

spadaNEWS

THE YEAR IN REVIEW

Time for another cuppa and a lie down. Twelve months has shot by so fast that I swear we shouldn't feel older (but I do).

Like all December missives we should take stock of the year and see if we've gone forward. Some of the most exciting developments include:

- unprecedented Government interest in our industry (but the place of television production as a key driver of industry growth must be remembered). Let's hope it gets translated into practical support



drama producers in particular. We've still got a few issues to work through for factual producers). Thanks to all the SPADA members who helped us raise the profile of the problem at Board level.

- SPADA's lead role in advocacy and profile-raising of the issues raised by the Department of Conservation's draft Aoraki management plan which will hopefully have a positive outcome (see story inside). Thanks to the South Island industry personnel for their help and support, with special thanks due to Film Southern NZ.
- The announcement of the Maori television channel
- TVNZers trying really, really hard to work in a proper, healthy partnership with producers. Thanks to Shaun and the team.
- TV3 being delightfully grown up in agreeing to commit to significant SPADA conference sponsorship at a time when our quota arguments were getting heated. Thanks to Kristin and the team.
- The new filmmakers arriving into the NZ feature film industry. Hamish Rothwell, Gillian Ashurst, Christine Jeffs and Glenn Standring— all first-time feature film directors whose films are break-

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- *Lord Of The Rings*, of course. We were delighted to honour both Peter and Fran as the SPADA/ Onfilm Industry Champions for 2001
- Touchdown's Julie Christie negotiating to produce a major network prime time series for ABC in America, the first time a New Zealand producer has achieved US network prime time, let alone specifically be commissioned to make the show
- An unprecedented five New Zealand films being selected for the 2002 Sundance Film festival.
- NZ On Air listening to SPADA's representations about creating more of a risk and reward approach to its equity position, resulting in a more flexible investment policy (which will benefit

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ing box office records domestically and encouraging more young film makers to start telling their stories

- And, of course, all the many, many other production success stories.

We've still got a fair heap of work for next year. Areas where we need to get some improvement include Government clarification and commitment to the full range of broadcasting policy planks; commitment by the NZ Film Commission and producers to work together productively; and SPADA's big job in working through a decent producer up skilling plan.

But before all that, on behalf of the board and staff of SPADA, we wish you a marvellous Christmas and a well deserved rest. We're enormously grateful for your support. Roll on summer!

Jane Wrightson

Small Country, Big Picture 2001 Sponsors

Grateful thanks to the Conference sponsors this year.

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Small Country, Big Picture 2001



Many thanks to those who have contacted us saying how much they enjoyed Conference this year. So did we! It was a great turn out and the quality of the speakers as well as the interaction by delegates was inspirational. Funny how many of the challenges facing us remain the same but that the strategies get smarter every year.

We've reproduced Stephen Cleary's marvellous overview of the development process later in this newsletter. But we can't reproduce Joan Scheckel's remarkable, emotional journey into the heart of a script. You really did have to be there.

The involvement of the Canadian delegation, the first such contingent to arrive in such numbers, was a blast. We're confident that co-productions and co-ventures will emerge as a result and we'll look at similar ventures in the future. We're indebted to Judith McCann and Lindsay Shelton for their tireless organisation, and to the organisations and individuals that helped host our visitors during what was, for most, their first visit to our fair shores.

And what would a conference be

without the annual, unofficial awards? This year, the honours go to:

- **Most Engaging Broadcaster:**
Bravo's **Paul** (I'm your worst nightmare) **Gratton**
- **Bravest producer:**
Bettina Hollings – "Now, Shaun, isn't this Charter just driving you nuts?"
- **Best worker of a room:**
Dave Gibson – who *didn't* he have meetings with. Work it baby.
- **The Ralph Magazine Award for the most outrageous laddish behaviour:**
Neil Cairns – did he manage to apologise to *everyone* the next morning?
- **The Dumb Ratbag Award:**
The delegate who stole Lee Harrison's flash new cellphone but can't use it 'cos it needs a card (you could always send it back anonymously to the SPADA office but it can't be a SPADA member, shurely)
- **The Sly Strategist Award:**
TV2's **Brian Holland**, behind his table's classy (albeit disgracefully smug) win of the inaugural TV3 Battle Of the Brains
- **The Patsy Question Award:**
Ruth Harley – now tell us about your war history, Barrie....



SPADA AGM

- **The George Jung Award for the best legal painkillers supplied to hungover delegates and SPADA staff:**

Judith McCann. When are those things going to be available in New Zealand damn it.

- **The inaugural James Bond Award for the most leg-over at Conference :**

Well that would be indiscreet of us. Let's just say a recent project must be going to their heads.

The AGM was held on 9 November. Draft minutes will be placed in the members' section of the website shortly.

The resolution to remove directors from SPADA's name was passed and will be implemented at some stage during 2002. The AGM noted that this was more to support the Screen Directors Guild than to preclude directors from being SPADA members.

The prime goal for SPADA remains the same: ***to be the leading advocate for a robust screen production industry which strives to enhance a diversity of screen culture in New Zealand.***

As discussed at the AGM, and fur-

ther discussed at the meeting of the Executive in December, the branding of SPADA is critical.

It is likely that the Association will be renamed the *Screen Production and Development Association*. This retains the SPADA name and enhances the idea that different types of industry and related personnel are very welcome as members so we can work together on wider goals to benefit the industry as whole.

Feedback welcome.

What's up DoC?

You'll have seen several email *spadaUPDATES* alerting members to the new proposed filming policy for the Mt Cook Aoraki National Park. The draft plan is remarkably onerous and has serious ramifications for continued filming in national parks. It affects film, television and commercials production.

There are 13 such plans around the country, revised only every ten years, and the precedent issues are enormous. It's also a very complicated process to get one's head around.

This is where an umbrella organisation like SPADA comes into its own. After our member emails and public comments, several of us swung into action, talking at local levels and generating interest from the wider industry and other affected parties.

The media interest was enormous, high level interest was gained and considerable traction has been gained from flushing the problem out into the public arena.

In late November, SPADA spoke at a Queenstown meeting facilitated by Film Southern NZ where a range of industry players worked out what to do. Special thanks are due to Film Southern's Shirleyanne Evans (filming way down south will be a piece of cake while people like Queenstown's Shirleyanne and Dunedin's Tamsin Cooper are around), Jeff Williams, John Mahaffie, James Heyward, Waka Attewell and everyone who spared the time to worry about this problem with us. James and Jeff have already appeared before the Canterbury Conservation Board to outline the industry's concerns.

At the time of writing, SPADA has been invited to work with DOC on a resolution, so the screen production industry's views can be considered equally with those groups who were given the courtesy of prior consultation. We want sensible and practical policy. We're as keen as anyone else to ensure that the locations are pristine, that Ngai Tahu's values are treated with respect and that bad filming behaviour is not tolerated.

But we're equally keen to ensure that you will continue to be able to show the magnificence of our national parks to the wider world through the power of the screen image and that you will not be encumbered with silly rules. We'll keep you posted.

TVNZ COMMISSIONING STRUCTURE

Many thanks to the many members who emailed comments (arising from our email *spadaUPDATE*) about TVNZ's suggestion of two possible options. The overwhelming view from members was that a genre-based system was preferable. Scooting about on the 'net we've found an interesting paper on the Industry New Zealand site. No-

FILMING ACTIVITY APPROVALS STREAMLINING PROJECT

body's thought to tell us about it so we thought they might not have told you either. The paper looks at the various filming and regulatory policies operating across the regions with the aim of trying to standardise local authority consents processes. The Executive Summary is reprinted below. The full report can be downloaded from

http://www.industry.govt.nz/industry/docs/filming_activity.doc

EXECUTIVE SUMMARY

1. The film industry has experienced considerable growth in New Zealand in recent years and is emerging as a significant potential contributor to regional development in New Zealand. The lack of well-developed best practice standards and processes on the part of both approval agencies and filming operators is an impediment to realising this potential.

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INDUSTRY NEW ZEALAND: SCREEN PRODUCTION WORKSHOP

Along with three dozen others, SPADA attended a full day workshop in December, organised by Industry New Zealand, to explore growth paths for the screen production industry. Attendees included film, television and commercials producers, Government officials, the funding bodies, TVNZ, The Film Unit, Trade NZ, Film New Zealand and the other industry organisations (Equity, the Writers' Guild, the SDG, WIFT, the Techo's Guild).

We were focused on business and industry growth and whether we could identify road blocks and goals for the industry as a whole as it experiences unprecedented Government and public attention.

We looked at cultural production and commercial production including foreign servicing. As you'd expect discussion was often robust but good-humoured. There was a clear recognition that real growth will be derived from offshore (given the current economic and public funding climate).

There was also a clear understanding that domestic production underpins the industry and that international growth must not be at the expense of cultural production.

A tentative target is to double baseline industry growth over the next five years. Growth will be primarily from increased internationally-financed activity.

Three work groups are being formed (and others may emerge):

- a post-production group lead by The Film Unit
- a commercials group lead by Axis

- a international film and television production group, probably lead initially by South Pacific Pictures

Five key areas of attention were identified

1. The need to continue familiarising ourselves with international and domestic markets, market needs, how they are changing and establishing strong relationships with key decision makers.

2. Upskilling and mentoring to develop business, creative and technical skills

3. The need for companies, in general, to specialise and carve out a niche where they can excel

4. The continuing need to retain focus on developing good ideas, good scripts and consequently good film and television makers

5. Better access to development and equity funding

We're all going away to have a think about how to progress from here. We expect, in due course, that a series of programmes or initiatives may be devised and that perhaps a broad strategic framework for industry and company development might emerge.

None of this is rocket science, of course, but it's been a while since most of the key sectors involved in the industry sat around and talked about how to grow the industry itself. That, by itself, is heartening. We'll keep you posted on developments.



In Conference: MARIAN HOBBS

12 Nov 2001

? I've been asked to speak very generally on progress, policy and plans



for the government's involvement in broadcasting. Although that gives me a fairly free range, I know you'll be particularly interested in my

thinking on local content quotas. I'm going to begin by taking a fairly long view, and put the government's current thinking into the context of our policy decisions to date.

? The government of which I am a part has been clear and consistent about its support for culture. We have recognised the need for government to play a stronger role if the cultural, social and economic benefits of arts, heritage and broadcasting activities are to be realised.

? The government is concerned to ensure that the cultural sector as a whole is strong, vibrant and thriving, and has made a series of policy and budget decisions towards that end. We recognise too that segments of the sector have their own particular potentials.

? Film and television are extraordinarily powerful media, and they play important roles in the shaping of nations – in the way that citizens develop and maintain a sense of the country they live in, and the way that country is perceived elsewhere.

? Governments might have fiscal

reasons for making the argument that they can't afford to fund film and television – though I would contend that such arguments are short-sighted. But what is truly hard to understand is that a government might not be interested in seriously examining its involvement with film and television – that it might not have a sense that their importance warrants robust analysis, and the development and implementation of viable policies of support.

? This government is interested. We have been determined to see New Zealand's cultural identity represented and celebrated in film and in both public and private television. We have been determined that the economic possibilities of screen production be explored. We have done more than any previous government to take film and television seriously, and to ensure that the organisations and individuals supporting film and television through their own expertise and energy are enabled to continue to do so.

? In last year's cultural recovery package, for example, the government not only provided an extra \$27 million to New Zealand On Air to meet funding commitments entered into prior to the abolition of the Broadcasting Fee. We also added an extra \$7 million to the operating budget, tagging it for support of New Zealand music and new radio and television programmes with New Zealand content. An extra \$2.5 million was added to the funding for the maintenance of television operations in the 2001/2002 financial year.

? We've set up the Film Production

Fund and contributed \$22 million, with the goal of attracting further investment to the New Zealand film industry. The announcement in September that Witi Ihimaera's *Whale Rider* will be the first film produced under the Fund, is very exciting news for the film industry and for the government.

? My colleague Hon Jim Anderton, Minister for Economic, Regional and Industry Development has through Industry New Zealand and other development agencies actively identified job-rich, high-skill, high-value export industries with the potential for rapid growth. Targeting these key industries can change our economy – and they will include those in the creative arts, especially music and screen production.

? We will be looking for gaps in the business environment in which the film and television sector operates, with a view to developing an industry strategy. This is likely to focus on such issues as skills and training programmes, and sector support schemes.

? We've also put considerable policy resources into developing our broadcasting policy. In the first instance, we established the goals towards which further work would be directed:

- ensuring all New Zealanders have reasonable and regular access to broadcasting representing the uniqueness and diversity of New Zealand life, recognising that the histories and stories of whānau, hapū and iwi

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Marian Hobbs during SPADA Conference dinner with Canadians Jim Compton from APTN and Guy Mason from the CFPTA

are integral to any description of that life;

- meeting the information and entertainment needs of as many interests as reasonably possible, including those that cannot be met by commercial broadcasting;
- contributing to public awareness of and participation in the political and social debates of the day;
- providing for minority interests and increased choice; and
- encouraging innovation and creativity in broadcasting while aiming to continually increase audience satisfaction with the quality of content

? We consulted widely on what people want from public television providers and developed the Public Television Charter, which was released in May of this year.

? In June, we announced the restructuring of TVNZ into a Crown owned company that will meet its obligations as a public broadcaster with

respect to the priorities identified in the Charter. As most of you will be aware, the new structure will comprise a parent holding company with television and transmission subsidiaries.

? All of this has enhanced the broader cultural environment in which creative people in New Zealand operate. Overall, the effect is to boost the potential for the development of film and television production in New Zealand.

? Not only have we delivered more than previous governments to boost both film and broadcasting sectors, we've gone further than we actually said we would. And we've done this because we have a commitment to public broadcasting and to sustaining the screen production industries in New Zealand. We see an environment in which both commercial and creative imperatives are able to drive what happens. The two commitments are not contradictory.

? But the government is seeking to build a viable, contemporary framework for broadcasting in a volatile environment of competing interests,

changing needs, and inevitable constraints. These three things we must take as givens:

- o Funding is not unlimited;
- o The technology is changing rapidly and so too are the costs of adapting to it. Any framework of government involvement must be flexible enough to respond to new technologies. It must be capable of working in a digital environment – which raises different demands than the analogue environment;
- o And thirdly, New Zealand citizens deserve diversity and choice – and to ensure that choices are provided, we need viable broadcasters.

? It is within these parameters that the government must work towards the goal which we share with you and the organisations that you represent: significantly increased local content.

? I am grateful for the input of so many of you with respect to the thinking about how we might do this. I take seriously the SPADA submission on how quotas might be applied.

? But I do think that prior to putting in place new forms of intervention, we do have to think whether the problem the intervention is designed to solve is still the same problem we grappled with two years ago.

? The Charter for TVNZ will change markedly the broadcasting landscape. Its significance lies not only in what it does for public television – for TVNZ – but also in what it does to address industry concerns about how to capture and integrate the creative work of New Zealanders.

? The Charter will benefit the production industry and private broadcasters as well as the New Zealand listening and viewing public. Two of

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its objectives relate directly to fulfilling this imperative. They read:

- Play a leading role in New Zealand television by setting standards of programme quality and encouraging creative risk-taking and experiment; and
- support and promote the talents and creative resources of New Zealanders and of the New Zealand film and television industry.

These objectives are soon to be enshrined in the legislation for TVNZ.

I am not sure that the significance of these objectives has been appreciated fully. They will in fact enhance opportunities to forge partnerships that build, develop and sustain New Zealand content in both the broadcasting and the screen production sectors. The funding provided for programming that meets the Charter objectives will be channelled through NZ on Air, accessible by those production agencies that can respond to the imperatives of the Charter. TVNZ will not itself be bulk-funded to produce these programmes.

I am interested in now determining the most appropriate means for ensuring a commitment to local content from private broadcasters.

My observation is that our private broadcasters are interested and committed to local content. The barrier for them remains the factors associated with the small size of the New Zealand market – that is, their profitability and the comparatively high level of investment needed for some local programming.

As we see new entrants – niche channels and the like – entering the New Zealand market, it is likely that some of these will be less relevant to the government's content objectives, and as such I would be reluctant to see our limited public funding being

channelled into these areas (eg a niche channel for Reality TV). So therefore, we must have a future regime that allows public funding to be targeted and utilised most effectively to meet our content objectives.

I am still looking at all options for increasing local content. Quotas are not off the table. But they are not the only item on the menu. I want your assistance in finding the right option. I hope that we can do this in partnership, in support of the objectives we share.

I do ask that the range of possible mechanisms be carefully considered. I want each option to be thought about in relation to the broadcasting environment that we have created through our work to date – not the environment that, thankfully, we are leaving behind.

Let me assure you that I am committed – as is this government – to increased levels of local content, and we have to develop the best and most effective tools to deliver this. What distinguishes this government from others is this commitment.

THE QANTAS MEDIA AWARDS

Entries are now open for the **Qantas Media Lifetime Achievement Award for Broadcasting** which seeks to recognise, on an annual basis, the work of a person or person(s) who has made an outstanding contribution to the broadcasting industry.

The Qantas Media Award for Best Television Programme is also now seeking entries. Programmes should be entered by a television broadcaster or production house. For more information either these or any other aspect of the awards please contact Barry or Carolyn Young on (09) 523 1753 or email:

barry.carolyn@xtra.co.nz.

NEW BUDGET CONTACT

There's a friendly new face at Budget Car and Truck Rental. Louise Keller is the new SPADA member account manager who you can contact to arrange your next vehicle hireage deal.

Louise comes to the travel industry from the Lotteries Commission and has great plans to nurture and grow Budget's longstanding commitment to the screen production industry.

Her contact details are in the spadaSAVINGS section at the back of this newsletter.



Thank you to Panavision for your ongoing support of SPADA

LETTER FROM WAIKATO RAISING CAPITAL

The Editor
SpadaNEWS
P O Box 9567
WELLINGTON

Dear Sir/Madam

We are writing in response to the article "Bootlegging and Universities", published in *spadaNews* October 2001.

This letter is addressed as above as there is no indication on the article as to its authorship. This is one of our concerns. Do the views expressed in this article reflect the views and attitudes of all who belong to SPADA? Or are they the views of the SPADA executive, or just one individual?

In addition to the anonymity of the article, we are also concerned about the level of animosity it displays to the educational sector. It seems to be calling for further privatisation of education, whereby students will need to go further into debt and under funded universities be asked to pay yet another bill.

There seems to be no effort to understand the purposes that university teaching (most especially Film/ Television/Media Studies) use off-air taped material for. We would argue that those teaching in these areas use such material modestly and cautiously, and with due acknowledgement of those who made it. Our grand purpose is to increase understanding and appreciation of the moving image in New Zealand and I would have thought that SPADA would be in agreement with such objectives.

The Government is currently conducting a review of copyright and intellectual property and we think that the issues regarding copying and use would best be debated there – rather than in the form of an anonymous diatribe in an industry newsletter.

We are aware that colleagues in other Universities share our concerns and we would welcome a debate on this issue – rather than a flurry of insults.

Heoi ano

Professor Sean Cubitt
Dr Geoff Lealand

On behalf of the Department of Screen and Media Studies, University of Waikato.

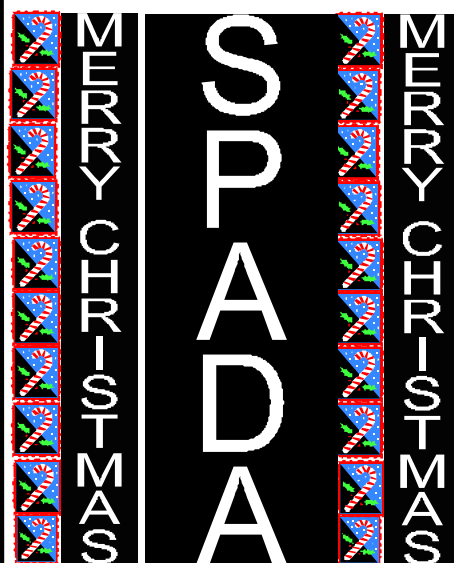
SpadaNEWS is intended to be a forum for opinions. Views expressed may or may not be SPADA policy but we believe in freedom of speech.

The article was not displaying "animosity" to the education sector. However the points are worthwhile to raise. Why do universities purchase a copying licence for printed material (calculated at a few dollars per student) to compensate authors of printed material, yet steadfastly refuse to purchase such a licence for moving image material and compensate these copyright owners? We welcome the debate.

A new venture capital scheme developed by a group of scheme administrators may prove to be useful for producer/entrepreneurs starting a new business or needing to re-capitalise a young company. In the past because the Securities Act required entrepreneurs to draw up a prospectus for the business they were seeking to form or develop. This often proved to be costly and complicated for those involved. *The Local Authority and Other Venture Capital Schemes Exemption Notice* will allow businesses registered with a scheme administrator named in the Notice to offer shares to registered investors without the need to register a prospectus.

There are of course conditions that must be met before you are eligible for the exemption. To see them and find out more about the scheme check out the Economic Development Agency of New Zealand" website:

www.edanz.org.nz



STEPHEN CLEARY: DEVELOPMENT

SPADA CONFERENCE PRESENTATION

Hello. I want to begin by giving you two definitions of development, the first by way of illustration, the second as practical a definition as possible. So, first. At the Royal Society in London there is an annual lecture, open to the public, paid for out of a bequest by some Victorian philanthropist. Each year a scientist, an expert in their field, is invited to speak. This year it was a cosmologist, so a young tyro came and gave a speech all about the origins of the universe, embracing the Big Bang, quantum mechanics, string theory, chaos, wormholes, the whole lot. When he finished he sat down feeling pleased with himself. At the back of the hall a little old lady raised her hand. "Yes?" said the cosmologist. "I enjoyed listening to you," said the old woman, "but I have to tell you that you're quite wrong. The universe in fact rests on a giant cosmic plate which in turn balances on the back of a huge cosmic turtle."

The young man stood up and didn't say anything for a while and when he had composed himself he said: "madam that's by far the most interesting theory for the nature of the universe that I've ever heard, but it has one irreparable flaw. What does the turtle rest on?"

The old woman stood up again and sighed. "Young man you think you're very clever, but you're not. You see, it's turtles all the way down."

To me development sometimes seems to be turtles all the way down, a process which has its own logic, own rhythm and which com-

bines the most straightforward business and management issues with other issues which are deeply personal and private to each individual working in the area. We'll come back to that. But before we do let's have a go at a practical definition of development:

Development is the professional business of getting a story into the right shape, in its scripting, packaging, financing and marketing ele-



ments in order that the film gets made in a way that is true to the creative vision of the team that has developed the story. That realisation of the story must at the same time make commercial sense in the economic context of the industry within which the film is produced and within that context the developers of the story will ensure that the audience for their story is identified, understood and reached.

As a working definition I think that's fine to be going on with. The first thing to point out is that it's not a definition centered around script work. If you think of development as that time that you spend getting the script right and no more then you are shutting yourself off from a whole bunch of important and interesting work. But what is your relationship to development? What is that you're doing as you en-

gage in this work? What do you need to know?

Well first off, as filmmakers we are going to spend the majority of our professional lives in development. As professionals, development is and will be the most important activity we undertake because any success we have later – in production, marketing and sales and distribution, and with our audiences, relies on the quality of our work in development. Add to that the inescapable fact that we will spend more of our professional lives in development than anything else and the importance of doing development well becomes clear.

And in case you thinking I'm overstating the case a bit here look at some hard facts and figures. On average a Hollywood studio spends \$50 million a year on development. Hollywood as a whole spends half a billion dollars a year on feature film development. How big is that figure? Well, it is roughly equivalent to the amount Europe spends on local feature film production each year. If you look at Hollywood development spend as a proportion of overall spend, the studios spend 12% of their annual budget on development. In Europe the equivalent figure is 7%. If you take the UK out of that European equation the figure drops to 4.5% Australia and New Zealand spend around 4%.

The UK is by some distance the most active development funder in Europe, but its development spend is still less than 10% of its production spend. So the UK has the best-funded development economy in

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Europe, which means it probably has the second best funded development economy in the world. The USA has the best. And what is the difference between the Hollywood development economy and the next fifty development economies? In the Hollywood development economy there is no public money at all, it's all private investment, risk capital.

So the Hollywood studios, organisations with the most urgent requirements to make profit, are investing more than any of their competitors in the area of their business where they are most likely to lose money. As business people, never mind creative entrepreneurs, if you don't find that fact a compelling reason for taking development seriously then you're beyond help. It's a simple but profound fact that the most successful film industry in the world spends the most on development and it is completely aware that there is a deep relationship between successful development and its success overall.

So let's ask ourselves the kind of questions about our development structures that they ask in Los Angeles.

What is the correct proportion of development to production spend for the New Zealand Film Industry?

How much money does your company spend on development annually? How much is that as a proportion of your production spend?

What is the ideal size of your development slate as an independent producer? If you work for a bigger company, what is the ideal size of your slate? Why?

Should you develop a range of pro-

jects of differing styles, budgets and genres or is it better to specialise, especially if you have gained a reputation in a particular area?

In development, should you be driven by the desire to find good projects or to identify talent you want to work with? How does the way you spend your development budget help you to achieve either of these goals?

How much are your direct competitors spending on development?

Those are just a few of the questions about your own development operation that you should be asking yourself all the time. And in New Zealand, just like everywhere else apart from the US there's another big area you need to be thinking about, which is public policy on development.

The strategic investment of development and training money by public bodies can have an effect way out of proportion to the amount of money actually invested. Unlike many other areas of public funding of film and television, strategic development investment can have a dramatic effect in the short-term, say two or three years. So the amount of money your public bodies spend and how they spend it is crucial for the success of all of you here. Public development and training strategy is far too important to be left to the public institutions to decide alone. All of you, particularly producers, need to be deeply involved in this. And I have to say in my own experience in the UK and Europe, producers by and large are very bad at doing this, which is a shame.

But I don't want just to talk about development as part of your business strategy today because there are other, more personal issues about development we need to look at too.

Which are to do with the personal commitment and costs that the development process, if it's going to be done well, requires from you.

Development is a complex and difficult activity compared to other areas of your business. As a producer, when you are in production the job is easy – you have a certain amount of money which buys you a certain number of people, a certain amount of equipment and a certain amount of time and with those resources at your disposal you will facilitate a series of decisions to help realise the creative vision behind your film – the successful management of those finite resources is the key to good production and post-production.

Of course it all hangs on your having a good creative base, ie a well-developed project, as you move into production. But through the development period you will have an uncertain amount of money, an indefinite period of time which will invariably be longer than your best worst estimate, your equipment will be whatever you choose to imagine and the size of the creative team will fluctuate but always be small, so any external event, like a head-cold, a new baby or a car accident can have a massive effect on progress.

And you will also find that in development personal relationships become intensified and the future of the project comes to depend as much on the evolution of those personal relationships as it does on the evolution of the story. It's a sad fact that that more projects fail in development because of a breakdown in relationships than because of any inherent problem in the story itself. So successful development hinges on the successful management of relation-

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Thank you Kodak for your ongoing support of

SPADA

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ships and if you are the person whose job it is to see the development through – the producer and/or the development executive – then keeping the creative dynamic healthy is a large part of your job, and if you're going to be able to do that well there's someone you really need to talk to and understand first. Yourself.

Think about Development as it relates to the creative team, which includes within it, in different combinations, the producer, writer, story editor and director. Of course any film's creative team is ultimately much larger than that, but not usually in development, and I'm restricting myself to those people who are responsible not only for the key development of the story but also for the origination of it. What are You doing when you take a project through development?

You are educating yourself. You are, in the development of your project, attempting to acquire the expertise necessary to get your project into production, to train yourself in what you need to know. And it doesn't matter how experienced you are. Say you're working in a development team that has already made six features and you're about to embark on your seventh collaboration together. This time, as it was every other time, the process of development is going to be about acquiring the knowledge necessary to get your project into production. That knowledge might be understanding the true narrative shape of the story you want to tell, it might be understanding the changes in your working relationships this project demands, or it might be the acquiring of detailed information about financing possibilities, casting opportunities or something else. Most likely it will be a combination of many things. What is certain is that

before the development of your project is completed you will have acquired new knowledge and that new knowledge, coupled with the knowledge and skills you already have, will be what ensures the successful development of your project.

So development is a process of self-training and as any active feature film writer, director, producer or story editor will be in development almost continuously, we can see that the business of feature film development is simultaneously a process of continuous learning. And the work you do in these difficult conditions will almost certainly determine the success of all the work that will come later. And this vague and difficult state, of being in development, is where you will be most of the time.

And usually, for most of us, most of our projects will not go into production. This is statistical reality. What then is the value of those failed projects to each of us? If a failed development project has no value then we're going to be in trouble.

But a failed project does have value. By its very failure it demonstrates that you have done something wrong. Your obligation is to work out what that thing was, or what those things were and to learn from them and not repeat those failures again. In both cases, success or failure in development, the creative team learn things about themselves and the level of their professional skills. Either way you should learn, if you have any talent, things which will make you better at your craft. Developing a project is how you, as creative artists and craftspeople, test out the extent of your skills to see if they measure up to the demands your art and industry makes of you. So do you know enough to be a film producer? Do you know enough to be a feature writer? Do you know enough to be a good

story editor? There's only one way to find out. Develop your story.

But How?

Development is an emotional business, that's the first thing you've got to understand. Or rather it involves emotion and emotional involvement as a necessary and important part of the process, in three different ways.

First, you are developing a story which you intend to turn into a feature which will engage the audience emotionally. So you will have to understand how your story works emotionally and you will be constantly assessing the emotional impact of the story. The first method you use to start to understand and judge the emotional value of the story is by examining the emotional effect it has on yourself.

Second, you will be either writing the script or working with someone who is writing the script. For a writer, the act of writing is a deeply personal process. Understanding the writer and the pressures they are under and their deeper motives for wanting to develop the story in one particular direction requires a psychological and emotional sensitivity. If you don't have that emotional sensitivity towards writers and writing naturally – and some do and some don't – then you had better start acquiring it.

Thirdly, within the creative team of writer, producer, director, story editor and its various permutations, the development process only works well when it there is a mutual trust and respect. Further than that, developing with a writer involves a series of emotional transactions between you and the writer. For the writer to really get to grips with the story they must find what it is in the story which fascinates

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Thank you to the NZ Film Commission for your ongoing support of SPADA

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them.

Or to put it another way, they need to find themselves in the story. Once the writer has found that place, then that's where they work. As any writer will tell you if you take the trouble to ask, any question about their work, any investigation of it is also a personal investigation, or to put it another way, it is an investigation they will take personally.

Developing a story with a writer is, from the writer's perspective, like being asked a series of personal questions which, if you're doing it right, are difficult and painful to answer. For a writer to do this easily they must really respect the questioner and even then, after a while, they are going to say "I've revealed a great deal of myself to you, what are you going to reveal in turn to me before I go any further?" They have trusted you with personal revelation, even if you're too stupid to realise it. This is where the emotional transaction comes in, because they are now asking you to trust them with a piece of personal information about yourself, to give them something requiring an emotional risk in the same way they have been doing that to you. It is a ritual emotional transaction which regularly goes on and it seals your relationship with bonds of trust. Are you equipped, personally, to do this work? To do it well?

I think first of all you need to try and identify all the areas of activity development involves, which is a whole bunch of stuff: script editing, group dynamics, emotional transactions, business skills, understanding narrative theory. But all that's of no use if it's not married to clarity of intention. You can't ask how you develop before you can answer why you de-

velop.

So if you asked me what do you need to be a first-rate developer, I'd say that need tools and technique, but first you need to understand yourself. W.B Yeats said it best: "I will place myself where all ladders start/In the foul rag-and-bone shop of the heart".

If this all sounds a bit freaky, it's not. These ideas are a basic cornerstone of a sophisticated and professional development technique. What I'm looking to try and do is find a method of binding certain ideas together in practice so that we:

1. Understand ourselves as professionals.
2. Understand the best way of working in creative partnerships.
3. Understand what is good and bad about a story.
4. Understand what needs to be done to make a script better.
5. Understand how our individual work as filmmakers relates to our cinema culture generally.

Development is a process where requirements of individual projects demand answers of more general questions – why am I doing this at all? Why am I a producer? Why do I write? At this level, where you're digging right to the bottom of yourself to understand the reasons you work in the way you do so that you have a clear understanding of your own instincts and patterns before you start to try and understand others, at this level you are approaching, by some strange coincidence, the same fact that the ancients knew, that at the start, at the bottom of it all you must find what is true. And bring it into time, because that is the purpose of Art, that is what art

does, it brings truth into time. And it will be beautiful, because that is what beauty is, truth expressed in time: "Beauty is Truth and Truth beauty? That is all ye know and all ye need to know" as Keats said.

Truth rings like a bell through development practice. Look at those areas of work we mentioned earlier:

1. Understanding ourselves as professionals.
2. Understanding the best way of working in creative partnerships.
3. Understanding what is good and bad about a story.
4. Understanding what needs to be done to make a script better.
5. Understanding how our individual work as filmmakers relates to our cinema culture generally.

Relate truth to each of them.

1. Self-knowledge.
2. Identifying and maintaining what is commonly held to be true. Total truth with each other.
3. True narrative shapes.
4. Keeping the shared vision true and realising the true narrative shape.
5. Truth for filmmakers is what the audience responds to – a European aesthetic – talk about this for a while – Full Monty, etc.

So we've come a long way from our first thoughts on development. There's a Welsh rock band many of you have probably heard of, the Manic Street Preachers who made an album with a wonderful title, "This is my Truth, Tell me yours" At every level, that's what development is about. And it goes beyond development. That's what you want to give your audiences and that's all your audiences want from you and that's all

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that New Zealand Cinema wants from you, your Truth, expressed through your craft.

The theory is simple: all you have to do is spend the rest of your life in practice.

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NOKIA NEW ZEALAND FILM AWARDS

Congratulations to all the finalists and winners of the Nokia New Zealand Film Awards (and to AFTA's Rebekah Nolan for her first, excellent achievement in organising the marathon event).

THE WINNERS

CATEGORY	FILM	NAME
• Best Script for Short Film	COW	Michael Bennett
• Best Technical Contribution to a Short Film	JUNK	John Christoffels
• Academy of Film & Television Make-Up Best Make-Up	HER MAJESTY	Debra East
• Best Costume Design	HER MAJESTY	Lesley Burkes-Harding
• Best Design	HER MAJESTY	Kim Sinclair
• Best Juvenile Performer	RAIN	Alicia Fulford-Wierzbicki
• Henderson Rental Cars Best Performance in a Short Film	CAMPING WITH CAMUS	Jonathan Hardy
• Best Computer Generated Images	SNAKESKIN	Peter Hurnard
• Best Original Music	SNAKESKIN	Joost Langveld & Leyton.
• Sound Techniques Best Contribution to a Soundtrack	SNAKESKIN	Dave Whitehead
• Best Supporting Actor	RAIN	Alistair Browning
• Best Supporting Actress	STICKMEN	Luanne Gordon
• Best Editing	SNAKESKIN	Cushla Dillon & Marcus D'Arcy
• Atlab New Zealand Best Cinematography	SNAKESKIN	Donald Duncan
• Sony New Zealand Best Digitally Mastered Feature	THE WAITING PLACE	Robert Rowe & Cristobal Araus Lobos
• Best Screenplay	STICKMEN	Nick Ward
• Kodak New Zealand Best Short Film	JUNK	Gregory King
• Best Actress	RAIN	Sarah Peirse
• Best Actor	STICKMEN	Scott Wills
• Kodak New Zealand Best Director	STICKMEN	Hamish Rothwell
• The Film Unit Best Film	SNAKESKIN	Vanessa Sheldrick



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2. Inconsistency in local authority approaches to filming is evident across a wide range of areas. A willingness to streamline processes for filming approvals is also evident. Inconsistencies in the approaches of local authorities to filming activities are confusing and frustrating for film production companies and must be addressed in a planned, coordinated process of improvement.
3. The development of a nationally consistent and enabling approach to the processing of local approvals for filming activities will reflect good practice for both consent authorities and the film industry, and provide more certainty for the film industry when investing and filming in New Zealand.
4. Areas of best practice include recognition of filming in economic development strategies and understanding the benefits of filming activities, enabling attitudes, permitted activity status in plan rules, one-stop shops, collaboration and partnership building, filming safety standards and codes of practice, readily accessible information, tailored approvals application forms, and contracts between film makers and councils.
5. The way ahead requires collaboration, flexibility, an educative approach and a focus on best practice in rules and processes. It is recommended that the issues identified for location filming in New Zealand be addressed through a coordinated and integrated series of initiatives. The aim is a clear national process for filming approvals, improved practices, greater consistency across processes and rules and improved communication amongst stakeholders.
6. It is recommended that a project plan be developed to address the need for collaboration among key stakeholders and manage the dovetailing of filming industry best practice with regulatory and process best practice in the approval agencies. This approach will ensure clarity and certainty for all players, and a strategic,

integrated path of development. Key stakeholders include the Economic Development Association of New Zealand, Film New Zealand and Local Government New Zealand.

7. Recommended actions to be integrated in the project plan include the following:
 - Conducting a series of strategic workshops/training opportunities as regional fora for all major players including elected members, approvals officers and film industry players, including local production companies.
 - Surveying a wide range of film industry players to scope and prioritise issues, barriers and needs.
 - Scoping the roles, processes and impacts of approval agencies other than local authorities, and actively encourage collaboration in promoting consistency.
 - Promoting the development of the approvals process template and regulatory best practice to local authorities and other sectors.
 - Reviewing regulatory best practice for filming activities amongst member authorities.
 - Surveying agencies as to fees and charges, develop a national picture, and propose a best practice approach and appropriate ranges of fees and charges.
 - Developing the approval process template to accommodate the range of approvals likely to be required by filming activities, along with a range of best practice standards and processes.
 - Developing pages that provide a national one-stop shop source of filming approvals information for filmmakers and links to local contacts, to add to.



Jim Compton and Posse: Ella Henry (left) Paora Maxwell (right) and el presidente Nicole Hoey (far right).



Conference Co-ordinators Lee Harrison and Brent Robb and SPADA Membership Manager Mhairead Connor working *really, really* hard.



Karl Zohrab, SPADA Young Film Maker Of The Year 2001, working the room.



.....working more of the room.

FESTIVALS, SEMINARS, MARKETS AND MEETINGS

The Australian Effects & Animation Festival 2002.

The Australian Effects & Animation Festival 2002 is your opportunity to learn the creative and technical secrets behind some of the biggest VFX/animation projects from Hollywood and around the world. It provides you with an exclusive access pass to the leading personalities in the global VFX and animation community

February 26-28 2002, Sydney Convention Centre Darling Harbour.
www.dmw.co.au

The American Film Market 2002

Los Angeles, 20-27th February 2002
With 7,000 attendees, 600 screenings, and seminars programmed by leading industry organisations, the American Film Market continues to be a pivotal destination for independent filmmakers and business people from all over the world.

www.americanfilmmarket.com

Sundance 2002

Park City, Utah, 10-20th January 2002

The Sundance Institute, founded by Robert Redford and dedicated to the development of artists of independent vision and the exhibition of their new work, celebrates its 20th anniversary this year. For details about the festival and the related labs run by the Institute throughout the year see

www.sundance.org

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

The 52nd International Film Festival Berlin

Berlin 6-17 February 2002

Since its establishment in 1951, the Berlin International Film Festival has become one of the leading international film festivals, alongside Cannes and Venice. For more information including details about the European Film Market which runs alongside the festival see the website

www.berlinale.de

CFTPA Conference 2002 Prime Time in Ottawa

6 - 8 February 2002
Chateau Laurier Hotel

Including the International Forum, focusing on Europe and the UK. The State of Canadian Industry Report and much more. For info please visit:

www.cftpa.ca

MIPTV 2002

The next edition of MIPTV will take place from 15th to 19th 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. For more info on the market itself see

www.miptv.com

NATPE 2002

Las Vegas, January 21-24 2002

The American **National Association of Television Executives** runs a four day conference that over 20,000 industry professionals attend. The Conference contain stands, open sessions, exhibitions by and for some of the most significant industry personnel in America. For more information see:

www.natpeonline.com

New Zealand Film Commission Deadlines Development and Production Funding

14th of January for the 11th of February Board meeting.

11th of March for the 8th of April Board meeting.

For more info see

www.nzfilm.co.nz

NZOA Deadlines

February 2002 Funding Round
Application Deadline Friday 18th January
Meeting Dates 20 21 February.

For more info see

www.nzonair.govt.nz

Don't forget to check out the SPADA website for details of other festival, markets, seminars 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.html](http://www.spada.co.nz/news/events.html)



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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 09 363 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 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 Copthorne Hotels

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

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 for more details.

