



directors & editors guild of nz
ngā kaiwherawhera kiriata

PO Box 470297, Ponsonby
Lvl 4, Grey Lynn Centre
Grey Lynn
Auckland
New Zealand

+64 (0) 9 360 2102

degnz.co.nz

Meeting type: DEGNZ 2017 AGM
Venue: Saint Columba Centre, 40 Vermont St, Ponsonby Auckland
Date of Contact: 7 October 2017
Recorded by: Tema Pua
Date Typed: 22 November 2017
Board members present: Howard Taylor, Peter Roberts, Kezia Barnett, Phil Gore, Annie Collins
 By skype: Louise Leitch
 Staff present: Tui Ruwhiu, Tema Pua
 Members present: David Gunson, Francis Glenday, Michael Duignan

RECORD OF DISCUSSION BY AGENDA ITEM AND ACTION REQUIRED

Agenda item – record of discussion	Action
<p>1. <u>Apologies</u></p> <p>Roseanne Liang, Alyx Duncan, Grant Campbell, Gabriel Reid</p> <p><u>Proxies</u></p> <p>Roseanne – Howard as proxy, Alyx – Kezia as proxy</p>	
<p>2. <u>Presentation of Minutes from AGM 2016</u></p> <p>Howard proposes minutes be accepted. Seconded by David Gunson. Minutes are passed.</p> <p>3. <u>Treasurers Report 2016-2017 Accounts</u></p> <p>Phil Gore reads the financial statements for the year ending 31 March 2017. This Treasurers Report is available to read from our website under 'Resources'.</p> <p>In summary, the Guild doesn't expect to make a substantial profit in this financial year. We have managed to build our reserves over time but haven't spent in areas we would have like to. Therefore, this year we're looking to spend on advocacy and lobbying in relation to copyright and other legal-related issues, e.g. standard feature film contracts for directors. We also intend to invest in upgrading our membership database system.</p> <p>The good news is that all of this expenditure is going back into issues that are ultimately for the benefit of the Guild's members and the Guild should still have a healthy balance in its reserves at the end of the 2018 financial year.</p> <p>Howard moves the Treasurers Report be accepted. Peter accepts. Louise seconds.</p>	

4. President's Report

Howard reads the President's Report, available on the DEGNZ website under 'Resources'.

Since this was written, Grant has had to resign from the board due to his health.

Questions/comments:

Kezia asks which gender plank wasn't accepted by the NZFC. Tui responds that it is the one that will instead be a rolling average, which Dave explained at the Big Screen Symposium. Planks were put up by WIFT, which DEGNZ supported.

David asks what SPADA's attitude is to female participation, e.g. female producers, or teamwork between directors and producers. Tui doesn't know of any particular action on SPADA's part. There is no gender equity issue amongst producers; there are more female documentary producers than males and the no. of female producers is almost equal to male producers in feature films. Inequity lies in directors of features and there's a flow on effect – no. of women who apply for early development funding (EDF) is low so consequently females getting to direct is low. NZFC is seeking to address this at the application/EDF stage.

Responding to Michael, Tui confirms numbers are similarly low for female writers.

David asks if there's a reason why producers aren't selecting female directors to work with. Kezia comments that it's possible female producers are conscious of sexism and may select a male director to team with. Although it seems this may be changing slightly with more female-female teams. Tui adds NZFC's affirmative action to encourage all 3 (writer, director, producer) are female seeks to address that.

Peter asks if numbers have ever been done on editors. Tui says we don't know the numbers but we can have a look at our recent survey in time for the next board meeting.

Michael wonders what SPADA's opinion is on the web series issues. Howard comments that most web series producers and creators are not members of the guilds. Roseanne is an exception. At our recent ethics hui, two out of five web creators present were members of guilds. Howard's personal position is that we are looking to help the whole industry and not just our members as it will affect us all in the end.

Howard doesn't know SPADA's position, but mentions an example of an experienced producer who has to give away their fees for each feature and to trim rates.

Tui adds that in the web space, generally one person is in all 3 roles – writer, director, producer – and may even be acting as well. The platforms are now commissioning and becoming producers. We're engaging with it because it comes through writing first, then directing.

Howard notes we differentiate between no budget and low budget. We don't want to interfere with no budget, but when platforms want to commission series 2 onwards etc. To give a real life example, with a \$80,000 drama budget (half from the platform, half from NZ On Air), the producer, writer, director received \$5000 each for a year's work. We have a minimum wage law. There are moral obligations, especially with public money.

Michael wonders if web series are sustainable for the platforms. Are they making money? Will they ever be able to fund themselves without taxpayer money? You don't necessarily need a platform. Howard mentions NZ On Air is constantly asking this themselves and taking a punt. Tui adds platforms are essentially saying they're offering eyeballs.

Michael comments that platforms are trying to use the broadcasting model on online content and competing with people doing things for free and putting it on Youtube. NZ On Air should be ensuring platforms pay people professionally and more sustainably.

NZ On Air's Jane Wrightson is supportive of the Code.

Tui notes that there are two things here. Firstly, the Code of Ethics - fair and reasonable treatment of people receiving money to make these. Another, which came out of NZ On Air's Drama Day, is they realise they need to put more money into development. It will be interesting to see how they adapt. Ultimately, Jane is supportive of a potential Code as NZ On Air could use it to address the problems that have been raised to them.

Michael asks when does a producer becomes involved with a platform and NZ On Air web series. Howard responds that it's like any commission process. Tui gives the different models operating:

- Platform commissions and pays for it themselves
- NZ On Air funds it if the project brings in a platform
- NZ On Air and platform team up (joint funding), e.g. TVNZ's New Blood Competition
- Platform-funded model, e.g. NZME – getting people in to pitch and then commissioning

With New Blood, if you proposed an idea, TVNZ owned it even if they didn't want to make it.

Michael remarks that ownership and power is being given to platforms because they have an audience, some of which are only just entering the business of making scripted content. Michael doesn't think making scripted content will ultimately save and transform these platforms' business into premium content providers.

Some discussion on platform business models as platforms look to protect their advertising revenue. One model is commissioning a TV series based on a successful web series. A platform, which has been commissioning emerging creators, has started to realise that they need to pay experienced people to make great content. This is in tandem with bringing people in to pitch ideas for free and then commissioning to make it for peanuts.

Tui says that another model for independent creators is using Patreon to receive donations off their Youtube series. Overall, our concern is that where

<p>NZ On Air's money is going to make this sort of content, people are being paid sustainable income.</p> <p>Michael remarks that the NZ industry is missing premium drama. We're doing less of this now. Instead we're spending money on these platforms and it's questionable whether they'll find an audience or profit.</p> <p>Tui adds we are already involved in this space, e.g. Rob Tapert, Steven David Entertainment. The more international TV productions shot here, the more NZ directors we can get onto them. Hopefully that'll open gaps on local productions for new and emerging directors. Same for editors. Incentives are really important to this.</p> <p>Eventually Netflix will spend money on Australian and NZ productions. Amazon are doing the All Blacks series currently.</p> <p>Annie refers back to press releases from the 2016 AGM minutes. Should we be maintaining our current low profile or speaking up more? Tui thinks we should be more active so people think of DEGNZ when they think of the screen industry and acknowledges he should have done more.</p> <p>Michael comments it's important to build a positive profile first in other ways or in tandem. Peter notes we tried with the film awards, although it nearly bankrupted us and was impractical to manage. DEGNZ does sponsor Show Me Shorts and The Outlook for Someday. The Moas and TV Awards were too expensive for us.</p> <p>Annie thinks whether it's positive or negative doesn't matter as much as the quality of analysis/opinion. An important issue coming up that we will need a reasonable and clear response to is the Hobbit Law.</p> <p>David mentions Equity has a reasonable high profile on topical issues. Can we learn pitfalls from them. Michael comments and others agree that the public perception at the time of the Hobbit Law intro is that it blew up in Equity's face. Lose control of the message, the public turn on you. David comments that the public are more sympathetic to an artistic issue than a financial one due to a lack of understanding.</p> <p>Tui sums up that we need to celebrate the good news and spotlight the issues. Peter says part of having profile is not to just impress the public but to have members and potential members see us as working on their behalf. Annie adds encouraging people to stand up, which also gives us more mana in the public eye.</p>	<p>Press releases, especially the Hobbit Law.</p> <p>We need to be more effective on building our profile with the public, members and potential members. Provide reasoned analysis. Be careful to not be seen as complainers in the public perception.</p>
<p><u>5. Election of President</u></p> <p>Howard Taylor, current President, is nominated again. Nominated by Peter Roberts, seconded by Annie Collins. No objections for Howard's re-election. Howard is elected.</p> <p><u>5b. Election of Vice President</u></p> <p>Gabriel is up for re-election as Vice President. Nominated by Tui Ruwhiu, seconded by Kezia Barnett. Unanimous vote. Gabriel is elected.</p>	

6. Election of Treasurer

Phil Gore is nominated by Kezia Barnett, seconded by Howard Taylor. Unanimous vote – Phil is elected as Treasurer.

7. Election of National Executive

1. Kezia Barnett nominated by Annie Collins, seconded by Howard Taylor.
2. Annie Collins nominated by Peter Roberts, seconded by Howard Taylor.
3. Alyx Duncan nominated by Tui Ruwhiu, seconded by Kezia Barnett.
4. Louise Leitch nominated by Tui Ruwhiu, seconded by Phil Gore.
5. Roseanne Liang nominated by Tui Ruwhiu, seconded by Phil Gore.

Two new board members proposed:

6. Michael Duignan nominated by Tui Ruwhiu, seconded by Peter Roberts.
7. Francis Glenday nominated by Peter Roberts, seconded by Annie Collins

Unanimous vote for each standing for election. Howard moves that the board for the 2017/2018 year is accepted. Peter accepts. Kezia seconds.

Howard thanks the board for their continued work.

8. General Business

Annie asks how soon we'll know about the upcoming assistant editor workshops. Tui responds we are still waiting on NZFC. We're hoping to receive confirmation by end of October about the assistant editor workshops, Emerging Women Filmmakers Incubator, our current professional development and two additional directors workshops at the top of South Island.

Annie is encouraged that Tui and Tema are moving into the Young Creators area. We need to put a lot of effort into that. Tema will be leading.

Michael asks if Tui has any comments on the summary from NZ On Air's drama summit. Tui hasn't had time yet to go through it properly. In summary, they're focusing on development pathways, more diverse voices. They're trying to avoid being gatekept by channels and platforms but Tui doesn't think it'll be possible. They're considering going behind the pay wall. Michael asks if the Guild will respond. Tui says we can issue a press release on that. If anyone has comments on it, flick through to Tui.

Annie asks for more info about the north of the South Island workshops. DEGNZ ran a Rotorua workshop earlier in the year in response to Anton Steel's efforts to build a film office in Bay of Plenty. Similarly, a group of around 50 local filmmakers (more emerging/48hrs people) in the Nelson area have gotten together to form the Nelson Film Society, which is looking to upskill. Tui heard they had contacted NZFC and has taken over by applying to NZFC for funding to run the workshops for them.

Press release in response to NZ On Air drama summit.

<p>Regional film bodies are springing up and looking for prof dev funding. David asks is this a good trend. Tui thinks so.</p> <p>Annie asks Louise, as our South Island rep, if that impacts in any way. Louise would need to find out more to have any involvement. Tui and Louise will talk more. We could get Louise up there as an experienced practitioner to work with them. May be the best way to approach that.</p> <p>Howard closes and thanks everyone for coming.</p>	<p>Tui and Louise to talk on how Louise can be involved in South Island regional bodies like the Nelson Film Society.</p>
--	---

END OF AGM