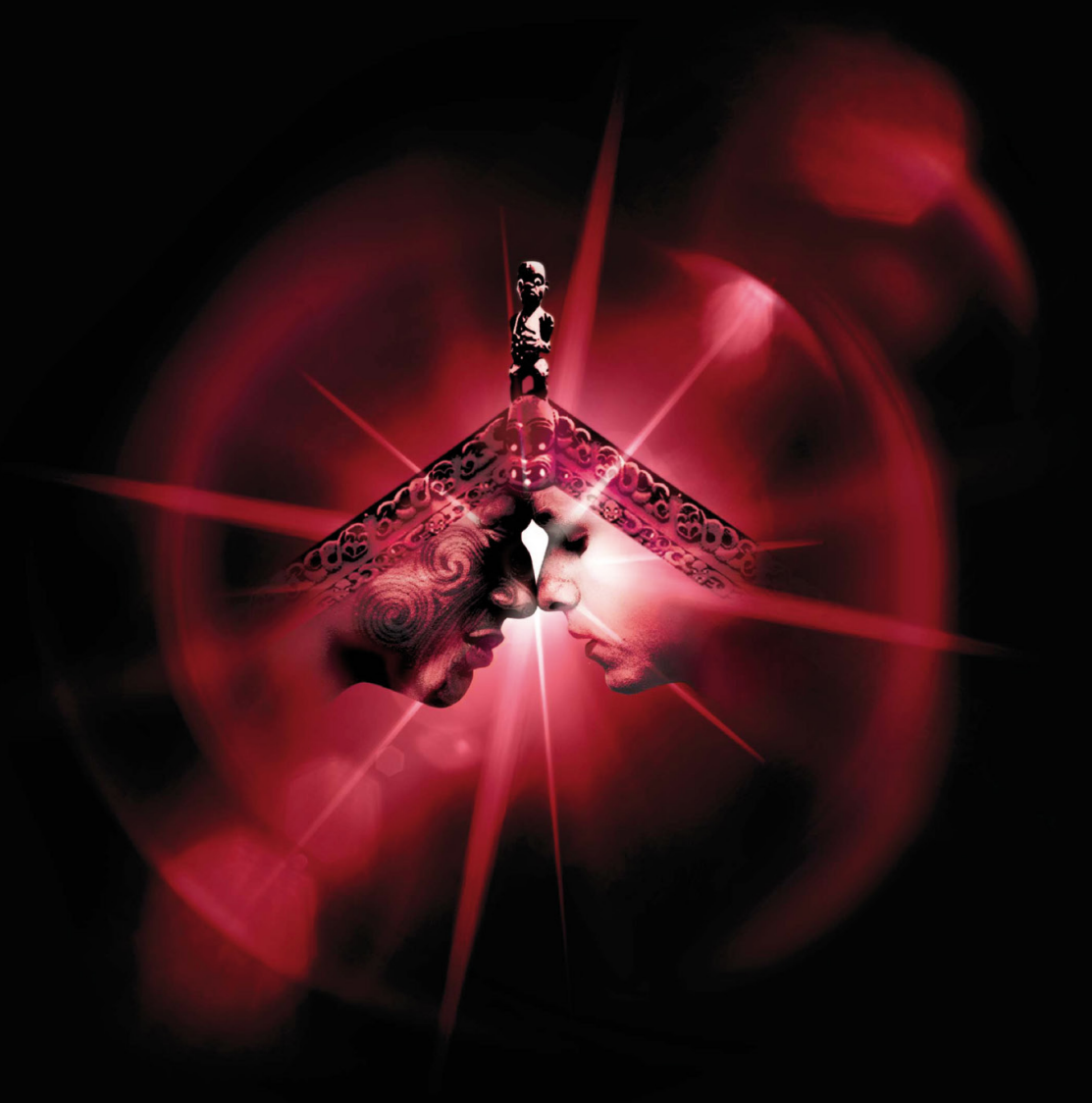


INTERNATIONAL SYMPOSIUM ON MĀORI AND INDIGENOUS SCREEN PRODUCTION

He Whare Tapere

4-5 December 2010

Ngā Wai o Horotiu Marae, AUT University



Edited by Ella Henry and Hohepa Spooner

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Merata Mita	1
He Mihi	2
Welcome from the Organising Committee	5
The Organising Committee	7
Ella Henry (Ngāti Kahu ki Whangaroa, Ngāti Kuri, Te Rārawa).....	7
Dr. Rachel Wolfgramm (Te Aupouri, Whakatōhea, Tonga)	8
Tearepa Kahi (Ngāti Paoa, Waikato)	8
Hohepa Spooner (Ngāti Kahungunu).....	9
Kath Akuhata-Brown (Ngāti Porou).....	9
Sophie Johnson (Ngāti Tūwharetoa, Ngāpuhi)	10
Lorraine Fairest (Ngātiwai, Ngāti Maniapoto).....	10
Maxine Graham (Ngāti Mahuta)	10
Veronica Kumeroa (Ngāti Awa, Tūhoe, Whakatōhea, Te Atihaunui a Pāpārangī)	11
Karen Waaka (Te Arawa, Ngāti Tūwharetoa).....	11
Leo Koziol (Ngāti Kahungunu, Ngāti Rakaipaaka)	12
Nga Aho Whakaari.....	13
Ngā Manuhiri Tuārangi - International Visitors	15
Alanis Obomsawin (Abenaki, Canada)	15
Neil Diamond (Waskaganish, Cree, Canada).....	16
Jobie Weetaluktuk (Nunavik, Canada)	16
Dr. Romaine Moreton.....	17
Jenny Fraser.....	17
Panel Speakers and Presenters.....	18
Manu Tīori.....	18
Rowley Habib (Ngati Tuwharetoa).....	18
Gaylene Preston	18

Anne Keating (Āti Haunui a Papārangī, Ngāti Tūwharetoa, Ngāti Apa).....	19
Whetu Fala (Ngā Rauru, Ngāti Maniapoto, Samoa, Rotuma).....	19
Te Reo Tūturu.....	20
Patricia Grace (Ngāti Toa, Ngāti Raukawa, Te Ati Awa).....	20
Briar Grace-Smith (Ngāti Hau, Ngā Puhi).....	21
Kath Akuhata-Brown (Ngāti Porou).....	21
Te Wairua Auaha	22
Graeme Mason.....	22
Nicole Hoey(Ngāti Kahu).....	22
Tearepa Kahi.....	23
Ngā Kaihautū.....	24
Ainsley Gardiner (Te Whanau-a-Apanui, Whakatohea, Ngāti Awa, Ngāti Pīkiao).....	24
Larry Parr (Ngāti Raukawa, Muaūpoko iwi).....	24
Christina Milligan (Ngāti Porou).....	25
Karen Waaka (Ngāti Tūwharetoa).....	25
Hineani Melbourne (Ngāi Tūhoe).....	26
Kararaina Rangihau (Ngāi Tūhoe, Te Arawa)	26
Mō Merata	27
Donna Awatere-Huata (Whānau a Hinetāporo, Ngāti Whakaue)	27
Annie Collins	27
Fred Renata (Ngāti Rehia, Ngā Puhi)	27
Chelsea Winstanley (Ngāti Ranginui).....	28
Himiona Grace (Ngāti Toa, Ngāti Raukawa, Te Ati Awa).....	28
Ngā Kaitohu	29
Katie Wolfe (Ngāti Mutunga, Ngāti Tama).....	29
Sima Urale (Samoa).....	29

Whetu Fala (Ngā Rauru, Ngāti Maniapoto, Samoa, Rotuma)	29
Karen Sidney (Ngāti Kahungunu).....	29
Ngā Kaiwhakatau	30
Hori Ahipene.....	30
Rob Mokaraka (Ngā Puhī).....	30
Film Screenings	31
Merata Mita (Ngāti Pikiao)	31
Saturday Screenings	34
Dead Creek (2009).....	34
Kahu and Maia (1994)	34
Taua - War Party (2007).....	35
Ngā Taumarū- Shadows (2009)	36
Te Whakapouri: The Darkening (2009)	36
Taku Rākau (2010).....	37
Winter Boy (2010)	38
Te Tīmatanga (2006).....	38
Tama Tū (Sons of Tū) – (2005).....	39
Tā Paora (2008).....	39
The Protestors (1974).....	41
Nā Te Whatu – Through the eye of the Māori (2010).....	41
Mika	42
Te Pahu (1997).....	42
Hotere (2001).....	42
Hone Tuwhare (1996)	43
Bastion Point: Day 507	43
Sunday Screenings	45

Incident at Restigouche (1984).....	45
The Farm (2009).....	45
Restoring the Mauri of Lake Omapere (2008).....	45
Umiak (2008).....	46
Kakalakkuvik (Where the children dwell) (2009).....	46
Makings of a Kaitiaki (2009).....	46
Camera on the Shore (2009).....	47
Redemption (2010).....	48
O Tamaiti (1994).....	48
Reel Injun (2009).....	49
Uru (2009).....	49
Haka & Siva (2004).....	50
Te Whaea, mother of change (1992).....	51
Untitled (2010).....	51
Academic Presentations: Sunday.....	52
Session One.....	52
Dr Leonie PIHAMA.....	52
Dr Jo SMITH.....	53
Dr Sue ABEL.....	54
Paul RANSFIELD.....	54
Session Two.....	56
Dr Ocean Ripeka MERCIER.....	56
Challen WILSON.....	57
Dr Deborah WALKER-MORRISON.....	58
Dr Belle HARRELL.....	58
Session Three.....	60

Maree SHEEHAN.....	60
Mairi GUNN.....	61
Ngahiiti FAULKNER.....	62
Jenny FRASER.....	62
Ella HENRY and Dr Rachel WOLFGRAMM.....	64
Ngā Kaimahi.....	66
Film Crew.....	66
DOP: Mark Teirney (Ngā Puhi).....	66
Director: Sophie Johnson (Ngāti Tuwharetoa, Ngā Puhi).....	66
Technical Director: Hohepa Spooner (Ngāti Kahungunu).....	66
Camera/ Sound: Markus Kitone (Tongan/ Cook Islands).....	66
Camera: Andee Bristow.....	66
Floor Assist: Nick West.....	66
Camera/ Sound: Selena Johnson.....	67
Camera/ Sound: Georgina O’Connor.....	67
Administration Crew.....	68
Coordinator: Maxine Graham (Ngāti Mahuta).....	68
John Patolo (Samoa).....	68
Wahineata Smith (Ngāti Ranginui, Ngāti Korokī-Kahukura).....	68
Piki Diamond (Ngāpuhi, Ngāti Tūwharetoa).....	68
Melanie Silulu (Samoa).....	68
Mia Henry (Ngā Puhi nui tonu).....	68
Darren Gibbons.....	69
In Conclusion.....	69
Photographs of the Manuhiri, Panel speakers, Presenters and Kaumatua.....	70
Te Kaea Māori Television lead news Sunday 5th December 2010.....	82

AUT University City Campus - Wai O Horotiu	83
Kā nui te mihi ki a rātou, ngā kaitautoko:.....	84



Merata Mita

Nō Merata te huatau, mo tātou ngā hua: From Merata, the inspiration, for us, the legacy

Hē whakatauki nō Tearepa Kahi (Ngāti Paoa, Waikato)

“To me, Merata was whānau. An essential branch of film-making whakapapa, forever reaching for new horizons”

Melissa Wikaere (Ngāti Hine, Ngā Puhi)

“I’ve been thinking a lot about what it means to not have her physically around anymore, the sadness is slowly dissipating and now my memories are rich with colour, a beautiful smile, a wisdom so rare, a laughter so pure, a heart so full of pride and the most humble unassuming woman I have ever met”.

Chelsea Winstanley (Ngāti Ranginui)

Merata

She was a woman with raven like hair.

She made movies just like a woman.

She could out talk, out stare even the cockiest of men and

She always had an eye for the budding young Māori women filmmakers –like you and me.

Sharon Hawke (Ngāti Whatua)

He Mihi

E ngā mana, e te matinitini o ngā marae maha e whai nei i te mātauranga

To all the respected and admired people from the many marae who come seeking knowledge

Piki mai kake mai ki te Wānanga Aronui O Tamaki Makau Rau ki te whakakii tō kete

Welcome to The Auckland University of Technology (AUT) so that you may fill your basket

Nau mai ki te whitiwhiti mahara korero hei hiki mōhio tangā

Come, engage and share in discussions so that we may elevate our understanding

Kia tutuki ai tātou ki ngā whāinga o ngā whānau me ngā iwi whānui o Te Ao

Moreover, fulfill the wishes of our families, tribes and the needs of people the world over

Tēnā koutou katoa

Greetings to you all



AUT

U N I V E R S I T Y

TE WĀNANGA ARONUI O TAMAKI MAKAU RAU



Welcome from the Organising Committee

Ngā mihi nunui ki a koutou, rau rangatira mā. Haere mai, naumai ki te kaupapa nei. Welcome to the International Symposium on Māori and Indigenous Screen Production. This event has been many months in the planning and organising, and it would not have been possible without the tireless and unstinting support of numerous individuals and organisations, people whom I wish to acknowledge and pay tribute to. But first, the underlying purpose of a symposium, as defined by Plato, was the notion of philosophical dialogue, and as practiced in ancient Greece and Rome, “a convivial meeting, usually following a dinner, for drinking and intellectual conversation”. However, this Symposium also encapsulates Tikanga Māori in the protocols of Pōwhiri, Hui, Manaakitanga, Whakawhanaungatanga, and Wairuatanga. We will be hosting guests from distant shores, who have travelled long distances to share their work, their stories, and their passion for indigenous story-telling through moving images. Thus, this Symposium incorporates the traditional film festival, the academic conference, and a convivial meeting of minds from across the screen sector. I hope we are all able to share and enjoy these things over the coming two days.

The original idea for the Symposium came from a casual conversation held in a suburban garden some nine months ago, in which Merata Mita asked me to help her organise a gathering, to invite some of her closest friends and collaborators, and to strategise about our future as indigenous story-tellers. As we all know, Merata cannot be with us, except in spirit and intent, but her commitment to our peoples and our aspirations, and the healing of our battered pasts, remains a strong and cohesive driver for all who are gathered here to engage in philosophical dialogue, and to share, plan and achieve over this weekend.

My thanks go first to those organisations who have contributed to funding this event. First and foremost, AUT, celebrating ten years as a University, and the Centre for Māori Innovation & Development in Te Ara Poutama Faculty of Māori Development; to Ngā Pae o te Māramatanga for a Knowledge Exchange Grant, to the New Zealand Film Commission for enabling Alanis Obomsawin to join us, to Te Māngai Pāho, the Manu Ao Academy, the Canadian Government Leadership Exchange Fund for allowing Neil Diamond to come to New Zealand, to the New Zealand Film Archives for bringing films under the guardianship of the archivist Himiona Grace, to Ngā Aho Whakaari for organising workshops and panels that will stimulate, inform and enlighten you all, and to Heritage Hotels for wonderful accommodation for our manuhiri.

I give my heartfelt thanks our manuhiri tuarangi, our indigenous cousins from other lands. Alanis Obomsawin, a treasured friend of Merata Mita’s, whose work as a film-maker, educator and political advocate for her people, the Abenaki, has been ongoing for over forty years. Among the next generation of Canadian film-makers, we welcome Neil Diamond from the Cree nation, and Jobie Weetaluktuk from the Inuit people. Dr. Romaine Moreton, and Jenny Fraser, from neighbouring Australia, bring their wisdom and work to our gathering.

Our own Māori and Pasifika film-makers and academics have come in their throngs to share their work, from past and more recent years, films which have carved a place in our hearts and history, and which provide the foundations and windows into the future for tangata whenua film and television production, and research, which is an essential component of forward thinking, and insightful introspection. I thank you, one and all, we of the Organising Committee are eternally grateful for your generosity of spirit.

To our Organising Committee, whom you will meet over the weekend, and who have given extraordinary amounts of time and energy, whilst still maintaining their roles as professionals, practitioners and individuals with whanau and community responsibilities, I cannot but praise your industry, intelligence and goodwill enough. There is within the committee a smaller group of administrative helpers who I wish to thank personally, Sophie Johnson, a Master of Arts student and budding film-maker; Kath Akuhata-Brown, who has given her time unstintingly, whilst working for both Ngā Aho Whakaari and Script to Screen; Dr Rachel Wolfgramm, from the University of Auckland Business School, who has so capably managed the academic strand of the Symposium, to Maxine Graham, Lorraine Fairest and Hohepa Spooner from Te Ara Poutama, who have contributed well over and above their workload, and to my wonderful, understanding and patient Dean, Associate Professor Pare Keiha, I thank you all so much.

Our gathering would not be complete, in Te Ao Māori, without our Paepae, for both Tangata Whenua and Manuhiri, and I wish to thank our Reo Kaiako, Valance Smith and Jason King for their tautoko, our Pou Whenua, Toby Curtis and Ngamaru Raerino for their whaikorero, and our kuia Mabel Wharekawa for her Karanga, nga mihi, nga mihi, nga mihi.

Finally, I would like to thank my children for their patience and forbearance over recent months, Joss, Mia and Merenia, I promise, you will see me in daylight from next week. To my best friend Hone Pene, thank you for your unending support and aroha. To our whanau, friends, colleagues and guests, I know you will have a wonderful gathering of hearts and minds, and I look forward to spending this time with you over the next two days.

Ella Henry

Organising Committee Chair

Te Ara Poutama - AUT University

3 December 2010

The Organising Committee

Ella Henry (Ngāti Kahu ki Whangaroa, Ngāti Kuri, Te Rārawa)

Ella has a Bachelor of Arts (Sociology/ Māori Studies) and a Master of Philosophy (Management Studies & Labour Relations) from UOA, and is a PhD Candidate at AUT. Ella was appointed as a Senior Lecturer in Te Ara Poutama in 2008. She teaches research methods and Māori development on the Masters' program and is Curriculum Leader of the Māori Media major in the Bachelor of Māori Development. Ella has been involved in a variety of roles in the tertiary sector, as a teacher, researcher, academic and manager. She has also worked as a practitioner on a variety of programs, from drama to documentary, writing, producing, acting and presenting, in the Māori screen industry over the last twenty years. Ella has been a member of Te Manu Aute, and sat on the Executive of Ngā Aho Whakaari and WIFT NZ. In 1990 Ella produced Nā Te Whatu Māori, which has been re-edited for screening at this Symposium.



*E NGA MIHI KI NGA KAI
WHAKAAHUA MAORI
KIA KAHA , KIA TOA ,
KIA MANAWANUI
TEENAA KOUTOU
KATOA .*

Dr. Rachel Wolfgramm (Te Aupouri, Whakatōhea, Tonga)

Rachel is the director of He Tuākana Navigating Futures Program, University of Auckland Business School where she holds a lectureship position in the Department of Management and International Business. Rachel was awarded her PhD entitled “Continuity and vitality of worldviews in organizational culture: towards a Māori perspective” in 2007. She is currently an associate investigator on a Marsden funded project “Glamour and Grind, New creative workers in film and screen production (2008-2011) along with colleagues Ella Henry, Professor Judith Pringle and Associate Professor Deborah Jones.



Tearepa Kahi (Ngāti Paoa, Waikato)

Tearepa began work as production assistant on a television program. By the end of the production he had begun directing. His first two documentaries were nominated for TV Guide Awards in 2002 and 2003. He later moved into studio and multi-camera work and has since amassed considerable directing experience across all genres of television. In 2006, Tearepa completed writing and directing his first short film, and in 2008 wrote and directed a second short film. Tearepa is now developing his own feature film scripts. He is the Chair of Ngā Aho Whakaari and sits on Te Paepae Ataata. In 2009, Tearepa wrote, directed and co-produced *Taua*, which will screen at this Symposium.



Hohepa Spooner (Ngāti Kahungunu)

Hohepa is the a lecturer at Te Ara Poutama. and helped to establish the online digital platform for the Te Reo Maori programme at AUT University. This incorporated what was already being taught in the classroom with an eLearning presence on AUT Online, with supporting digital resources and software to enable recorded responses to be uploaded for marking from within a internet web browser from any location in the world where the student or lecturer had their internet connection. Also as part of the blended learning environment they introduced mLearning technology such as podcasts and mobile devices like the Apple iPod, iPhone and iPad to enable the students and lecturers to have the digital resources and online access to the Te Reo Māori programme at the university.



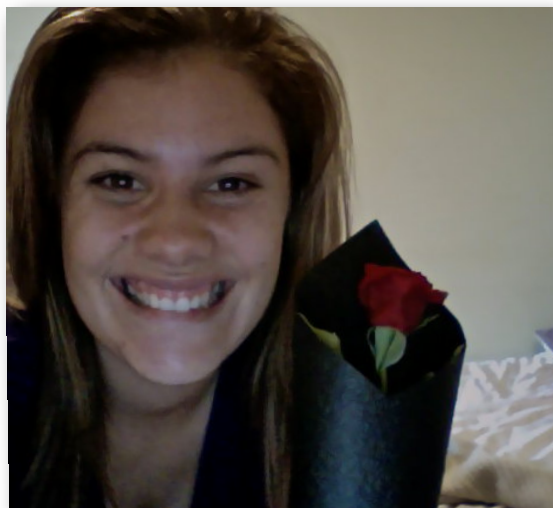
As part of AUT University community partnerships, the multimedia class that Hohepa taught produced a group of video podcasts for the Auckland Museum about some of the Tāonga Māori (Māori treasures) housed within the museum. The students and Hohepa worked with the Curator Māori, Collections manager and other staff from the museum to produce the movies, one of which will screen at this symposium.

Kath Akuhata-Brown (Ngāti Porou)

Kath is a writer, actor, producer who hails from the East Coast. Kath is Chair of Script to Screen, and sits on Te Paepae Ataata, and has been a member of the Executive of Ngā Aho Whakaari. She has been in the industry since 1989. Her work includes: Researcher/Director, Waka Huia; Reporter/Director, Marae; Writer/Director, Haka Wahine; Writer, Irikura; Storyliner, Shortland Street; Writer/Director, Arapeta Awatere; Lucy Lord; The Collector; The Fox Boy; Researcher/Writer, A Caravan called Home; Documentaries: Tarawera, Children of the Revolution, Flight of the Hokioi; Feature Script Editor, Script Assessor.

Sophie Johnson (Ngāti Tūwharetoa, Ngāpuhi)

Sophie has a Certificate in Communication Studies and Bachelor of Communication Studies, from AUT, in Video Production and she is a Masters' Candidate in Communication Studies. Sophie began her studies at AUT in 2006, entering as a certificate student and completing a Bachelor's degree in Communication Studies in 2009. She is currently enrolled in a Master of Communication Studies with a proposed thesis investigating the representation of Maori in mainstream television news media, particularly in stories of hikoi or Maori protest. The video that Sophie wrote, produced and directed in 2009, Making of a Kaitiaki, will screen at this Symposium.



Lorraine Fairest (Ngātiwai, Ngāti Maniapoto)

Lorraine has a Certificate of Tertiary Teaching, a Bachelor of Māori Development, and Postgraduate Diploma in Arts from AUT. Her experience and background is in business, knowledge networking and Māori environmental issues. She has dabbled in photography and film. Lorraine is a member of the Administration team in Te Ara Poutama.

Maxine Graham (Ngāti Mahuta)

Maxine has a Bachelor of Business from AUT and is currently completing a Master of Business. Maxine is the Co-ordinator of Māori Advancement at AUT University. This role involves co-ordinating a range of activities and initiatives across the University to enhance the success and advancement of Māori.



Veronica Kumeroa (Ngāti Awa, Tūhoe, Whakatōhea, Te Atihaunui a Pāpārangī)

Veronica has a Bachelor of Business degree from AUT University and is currently completing her postgraduate studies. Veronica works for the university wide integrated University Relations Directorate, in the Marketing, Communications and Events team. Her role involves the implementation of the marketing plan and strategies to promote Te Ara Poutama, Faculty of Māori Development and the Faculty of Applied Humanities. The marketing activity is aimed to recruit students and develop a positive profile with the relevant target markets.



Karen Waaka (Te Arawa, Ngāti Tūwharetoa)

Karen Te-O-Kahurangi Waaka has a career that spans tourism, health and the arts and is inspired by her commitment to progressing Māori development. With over 25 years experience as a cultural entertainer, promoting New Zealand and Māoridom through China, United States, Germany, and Japan, Karen has had management roles with The Rotorua International Māori Entertainers, Tarawera NZ Ltd, NZ Māori Arts and Crafts Institute. Karen found a new niche in 2004 providing production services to independent Māori television companies. Karen met Quinton Hita through her partner and when Kura Productions was formed, Quinton called on her services to research, then produce the quiz show Kupuhuna, and Tōku Reo, the Māori language learning program, both screening on Māori Television.



Leo Koziol (Ngāti Kahungunu, Ngāti Rakaipaaka)

Leo has a Bachelor of Regional Planning from Massey University, and has worked in policy and planning at Auckland Regional Council, Waitakere City Council and Wairoa District Council. Leo is the director of the Wairoa Maori Film Festival. For the past five years, the Wairoa Maori Film Festival has presented an annual programme of new and archival Maori and indigenous film content in the Wairoa District. For the past three years this programme has also travelled across Aotearoa to Invercargill, Dunedin, Wellington (Te Papa), Levin/Nua, Murupara, and various venues in Auckland. The Wairoa roopu assisted in the establishment of the independent Nua Film Festival in Levin in 2009 and the independent Murupara Film Festival in 2010. Leo founded the Wairoa Maori Film Festival in 2005 as a community economic development project for the town and district. The goal of the festival was to develop Wairoa as a global hub for creativity and talent, and promote the revitalisation and renaissance of Wairoa and its communities. Leo is currently serving on the Board of Te Iwi O Rakaipaaka Inc. and on the Executive of Ngā Aho Whakaari.



Nga Aho Whakaari

Ngā Aho Whakaari: Māori in film, video and television

“E kore te tōtara e tū noa I te parae, engari me tū I te wao”

The totara does not stand lonely on the plain, but stands in the forest.

This whakatauki was gifted to Ngā Aho Whakaari at the inception of the new organisation by Waihoroi Shortland in October 1996. Ngā Aho Whakaari: Māori in Film, Video and Television Incorporated was set up in October 1996 after a series of Hui with Māori film and television practitioners to represent ‘the strands of many visions’, to provide industry support for, and lobbying on behalf of the interests of Māori working across the screen industry.

Ngā Aho Whakaari evolved from the Kaupapa of Te Manu Aute, set up in 1986 by a group of Māori, including: Barry Barclay, Tungia Baker, Wi Kuki Kaa, Tama Poata, Peter Kaa, Rei Rakatau, Cherie O’Shea, Eruera Nia, Ripeka Evans, Ivan Kiripatea, Puhi Rangiaho, Tawini Rangihau, Karen Sidney, and Anne Keating. Karen Sidney organised the first National Hui at Takitimu Marae, Wairoa in 1986. Ted Nia shot the video and Barry Barclay wrote the Kaupapa, “For Māori, by Māori, under Māori control, and with a Māori perspective”.

At a Hui held at Tapu Te Ranga (Wellington) in 1990, Māori film-makers united and called for a Māori funding agency (Te Māngai Pāho, set up in 1993), a Māori television channel (set up in 2004), and a Māori film commission (Te Paepae Ataata created in 2008). Thus, Māori, working collectively and collaboratively, with support from some Crown and non-Māori agencies and individuals, have reshaped the broadcasting landscape of New Zealand film and television, and created the space for a truly bicultural nation. According to Karen Sidney, “so many of these mentors, teachers, activist film-makers are now gone, and there are whole generations that don’t know the contribution they made, trying to make a difference for Māori film and eventually Māori TV”.

The Ngā Aho Whakaari Executive in 1996 comprised:

Tini Molyneaux (Chair)

Melissa Wikaire (Secretary)

Derek Wooster (Treasurer)

Fran Davey

Ella Henry

Nicole Hoey

Paora Maxwell

Kara Paewai

Dalvanus Prime

Edna Stirling

Since then, hundreds have contributed to the Kaupapa. The recently elected 2010 Executive comprises:

Te Arepa Kahi (Chair)

Hineani Melbourne (Deputy Chair)

Kareen Waaka (Secretary/ Treasurer)

Ratu Tibble

Claudette Hauiti

Quinton Hita

Noa Campbell

Leo Koziol

Lavinia King

Lawrence Wharerau

Lara Northcroft

Hiona Henare

Ngā Aho Whakaari has not only provided the political and philosophical foundations for this Hui, but they have also organised the Panels and Workshops. This union between Te Ara Poutama and Ngā Aho Whakaari is the foundation for further strategic thinking and development of Māori media, into the future.

Ngā Manuhiri Tuāurangi - International Visitors

Alanis Obomsawin (Abenaki, Canada)

Alanis is a long-time friend and colleague of Merata Mita, renowned as the two matriarchs of indigenous screen production. According to Williams (2002), “Alanis Obomsawin has become, perhaps, not only Canada's most famous indigenous filmmaker but also one of the more well-known Canadian documentarians. Her work, like that of the National Film Board's (NFB), is designed to show aspects of Canada not regularly seen. Obomsawin, however, subverts this ideal in the sense that her films are not necessarily made for all Canadians. That is to say, her films are made primarily,



at the levels of both production and reception, with first-nations people in mind. English and French Canadians are, for the most part, reflected only in terms of governmental policies and actions that directly affect the indigenous people presented in her films. Obomsawin's films are also significant in the sense that they are perfect examples of Third World filmmaking within the First World. They reflect the need for change in how the First World treats its indigenous peoples. Her films also reflect a rejection of First World film styles and aesthetics in favour of a more reflexive style which compels the viewer not only to actively deconstruct the issues being discussed but also the filmmaking style they are presented in.” Alanis has been telling stories about her people on film since 1971. In May 2008, Obomsawin received the Governor General's Performing Arts Award, one of Canada's highest honors. Alanis had a long and close association with Merata Mita, because of their shared passion for contributing to the wellbeing of their people. She will be screening *Incident at Restigouche* (1984) at this Symposium. Alanis has been able to join us, thanks to support from the New Zealand Film Commission

Neil Diamond (Waskaganish, Cree, Canada)

Neil Diamond is an award-winning filmmaker from the Cree community of Waskaganish, on Canada's James Bay. His most recent documentary feature is a vivid, lively essay, both critical and optimistic, on the history of the representation of aboriginal people on the big screen. Reel Injun uses footage from Hollywood films to highlight that industry's perpetuation of cultural misunderstandings both tragic and comic, while also highlighting feature films made by aboriginal filmmakers the world over. The film also features native actors like Adam Beach, Chief Dan George, and others discussing self image, as well as filmmakers like Clint Eastwood who helped challenge popular and negative "Injun" stereotypes. Reel Injun will screen at this Symposium. Neil has been able to join us, thanks to support from the Canadian Government Leadership Program.



Jobie Weetaluktuk (Nunavik, Canada)

Jobie is a writer, editor, broadcaster and filmmaker from Inukjuak, Quebec, who is now based in Vancouver. His first documentary film, Urban Inuk (Iglolik Isuma Productions, 2005), follows the spiritual and practical struggles of three Inuit who have left their ancestral homeland in the Arctic for the concrete jungle of Montreal. Urban Inuk aired on Aboriginal People's Television Network in 2005 and played in over 20 festivals and venues across Canada, the USA and Europe. In 2006 the documentary won the Grand Prix, Rigoberta Menchu Community Award at the Land-in-sights First People's Festival in Montreal. Currently based in Victoria, BC, Jobie is in Christchurch with his wife Carol Rowan an international student at the University of Canterbury. Jobie speaks and writes in Inuttitut (his mother tongue) and English. Umiak and Kakalakkuvik will be screened at this Symposium.



Dr. Romaine Moreton

Romaine specialises in Indigenous philosophy and knowledge with a focus on media technology and communication, informed by her experience as a practitioner of film, performance art and as an academic. Romaine is currently a Post-Doctoral Research Fellow at the Umulliko Higher Education Research Centre of the University of Newcastle. She is known internationally as a writer of poetry, prose and film. Her second anthology of poetry titled *Post Me to the Prime Minister* was published by IAD Press in 2004. Romaine's first two scripted films, *Redreaming The Dark* and *Cherish*, were selected for the fringe program at the Cannes Film Festival. A third film, *A Walk With Words*, based on Romaine's poetry and experience, won the award for Best International Short Film at the World of Women's Cinema (WOW) in 2000. Her most recent short film *The Farm* was screened on ABC TV in 2009. She will be a participating artist in 2012 Documenta, one of the world's leading art shows, and will screen at this Symposium.



Jenny Fraser

Jenny is a "digital native" working within a fluid screen-based practice. Her work has been exhibited and screened internationally, including the Interactiva Biennales of Electronic Art in Mexico. Her practice has been partly defined through a strong commitment to collaboration with others, leading to involvement with artist networks such as the Blackout New Media Arts Collective, a national body of Aboriginal creators and she founded cyberTribe, an Indigenous online gallery, which aims to encourage the production and exhibition of Indigenous art internationally as an act of sovereignty, over 10 years. A celebrated artist, she was awarded an honourable mention at the 2007 imagineNATIVE Film Festival, Toronto, Canada and in 2008 she was the first to be acknowledged for video art in the 25 year history of the Telstra National Aboriginal and Torres Strait Islander Art Award, with a Highly Commended from the judges. A Murri, Jenny was born in Mareeba, Far North Queensland and her old people originally hailed from Yugambah Country in the Gold Coast Hinterland on the South East Queensland / Northern New South Wales border. She has completed a Master of Indigenous Wellbeing at Southern Cross University in Lismore, New South Wales.



Panel Speakers and Presenters

Manu Tiori

Manu Tiori, the song-birds, making our voices heard: what are the strategies that have helped to create Māori and indigenous stories, what has kept these song-birds resilient, what have been their trials and tribulations, what are their hopes for the future? This panel will be convened by Whetu Fala.

Rowley Habib (Ngati Tuwharetoa)

Rowley, since the early 1950s, has published stories, poems and articles. In 1967 he formed his own theatre company, 'Te Ika A Maui Players', which toured his play 'Death Of The Land' for three years. He has written an unpublished novel, and has written and had produced plays for stage, television and radio, as well as documentaries. Rowley wrote the stirring play, The Protestors, which was filmed and aired in 1974, and which starred among many others, Merata Mita. The Protestors will be screened at this Symposium.



Gaylene Preston

Gaylene is a renowned New Zealand film-maker, with an extensive filmography dating back to the 1970s. She is a long time advocate of the importance of telling New Zealand stories ("if we don't, no-one else will") her dramatic features as well as her many documentaries combine entertainment with a strong social message. She has served on most industry boards including the New Zealand Film Commission (1978-85) and New Zealand on Air (1999 - 2006.) She Chaired Creative NZ Film Innovation Fund (1984 - 86) and the NZ Film and Television Awards Society (1996 - 1999) She is an Officer of the NZ Order of Merit for services to the film industry. Gaylene's documentary about poet Hone Tuwhare will screen at this Symposium



Anne Keating (Āti Haunui a Papārangī, Ngāti Tūwharetoa, Ngāti Apa)

Anne was a founding member of Te Manu Aute, a collaboration of Māori film-makers in the 1980s, who advocated on behalf of Māori screen production. Anne has a long history in the film and television industry, from working in Television as a Producer's Assistant to establishing her own Actors Agency based in Wellington. "I became aware during the early days of Avalon of the one sided reflection of the New Zealand identity on our screens. As more and more Māori



staff joined TV we began to korero about the power of the medium and how we could instigate a change. We

finally got Te Manu Aute off the ground in 1986 and immediately started lobbying for a Māori Drama Series. "E Tipu E Rea" (1989) was made under the kaupapa of "By Māori, for Māori, under Māori control and with a Māori perspective. This was the seedling that nurtured the growth of Māori film and television that we have today. In 2009, Anne produced 'Camera on the Shore', a documentary about her friend and colleague, Barry Barclay, which will screen at this Symposium.

Whetu Fala (Ngā Rauru, Ngāti Maniapoto, Samoa, Rotuma)

Whetu works as a media consultant, writer, director, producer and actor. Based in Te Waipounamu she runs and owns Fala Media. Whetu has a background in NZ theatre as an actor beginning in Wellington in 1985 with the Theatre in Education companies 'Town and Country Players' and 'Te Ohu Whakaari – Young Maori in performance' performing NZ only works for over 200 schools, touring high schools, NZ Universities, art galleries and also the Sydney Opera House and Sydney primary schools. In 1988 Whetu joined Television New Zealand with the Kimihia Maori affairs programme as an assistant editor and worked for ten years in TV 1 on projects as diverse as Commonwealth Games to Fair Go. Since 1998 Whetu has worked as an independent Director, Producer, Actor and writer forming Fala Media in 2008. Whetu is a founding member of Women in Film & Television Wellington chapter, He Manu Aute and Nga Aho Whakaari. Her work has screened in NZ cinemas, TV3, Discovery Channel, TVNZ, SBS Australia, Sweden, Canada, New Caledonia, Western Samoa and on Maori Television. Haka and Siva, written by Whetu, will screen at this Symposium.

Te Reo Tūturu

Te Reo Te Reo Tūturu, the authentic voice, writing indigenous stories, capturing indigenous realities, what is the writer's muse? Alanis and Romaine will join Patricia and Briar for this panel discussion. The panel will be convened by Kath Akuhata-Brown.

Patricia Grace (Ngāti Toa, Ngāti Raukawa, Te Ati Awa)

Patricia has gained wide recognition as a key figure in the emergence of Māori fiction in English since the 1970s. Her work, expressive of Māori consciousness and values, is distinguished also for the variety of Māori people and ways of life it portrays and for its resourceful versatility of style and narrative and descriptive technique. Born in Wellington, Patricia was educated at St Anne's School, St Mary's College and Wellington Teachers' Training College, later gaining Victoria University's Diploma in the Teaching of English as a Second Language. She began writing at



about 25 while teaching in North Auckland, and raising her family of seven children, being published in *Te Ao Hou* and the *NZ Listener*, and continued to write while teaching, raising her family of seven children and moving to Plimmerton, near Wellington, where she still lives. Her first book, *Waiariki* (1975), the first short story collection by a Māori woman writer, won the PEN/Hubert Church Award for Best First Book of Fiction. She has since won many national and international awards, including the Kiriyaama Pacific Rim Book Prize for fiction, the Deutz Medal for Fiction, and the Neustadt International Prize for Literature, widely considered the most prestigious literary prize after the Nobel. A deeply subtle, moving and subversive writer, in 2007 Grace received a Distinguished Companion of the New Zealand Order of Merit for her services to literature.

Briar Grace-Smith (Ngati Hau, Nga Puhi)

Briar has worked as an actor and writer with the Maori theatre companies Te Ohu Whakaari and He Ara Hou. Her early plays, Don't Call Me Bro and Flat Out Brown, were first performed at the Taki Rua Theatre in Wellington in 1996. Waitapu, a play written by Grace-Smith, was devised by the He Ara Hou theatre group and performed by the group on the Native Earth Performing Arts tour in Canada in 1996. Nga Pou Wahine won the Peter Harcourt award for best short play at the 1995 Chapman Tripp Theatre Awards. That same year Grace-Smith won the Bruce Mason Playwrights Award. Purapurawhetu was judged Best New Zealand Play at the 1997 Chapman Tripp theatre awards. In the NZ Listener one critic writes that '[l]ike all great tragedies, Greek or Shakespearian, Purapurawhetu packs myth and reality, past and present, nature and art, into one morally troubling but artistically satisfying whole. It is a new classic of New Zealand theatre.' Purapurawhetu was published as a playscript by Huia Publishers in 1997. With Jo Randerson, Grace-Smith co-wrote The Sojourners of Boy, produced by Taki Rua and Bats, and performed at Bats theatre in 1996. Grace-Smith's short stories have been broadcast on National Radio and appeared in anthologies including Penguin New Writers (1998), Tangata, Tangata (1999), Toi Wahine (1995), and Huia Short Stories (1995). In 2007, Grace-Smith's play When Sun and Moon Collide was published as a playscript by Huia Publishers. Grace-Smith wrote the screenplay for feature film The Strength of Water, which showed at international film festivals across the world in 2009.



Kath Akuhata-Brown (Ngāti Porou)

Kath is a writer, actor, producer who hails from the East Coast. Kath is Chair of Script to Screen, and sits on Te Paepae Ataata, and has been a Board member of WIFT NZ and a member of the Executive of Ngā Aho Whakaari.

Te Wairua Auaha

Te Wairua Auaha, nurturing tangata whenua film and television, a strategic view from different perspectives. This workshop will bring together experts in film, television and Māori production. Ella Henry will convene this panel.

Graeme Mason

Graeme has been CEO of the New Zealand Film Commission since May 2009. A native Australian, but based primarily in London, Graeme's early career involved seven years with PolyGram Filmed Entertainment, culminating as Senior Vice President for over three years. In this role he acquired or oversaw the production of films to augment in-house projects including *The Usual Suspects*, *Trainspotting*, *Lock Stock and Two Smoking Barrels*, *Spice World – The Movie*, and *When We Were Kings*. At PolyGram, Graeme had active involvement with the international licensing and distribution of films such as *Priscilla Queen of the Desert*, *Nell*, *Dead Man Walking*, and *Four Weddings and a Funeral*. After PolyGram, Graeme was President of Acquisitions at Universal Pictures for three years, based in London and Los Angeles. In 2003, Graeme joined Channel 4 Corporation. Channel 4 is one of the UK's leading media entities with multiple TV Channels, radio, web and publishing functions. Channel 4 operates under government ownership with a full public service remit but is completely funded by commercial means. Initially Graeme was Head of Media projects where he provided a dedicated link between the creative and commercial arms both internally and externally. He was involved in establishing a new Film Division, re-launching the Channel 4 Film Library and supervising the completion of production, sales and distribution of Film 4 titles including *The Motor Cycle Diaries* and *Touching the Void*. Later he was Managing Director of Rights for Channel 4.



Nicole Hoey (Ngāti Kahu)

Nicole Hoey (Ngati Kahu) set up Cinco Cine in 1987, a production house producing television commercials, winning awards both nationally and internationally. It aims to normalise the language through its use in television and film, and the adoption of key phrases into mainstream culture. In the last 10 years Cinco Cines has shifted its focus. Cinco Cine brings a fresh approach, based on its kaupapa of commitment to the Māori language. The company produces award winning drama, documentary and children's television programs, including *Korero Mai* (TVNZ). the



innovative Māori-language learning show; children's favourite Pukana, the award-winning weekly Māori language children's show now into its 10th year on TV3 and the first TV show to take the Māori language to the streets in a young, cool, highly visual and musical way. Other programs Cinco Cine have produced include talent quest Manutioriori , a Māori language talent quest based on the Popstars format the band taking their single all in te reo Māori to no 3 on the charts; Whanau, a Māori language learning programme aimed at a main stream audience with no te reo background, a University Challenge-style quiz show Ihumanea and Koina Te Korero, in which Temuera Morrison explains Māori place names, is incorporated into Korero Mai. Nicole has previously been elected on various industry boards, including a 2-year tenure as President of SPADA; Treasurer of Nga Aho Whakaari; a board member and deputy chair of the New Zealand Screen Council. She is currently a board member of New Zealand on Air.

Tearepa Kahi

Tearepa has been the Chair of Ngā Aho Whakaari for four years. He also sits on Te Paepae Ataata, the Māori entity that sits alongside the New Zealand Film Commission, which was created in 2008.



Ngā Kaihautū

Producing, the pleasures and perils, tales from producers who have learned a thing or two! This panel will be convened by Karen Waaka. In the final half hour of the panel, two newly produced, very different Maori stories will be screened, 'Taku Rakau', introduced by Kararaina Rangihau and 'The Water Boy' introduced by producer, Hineani Melbourne.

Ainsley Gardiner (Te Whanau-a-Apanui, Whakatohea, Ngati Awa, Ngati Pikiao)

Ainsley began her involvement in film in 1995 with the Avalon Film and TV production course that included work placement with Kahukura Productions. Her 6 year experience with Larry Parr saw her emerge as one of New Zealand's most promising young producers. Ainsley was appropriately acknowledged by WIFT as The Emerging Producer of the Year 2004 and again in 2007 for Achievement in Film. As well as producing two features (Hopeless, Kombi Nation) before she was 28, she also produced a 26-episode comedy (lovebites) for television and various short films, and worked on



commercials, shorts and corporate videos in production and as an Assistant Director. Notably Ainsley produced the short films Two Cars, One Night and Tama Tū written and directed by Taika Waititi. She went on to collaborate with Waititi on his feature films, Eagle vs Shark in 2005 and his recent Box Office hit, BOY in 2009. Ainsley sits on Te Paepae Ataata, hosts a short film programme on Maori Television (Iti Pounamu) and has aspirations to be New Zealand's next Taika Waititi!! Her first short film, Mokopuna, funded by Creative New Zealand and the NZ Film Commission, has had a successful festival life, winning Gold at the Dreamspeakers Indigenous Film Festival. She is unable to surf or do handstands but still harbours a great desire to do so before she dies (which won't be anytime soon). Tama Tū will screen at this Symposium.

Larry Parr (Ngati Raukawa, Muaūpoko iwi)

Larry was born in Raetihi. He went on to Auckland University, graduating with a Law degree in 1975. He worked for Kerridge Odeon Corporation Limited. While at Broadbank Larry arranged the finance for Roger Donaldson's pioneering film "Sleeping Dogs". Initially Larry worked with Roger Donaldson at Aardvark Films where they made numerous television commercials. In 1981 Larry was Associate Producer on Donaldson's second film, "Smash Palace", and in 1982 he was Associate Producer on "Merry Xmas Mr. Lawrence", which was shot largely on Rarotonga. His producer credits include, "Constance", "Pallet On The Floor", "Came A Hot Friday", "Shaker Run", "Bridge To Nowhere", "Queen City Rocker", "Starlight Hotel", "A Soldier's Tale", "Original Skin", "Papakainga", "Saving Grace" and "The Quiet Revolution". He has directed "The Makutu On Mrs Jones", "A Soldier's Tale", "Nga Uri Whakatipu", "Sun and Shadow" (Ray

Bradbury Theatre) and three of the “Papakainga” documentaries. Most recently Larry was the writer and director of “Fracture”, a feature film based on the Maurice Gee novel “Crime Story”. The film was released in New Zealand in September 2004 and has been invited to several international film festivals. Between film festivals Larry has been working in Fiji as a consultant on film and television projects that are currently in development. In March 2005 Larry took a short term contract as a Program Commissioner at Māori Television. When he left almost four years later he was general Manager, Programming. He is now Manager, of the Television Funding Portfolio at Te Māngai Pāho.

Christina Milligan (Ngāti Porou)

Christina Milligan is an Auckland-based producer, writer and script consultant. Her producing credits include the iconic New Zealand movie *The End of the Golden Weather* and the feature documentary *Let My Whakapapa Speak*, which told the story of the Kōhanga Reo movement for Māori Television in 2008. Her writing credits include the Australian hit series *All Saints* and *McLeod's Daughters*. She has executive produced a number of award-winning short films including Katie Wolfe's *This Is Her* and is currently consulting on Tearepa Kahi's feature *A Gift To Zion*.



Most recently Christina's company Conbrio Films produced the telefeature *Nights in the Gardens of Spain* together with Nicole Hoey's *Cinco Cine*, due for broadcast on TVOne in 2011 and directed by Katie Wolfe. Conbrio is currently in development with a feature film from emerging writer Arnette Arapai, and the television drama series *Whiria*, written by Dr Patu Hohepa and Rawiri Paratene. Christina has served on the board of the NZ Film Commission and was a foundation board member of WIFT NZ. She is currently completing a degree at Auckland University, furthering her interest in the theoretical study of indigenous media.

Karen Waaka (Ngāti Tūwharetoa)

Karen is a partner with Quinton Hita in Kura Productions, which produces Māori-language and language-learning programming, primarily for Māori Television.

Hineani Melbourne (Ngāi Tūhoe)

Hineani has been an independent producer of Māori programs since 1990. She began her career in television, through the Kimihia program run by TVNZ in the late 1980s. Hineani and partner Tiwai produced the multi-award winning series Moko Toa in the early 2000s. She was a senior manager at Māori Television, until going back into independent production, to produce short films and run her business consultancy.



Kararaina Rangihau (Ngāi Tūhoe, Te Arawa)

Kararaina is a repository of tribal stories and history, and is known in her community as a storyteller and songwriter of considerable note. Under the mentorship of Merata Mita, Kararaina has written and directed her first short film Taku Rākau E, shot entirely in Te Reo, it will screen during the Symposium.



Mō Merata

Nō Merata te huatau, mo tātou nga hua, from Merata the inspiration, for us, the legacy, remembering and commemorating her contribution to our lives, the floor will also be open for any kōrero. This panel will be convened by Chelsea Stanley and followed by screenings convened by Himiona Grace.

Donna Awatere-Huata (Whānau a Hinetāporo, Ngāti Whakaue)

Donna Awatere was born and bred at Ohinemutu Paa, Rotorua. She initially trained as an opera singer. She is an author, educator and staunch advocate of Te Reo Māori. Donna has been an activist for forty years.



Annie Collins

Annie has been editing film since 1975 and was the first independently trained editor in the country. She has specialized in documentary and that has remained her particular love although there've been a number of forays into drama, most notably with Robert Sarkies directing and also an extended period in a rather strange country called Middle Earth. Her focus has always been a commitment to the people at whom the camera is pointed and that has made for a sometimes turbulent career but never a dull one. What she works on is decided by kaupapa, not fees, so the turbulence is not often accompanied by wine. However, it is always accompanied by a large slice of cake quite often salted with a dose of stringent analysis. She has remained independent throughout her career.

Fred Renata (Ngāti Rehia, Ngā Puhi)

Fred is a renowned DOP, who has worked tirelessly on Māori projects since the 1980s. He has worked on a wide range of projects as the camera operator for Merata, starting on Mauri in 1987, he went to Africa with her in 1988, and shot Te Pahu and Hotere. In recent years he has been a DOP on programs such as Kōrero Mai, and the upcoming television series 'Brown Brothers', and shot the tele-feature 'Nights in the Garden of Spain'. Fred worked with Barry Barclay on his last documentary, 'The Kaipara Affair'. Te Pahu will screen at this Symposium.

Chelsea Winstanley (Ngāti Ranginui)

Chelsea has been involved in the film and Television industry since graduating from Auckland University of Technology in 2003. She worked at Kiwa Media for 5 years producing and directing TV Series and documentaries. She has won and has been nominated for the Media Peace Awards with her documentaries. Chelsea has been an executive board member of Nga Aho Whakaari and has sat on the governance board of WIFT – NZ. Chelsea won the ‘Woman to Watch’ award at WIFT 2009 Film and Television Awards. In 2010, Chelsea co-produced a documentary with Merata Mita, Saving Grace, which is yet to air. She also directed a Kete Aronui episode about Merata Mita, produced by Kiwa Media, which will screen at this Symposium.



Himiona Grace (Ngāti Toa, Ngāti Raukawa, Te Ati Awa)

Himiona is an archivist at the New Zealand Film Archives, as well as a well-known artist, photographer and musician. He is accompanying archival films to the Symposium for screening on Saturday afternoon.



Ngā Kaitohu

‘Directing indigenous stories, tales from across the Pacific’: This panel will be convened by Karen Sidney.

Katie Wolfe (Ngāti Mutunga, Ngāti Tama)

New Plymouth born Katie Wolfe has made the transition from actor, theatre director and director. After leading roles in Marlin Bay, Cover Story, Shortland Street and Mercy Peak she stepped behind the cameras in 2002 as a director and producer on Shortland Street, she has also directed Kōrero Mai. In 2008 she made her debut as a short film director with This Is Her, which was selected for Sundance Film Festival. It won several international awards. Her second short film, Redemption, was released in 2010, it won Best Fil, at imaginative 2010.. Katie directed Nights in the Garden of Spain, produced by Cinco Cine and Conbrio, which premiered this year in Hawaii. It will screen at this Symposium

Sima Urale (Samoa)

Sima is Samoa’s first female filmmaker, has brought touching stories of Pacific peoples and other cultures to the screen. Noted for her sensitivity for character, Urale credits her film success to determination and dealing with social issues close to her heart. Sima has won multiple awards for her films, from her first project ‘O Tamaiti’, which is screening at this Symposium, to her most recently directed feature film ‘Apron Strings’. O Tamaiti will screen at this Symposium.

Whetu Fala (Ngā Rauru, Ngāti Maniapoto, Samoa, Rotuma)

Whetu has been writing and directing for much of the last twenty years, and brings a wealth of experience from across film and television production.

Karen Sidney (Ngāti Kahungunu)

Karen is an award-winning writer with broad experience in all aspects of film and television production. She has worked in the Film and Television Industries since 1984 in the following roles: Producer; Writer; Director; Researcher; Production Manager; Assistant Editor; and Art Department Co-ordinator. She was active in establishing and coordinating film and television industry representative organisations for Māori including: Te Manu Aute; Te Ara Whakaata; and Nga Aho Whakaari.

Ngā Kaiwhakatau

Ready for action: acting, auditions and casting. Hori Ahipene and Rob Mocaraka have a wealth of experience in film and television. They will cover aspects preparing you for auditions and casting calls.

Hori Ahipene

Hori Ahipene is an actor and director in theatre and television, and a film actor. Hori graduated from Toi Whakaari: New Zealand Drama School at the end of 1989, alongside his good friends Cliff Curtis (actor, producer) and Sima Urali (director). He has co-written an award-winning play with Hone Kouka, *Hide and Seek*; and has given dramatic performances in film and TV productions such as *The Piano* (1993), *Xena* (1995), *Jubilee* (2000), *Perfect Creature* (2004), *Maddigan's Quest* (2007) and *Outrageous Fortune* (2010). He has written, acted and directed on a diverse range of theatre and television projects, including *Skitz*, *B&B*, *Kōrero Mai*, *Whānau* and *Pūkana*. The latter productions involved writing and directing Māori language programming. More recently, Hori has worked as a casting agent for a range of television shows and commercials. Hori is unashamedly flamboyant and gay, as evidenced in his most recent acting role, 'Angel' is the 6th and final series of *Outrageous Fortune* on TV3.

Rob Mocaraka (Ngā Puhī)

Rob is an actor who has worked on a wide range of film and television projects.

Film Screenings

The following section provides a brief synopsis and profile of the film-makers, in the order that their works will screen at the Symposium. We begin this section with a brief biography of Merata Mita taken from NZ On Screen.

Merata Mita (Ngāti Pikiao)

The late Merata Mita was a key figure in the story of Māori filmmaking. Through documentaries, interviews, public speaking and her 1987 dramatic feature *Mauri*, she was a passionate voice for Māori and an advocate for social change.

Merata Mita grew up in the Bay of Plenty town of Maketu, the third eldest of nine children. She had a traditional rural Māori upbringing, and recalls watching newsreels when films were projected onto the walls of the local whareniui. Later, during eight years teaching at Kawerau College, Mita began using film and video to reach supposedly unteachable high school students, many of them Māori. "What they were all good at was expressing themselves through art, image, drawing." The experience taught Mita "how powerful image was in reaching people who don't have other communication skills".

Mita worked on her first documentary in 1977, helping a Pākehā filmmaker organize interviews with Māori people. But she soon began to grow disenchanted at Māori misrepresentation on film, and at how Māori seemed to be employed only to liaise with Māori communities for white filmmakers.

In May 1978 Mita got a telephone call telling her "to get a film crew up to Bastion Point". Mita arrived just in time to film police removing Ngāti Whatua protestors from the site. Lack of funds meant that *Bastion Point: Day 507* (co-directed with Gerd Pohlmann and Leon Narbey) would take another two years to complete.

Mita went on to co-direct films with Pohlmann about the trade union movement (*The Hammer and the Anvil*) and the Hokianga Catholic Māori community (*Karanga Hokianga Ki O Tamariki*). Both films were made at Auckland co-op Alternative Cinema. *The Bridge* (1982) chronicles the longrunning Mangere Bridge industrial dispute. She also collaborated with Martyn Sanderson on cross-cultural documentary *Keskidee Aroha*.

In 1980 Mita began an "often bitter and demoralising" tenure as a researcher, reporter and then presenter at Māori TV news show *Koha*. Mita was disappointed to be told that the programme was aimed at a majority viewing - i.e. white - audience, and that Māori language content should not exceed two per cent.

Patu! was Merata Mita's passionate record of clashes between protestors and police during the 1981 Springbok tour. Police sought court orders to get hold of film and photos to use in court

prosecutions of protestors; Mita hid footage so that it could not be used, and complained of police harassment during the edit.

The subject of intense media coverage, *Patu!* was described by filmmaker/ Listener reviewer Peter Wells as "the hottest documentary ever made in New Zealand". It was also the first feature-length documentary in New Zealand directed by a woman. Local cinema chains refused to screen it. *Patu!* went on to screen at film festivals around the world.

Mita argued that *Patu!* saw her branded unfairly as a political filmmaker, when in reality the film was primarily visual, and was deliberately low on commentary or heavy analysis.

Mita followed *Patu!* in 1988 with *Mauri*, only the second feature film drama to have a Māori woman director (1972's *To Love a Māori* was co-directed by Ramai Hayward and husband Rudall). *Mauri*'s plotline centres around issues of birthright and racism in an isolated rural community, with land rights activist Eva Rickard playing the central role of the grandmother.

The film was a training ground for many young Māori crew members; Mita argued that "what you gain from Māori people is an incredible intensity and passion about the work being done".

Mauri won a best prize at Italy's Rimini Film Festival. After some negative reviews of the film at festival screenings back home, Mita argued against Pākehā reviewers who were "not qualified to assess it". She asked not that people liked the film, but that they view it with an open mind.

In making *Mauri*, Mita consciously rejected Pākehā traditions of storytelling. Instead she embraced a layered approach, in keeping with the strongly oral tradition of Māori people. She told writer Cushla Parekowhai: "These are differences that Pākehā critics don't even take into account when they're analyzing the film."

1989 saw Mita and longtime editor Annie Collins at a Steenbeck editing bench on Turangawaewae Marae. Mita had accepted the challenge from NZ Film Archive founder Jonathan Dennis, to make *Mana Waka* (1990), a documentary which used abandoned footage chronicling the creation of four special wakas commissioned by Princess Te Puea, for New Zealand's 1940 centenary. Mita wrote about making the film in the book *Film in Aotearoa New Zealand*.

Mana Waka met with its own ownership complications: at one point descendants of the original Pākehā cameraman ran off with an early print of the film, despite having already agreed to let Mita direct. Mita also made documentaries on artist Ralph Hotere (*Hotere*, 2001), rastafarians in Ruatoria (*The Dread*, 1996) and judicial injustice (*The Shooting of Dominick Kaiwhata*, 1993). She also directed the video for Che Fu's *Waka*, which won the Music Video of the Year Award at the 1999 Hawaii Music Awards.

Mita spent much of the 90s working in America, alongside then partner, director Geoff Murphy. As an actor, she appeared in Murphy's historical epic *Utu* (for which she was also a cultural and casting advisor), and a TV adaptation of Rowley Habib's *The Protesters*. She was later on the

producing team behind Murphy's Kiwi-set feature Spooked (2004) and box office smash Boy, and was executive producer on 2004's The Land has Eyes, the first feature directed by a native Fijian.

Mita's unfinished documentary Saving Grace was originally set to screen on Māori Television as part of a Matariki special, aimed at finding solutions to the issue of child abuse. The film will now air at a later date.

Mita hosted workshops and spoke on panels about indigenous filmmaking in many countries. As an assistant professor at the Academy of Creative Media at the University of Hawai'i Manoa, she taught indigenous screenwriting, aesthetics and production. In 2005 she organised the Hawaiian launch of indigenous peoples' festival the Hawai'inuiakea Native Film Showcase.

In 1996 Mita was awarded the Leo Dratfield Lifetime Achievement Award for documentary, by the Robert Flaherty Foundation. She was also the subject of Hinewehi Mohi's 1998 documentary Merata Mita - Making Waves.

Alongside Tainui Stephens and the late Barry Barclay, Mita helped brainstorm the idea of an initiative to encourage Māori film and filmmakers. Te Paepae Ataata trust was born in 2010.

Mita collapsed suddenly outside an Auckland television studio on May 31, 2010. The same year she had received the order of merit in the New Year's Honours. Her long cherished dream of adapting Patricia Grace novel Cousins into a feature remained unfulfilled.

Saturday Screenings

Dead Creek (2009)

After two yobos desecrate a sacred place by unleashing a powerful warrior spirit from the dreamtime, a young suburban aboriginal must reconnect with his heritage to save his uncle and re-imprison the spirit.

Jillian White (Tuhoe, Ngāti Kahungunu, Te Arawa, Ngāti Porou)

In her own words, Jillian came into the industry because, “Realising at a young age that there is a Māori - indigenous world view on everything. That the media, television and film in particular is the strongest medium to reach the multitudes with our stories and help to create positive change for indigenous peoples. Merata Mita (Māori woman director) some of her films include; Bastion Point, Patu, Mauri, Hotere. And her inspirational philosophy to demystify, decolonise and indigenise the screen... Earlier this year I was fortunate enough to screen this work to Merata. I was delighted to be able to show it to her as she has mentored me, like others through my career at different times”.

CREDITS

Produced by: Jillian White

Directed by: Benjamin Southwell

'Dead Creek' was in official selection for the Vancouver International Film Festival, October 2010. This dramatic short film (10.43') was shot on RED camera on location in the Gold Coast Hinterland in 2009.

Kahu and Maia (1994)

A haunting relationship between two lovers from the past threatens the lives and future of a contemporary family. Are they destined to re-enact the love story of their ancestors? Maia is caught between past and present when Kahu threatens to come between her and her husband. Kahu and Maia won the inaugural Alanis Ombomsawin Award, at Dreamspeakers Indigenous Festival in 1994.

Karen Sidney

Karen Sidney is an award-winning writer with broad experience in all aspects of film and television production. She has worked in the Film and Television Industries since 1984 in the following roles: Producer; Writer; Director; Researcher; Production Manager; Assistant Editor; and Art Department Co-ordinator. She was active in establishing and coordinating film and television industry representative organisations for Māori including: Te Manu Aute; Te Ara Whakaata; and Nga Aho Whakaari.

CREDITS

Produced by: Ross Jennings

Directed by: David Blythe

Written by: Karen Sidney

Starring: Cliff Curtis, Vanessa Rare, Gordon Hadfield

Kahu and Maia won the inaugural Alanis Ombomsawin Award, at Dreamspeakers Indigenous Festival 1994.

Taua - War Party (2007)

Māori warriors abduct an enemy leader and tie him to the stern of their war canoe. Led by a merciless chief, they drag the canoe through a forest to escape attackers and return home safely with their trophy. Two young boys sit at the stern of the war canoe. They serve as bailers on the water and water distributors on the land. On a desperate and grueling journey, every man is in need of water. Even an unknown captive strapped to the stern.

Tearepa Kahi (Ngāti Paoa, Waikato)

Tearepa was raised in Christchurch. After graduating from high school he joined a Māori theatre company and toured New Zealand schools, polytechnics and prisons for two years. He then studied history at the University of Auckland. While studying, Tearepa worked as a production assistant on a small television program. By the end of the production he had begun directing. His first two documentaries were nominated for TV Guide Awards in 2002 and 2003. He later moved into studio and multicamera work and has since amassed considerable directing experience across all genres of television. In 2006, Tearepa completed writing and directing his first short film, and in 2008 wrote and directed a second short film. Tearepa is now developing his own feature film scripts.

CREDITS: Produced by: Quinton Hita

Written & Directed by: Tearepa Kahi

Executive Producer: Ainsley Gardiner & Cliff Curtis

2008 Official Selection - 37th International Film Festival Rotterdam, The Netherlands

2008 In-Competition - 30th Clermont-Ferrand Short Film Festival, France

2008 58th Internationale Filmfestspiele Berlin – Generation, Germany

2007 Official Selection - 61st Edinburgh International Film Festival, U.K.

2007 National Geographic All Roads Film Festival, USA

2007 ImagineNATIVE Film + Media Arts Festival, Canada

2007 Best Short Film – Telecom New Zealand International Film Festival, New Zealand

2007 Best Short Film – National Geographic All Roads Film Festival, USA

2007 Honourable Mention – imagineNATIVE Film + Media Arts Festival, Canada

Ngā Taumaru- Shadows (2009)

A brilliant and exquisitely terrifying trip into the haunted soul of a man tormented by demonic shadows. It features a young Māori man, Tommy, a paranoid schizophrenic recording his harrowing story on video tape. Fasten your seat belts.

Mike Jonathan

Jonathan is a freelance director/DOP based in Rotorua. Most recently, Jonathan has worked on a number of festival documentaries in the United States and South East Asia as DOP and field director. Mike directed the heart warming short film, Hawaikii that has screened in over 30 countries. Hawaikii won best short film at ImagineNATIVE 2006, and best film and best overall film at Magma Film Festival and was also a finalist at New Zealand's Screen Awards 2007. Jonathan has worked in the TV and Film industries for over 16 years as a cameraman, editor and director.

CREDITS

Written & Directed by: Mike Jonathan

Starring: Mike Jonathan, Tawhi Jonathan, Te Kaha Jonathan

Te Whakapouri: The Darkening (2009)

A symbolic short film about Tana Tu, a Māori warrior prophet and his interaction with Jehovah (God), when Jehovah comes to earth as a man.

Penehamine Netana-Patuawa

“This is my third short movie, and the one I am most proud of. My style of directing was to interact with the cast in order to draw out their best performances. Plus I tried to capture as best I could the 'imagery' and 'symbolism' of the scenes I had in mind, mainly through the effective use of lighting and composition. There is some extremely powerful cinematography and a awesome soundtrack. And although there are technical flaws (mainly because I made the film entirely on my own, except for the green screen scenes) overall I am damn proud of what I have done. It has given me the confidence to undertake my 1st feature film next year in 2010 as a Director. From start to finish it took me over a year and a half to make Te Whakapouri...The Darkening.

CREDITS:

Directed by: Penehamine Netana-Patuawa

Starring: Steven Samuel, Jeremy R Evans

Taku Rākau (2010)

TAKU RAKAU E is a waiata tawhito composed about 1873 by Mihikitekapua of Tūhoe. Now in 2009, some generations later Mihikitekapua's descendents continue to sing her waiata. In this short film Mihikitekapua laments the loss of land and her family succinctly phrased in a haunting lament. Erana, a young girl is learning Taku Rakau E at school. The school is set in a small rural village on the fringes of the Urewera.

Kararaina Rangihau (Ngāi Tūhoe, Te Arawa)

Kararaina Rangihau, is a repository of tribal stories and history, and is known in her community as storyteller and songwriter of considerable note. Under the mentorship of veteran film maker Merata Mita, Kararaina has written and directed her very first short film Taku Rākau E.



Chelsea Winstanley

Chelsea has been involved in the film and Television industry since graduating from Auckland University of Technology in 2003. She worked at Kiwa media for 5 years producing and directing TV Series and documentaries. She has won and has been nominated for the Media Peace Awards with her documentaries. In 2007 she set up StanStrong Ltd, which she owns and operates with Producer Desray Armstrong. Chelsea has maintained an active role in television directing for other companies and freelance producing documentaries and factual series. Chelsea has been an executive board member of Nga Aho Whakaari and has sat on the governance board of WIFT – NZ. Chelsea won the Woman to Watch award at WIFT 2009 Film and Television Awards.

CREDITS

Produced by: Merata Mita

Written and Directed by: Kararaina Rangihau

Co Producer: Chelsea Winstanley

Cast: Menu Ripia, Te Ratauhina Tumarae, Te Urewera Tekurapa

Winter Boy (2010)

A mother questions whether her son will shine again.

Rachel House

One of the best performers at work in New Zealand today, Rachel has years of experience including work in Television, Film and radio. She is a regular on "Ask your Auntie" on Māori TV she is also an brilliant Director for TV and Stage. She has had roles in numerous TV programs and films including "Whale Rider"

Hineani Melbourne

Hineani is a multi-media producer for radio, television, film and print. She is a fan of minority and indigenous groups who use "the media" to tell their stories through their unique world view. Hineani is Managing Director of Pounamu Media Group.



CREDITS

Produced by: Hineani Melbourne

Directed by: Rachel House

Written by: Kylie Meehan

Executive Producers: Tearepa Kahi, Quinton Hita

Cast: Tahei Simpson, Te Aho Eketone-Whitu

Te Tīmatanga (2006)

Animated television series depicting Māori creation stories, told entirely in Te Reo and incorporating graphics and sequences with actors.

Robert Pouwhare (Ngati Haka Patuheuheu, Ngai Tuhoe)

Robert was raised in his Tūhoe kainga. He was the inaugural President of the Te Reo Māori Society at Victoria University in the 1970s, an organisation created to fight for the Māori language. From there, he was selected for the TVNZ Broadcasting Course, where he began his career in television broadcasting. He was one of the Māori staff who initiated the Māori programming in the 1980s, including Koha, Marae and waka Huia. In the late 1980s he set up an independent production company, and was one of the directors of the first Māori television service, Aotearoa television network in the late 1990s. Robert continues to make Māori language programming, primarily for Māori Television. Robert is a writer, artist, and documentary maker. His most recent, Kōrero ki Ngā Kararehe is a te reo Māori educational program for Māori Television.

Tama Tū (Sons of Tū) – (2005)

Six Maori Battalion soldiers wait for night to fall in the ruins of a ruined Italian home. Forced into silence they keep themselves amused like any boys would, with jokes and laughter. As they try and ignore the reminders of war around them, a tohu (sign) brings them back to the world of the dying. They gather to say a karakia (prayer) to unite their spirits before they head back into the dark of war. Even at war...boys will be boys.

Taika Waititi (Whānau Apanui)

Festivals/Awards

2nd Place Audience Award – National Geographic All Roads Festival 2004

Honorable Mention in Short Filmmaking - Sundance Film Festival 2005

The Special Jury Prize - Berlin Film Festival 2005

Official Selection - Berlin Film Festival 2005

Official Selection - Sundance Film Festival 2005

Official Selection - Aspen Filmfest 2005

Tā Paora (2008)

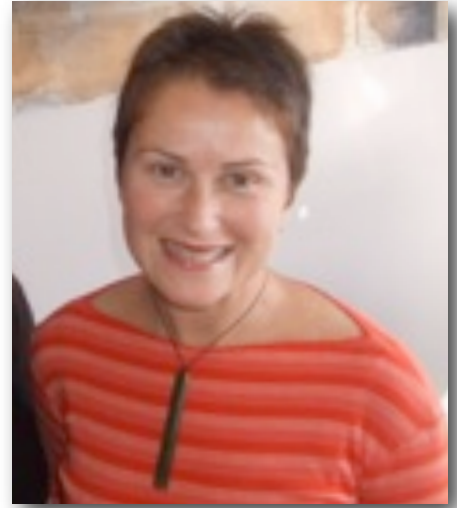
Tā Paora, Sir Paul Reeves has had a fifty year career of high profile jobs: Anglican Archbishop of New Zealand; Governor General; Chancellor of Auckland University of Technology; Treaty Claims Negotiator and Commonwealth Envoy to trouble spots around the globe. Tā Paora is an intimate profile of a man whose life's journey has taken him from a humble childhood home in Newtown to leading a church, mixing with royalty and heads of state and brokering peace in other parts of the world.



Kay Ellmers

Kay is the Managing Director of Tumanako Productions and has more than seventeen years experience in television production as a researcher, writer, director and producer.

Kay is one of New Zealand's most experienced Māori documentary makers, delivering award-winning projects that explore contemporary and historical social issues, including Whanau, winner of Best Māori Program, NZTV Awards 2002; The Brown Factor, winner of Best Sports Program, Qantas Media Awards 2005; Hikoi: Inside Out, runner up documentary at the Wairoa Māori Film Festival; Trouble with Words, highly commended at the Media Peace Awards 2007.



Jane Reeves

Jane is a television researcher / director with many credits in series as well as documentaries. Her most recent documentary Canvassing the Treaty, was a feature length program aired by Māori TV on Waitangi Day 2010. Jane's other documentaries are Pakeha Māori (historical accounts of first Pakeha in NZ, TVNZ), No Ordinary Joe (about tohunga Papa Joe Delamere, TV3) and Gang Kids (profiles of children of gang members - which won the Peace Award in 2004, TV3). Tā Paora, a profile of Jane's father Paul Reeves was filmed at the end of 2007. The documentary involves all of Jane's immediate family and happily they are all (including her Dad) still speaking to her. Jane has also been a long term director on the popular arts series Kete Aronui and she has directed several stories for the present MTS series of Kaitiaki.

CREDITS

Produced by: Kay Ellmers

Directed by: Jane Reeves

The Protestors (1974)

The Protestors explores issues surrounding race and land ownership in NZ in the aftermath of the Springbok Tour and occupation of Bastion Point. A group of Māori and Pakeha protestors occupy ancestral land that the government is trying to sell. As they wait for the police to turn up, they debate whether to go quietly or respond with violence. Though some wounds are healed, The Protestors ends on a note of division and uncertainty, gauging the contemporary climate.

Rowley Habib

Rowley was born in the Taupo region and is of Lebanese and Ngati Tuwharetoa descent. Since the early 1950s he has published stories, poems and articles. In 1967 he formed his own theatre company, 'Te Ika A Maui Players', which toured his play 'Death Of The Land' for three years. He has written an unpublished novel, and has written and had produced plays for stage, television and radio, as well as documentaries.

CREDITS

Directed by: Rowley Habib

Starring: Merita Mita, Jim Moriarty, Billy T, Joanna Paul, Johnny Givens, Anzac Wallace

Nā Te Whatu – Through the eye of the Māori (2010)

This short documentary was originally produced in 1990. It explores the concept of “Māori film” in the contemporary world of cinema through the eyes of Māori filmmakers, who were interviewed as part of the 1989 Auckland University Film Festival. The original 18-minute video has been re-edited to 10-minutes for this Symposium. The original crew were all graduates of the He Tāonga I Tawhiti training program set up by Don Selwyn, Brian Kirby and Ruth Kaupua at Freemans Bay Community Centre, which ran from 1987 to 1990.

Ella Henry

In 1988, Ella worked for the Auckland University Students’ Association, whilst completing a BA. She organised the Auckland University Māori Film Festival, in collaboration with Te Manu Aute. The event was such a success it was repeated in 1989, and Ella made a documentary about the event, to capture the thoughts and words of Māori film-makers, but also to show Māori communities how they too could access the resources to host similar events.

CREDITS

Produced by: Ella Henry

Directed by: Liz DiFiore

Mika

Mika has been involved in the direction, writing, choreography, performance and creation of film, video and moving image projects since 1984. The short film *Do U Like What U See* (Dir. Mika & Christine Webster) screened at the Paris Gay & Lesbian Film Festival, as well as the Out Takes Queer Film Festival in both Auckland and Wellington. The *Mika Haka Kids* documentary (Dir. Maramena Roderick) was a finalist in the Best Popular Documentary category at the Qantas Film & Television Awards. Other acting, writing and film workshop highlights include, *The Piano* (Dir. Jane Campion), *The Bar* (Dir. Dorthe Schaffeman) and *You're On My Mind* (Dir. Merata Mita). Mika has also directed interdisciplinary works in two *Interdigitate* shows for the Moving Image Centre.



Te Pahu (1997)

Te Pahu examines the fate of the Māori drum which seems to have disappeared.

Rawiri Paratene

From playing gang members and Māori elders to impersonating Winston Peters, Rawiri Paratene has won a reputation for the versatility of his acting. But the versatility does not end on screen - Paratene has also directed for radio and screen, won a Robert Burns Fellowship for his writing, taught drama and spent six years as deputy chair of the New Zealand Film Commission.

CREDITS

Produced by: Rawiri Paratene

Directed by: Merata Mita

Hotere (2001)

Ralph Hotere (*Te Aupōuri*) is regarded as New Zealand's greatest living artist. This documentary by Merata Mita provides insight into the man, by way of his art. Hotere remains famously tight lipped throughout but there are interviews with friends and art commentators alongside rare footage of Hotere working. Set to a background of improvisational jazz and poetry reading by then wife, Cilla McQueen, Mita's impressionistic documentary offers a viewing of Hotere's extensive body of work and a perspective on his world.

Eliza Bidois (Ngati Awa, Te Arawa)

Eliza Bidois is a graduate of the Maori Journalism Course, Waiariki Polytech. Upon graduation she was a journalist on 'Koha' the first Māori current affairs show on television. In 1990, Eliza, Hineani Melbourne and Deb Rewiti started Te Ara productions, and produced a series of Māori programming for TVNZ. Eliza wrote 'Small Town Blues', one of the dramas in the Te Manuka television series, as well as a series of children's stories for radio new Zealand. Eliza co-produced Hotere, with Merata Mita, and has been acted in a diverse range of projects from 'Homeward Bound' and 'Korero Mai', to the feature film 'Crooked Earth'

CREDITS

Written & Directed by: Merata Mita

Produced by: Merata Mita & Eliza Bidois

Executive Producers: Eliza Bidois, Barrie Everard

Hone Tuwhare (1996)

A documentary glimpse into the life, art, and inimitable cheeky-as-a-kaka style of late Kiwi poet, Hone Tuwhare. In this Gaylene Preston-directed film, the man with "the big rubber face" (cheers Glenn Colquhoun) is observed at home, and travelling the country reading his work; polishing a new love poem; visiting old drinking haunts; reading to a hall full of entranced students; and expounding his distinctive views on everything from The Bible to Karl Marx's love life. He reads some of his best-known poems, including Rain and No Ordinary Sun.

Gaylene Preston

A long time advocate of the importance of telling New Zealand stories ("if we don't, no-one else will") her dramatic features as well as her many documentaries combine entertainment with a strong social message. She has served on most industry boards including the New Zealand Film Commission (1978-85) and New Zealand on Air (1999 - 2006.) She Chaired Creative NZ Film Innovation Fund (1984 - 86) and the NZ Film and Television Awards Society (1996 - 1999) She is an Officer of the NZ Order of Merit for services to the film industry.

CREDITS

Directed and Co-produced by: Gaylene Preston

Produced by: John Harris

Executive Producer: Caterina De Nave

Bastion Point: Day 507

This film documents the occupation of Bastion Point and the struggle for recognition of their Maori land rights. The protest began in 1977 when the government proposed to subdivide Maori land in the centre of Auckland. Ngāti Whātua people occupied the land, built living areas, and

planted crops. The film concentrates on the 507th day of occupation, when the protesters were forcibly removed by a phalanx of police and military.

CREDITS

Directors: Merata Mita, Leon Narbey, and Gerd Pohlman

Sunday Screenings

Incident at Restigouche (1984)

On June 11 and 20, 1981, the Québec Provincial Police (QPP) raided Restigouche Reserve, Québec. At issue were the salmon-fishing rights of the Micmac people. Because salmon has traditionally been a source of food and income for the Micmacs, the Québec government's decision to restrict fishing aroused consternation and anger among the Indians. This film provides a historical perspective on the issue, and documents, with newsclips, photographs and interviews, the two police raids. An interview with former Québec Minister of Fisheries Lucien Lessard explaining the motives of his decision complements the Micmacs' account of the event. This investigation into the history-making raids is a powerful film that puts justice on trial.

CREDITS

Director: Alanis Obomsawin

Producer: Alanis Obomsawin, Andy Thomson

The Farm (2009)

The Farm is one of seven short works from The New Black – seven short works by new Indigenous filmmakers A young girl named Olivia longs to know the people who came before her, prompting countryside imbued with mystery and wonder. Her mother Lauren, concerned with what her daughter might discover, is forced to come to terms with her own truths when faced with the living histories woven throughout the landscape.

CREDITS

Writer & Director: Romaine Moreton

Producer: John Harvey

Restoring the Mauri of Lake Omapere (2008)

Restoring the Mauri of Lake Omapere is a feature-length environmental documentary Mairi Gunn shot and co-produced with Simon Marler and Karen Browne (Ngapuhi, Ngai Tuhoe) for Māori Television. It won Best Overall Entry at the Wairoa Māori Film Festival [2008].

Mairi Gunn

Mairi has worked for independent production companies and for the BBC before returning to Aotearoa/New Zealand where she was assistant editor on NZ features including “Pallet on the Floor” and “Came a Hot Friday” for Larry Parr’s Mirage Films. She worked with others making films out of Alternative Cinema, where she first met Merata Mita and landed her first job in the camera department of the freelance film industry, in 1984. After loading then pulling focus for ten years on dramas, docos, TVCs and music videos, she assumed the role of cinematographer, shooting two dramatic features in NZ and New York - “Gravity and Grace” and “Reality Show”,

several shorts, music videos and documentaries. Mairi taught camera and lighting at UNITEC for six years and is currently teaching Video Production at AUT.

CREDITS

Sound: Murray Nathan (Mahurehure)

Directed by: Simon Marler

DOP: Mairi Gunn

Executive Producer: Karen Browne

Co-Producers: Mairi Gunn, Karen Browne, Simon Marler

Kaumatua: Irene & Buster Hancy

Umiak (2008)

A group of Inuit elders decide to make an umiaq for their community in Inukjuak, Nunavik, Quebec. The film-maker uses this project as a launching pad for stories about life and survival in relation to Umiak, the Eskimo skin boat. This umiaq is the first one to be build by Inuit of this community in 50 years and has become an important piece in the cultural and traditional renaissance.

CREDITS

Directed by: Jobie Weetaluktuk

Kakalakkuvik (Where the children dwell) (2009)

The Port Harrison Federal Day School was operated by the Canadian Government at Inukjuak, Nunavik, Quebec. The Inuit residential school survivors took the Canadian Government to court for attempts to assimilate Inuit into Euro-Canadian society. These hurt and damaged former students won their law suit and received an apology, with other Aboriginal peoples of Canada, from the Prime Minister. This film is from the perspective of some of these former students.

CREDITS

Produced by: Katarina Soukup

Directed by: Jobie Weetaluktuk

Jobie Weetaluktuk

Jobie is a Nunavik writer and filmmaker. Currently based in Victoria, BC, Jobie is in Christchurch with his wife Carol Rowan an international student at the University of Canterbury. Jobie speaks and writes in Inuttitut (his mother tongue) and English.

Makings of a Kaitiaki (2009)

This film is about the strength of one woman in her struggle to protect her tribal land and water. Ngāneko Minhinnick has spent most of her seventy years fighting against the system, a burden

she does not wish upon her children and grandchildren. *Makings of a Kaitiaki* explores how this role was bestowed on her, as well as uncovering some of the key ingredients required to fulfil it. An intriguing storyteller, Ngāneko leads the way through political battles and personal revelations.

Sophie Johnson

Makings of a Kaitiaki is Sophie's first short documentary, made during her final year in undergraduate study. It won top prize at AUT's Flavorz'09 diversity film festival as well as the TV3 Award for Excellence in Practical Production. Sophie has just completed the first year of her Master's degree at AUT's School of Communications and currently works as graduate teaching assistant in Māori media.

CREDITS

Produced by: Julian McCarthy

Written & directed by: Sophie Johnson

Camera on the Shore (2009)

The *Camera on the Shore* is Barry Barclay's metaphor for the camera in the hands of indigenous people. When Graeme Tuckett turned his camera on Barclay, his subject was in poor health, but he had a lot going on: a book just published; a novel in the works and a film project to talk up. Nonetheless the interviews he obtained before Barclay's unexpected death in February 2008 have a ruminative, for-the-record weight to them that make the film as moving as it is instructive. Barclay reviews his early adult life and delivers his own quietly proud assessment of his groundbreaking achievements as a filmmaker. He talks about the issues – political, philosophical and formal – arising from his lifelong project of putting Māori experience on screen. Future generations will always have Barclay's remarkable films, but thanks to Tuckett's dedication they will now also have a vivid taste of a personal encounter with his ardent, testy intelligence.

Anne Keating

A founding member of Te Manu Aute Anne has a long history in the film and television industry, from working in Television as a Producer's Assistant to establishing her own Actors Agency based in Wellington. "I became aware during the early days of Avalon of the one sided reflection of the New Zealand identity on our screens. As more and more Māori staff joined TV we began to korero about the power of the medium and how we could instigate a change. We finally got Te Manu Aute off the ground in 1986 and immediately started lobbying for a Māori Drama Series "E Tipu E Rea" to be made under the kaupapa of "By Māori, for Māori, under Māori control and with a Māori perspective. This was the seedling that nurtured the growth of Māori film and television that we have today.

CREDITS

Produced by: Anne Keating, Graeme Tuckett

Written & Directed by: Graeme Tuckett

Photography: Waka Attewell

Editor: Annie Collins

Sound: Dick Reade

Music: Stephen McCurdy

Redemption (2010)

Redemption is the dark and tender story of two Māori teenagers trying to find their way through personal hells. However, in this coming of age story, survival may not bring a happy ending.

Katie Wolfe (Ngāti Tama, Ngāti Mutunga)

New Plymouth born Katie Wolfe has made the transition from actor, theatre director and director. After leading roles in Marlin Bay, Cover Story, Shortland Street and Mercy Peak she stepped behind the cameras in 2002 as a director and producer on Shortland Street, she has also directed Kōrero Mai. In 2008 she made her debut as a short film director with This Is Her, which was selected for Sundance Film Festival. It won several international awards. Her second short film, Redemption, was released in 2010, it won Best Fil, at imaginative 2010.. Katie directed Nights in the Garden of Spain, produced by Cinco Cine and Conbrio, which premiered this year in Hawaii. It will screen at this Symposium.

CREDITS

Produced by: Rachel Jean

Directed by: Katie Wolfe

Written by: Tim Balme, Renae Maihi & Katie Wolfe

Starring: Pana Hema Taylor, Sera Henare, Karlos Drinkwater

2010 New Zealand International Film Festival, NZ

2010 Message Sticks Film Festival, Australia

2010 CFC Worldwide Short Film Festival, Canada

2010 Wairoa Māori Film Festival, NZ

2010 60th Internationale Filmfestspiele Berlin, Generation 14 Plus, Germany

O Tamaiti (1994)

For 11-year-old Tino, being the eldest of five children in a Samoan family is no easy task. Tino plays guardian and protector to his younger siblings. As Tino strives to cope in an adult world, the birth of yet another baby brings about more burdens and responsibilities. The children endure in silence, their world a weave of vision and sound.

Sima Urale

Sima Urale, Samoa's first female filmmaker, has brought touching stories of Pacific peoples and other cultures to the screen. Noted for her sensitivity for character, Urale credits her film success to determination and dealing with social issues close to her heart.

CREDITS

Written and directed by: Sima Urale

Starring: Harry Wendt, Therese Fatu, Charles Faamausili

O Tamaiti won awards at film festivals around the globe, including the prestigious Silver Lion at Venice.

Reel Injun (2009)

Reel Injun takes an entertaining and insightful look at the Hollywood Indian, exploring the portrayal of North American Natives through the history of cinema. Travelling through the heartland of America, Cree filmmaker Neil Diamond looks at how the myth of "the Injun" has influenced the world's understanding – and misunderstanding – of Natives.

Neil Diamond

Neil Diamond is an award-winning filmmaker from the Cree community of Waskaganish, on Canada's James Bay. His most recent documentary feature is a vivid, lively essay, both critical and optimistic, on the history of the representation of aboriginal people on the big screen. Reel Injun uses footage from Hollywood films to highlight that industry's perpetuation of cultural misunderstandings both tragic and comic, while also highlighting feature films made by aboriginal filmmakers the world over. The film also features native actors like Adam Beach, Chief Dan George, and others discussing self image, as well as filmmakers like Clint Eastwood who helped challenge popular and negative "Injun" stereotypes.

Uru (2009)

Hiona Henare's story URU is based on a speech made by a Kahungunu wahine leader in 1895 at a founding Māori Women's Welfare League Conference. It won the audience award at the 2010 Wairoa Māori Film Festival, which once again comprised a mix of local community kuia and kaumatua, guests from near and afar, and numerous film makers attending to present their film works. Lead actor Shannon Claire also took home the Wairoa Festival Award for Best female actor in a New Zealand short film.

Hiona Henare (Muaupoko, Ngati Raukawa, Ngati Hine)

Hiona has spent over 15 years working within the Māori creative industries as a Producer, Director, Writer and Performer. She is dedicated to the development of Māori storytelling with a clear focus toward the expansion of Māori Cinema and Māori Broadcasting. Hiona currently sits on the Nga Aho Whakaari Executive Board and is a recent co-opted board member of WIFTNZ - Women In Film & Television.



CREDITS

Produced by: Hiona Henare, Ngawaero Maniapoto

Written & directed by: Hiona Henare

Cast: Shannon Claire, Noa Campbell, Sosefina Tupou

Haka & Siva (2004)

In this cross-cultural story, a 19-year-old Samoan man and a 45-year-old Māori woman fall in love across a crowded room and all hell breaks loose. No one but the happy couple, it seems, can countenance the relationship. Very sensual, very satisfying. ‘Haka and Siva’ was screened on TVNZ as part of the Aroha Māori drama series, all were shot entirely in Te Reo.

Whetu Fala

Whetu works as a media consultant, writer, director, producer and actor. Based in Te Waipounamu she runs and owns Fala Media. Whetu has a background in NZ theatre as an actor beginning in Wellington in 1985 with the Theatre in Education companies ‘Town and Country Players’ and ‘Te Ohu Whakaari – Young Māori in performance’ performing NZ only works for over 200 schools, touring high schools, NZ Universities, art galleries and also the Sydney Opera House and Sydney primary schools. In 1988 Whetu joined Television New Zealand with the Kimihia Māori affairs program as an assistant editor and worked for ten years in TV 1 on projects as diverse as Commonwealth Games to Fair Go. Since 1998 Whetu has worked as an independent Director, Producer, Actor and writer forming Fala Media in 2008. Whetu is a founding member of Women in Film & Television Wellington chapter, He Manu Aute and Nga Aho Whakaari. Her work has screened in NZ cinemas, TV3, Discovery Channel, TVNZ, SBS Australia, Sweden, Canada, New Caledonia, Western Samoa and on Māori Television.

CREDITS

Produced by: Karen Sidney, Melissa Wikaere, Joanna Paul

Directed by: Paora Maxwell

Screenplay: Whetu Fala

Cast: Ngawai Greenwood, Pua Magasiva

Te Whaea, mother of change (1992)

In the heart of a New Zealand Maximum security prison, corridors reverberate with the chanting of men's voices. A small woman in red walks among the tattooed inmates, uttering a spine-tingling cry. The woman is Ana Tia, and these are 'her boys' – mostly multiple offenders and predominantly Māori. The majority of these young men arrive in prison unable to speak their own language - today they will give a stunning performance of traditional haka and waiata. For many it is only a beginning. Ana has opened a door that will lead them to find out who they really are. This documentary follows Ana and 'her boys' on that journey.

Julian McCarthy

Julian has had many years experience in film & video production – short film, TV commercial, music video, documentary, drama, working in camera or art department, writing, directing and editing. At present he teaches video production at AUT, and directs & edits documentaries.

CREDITS

Researcher & Assoc Producer: Baine Huggett,

Director: Julian McCarthy; Producer: Tony Hiles; Main Camera: Barry Harbert

Finalist, Best Director (Television) New Zealand Film & Television Awards 1993

Winner, Bronze Apple, USA National Educational Film & Video Festival 1993

Winner, Silver Dove for Documentary, and German Film Societies Award Leipzig International Film Festival, Germany 1992;

Screenings at international film festivals incl. Hawaiian International, Mannheim International (Germany), Dreamspeakers International (Canada) Douarnenez Film Festival, (France)

Untitled (2010)

This short video documents a traveling groups' experience while taking time out in one of Rotorua's public hot pools. The piece was shot during a short road trip in 2009 and features Tuhoe artist Chaz Doherty and also Emory Douglas, the former Minister of Culture to the Black Panther Party.

Shannon Te Ao

In 2009, Shannon Te Ao graduated with a Bachelor of Fine Arts (First Class Honours) from The Elam School of Fine Arts, University of Auckland. In 2010 Shannon has completed a Graduate Diploma in Teaching (Secondary) and plans to develop a career as a practicing artist and educator.

CREDITS

Produced and Directed by: Shannon Te Ao

Academic Presentations: Sunday

Session One

Time	Title	Authors/Presenters	Session Chairs
9.30-9.50	Te Tuhinga a Merata: Reflecting on the writings of Merata Mita	Dr Leonie Pihama	Dr Ocean Mercier Professor Judith Pringle Ngahiiti Faulkner Maree Sheehan
9.50-10.10	Indigenising the Screen: film and television as tools of cultural revitalisation	Dr Jo Smith	
10.10-10.30	Telling Stories in Māori and Pakeha News	Dr Sue Abel	
10.30-10.50	Ina..e hika ma...just press record	Paul Ransfield	
10.50-11.00	Discussants Overview: Whakawhiti korero		

Dr Leonie PIHAMA

Title: Te Tuhinga a Merata: Reflecting on the writings of Merata Mita

Abstract

This presentation will provide an overview of the politics of broadcasting and film as articulated by Merata Mita in her writings. The presentation will include an analysis and reflection on a number of articles published by Merata and will highlight the politics of representation of Māori and by Māori as expressed through her work. Merata had many critical roles within the film and television industries. Not only did she provide cutting edge productions but she also was prolific in her writings and presentations related to issues of representation, production and control of Māori images. An advocate of Kaupapa Māori within her work, Merata left a legacy of writings through which we can reflect and understand her approach to the politics of the representation of Māori.

Profile: Dr Leonie Pihama (Te Atiawa, Ngāti Mahanga, Nga Mahanga a Tairi) is mother of six tamariki and the Director of Māori And Indigenous Analysis Ltd. Māori And Indigenous Analysis Ltd has been established as an independent Māori research centre, based upon kaupapa Māori. Māori And Indigenous Analysis Ltd is an Independent research entity that provides research, analysis, training and production services. The kaupapa of MAIA is to contribute to the development and implementation of research and knowledge exchange processes that will contribute to positive outcomes in Aotearoa. MAIA has a Kaupapa Māori focus and therefore

ensures the active inclusion of Māori analysis in all aspects of our operations. This provides positive insights into wider social, cultural and political issues that are faced by communities within Aotearoa.

Areas of Research Expertise include:

Health, education, justice, media, employment and youth related research.

Language and culture regeneration and educational initiatives

Social transformation and institutional change

Kaupapa Māori research

Programme evaluation (qualitative and quantitative)

Documentation, oral history, focus groups

Critical policy analysis

Indigenous research methodologies

Contact: maia@maia.maori.nz

Dr Jo SMITH

Title: Indigenising the Screen: film and television as tools of cultural revitalisation

Abstract

In Merata Mita's seminal essay "The Soul and the Image", Mita addresses the power of cinema and Māori filmmakers to influence and effect social change. As she writes, Māori filmmakers "have the capacity of indigenising the screen in any part of the world our films are shown. This represents power and is one reason we make films which are uniquely and distinctly Māori" (1996, p.54). While Mita writes about cinema, how might this notion of "indigenising the screen" relate to the emergence of Indigenous television? Drawing on examples of programming content from Māori Television, this presentation examines the problems and potentials facing a broadcaster charged with the task of revitalizing te ao Māori.

Profile: Dr Jo Smith (Kai Tahu) is a senior lecturer in the Media Studies programme at Victoria University of Wellington. She researches in the area of postcolonial media theory, Indigenous media and new media studies. She has published work on DVD technologies, New Zealand postcolonial politics and Māori Television. Her most current project is entitled "Unsettled States: Settler-Native-Migrant Media in Aotearoa/New Zealand". This project is funded by a Fast Start Marsden grant (2008–2009).

Contact: jo.smith@vuw.ac.nz

Dr Sue ABEL

Title: Telling stories in Māori and Pākehā news

Abstract

It is not coincidental that news stories are called just that – stories. News stories are carefully crafted constructions that follow news values which are to a large degree culturally determined. This means that these stories, and the angle they are approached from, can vary significantly between Māori news and Pākehā news in Aotearoa New Zealand. News can also be seen as “instant history”. But Māori views of history are often very different to those of Pākehā. These two factors lead to very different news stories, often of the same event(s), which name different groups as causing disruption. This paper will use Ian Stuart’s useful comparison of Māori and Pākehā stories about the occupation of Pakaitore in 1995, apply the same model to a more recent news story, and consider the implications for Māori.

Profile: Dr Sue Abel is a senior lecturer in the Arts Faculty, University of Auckland. Sue was drawn to media studies because of an interest in the role that media plays in society, and in particular the power that it has to marginalise some groups and some values, and make other groups and other values seem “normal”. While this can be applied to a range of areas of contention, she is most interested in issues of ‘race’ and the media, and particularly indigenous peoples and the media. In the last couple of years she has also become increasingly interested in the related subject of the normalisation of “whiteness” in our media.

Contact: sabel@auckland.ac.nz

Paul RANSFIELD

Title: 'Ina...e hika ma...just press record'.

Abstract

In this presentation, Paul will demonstrate that there are indeed few remaining technological barriers to transforming gadgets like the Flip Video, iPad, or iPhone into a priceless waka huia. While the internet is awash with such evidence, Paul’s focus is to address the following two barriers to commercialising such repositories of knowledge:

- 1 The consent i.e the digital publishing rights contract
- 2 The content i.e the script

Profile: Paul Ransfield, BE Process (Hons), MBA, MCP, MOS Project, ITIL v3 OSA, Ngati Raukawa, Ngati Kahungunu and Te Āti Haunui-a-Paparangi. Paul is the founder of www.freelearn.tv and www.kapai.tv. He is an educational technologist, who spent the 1990’s designing and delivering 'kanohi ki te kanohi' foundation courses for adult learners in his mothers Chch based PTE. Since Jul 2010 he has delivered 2,400 hours of free to use, free to share, audio, visual, online lessons in te reo Māori, into every time zone of the world. In this same timeframe

he has recorded 6,000 conversational phrases in te reo Māori, narrated by Henrietta Maxwell and Doug Hauraki. Following this symposium, Paul is planning to fly to Brisbane to record Anituatua Black narrate some of her poetry, and Rangitunoa Black narrate conversational te reo. During this trip he is also anticipating the opportunity to record two leaders of the aboriginal community. In both cases, the cost of collecting the content is trivial when compared to its use over subsequent generations.

Contact: paulr@freelearn.tv

Session Two

Time	Title	Authors/Presenters	Session Chairs
11.15-12.00	Screen (ed) Culture in 48 Hour Film-Making: What do the Audio Commentaries Reveal?	Dr Ocean Mercier	Dr Leonie Pihama Dr Jo Smith Mairi Gunn Paul Ransfield
12.00-12.15	Filmic Travelers: A 48 Hour Filmic World	Challen Wilson	
12.15-12.30	Souls of Warriors: Once were Warriors in France	Dr Deborah Walker-Morrison	
12.30-12.50	A New Paradigm for Māoridom: Exploring the Work of Shaman Darrelle	Dr Belle Harrell	
12.50-13.00	Discussants Overview: Whakawhiti korero		

Dr Ocean Ripeka MERCIER

Title: “Screen(ed) Culture in 48 Hour Film-Making: What do the Audio Commentaries Reveal?”

Abstract

This investigation was motivated by an experience that I had as an audience member in the Wellington heats of the 2006 48 Hour Film Competition, when I witnessed the audience erupt into laughter at a Pākehā character’s satirical use of te reo Māori. This led us to identify tropes of race, language and culture in specific 48 Hour Films, and to ponder their use, function and contribution to a 48 Hour Film Competition culture. For this research, films were chosen for their inclusion of racial or cultural elements: casting, dialogue, story, etc. After sourcing film-maker contacts from these films’ credits, we interviewed and ‘commentaried’ 27 competitors from 19 different teams, all over the country, and having entered the 48 variously from 2005-2010. In this presentation I first describe and comment on the methodology we used. Secondly, I will share the key themes that have emerged from 48 Hour Film-makers’ interviews and audio commentaries. I will also discuss how the shape and scope of this research has changed, to now affirm and reveal the unique ways in which Māori and Pacific peoples participate in the 48 Hour Film Competition space.

Profile: Ocean (Ngāti Porou) is a lecturer at Te Kawa a Māui (Māori Studies), Victoria University of Wellington. With support from the Tūāpapa Pūtaiao Māori Fellowships scheme she became the first Māori woman to gain a PhD in physics. She then completed postdoctoral research in superconducting tapes and Antarctic sea ice as well as lecturing in undergraduate physics courses

and studying te reo Māori. Being immersed in te reo led her into a teaching contract in Māori Studies, and subsequently her current position. Throughout this transition, she has maintained an active interest in movie-making, documenting her world through fictional and non-fictional constructions, in whānau and hāhi spaces as well as participating twice in the 48 Hour Film Competition. Her 2009 documentary ‘Pacific Ark: Falelima’ screened alongside Albert Wendt’s ‘Sons for the Return Home’ in a Rotary fundraiser earlier this year. In addition, she has developed and published a Kaupapa Māori ‘encounter’ framework for the analysis of Taika Waititi’s short films and his feature film ‘Boy’.

Contact: Contact: ocean.mercier@xtra.co.nz,

Challen WILSON

Title: Filmic Travelers: A 48Hour Filmic World

Abstract

Māori and Pacific peoples from New Zealand and around the world have participated in the 48Hour Furious Film Competition since it started in 2003. Through an adaption of Elinor Fuch’s Visit to a Small Planet, a dramaturgical model, the process analysis planet model – Filmic Travelers: A 48Hour Filmic World has emerged. Three teams of two have been selected, from three different regions in two different years – Nebula48:2007 and Nebula48:2008, to become the case studies of this research. Three different Production Planets and the documented audio-commentary from three different Captain’s Logs, are the boundaries in which this discussion focuses its analysis. How these team’s Earthly Values and Planetary Methods work in tangent, where values travel and methods do not, is what this investigation explores.

Profile: Challen Wilson (Ngāti Kahungunu ki Wairarapa, Ngāti Tamaterā, Ngāti Kuia, Ngai Tahu, Ngāti Koata, Ngāti Raukawa) is a talented student of film and theatre. In 2008 she completed her Bachelor of Arts at Victoria University of Wellington and is currently doing her BA(HONS) in film at Victoria University. Challen’s passion is story-telling and her aspirations for the future include creating a spectrum of performative stories from community to high end commercial products. Described by Dr Paul Wolfram from the Film Programme at Victoria University as having the “proven potential to make things happen and create new and compelling artistic works”, Challen is focused on producing works that reflect indigenous perspectives. In 2009, she was awarded one of the Ngā Karahipi a Te Waka Toi/Te Waka Toi Scholarships. This is awarded to tertiary level students of Māori artforms who show promise and commitment to both their artform and to Māori development through the arts.

Contact: challenwilson@gmail.com or 021 830 971

Dr Deborah WALKER-MORRISON

Title: 'Souls of Warriors': Once were Warriors in France

Abstract

The release of the first fully Māori feature-length fiction film, Lee Tamahori's *Once were Warriors*, 1994, though a huge success with popular audiences throughout Aotearoa, came in for some harsh criticism from academics, Māori and Pakeha alike. At the forefront of Māori academic critiques of this film and others (Jane Campion's *The Piano*, most notably) that represented Māori, Leone Pihama feared the consequences of projecting what were seen as debilitatingly negative stereotypes of Māori, not just onto our national screens, but beyond, onto the global stage. This paper seeks to (begin to) engage with such critiques by examining box office figures and press reception of Tamahori's first feature in France.

Profile: Dr Deborah Walker-Morrison (Ngati Kahungunu/Ngāti Rakaipaaka) is Senior Lecturer and Head of French at the University of Auckland, Aotearoa New Zealand. Her principal professional, research and teaching focus to date, has been in the field of French cinema. She also has extensive experience in the field of language teaching and in the development of multi-media materials for second language learning. Thirdly, she is working increasingly in translation studies, with a particular focus on audio-visual translation (sub-titling) and the translation of indigenous Pacific literatures. Having lived and taught in New Caledonia from 1979 to 1990, Walker has translated (with Professor Raylene Ramsay) the poetry and first novel of Kanak activist and politician Déwé Gorodé (*Sharing as Custom Provides*, Pandanus, 2005 / *The Wreck*, Little Island 2010 in press), and is translation editor for Ramsay's forthcoming *Cultural History of New Caledonia*, for which she has produced (with Neil Morrison, CAD) a sub-titled DVD of images and text. She is co-author of a book on the Franco-American relationship as evidenced through French film noir and fiction (*French and American Noir: Dark Crossings*, Palgrave 2009, with Alistair Rolls) and is currently completing a book-length study of the films of acclaimed French filmmaker, Alain Resnais. Future projects include a study of the figure of the *femme fatale* in French and American film noir. The present paper is part of another, broader, collaborative project on the reception of NZ cinema in Europe.

Contact: d.walker@auckland.ac.nz

Dr Belle HARRELL

Title: "A New Paradigm for Maoridom:" Exploring the Work of Shaman Darrelle Stevens

Abstract

Darrelle Stevens is a Māori shamanic, wise woman and author whose paper, "A New Paradigm for Māoridom," was recently read this past September in Russia at a United Nations conference. In her work, Stevens discusses the need for yet another Māori paradigm shift, one that extends globally and universally. While acknowledging the achievements and immense success of the Te

Kohanga Reo movement, Stevens also discusses ways in which Māoridom must move forward in order to survive the challenges facing our earth today. Stevens is currently in the process of producing and directing a film, where she is presenting her ideas in the form of a documentary. I'd like to present an analysis of Stevens' work, as well as incorporating some of my own research regarding multiculturalism, which was the thesis of my doctoral dissertation.

Profile: Belle Harrell recently moved to New Zealand from the United States. She has a Ph.D. in Humanities from Florida State University in Tallahassee, Florida, where she taught a Multicultural Film course and worked for the FSU Center for Teaching & Learning. Belle then taught at Brookstone School in Columbus, Georgia, where she continued to teach Multicultural Film, as well as a Comparative Religions class and a course in World History. In 2009, she spent time in the Pacific Northwest researching with a shaman for the Comparative Religions course she began teaching at Brookstone in the fall of 2009. Prior to this, while teaching at Brookstone, Belle was awarded a Fulbright Scholarship for educators to research and travel for four weeks during the summer of 2008 in the Czech Republic and Hungary. Belle was also granted a scholarship while at Brookstone to take a three week course on the study of England's later Medieval queens held at Merton College, Oxford University during July of 2008. She flew from Budapest to London after finishing the Fulbright Program in Eastern Europe. Belle traveled from London to Oxford and started the class at Oxford during early July. She also took a group of Brookstone students back to Oxford during spring break in April 2010 and took a group of students to Spain, France, and Italy in June 2010. In preparation for this trip, she attended a global conference in Paris, France in February 2010 that was organized by the American Council for International Studies. She currently lives and works on Waiheke Island, Aotearoa, New Zealand

Contact: bharrell@xtra.co.nz

Session Three

Time	Title	Authors/Presenters	Session Chairs
14.00-14.20	Māori and IPTV	Maree Sheehan	Dr Deborah Walker-Morrison Dr Sue Abel Challen Wilson Dr Belle Harrell
14.20-14.40	Our storytelling began to be disempowered the day the stranger began recording our stories	Mairi Gunn	
14.40-15.00	Moemoea: An Exegesis of Cultural Memory	Ngahiiti Faulkner	
15.00-15.20	Practising Culture? Culturing Practise?	Jenny Fraser	
15.20-15.40	Critical reflections of Māori and Indigenous Screen Production	Dr Ella Henry Dr Rachel Wolfgramm	
15.40-16.00	Discussants Overview: Whakawhiti korero		

Maree SHEEHAN

Title: Māori and IPTV

Abstract

This paper will review the technological developments around internet protocol television (IPTV). The study investigates how Māori can develop in these areas and therefore position themselves to benefit from these technological advances.

There are rapid changes in how video and audio content is being viewed, uploaded and downloaded, globally and domestically. These changes and developments have a huge impact on 'future broadcasting'. The convergence between internet broadband broadcasting and the conventional broadcast platforms are growing at a rapid pace. These distribution platforms provide a method for delivering television programmes to a worldwide audience.

In order to understand the implications of IPTV broadcasting technologies for Māori, it is important to examine the domestic strategies alongside a global overview. This research investigated the threats and opportunities of converging internet television technologies for conventional Māori broadcasters, independent Māori production companies, and Māori IT businesses.

Profile: Maree is a Master's student at Te Ara Poutama.

Contact: msheehan@aut.ac.nz

Mairi GUNN

Title: “Our storytelling began to be disempowered, the day the stranger began recording our stories... .”

Abstract

“Our storytelling began to be... disempowered, the day the stranger began recording our stories... .”

This quotation, which opens an unpublished essay by Merata Mita, echoes her anger and sadness. It is an honest response to colonisation. It also a warning for Māori and Pākehā filmmakers to heed.

As a Pākehā feminist camerawoman and environmental documentary maker, I was, therefore, entering tricky territory when I helped make “Restoring the Mauri of Lake Omapere”, a feature-length documentary set in the Hokianga - an area described by Ella Henry as “an isolated, rural, disenfranchised Māori community”. While sitting at the feet of local kaumātua, I realized I had entered a new field.

I have since been challenged because I am a Pākehā working in te ao Māori. In this paper I consider these challenges and discuss some of my learning from this ongoing experience.

Profile: After a stint as a photo-journalist for Auckland University’s CRACCUM and Rip It Up magazines, Mairi went to London in the punk late 70’s where she worked in the cutting room on documentaries for an independent production company and for the BBC, then as a runner on a feature film with Ska group Madness. She returned to Aotearoa/New Zealand in 1983 where she was assistant editor on NZ features including “Pallet on the Floor” and “Came a Hot Friday” for Larry Parr’s Mirage Films. She worked with others making films out of Alternative Cinema where she first met Merata Mita and landed her first job in the camera department of the freelance film industry in 1984. After loading then pulling focus for ten years on dramas, docos, TVCs and music videos, she assumed the role of cinematographer, shooting two dramatic features in NZ and New York - “Gravity and Grace” and “Reality Show”, several shorts, music videos and documentaries. She won the ITVA Award for Best Camera in 1994, the Women in Film and Television Unsung Heroine of the New Zealand Screen Industry Award for her work as a pioneering woman cinematographer in 2006 and is a foundation member of the New Zealand Cinematographers Society. The feature length environmental documentary she shot and co-produced for Maori Television, “Restoring the Mauri of Lake Omapere”, won Best Overall Entry at the Wairoa Maori Film Festival [2008]. Mairi taught camera and lighting at UNITEC for six years and is currently teaching Video Production at AUT University.

Contact: mairi.gunn@aut.ac.nz

Ngahiiti FAULKNER

Title: Moemoea: An Exegesis of Cultural Memory

Abstract

My presentation is a deeply reflective journey about my short film called 'Moemoea' which has and continues to come to me through dreams. This is my story about how dreams have shaped, influenced and nurtured the development of my short film. Moemoea tells the archetypal journey of coming home to self, beginning as a short story called 'Coming Home' written during my time at Latrobe University. The first scene forms a central part of a PhD thesis which can be described as a critical interpretation of cultural remembering enacted and performed through a short film. An original waiata, Carol Storeys' 'Kirikiri o te Wa' forms the central core of the scene through which key ideas and images will be discussed.

Profile: No Ngai te Rangi, Ngati Ranginui, Te Arawa. As a storyteller, an educator and an academic, Ngahiiti comes from a long line of women from both sides of her whanau who dream,. After many years away, Ngahiiti is now living in Tauranga Moana on her Mothers' ancestral land. In October 2010, Ngahiiti was awarded Te Tawhaki Nui a Hema; Buck Nin Award from Te Wananga o Aotearoa for 2010-2011 to complete her PhD in film and memory work.

Contact: Ngahiiti.Faulkner@twoa.ac.nz

Jenny FRASER

Title: Practicing Culture? Culturing Practice? ... Australian Aboriginal New Media Arts

Abstract

In this presentation, I discuss critical work arising from an earlier arena of storytelling and new media cultural practice that acknowledges Aboriginal know-how and sophisticated visual literacy, along with ancient connectedness to place.

Questions include

'How does the new image making process reflect who that person is and how they fit into their culture and other cultures?'

'What important political messages are conveyed through these new artforms?'

'How is this received by the mainstream?' and 'What is being done?'

Profile: Jenny Fraser is a "digital native" working within a fluid screen-based practice. Her work has been exhibited and screened internationally, including the Interactiva Biennales of Electronic Art in Mexico.



Her practice has been partly defined through a strong commitment to collaboration with others, leading to involvement with artist networks such as the Blackout New Media Arts Collective, a national body of Aboriginal creators and she founded cyberTribe, an Indigenous online gallery, which aims to encourage the production and exhibition of Indigenous art internationally as an act of sovereignty, over 10 years.

A celebrated artist, she was awarded an honourable mention at the 2007 imagineNATIVE Film Festival, Toronto, Canada and in 2008 she was the first to be acknowledged for video art in the 25 year history of the Telstra National Aboriginal and Torres Strait Islander Art Award, with a Highly Commended from the judges.

A Murri, she was born in Mareeba, Far North Queensland and her old people originally hailed from Yugambeh Country in the Gold Coast Hinterland on the South East Queensland / Northern New South Wales border. She has completed a Master of Indigenous Wellbeing at Southern Cross University in Lismore, New South Wales.

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<http://www.cybertribe.culture2.org/jennyfraser>

<http://www.cybertribe.culture2.org>

<http://www.cybertribe.culture2.org/blackout>



Ella HENRY and Dr Rachel WOLFGRAMM

Title: Critical reflections of Māori and Indigenous screen production

Abstract

The purpose of this paper is to critically reflect on the journey of Māori and indigenous screen production. Critical reflections will include past, present and future trajectories of the indigenous screen production industry as a contemporary medium for indigenous storytelling and creative expression. We highlight the role of Māori and indigenous storytellers, political activists, industry leaders and academic researchers have played in shaping, influencing and capturing its development. More specifically, we critically reflect on a series of questions including; How do inter-generational shifts influence the flow and arc of screen production for Māori and indigenous peoples? Are there opportunities to learn from other cultural based screen production industry's internationally? What can we do to amplify Māori and indigenous perspectives as researchers and scholarly activists in this area? How can we better engage with new technologies at individual, community, societal and global levels as indigenous researchers, practitioners and scholarly activists? What can we learn from practitioners in this industry that will help to enhance research innovations that facilitate new creative thinking and solutions to broader community issues? What lessons can we learn, articulate and transfer about the passion, power and creativity of rangatiratanga from leaders in this industry? What are some future research directions and where are the points of synergy with other research agenda's?

Profiles: Ella Henry: Ella has an academic background in Sociology, Māori Studies and Management Studies, her Masters' thesis focused on Māori women in management. Ella has also been actively involved in Māori broadcasting. During the 1980s, while a member of Auckland University Students' Association, Ella organised the first on-campus Māori film festivals. In 1996 Ella and a group of colleagues formed Nga Aho Whakaari, the Association of Māori in film, video and television. In recent years Ella has worked more directly in Māori broadcasting, as a radio announcer for urban Māori Radio Waatea, presenting a show called Ask Your Auntie on Māori Television for three years and taking a number of other acting and presenting roles. Ella has returned to academia for the first time since leaving her post as Head of Puukenga School of Māori Education at Unitec, after working in business and media for a number of years, to pursue her research and teaching interests. Her experiences in Māori broadcasting underpin her PhD study, which explores Māori women as entrepreneurs in film and television.

Rachel Wolfgramm: Rachel is the director of He Tuākana Navigating Futures Programme, University of Auckland Business School where she holds a lectureship position in the Department of Management and International Business. Rachel was awarded her Ph.D entitled "Continuity and vitality of worldviews in organizational culture: towards a Māori perspective" in 2007. She is currently an associate investigator on a Marsden funded project "Glamour and Grind, New creative workers in film and screen production (2008-2011) along with colleagues Ella Henry,

Professor Judith Pringle and Associate Professor Deborah Jones. Her primary areas of teaching and research cohere around Sustainability related issues in Business in Society. She also has 6 years experience teaching on the Huanga Maori Graduate School of Enterprise programme, UABS. She is an experienced supervisor of post-graduates students and invited speaker at national and international business, academic and symposia and conferences. In 2009, she was awarded a Vice-Chancellor's Strategic Development fund to advance teaching and research excellence in Sustainability in line with the Universitas 21 Declaration of Sustainability. She currently co-chairs an inter-faculty panel for this project and is co-chair and co-convenor of the Universitas 21 International Sustainability Symposium, "Universities as leaders in transition to Sustainable Societies". She is a member of the United Nations Habitat and TRI Sustainable Cities steering committees, member of numerous international professional bodies and is a panel member and elected monitor of the New Zealand Qualifications Authority ITP (Approval and Accreditation of degrees) which enables her to share areas of expertise across the New Zealand Tertiary Education sector. Rachel is currently leading a new interdisciplinary research project entitled: Status and Sustainable Consumption in Lifestyle Events with Dr Denise Conroy and a cohort of post graduate students.

Contacts: ella.henry@aut.ac.nz;

r.wolfgramm@auckland.ac.nz

Ngā Kaimahi

No Hui or Symposium can succeed without tireless efforts from those behind the scenes. We would like to acknowledge the members of our team, whom you may not meet in person:

Film Crew

The Keynote Panels, with your permission, will be filmed and archived as a teaching resource. As well, the film crew may ask for your opinions about the Hui over the weekend. The film crews are voluntary media students under the tutelage of an industry professional

DOP: Mark Teirney (Ngā Puhī)

Mark was a graduate of He Taonga I Tawhiti in 1987. Since then he has worked continually on feature films, commercials and television series, as a gaffer, camera operator, DOP and director, most recently on “Kōrero Mai”, produced by Cinco Cine.

Director: Sophie Johnson (Ngāti Tuwharetoa, Ngā Puhī)

Sophie is currently completing a Master of Communications, and her short film ‘Making of a Kaitiaki’ will screen at the Symposium.

Technical Director: Hohepa Spooner (Ngāti Kahungunu)

Hohepa is a lecturer and ITS coordinator at Te Ara Poutama.

Camera/ Sound: Markus Kitione (Tongan/ Cook Islands)

Markus is a Pacific Island student from Manukau. He is completing a Bachelor of Māori Development, majoring in Māori media. His Video Production documentary was selected for screening at the Flavorz 2010, AUT video competition.

Camera: Andee Bristow

Andee is a third year Bachelor of Māori Development, Māori media student in Te Ara Poutama.

Floor Assist: Nick West

Nick is a first year student in the Bachelor of Business Studies at AUT.



Camera/ Sound: Selena Johnson

Selena is currently studying for a Bachelor of Maori Development, specialising in Media. She would like to be involved in Maori Development helping Maori to achieve their goals. Her goal is to finish her degree and be able to speak Te Reo fluently.



Camera/ Sound: Georgina O'Connor

Georgina (Ngā Puhī) is from Kawakawa in Northland. She is a Te Ara Poutama student, completing a Bachelor of Māori Development majoring in Māori Media. She aims to make documentaries based on conservation issues within Aotearoa as well as filming of live events and music video production.



Administration Crew

Coordinator: Maxine Graham (Ngāti Mahuta)

Maxine has a Bachelor of Business from AUT and is currently completing a Master of Business. Maxine is the Co-ordinator of Māori Advancement at AUT University.

John Patolo (Samoa)

John is a Master of Social Science student, due to complete his thesis soon.

Wahineata Smith (Ngāti Ranginui, Ngāti Korokī-Kahukura)

Ata was born and bred in Tokoroa and lived there all her life before moving to Dunedin in 2002. She went to Otago University to study Physical Education and Māori. After 5 years in Dunedin, she graduated with a Bachelor in Māori Studies with Honours and a Bachelor in Physical Education. In 2007, Ata moved back to Te Ika ā-Māui and joined Ngā Whānau Māori at AUT University. She is currently studying towards her PhD, which examines the importance of whakapapa to the identity of urban Māori, written in te reo.



Piki Diamond (Ngāpuhi, Ngāti Tūwharetoa).

Piki's education background is in the Visual Arts and graduated with a Bachelor of Visual Arts from AUT in 2006. After working in publishing for two years, she returned to studies to begin to learn Te Reo at Te Wānanga o Takiura for one year then in 2009 started my Master of Arts in Māori Development. Currently, she is in the final phase of thesis writing, looking to complete in 2011. Her topic is looking into embedding mātauraanga Māori and mainstream art curriculum

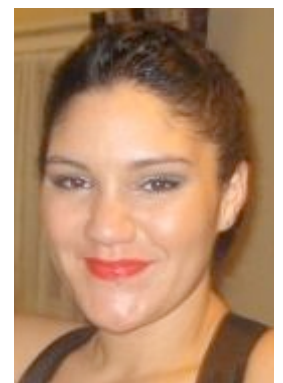


Melanie Silulu (Samoa)

Melanie is a Master of Māori Development student in Te Ara Poutama.

Mia Henry (Ngā Puhī nui tonu)

Mia is a second-year Bachelor of Business Studies student at AUT. She will be driving guests for the weekend.



Darren Gibbons

Darren is a second-year the Bachelor of Māori Development, Māori media student. He will be driving guests for the weekend.

In Conclusion

So many departments and sections across AUT have contributed their advice and support to this Hui, and we wish to personally thank:

Veronica Kumeroa and the Marketing Services Team

Karen Cottle and the Student Accommodation Team

Grant Thorburn and the ICT Team

Zsofia Fodor and the Event Services Team

Carl Ewen and the Campus Services Team

Chris Baukham and the Safety and Security Team

Finally, a Hui, like an army, moves on its stomach, and our stomachs will be well pleased this weekend, with the wonderful foods and hospitality of John Oyagawa and his catering team, who can be contacted at: www.johnoyagawa.com

Photographs of the Manuhiri, Panel speakers, Presenters and Kaumatua



Powhiri: Ngaiterangi Kuia, Mabel Wharekawa is Kaikārangā for manuhiri on Saturday 4th December at Nga Wai Ō Horotiu Marae, AUT University.



Ngamaru Raerino, Toby Curtis and Valance Smith are the AUT University paepae for the symposium.



The first Keynote Panel of the Hui, Rawiri Paratene, Gaylene Preston, Whetu Fala (convener), Anne Keating and Rowley Habib.



The writers panel, second of the day, comprised Dr. Romaine Moreton, Patricia Grace, Briar Grace-Smith, Kath Akuhata-Brown (convener) and Alanas Obomsawin



The Industry leaders panel: Tearepa Kahi (Ngā Aho Whakaari/ Te Paepae Ataata); Graeme Mason (NZFC); Nicole Hoey (NZOA Board, independent producer)



Neil Diamond (Cree film-maker) spoke about his film Reel Injun with Leo Koziol (Wairoa Maori Film Festival)



The Directors' Panel comprised Whetu Fala, Katie Wolfe, Sima Urale and Karen Sidney (convener)



Rawiri Paratene, in costume, with Inuit film-maker Jobie Weetaluktuk and his wife Carol Rowan



Symposium Chair, Ella Henry with Wellington film-maker Anne Keating, producer of Barry Barclay documentary, Camera on the Shore.



Canadian visitor Alanis Obomsawin with Māori film-maker, Pita Turei



Cree film-maker, Neil Diamond with renowned Māori actor Rena Owen



Pasifika artist Diana Fuemana with Aboriginal film-maker and academic, Dr. Romaine Moreton



Wahine Toa of screen production, Gaylene Preston, Briar Grace-Smith, Anne Keating and Katie Wolfe



Māori screen industry icons, Rawiri Paratene and Larry Parr



Producers Panel, Larry Parr, Ainsley Gardiner and Christina Milligan



Industry Leaders' Panel, Graeme Mason (CEO of NZFC), Tearepa Kahi (Ngā Aho Whakaari/ Te Paepae Ataata), and Nicole Hoey (NZOA Board and independent producer)

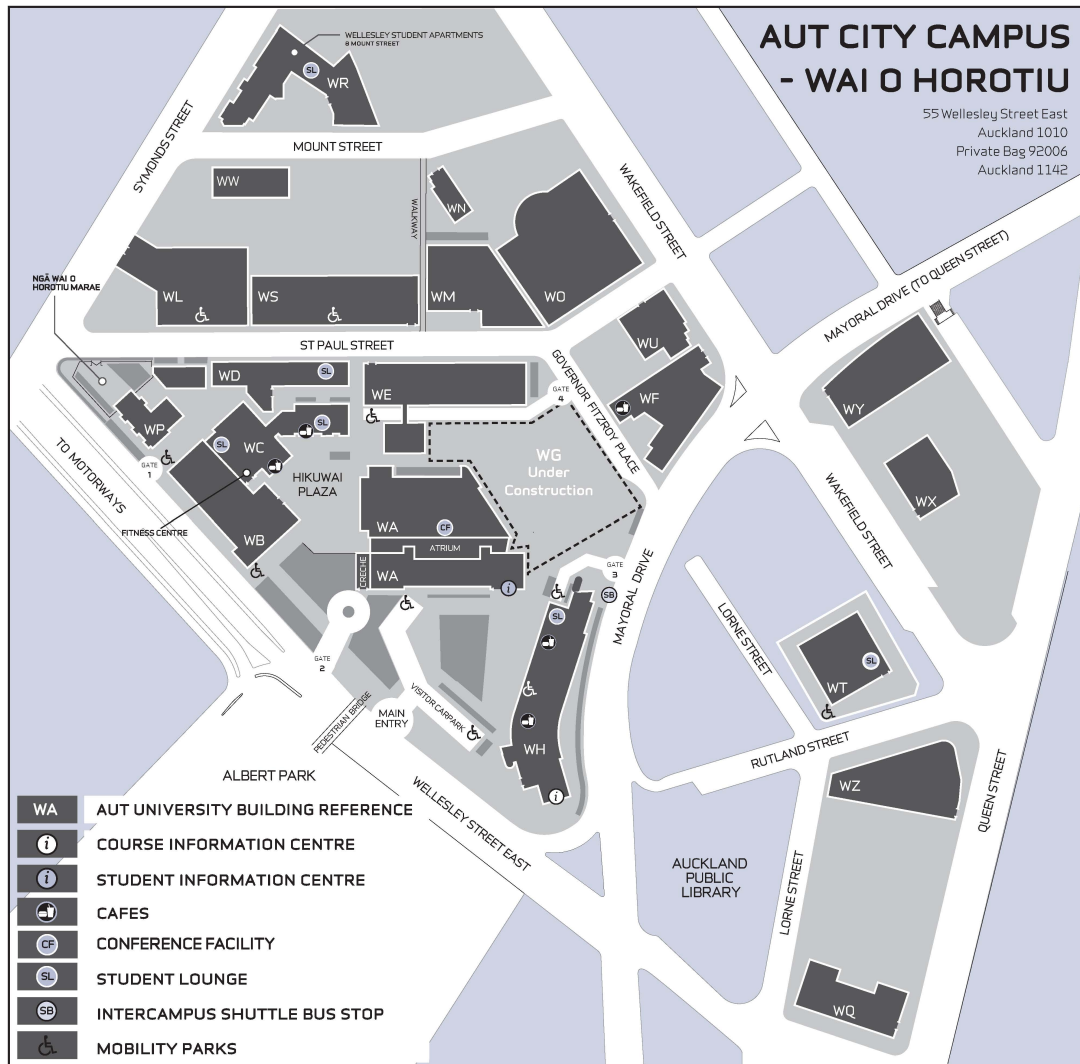


Ngā Tāngata: group shot on Marae Atea on Sunday 5th December

Te Kaea Māori Television lead news Sunday 5th December 2010



AUT University City Campus - Wai O Horotiu



Kā nui te mihi ki a rātou, ngā kaitautoko:

