



directors and editors guild of aotearoa new zealand
ngā kaiwherawhera kiriata

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DEGANZ 2023 – 2024 BOARD NOMINATIONS FOR CONFIRMATION

ROBYN PATERSON

President

Robyn Paterson is an award-winning documentary filmmaker and experienced television factual series director and producer. Her first documentary feature, *Finding Mercy*, premiered at IDFA in 2012, followed in 2019 by second feature *In The Zone*. Her debut narrative short premiered at NZIFF in the same year. Robyn's television work includes *Down for Love*, *Grand Designs New Zealand*, *Rachel Hunter's Tour of Beauty*, and *Attitude*, amongst others.

- AUCKLAND



STATEMENT:

Tēnā tātou katoa. It is with a sense of purpose and duty that I express my commitment to continue serving in my role on the Board for the coming year.

This is a time of significant change within our industry, both locally and globally. Much work has been undertaken over the past few years to accommodate these changes and protect the rights and livelihoods of industry workers, including Directors and Editors - and this work continues. I accept that at this time continuity of Board leadership will be beneficial, particularly with the approaching negotiations as part of the Screen Industry Workers Act (SIWA).

Over the various challenges of the past few years, I've seen how DEGANZ members as a collective can begin to create ripples of change - for example, with equal pay for female-identifying directors and the opening up of the EDF to applicants without a producer attached. These experiences have reinforced my belief in the importance of continuing the mahi. It's about being there for one another, offering support, and helping to build a stronger, more sustainable industry.

As I look ahead, I am excited about the upcoming opportunities - including SIWA. I am dedicated to exploring new ways to address pressing issues, and collaborating with other industry Guilds where appropriate. I carry the belief that we can create a more equitable and compassionate working environment through our collective efforts.

I am committed to being an advocate for members, amplifying diverse and underrepresented voices, and working to effect positive change. I am privileged to continue this work, and invested in the possibilities and challenges that lie ahead.

STEVEN CHOW

Vice-President

Steven is a first 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. Recent editing credits include *I Am*, *Cold Case* and *Lap of Luxury*. Steven has also garnered attention as a director for his short films including his award-winning crime thriller short, *Munkie*. He has also co-produced and co-directed *Meng*, a one-hour bilingual documentary on Race Relations Commissioner Meng Foon for Whakaata Māori. 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

Tēnā tātou katoa. For the coming year, my primary focus will be ensuring our guild progresses with the SIWA collective bargaining process and that we come away with some wins with our negotiations. Also important is to continue to build solidarity, and uplift our creative members. We will step in for you, and stand up for you.

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 DEGANZ. Prior to this, Phil worked as a freelance production accountant for 8 years in NZ and Australia.

- AUCKLAND



STATEMENT:

As the treasurer of the Guild for the 2022-2023 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

CHRIS DUDMAN

Chris Dudman's film-making career started in 1990 when 'Blackwater Summer', his graduation film at the Royal College of Art in London, was nominated for a Student Oscar and went on to win numerous international awards. He spent several years directing and editing arts documentaries for television in the UK before moving back to New Zealand. He has written and directed one off documentaries and documentary series for New Zealand television including *New Zealand at War*, *Zoo*, *Protecting the Border* and the critically acclaimed, *The Day That Changed My Life*.

He directed two NZFC short films – *The Graffiti of Mr. Tupaia* and *Choice Night* – and he was also the lead director and co-writer of *Harry*, the gritty TV3 crime series starring Sam Neill and Oscar Kightley.

More recently directed two episodes of James Patterson's true crime anthology drama series *Murder Is Forever* for Discovery ID USA and the dramatic sequences in the award-winning TVNZ docu-drama *By the Balls*.

Chris has also directed Television commercials throughout his career, firstly with Silverscreen and then through his own production company Robber's Dog Films. His latest offering is New Zealand's favourite ad of the moment, the three-legged dog for Trustpower.

- AUCKLAND



STATEMENT:

Having survived and sometimes thrived for three decades in the unpredictable world of a freelance writer/director in documentary, drama and commercials, I figured that it was high time I use that experience to help promote, protect and advocate for our Guild and its members.

I look forward to being part of the on-going conversation about how best we can do that and I'm optimistic that with empathy and a willingness to find common ground we'll make good progress.

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 *Yellow Is Forbidden*, *For My Father's Kingdom*, *Girl on the Bridge*, *Mothers of the Revolution*, *Valerie Adams More Than Gold*.

- AUCKLAND



STATEMENT:

Having edited many features, documentaries, television series I've seen the increasing demands on the editor and assistant editor, more so now than ever.

As a board member I know that our perspective in the editing room needs to have a strong voice from pre-production to fine cut. If that happens we can edit and make the film, series, short the very best it can be. We have to be vocal and involved.

RĀHERA HEREWINI-MULLIGAN (NGĀI TŪHOE/NGĀI TAI/TE WHĀNAU A APANUI)

Rāhera is a field director and editor who is a fluent speaker of te reo Māori with 20+ years' experience in the television industry. As an editor, she has a wealth of experience across documentary, reality, children and magazine style genres. From *Police Ten 7* (TVNZ) to *Moving Out with Kanoa* (Three) and a lot of shows for Māori Television. She is also passionate about Kapa haka and is an event/stage manager for Primary School, Secondary School (ASB Polyfest) and Senior Kapa Haka competitions across Tāmaki Makaurau.

- AUCKLAND



STATEMENT:

Tēnā tātou katoa. He mihi tēnei ki a koutou ngā mema o DEGANZ. I have had the privilege of being a part of this board for the last couple of years and have enjoyed every bit of that time. I have seen the mahi that has been done and I wish to continue that mahi, to ensure we are doing right by our directors and editors in this industry. I also want to keep helping and encouraging more people in our sector to get involved and be a part of the solutions.

Nā to rourou, nāku taku rourou ka ora ai te iwi – with your basket and my basket the people will thrive. Meaning: Sharing of resources and knowledge to ensure the wellbeing of all.

CELIA JASPERS

Celia has over 30 years of experience in the industry she loves. Equally a Director and Editor, the last 15 years have also evolved in to Series Producing and Directing. She's worked all around New Zealand, independent and for network, and several years in Sydney at Channel 7 and Foxtel. With over 1100 hours of director credits across many genres primarily in television. She is very experienced in factual and documentary, being a regular contributor to NZ's most beloved programme *Country Calendar*, and is simultaneously branching in to narrative work. Completing 3 short films since 2020, with the film *Milk* garnering international acclaim in over 100 film festivals, including selection in five Academy-accredited film fests, while *The Polycees* is on a successful run including most recently with Show Me Shorts. Celia is currently developing a feature film and moving into Drama directing for television and film.



- WAIRARAPA/WELLINGTON

STATEMENT:

I joined the DEGANZ board a year ago, as an active member for many years I wanted to help our members at a higher level and represent both indie filmmaker director /editors, as well as directors and editors from my extensive background work in factual and doco. Over the years at DEGANZ, I have fully utilized the fantastic professional development opportunities on offer and very much value the advocacy work behind the scenes as well as being part of a wider community of practitioners. I am interested in continuing the strong advocacy work already in place to better conditions, contracts and expectations of Directors and Editors. Being in the business of creating, which we often give our all for, we equally should not be taken advantage of. I am a passionate filmmaker and creator no matter what the content and take great pride in using all my gathered skills from technical to production, to create harmonious, creative, yet efficient and safe working environments. And would advocate to further enhance best practice whilst still aiming for the highest quality in productions, as well as encouraging the creative ability to make our own short and low budget films.

TE RUREHE PAKI

'Ko te ahi whakakakā, ko te ahi whakahikahika, ko te ahi whakakihihī, hei whakahoro kakā i te manawa. Ka tuu ki te mura o te ahi, pae tu, pae hinga, karawhiua ki ngā pari karangaranga, whakapaohotia atu rā, kia haruru ki te rangi, kia rū ki te nuku, ko Te Rurehe tēnei, e tau nei e.'

Te Rurehe is a video editor and owner of The Suite Limited, the post-production facility that has shaped numerous television series and films including 2021 NZIFF Jury Award Winner *Washday*, 2019 Victoria Film Festival Winner *Merata: How Mum Decolonised the Screen* and the 2018 Fifo Film Festival Winner *Making Good Men*. His career started at ten years old as a performer with the musical *Ahorangi-Genesis*. Since then he has been applying his skill as a storyteller with his passion for computers and technology. Editing was a natural fit. He promotes opportunities to do this in his first language, te reo Māori, and share with audiences what was nurtured in him - a unique Māori worldview. Past projects he has edited include 2021 NZIFF NZ's Best Jury Award Winner Short film *Washday*; 2019 Victoria Film Festival Cultural Currents Award Winner, *Merata: How Mum Decolonised the Screen*; Fifo Film Festival Winner, and 2017 NZTV Awards Winner, Best Documentary, *Making Good Men*.



- AUCKLAND

STATEMENT:

In reflecting on my journey with DEGANZ, I am deeply grateful for the myriad of ways it has shaped and supported practitioners in the screen industry, myself included.

I've personally witnessed the transformative power of the tuakana-teina/peer-training initiatives. I recall a workshop with an industry titan that not only broadened my perspective but also inspired me to delve deeper into my craft.

I see a bright future for DEGANZ, one where we further enhance our digital presence, making the wealth of knowledge even more accessible to our members.

I envision a platform that not only upholds the rich legacy of DEGANZ but also adapts to the ever-evolving needs of our community.

Being a part of this organization, I am eager to bring my unique experiences and insights to the table.

I believe that together, with the collective strengths of our current board members, we can elevate DEGANZ to new heights.

I am fully committed to this vision and to further strengthening our bond as a community.

BEN POWDRELL

Ben Powdrell is a freelance film and television editor with over 20 years of experience in post-production alongside a grounding in fringe theatre and comedy. He recently took a baptism of fire in visual effects editing, working for Wētā FX for 5 years, *Mr Corman* for Apple TV and *Wellington Paranormal Season 3*, before returning to his passion for narrative storytelling. He completed his Masters in Creative Writing (Scriptwriting) at the International Institute of Modern Letters at Victoria University in 2020, has several projects in development and has a series of digital interactive children's books due for release in 2023 for Rascality Media. 2023 has seen the premiere of *Red, White and Brass* a feature comedy Ben edited for Piki Films alongside Damon Fepulea'i, and *River of Freedom*, an independent feature documentary he edited alongside regular television duties.

- WELLINGTON



STATEMENT:

I would like to stand again for the DEGANZ board and continue the mahi I have been part of so far, advocating for the rights and working conditions of my friends and contemporaries. The role has encouraged a great deal of learning for me about issues facing our industry and I look forward to building on that knowledge in another term with the board.

JUSTIN SCOTT

Justin Scott (Ngāpuhi) is a Director and Producer who prides himself in sharing stories from underrepresented communities. As a Queer, Māori, Neurodiverse man living with ADHD, his practice often touches upon stories from these communities and explores intersectionality. Currently, Justin is working as a director and associate producer for upcoming TVNZ series *Four Go Flattening* - following four young men with intellectual disabilities tackling flattening and independence for the first time. He has been working as a director for Sunday morning series *Attitude* for the past four years, also directing on the company's children's show *George and Me* for HEIHEI, and intersectional series



What's the Disabili-tea for RNZ. Alongside his directing work, Justin has produced numerous short films with a Te Ao Māori focus including *He Hekenga Tūhura* and *HAKA HAHA*. Both of these films have had successful international festival runs, with both premiering internationally at the world's largest indigenous film festival *ImagineNATIVE* in Toronto. Prior to his work in the documentary space, Justin cut his teeth working in Children's television including *Let's Get Inventin'* and *Sticky TV*.

- AUCKLAND

STATEMENT:

With the ever changing landscape that is the film and television industry it is important to have emerging and diverse voices at the table to advocate for our peers. I'm a creative who is passionate about change and loves keeping an eye on the goings-on of our industry alongside what is happening overseas (love a good industry podcast!). The biggest thing I can bring to the board is a passion for advocacy alongside a diverse voice. My personal kaupapa is very focused on sharing stories from underserved communities in an authentic manner and collaborating with the participant rather than treating them as the "subject". I think being a part of the board would be a fantastic opportunity to share these values but also making sure that these values are being strengthened and upheld by our other creatives. I'm a firm believer that there are some larger conversations to be had around our responsibilities as Directors and Editors but also the responsibilities of the Producer and other crew members in storytelling, and the power of our voices in telling another person's story. I also see a real need for conversations around the protection and experience of our emerging filmmakers, and the safety and expectations of these crew members - fostering this talent as they are our future. I think we all have a production horror story (or two!) from our pasts that would be great to make sure other creatives don't experience these!

As stated I do believe we are in a key changing point for our industry and I see this nomination as an incredibly exciting opportunity to advocate for my peers and to drive positive change for both creatives and participants.

REBECCA TANSLEY

Drawing on a long career in storytelling across the media Rebecca has been focused on telling stories for the screen for more than ten years as a director, writer and producer working across documentary, drama and the performing arts. Her award-winning documentaries *Crossing Rachmaninoff* and *The Heart Dances* have screened at festivals around the world, in cinemas throughout New Zealand and on Netflix and HBO respectively. Her film of a live opera, *Semele*, won a 2022 NZTV award for best Entertainment Programme while her short film of the same year, *The Finding* enjoyed more than a dozen festival outings including Academy Award-accredited *In the Palace* and *Show Me Shorts*. Her latest film with NZ Opera, *The Strangest of Angels*, premiered in the New Zealand International Film Festival in 2023 and was awarded Special Mention for Extraordinary Artistic Achievement at the 60th Golden Prague International Television Festival. Rebecca is currently developing her third feature documentary and has a feature screenplay in development.



- AUCKLAND

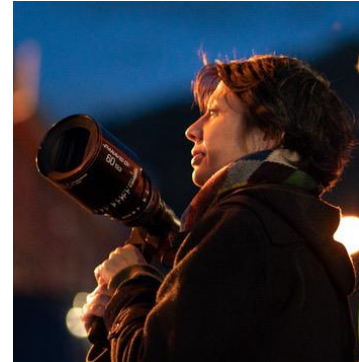
STATEMENT:

My philosophy about filmmaking is based on the fundamental importance of building rewarding relationships based on trust and a commitment to ensuring that everyone involved in a production has a positive experience. I will bring this same philosophy to my involvement as a board member of DEGANZ, where I have been a member for more than a decade. I believe in the importance of advocacy and the crucial role of directors and editors in the screen industry. Anyone who knows me

knows that I am passionate about what I do and I look forward to bringing that passion to my work alongside my colleagues on the DEGANZ board.

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 and television director, my aim in DEGANZ will be to actively address systemic inequities within the current producer-focused funding models, which have led to the rights of directors, and especially Tangata Whenua and minority film makers being eroded over a number of years. This has had many negative impacts on filmmakers, including loss of creative rights and inequitable recoupment structures. As part of this mahi, I would also like to work on behalf of feature film directors to negotiate the SIWA claims with SPADA in 2024 for fairer, more equitable terms for directors.