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WIFT NZ

EXECUTIVE  
UPDATE

Anne O'Brien  
EXECUTIVE DIRECTOR



**An ideal world would offer unlimited resources and time to do everything we might dream of. Down and dirty in the real world, we're continually juggling priorities and focus to achieve the very best that we can despite the limitations.**

2009 was a splendid WIFT year with a full programme and membership topping 500. WIFT NZ is well and truly here, growing in strength and impact all the time.

A new year is a great chance to review and plan for the next 'avalanche of activity'. It's an interesting exercise to think about all the things we'd love to do, and then to start thinking about what is possible and do-able in the next phase. This doesn't have to be limiting, just practical – vision, energy and determination make up for a lot.

So, if I think about issues for 2010 that I'd really like to see WIFT NZ grappling with, they include:

– continuing commitment to closing the participation and remuneration gaps between screen women and men, particularly in the technical and

directing areas;

– the development of research which informs policy positions, and the further development of policy positions on key issues;

– long-term sustainability through membership and funding / fundraising partnerships;

– strengthened relationships across members, industry and funding groups, and with the New Zealand public through the telling of New Zealand stories by New Zealanders for New Zealanders, particularly by women;

– celebration of New Zealand screen work and the women who make it;

– the discipline to get the office filing up-to-date instead of always finding something more important to do!

Setting aside the bigger goals for 2010, one of my first tasks is to find a replacement for the inimitable Emma Blomkamp who has won a scholarship to embark on her PhD. I am full of admiration for those who tackle academic endeavour at this level

and I'm delighted for Emma albeit just a little sad for me. But change always brings new things and with the good news that Emma is only cutting her hours, I'm looking forward to the chance to bring on board new talent with fresh energy whilst continuing to have Emma with us.

In the office we're full steam ahead working on the day-to-day tasks of delivering great activity for you. The new website is up-and-running and looking fabulous, and we've got a full calendar of activities between now and June with further plans being hatched. Hopefully there are things in the calendar which will inspire you, from seminars to a pilot writers' group, to networking drinks, personal development opportunities and the fabulous WIFT NZ Awards pencilled in for Thursday 5 August.

I challenge you in 2010 to get involved, keep us on our toes, demand what you dream of for the organisation, and enjoy everything that being part of the WIFT network has to offer.

# MAKING A DIFFERENCE: MENTORING IN ACTION

**In 2008 Christchurch WIFT member Lauren McKenzie submitted an application to the WIFT NZ mentoring programme, then in its inaugural year.**

A fledgling documentary maker, McKenzie was working on an independent project inspired by the story of her great uncle who lost his life in World War 1. *Our Bloodiest Day* explores the New Zealand sacrifice at the 1917 battle of Passchendaele, where in just two hours more than 2800 men were killed, wounded or listed as missing in action.

Whilst McKenzie had vast experience as an award-winning journalist, she was "feeling a little out of depth" producing and directing her first film project, particularly facing the challenges of securing funding and archival footage alongside the wealth of material she had already filmed.

Enter Pietra BrettKelly, one of this country's finest independent documentary makers, via the WIFT NZ mentoring programme.

Aiming to provide women with a unique opportunity to gain knowledge and skills, build confidence, deal with professional issues and advance in their chosen field, the annual programme is a key initiative for WIFT.

Not everyone is successful with their applications to the programme – annual resources are limited and applications need to demonstrate commitment and skill in a chosen field, alongside clearly articulated objectives.

However, pairing McKenzie with BrettKelly was obvious to the selection panel. Looking back, both mentor and mentee also agree that they were an ideal match.

BrettKelly, who also worked in journalism before producing documentaries *Beauty Will Save the World* and *The Art Star and the Sudanese Twins*, provided McKenzie with more than she had hoped for, offering invaluable support and validation alongside realistic advice.

She was able to assist with legal documentation, approaching people on the international market, and, as she puts it, "being realistic about the capacity for the film to return any funds invested in it."

"Pietra was so enthusiastic and encouraging all the way through," says McKenzie. "I don't know that we would have finished it if she hadn't helped. She also helped with lots of technical things, and ... even her criticism was always positive and supportive."

Benefits flowed both ways. BrettKelly enjoys connecting with less experienced filmmakers, and giving back, after benefiting from mentors in her own career.

"It was confirmation for me that how I practise documentary making can work for someone else," says BrettKelly, who has just won a NZFC Producers Award. "It's also fellowship, support, enlarging my community of filmmakers," she adds.

Both participants identify focus and structure as essential for successful mentoring outcomes.



LAUREN MCKENZIE



PIETRA BRETTKELLY

"In an informal arrangement it's easy to take advantage on one side or not be available on the other," suggests McKenzie. "We had an end goal in mind ... [and] you have a contract that stops you getting diverted."

BrettKelly has had less successful mentoring relationships, and suggests that this one worked so well due to the pair's shared passion for documentary, mutual respect, and the simple fact that they "really clicked."



## MAKING A DIFFERENCE: MENTORING IN ACTION (cont.)

"Lauren took on board and reacted to the advice I gave – things happened... She was really responsive," Brett Kelly says. "I'd support Lauren in anything because she has similar levels of respect, passion and commitment."

Neither age nor distance prevented the relationship from blossoming. Although both women were similar in age and lived at different ends of the country, they formed a productive working relationship that they envisage will carry on.

Their long-distance mentoring relationship evolved mostly by email – phone conversations proved too expensive and complicated to co-ordinate given the women's busy schedules. In fact, the pair did not actually meet until after the formal scheme was over, when Auckland-based Brett Kelly visited McKenzie to view her rough cut while she was in the South Island.

"People shouldn't feel a barrier because they live in another town or city, or country for that matter," affirms Brett Kelly. She adds, "Mentoring isn't just for young people. It's anybody at any stage in their career. In my career, I'm still looking for people who can offer me advice and knowledge. I hope I never feel like I know everything!"

Pietra Brett Kelly and Lauren McKenzie are a fantastic example of a successful partnership. Through WIFT's scheme, these women developed a strong professional relationship and demonstrated the potential to achieve goals through mentoring. Their partnership is just one of many fostered through this groundbreaking initiative. ●



IMAGE USED IN *OUR BLOODIEST DAY*, SOURCED FROM THE GREAT WAR PRIMARY DOCUMENT ARCHIVE ([WWW.GWPDA.ORG/PHOTOS](http://WWW.GWPDA.ORG/PHOTOS))

*The WIFT NZ Mentoring Programme is delivered annually and aims to match up to 16 early to mid-career women with mentors across a range of disciplines for 12 hours of paid mentoring over an eight month period. The programme could not be delivered without the essential support of the New Zealand Film Commission.*

*A call for applications will be made in March 2010.*

*Lauren McKenzie is currently negotiating with a mainstream broadcaster to screen *Our Bloodiest Day* in New Zealand.*

# NATIONAL NEWS

## OCTOBER 2009

WIFT NZ national membership climbed over 500 for the first time, confirming our status as the largest professional screen industry association in the country. Steady growth has been enhanced through recent activity in Christchurch and Wellington in particular.

Australian award-winning director Sarah Watt presented her latest film *My Year Without Sex* on 22 October, ahead of its general release, followed by a Q&A with WIFT NZ MC Philippa Campbell.

A team of WIFT members and friends competed in the SDGNZ quiz night in Ponsonby on 30 October. The results weren't quite as impressive as hoped for, but the evening was certainly entertaining and full of lively debate!

## NOVEMBER 2009

WIFT NZ's exclusive preview screening of *The Vintner's Luck* sold out, with Wellingtonians rushing to enjoy Niki Caro and Robin Laing's company at this special event, alongside brilliant Waitaki Braids pinot noir and local white wine, food, and fun.

Anne O'Brien attended SPADA's "Getting Ahead" Conference, where international and local guests emphasised the need to work hard and smart, grapple with commercial realities, build sustainable businesses, and match creative output to audience demand guided by appropriate budgeting.

Life designer and great woman Sian Jaquet presented a two-hour group workshop and individual coaching sessions in Christchurch.

The first in a series of post-production seminars, presented by WIFT NZ and Digipost, reached capacity. The overview of the post production landscape presented by Senior Post-Producer Lisa Eversden and Digipost General Manager Stephen Douglas was well-received with great feedback on the wealth of useful and interesting information.

International podcast *The Scoop*, by WIFV Executive Vice President Paula Bellenoit, highlighted some of the latest success stories of WIFT NZ members.

The WIFT NZ Advocacy and Research Hub was set up. WIFT member and Canterbury Polytechnic lecturer Dr Ruth Zanker will convene the group, comprised of herself and Teresa Brown, Andrea Clark and Moata McNamara, working in consultation with the WIFT NZ office.

## DECEMBER 2009

Combined industry guild parties were held at Galatos in Auckland and Red Square in Wellington.

The pink women of Taylor Shaw hosted Christmas drinks for South Island WIFT members.

WIFT NZ caught up with current debates surrounding the representation of girls and women

in advertising, films and television at the Gender & Psychology Symposium at Auckland University.

## JANUARY 2010

Wellington kicked off the Park Road Post Production post-prod seminars in Wellington with an audience of 40 and a great introduction to the landscape. Finishing treat was a sneak preview of the trailer for highly anticipated NZ film *Boy* which had just screened at Sundance. Four more seminars will be delivered February to May.

A pilot writers' group has been established in Wellington, aiming to provide a supportive and collegial environment in which writers can share their thinking and ideas, grapple with common issues and discuss current work. They will meet for the first time in February.

## COMING UP

Our popular Post Production series continues in Wellington and Auckland

International Women's Day networking gatherings

Canterbury Industry Day

# Reddy, set, go!

***New chair of the New Zealand Film Commission Patsy Reddy speaks to WIFT NZ about being the woman at the helm, her first few months on the board, and the drive to support women leaders in New Zealand.***

With over 20 years of corporate governance experience, Patsy Reddy is no stranger to boardroom discussions. A trained lawyer who worked for the Film Commission in the 1980s, Reddy has served on various public, commercial and not-for-profit boards including Telecom New Zealand, Sky City Entertainment Group and the NZ International Arts Festival.

Whilst diminutive in physical stature, Reddy's achievements are anything but. One of two daughters of country school teachers (her sister is a sub-editor at the NZ Herald), she was born on the west coast near Raglan and spent most of her childhood in Waikato country towns, attending school in Hamilton.

In the 1970s Reddy moved to Victoria University in Wellington to study law and languages. Whilst she was to discover great excitement in her academic subject, the initial choice was driven more by a desire to spread her wings and leave home.

"In the 1970s you could get a living away allowance if you studied at a university away from home that offered something your local university didn't," Reddy explains. "And I wasn't interested in sciences or medicine or phys ed, so I didn't want to go to

Dunedin. Anyway, the South Island seemed too extreme, it was too far away!"

While completing her Master of Laws, Reddy took up her first job teaching at the law school as a junior lecturer and then followed her husband, former NZFC and Film Fund chair David Gascoigne, to the University of Michigan where she completed her degree. On their return, Reddy took a permanent contract in the Law Faculty, partly because of the difficulty for women securing law firm positions in those days, even with good grades.

"A couple of the interviewers I met were surprised and slightly put off to find I was a woman, so they didn't take the interview seriously," she reveals. "They asked me if I was thinking of having babies and settling down."

After about a year Reddy realised that lecturing wasn't what she really wanted to do and started approaching law firms again, luckily connecting with progressive firm Rudd Watts and Stone who was willing to take her on. Within two years she had achieved partner status.

Five years later, an approach by Brierley Investments to work as Legal Counsel shepherded Reddy into her first governance role.

"I worked on the reverse takeover of Southern Petroleum and got a position on the Board. I found it fascinating. It was an opportunity to get to know a whole range of business activities ... There were exciting, interesting, challenging decisions to be made for a company with a very small infrastructure."

Reddy is known for having a persuasive and astute



approach at the boardroom table, which has gained her respect from her mainly male colleagues.

No doubt this has been helped by a conscious effort to hone her verbal presence. Noting that women can sound too tentative when putting ideas forward due to their quieter voice or higher pitch, she recently told the NZ Herald she has learned to project her voice during meetings, adopting a forthright delivery style, and to keep talking if she is interrupted.

Former Brierleys chief executive Paul Collins, a co-executive director with Reddy of Wellington-based investment company Active Equities, believes she has broken the glass ceiling through a mixture of skills.



## Reddy, set, go! (cont.)

"She has a huge fund of common sense, she is extremely intelligent, she has a great personality and is a very hard worker," Collins told sharechat.co.nz.

Reddy was one of four new faces joining the NZFC Board in 2009, to mixed industry feedback. The Board has often been the subject of criticism that it lacks film industry experience, something which Reddy roundly rejects.

She notes that not only do board members Tainui Stephens and Andrew Cornell bring film experience to the table, but that there is a lot of filmmaking talent on the staff, which is where she believes it should sit. Further, she says, governance knowledge around law, accounting and marketing are key, and well-represented on the NZFC Board.

"The board has got to be vitally interested in the industry, but not full time in the business - it's a governance body," she says. "One of the things I learnt at Brierleys is how not to be the manager but to be the person who oversees and guides a manager."

Reddy's enjoying the challenge of chairing the Board and supporting a creative industry.

"I want to see New Zealand films made, telling New Zealand stories... In the end, if we don't support making New Zealand stories in films, nobody else will," she declares, pointing to the subsidies allocated to every national film industry outside Hollywood and Bollywood.

"I'm also very keen to build talent," she adds,

revealing her support for a variety of film formats and industry-wide skill development, as the board awaits the Review of the Film Commission led by Peter Jackson and David Court.

"We're looking at making an escalator for talent, so we'll have short films, low budget feature films, but still maintain feature filmmaking. The most important goal is developing professional skills, not just at director or producer level but also technicians, actors... the whole gamut of filmmaking skills."

Amongst Reddy's other commitments, she currently sits on the advisory board of Global Women New Zealand, a not-for-profit founded in 2009 whose 85 members are senior women leaders from a wide range of disciplines and industries, primarily business.

"We realised there was a need for women leaders in New Zealand to get together, network, expand their opportunities, both for themselves and to support and mentor other women, to encourage women to take leadership roles," Reddy explains.

"Although women in managerial roles are the fastest growing segment of the workforce, it is taking longer at the top. The governance level tends to be the last thing to change."

However, Reddy doesn't think quotas would help, instead suggesting that large organisations should take it upon themselves to monitor and encourage a diverse range of ethnicities and gender at their senior level by building these expectations into goals and objectives.

"I'd put that as a key performance indicator for a

manager," Reddy explains, "to get them to explain why they don't have Maori or women in their senior management team."

Reddy notes the number of high-profile female producers and directors who have managed to be noticed and make a difference in the New Zealand screen industry, and acknowledges the support offered by Women in Film and Television. Technical roles, however, remain "one of the last bastions of male dominance", she says.

Away from the Board table, Reddy enjoys the performing and visual arts, particularly opera and theatre, and is a dab hand in the vege garden.

It's hard to imagine where this hardworking multi-tasker finds the time for recreation but a question about which films she likes proves that she gets to the cinema regularly. *Avatar* is labelled 'extraordinary', not so much for its story but for the effects which represent a revolution in film-making and viewing. Other favourites of late include *Julie and Julia* and *An Education*, with *In the Loop* finding less favour although acknowledged as witty.

As the interview wraps up with film talk, Reddy is asked which professional achievement she's most proud of - a question she finds difficult to answer.

"I've enjoyed doing lots of things. I'm hugely enjoying being chair of the NZFC. When I became a law partner I thought that was the ultimate achievement and I had got where I wanted to be, but you move on. I've enjoyed doing a range of things throughout my career, and I hope to continue doing so." 🕒

# WIFT Handbook Update

## NEW AUCKLAND MEMBERS

### Mary Durham

Screentime  
Director / Producer / Journalist

### Sela Apera

Apera Productions  
Producer / Director / Actor /  
Presenter

### Moata McNamara

PhD Candidate / Short Film Director  
/ Writer

### Michele Hine

Actor / Acting Teacher / Stage  
Director

### Kelly Martin

TV3 / Mediaworks  
Director of Programming

### Sue Woodfield

TV3 / Mediaworks  
Head of Factual

### Rachel Jean

TV3 / Mediaworks  
Head of Drama and Comedy

### Echo Janman

Public Films  
Producer / Assistant Director

### Tim Riley

Dominion Law  
Lawyer

### John Barnett

South Pacific Pictures  
Producer / Chief Executive Officer

### Paula Whetu Jones

Director

### Shirley Henry

Marketing / PR / Development  
Consultant

### Kandy Corvette

ADRGIRL Ltd  
ADR Scriptwriter

### Hilary Timmins

Presenter / MC / Speaker / Reporter  
/ Field Director

### Aimee Spice

Junior Animator

### Amber Conway

Junior Modeller

### Hana Spierer

South Seas Student

### Elizabeth Skeen

ibrand People Management Ltd  
Director / Profile Manager / Actor

### Gayle Hogan

3rd Party Productions  
Producer

### Nada Cottrell

Communicator / Writer

### Monique Nielsen

Third Party Productions  
Production Manager

### Aroha Rawson

Maori Television  
Production Co-ordinator / Actor /  
Writer

### Cherie Bradshaw

Actor

### Karen Tapper

Actor

### Leela Menon

Grey Prince Productions Limited  
Producer

### Alex Reed

Researcher / Writer / Scriptwriter

### Maawhi Torrance

Maori Television  
Facilities Manager / First Assistant  
Director

### Amanda Prasow

Nakavika Films  
Actor / Producer / Director

### Anna Jackson

PhD Student / Outreach Coordinator  
/ Workshop Coordinator

### Lynnette Harris

Producer / Production Manager /  
Researcher

### Iris de Jong

Up-and-coming Producer

### Tina Schneider

Editor / Promotions Director

### Michele Roche

Administrator

### Rose Damon

Student

## NEW WELLINGTON MEMBERS

### Nicci Lock

Film Wellington  
Film Coordinator

### Vicki O'Hagan

Park Road Post Production  
Executive Assistant

### Melissa Dodds

Production Manager / Location  
Assistant / Producer

### Moana Sinclair

Te Haa Productions Ltd  
Writer / Director / Documentary  
Filmmaker

### David Ironside

Eye Inside Productions  
Composer

### Emma Robinson

Director / Actor / Presenter /  
Producer

### Johanna Sanders

Editor / VJ / Video Artist

### Rebecca McMillan

NZ Film Festival Trust  
Publicist

### Sharon Byrne

NZ Film Festival Trust  
General Manager

### Tory Whanau

Office of Film and Literature  
Classification  
Film Censor

### Jane Wrightson

NZ On Air  
CEO

### Phyll Pattie

Ata Rangi  
Marketing Director

### Ruth Katene

Te Mangai Paho  
Office Administrator

### Rochelle Powers

Te Mangai Paho  
Radio Funding Advisor

### Jane Perkins

Punga Productions Ltd  
Director

### Anneka Fris

3D Animator

CONTINUED ON NEXT PAGE



**Charlotte Yates**

Charlotte Yates Productions Ltd  
Composer / Producer

**Leonie Reynolds**

Wintergarden Productions  
Scriptwriter / Director

**Keryn Johns**

Verity Visual Productions  
Entry level Runner / Production  
Assistant / Casting Assistant /  
Screenwriter

**Megan Alexander**

Actress

**Sue Thompson**

Producer / CEO

**Robert Catto**

Photographer / Marketing / PR /  
Media

## NEW CHRISTCHURCH MEMBERS

**Naomi Ferguson**

Actor / Singer / Writer

**Mary Wiles**

University of Canterbury  
Lecturer

**Emma Turnbull**

Whitebait TV  
Sales & Marketing / Commercial  
Producer

**Carole Church**

Script and Music Writer / Creator /  
Producer / Choreographer / Dancer

**Ingrid Taylor**

Taylor Shaw  
Solicitor

**Nicola Fraser**

Taylor Shaw  
Solicitor

**Kathryn Dalziel**

Taylor Shaw  
Solicitor / TV Writing Company  
Director

**Jo Ffitch**

Quick TV  
Line Producer / Production Manager  
/ Floor Manager

**Geraldine Meerveld**

Producer

**Adrienna Ember**

Director / Writer

**Veronica McCarthy**

Paua Productions  
Senior Producer

**Horiana Buffy McKinnon**

Producer

**Louise Leitch**

Picture the Difference  
Director / Writer

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WIFT New Zealand is an incorporated non-profit society. All members  
are bound by the rules and constitution of the society.

# VIDEO PIRACY VS. INTELLECTUAL PROPERTY: WHAT THE NEW COPYRIGHT LAW MEANS FOR YOU

**Various screen industry bodies have identified piracy as a key issue for 2010. A new section of the Copyright Amendment Act is due to be introduced in Parliament, while the government is being accused of negotiating intellectual property rights with other countries behind closed doors. Meanwhile illegal file-sharing is seen to be threatening the viability of New Zealand's creative industries.**

*In this issue, Emma Blomkamp investigates for WIFT NZ the impact of video piracy on the NZ screen industries and the debates around our changing copyright laws.*

## DO WE EVEN NEED A NEW COPYRIGHT LAW?

Although the internet offers artists new opportunities to connect with fans and to sell their work, it also makes it easy for consumers to copy and disseminate audio and video files illegally. The original Copyright Act 1994 was not designed for the digital era and its enforcement measures are

widely considered ineffective when it comes to internet-related offences.

The new revision of the Copyright Act aims to educate and warn internet users that unauthorised sharing of copyright works is illegal in order to combat internet 'piracy'. In particular, it aims to reduce Peer-to-Peer (P2P) file sharing, which is the sharing of music, video, and game files over computer networks. Often this sort of sharing is in breach of copyright, and denies rightholders the revenue they might otherwise earn if they sold these creative works.

According to local groups like the Creative Freedom Foundation and international experts like law professor Lawrence Lessig, who founded the Creative Commons, current copyright laws are stifling creativity. They think more radical reform is needed than the proposal that will soon be introduced to Parliament, which says nothing about 'fair use' for the purposes of education or criticism,

or digital rights management.

But local research and international examples suggest that the proposed law change could deter illegal file sharing and encourage distributors to provide more work legally available online. A recent study conducted on behalf of lobby group NZFACT found that although most young New Zealanders do not feel guilty about downloading music and movies without paying for them, 70 percent of the 500 youth surveyed would stop accessing illegal versions of copyright material if they received a notice from their internet service provider. In Sweden, legal sales of music on the internet increased after anti-piracy legislation was introduced last April, and the P2P website Pirate Bay was closed down.





# Video Piracy vs. Intellectual Property (cont.)

## WHY SHOULD I CARE ABOUT INTELLECTUAL PROPERTY LAWS?

**As a content creator or distributor:** If you work in a creative industry such as film or television, then the issue of copyright infringement affects your livelihood. If consumers are accessing free content online instead of purchasing it, then recouping the costs of production and marketing becomes even more difficult. Put simply, video piracy reduces the amount of money in producers' hands, which in turn reduces the amount of funding available for new projects and the number of jobs available. Strong intellectual property rights create an incentive to invest in the development of new and more innovative products as they permit individuals and companies to capture gains from the new content created. Intellectual property rights should also allow creative freedom and innovation, which are necessary for the development of any creative industry.

**As a consumer:** Your ability to access work online and copy the music and movies that you purchase is impacted by copyright law. What's more, if you or someone else uses your internet connection to access copyright material without authorisation, under the new law, you may be taken to court and face penalties such as suspension of your internet account.

**As a citizen:** Strict copyright laws can threaten free speech and expression. Internet suspension as a punishment for copyright infringement can be seen as a breach of human rights as it limits the freedom to 'seek, receive and impart information and opinions of any kind in any form'. The original 'Guilt upon Accusation' style law threatened the basic principle of 'innocent until proven guilty'. Finally, there are concerns that our government is bowing to American demands regarding copyright as part of its free trade agreement.



## SECTION 92A: WHAT'S ALL THE FUSS ABOUT?

The debate on copyright law fired up in New Zealand in 2008, particularly around Section 92A of the Copyright Amendment Act, which proposed draconian enforcement measures against suspected copyright infringers. Particularly offensive to internet rights advocates, among others, was the proposal to immediately suspend the internet connection of anyone suspected (even if not proven) of illegally copying digital material such as music or movies. This provision in the new law was never

introduced, and the National government decided last year to scrap it entirely and start the section from scratch.

The Ministry of Economic Development's announcement of a revamped Section 92A late last year was greeted quite warmly by many of the groups who had vigorously protested against the previous provision. While its replacement still allows for the suspension of an internet account for up to six months as a remedy to deter illegal file sharing, this could only occur when an offender has been convicted in court of serious cases of copyright infringement. The new Section 92A contains a three strikes procedure, whereby copyright holders can present evidence of an infringement to internet service providers (ISPs) who would then issue alleged infringers with a notice. After three notices, the case would go to the Copyright Tribunal.

While there is a consensus that the current proposal is a significant improvement on the former Section 92, several issues remain, such as the risk that an internet account holder be penalised even if they were not responsible for the infringement, for example, in the case of an employee or family member using their internet connection for illegal downloads. The Screen Directors Guild and the Screen Production and Development Association have expressed particular concern that rights holders may face an expensive, drawn-out process if they wish to take action against an infringement. Debate is likely to continue as the bill is presented to Parliament next month. It will then be referred to a Select Committee, where the public will have another opportunity to make submissions, before the



# Video Piracy vs. Intellectual Property (cont.)

Committee recommends whether the new section should be adopted, rejected or amended further. A copy of the Cabinet Paper is available on the Ministry of Economic Development's website.

## WHAT EXACTLY IS THE EFFECT OF PIRACY ON NZ MOVIES AND TV PROGRAMMES?

There is no doubt that illegal file sharing has been increasing in New Zealand, as in other countries, but identifying the actual effect of piracy on the local screen industry is no easy task.

While there has definitely been a fall in sales in television and music, and finding finance for screen productions has become increasingly difficult, the tough financial situation is not entirely the fault of internet 'pirates'. A host of other factors are changing the revenue flows in creative industries, including broader economic conditions, technological developments, and the substitution of traditional forms of entertainment for activities such as video gaming, internet browsing and social networking.

Estimating that there are an average of 200,000 file shares per month, NZFACT asserts that internet and bootleg piracy cost the film industry in New Zealand approximately 25 per cent of the potential market in 2005, or \$70.8 million, based on overseas trends. Of this, \$28.7 million was estimated to have been lost by the major global studios that form the Motion Picture Association – which employs former

Police Prosecutor Tony Eaton at NZFACT to lobby on its behalf.

Eaton has used the case of *Sione's Wedding* (Chris Graham, 2006) to illustrate the risk of video piracy to the local industry. In 2007, an employee of a post production company in Auckland was found guilty of the theft and distribution of a submaster copy of South Pacific Pictures' comedy *Sione's Wedding*. Pirated DVDs of the film had been distributed in New Zealand and on the internet, causing estimated losses of \$300,000 in box office returns to the production company and a further \$200,000 in DVD sales.

According to the Ministry for Economic Development, fragmented and limited data, along with the changing business environment, make it impossible to accurately estimate the costs to the industry from illegal P2P file-sharing. "Despite the lack of quality data," note Ministry officials nonetheless, "There is information that suggests a substantial problem."

Overseas studies estimate that the cost of illegal downloading ranges between 2% and 9% of total revenue for film and television.

## WHAT ABOUT ACTA?

While New Zealanders have been debating our copyright laws, government representatives have been engaged in international negotiations over intellectual property rights. The anti-counterfeiting trade agreement (ACTA), currently being negotiated between the United States, European Union, New Zealand, and other developed nations, aims to establish and strengthen clear international rules for

enforcing intellectual property rights.

Internet rights advocates around the world have raised concerns over the lack of transparency surrounding the negotiations, and worry that the treaty could curtail expansion of the internet, and violate people's rights to privacy and freedom of expression. Some fear that a restrictive American-style copyright regime is being forced on New Zealand as part of ACTA and its Free Trade Agreement with the United States. Government officials admit that they will have to ensure New Zealand's legislation is consistent with the intellectual property provisions in free trade agreements as well as those currently under negotiation in a Trans-Pacific Partnership with a number of countries including the United States.

With another round of ACTA negotiations scheduled before a final meeting in Wellington in April, when our government will decide whether or not it signs the treaty, Ministry officials have recommended that we press on with our own legislation in the meantime. ☉



# What I do... **MARZENA ZAREBA**, MATCHMOVER / 3D TRACKER

## WHAT DOES YOUR JOB ENTAIL?

**Matchmover:** I need to precisely replicate the movement of a character or an object in order to add special effects to it. This part can be done manually by matching the 3D model on top of the live action character like an animator would do, by saving keyframes.

**3D Tracker:** digitally recreate the camera movement from the live shot with the help of sophisticated 3D tracking software.

## WHAT IS THE BEST THING ABOUT THIS JOB?

The ability to work around the globe.

## WHAT IS THE WORST THING ABOUT THIS JOB?

Not getting a proper credit for working on a project.

## HOW DID YOU GET INTO THIS LINE OF WORK?

Persistence, positive thinking, politeness, professionalism.

## DESCRIBE A HIGHLIGHT OF YOUR CAREER TO DATE?

Still waiting for that, but I have high expectations. The great people in Weta Digital's (virtual) Camera Department, have been the best part of my job.

## WHAT ADVICE DO YOU HAVE FOR WOMEN THINKING ABOUT GETTING INTO THIS LINE OF WORK?

This job is very technical, you have to be very precise and patient. If you think that this is for you, I would recommend that you read the book by Tim Dobbert. *Matchmoving: The Invisible Art of Camera Tracking*. And then – go for it!

## WHERE TO NEXT?

I have just moved to Adelaide for six months, might be longer, to work for Rising Sun Pictures VFX. Enjoying 42° weather, bad espresso, and hunting for a new apartment; plus I have a couple of personal projects simmering, with some very talented people involved. ☺



## FAVOURITE FILMS:

It is changing with me whenever I enjoy a film, growing and discovering this amazing world that we create in it - art, in all of its forms.

My most recent films that I enjoyed: *Avatar*, *Sherlock Holmes*, *Trans-Siberian*.

## FAVOURITE TV PROGRAMMES:

*Rove Live* (may it rest in peace), *Deadwood*, *Harper's Island*, *The Riches*.

## FAVOURITE PIECE OF MUSIC:

Unanswerable! I like almost any good music, from Bach to ZZ Top.

## INDUSTRY ROLE MODEL:

Charlie Chaplin, Madonna (without the pointy bra).

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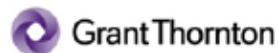
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