



Storytelling as Koha: Consolidating Community Memories
Tuafale Tanoai aka Linda T

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Giving Thanks

Fa'afetai, le Atua, Iesu Keriso, fa'afetai mo tagata uma ua fai la'u upu manatu mo lenei pepa a'oga. Alofa atu i la'u tina ma la'u tama, Leu Moria Tanoa'i ma Ema Peato Tanoa'i, ma le aiga fa'atasi, motu atoa o Samoa, la'u nu'u o LufiLufi, Upolu ma Sasa'ai, Savai'i. Fa'afetai fo'i le nu'u o Kigisalani, la'u itu a'iga o Ngati Whatua o Orakei, ma tagata fanua nei o Aukilani, Aotearoa Niu Sila. Thanks also to the ancestors, for our incredibly rich power knowledge.

Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of a university or other institution of higher learning, except where due acknowledgment is made in the acknowledgments.

Tuafale Tanoai

Date:

Storytelling as Koha: Consolidating Community Memories

Abstract

Tuafale Tanoai 2009

Exegesis Abstract

This project will explore a fusion of Tangata Whenua and Pacific perspectives within a performance installation framework. I intend to juxtapose community narratives within a video art form. I will explore the recording and transmitting of indigenous stories and will create contemporary narratives linking the past to the present. Working within my communities, (Tangata Whenua¹, Pacific², artists from different disciplines, LGBT³, and extensive friends networks), this project will investigate aspects of performance installation using live sets amid recordings of conversations and develop an interviewing practice. The performances are temporary and the devices ad-hoc.

¹ **Tāngata Whenua** is a Māori term of the indigenous peoples of New Zealand and literally means "people of the land", from *tāngata*, 'people' and *whenua* land.

² **Pacific perspectives** to me are people born, raised with embedded cultural knowledge of Pacific ways of doing things, language, social culture, with language, history, linked to land, sea and Pacific va significance.

³ **LGBT community** are terms describing lesbian, gay, bisexual, and transgender (LGBT) subcultures

Introduction

Storytelling as Koha: Consolidating Community Memories

This research project began as a way to rediscover stories that I had experienced in my past. It was intended to explore an installation practice using multimedia equipment that linked people, issues, places, and events with visibility, representation, difference and other. *Storytelling as Koha* project was also created to solidify my memories of past community events and to koha images back to the communities that I am a part of. In this short research time the project has developed into '*utilising the interview as a means for constructing spaces of exchange and for facilitating new events within an installation format.*'¹

This exegesis will contain a range of images with conversations and interviews that rearticulates, renegotiates stereotypes and will indicate various characteristics of the multi-layered complexive works that I have engaged with during this thesis project.

⁴ Support letter written by Monique Redmond, Aug 2009

Zone Tasi Tangata Whenua & Pacific perspectives

I. Kupu mo maramatanga / Upu malamalama / Clarification

kai speaker.	food. Also used to preface a verb to indicate performer of a particular action e.g. kaikorero - person who speaks,
karanga kaupapa	call especially the call onto a meeting ground and the responding calls that weave together host and visitor. (noun) level surface, floor, stage, platform, layer, topic, policy, matter for discussion, plan, scheme, proposal, agenda, subject, programme, theme
koha	a New Zealand Māori custom which can be translated as offering <i>gift, donation, or remuneration</i> .
korero	(noun) speech, narrative, story, news, account, discussion, conversation, discourse.
le leo o le lagi mahī	Samoa: <i>the language of the world</i> (noun) work, job, employment, trade (work), practice, occupation, activity, exercise, operation.
malamalama	clarification, understanding
marae	formal meeting place including whare tupuna – ancestral house, the open space outside the whare tupuna and
whare kai	eating house
maramatanga	enlightenment, insight, understanding, light, meaning, significance, brainwave.
Merata Mita	Aotearoa born, leading indigenous filmmaker
Pacific indigenous	Pacific perspectives to me are people born, raised with embedded cultural knowledge of Pacific ways of doing things, social culture, with language, history, linked to land, sea and Pacific va significance.
Pago Pago	village in Tutuila Island, American Samoa
Tangata Whenua	(noun) local people, hosts, indigenous people of the land - people born of the whenua - land.
Va	in Samoan cultural terms, the relationships of persons and the unseen, or persons in relation to objects, seen and unseen, my cultural understandings of the Samoan 'in-between'.
wahi tapu	sacred space
wharekai	eating house (dining hall) is used primarily for communal meals, but other activities may be carried out there
wharenuī	meeting house, also known as whare tupuna – ancestral house.
whenua	land, also placenta, afterbirth

Zone Tasi Tangata Whenua & Pacific perspectives

2. Whakatauritea / Va'aiga / Perspectives

Following the groundbreaking filmmaking practices of Merata Mita, which develops and includes Maori film practices, I have applied the concept “indigenising the screen”⁵ to my own video practice with Pacific communities. I embrace Maori / Tangata Whenua and Pacific communities in my work and combine their perspectives as an indigenous one. I am indigenising the screen by translating the medium out of the western institutionalized framework and reshaping and refitting it to suit a contemporary Pacific context, an art context within an art practice. “Kaupapa mahi is at the forefront of what we do. You have to regard yourself as someone who sees those Western models and creates different models. You're creating a new way of viewing.”⁶ Advised Merata Mita, as she talked me through my abstract. This advice reconstructed my understanding, giving me clarity of the codes and conventions of television and the media that I engage with.

A range of Tangata Whenua (TW) and (+) Pacific (P) short story documentaries, that are in production.



⁵ Merata Mita, “The Soul and the Image”, in Jonathan Dennis and Jan Bieringa (eds) *Film in Aotearoa/New Zealand*, Wellington Victoria University Press, 1996, p.54.

⁶ Merata Mita. Personal communication. Linda T archive May 2009



Pacific (TW+P) perspectives and the politics of the medium.

My attempts at challenging and rearticulating public, social and cultural spaces, within art spaces and within an art context, sits in and around my art practice and involves stepping up to meet the challenges of the contemporary Pacific. I am showing a vital, capable community meeting challenges of a supposed postcolonial present. We are a Pacific community renegotiating a contemporary Pacific world identity here in Aotearoa New Zealand.



Zone Lua Audience / Community

My primary audience is Tangata Whenua and Pacific indigenous communities; it is inclusive of women and families.

“Installation practice can be inaccessible to a wider, non-art audience. Its presentation modes, practice history and dialogue are relatively new to a general population that already find, for example, contemporary painting alienating to their understanding of art, let alone this thing we call ‘installation’.”⁷

I don't customize my video installation practice for the wider community because using familiar domestic household furniture and AV equipment creates an aspect of an environment that is familiar. The framing of TV images with the familiar interviewing format that is seen regularly on daytime talkback television is another aspect of my installation practice that puts viewers at ease.



The following conversation (transcript) is commenting on my community art practice in context of my practice and *Language People* the exhibition. Images are stills from the *Language people* exhibition opening.

Test Site 10

Art Station, Language People Exhibition, March 2009

Commentary by Dr Stephen Turner (April 2009.)

“So there's a thing about ‘what does art in community look like’, given that the second issue, which is to do with this complex idea of community, has it's own cluster of human emotions that are not well captured by those community protocols necessarily.

There's a problem about a community not being able to talk to itself, now that's what your artwork might field, without telling anybody anything. Just fielding that complexity.

And then the 3rd thing is how you do it. And this is the crunch thing. How do YOU get this kind of work into places where there are all these people, so that they're being addressed?

But the other part of it is the technical part, which is you having all this equipment, TV sets and audiovisual means of doing art.

Now the language I understood not to be just the language of a community, which they happen to speak.

⁷ Dr Sarah Munro. Personal communication. (Linda T September 2009)

Language has to do with how you say something, how you communicate and how you do it with all this equipment. So what you're doing is kind of languaging, you're turning community into another language, about that community, whilst maintaining a relationship to that same community. So the means that I'm looking at it, the means for speaking which you use constitutes a language, a speaking of its own. So that means how do you actually do this thing? There's a problem of speaking, that you're negotiating in the forms of these installations. The problem of the real complexity of community, and then the problem of the means of addressing that community in the way that you're trying to do it. Which includes looking at technical problems, conceptual problems, spatial problems."

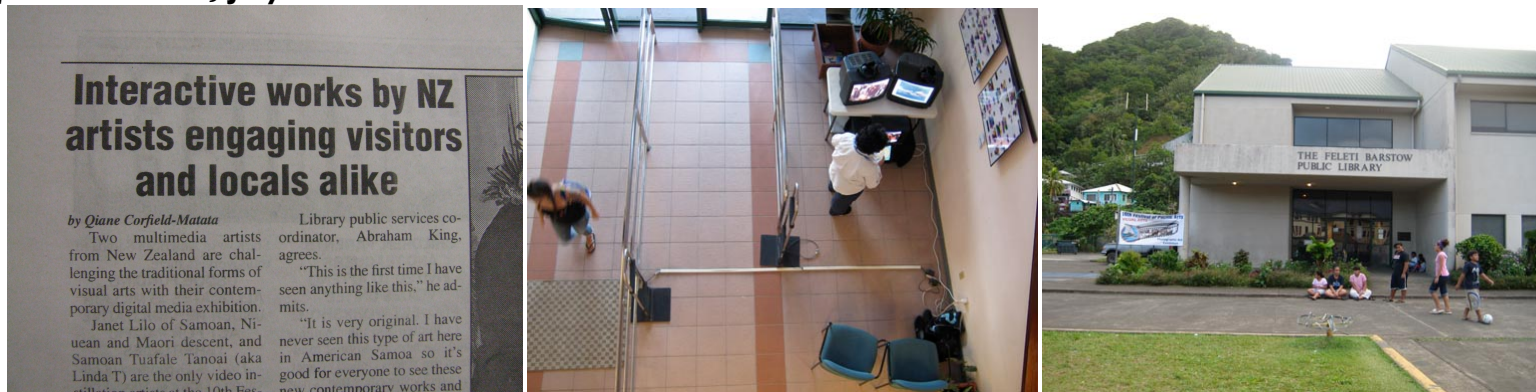


Images relating to Art Station Test Site 10, Language People exhibition



Test Site 6

South Pacific Arts Festival, July 2008



At Test Site 6, in Pago Pago, during the collaboration with Dr J, (Janet Lilo), analyzing the spatial qualities of the library, of which we were gifted the phrase, ‘anywhere you want to install, is fine. We can move things around.’ The Head Librarian had informed us excitedly of our options. I had taken to the festival 3 large TV screens and 5 x 1-2hour dvd loops, with a range of Maori and Pacific stories from Aotearoa New Zealand. In building the moving image works, I attempted to feature contemporary Samoan artists, including myself. These works were played at Test Site 5, Artspace with positive feedback.

The Rasta and The Rev	May 2008	Rev. Mua and Tigilau Ness, poetry and spoken word performance
TUSART	June 2008	A compilation of Tangata Whenua and Pacific works by a range of artists
Community Mix	June 2008	Pacific artists exhibitions and events, short stories of various issues
Aotearoa Local Stories	June 2008	Mainly Tangata Whenua issues, commentary on whenua, moana, rangi related issues
Community Mix	July 2008	Tangata Whenua and Pacific issues that are relevant to peoples of Aotearoa

Exhibiting using 2 television sets was decided, because of the spatial issues we addressed, choosing to be placed beside the main entrance and exit. The level of engagement and the foot traffic of people was busy and exciting to view. The locality of the library was behind the main Culture Artist Village, and it was probably the easiest public building to find air conditioning and a public convenience. I felt Janet and I were installed at the best venue on the island at the festival! We were also in the local papers twice, once whilst we were on the island and again, soon after we left receiving rave reviews, for the works exhibited, but also for gifting the people of American Samoa with our artworks. For me being asked to continue to send works for display at the library and also for the works to be played on the local community television network was a hugely positive outcome of which I look forward to following through with! The Samoan language is my mother tongue; so being present at the 10th South Pacific Arts Festival in Tutuila was triply beneficial and constructive for me – being able to speak my first language in a space where it is normal, *le leo o le lagi*⁸ and being able to engage with the locals in a multiplicity of ways.

⁸ Samoan for the language of the world



Images from the South Pacific Arts Festival trip obtained from various Bebo pages from Aotearoa delegates, Dr J (Janet Lilo) + Toni Huata





Zone Tolu Video Practice

Len Lye and Stan Brakhage, like myself have created moving image works solo, singlehandedly, “*In response to the economic necessity determined by the non-commercial nature of their work and in order to maintain authorial control over all aspects of the production process*”.⁹ They both see their art practice, as resistance to the studio mode of production and their work is perceived as resistance to the capitalist ideology inherent in mainstream film form. I in turn, through my use of media and the production of my performance zone target Tangata Whenua and Pacific communities to encourage our narratives in our contemporary languages. For present and future consumption, to further advance the preservation of our cultural histories, albeit contemporary narratives, albeit in a lowcast (opposite to broadcast) approach.

The method that I prefer to employ is to record, shoot, create a ‘raw footage’ recording to videotape or DVD media, then view; edit, burn to dvd, complete project by creating dvd covers. Gifting copies of the works back to people whom I had created it for, and people whom participated. It has been my preferred mode of production, with anything from 2–7 days successfully turning a project around. Completing the project from beginning to end, dependent on whether the resources were available.

I am not about technical perfection; I’m more about the content that is aesthetically realized. Often I allow the content to dictate the form. Also by not editing, whereas conventional television codes allow form to dictate content. An example of this is my Performance zone or the Live set zone. It is created with the intention of recording conversations and interviews; it’s a place to share stories. The recordings are generally left raw, unedited. Like many of the recordings that are captured if they are placed in a zone for viewer or audience engagement, they are played back in their ‘raw’ captured state, often with movements that aren’t seen on conventional film and TVs, such as the resetting movement of the camera while it is obviously still on a tripod. The recordings are also frequently made to VHS videotape (though this is normally a budget decision). The intention is that many of the recorded works feeds into a future narrative, or artwork.

⁹ Pearson, R. E. and Simpson, P. (eds.) (2001). *Critical Dictionary of Film and Television Theory*. Routledge: 284



I. Story Telling

I consider storytelling an over-arching methodology in my practice. I, as a practitioner and local community documenter have already embedded experiential knowledge in my Samoan upbringing, with at least 30 years of ‘camera in community’ filming many Pacific cultural events; religious ceremonies, social, educational functions, sports and recreational events. Communities that I am a part of are numerous as are the issues I am interested in. I also film intuitively. “Fourth Cinema is informed at a conceptual level by the guiding principals of indigenous cultures”. (Murray, 2008:16).

I create multi-layered looped short stories to encourage audience consumption, in the hope that audiences constantly progress to discovering different aspects of my moving image works. Exploring Trinh T. Minh-ha’s works has encouraged a lens, a filter, a framing of works adding to the layers I presently address in the exploratory nature of my practice. “*The space that makes composition and framing possible, that characterises the way an image breathes – in relation to negative space and the notion of the Void in Asian philosophies.*” (Minh-ha, 1992: 142). This void I liken to the Va, in Samoan cultural terms, the relationships of persons and the unseen, or persons in relation to objects, seen and unseen, my cultural understandings of the Samoan ‘in-between’. I reference the between-ness of traditional and contemporary ways of being, the realms of the spirit and physical worlds, the power knowledge of the ‘spoken and unspoken’, the influence of the conscious and the unconscious, the problematics of translation between Western and the cultural other. This is embedded knowledge and understanding to many Pacificans.





2. Documentative Process

My filming, documenting of Pacific communities as a Pacific person, an insider in these communities, may be considered safe and trustworthy, and not intimidating as I shoot around people in a non-aggressive way. I don't attend functions and events with a camera and an attitude. It's not ethnography, it's auto-ethnography. This comes with a respect for Pacific people in communities.

Dr Alex Monteith in conversation with....(April 2009)

"I think that Linda T is creating a community of viewers. With a spectacular choice when you put together their own order of viewing. There's a lot of documentation, of some very important cultural kinds of figures, exhibitions, a big range. In Linda T's art practice there are Maori and Pacifica faces. She is paying constant attention to what's going on. Collecting up talk, dialogue, art projects and relentlessly being around events, things. Making sure stuff goes into the gallery, so other people can interact with it and collect up thoughts. So other people can come into the gallery space and have a surprise array but really attentive to the events that happen during any given year. And I think Linda T's becoming the queen of the many returns as well and she's following, actually even going back to some of the same interviewees, participants and kind of watching them over time as well. So I think there's something really long term about Linda T's projects."



3. Video as Koha

I am particular about whom I film and what I film. People allow me to document them, having built up a trust over a long period of time. Consistent with my embedded methodology to koha / gifting of the finished DVD product back to people. This methodology is similar to Barry Barclay's filmmaking principles, "his emphasis on korero, protocols and on ensuring that the end product was appropriately returned to those who had given it...an inclusive process of discussion and advice." (Murray, 2008:69). Merata Mita (2009: May) in a conversation earlier this year, whilst commenting on my abstract said "*KOHA, gifting your work it's breaking down the television codes and conventions ... you're actually creating new ways. They're diversions of those 'accepted codes'. Those codes were written to keep the power base intact and what we're doing is attacking the powerbase. Giving out films is destroying the power base. They like to control every single one that goes out.*"



Zone Fa Performance Installation

The areas I call the 'Live set zone', the 'Live set' and the 'Performance zone' are the 3 spaces that I liken to a malae or marae. It is a space that I invite people onto, just as Tangata Whenua karanga people onto their marae, around Aotearoa New Zealand. The 'Live set zone' is the activated Performance zone that is the recordable area, captured by the cameras. The 'Live set' is all the related recording equipment that is transmitting and recording the narratives, korero or performances. So my wharenui is the 'Performance zone', place of discussion, korero. The whare kai is the 'Live set' transmitting and recording the performances, korero to the viewers in the 'Doco zone' or the 'Viewing zone' transmitting the visuals that are shared on the TV screens. I see kai korero as the visual nutrition, or kai for the senses, the lens that filters the visual data, just as our bodies turn kai into energy and nourishment for our bodies to function. The 'Live set zone' is the marae space, that has a set of rules that is maintained and monitored by the production crew and myself, as we are the Tangata Whenua of the Wahi Tapu. The viewing zone usually has one or more viewable TV screens and usually a form of seating, a couch or 2, normally but not always. It's the play area, a casual space that often is lounge like.

An important process in my work is 'the interview', the korero, and conversation. I do not pre-conceive my interviews, they are improvised. Each interview is archived, to be used further in other media installation zones. These works are also copied and gifted back to the participating interviewee. Each story collected will in turn, inform a future narrative sequence. My documentary archive library is my available base source for interviews. I select my interviewees through consideration of a narrative that needs further exploration. With the Live set it's an obvious activation of the present, building towards a future installation. Adding to the image and narrative archive library.

Test site 5

Artspace: Architecture for the Nation: New Artist Show, June 2008

Public / private zones

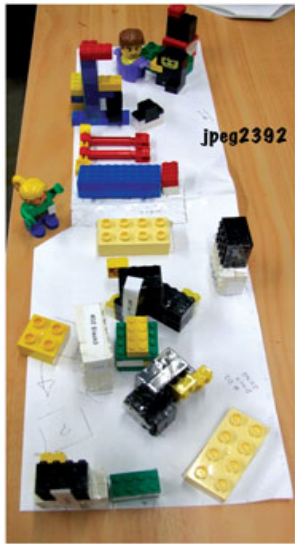
This is a snippet of the artist interview that happened July 12th 2008 at Artspace during the artist talk. Participating in the conversation was Dr J (Janet Lilo) and Dr Sarah Munro. TT is short for Tuafale Tanoai



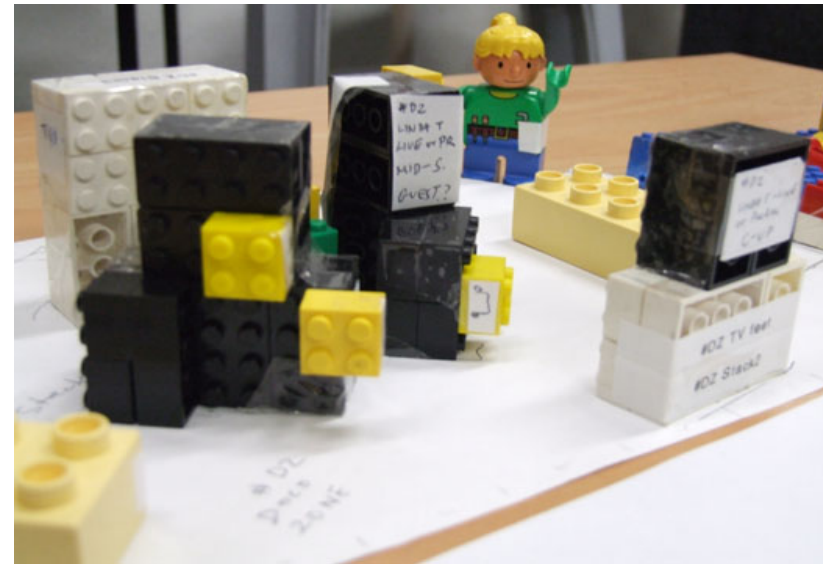
TT: Viewer / Guest: Richard talked about feeling as if he'd entered my lounge, a home. I had an on-screen wardrobe. He talked about comfortability and we discussed indigenous points of view in regard to our artistic explorations.

Queries / Comments: What is this work about?

TT: I document to capture stories. Bringing communities into a space where, often, we are absent. Through my use of media and the production of my performance zone, I target Tangata Whenua and Pacific communities to encourage our narratives in our contemporary languages. For present and future consumption, to further advance the preservation of our cultural and social histories, albeit contemporary narratives, albeit in a lowcast (opposite to broadcast) approach.



Art Space
Architecture for the nation
Linda T's Reality TV Zone
May 17th 2008



Zones

Queries / Comments: What are your intentions for creating these zones?

TT: Public / Private. In the Live set zone, the conversations are to be kept intimate and some artists preferred to have private conversations, so the space is kept vocally private, with music being played as a filtered layer for outsider viewers to enjoy (in the public zone). Although the visual is transmitted and recorded, the conversations remain in the Private invited zone. Yes, it does create confusion and tension, as does the chain across the space. The signage of **'Production Crew Only'** in large red lettering, above the chain on the wall is largely unseen by many audience viewers. The viewer zone has numerous sets to engage with playing a range of looped works. There is comfortable seating and although I don't expect people to stay long, people do. So the installation is engaging with a range of people and community representatives seeing the work. These are some of my intentions.

Queries / Comments: Your work documents a personal action between you and the recorded event, what is it about the personal involvement that holds your interest?

TT: Having access to large communities and wanting to leave a legacy, leave a heritage; documenting "our stories" has been a lifelong adventurous challenge. Often there are no resources to do this, so finding myself at art school surrounded with equipment and resources has been a dizzying experience, in that I try to edit and shoot as much as I can. But working regular 3-5 day shifts with no sleep these last 5 years has been a massive task, even with the inspiration from the documented works. My goal is and has been to have a range of stories created for libraries around the Pacific world. The works would be educational, entertaining and engaging. To me it sounds like a TV show.



Queries / Comments: Why did you place names on all the TV sets?

TT: Ella, Al, Stevie, Siosi-George, Ardi, these are in honourance to some of my favourite musicians. Ella Fitzgerald, Stevie Wonderful, Al Jarreau, George Benson and Ardijah. I found it confusing linking the sets using letters and numbers, so I decided to give the television sets a personal musical notation. It made things easier to talk about, when rewiring objects and moving them around the spaces. “Is Stevie ‘s audio working? Can George be moved so I can see a visual on him? Is Ella on yet? Can we put Ardi on the smaller plinth, so Al can be viewed from the doorway gap?” These musicians were also heard during the installation period and performance times, playing in the background. Audio was essential to nullify the neighbouring installation’s audio piece.

Queries / Comments: How did you decide to engage on such a long-term project?

TT: Reality TV According to Me, Linda T. (version 2, 2008). I didn’t plan on continuing this project, especially after last year’s 7- 9 days exhaustive experience of being with the installation. But the opportunity to recreate and develop different aspects of the installation was and is an exciting challenge, although extremely taxing on my energy. Trying to be here as much as possible to activate the space, managing the

equipment and choosing the pre-recordings has been difficult. I wanted to make the work more engaging and develop several areas, which I am pleased about. The images on the wall are a good example of that, many people comment on the familiar faces they see plus I am surrounded by people I respect.

The other aspect was the opportunity to invite a guest list of many to engage in the artwork and participate in a conversation or performance of some kind within this thrilling art context.



Other Comments made by some interviewees during the installation period: being immersed in art, instantly activating, automatic, familiarity, exclusivity or value, simulating through the immersion factor, it's a way forward, compelling and realistic, displacement, polarized, self conscious.



Political Relationships

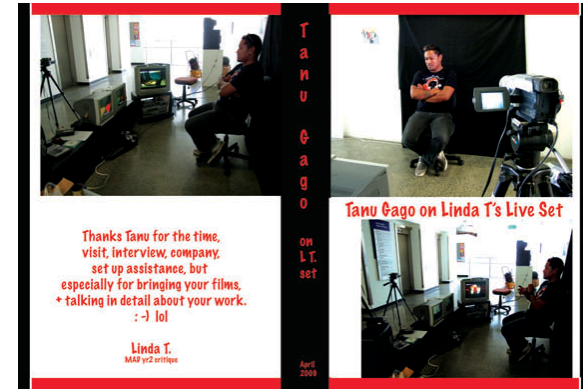
Regarding my performance installations, the work is like a political act, action. It's because I choose WHOM I have on stage or have showing on my television sets. I limit it to people whom are "my community", based on my past experiences and common contexts. These are usually women of Pacific genealogy or men of similar flavours, community skilled sharers, workers that nurture or mentor, and are an example for younger Pacificans. Artistic are we, with embedded cultural practices.

The browning of Artspace was intentional with my installation performances, interviewing invited guest artists, whom were pre-booked or had come to view my work. It was my intention to privilege specific communities. Being pro-Pacific, pro-women and concerned about indigenous issues, I chose to give voice to people whom were once ignored and voice-less. Documenting what was historically, anthropologically, sociologically not considered worthy. In this Western paradigm, I am not in a power position.

These issues feed into bigger issues and a broader social context. Very few Pacific and Maori people attend art functions, unless there are Maori and Pacific artists participating. I am concerned about representation and Pacific cultural presence and it's future, these issues are linked to communication, which is also linked to power. Stuart Hall talks about culture saying it is what gives meaning to the world. Visual culture with creating and maintaining stereotypes has been the power behind television, for a long time. Maori TV and indigenous television is contesting and interrogating stereotypes, by creating programs that show positive images of indigenous cultures, and are breaking down the fixed meanings of stereotypes. My position is that I am attempting to play my part, with my video installations by womenising and indigenising the screen. It is part of my commentary on the place of Pacific women – changing from being compliant Pacific women and being revealed as strong community leaders that shape the Pacific's present and future. So rearticulating, renegotiating, representing and challenging our public social and cultural art spaces of this our Pacific world is an essential task and focus for my practice.

*"There is a weaving, interweaving and ongoing nature to your practice. There is no traditional, start and finish to your practice that says 'this is complete'. The 'western' paradigm is the culture of the individual... this is also expressed in the idea of an individual finished artwork that can be commodified. There seems to be cycle of gathering/recording, editing/processing of gathered material, presenting (public installation and private gifting) and representing... and gathering more, sometimes in the same time frame as you are presenting. eg. Presenting in the Artspace show, yet at the same time you were out recording more material there and in your community."*¹⁰

¹⁰ Dr Sarah Munro. Personal communication. (Linda T September 2009)



Within the installation builds, key issues that developed and that I needed to address were

My levels of control for the project. The boundaries I was to commit to.

Maintaining authorial control over all aspects of the production process.

Spatial issues are one of the first things I always address, power sources, lighting availability, including the lighting at different times of the day.

Addressing the modes of representation on the screens and around the installation. It is important for me to ensure that women and other voiceless communities play a major part on screen for my installations.

Zonal separation; the viewing zones and the live set zone, the community zone

Support team for moving equipment and monitoring the zones, whilst media installation was erected. Security of equipment whilst installed in public space.

Live Set Zone rigged to have one output.



NR



NR



The gadget I call the A/V Flick Switch.

Technically the 4 channel audio / video switch box, 4 inputs and one out-put, was used with 2 live camera's & 2 dvd/video docs. Feeding out to one television set in the Viewing / doco zone. People on set were recorded live and their stories or images were being displayed and transmitted. Camera one, Camera 2, dvd 1, dvd 2 being Flicked and viewed in the Doco zone / Viewing area.



The performance presentation is always somehow dependent on the amount of support crew I have during any performance. In 2009, I often found myself working all the cameras, lights, microphones, doing the set-up installation alone. The interviews and conversation recordings were accomplished with a little anguish, a rushed set up and an embarrassing apology often with the participants looking on.



NR

Feeding forward different aspects from each experiment, some of the issues of consideration are listed below with their outcomes;

Equipment support and having a ready replacement to any equipment that breaks down during an exhibition.

Organising a support crew to move my objects and media gear to and from the exhibiting spaces.

Creating a roster for people to stay in my installations, to safeguard all my media equipment and moving image works, whilst installed at public spaces.

Creating a separate screen, which I called 'the community zone'. This became one screen that was allocated for support crews to view any moving image work of their personal choice. There was a range of DVD art house related moving image works supplied, accessed from the local library.

The live recorded conversations at Test Site 5; Artspace became a huge body of works. The use of three cameras recording meant the editing would take months to complete. I had not thought this phase through due to being more concerned with the viewing zone and all it's screens receiving the live link, from the set.

Finding a consolidated technique to create less screens being linked to the live set.

Tested an audiovisual flick switch, with much success.

Transmitted images of objects rather than people from the live set. Interesting for a short time, it wasn't 'grab-you-by-the-eyes' engaging.

People interviews were more appealing to the passing viewers and participating audience. Engaged by the interesting korero and set-up, activates public space.

The workings of the AV switch, created a clunky transition of image transitions for interviewees and their image narrative works.

Realising by the Test Site 5 that I was lacking a script for my live performances.

Managing the zones became a problem when recordings were being created and no support people were present. The live set would only be activated when a support crewmember was present.

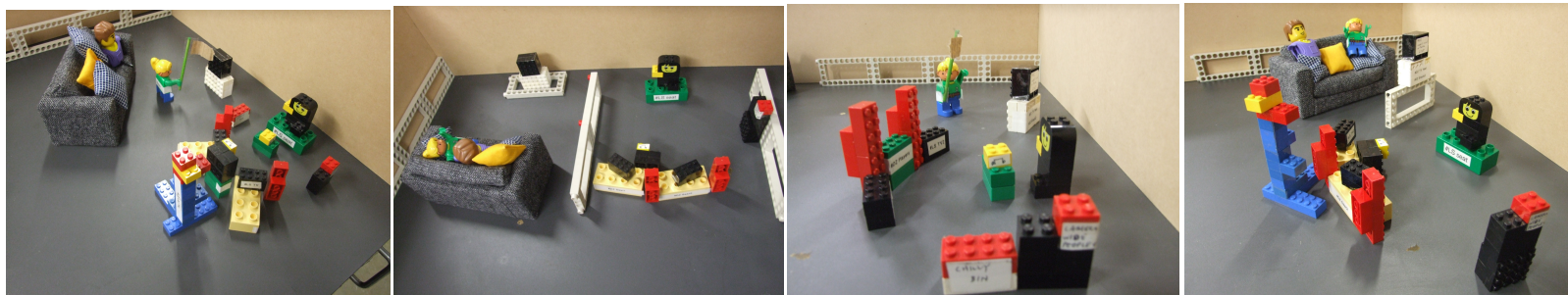
During one test, I found the level of community engagement created problems with spilt liquid around my media equipment and removal of installation objects from the viewing zone. Limiting community levels of engagement became another issue to solve. This event also had me thinking seriously about minimising the areas of engagement.

Fewer objects were trialed many times and the staging of 'standing room only' installations, I found to be successful. It worked because one story thread was used on several TV sets, in 2 different zones.

The 3 and 4-zone installation set-up became too much for me to manage. A multi-zone lounge set for November's final installation in 2008 would be the last for many months.

The technical media needs were formally addressed, after lots of recording mishaps! Lighting and camera technicalities once again lessons were received, drawn and printed to paper. Also recorded conversations to Dvd were made.


The most wonderful development for this year is I now have an informal technician support team of women and a formalised art advisory team.



Zone designs using Lego pieces to represent various objects 2009

Zone Lima Index / appendices

Index Test Sites During 2008 - 2009

<p>Test Site 1 February 2008</p>	<p>Flat White and Black Pearl Exhibition, Karanga Gallery, Karangahape Rd</p> <p>Tautai Group show</p>	<p>Single b+w 7inch screen, with cctv camera pointed at people coming into exhibition space</p>
<p>Test Site 2 April 2008</p>	<p>Wairoa Film Festival</p> <p>The Day I Met Barry Barclay (18mins)</p> 	<p>The work was initially presented as an installation piece looped for a marae setting. It changed hugely, closer to the festival and became part of an installation looped with many artist moving image works.</p>

Test Site 3
May 2008

A new aspect used successfully.
A DVD rack was used for viewer choice and to house the dvd cases.
Gave viewers viewing options, choices.

Installation build, AUT foyer



Mobile Viewing zone 4 x TVs + DVD players on trolley and wheeled objects,
A range of community looped moving image works playing on 4 different, coloured and sized TV sets. All sat on objects, which had wheels for easy mobility.
All TV's had connected headsets for audio.

Two 2-seater couches were used for viewer comfort. Displayed was a lounge type, setting with a multiple TV view.

Mobility, although a feature, was not a necessity.

Test Site 4
June 2008

Worked well in terms of Content. Maori and Pacific indigenous stories were shared + looped on 2 TV sets.

Strengthening Sennit Exhibition, St Paul St Gallery 3



Tautai Pacific Students 2008 Exhibition

2 x TVs and 1 x wooden 2-seater



Test Site 5
 June July 2008
 Different aspects that worked well. Created a picture wall, That impressed most visitors. With the conversations and interviews playing into the viewing zone, although confusing, the live and pre-recorded sessions were a good look.

Architecture for the Nation: New Artist Show, Art Space



16-18 TVs, lighting rig, mixed media, a range of DVD+ video recorders + players, 3-5 various camera's, 3 x tripods, still images, posters, clothing, storage area, range of seating, 1 x 4-seater couch. A range of seating in the viewing zone. Played a range of local Maori + Pacific stories and art related shorts. Played the Live recordings from the Live set zone into the doco / viewing zone. Tried the AV flick switch, did not work.



Test Site 6
 July 2008
 I felt this worked out extremely well for us

10th South Pacific Arts Festival. Pago Pago



Library installation collaboration:
 My works 2 x TVs, 2 x DVD players. A cultural exchange. A collaboration with Janet Lilo.
 The range of DVD's that were played during the installation time at Feleti Barstowe Public library in Tutuila, American Samoa.

The Rasta and The Rev	May 2008,
TUSART	June 2008
Community Mix	June 2008
Aotearoa Local Stories	June 2008
Community Mix	July 2008

Test Site 7
August 2008

Was pleased that the
4-channel AV flick
switch worked, although
clunky

Installation build, AUT foyer



2 zones, 3 couches
Viewing zone and Live set zone



Test Site 8
November 2008

Installation build, AUT foyer

Create Obvious zones that were
clearly defined areas

Live set

Doco zone / Viewing zone -

Lounge - Short story doco area

Community zone / lounge

3 zones, 3 couches

Viewing zone, Live set zone and
Community zone



NR
What was my strategy? In the Doco Zone / Viewing area

Trial 3 TV sets playing Samoan stories

3 TV sets playing Tangata Whenua (TW) stories

Trial side by side

Trial Mixed TW, Sa, Male & Female, mixed up random

Trial the mixture of *just* Male, Indigenous Woman,

Local Woman, Pacific Woman

Test Site 9
February 2009

Tokomaru Bay, exhibition



Community farmers building collaboration
A viewing zone in a Maori community, during an international 75th anniversary celebrating 2 peoples, 2 cultures. A cultural exchange. A collaboration with Moana Nepia.



Test Site 10
March 2009

Placed a dual image of same artist across 2 different TV sets.
It became out of sync and gallery staff didn't start image works from the beginning. I may have forgotten to mention to curator and gallery staff.

Difficult to manage due to the works not being Exactly same timing, a minute difference, was too far apart.

Language People Exhibition
Art Station Ponsonby



Group show, 4 television sets playing looped works
Placed 2 sets side by side to create a double-screen view, same artists, different performances and issues.

Test Site 11 April 2009	Installation build, AUT foyer	2-zone set up, Live set studio and transmission to a viewing zone. Used a single set in viewing zone. 5 x TV's and 3 x cameras in Live set zone
Test Site 12 May 2009	Installation build, AUT foyer Talk Week	2 zones, stage erected, multi cam, multiple TV in Live set zone, viewing zone 6 x TV sets
Test Site 13 June 2009 recording of shorts.	Installation build, studio	Minimalist test 1 x TV, 2 x camera Flag back drop
Test Site 14 July 2009 recording of shorts.	Installation build, studio	Minimalist test 2 x camera Flag back drop
Test Site 15 August 2009	Installation build, AUT foyer	Minimalist test 2 x TVs, 1 x camera Live recording during critique with art staff and students

Appendix I: Moving Image Works 2008 - 2009

These works were made or shot around these dates, a few may be from my archive and many works are in production, or work in progress. If these projects are not completed, then they are between the first and second stage. There are 3 stages that happen when works are not completed instantly.

That is, I mean I prefer to shoot or document then edit, or copy a RAW file to DVD as soon as possible. Then complete the work and gift to the appropriate people. This may be 50% of the projects that I have recorded, or worked on in the 2008 / 2009 time slot. Much of the TW + P artist stuff isn't listed yet, or the children's stories or the music projects. This is the few that I remember.

Content and context

Community event details

date

Merata talking indigenous experiential commentaries around the world		May 2009
Merata facilitating screen writers hui, commenting on participants individual projects DVD		March 2008
Merata sending me advice and a technical preparation list via email		April 2008
Merata speaking panel discussion. Telling Maori stories, Writing Maori Characters		Sept 2009
Don Selwyn Maori film media local and international indigenous issues		Feb 2009
Hinewehi Mohi Maori music and the international arena		Sept 2008
Rev Mua His community poetry sessions		various
Rev Mua book launch		various
Rev Mua, Pacific Literature		July 2008

Ardijah in concert	Feb 2009
Lemon and Honey music gig	April 2009
Emory Douglas Exhibition opening	Aug 09
Emory Douglas Artist talk	Aug 09
Pacific Music awards and Pacific comedy via Yolande MC	May 2009
Yolande Ah Chong: Life in urban contemporary society	Aug 2009
Makareta Umbers: Life in rural contemporary society	Sept 2009
Debz Hill : Ngapuhi rural iwi history	July 2009
Annette Sykes: Maori women and their right to speak on marae	Oct 2008
Sharon Hawke: Maori women and their right to speak on marae	Oct 2008
Pa Hawke QSM Iwi celebration	Sept 2008
Commemoration of Bastion Point: Library exhibition	May 2008
30 th Anniversary of Bastion Point: Hui	May 2008
Kataraina Pipi: Maori music and protest song	July 2008
He Taua 30 th anniversary: Battling cultural abuse in New Zealand	May 2009
Moira Walker: faagogo	March 2009
Tongan Book Launch	August 2009
Sima Urale talking film and directing projects	June 2008
Siliga David Setoga: Life as a migrant in NZ	June 2008
Cerisse Palalagi: Being an artist	June 2008
Pacific Media conference: Artists presentations	Nov 2008
Nga aho whakaari conference	March 2008
Nga aho whakaari conference	June 2009
Makerita Urale: Talks of her documentary, Children of the Revolution	March 2008
Sofi Pua jnr street poets black	June 2008
Mark Kopua: Maori taa moko and carving in contemporary society	July 2009
James Rickard Koha and Tapu concepts in contemporary society	July 2009
Ngahuia Te Awekotuku	July 2008
Pacific Underground, Pacific musicians	July 2008
Hikoi Tamaki: Protest march	May 2009
Nesian Mystik video launch featuring a range of Pacific musicians	
James Waerea local media history	Sept 2009
Tigilau Ness visits during Talk week	May 2009
Tigilau Ness and Rev Mua: The Rasta + The Rev part 2	Sept 2009
Kiri Paipa reflects on Maori Iwi tourist performance	July 2008
Ranginui Walker book launch Paki Harrison	December 2009

Edith Amituanai: Artist conversation	May 2008
Time at Tokomaru Bay	Jan 2009
Totara North: visiting friends	July 2009
Expanding Documentary	Feb 2009
Alex Monteith at E.D.	Feb 2009
Misha Kavka summary of ED09	Feb 2009
Stephen Turner talks camera in community at ED09	Feb 2009
John Di Stefano ED09	Feb 2009
Susan Potter ED09	Feb 2009
Snippets of ED09	Feb 2009
Lisa Reihana Book Launch	Sept 2009
Fiona Clark at Art Space on T set	June 2008
Fiona Clark a catch-up conversation. Since 1981...	May 2009
Pacific Island Media 2008	Oct 2008
Yolande on radio with T	Aug 2009
September 2008 Uru 21 st	Sept 2008
September 2008 Songs of Protest	Sept 2008
Olive and Te Aroha Rotorua	July 2008
Songs of a Movement	July 2009
Protest in Aotearoa	May 2009
Whangape	Sept 2009
Atamira	July 2008
Comments about Maori art in this contemporary society	July 2008
Gary Hill exhibition and artist talk	March 2009
Allan Bollen exhibition opening	
Pacific arts compilations	April 2009
Pacific arts compilations	July 2009
Pacific arts compilations	Sept 2009
Reality TV according to ME, Linda T (version 2 : 2008)	July 2008
Snippets of RTVa2m	July 2008
Alex Monteith: Need for speed exhibition opening	
Sarah Munro: In Studio	March 2009
Ema Tanoai: Conversations and learning Samoan	Feb 2009
The Rasta and The Rev	May 2008
TUSART	June 2008
Community Mix	June 2008

Aotearoa Local Stories	June 2008
Community Mix	July 2008
An intro into bell hooks	March 2008
Pacific Literature: top 10 by Rev MC	July 2008
Pacific Hip Hop: top 10 by Rev MC	July 2008
A way forward: Political strategies for our present future.	May 2009
A way forward: Political strategies for our present future.	July 2009
A way forward: Political strategies for our present future.	Sept 2009
Snippets of 2008	October 2009
Snippets of 2009	October 2009
Language People DVD 1 community mix Rev MC, Sia Figiel, Pacific arts committee, Don Selwyn,	Feb 2009
Language People DVD 2 community mix Rev MC, Sia Figiel, Annette Sykes, Sharon Hawke, Takaparawha	Feb 2009
Language People: The exhibition opening	March 2009
Tagata Pasefika: T on TV One	
Moka's Malu 2 versions RAW and snippet 5 minute loop	
Feleti Strickson-Pua graduation	
Samoa Drive by, filmed by Urale family for Linda T	Jan 2009
Waioeka Gorge: a bus ride	Jan 2009
Tomatoes and the family garden project	Feb 2009
Big Gay Out	Feb 2009
AUT art awards 2009	April 2009
AUT art awards 2008	April 2008
Pacific Arts Awards 2008	Nov 2008
Andy Lelei exhibition opening	March 2009
AUT Pacific Orientation	Feb 2009
Nga Kohu Tapui: Maori Dance project with Moana Nepia	Jan 2009
Barry Barclay: Bazz Farewell	Feb 2008
Mike and the Treaty	March 2009
Ka Mau Te Wehi exhibition	June 2009
Talking Fafa: Samoan gender	May 2009
Off Stage: Pacific artists	March 2009
Pecha Kucha Manukau	Nov 2008
Pecha Kucha Galatos	August 2009
Indigenising and womenising the screen volume 1	October 2009
Indigenising and womenising the screen volume 2	October 2009

Zone Ono Conclusion

Graduating exhibition installation shots



Installation detail: Live Transmission set and Community zone viewer, with community DVD rack and Live performance speaker amp, with microphones and support video gear and Camera 2, which shot Mid-shot 2-shots. Branding placements: LT logo on Live set, a television and the photo pose wall.

The *viewing zone* was playing a range of looped works that featured Maori and Pacific women. The *performance zone* was recording invited guests to create a new body of work towards a community compilation of conversations. The backstage area was a safety zone for equipment and production crew personal gear. Also a place to work, continuing to create DVD packages, write up production notes, get changed into my performance wardrobe for the interviews. The audience was discouraged from walking into or through this area but it could be viewed from a distance.



Installation detail: Back stage view



Installation detail: Back stage view



Installation detail: Wide shot of Viewing zone
LT branding in view



Installation detail: 3 x Televisions in Viewing Zone
Merata Mita, Yolande Ah Chong and Makareta Umbers



LT happy artist: This is it!

The live performances:

Tuesday 1pm	Yolande Ah Chong
Wednesday 1pm	James Waerea
Thursday 1pm	Dr Misha Kavka
Thursday 6.30pm	Betty-Anne Monga
Friday 1pm	John Miller
Saturday 1pm	John Miller

Yolande Ah Chong was wonderful with her enthralling optimistic view of being a proud Samoan woman, but had some audience members and me in tears with her heartbreaking stories of Samoa and the tsunami. The performance was cut short due to my inability to refrain from sobbing.



Yolande and LT



Yolande with LTTV crew

James Waerea came with a prepared talk list and shared vivid memories of the many decades that he had spent developing his works: The Pukunui books, the Truth's cartoon column, The Porkbone Kid, he also shared with us a music project and entertaining stories of his collaborations with many high profiled Maori men and their activities.

I felt like I was at a book reading with his details of people, fashion and the social environment. After we finished the recording session, we went to analyse the performance and then he got funnier! (Which is how I know him). I realize where I went wrong...I should have had some refreshments other than water on set! The 90-minute korero will be a wonderful document for the person whom will write a book on his life.



LT and James Waerea



James and LTTV crew

As usual an insightful conversation was had with Misha Kavka, sharing about “anything” from Reality TV, Misha Kavka’s recent research trip to London, life, family, catch-up, sushi and champagne. Determined not to make the same mistake twice. It was a very relaxed time that was full of laughter and informative banter. Some media students were interested in Misha’s conversation about film and TV for their research. “So do I need to say something intelligent?” was her comment when I informed her. As usual I tell my guests, “ You can talk about whatever you want” and they can talk for as long as they want.... (I don’t say this out loud, but my rule is - it’s what ever we decide!).



LT and Misha Kavka



Misha and LTTV crew



LT and Betty-Anne Monga



Crew shots LT, Betty-Anne Monga, Janet Lilo and Sam Morrison



Exhibition opening had Betty-Anne Monga on the LTTV stage. Once again it was a conversation of music, life’s passions, family ties, her on going projects and she sang 2 songs with her ukulele. It was a privilege to have her singing to art school family and friends! Myself, Dr J - Janet Lilo and Soundman Sam were the crew for this event, my student support crew were busy looking after their own works! Attendance numbers were huge and yes my collars are crooked.



Vaimaila Urale and Rueben Friend



John Miller



LT and John Miller

Friday's guest was John Miller; in the foreground are Vaimaila Urale and Rueben Friend. John Miller during his spoken word epic of 5 ¾ hours, with 2 sessions over two days. I am wearing my studio-build clothes and not my presenter wardrobe, knowing that John Miller would be completing his recording session on this final exhibition day.

John Miller, whom started his session at 1pm called, *CUT* at 4:15pm, due to losing his voice. Three days earlier he had buried his mother. So he shared details of the huge experience. During different times John cried to camera, but gave me signage to not do anything...and then he carried on. After 2 hours I realized I had to inform him of the gallery closing time, of which he was adamant that he would not be here then. But before we started he had also said he would just manage to do an hour.

Unlike every previous guest, John did not have a chat with me; basically I gave an introduction and said, "Here's John Miller...." And after 90 minutes of being the on stage hostess and the technician, I realized John had no real need for me. So I left him to talk and document to camera, "whatever he wanted". He returned Saturday to complete his stories to camera about various important *tangihanga* (indigenous funerals) and complete the epic korero. Therapeutic is the main word that comes to mind to describe John Miller's 5 ¾ hours in front of the cameras on the LTTV set.

Other than creating the Live set and inviting people to use it through having conversations, each guest acted and performed in their own unique way. Some people looked straight into the cameras and others ignored it. A hugely successful event with 15 hours of recordings to copy, edit or not edit and return to participants. All performers were made aware of the future compilation to be placed in libraries around the Pacific, with their permission and maybe be a part of a future exhibition installation.

I felt that all the zones were successful. The community zone, which was represented by the small screen above the DVD rack, it was orchestrated by my choice so the works were linked to the guests on stage. So I facilitated the community stories, I was also the collector and disseminator. The stage set, with the backstage area, was another new aspect which hadn't been previously trialed. The full-length mirror, camera 3's Live feed visual, set up mainly for security reasons and the refreshing water cooler was a treat for all guests, crew and neighbouring artists. The stage itself, seeing the cables and it's hanging walls, an observable temporary physicality. I felt worked well with most of the TV trolleys, being on wheels. To further conclude this text, I was particularly delighted with the much thought about, but up until then, unseen, Linda T branding, the *LT logo*. The aspect that was often talked to me about was the branding of my creative space, marking my territory. Every aspect of my installation plans came together enjoyably. I give thanks to the universe for making it unfold for others to remember.

Credits

Monique Redmond The Grandmaster in supervisors, whom encouraged and guided me to do whatever I made time for.

Rev. Mua and Linda Strickson-Pua for the decades of unconditional support.

Layne Waerea, Most images from Artspace exhibition except artist talk images, July 2008, Pacific Arts Awards, Nov 2008

Dr J (Janet Lilo), moving image support, installation support and advice, performances in my installations, critiques, Kai Korero sessions, Pacific Arts Awards, Nov 2008, camera operator

Merata Mita, for sharing her time, advice, critiques. Being my favourite female filmmaker.

Vaimaila Urale, Installation Production assistant for all my exhibitions, installation and exhibition shots, head chef for studio practice.

Makerita Urale, continual resources support, vehicle, being my favourite friend.

Dr Sarah Munro, Kai korero sessions, advice, transport.

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Kataraina Pipi extended whanau and resources support.

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Sam Morrison, for stepping up to make my installations more fun.

Orange Design for my LT logo that finally got placed in the zone.

AUT Loans Central for making my equipment bookings hassle free.

Thanks to the performers whom attended when I asked during exhibition time,

Yolande Ah Chong, James Waerea, Misha Kavka, Betty-Anne Monga and John Miller.

Cheers to D.A.N.C.E. ArtKlub and HETP members for the installation muscle + building assistance during 2008 and 2009.

I am indebted to the many whom have been my installation support crews.

Thanks also to our past, present and future extended families and all our Tanoai, Peato, Tuani descendents.

References

Artists and Academics I consider relevant to my topic

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Additional Artists and Academics I consider relevant to my topic

Stuart Hall Media and Representation

bell hooks academic writer, lecturer, theorist, feminist

Anna Deavere Smith actor, playwright & professor theatre - I woman shows

Tracey Moffatt visual artist, filmmaker multi-layered films and photographic works

Most of the Maori words were translated by <http://www.maoridictionary.co.nz/maori/> and Moata MacNamara

wahi tapu http://www.historic.org.nz/Register/wahi_tapu.html

koha [http://en.wikipedia.org/wiki/Koha_\(custom\)](http://en.wikipedia.org/wiki/Koha_(custom))

wharekai <http://en.wikipedia.org/wiki/Special:Search?search=wharekai&go=Go>