*

We celebrate the life and achievements of Jonathan Dennis and he has asked us to be cheerful. We will of course honour his request.

But we are also here to mourn Jonathan. He died at home at the age of 48 from cancer, which spread through his body more rapidly than anyone including Jonathan could have imagined.

We are all of us dreadfully sorrowful. We have all suffered the loss of someone who will be irreplaceable in our lives...But happily we are able to celebrate his many achievements.

His most lasting achievement is the New Zealand Film Archive. It was his vision during the 1970s, a decade when he was filled with growing concern that there was no place where our visual heritage was being preserved or even stored.

So he set out to learn about how this work was done. With the support of his friend Ferry Hendricks, he travelled the world between 1979 and 1981, studying the work of film archives in France, Germany, Poland, the United Kingdom, Egypt and the United States.

While Jonathan and Ferry were travelling, Jonathan sent postcards back to those of us who'd stayed at home. Where is the film archive, asked Jonathan's postcards. If at first we didn't understand the question, we soon recognised that we were expected to have an answer by the time he returned.

And so in 1981 his vision took shape. He became the founder of the New Zealand Film Archive, and its director for its first ten years.



Photo courtesy of NZ Film Archive

The first office of the film archive was in rented premises in Wakefield Street, where the Duxton Hotel now stands. The sparsely elegant exhibition space was the scene of unique and wonderful exhibitions. And at the same time he began the work of finding and saving our motion picture heritage.

Jonathan's vision has had a wonderful result. The New Zealand Film Archive which he created now occupies its own building, the Film Centre on Jervis Quay, and there are more than 50,000 items in its priceless collections.

More people, however, know Jonathan because of his Film Show on public radio. It began as a fortnightly programme on Concert FM in 1994. From 1996 it has been heard every week on National Radio.

Jonathan's Film Show was like no other programme. There were more than 300 of them - his passionate opinions and passionate love of cinema attracted a substantial regular weekly audience who he persuaded to share his passion for movies even if they didn't always agree with all that he said.

As a broadcaster, he produced and co-produced other unique radio programmes, including the magnificent Ocean of Time which was re-broadcast again last week, as Jonathan lay dying.

So much of his work was devoted to saving aspects of New Zealand's heritage. There were the three CDs which he produced in association with the Alexander Turnbull Library, making legendary Maori singers of the past available to contemporary listeners.

As a modest and devoted editor he produced a number of books: with Jan Bieringa he created and edited Film in Aotearoa New Zealand, the definitive review of our film industry, which is now in its second edition; with Sergio Toffeti, Te Ao Marama, the cinema della Nuova Zelanda, for the biggest retrospective of New Zealand cinema ever presented, in Turin; and most recently, with Irihapeti Ramsden and Patricia Grace, a ten-year labour of love to create The Silent Migration, about the Ngati Ponoke Young Maori Club from 1937 to 1948.

He also edited Mihi Edwards' Mihipeka for Penguin Books, and produced Aotearoa and the Sentimental Strine, about silent film-making in Australia and New Zealand. And with Jan Bieringa as co-editor, he worked with the late John O'Shea to edit John's memoir Don't Let It Get You.

For a brief period recently he was an erudite columnist, previewing films for the new Saturn cable television system. But he found it hard to find any films worth recommending in the Saturn line-up.

Jonathan was a film-maker. He was proud of directing MOUTH WIDE OPEN, his 1998 documentary about pioneer New Zealand film-maker Ted Coubray.

He produced the documentary feature MANA WAKA in 1990 for Te Arikini Dame Te Atairangikaahi, with Merata Mita as director; there was a compilation for TVNZ's work of art series titled GIRLS' OWN STORIES, and of course the wonderful centenary of cinema trailers directed by his friends John O'Shea

*(Continued on page 5)*

(Continued from page 4)  
and Gregory Page.

Recognition for his work in saving and prizing film heritage came in 1991 when he was awarded a Queens Service Medal, and in 1993 when he was presented with the Jean Mity award at the Pordenone Silent Film Festival in Italy.

This unique man was born in Taumarunui and grew up with his family at the Chateau and the Hermitage before going to boarding school in Christchurch and moving on to university at Victoria and then eight years with the Amamus Theatre Company. There is a particular aspect of his life to which I want to pay special tribute - his talent for close and passionate friendships, maintained very often with people in faraway parts of the world.

I've mentioned Ferry Hendricks, his closest friend for 27 years, who shared his years of dreaming of the film archive, and then making it a reality. I must also mention Fergus McGillivray, friend for the last ten years, who made it possible for Jonathan to travel to Australia last November, for a visit where they went together to the great Uluru in

the centre of Australia. It was a visit which went so well.

Many of Jonathan's friendships were with people who shared his passion for film. He was proud of his friendship with Mary Meerson, at the Cinematheque Francaise in Paris. He placed great importance on his friendship with Edith Kramer at the Pacific Film Archive in Berkeley, California. He took me off guard when he proved his long-term friendship with underground American film-maker Kenneth Anger.

And when legendary film star Lilian Gish came to Wellington on a cruise ship, it was her friend Jonathan Dennis who recorded one of his unique conversations with her.

One of his most extraordinary friends is Linda Pearson, who flew home from Peru - where she works with Medecins Sans Frontieres - to care for him 24-hours a day during the weeks when he was dying at home.

And then there is his closest of friendships with his beloved Witarina Harris, who came to Wellington two weeks ago to give him extraordinary solace at home during the last days of his illness. Witarina was the star of the 1929 film THE DEVIL'S PIT, which was lost for 50 years and was then

rediscovered by Jonathan's newly-established Film Archive in 1982. In

that year, Jonathan also found Witarina in Rotorua, and she became the kaumatua of the Film Archive, travelling with him to present screenings of Maori films on Marae and in towns all over New Zealand, and at events all over the world.

Jonathan loved Auntie Witarina and we are honoured to have her with us today.

Jonathan was a man who was always full of absolute opinions, strongly held and staunchly defended. This part of his character stayed unchanged until the end - in his last days he was continuing to hand out advice to all of us, and vigorously issuing instructions to those closest to him, including those who were caring for him with such love.

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*We also extend our deepest condolences to all family and friends of **Angela D'Audney and Kevin Smith.***

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## New Years Honours List

SPADA especially congratulates the following people who received a New Year's Honour:

*Distinguished Companion of the NZ Order Of Merit (DCNZOM)*

**Lynley Dodd** for services to children's literature and book illustration

*Companion of the NZ Order Of Merit (CNZOM)*

**Peter Jackson** for services to film  
*Officers of the NZ Order Of Merit (ONZOM)*

**George Andrews** for services to television

**Gaylene Preston** for services to film making

*Member of the NZ Order Of Merit (MNZOM)*

**Fran Walsh** for services to film

**Calder Prescott** for services to music

## Digital TV and Public Broadcasting Conference

For those with a burning desire to read what was discussed at the New Frontiers conference last November, jointly hosted by the University of Auckland and The New Zealand Broadcasting School, speakers transcripts can be viewed at <http://www.arts.auckland.ac.nz/ftvm/>.

Speakers included Hon. Marian Hobbs, Rick Friesen, Karen Bielecki, Jo Tyndall, James Munro, Paul Norris, Roger Horrocks and Jane Wrightson

## Budget's new Baby

A new baby has just been delivered at Budget Rent a Car (Auckland, Wellington and Christchurch branches). The new Audi TT has made a great impression and is available for all SPADA members to rent at some great rates! If there is someone that you want to impress, be they your Valentine or important clients, keep our baby Audi in mind!

If you have any queries, please contact Louise at Budget Rent a Car on (04) 924 9908.



Thank you to Kodak for their ongoing support of SPADA

# EDUCATION AND COPYING THE DEBATE CONTINUES



THE UNIVERSITY OF AUCKLAND  
NEW ZEALAND

22/01/2002  
The Editor  
*SpadaNews*

Dear Sir/Madam

Your response to my colleagues from the Department of Screen and Media Studies, University of Waikato (*spadaNEWS*, December 2001) added insult to the injury already caused by your earlier -- equally anonymous and self-serving -- attack on the universities' taping and use of off-air materials for teaching and research ("Bootlegging and Universities," *spadaNEWS*, October 2001).

If as you assert, the writer of the latter article genuinely felt no ill-will towards the universities, why did (s)he focus solely on eight universities amongst the hundreds of tertiary providers, many of whom also use such materials? And why did (s)he not bother check out the facts before writing such an intemperate and error-ridden response?

You ask "Why do universities purchase a copying license for printed material ...yet steadfastly **refuse to purchase** such a license for moving image material and compensate these copyright owners?" [emphasis added] This assertion is simply untrue. The officers of SPADA must know that the universities have repeatedly advised Screenrights of their willingness to purchase such a licence if the terms are fair and the licence fee is set at a reasonable level. The universities' negotiators and Screenrights had agreed last October on the fee payable, subject to satisfactory licence terms being finalised. The parties had also established substantial common ground

on licence terms, but rather than complete these negotiations in a reasonable manner Screenrights chose to pursue an appeal to the High Court.

Now, having lost their case in the Copyright Tribunal and the High Court, Screenrights has headed for the Court of Appeal. Even if they succeed there, the likely result is that the case will return to the Copyright Tribunal and the whole process will have to start again. There will be a further delay and even more costs before licence term are finalised.

It should now be apparent to SPADA that the legalistic approach adopted by Screenrights is counterproductive and wastes large sums of copyright owners' money on legal fees. A more sensible and cost effective approach will be to settle the terms with the universities, then use those terms as the basis for other licences? That, after all, is how print copyright licences were successfully realized throughout the education sector.

Instead of bad mouthing the universities, shouldn't SPADA urge Screenrights to return to the bargaining table and complete the negotiations over licence terms, particularly since most matters, including the fee, are already settled?

Sincerely,

Dr Joe Atkinson  
Senior Lecturer in Political Studies

*Screenrights responds:*

## **Screenrights Tertiary Institution Licensing Scheme**

*Screenrights appreciates the enthusiasm and interest with which your readership has responded to your articles about the use of copyright broadcast material in universities. We believe this reflects the considerable value placed on these resources by academics. Of course, the materials are valuable to the creators, too, and the*

*discussions between various tertiary institutions and Screenrights have been directed to finding a mutually acceptable balance between these competing interests. Screenrights looks forward to the time when we have resolved our differences over this matter, whether through a court determination or by negotiation. All our resources may then be more positively employed.*

Simon Lake  
Chief Executive  
Screenrights

## May be of interest ...

Below is information on two new(ish) businesses that have contacted SPADA recently and may be of interest to SPADA members.

Jennifer Pointon –

### **New Look Transcripts.**

Jennifer Pointon is offering a specialised transcription service specifically tailored for film and television. She has several years' experience in the industry, a degree in English Literature and speaks four foreign languages. Jennifer can be contacted at (09) 378 7101 or e-mailed at [drupoint@zfree.co.nz](mailto:drupoint@zfree.co.nz)

### **Prosearch**

Prosearch, is the Wellington Library's Premier Production, Information and Research Service. Ten years old, Prosearch houses 5 expert electronic and manual research staff. The staff are a creative group that have been exposed to many different topic areas and have a vast array of knowledge and skills including Radio and Television production work. They have offered to do a free trial project for one SPADA member to show what they can do.

If your interested in the free trial contact [mhairead@spada.co.nz](mailto:mhairead@spada.co.nz). For general enquiries about Prosearch contact [Gene.Elder@wcc.govt.nz](mailto:Gene.Elder@wcc.govt.nz).



# Film and Television Markets: a beginner's guide

*By no means an exhaustive list, we have selected a few whose names are thrown about the most often. All of these markets have excellent websites with further information on their history and purpose and details on how to participate.*

## Film Markets

**AFM - The American Film Market**  
AFM takes place in Santa Monica, in late February. All the major American industry players are there. The NZ Film Commission makes a point of being there each year with an umbrella stand for producers. Because it is less expensive than some of the European markets it is considered more accessible. There is a strong emphasis on Video, so AFM works as well as a back catalogues market as for current productions.  
See: [www.afma.com](http://www.afma.com)

### CANNES

Or for our purposes the film rights market that is run in conjunction with the world famous film festival. Held in Cannes in April, the market which has been running for 40 years, exists to co-ordinate the acquisition of film rights. In 2001 there were close to 7000 participants. Cannes Market offers its participants a wide range of information tools: guides, statistics on the world market, and, since 1999, a complete database on the internet. The New Zealand Film Commission attends and is a good point of contact for more information on the market  
See: [www.festival-cannes.fr](http://www.festival-cannes.fr)

### MIFED

The Autumn Film Market (actually spring for us). Held in Italy in October, Mifed is designed for television, film and home video. Mifed is the only large-scale film market fully contained in one building. Smaller European players who may not have been at Cannes are known to attend and it can be a good place to cement contacts and relationships made at Cannes. A couple of warnings though. Mifed is somewhat legendary for its erratic organisation. This can run from difficulties with stands to errors in publications. The venue or-

ganisers can be less than helpful as far as fixing problems when they arise. Often at the first two days of Mifed the favourite topic of conversation among the participants is how terrible Mifed is. By the third day everyone gets used to it and decides it's not that bad after all.  
See [www.mifed.com](http://www.mifed.com)

### SUNDANCE

Useful because it is a strictly independent film festival. Buyers go looking specifically for independent films, which of course all NZ films are. Because of the smaller size of Sundance the chances of running into or sitting next to someone you have been trying to get hold of for 6 months are quite good. On the downside Sundance is North American dominated, very expensive and because of the size very difficult to get into screenings. Also bloody cold: we are talking about a ski resort in Utah, people.  
See [www.sundance.org](http://www.sundance.org)

## Television Markets

MIPTV, MIPDOC, MIPCOM,

All held in Cannes at the Festival de Palais and all run by the same company - Reed Midem. This uniformity can be useful as once you are in the system, registering for any of the markets becomes a more simple process. Certainly well attended and well established the MIPs tend to attract a genuinely world-wide participant group. The majorities are American and European but Asian and Australasian groups are also well represented.

In some ways the size of these markets - particularly MIPTV - can be a disadvantage. With around 12,000 producers, distributors, and executives it is easy to get lost in the crowd. If you haven't done enough preparation (researching potential

buyers, presentation of your idea and pre-booking meetings) the 4 days can be expensive and frustrating.  
See [www.miptv.com](http://www.miptv.com), [www.mipcom.com](http://www.mipcom.com)

### NATPE

Held annually in Las Vegas in January. Natpe is a slightly smaller scale market than the MIPs and runs a wide range of workshops and sessions as well as a trade floor. Becoming both a format market and a programme market Natpe is a good place to see upcoming trends in programming. Natpe is by reputation well organised and although the predominant emphasis is on North American companies Europe and South America are also well represented.

If you are on the claustrophobic side beware, as it takes place in a Vegas hotel described as crowded and bazaar-like when attendance numbers are high  
See: [www.natpe.com](http://www.natpe.com)

*(With thanks to Kathleen Drumm and Andrew Shaw for their contributions)*

## AMP Scholarships

Now in its fourth year, the AMP Scholarship programme aims to encourage talented New Zealanders to reach their goals by offering 10 one-year scholarships of up to \$5000 and two premium scholarships of up to \$20,000 over two years.

Applications close on 30 April and application packs are available by calling 0800 AMP GO4IT (0800 26 74 64) or from the AMP website: [www.amp.co.nz](http://www.amp.co.nz)

# Television Archives

The Television Archive, New Zealand's biggest television archive and the country's premiere production library, will open its new purpose built facility in March 2002. The new Television Archive offers over 20km of purpose built shelving as well as production, duplication and distribution suites, viewing rooms, theatre, conference spaces and private vault storage.

The two vaults of the Archive have been designed to house material that will not denigrate for 100 years and 500 years respectively. Alan Ferris the General Manager of the Television Archive has been working on this project since 1999. He believes they have created a facility that will preserve film, video and music to highest world standards and make it more accessible to New Zealanders be they producers, researchers or just plain curious.

"One of the great advantages of the new building is the range and availability of technical facilities on site," says Ferris. Material can be removed from the vaults, be edited in one of the post production suites and be in Japan via satellite in hours. Remarkably, because all these facilities are under the one roof, the Television Archive can ac-

cess and deliver material to countries faster than local libraries that have to duplicate their material off site. A powerful database that currently holds over 500,000 entries and lists detailed content and rights information for the Archive's film, music and video collection allows quick access and makes search and retrieval as easy as possible.

Being part of a public organisation the new Archive will also be well designed for students and researchers. Over 16,000 members of the public used the Television archive last year and Ferris hopes to increase that number with the new facility.

He also notes that opportunities to use existing film, video and music material in ancillary markets and new projects has increased markedly with new technologies.

But there is a warning - video, film and analogue mediums are highly susceptible to deterioration and valuable masters need to be kept in a highly secure, low humidity, low temperature facility. "Sophisticated in house storage is not usually affordable for film or production companies. In the U.S, for instance, people are recognising that high tech storage is better sub-contracted to ex-

perts", says Ferris. The Television Archive will be able to offer this type of controlled storage facility to film makers, producers etc., as another of it's new services.

The Television Archive will also be able to be used for functions, with an interior courtyard, meeting rooms and viewing areas that can seat up to 50 people. The new digital projector and Dolby 5.1-surround sound system installed by Gencom Technology and The Film Unit, make it the ultimate location for seminars and showing material to potential funders, distributors and sample audiences.

The Television Archive will be secure, lasting and as technologically advanced as any archive or production library in the world. The audio-visual history of New Zealand will be more accessible than ever and the potential use of the new Archive by producers has never been greater.

For more information contact  
Alan Ferris  
General Manager  
New Zealand Television Archive  
Phone 64 (04) 914 5303  
Fax 64 (04) 924 5319  
Email ferrisa@tvnz.co.nz  
Web www.tvnz.co.nz/archive

## WHAT HAS SPADA BEEN UP TO?

It's submission time.

We have lodged a submission to the Select committee considering the TVNZ Bill and will shortly be lodging a submission to the Select Committee considering the Maori Television Service Bill.

We've prepared a submission for IRD on its film tax proposals and are completing a submission on the Health and Safety Employment Amendment Bill.

DOC has called a meeting of stake-

holders interested on the draft Aoraki Mount Cook Management plan in early March. We'll be there!

All submissions will be available on the SPADA website. Contact Jane Wrightson if you have any questions.

Many thanks to those who have offered advice and feedback on the drafts.

The Executive met during February and discussed, among other things;

- approaches to Government policy

- confirming SPADA's new name as the **Screen Production and Development Association**
- devising a policy on director's copyright
- ideas for producer training
- immigration policy.

More to come on all of the above.

The next Executive meeting is in April. Contact any Exec member or SPADA staff if you want issues raised.



## New International Distributor: New Zealand based, internationally focused

Beyond New Zealand's Acquisitions Manager, Leigh Wilson is now on board and seeking programming from New Zealand producers for international distribution.

A joint venture company established by South Pacific Pictures and Beyond Distribution, Beyond New Zealand will act as a gateway to the international market for New Zealand producers.

Many New Zealand producers have recognised that it is an expensive and time-consuming exercise to sell programming offshore. The Beyond New Zealand operation will handle the complexities of international distribution, while leaving producers to make programmes.

Beyond Distribution have offices in Sydney, New York and London and one of the key advantages for NZ producers working with Beyond New Zealand is that the producers will have access to someone who is in the same country. Producers will be able to pick up the phone or sit down and discuss where sales are at, what's happening to the market; what opportunities exist for new deals etc, without having the expense of a market to sell a small number of programmes to; and they won't have to wait until halfway through the middle of the night to make a European phone call!

By acquiring distribution rights to a range of New Zealand-produced programmes, it will enhance the sales opportunities in markets that would not normally buy one-off programmes.

Beyond New Zealand are based in Auckland and Leigh will be contacting producers over the next few weeks to discuss the Beyond NZ arrangement. Leigh can be contacted on her office number 09 8379010 or mobile 021 776694.

## Lord Of The Rings



Photo courtesy of Film NZ

Of course we're ecstatic with the 13 Oscar nominations for The Lord Of The Rings.

Our warmest congratulations to Barrie, Peter and Fran.

Call us parochial, but we especially want to celebrate the New Zealand film craftspeople whose work has been recognised. Take a bow -

**Richard Taylor**

**Philippa Boyens**

**John Gilbert**

**Grant Major**

**Dan Hennah**

**Ngila Dickson**

**Gethin Creagh**

**Hammond Peek.**

Have a great party!

## Paid Parental Leave

Included with this newsletter is a new spadaFACTS on paid parental leave and how it will affect our members.

It has been compiled with assistance from employment lawyer Alastair Sheriff from Buddle Findlay. We have attempted to answer the main questions that employers and independent contractors will have with the new Bill but if you have further questions we recommend you contact Alastair directly—his contact details appear at the back of this newsletter.

All SpadaFACTS are also available from the member's section of our website.

[www.spada.co.nz](http://www.spada.co.nz)

## Five questions we'd like answered

- Why does the Government think that the new TVNZ structure is remotely sensible?
- Who's never employed a family member on a production?
- Is quota a dead duck?
- Why does TV3 tell its investors that things are getting better and the Government that things are getting worse?
- Is Kerry Packer going to throw a house warming party?

# SONY'S CINEALTA

*Offering a true alternative to 35mm film, Sony's CineAlta family of digital 24P high definition products is defining a new style in the production of motion imagery. Whatever your idea, be it a movie, commercial, TV drama or documentary, make the most of this new digital media with the comprehensive CineAlta resources and expertise now available in New Zealand.*

## CineAlta Resources in New Zealand

### Production Equipment Rentals

#### **Panavision**

For more information please contact Paul Lake (PaulL@panavision.co.nz)  
Panavision New Zealand Ltd  
27 Napier St, Auckland  
Tel: 09 378 9493  
www.panavision.co.nz

#### **Rocket Rentals**

For more information please contact Mark Batten (mark@rocket-rentals.com)  
Rocket Rentals New Zealand Ltd.  
Unit 5, 7, McCormack Pl, Ngaranga, Wellington.  
Tel: 04 499 9225  
www.rocket-rentals.com

### Aerial and Crane

#### **Heletranz**

Heletranz is one of the first companies in the world to take delivery of the remote mounted version of the CineAlta camera system, which can be employed in Heletranz's helicopter-borne five axis gyro-stabilised system or in various lightweight jibs and cranes. The CineAlta package includes the Sony HDC-950 multi-frame rate HD camera system with HKC-T950 remote camera head and HDW-F500 CineAlta VTR.

For more information please contact Tony Monk (tony@heletranz.co.nz)  
Heletranz Ltd  
Heliport, Rosedale Rd, Albany, Auckland  
Tel: 09 415 3550.  
www.heletranz.co.nz

### Post Production

#### **Digital Post**

A CineAlta HDW-F500 recorder is installed at Digital Post's studios, where it is used in conjunction with a newly-installed HD "island", comprising the ITK Millennium Telecine, DaVinci 2K Colour Corrector, and Discreet Inferno\* digital editing, compositing and graphics system.

For more information please contact Garry Little (garry@digipost.co.nz)  
Digital Post Ltd  
7, Owens Rd, Newmarket  
Auckland  
Tel: 09 630 1770  
www.digipost.co.nz

#### **Images**

A HDCAM HDW-M2000P HD recorder is installed at Images's studios. Services include tape transfers, HD telecine transfers and Discreet-based HD edit/effects.

For more information please contact Geoff Evans (dir@imagespost.co.nz)  
Images Ltd  
113, Grafton Rd, Grafton  
Auckland  
Tel: 09 309 8026  
www.imagespost.co.nz

### DoP's with CineAlta experience

Burrows, Antony  
Tel: 021 550 444  
(colorfilms@xtra.co.nz)

Cowley, James  
Tel: 021 422 936  
(james@jamescowley.com)  
Duncan, Rhys  
Tel 025 2744 330

### CineAlta Recording Media Sales

Glenn Thompson  
(gthompson@sony.co.nz)  
Sales and Marketing Mgr, RME  
Sony New Zealand Ltd,  
Tel: 09 488 6152 & 021 943 931

### CineAlta Equipment Sales

David Colthorpe  
(dcolthorpe@sony.co.nz)  
Sales and Marketing Mgr, Production Products  
Sony New Zealand Ltd,  
Tel: 09 488 6134 & 021 930 603

Martin Cleave  
(mcleave@sony.co.nz)  
Account Executive, Production Products  
Sony New Zealand Ltd,  
Tel: 09 488 6135 & 021 624 299

### CineAlta Engineering Support

Jeremy Brown  
(gbrown@sony.co.nz)  
Technical Support Mgr,  
Sony New Zealand Ltd,  
Tel: 09 488 6121 & 021 279 2164



# FESTIVALS, SEMINARS, MARKETS AND MEETINGS

## NZ on Air Meeting Dates and Application Deadlines

Application Deadline: Friday 15  
March 2002

Meeting Date: 17 & 18 April 2002

Application Deadline: Friday 17<sup>th</sup>  
May

Meeting Date: 19<sup>th</sup> & 20<sup>th</sup> June 2002

## New Zealand Film Commission

### **Feature Film Production Financing Applications**

Deadline Date: 11 March 2002

Meeting Date: 8<sup>th</sup> April 2002

### **Resource and Industry Organisation Support Programme**

Deadline date: 13 May 2002

Meeting Date: 10 June 2002.

## DIGITAL COPYRIGHT CONFERENCE

11 April 2002, Quay West Auckland.  
Run by Lexis Butterworths the conference is an intensive one-day event covering subjects including but not limited to; international copyright obligations, transmission issues and the recent Digital Copyright Review. For more information contact Sohana on (09) 486 9573 or visit [www.lexis.co.nz/seminars](http://www.lexis.co.nz/seminars)

## Banff 2002 Television Festival.

June 9-14

For more info see

: [www.banff2002.com](http://www.banff2002.com)

## Venice International Television Festival **March 21 - 25, 2002**

Competition, Convention and Co-production forum for Broadcast and online productions in factual and fictional programming.

For more info contact:

Venice International Television Festival

San Polo 2120

1-30125 Venezia

Phone: +39 041 714066

Fax : + 39 041 713151

e-mail: [c.puricelli@veneziafiere.it](mailto:c.puricelli@veneziafiere.it)

## Fourth Annual Win- Femme Film Festival

### **Held in Hollywood**

For an application and to learn about our history, please visit our website at [www.winfemme.com](http://www.winfemme.com) and see about our annual film festival and screenplay competition that tells women's stories. Both men and women are eligible as we have several categories and various submission standards.

Our email is [info@winfemme.com](mailto:info@winfemme.com).

## Berlin Documentary Prize

Stern Magazine and German documentary channel Planet TV have launched a documentary film prize in co-operation with the 2003 Berlin International Film Festival.

Open to documentary makers across the world, submitters will be invited to "pitch summits". Three winners will be selected by August the 15th and not only will their projects be completely financed by Planet TV and Stern but they will be screened on Planet TV and at the Berlin Festival next year.

For more information on submitting contact [info@planet-tv.de](mailto:info@planet-tv.de)

## MARK YOUR CALENDARS...

have a look...

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

We want to see YOU in June 2002 at the Manchester Film Festival locate in the BEAUTIFUL, rolling green mountains of southern Vermont! 4-Days of great independent films from around the WORLD. Films produced using the entire range of technologies and methods available to filmmakers today. These films will be exhibited on 35mm and 16mm film as well as projected from the latest digital projectors!

### **THE MANCHESTER FILM FESTIVAL IS A COMPETITIVE FESTIVAL WITH PRIZES!**

The Festival will showcase feature films, documentaries, animations, music videos, and short films. In conjunction with the Festival, 00MFF!, a digital cinema exposition, will feature exhibits, workshops and discussions about digital cinema products, technologies, and techniques available to filmmakers, producers, and distributors.

THE DEADLINE FOR FILM SUBMISSIONS IS MARCH 31 2002! Guidelines and Submission Form can be downloaded from our website found at

[www.manchesterfilmfest.com](http://www.manchesterfilmfest.com) or

email your request to

[info@manchesterfilmfest.com](mailto:info@manchesterfilmfest.com).

## MIPTV 2002

The next edition of MIPTV will take place from 15<sup>th</sup> to 19<sup>th</sup> April 2002 at the Palais de Festival in Cannes. If you are interested in joining a group of producers that will attend MIPTV under a TradeNZ export Network that will reduce the cost of attending please contact [mhairead@spada.co.nz](mailto:mhairead@spada.co.nz). For more info on the market itself see

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

# 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

**Mhairead Connor**  
Membership Manager

**Patricia Rangel**  
Administrator

## SPADA Executive:

### Auckland

*Nicole Hoey, President  
(Cinco Cine Film Productions)*  
**09 360 1188**

*John Barnett  
(South Pacific Pictures)*  
**09 839 0999**

*Rachael Jean  
(Isola Productions)*  
**09 360 0686**

*Bettina Hollings  
(Imagination Television)*  
**09 308 0482**

*Richard Riddiford  
(Messenger Films)*  
**09 378 0529**

*Karen Soich*  
**09 376 5739**

### Wellington

*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, Vice President  
(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 Grant 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 obtain a quote.

### **Buddle Findlay**

- Wellington call Alastair Sherriff on 04 498 7327 or 021 430 462 (employment, OSH)
- Auckland call Neil Russ on 09 358 7002 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 Louise Kelleher on 04 924 9908.

### **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 Cophorne 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 subscriptions. 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.

