



directors & editors guild of nz
ngā kaiwherawhera kiriata

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ROBYN PATERSON

President

Robyn Paterson is a documentary filmmaker and experienced television factual series director. Originally cutting her teeth as a presenter and director on LGBTQI+ series *Queer Nation*, Robyn's television work has gone on to include *Grand Designs New Zealand*, *Rachel Hunter's Tour of Beauty* and *Making New Zealand*, amongst others. Her debut film *Finding Mercy* premiered at IDFA in 2012, followed recently by second feature *In The Zone*.

- AUCKLAND



STATEMENT:

Kia ora koutou katoa. I appreciate the nomination for this role. It has taken time to accept, because I'm conscious there are many others with more experience than me. However, I'm also aware that there is much work to be done in our rapidly changing industry and world, and am prepared to take on this part of the mahi. I have a long-standing focus both within and outside of the industry on equity, diversity and representation, and will be carrying this with me into the role. I'd like to look closely too at growing our communication with members, and the ways in which DEGNZ can stay relevant with the advocacy and development opportunities that it provides. With pre-industry experience in the LGBTQI+ and women's rights space, and as one of the founding members of SWAG, I am committed to helping to create an industry culture that is a safe, respectful, culturally safe, and positive working environment for all. I have had a specific interest during my time so far on the board in advocating for documentary/factual directors and pathways, and intend to continue this work. I am also concerned with developing our sustainability as a local industry, particularly in creative roles. I'd like to acknowledge the significant progress that Howard Taylor has achieved over his time as President, and his ongoing dedication to DEGNZ.

- AUCKLAND

GABRIEL REID

Vice President

Gabriel is the longest serving member of the DEGNZ board. He has worked in a range of capacities across film, television and theatre production and promotion, including staff positions at TVNZ and NZ Opera. His work as a writer-director has garnered PromaxBDA, Tropfest and Writers Guild Awards. He serves on the board of Film Auckland and is a member of the Writers Guild and Actors Equity. His Ph.D. in Film Studies was researched at Pixar, Industrial Light & Magic, Blue Sky Studios, Animal Logic and Weta Digital. His M.A. thesis examining Shakespeare on screen was researched at the Royal Shakespeare Company, Royal National Theatre and Renaissance Films. He has lectured on Film History and NZ Cinema at Unitec Institute of Technology. He is actively developing a slate of film and television projects.

- AUCKLAND



STATEMENT:

Despite the challenges our nation faces in the present moment, politicians and the public at large appreciate the substantial economic and creative value that can flow from a robust screen sector. This is a period of change and opportunity. While bringing to the table a deep appreciation of our sector's history, I will continue to work to ensure that our current and future members are in the best possible position to benefit from burgeoning activity.

PHIL GORE

Treasurer

Phil is a chartered accountant and production accountant with extensive experience in the screen industry. Since 2008, Phil has been working with the chartered accountancy firm, VCFO Group Ltd (previously Pieter Holl & Associates Ltd), which has a strong focus on the film and television industry and is a sponsor of DEGNZ. Prior to this, Phil worked as a freelance production accountant for 8 years in NZ and Australia.

- AUCKLAND



STATEMENT:

As the treasurer of the Directors and Editors Guild of NZ for the 2021-2022 year, I hope to continue to assist the Guild to be a viable and sustainable organisation for directors and editors, so it's in the best possible financial position to achieve its goals of providing career development opportunities and advocacy / lobbying on behalf of its members – and secondly, as a board member, to contribute in any other way I can to enable the Guild to achieve these goals and deal with issues as they arise during the year.

NATIONAL EXECUTIVE

STEVEN CHOW

Steven is a 1st generation Chinese New Zealand filmmaker with over 20-years of experience working as an editor in New Zealand as well as a stint in London. Steven has garnered attention as a director with his collection of festival short films – his most recent, *Munkie*, having premiered at Fantasia in Montréal and with US premieres to be announced soon. The short film is being developed as a feature film and Steven hopes to continue developing projects with the focus for more Pan-Asian representation in front of and behind the screen in Aotearoa.

- AUCKLAND



STATEMENT:

I've been given the opportunity to serve as a board member since April and during that time I have come to familiarise myself with the issues affecting directors and editors as well as the work undertaken by the guild over the years. What I hope to achieve as a board member is to become more engaged in advocacy and support for our members and to contribute to the mahi that the Guild has undertaken particularly through its professional development programmes. As a filmmaker, I've always maintained an independent spirit and I hope I can bring a fresh perspective and ensure the Guild is working in our best interests during these challenging times.

ANNIE COLLINS

Annie has been editing film since 1975 and was the first independently trained editor in the country. She has specialized in documentary and that has remained her particular love although there've been a number of forays into drama, most notably with Robert Sarkies directing and also an extended period in a rather strange country called Middle Earth. She has remained independent throughout her career.

- WELLINGTON



STATEMENT:

This coming year I'm concentrating on getting structured training into place throughout our industry, via the Reform of Vocational Education - our door to trainee/apprenticeships that have government support for which we set our own skills standards.

MARGOT FRANCIS

Margot has extensive experience as a drama and documentary feature editor, both in New Zealand and the United States. Highlights in the US include *Saturday Night Live* shorts and a feature film *Nothing Lasts Forever*. She won an Emmy Award for editing a documentary of the Broadway musical *Sarafina*. In New Zealand in 2012 she was nominated twice in the same drama editing category of the NZ Television Awards, for *Siege* and *Bliss*, she won for *Bliss*. Documentary feature highlights include *Billy T. Te Movie*, *Yellow Is Forbidden*, *For My Father's Kingdom*.

- AUCKLAND



STATEMENT:

As a board member I want to represent and promote the very specific concerns and perspectives of editors and assistant editors. I know, having edited numerous narrative drama and documentary features, and television series, that our position in Post Production needs to be kept in the forefront of people's minds as there is so much emphasis on Production. Our jobs are different and sometimes misunderstood in the industry.

FRANCIS GLENDAY

Francis is an editor and animator with 20-years of experience, cutting on a wide range of projects from film through television and everything in between. In 2017, he was nominated for Best Documentary Editor at the Rialto Channel NZ Film Awards for *POI E: The Story of our Song*.

- AUCKLAND



STATEMENT:

Over the next year I'm committed to being a voice for editors on the board, with a focus on building a stronger community through social engagement and a push for professional development opportunities.

RENAE MAIHI

Renaë Maihi - Ngapuhi (Ngati Whakaeke) Te Arawa (Ngati Whakaeke) is a writer and director in theatre and film and an Indigenous Rights Activist. She holds a Bachelor of Performing Arts majoring in Drama, and is alumni of various film intensive programs including the New York Film Academy, MIFF, and DEGNZ Incubator (foundation year). She presently has one film in post-production *We Are Still Here* and was a writer/director of *Waru*. She is currently in negotiations aiming to direct a feature film in 2022.



- *BAY OF PLENTY*

STATEMENT:

As a narrative film writer and director with 2 feature film credits in my early career I have experienced the inequities and vulnerabilities that narrative film directors face in Aotearoa and in particular the struggle that Tangata Whenua directors have when trying to protect cultural mātauranga. The current climate of inequity and the need for authentic Tiriti partnership which includes IP sharing motivated me this year to work alongside a group of 30 filmmakers to lobby the NZFC and our wider industry for deep cultural change. As a person I believe in fairness, equality, partnership and courage and as a DEGNZ board member for this coming year I will continue to advocate strongly for Directors and Editors Rights to ensure a healthy, sustainable and culturally ethical industry for us all.

HOWARD TAYLOR

Howard Taylor is a highly experienced director with over a hundred hours of programming to his credit. As well as directing and producing television programmes, documentaries and commercials, Howard also works as a theatre producer.



- *WELLINGTON*

As the immediate past President and in line with DEGNZ's Constitution, Howard Taylor is offered an automatic seat on the DEGNZ board for a one-year term. Howard has agreed to take the seat.

GAYSORN THAVAT

Gaysorn Thavat began in the NZ film industry in 1994, working in the camera department where she developed a love for visual storytelling. In 2004, Gaysorn began directing television commercials, working across the US and Australasian markets and is currently represented by Exit Films, Grand Large in the US. SPY FILMS in Canada. In 2009 she won a Gold Film Lion in Cannes for the Breast Cancer Research Trust. In 2009, Gaysorn's short film 'Brave Donkey' was selected for numerous festivals including London BFI, Locarno, Melbourne, SXSW, New Zealand IFF - winning best actor for Cameron Rhodes at the Show Me Shorts Festival. In 2018, Gaysorn directed episodes of the comedy series 'Fresh Eggs' for Warner Brothers, and episodes of crime, thriller 'The Gulf' for Screentime. In 2019 Gaysorn directed her feature length film 'The Justice of Bunny King' which debuted in competition at Tribeca in 2021 and garnered a special mention in the Nora Ephron award



for the leads Essie Davis and Thomasin McKenzie. The film was also selected for Melbourne International Film Festival, Edinburgh Film Festival, Sydney Film Festivals. Gaysorn was born in Bangkok, Thailand and is of Chinese heritage (Teochew.) She identifies as NZ Chinese.

- AUCKLAND

STATEMENT:

As a film director, and founding member of SWAG (Screen Women's Action Group) my motivation will be to actively address systemic inequities within the current funding models, where producer-focused systems have led to the rights of directors, and especially Tangata Whenua and minority film makers being eroded and exploited over a number of years. This has had many negative impacts on filmmakers including loss of story sovereignty and mental health issues. Along with a roopu of other independent film makers, I have already begun this conversation directly with the NZFC board and the chair Kerry Prendergast. My aim is to continue this mahi within the DEGNZ and rebalance funding and development frameworks so they are fair and equitable.

STALLONE VAIAOGA-IOASA, (SAMOA: VILLAGES ALAFUA, TOAMUA)

Writer and director of break out feature films *Three Wise Cousins* (2016), *Hibiscus & Ruthless* (2018) and *Take Home Pay* (2019). Passionate about film-making and telling 'not- often seen on the cinema screen' stories. Not willing to wait for conventional avenues of film-making to become available, Stallone set out to self-fund and self-distribute his debut feature film *Three Wise Cousins*. Without the large budget that feature film-making entails, Vaiaoga-loasa and his crew of friends and family were still able to deliver an amazing crafted film that connected with audiences around the world. Against all expectations the film was a commercial and community success. It demonstrated the presence of a significant Pacific audience keen and willing to seek out such stories. He is also a founding member of the Pacific Islands Screen Artists (PISA) recently formed in 2020 to advocate on behalf of Pacific Islands screen artists.



- AUCKLAND

STATEMENT:

For 2021/22 I am aiming to work towards bringing cultural safety protocols to the wider screen industry at every step of the production process.