

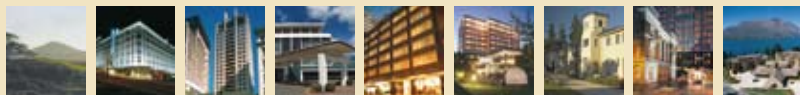
# WIFT NZ AWARDS 2010



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 Nia Phipps – *Administrator*  
 Chantelle Burgoyne – *E-news co-ordinator*



Claudia Pond-Eyley



Marian Evans

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## Susi Newborn Update

*Executive Director*

My first weeks at WIFT NZ have felt – at times – like being in a Hurricane Force 13. Fortunately, I have good sea legs and know that no matter how rough it gets, there are always calmer waters ahead.

Having just come from one and a half years working on the most confusingly complicated campaigns in the history of our planet, I arrived at my desk here in Beresford Square expecting a handbook of acronyms – the most important navigational tool in my previous job.

Instead, I discovered a mere handful, so snappy they were easily committed to memory. Bless. And, as any good wahine does when moving into a new whare, my first weeks were spent dusting and sweeping, moving boxes back and forth, labelling files, sourcing posters of New Zealand films made by WIFT members, stocking the fridge with Fair Trade coffee, setting up a recycling system for rubbish, making the space our own.

I was shocked to discover so few of the WIFT membership had ever set foot in the office – their office! I know it's quite a hard place to find, tucked away in the far corner of the old fire station in Beresford Square, but we've got a plaque on the outside door now, so there are no excuses!

We've been streamlining internal and external systems and soon we'll be networked in such a way that all internal files and folders can be accessed by WIFT NZ from anywhere in the world. We hope this will pave the way for a global database which all WIFT organisations will be able to access and upload relevant information.

I'm a fan of social networking and one of my goals is to make a WIFT related campaign a trending topic



on Twitter! Another is to design more events for senior practitioners in the industry, meeting and sharing stories with visiting film-makers. When the Hurricane Force 13 has subsided, I would like to spend more coffee time with the various Guilds, so we can share resources and support each other through these challenging times.

Building momentum on anything, be it a campaign or an organisation, is all about building the brand. To do this, we need the right people on the bus, the wrong people off the bus, and the right people in the key seats. We know that people love being part of something which actually works, people love supporting winners, and WIFT definitely works, and is most definitely a winner! Consistency of effort, of core values and consistency over time is what distinguishes a great organisation from one that is merely good. Core values and a fundamental purpose never change in a great institution; policies and strategies, however, need to adapt to a changing world.

Our theme for this year is 'celebrating women changing the world one frame at a time'. Women have their finger on the pulse of the emotional health of the world, and one of the most powerful methods of effecting change is through portrayal of other paradigms and realities, something the visual medium does very well. I remember very well the global impact of those first 16mm shots we released to the world, of a whale dying in agony from an explosive harpoon.

On a happier note, I am indebted to the wonderful support of the WIFT Board, to our wonderful staff – Nia Phipps and Chantelle Burgoyne – who know much more about the screen industry than I do. I would sail into a Hurricane Force 13 with you guys any day! 🌊

## Vice-President's Update



### Hello All

2010 has been a year filled with cutbacks and cancelled TV shows, theatre has had limited ticket sales, films have been delayed and crews have waited while their start dates disappear or get pushed out. Without sounding clichéd, although it is true that when the going gets tough the tough get going I have been delighted at the help I have had in putting together the well supported 8th annual WIFT Awards. Doing so has reminded – even reassured – me that we indeed do have a thriving supportive community out there who – even in tough times – freely give their product, their expert advice and most of all their TIME.

The show this year will again deliver a star-studded top rating entertainment extravaganza with a few surprises. The Eradus after party will give many a chance to catch up and celebrate the successes of the year (there have been so many!) but let's not forget that the heart of the event is to support WIFT which, without such events and the opportunity to fundraise, could become yet another victim of the recession.

I would like to make a special welcome and mention to Susi Newborn, our new ED, and her side kick Nia, who have got their hands dirty with me, and had fun throughout, as well as my good mates and fair dinkum producers Gavin Wood and Ali Black. Special mention has to go to our Chairperson Catherine Fitzgerald who has supported us all through this difficult year and just quietly got the job done. Enjoy the celebration, you deserve it, and EUREKA cheers to all you women out there who make a difference and are changing the world one frame at a time!

Debra Kelleher  
*Producer*  
*WIFT Vice President*



## President's Update



The WIFT NZ Awards 2010 shine the spotlight on 18 women whose contribution to the screen industry has marked them out as women to celebrate this year. With some at the helm of major ground breaking projects and businesses, and others tirelessly and steadily doing what they do so well in the engine room, all of our finalists demonstrate how important both leadership and collaboration is to delivering rich, and rewarding and thought provoking entertainment. The diversity of achievements is remarkable – we see the gamut of the screen industry – TV and film, the craft and technology, educational, documentary, entertainment, drama, marketing, current affairs, programming and policy making represented here. Selecting winners in each of these categories was a challenge to the judges who undertook this difficult job so conscientiously. On behalf of WIFT NZ we thank them for their time and generosity of spirit

Behind all of these women, we know are other women, the industry at large, families and the others who support what we do and the audiences whose enjoyment of our work makes it the best job in the world.

When times are tough, this is an industry which knows how to pull together and support one another. WIFT NZ actively pursues this goal: all its activities are designed to lead the development and strengthening of the screen industries and the role of women in them. For me and on behalf of the WIFT NZ Board, it is an honour to serve the purpose and members of this organisation. And we always welcome new members and supporters!

Catherine Fitzgerald  
*WIFT President*

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INSPIRING NEW ZEALANDERS  
ON EVERY SCREEN

# NUKES, A SHIP, AND A THREE-CHIP CAMERA

By Kylie Newman

**Passion is a vital ingredient needed to be a successful filmmaker and Claudia Pond-Eyley is no exception to that characteristic.**

**I**n definition, Pond-Eyley is a visual artist. Her body of work consists of public murals and galleries of artwork that all share the common ground of depicting peace and environmental issues.

She has been part of political campaigning from the go, being incredibly active in peace movements, a passion shared among her family that has involved trying to stop nuclear ships from entering the country.

Her work also tends to follow the tales of heroic journeys found in these types of movements.

"I'm interested in the call of adventure, but also in the psychological processes that people go through with a commitment, and how they come out the other side with a contribution to society," she says.

As a member of Greenpeace, Pond-Eyley had the extraordinary opportunity to meet with crew members of the Rainbow Warrior sparking an idea that the general public had no idea of the history of the Rainbow Warrior, long before it became famous.

She embarked on the journey of creating a book in order to document these incredible stories, and borrowed a three chip camera from a technician at Auckland University to record her interviews.

"It was just me and them," she explains. "I would ask questions and then run to the side of the camera to quickly change the angle."

It was inevitable after she found archival footage of the Rainbow Warrior right on the shelves in the offices of Greenpeace, that Pond-Eyley would go on to create her very first documentary, *Departure and Return, Final Journey of the Rainbow Warrior* which premiered at the NZ International Film Festival in 2006.

She then went on to make *No Nukes is Good Nukes!* in 2007 about the Nuclear Free movement in New Zealand.

On the subject of funding in New Zealand, Pond-Eyley admits it is difficult, describing the process as really "scratch-




ing." Despite this, she says her films have all been done for love, and have her heart and soul etched into them.

Her new documentary in which she co-produced/directed alongside Susi Newborn, *Kit and Maynie – Tea, Scones and Nuclear Disarmament*, has screened at the Documentary Edge Festival earlier this year. Newborn had approached her for a partnership in making this film and coincidentally, Pond-Eyley had interviewed its two protagonists twelve years prior, and still had the transcript sitting in her attic.

Her future project has the promise of being equally as unique and exciting. Along with Newborn, Pond-Eyley is now in the pre-production stages of creating a biography of Helen Clark.

Pond-Eyley's passion is obvious, and it is certain this filmmaker has much ahead of her.





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### SOUTH PACIFIC PICTURES AWARD FOR ACHIEVEMENT IN FILM

*This award recognises significant achievement with a short or feature film in the last twelve months locally and/or internationally.*

#### Gaylene Preston

Having made several popular classics of New Zealand cinema, with the ground breaking *Home By Christmas*, producer, director and writer, Gaylene has stamped her mark once more for her ability to tell compelling and entertaining stories on the big screen.

#### Sumner Burstyn

Sumner has successfully produced, launched and distributed a self-funded documentary feature *This Way of Life*, which has earned worldwide acclaim.

#### Ainsley Gardiner

Nominated for the magnificent success of producing *Boy* (directed by Taika Waititi).

### GREAT SOUTHERN FILM AND TELEVISION WOMAN TO WATCH AWARD

*This award recognises a woman with an emerging body of work who shows the potential to become a significant industry leader in the future.*

#### Julia Parnell

Accomplished producer/director Julia has a compelling slate of television and documentary credits to her name, and is poised for further success with the launch of her independent production company Notable Pictures.

#### Briar March

In 2004 Briar was the youngest filmmaker to exhibit her debut hour length documentary *Allie Eagle and Me* at the New Zealand International Film Festival. This year she has a new record, presenting three films at the NZ International Film Festival, including her most recent feature, *There Once was an Island*, which has already garnered three major festival prizes across the world, and has been met with critical acclaim.

#### Kate McDermott Hall

Kate has been writing for the screen for over ten years including credits to her name such as *Go Girls* and *Outrageous Fortune*. Her short film *This is Her* (directed by Katie Wolfe) has received acclaim at international film festivals including Sundance.

### TELEVISION NEW ZEALAND ENTREPRENEURSHIP AWARD

*This Award recognises exceptional business achievement and is given to a woman who has demonstrated business acumen and entrepreneurial vision in establishing a sustainable financial enterprise, contributing to the future health and viability of the New Zealand screen industry.*

#### Sumner Burstyn

Sumner has successfully produced, launched and distributed in NZ and internationally a self-funded documentary feature *This Way of Life*, which has earned worldwide acclaim.

#### Rachel Gardner

Nominated for her contribution to the commanding success of Great Southern Film and Television on screen.

#### Tania Rodger

As part of Weta from the beginning, and now the Manager of Weta Workshop, Tania's contribution to the NZ screen industry is as big as it gets!

### IMAGES AND SOUND AWARD FOR SUCCESS IN TELEVISION

*This award recognises television achievement locally and/or internationally over the last twelve months.*

#### Yvonne Mackay

Yvonne – Production Shed TV – is a prolific director of New Zealand film and television. This year her company produced Kaitangata Twitch a Margaret Mahy award winning drama series directed by Yvonne Mackay and which is screening in NZ and Australia, Sweden, Canada and Norway.

#### Debra Kelleher

Debra's large portfolio of work including *Dancing With The Stars* series 1-5 has put her to the fore as a successful and respected Producer making a huge contribution to the NZ Screen Industry.

#### Rachel Lang

Rachel is one of the top drama creators in New Zealand and wrote and produced *Outrageous Fortune*, *Go Girls* and *This Is Not My Life* in 2009 and 2010.

### SCREENTIME UNSUNG HEROINE OF THE NZ SCREEN INDUSTRY AWARD

*This award honours long-term contributions behind the scenes which ensure successful projects and provide essential support to colleagues.*

#### Jasmin McSweeney

Jasmin is the Marketing and Communications Executive for the NZ Film Commission and goes beyond the call of duty in her absolute dedication and professional support to NZ films and filmmakers.

#### Adria Buckton

Adria from Trigger Marketing & Publicity has worked in the NZ film distribution industry for 11 years and her passion and enthusiasm for local product is immense. She is the force behind publicity campaigns for: *Boy* and *Home by Christmas* following on from *Untouchable Girls*, *Second Hand Wedding*, *Rain of the Children* and *Apron Strings*.

#### Leonne Kassler

Portsmouth Rentals is a complete film equipment rental company with a vast range of lighting, lighting trucks, grip, unit, location and special effects equipment for hire. Leonne is the person who will help put a package together for your shoot and within your budget.

### TE PUNI KŌKIRI TE REO MĀORI CHAMPION AWARD

#### TE KAIHAPAI O TE REO MĀORI

*This award honours a production company or individual whose work makes a significant contribution to the increased use and knowledge of Te Reo Māori.*

#### Manutai Schuster

Manutai has been nominated for her exceptional work in acquisition and programming and forging relationships for Māori Television.

#### Karen Waaka

Karen is reasonably new to Television coming in from a Māori Tourism and Business background. Karen's passion for Māori Development and Te Reo was a great fit for the work with Kura Productions and the company's prolific output of Māori language television. Karen is instrumental alongside Quinton Hita, in a commitment to 'walk their talk' for Te Reo on New Zealand television.

#### Tini Molyneux

Tini is an acclaimed journalist who has presented, reported, and directed news and current affairs – *Te Karere*, *Marae* and *Waka Huia* and also *TVOne News*. She is currently Associate Producer for *Te Karere*.



**GREAT SOUTHERN FILM AND TELEVISION**

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## **OUR VISION - PHILIP SMITH - RACHEL GARDNER**

***“When we created Great Southern we wanted to build a company that offered jobs to talented Kiwis to realise their creative visions. We’re a New Zealand owned company operating in the film, drama, comedy, light entertainment and factual genres which means we pump all of our profits straight back into the NZ Film and Television sector, mainly into development. In other words ... where it belongs!”***

I'm pleased to report that the future for Great Southern has never looked brighter. It has certainly been a challenging 18 months for all media companies during the recession, which has hit the NZ TV sector badly.

With the Kiwi population the size of north London, we always suspected there would be an adjustment that more accurately reflects the size and scale of our market. Luckily we are seeing an inkling of a recovery - but will this be reflected in commissioning budgets going forward? Let's hope so! We firmly believe local content is the greatest asset networks possess - and we urge them to constantly review their capability to invest as much as possible in local production, which is a ratings winner.

Most production companies had the choice mid recession: roll up their sleeves and find new ways to succeed, or wither and die. We have a great team at Great Southern, so rather than crying into our soup we decided to spend 30% of our creative time solely focussed on finding new business - new angles. We are staggered at what we have found. In a way the recession has been the best thing that has ever happened to us. We are now more robust and recession proof than ever, with a multitude of fabulous clients, great new offices and a very switched on business management team who have come across from Fairfax Media.

Our supporters and funders at TVNZ, TV3, Sky, Prime, MTV, NZ on Air and Te Mangai Paho are more valuable than ever. It's just that you can't stand at their front door with your lip down and cap in hand. A commission these days is to be cherished and appreciated and delivered upon like never before.

We are very proud of the fact that we invest heavily in the development of New Zealand projects across all genres from film and drama to comedy and factual.

Sure we don't have huge off shore owners, making it even harder to play in this arena, so I am pleased that we have stood strong - and have continued to grow exponentially.

As a result we have a mouth watering slate before us, which will keep us out of trouble for the next year.

I consider myself very lucky to have partners the calibre of Rachel Gardner, who contributes on every level within the company, and Sir David Levene. Sir David's vision "to create jobs for creative Kiwis" has certainly paid off.

We hope you enjoy the new shows we have coming up.

Again a huge thanks to the wonderful organisation that is Wift, we are a very proud supporter.

See you on the circuit,

Philip



**South Pacific Pictures Award  
for Achievement in Film**  
Ainsley Gardiner



**Great Southern Film and  
Television Woman to Watch  
Award**  
Julia Parnell



**Television New Zealand  
Entrepreneurship Award**  
Tania Rodger



**Images and Sound Award for  
Success in Television**  
Rachel Lang



**Screentime Unsung Heroine of  
the NZ Screen Industry Award**  
Adria Buckton



**Te Puni Kōkiri Te Reo Māori  
Champion Award  
Te Kaihapai o Te Reo Māori**  
Tini Molyneux



**Outstanding Contribution to  
the NZ Screen Industry**  
Gaylene Preston



**Special Award – Te Whaea  
Whakaata Taonga**  
Keri Kaa

Photo by John McNicholas,  
E Tu Kahikatea

## Gaylene Preston

Gaylene is a national treasure, with an exceptional career over more than three decades. An innovative writer, director, and producer, Gaylene has insisted that it is possible to live in New Zealand and contribute New Zealand stories to global cinema. Her award-winning films have screened extensively at international festivals including Venice, Sundance, Toronto, London, Chicago, Sydney, Melbourne and New Zealand and become popular New Zealand classics. Gaylene has served on most industry boards including the New Zealand Film Commission and New Zealand on Air, and has chaired Creative NZ's Film Innovation Fund and the NZ Film and Television Awards Society. In 2001 Gaylene was the first filmmaker to receive a Laureate Award from the NZ Arts Foundation and this year she received the inaugural lifetime achievement award for outstanding contribution to documentary from Documentary Edge.

by Marian Evans

## Tini Molyneux

Tini Molyneux (Tuhoē) has presented, reported, and directed news and current affairs for *Te Karere*, *Marae* and *Waka Huia*. She spent seven years as a reporter with *TV One News*, where she won the Qantas Award for Best Māori Correspondent for her coverage of the Hikoī in 2004. She has recently returned to Māori Programmes as Producer for *Te Karere*.

Tini is a member of an incredibly talented whanau of native speakers working in screen production, including her sister, writer/producer/director, Puhī Rangiaho and daughter, journalist and writer, Taiha Molyneux. She was an inaugural member and Chair of Ngā Aho Whakaari, the association of Māori working in film, video and television, from 1996 to 2001. Ngā Aho Whakaari has been pivotal in representing, promoting and developing the views and aspirations of Māori across the screen industry.

by Ella Henry

## Rachel Lang

With more than two decades of experience as a writer, co-creator and executive producer of hugely successful dramas, Rachel has earned the title of one of New Zealand's top drama creators. She currently has three drama series on three different channels.

In 1992 Rachel joined *Shortland Street* and became the show's first New Zealand story editor. Rachel and writing partner James Griffin sent a proposal to South Pacific Pictures and the phenomenally successful *Outrageous Fortune* (TV3) was born. Rachel, alongside Gavin Strawhan, is the co-creator and exec producer on the delightful 2009 series *Go Girls* (TV2), with another series currently in production. More recently Rachel and Gavin have created action-mystery-thriller *This is Not My Life*, (TV1) currently receiving rave reviews. Rachel's latest co-creation with James Griffin, *The Almighty Johnsons* is also in production for TV3.

by Ruth Dunphy

## WIFT NZ 2010 Special Award – Te Whaea Whakaata Taonga – Keri Kaa

WIFT NZ also wants to acknowledge Keri Kaa, an exceptional woman whose meritorious contribution to the arts, culture and heritage over the last 50 years has had an immeasurable behind the scenes impact on film and television.



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# MARIAN EVANS: CHANGING THE WORLD ONE FRAME AT A TIME

By Chantelle Burgoyne

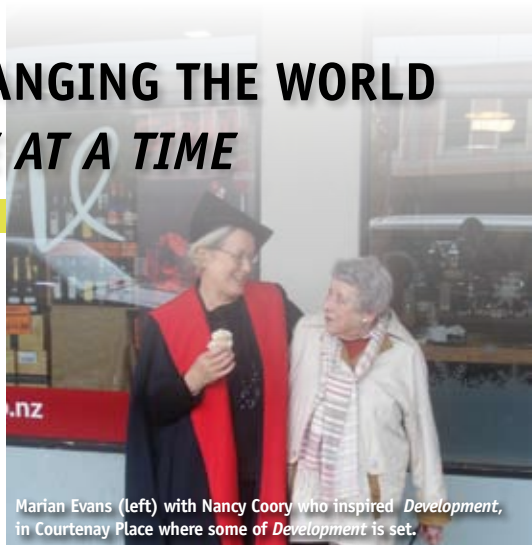
In November last year during an interview about her film *Bright Star* Jane Campion was quoted as saying that she believes that “women should be given 50% of the films to make... it will change the world overnight.” This is a bold statement given that globally women direct less than 10% of films made annually. However, it is a statement that has been embraced not only abroad by such filmmakers as Ruth Torjussen, who created the UK-based film directing 4women as a means of promoting the 50% worldwide movement, but also locally by Wellington-based filmmaker Marian Evans.

Marian Evans is a woman of many talents and impressive accomplishments who holds multiple hats – performance artist, lawyer, lecturer and research associate, writer, director and producer and most recently New Zealand’s first Doctor in Creative Writing. Described as a ‘cultural activist’ Marian has been actively involved in supporting women artists and writers ‘to tell and sell their stories’ for many years. This began with her support of women writers for the page and performance resulting in her involvement with the Spiral Collective, which published the Booker Prize-winning novel *The Bone People* by Keri Hulme. Today Marian’s support has extended to that of women who write feature films, something which she is heavily invested in herself as a writer through her own feature film project, *Development*.

Marian wrote the script for *Development* as part of her Creative Writing PhD at the International Institute of Modern Letters, Victoria University of Wellington. Through her PhD, entitled “Development: Opening space for New Zealand women’s participation in scriptwriting for feature films?” Marian found that the participation of women writers and directors is very low in New Zealand. In examining the 75 features which were produced between 2003 – 2008 in New Zealand by New Zealand-based filmmakers, only 9% were written and directed by women; of the 97 writer credits on these films 21% are women’s and of the 82 director credits 16% belong to women. The Film Commission funded thirty of the 75 films for production and only 16% of these had a woman writer and director.

With this information Marian developed three different screenplays as a way to document her own experiences with trying to get projects developed whilst exploring different aspects of development, funding and distribution in the NZ film industry. *Development* was one of these three screenplays, a digital feature for free internet distribution, which is to be made outside of the state funding system, the NZ Film Commission.

Described as a film ‘for women who want to make movies and for the people who love them,’ *Development* is about women filmmakers set in Wellywood and is possibly only the second film to be made about women




Marian Evans (left) with Nancy Coory who inspired *Development*, in Courtenay Place where some of *Development* is set.

filmmakers since Sally Potter’s *The Gold Diggers* (1983). The film follows the journey of Emily, an old woman whose “battles for justice are behind her”, and what happens when she gets drawn into “a Wellywood web, where women filmmakers love and learn” by her best friend Iris. It is hoped that the film will not only touch audiences’ hearts but also be a means of understanding and identifying with women filmmakers and the problems they face.

Marian is producing *Development* along with Erica Duthie and together they are testing a sustainable model for contemporary women filmmakers which involves the following criteria:

- The knowledge of the global reach of the internet and the way it can be used to create a dialogue with women all over the world who “are hungry for more films that address their diverse experiences”.
- The use of inexpensive digital production methods and free, web-based delivery in order to keep to a potential low budget of \$150,000.
- The use of the fiscal sponsorship model used by Women Make Movies in New York with the Victoria Foundation as the fiscal umbrella for *Development* that will provide donor tax benefits in NZ, UK, US.
- The commitment to paying everyone for their work and as such paying everyone equally \$150 per day.
- An all-women core crew, which may facilitate a production experience that enhances the final product.

It is hoped that this model will become one that women filmmakers can use in the future to develop, fund and distribute their films and as such contribute towards a future where 50% of the films made are written and directed by women starting with right here in New Zealand. 

More information about Marian Evans, the progress and production of *Development* and about women filmmakers and the current filmmaking climate for women can be found on Marian’s blog Wellywood Woman [wellywoodwoman.blogspot.com](http://wellywoodwoman.blogspot.com) and also via the *Development* website [www.development-the-movie.com](http://www.development-the-movie.com)



SOUTH  
PACIFIC  
PICTURES



Outrageous Fortune



Spies and Lies



Go Girls



Stolen



Shortland Street

# A brief A-Z of New Zealand women making their mark in the Screen Industry. *By Sherry Elbe*

## **After the Waterfall (2010 – Feature)**

**Writer/Director:** Simone Horrocks

**D.O.P.:** Jac Fitzgerald

**Editor:** Cushla Dillon

*Featured in the NZIFF with three women in key roles. After the Waterfall is a story of a father haunted by the disappearance of his four-year-old daughter.*

## **Bread and Roses (1993 – Feature)**

**Director:** Gaylene Preston

**Producer:** Robin Laing

*An adaptation of social campaigner Sonja Davies' autobiography and a gracious tribute to the post-war generation of New Zealand women.*

## **Cowboys and Communists**

**(2007 – Documentary)**

**Director:** Jessica Feast

*White Trash Fast Food: a loud burlesque bar and eatery situated in Berlin beneath a communist who seemingly wouldn't mind the Berlin wall resurrected.*

## **Day Trip (2010 – Short)**

**Director:** Zoe McIntosh

*A standout from the Homegrown works seen in the NZIFF. Successful with its simple premise, authenticity and compassion.*

## **E Tipu E Rea – Roimata**

**(1989 – Television)**

**Director:** Riwhia Brown

*The directorial debut of Brown, an adaptation of her own play. Brown went on to write the screenplay for Once Were Warriors.*

## **Footage (1996 – Documentary)**

**Director:** Niki Caro

*The only time Caro 'dipped her toes' into documentary filmmaking, an artistic and lively peek into various fascinations with shoes. Selected for the 1996 Venice Film Festival.*

## **Georgie Girl (2001 – Documentary)**

**Director:** Annie Goldson & Peter Wells

*The amazing story of the lively Georgina Beyer – Māori transsexual sex worker who went on to be elected into New Zealand parliament. Won 8 international film awards.*

## **Home by Christmas (2009 – Feature)**

**Director:** Gaylene Preston

**Producer:** Sue Rogers

*Preston tells her father's emotional WWII story through a drama documentary style. Preston's own daughter Chelsie plays the part of her mother, Tui. A great drama and moving portrayal of relationships during this time.*

## **Intrepid Journey's Series (2003-2009 – Television Documentary Series)**

*The successful travel series from JAM TV productions. Master-minded by Jane Andrews and Melanie Rakena.*

## **Jaquie Brown Diaries, The (2008 – Television)**

*Begone New Zealand cultural cringe, let's have a laugh! The only cringes here are at the awkward situations Jaquie finds herself in.*

## **Kitchen Sink (1989 – Short)**

**Director:** Alison Maclean

**Producer:** Bridget Ikin

*This wonderfully creepy horror short debuted at the Cannes Film Festival and won several awards at various international festivals.*

## **To Love a Māori (1972 – Feature)**

**Directors/Producers:** Rudall Hayward and Ramai Hayward

*To Love a Māori had the first New Zealand woman to co-write and co-direct a feature film, and was the first New Zealand feature film produced in colour. An important piece of our film history with a timeless message.*

## **Merata Mita (1942-2010)**

*Undoubtedly the most prolific Māori female filmmaker in New Zealand, Mita's huge body of work gave a voice and creativity to Māori stories on screen and in the changing social climate of New Zealand.*

## **Nature's Way (2006 – Short)**

**Director:** Jane Shearer

*Disturbing but beautiful short dialogueless film screened at Cannes in 2006 and was nominated for Best Short.*

## **Open Door (2000 – ongoing)**

**Morningside Productions**

**Directors:** Various

*A unique 'access' television programme format funded by TV3 and produced by Shirlie Fairbrother which gives an autonomous voice to groups and ordinary New Zealanders to tell their stories.*

## **Peel (1982 – Short)**

**Director:** Jane Campion

*A stubborn family halt their car ride, over an orange peel. Campion became the first woman and New Zealander to win Cannes' highest honour when she took out the Palme d'Or for Best Short (1986), before her international success with The Piano (1993).*

## **Queer Nation**

**(1996-2004 – Television)**

**Directors:** Nettie Kinmont &

Andrew Whiteside

*11 seasons over 9 years: the world's longest running factual free-to-air TV programme devoted to the queer community.*

## **Rain (2001 – Feature)**

**Director:** Christine Jeffs

*A Kiwi family bach in the 1970s, with a breathless coming-of-age for young Janey. The novel by Kristy Gunn is brought to life with beautiful photography and intensity.*

## **Snakeskin (2001 – Feature)**

**Director:** Gillian Ashurst

*Ashurst's feature directorial debut takes the viewer on a crazy wild ride around some of our rolling landscape and fuses a handful of genres on the way. Featuring our international starlet, Melanie Lynskey.*

## **Topp Twins: Untouchable Girls, The (2009 – Feature Doc)**

**Director:** Leanne Pooley

**Producer:** Arani Cuthbert

*Sweeping up a whopping 17 international awards, Pooley and the Topp Twins have won over the hearts of the world. The twins' story parallels a journey through New Zealand history while being thoroughly entertaining.*

## **Under the Mountain (2009 – Feature)**

**Composer:** Victoria Kelly

*The latest film featuring the composition work of Victoria Kelly. Having composed for several New Zealand feature films already, Kelly's impressive array of experience and awards make her one to watch (and listen for).*

## **Velvet Dreams (1997)**

**Director:** Sima Urale

*Samoa's first female Director. In this film, Urale takes a cheeky look at Pacific Island stereotypes via a noir-ish search for a velvet-painted beauty.*

## **Whale Rider (2002)**

**Director:** Niki Caro

*One of New Zealand's most successful films on the world stage having won several awards at various festivals. An inspiring tale of a young Māori girl who challenges tradition and herself.*

## **Xena: Warrior Princess (1995-2001)**

*This world-wide cult phenomenon featured our very own Lucy Lawless as the butt-kicking Xena.*

## **Yvonne Mackay**

*The first woman to solely direct a feature film (The Silent One, 1984), Mackay has directed episodes of many well known New Zealand programmes (Country Calendar and The Insider's Guide series to name a few), and collaborated with Margaret Mahy on several children's projects.*

## **Zoe Bell**

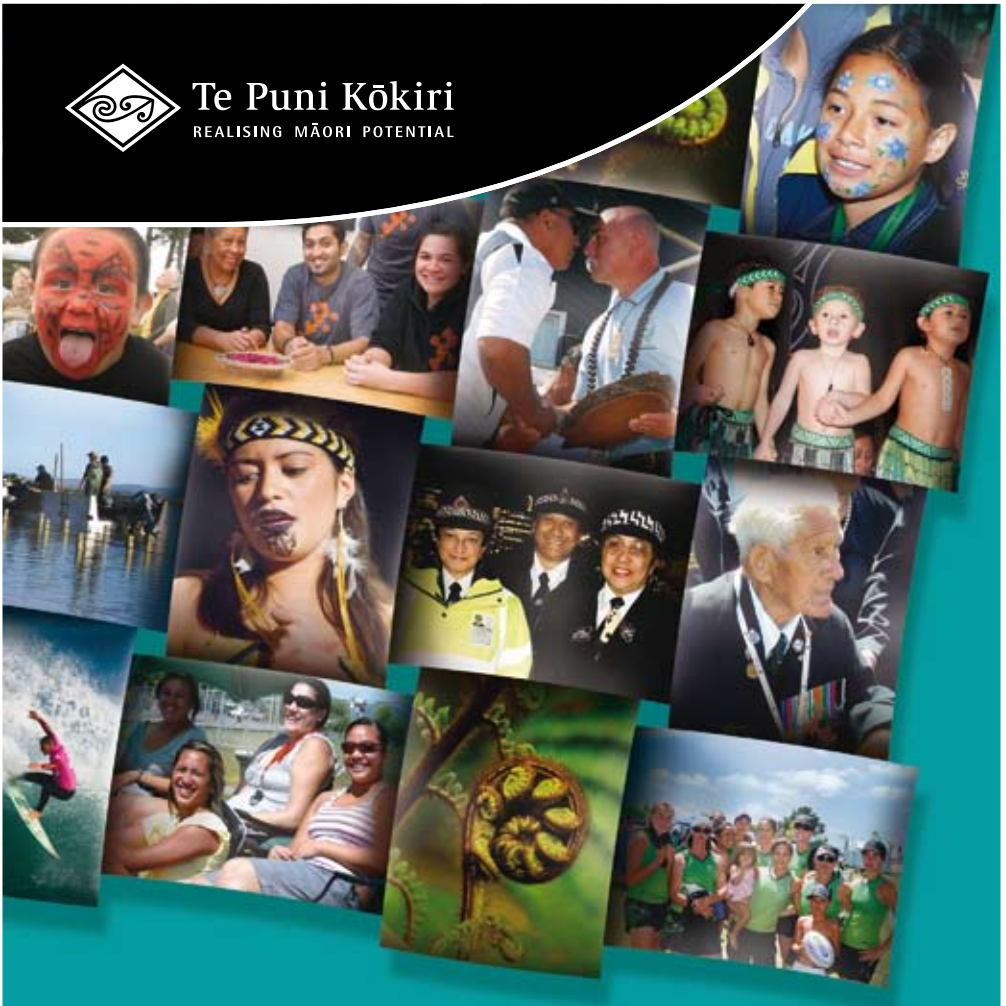
*Stuntwoman extraordinaire, Bell has risked life and limb in Tarantino's films as Uma Thurman's double, as well as an appearance in Deathproof as herself.*

### Sources:

[www.nzonscreen.com](http://www.nzonscreen.com)  
[www.filmarchive.org.nz](http://www.filmarchive.org.nz)  
[www.nzff.co.nz](http://www.nzff.co.nz)  
[www.imdb.com](http://www.imdb.com)



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