**TUPAIA’S ENDEAVOUR – feature documentary film.**

**Production Notes**

**FACT SHEET**

**Production Company**: Island Productions Aotearoa in association with the Major Arc Trust presents a film by Lala Rolls

**Funding:** New Zealand Lottery - Tuia Encounters 250 Fund, New Zealand On Air, Te Māngai Paho, Māori Television Service, The Worldview Project of the Public Media Alliance UK, Te Hā 1769 Sestercetennial Trust, Office des Postes et Télécommunication Tahiti (OPT), Polynesie 1ére, Random Films, The British Council of NZ, Porirua City Council, Major Arc Trust, Girls Helping Girls Trust, University of Otago, Malcolm Thompson, Lise Abraham, Marc Baily and Nomi Bar-Even, Catherine and Gordon Howie, Annemarie Rolls.

Producer/ Director/Editor: Lala Rolls

Director of Photography: David Paul

Music Composition: Riki Gooch and Stephen Gallagher

Sound Design: Melanie Graham

Graphic Effects: John Strang/Dusk

Co-producers: Grant and Bryce Campbell, Olivier Roth with Viv Winter, Nicola Olsen,

Elaine Koller, Benjamin Picard

Executive Producers: Jan Bieringa, George Andrews, Tiwai Reedy, Lise Abraham

Presenter and Artist: Michel Tuffery

Presenter and Actor: Kirk Torrance

Key Participants: Prof. Paul Tapsell, Dame Anne Salmond, Anne Iranui McGuire,

Taha Natua Manutahi, Nick Tupara, Wayne Ngata

Duration: 119 mins

Film Festival Screenings:

Short French Language TV version TUPAIA 2016 FIFO Tahiti – won Special Jury Prize; Special Preview Feature Rough Cut screened at Border Crossings, London 2019

Final Feature Film cut screened at: NZIFF 2020; HIFF, 2020; Wairoa Māori Film Festival, 2021; Montreal Independent Film Festival, 2021; Asinabka Film and Media Festival, Canada 2021

Facebook: Tupaia Film

Website: https://www.majorarc.org/

Contact:

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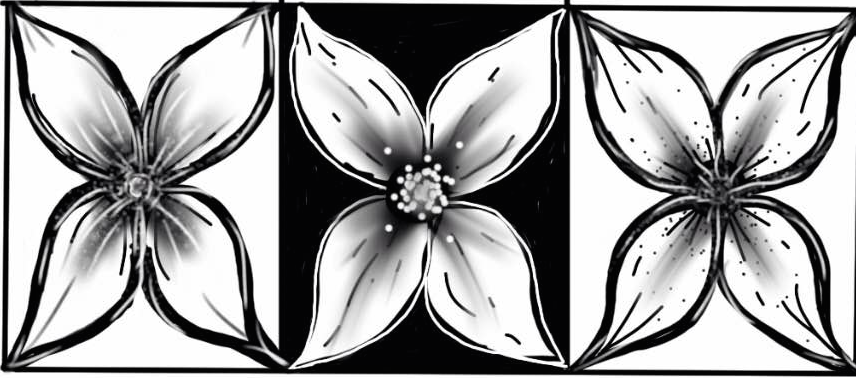


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Film

& Media

**Tagline**

Tupaia: the central character for Māori; a side-lined extra to the British.

**Short Synopsis 1** (75 words)

Tupaia, star-navigator, high-priest, artist. The Tahitian who ensured the success of James Cook’s first Pacific Voyage on the British Navy ship the Endeavour in 1769. His pivotal role unrecognized until now. TUPAIA'S ENDEAVOUR addresses the pain left in Cook’s wake and makes startling new discoveries that rewrite history.

A Pacific first contact story from a Pacific Point of view, told in true Pacific style, in haka, with song and under the gaze of the ancestors.

**Short Synopsis 2** (46 words)

Tupaia, star-navigator, high-priest, artist. The Tahitian who ensured the success of James Cook's British Navy ship *Endeavour's* voyage to New Zealand in 1769. His pivotal role unrecognized. Until now. TUPAIA'S ENDEAVOUR addresses the pain left in Cook’s wake and makes startling new discoveries that rewrite history.

**Synopsis**

A Pacific first-contact story, from a Pacific point of view

When James Cook, captain of British Navy ship Endeavour, took his first steps on the un-colonised shores of 1769 Aotearoa/New Zealand, he set in train a sequence of events in violent collision with the existing Māori occupants.

This first meeting between Māori and Europeans should have ended disastrously for Cook and his crew. It didn't because of Tupaia, a Polynesian who had joined the *Endeavour* expedition in Tahiti.

Who was this high-priest, this star-navigator, this extraordinary artist? A character whose influence was left out of European history books. Yet 250 years later, his imprint lives on in Aotearoa/New Zealand.

New Zealand born artist Michel Tuffery (who is of Samoan/Rarotongan/Tahitian heritage) and Māori actor Kirk Torrance, with scholars and Māori tangata whenua (people of the land) alongside them, retrace the footsteps of Tupaia in true Polynesian style.

Under the gaze of their ancestors, with song, haka and humour, they make startling new discoveries that will rewrite history, cementing Tupaia’s role as a central figure of the modern Pacific renaissance.

In drawing Tupaia from the shadows of history, they address the grief and pain left in Cook’s wake, cast light on hidden treasures and uncover real magic.

**Director’s Notes by LALA ROLLS**

**An Eight Year-Journey**

**Tupaia’s Endeavour** was shot over eight years. We started filming in 2011 after gaining initial funding from Māori Television and New Zealand on Air. They had commissioned a single 52-minute television documentary, but for us the story was always bigger than that. Our dream was always to make a cinematic feature film. So between 2011 and 2019 we ran a stop/start shooting schedule, fundraising in between and undertaking each shoot with new funds in hand. Other financial supporters came to include Te Māngai Pāho and Te Hā Trust (both Māori special interest funders), the Commonwealth Broadcasting Association, UK and French Polynesian cultural funds. To honour our agreements with these funders we have made various special short-form versions of the project along the way. These have been to serve local television, local communities and provide educational clips and oral history archives. Finally, in November 2018 we won a grant from the New Zealand Lottery Fund through the Ministry of Culture and Heritage to make our long-awaited cinematic feature film.

It turns out it was exactly right that it should take this long. All the delays and the sharing of versions with local communities has drawn a wealth of new knowledge and information to us. All of which has fed into and brought a special kind of magic to the final cut. The film is more than just a film. It is a presentation of oral history, art and culture that goes way beyond what we hoped for.

**The Vision**

In 2006, artist Michel Tuffery and I had both (separately and without each other’s knowledge) read Dame Anne Salmond's book *The Trial of the Cannibal Dog – Captain Cook in the South Pacific*. We had both noticed a Tahitian character called Tupaia slipping in-between the lines of this story about the British Navy’s James Cook in the Pacific.

Michel has Tahitian ancestry (as well as Samoan and Rarotongan) and has always drawn on his Pacific identity in his art. I was born in Fiji (to Australian and Dutch parents) where I grew up until the age of 17 when I migrated to Aotearoa NZ. Fiji is very much in my heart. It is my identity. The Pacific is where I am from. As a filmmaker my strong leaning is always towards telling Pacific stories on film.

So, when Michel and I bumped into each other at our local cafe we said, almost in unison, "Hey, have you read *Trial of the Cannibal Dog*? ... What about Tupaia! ... How come we have never heard of him? ... We've got to make a film."

Although it would take four years of research, development and proposal writing to win the initial funds, there were two things I knew for sure:

The first was that I must make this film with Tuffery, using his art as way to paint the picture as we went. The second was that Kirk Torrance should play Tupaia.

Why Kirk? Because not only is he Ngāti Kahungunu (a Māori tribe that has a strong ancestral connection with Tupaia's people), not only was he about the same age as Tupaia at the time of Cook's arrival in Tahiti, but also (as a past New Zealand representative swimmer), he swims like a dolphin.

Why swimming? As a child of the Pacific I am always happiest in the sea. Diving down to the cool deep, at peace in the silence and grace of the swim, hearing the moment when you surface back up into the babble and weight of human life.

When I thought of Tupaia (and of the moments of loneliness and disempowerment he may have felt at times on the *Endeavour*, that European boat captained by Cook), I thought of how at home Tupaia would have been in the sea. I thought, perhaps like me when I return home to Fiji, when he needed to return to himself, he would dive deep down and leave the European babble behind him. And so the swimming sequences became the motif for Tupaia's internal and spiritual world.

Basically, I wanted to take the audience into the Pacific that I know. Which meant taking them with us on the same personal journey that we had to take in order to tell this story with authenticity. We knew we should take the time to listen to people, that we should share food with the people we interview, engage in rituals and offer the proper incantations on sacred ancestral sites. We knew that we should try to imagine Tupaia by living parts of his journey.

I was also interested in keeping our storytelling rigorous with the leadership of Dame Anne Salmond, the distinguished Professor of Māori Studies and Anthropology and Professor Paul Tapsell, whose specialty is in Māori artefacts and their 'life' in museums. Their professional voices are as heartfelt and vivid as the oral histories told by the descendants of Tupaia and the Māori he encountered.

We were making a big film with very little funding, but a lot of heart. I wanted to share that with the audience too. I wanted them to see the gentleness between the men as they drew felt-tipped pen moko (face tattoos) on each other before we filmed the warriors’ haka (ceremonial challenge).

I wanted the audience to know that we were not telling our haka warriors how to do anything. We shared the story with them and invited them to interpret it as they saw fit. This added a whole other layer to the film. For example, the man who plays Te Maro (the first man Cook's crew shot and killed in Aotearoa New Zealand) is in fact a descendant of Te Maro. His brother and nephew play his attendants. They are reliving their ancestor’s pain and finding healing in honouring his name. This kind of depth of involvement runs through the whole film.

We are all so proud of how we have handled this film journey and we believe that allowing the story to unfold like this gave us the special magic of discovering momentous truths totally out of the blue and on camera as we went.

**Filmmaker and particpants interview quoutes**

**Quotes from an interview** with producer/director/editor **Lala Rolls.**

**Pacific story from a Pacific point of view**

“For me, TUPAIA’S ENDEAVOUR is about Tupaia himself as a character through history but it’s also about a journey for two modern Polynesians (Michel Tuffery and Kirk Torrance) and for myself and the crew as well. We all went on this journey - through Tupaia we explored our Pacific history and re-looked at history from a Pacific point of view.

 “I’ve always been aware that the conqueror/colonizers tell the history - the written history. I wanted to turn that around and put the story through our Pacific perspective. I really wanted to acknowledge that there was an exchange and we’re all part of it in a way.

**No visual record of Tupaia**

Although the film features paintings by Tupaia, there are no paintings of him. “There appears to be no visual reference to Tupaia. Parkinson, the ship’s artist, painted all these people but there’s no painting of Tupaia. We can only assume they thought they were going to be around for a long time together. Maybe Parkinson thought ‘well, Tupaia’s with us, we’ll paint him later, maybe back at home in England’. And of course the great tragedy is that Tupaia died in Indonesia on the way back to England and Parkinson died shortly after.”

Rolls solved the problem of having no visual material of Tupaia by casting the actor Kirk Torrance to represent him. And she covered the lack of archival material of the journey by calling on the creativity of artist Michel Tuffery: “I said, ‘OK Tuffs, you’re gonna paint the big scenes, the wide shots, you’ll show us the Endeavour out in the bay in Tahiti, you’ll show us the people. And he did.

“We had a lot of conversations like: ‘what is this scene? What do we need to see? What are the story points that he could give us in a painting?’ And the great thing about Michel Tuffery is that he is a brilliant artist, so I’d ask him to do one thing, he’d go off and come back with some completely different thing. But it would be interesting and better. And it was his own art. So, like the whole film, we’ve just asked people to speak as themselves. We say ‘this is what we’re trying to do, what will you bring to it?’ And people have inevitably brought their own special piece to it.

**TUPAIA’S ENDEAVOUR has already sparked change**

“I am really proud of this film in that it really has sparked change. From the very roots of starting to have conversations during our research - once people started talking to us, then they started talking to each other. Even way back in 2011 when we pitched it in Tahiti we talked to the waka (canoe) voyagers and master navigators and we said ‘this is a film we’re making, will you be in it with us? Will you help us and share your stories?’ When we went back in 2012, because of conversations with us, they had started exploring their ancestor Tupaia and they had carved this beautiful statue to Tupaia.

“In 2016 we shared a very long version of the film with the Te Hā Trust (lead organisers of the 2019 Tuia 250 anniversary of the arrival of the Endeavour in New Zealand) at a big screening in Gisborne. There were city councillors, the Mayor, ordinary Pākehā New Zealanders, Māori from around the region, everybody. Many of them had never even considered that there might be a different way to look at the arrival there of Captain Cook in 1769. As Dame Anne Salmond says: the view from the shore, rather than the view from the ship taught by British history.

I believe that that screening started conversations and led to Tupaia becoming heard about in all sorts of ways during the Tuia 250 commemorations of the arrival of the Endeavour.”

**Sharing the research as the filming was in progress leads to more information coming forward.**

“We have gathered info as we’ve gone. We keep putting out what we do and people keep coming with more. Giving, building the story. So it’s like an oral history exercise.”

The film contains two major reveals of new discoveries made while the camera is rolling: a new, revelatory way to read the map of the Pacific that Tupaia drew for Cook, which Rolls put together from a range of information, theories and wisdom from various people met along the way. The other astonishing discovery was the chance sighting of paintings by Tupaia on a rock cliff near Ūawa/Tolaga Bay, which came about just as the crew was giving up the search, but while the camera was still rolling.

**Quotes from some of those involved:**

Respected anthropologist and historian **Dame Anne Salmond** is interviewed in *Tupaia’s Endeavour* for her expert knowledge about James Cook’s journeys in the Pacific. Her book, *Trial of the Cannibal Dog: Captain Cook in the South Seas* was the inspiration for Lala Rolls to make the film.

On seeing the film, Dame Anne says: “*Tupaia’s Endeavour* is important because it’s a portal to one of the world’s great stories, which is the way in which the ancestors of Polynesians explored and settled a third of the earth’s surface.

“They invented bluewater sailing in the process and Tupaia was a direct inheritor of that legacy. He joins the vessel of one of Europe’s greatest maritime explorers, James Cook. And on board also there’s Joseph Banks who later became the president of the Royal Society, an impressario of imperial expansion in many ways.

“So, on this little coal ship, the Endeavour, there were these three extraordinary characters: Tupaia, high priest, navigator, artist, lover, explorer, adventurer. James Cook, one of the great European explorers of all time and Joseph Banks, scientific impressario. What an amazing set of characters.

“What an extraordinary story. In sharing it, Lala is enriching our understanding of how it’s the whole story of human settlement of the globe. It’s a great story in world history.”

* Dame Anne Salmond, 2019.

Artist **Michel Tuffery**, who conducts interviews in the film as well as painting to illustrate key events in the story, says*:* “The film is just like a lesson 101 to empower people. To empower us about stuff that we didn’t know. Because honestly, I didn’t really know anything about Tupaia before this.

“This film has just been a process of asking the questions but allowing the tangata whenua, the locals (in Tahiti and Aotearoa/New Zealand) to give their views, not just the academics.

“We’ve put the questions out there, but I think it hasn’t finished. It will just go on and on and on because there’ll be more stuff that will reveal itself as more people see the film.

“It’s giving affirmation about what our people can do. Who this superhero was - I mean, yes Tupaia - but there were a whole lot of other Tupaias out there. It gives affirmation about what was going on at that time and it’s added another layer of history.”

* Michel Tuffery, 2019

**Anne Iranui McGuire**, sociologist and historian from the Te Aitanga a Hauiti Māori people of Ūawa/Tolaga Bay, where Tupaia came ashore, is one of the key interviewees in the film.

She says: “Over the years, the oral history that I’ve been handed down from my great-grandfather and my grandparents, I’ve been able to validate through research. But I think it was really important for me to tell it in the film from that oral history perspective rather than from Cook’s journals or Banks’s journals.

“I had a real uplift when I discovered this: my grandparents had told me that when Tobias Furneaux arrived here on Cook’s second voyage, our ancestors asked him “where’s Tupaia?” and he said “he died on the way to England”. And our people held a tangi for him. Kawe mate we call it. And they sang a song during that process. That was the oral history from my ancestors and I was excited when I saw in Furneaux’s journal that he had actually recorded the song in phonetic English.

As a member of the Te Hā Trust responsible for organising the 250th anniversary commemorations of the arrival of the Endeavour in Aotearoa/New Zealand, McGuire is positive that the long-overdue recognition of Tupaia during those events in 2019 is a result of the research and filming in the East Coast region and a screening in Gisborne of an early version of *Tupaia’s Endeavour*.

She says: “I’m certain that the process of making the film brought Tupaia to the forefront. And so he’s been a great part of the Tuia 250 celebrations. Certainly here in Tolaga Bay.

“The other thing that’s come out of it is that we filmed in Tahiti and Rai’atea. We brought those Tupaia descendants together and gave them something to be proud of and formed relationships with them. How fantastic to find that I understood their language. They understood my language. We didn’t have to speak English or French.

* Anne Iranui McGuire, 2019

**Hoturoa Barclay-Kerr** (Tainui), captain of ocean-going waka Haunui, was interviewed in the film and saw the final film at Ūawa/Tolaga Bay in October 2019. He says:

“It was great to see the final version of the film. In terms of understanding the depth of feeling about Tupaia among the different iwi who encountered him, it was a great thing.

“I think that more people from Aotearoa will probably benefit from seeing and hearing those stories and the different ways that Tupaia engaged here in Aotearoa. Understanding who he was, where he came from and how he got to be on Aotearoa is important.

“It’s interesting in the fact that when you go back to Tahiti, there’s actually not a lot of people who really remember who he was and what he did. So I think the film giving some kind of background to an ancestor who is spoken about in some iwi’s tribal histories here in Aotearoa is a good thing to have. Good job.”

* Hoturoa Barclay-Kerr, 2019

Quotes from a review by **Mark Peters, Gisborne Herald**

after the 2016 Gisborne screening of the work-in-progress film

“Every New Zealander should see this documentary about the Polynesian navigator.”

“The audience was abuzz with actor Kirk Torrance, historian Paul Tapsell and Raiatea-born artist Michel Tuffery’s excitement of discovery after discovery about the Tahitian navigator who joined Cook’s voyage to New Zealand.”

“Many of those discoveries will enrich if not rewrite certain aspects of history.”

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**Gisborne Herald** Article 14 October 2019, after a screening of the completed film at Ūawa/Tolaga Bay October 10, 2019

By Mark Peters

A group of people standing next to an umbrella

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THE RETURN: Lala Rolls (right), director of the now feature length documentary, Tupaia’s Endeavour, Pacific anthropologist Dame Anne Salmond (left), artist Michel Tuffery and historian Anne McGuire, visited Uawa-Tolaga Bay yesterday for a screening of the film that followed the arrival of the Tuia 250 flotilla. Picture by Mark Peters

A mind-blowing discovery that unlocked Ra’iatean navigator Tupaia’s 1769 map of islands in the Pacific was revealed in a screening yesterday of Lala Rolls’ feature-length documentary Tupaia’s Endeavour.

That discovery, and other new information in the film, will not be revealed here until the documentary is released next year.

Since the 2016 premiere of the documentary about the arioi and artist who joined British explorer James Cook’s expedition from Tahiti to New Zealand much more information has come to light.

More people have come forward to tell their stories, handed down through generations, of Tupaia.

After yesterday’s screening in Uawa-Tolaga Bay of the now feature-length film, the likelihood of more information coming forth about the man who acted as translator and mediator between Cook’s crew and Maori is high.

The invite-only screening was held following the arrival of the combined Tuia 250 Flotilla of waka and tall ships at Opoutama (Cook’s Cove). Among the voyaging waka was the Tahitian va’a moana Fa’afaite.

A post-screening hakari (feast) at Hauiti Marae was also an opportunity for conversations about the film and about Tupaia.

Producer and director Rolls has described the film as “an oral history collection and a sort of rolling wananga”.

First encounters between Cook’s crew and Maori in October 1769 were disastrous, but by the time HMB Endeavour arrived at Uawa-Tolaga Bay Tupaia had assumed the role of translator and mediator.

Relations between Cook’s men and the people of the East Coast settlement were friendly.

Tupaia is known to have met with locals in a cave at Opoutama-Cook’s Cove. Other extraordinary discoveries made in the cave during filming will also be revealed in the public screening next year.

Tupaia’s Endeavour is literally a voyage of discovery. As artist Michel Tuffery, historian Paul Tapsell and actor Kirk Torrance meet with anthropologist Dame Anne Salmond, waka hourua (twin-hulled voyaging canoe) crew, Tupaia’s descendants and others they clearly have a sense Rolls’ documentary is not just filling a neglected gap in history but is making history itself.

“Because of the film’s journey, people have approached us with stories,” said Rolls at the screening.

“This is bringing it back to where it came from.”

Quote from **Dame Gaylene Preston**, renowned New Zealand filmmaker on seeing the finished film:

“I’m a bit overwhelmed. I think the work that Lala Rolls is doing over a lifetime is really summed up in this film. This is a beautiful piece of documentation of our world now and our world then told through the story of Tupaia. And with those fantastic drawings, my goodness.”

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Quotes from **audience members** at Ūawa/Tolaga Bay screening October 2019

“Ka pai (very good). I enjoyed watching the film because it showed the threads of skills and knowledge of Tupaia. Tupaia the artist, Tupaia the priest able to karakia (recite incantations) but also to bind the whānau (family), bind the iwi (tribe).”

“I thought the film really highlighted why Tuia 250 is such a big thing for us to be involved in. Especially the younger generation. It was a easy way to learn about the history of that in a way that we can understand.”

“I really enjoyed the movie. Some parts were really sad and I really felt that in my ngākau, my heart. The parts where our tupuna were killed, that really got to me, but overall it was beautiful to watch.”

“It shows our worlds coming together and it also elevates the Tahitian and the Polynesian dimensions of these stories and how we’ve elevated Cook and we haven’t really acknowledged Tupaia, so thank you.”

“I thought this film was an incredibly interesting and a very emotional, very powerful contribution to the history of voyaging and it’s a beautifully told story. It’s a tremendous film and I urge everybody to see it.”

“Spectacular. Very insightful. Very exciting to get a glimpse of history relating to Tupaia and Captain Cook and their amazing voyage across the Pacific here to Aotearoa and the events that took place. To get a better understanding of that is eye-opening and it’s settling to know the truth behind their voyage.”

**Biography: Lala Rolls - Producer, director and editor**

Lala Rolls is the New Zealand-based producer, director and editor of **Tupaia’s Endeavour.**

She is the founding director of the film production company, Island Productions Aotearoa and she has joined with fellow filmmakers, artists and philanthropists to create a media trust, Major Arc, to tell ‘real good stories’. She is committed to using the power of the moving image to contribute towards positive social change.

She says, “As a film director I have a strong leaning towards Pacific and Māori stories. Although of Dutch/English origin, I was born and raised in Fiji. The Pacific is very much in my heart. It is my identity. It is where I am from.”

She left Fiji for Aotearoa/New Zealand at the age of 17 to complete her last year of secondary school in 1982. She has a Bachelor of Arts in psychology from Victoria University of Wellington. She discovered film studies during her last two years at university and went on to take script writing and practical courses in film in New Zealand and the UK.

She made her first short film, *Olives*, in 1994, during which time she met Jamie Selkirk (editor/co-producer *Lord Of The Rings* trilogy) and became a trainee assistant editor on Selkirk's next film, *Jack Brown Genius* and began her professional career.

Her work as an editor, director and producer encompasses TV drama, feature documentary, social/educational resources, short films and music videos. She has been a finalist many times at the New Zealand Screen Awards for editing documentaries and drama, including the ensemble television drama *The Insider’s Guide To Happiness*, and the feature documentary *Lovely Rita* for Gaylene Preston and TV movie *Flight Of The Conchords: A Texan Odyssey* for Jess Feast. She also edited the acclaimed feature documentaries *The Man In The Hat* (2009) and *Te Hono Ki Aotearoa* (2012) for Jan and Luit Bieringa.

Her most recent editing work was the feature documentary *Celia* for director Amanda Millar in 2018. The film sold out at every screening at the NZ International Film Festival and was very well reviewed in its successful nationwide cinema release.

As a director she has had special-mention awards and international success with the feature documentaries *Children Of The Migration* and *Land Of My Ancestors - Darcy Nicholas, Artist*. Her short films have screened at multiple festivals worldwide (see filmography below).

In 2018 and 2019 she extended her film work to teaching, taking a position as a teaching fellow at Victoria University, running the documentary production course, Film311. This is while also creating *Tupaia’s Endeavour*.

Links to Lala Rolls’ work can be seen here <https://www.nzonscreen.com/profile/lala-rolls>

**Lala Rolls - Director Filmography**

• OLIVES – short film, 1994. Director. (Funded by Creative New Zealand). 1994 NZ International Film Festival; 1995 Mill Valley Film Festival, USA.

• TALL STORIES – short film, 1997. Director/Producer. (Self-funded). 1997 NZ International Film Festival; included in short film compilation RADs and distributed in worldwide.

• MUSIC VIDEOS for Mangrove Productions New Caledonia, 1998 – 2001. Director. (funded by Mangrove Productions). Shot in New Caledonia, Rapa Nui/Easter Island, and Fiji. Screened on television throughout the Pacific.

• CHILDREN OF THE MIGRATION – feature documentary, 2004. Director/Co- editor/Writer. (Funded by TVNZ and NZOA). 2007 - won Special Mention Prize - DocNZ, 2005 NZ International Film Festival; 2006 FIFO, Tahiti; 2006 Real Life on Film Festival; Melbourne, 2007 Fanua/Whenua Polynesian Arts Festival. Screened repeatedly on TVNZ, Maori Television, the Documentary Channel NZ, and ABC Australia. Picked up as an educational tool by tertiary institutions and government departments throughout NZ and Australia.

• FISH OUT OF WATER – short film, 2005/2006. Director/Editor. (Funded by NZ Film commission). 2006 won Best Short Film – Wet West Film Festival, New Zealand, 2005 Uppsala International Film Festival; Sweden, 2006 Newport Beach Film Festival, USA; 2006 Reflections on Water – Cineworks Independent Filmmakers Society, USA; 2006 Mill Valley Film Festival, USA; 2006 Hamptons International Film Festival, USA; 2006 Magma Short Film Festival, New Zealand; 2006 Regensburg Short Film Week – Regensburger Kurzfilmwoche, Germany; 2007 In The Bin Film Festival, Australia; 2007 Vilnius Film Festival KINO PAVASARIS, Lithuania; 2007 WIFT International Short Film Showcase Celebrating International Women’s Day; 2008 NZ Film Festival Wroclaw, Poland; 2009 Tel Aviv New Zealand Retrospective, Israel.

• LAND OF MY ANCESTORS – feature documentary, 2006/2007. Director/Co-producer/Editor. (Funded by MTS and TMP)2007 NZ International Film Festival; 2008 London Independent Film Festival; 2009 Fanua/Whenua Polynesian Arts Festival; 2009 World Indigenous Broadcasting Network – worldwide television screenings; Maori Television - repeated screenings.

• IHIMAERA – television documentary, 2011. Director/Editor. (Funded by MTS and NZOA). Created for Charlotte Yates Productions and Maori Television.

•  ALZHEIMER'S AD. CAMPAIGN, 2012. Director. (Funded by Alzheimer's NZ) - television commercial for Double Fish and Alzheimer's NZ.

•  OTHER WORKS - Television magazine documentary series educational videos, museum pieces and many specially commissioned works. Director/Editor. Including Tuwhare and QTV . These smaller works were funded by TVNZ, the NZ International Arts Festival, Toi Maori Aotearoa, The American Embassy, NZ, Puke Ariki Museum, Taranaki and various Government Departments

**Michel Tuffery** – biography edited from <https://collections.tepapa.govt.nz/topic/1124>

Michel Tuffery is a Polynesian artist born in Wellington, New Zealand to a Samoan mother and Rarotongan/Tahitian father.

Tuffery works in a number of media including printmaking, posters, woodcuts, lithography, sculpture, set design and performance pieces. He draws on his Pacific Island heritage in his art practise.

Awarded a MASPAC Queen Elizabeth II study grant in 1987, he travelled through the Pacific Islands numerous times running art workshops for local children.

Tuffery gained a Diploma of Fine Arts (Hons) from Otago Polytechnic in 1988 then undertook further study in Hawai‘i with the aid of a David Con Hutton Award Scholarship. In 1990 Tuffery took part in *Te Moemoea no Iotefa* - a group exhibition of South Pacific Art which toured the North Island.

In 1993 Tuffery was invited to participate in the Tokyo International Print Show where he won second prize. In the same year he took part in the Asia Pacific Triennial, at Queensland Art Gallery, which purchased one of his sculptures.

In 1994 Tuffery designed the logo for the International Festival of the Arts where it appeared on billboards, banners, posters, brochures and a bus. He gave a solo exhibition at the Claybrook Gallery in Auckland in the same year.

In 1995 Tuffery took part in *Bottled Ocean* - an exhibition of works by New Zealand artists of Pacific Island descent which toured New Zealand. This exhibition featured his Pisupo lua afe (Corned Beef 2000) - an ironic and political work wryly commenting on the impact of global trade on Pacific Island cultures.

Art played a crucial part in Tuffery’s childhood as he is dyslexic, so he found it a way to communicate. “Drawing was an excuse not to write. Teachers would try and get me to write by saying that if I wrote a sentence they would let me draw on the other side of the page”, he says.

**Kirk Torrance biography**

**Kirk Torrance** (descended from the Māori tribe Ngāti Kahungunu ki Wairoa) is an actor and playwright best known for his role as Wayne Judd in the hit TV series *Outrageous Fortune,* for which he was nominated in the NZ Film & TV Awards for Best Supporting Actor 2008, and best actor 2010 as well as best performance at the New York Television Festival 2011.

His recent work includes upcoming feature film *Cousins* and television dramas *Mystic*, *The Dead Lands, Legend of Monkey, Wilde Ride* and *Filthy Rich.*

Other feature films include *Free Rein, The Dark Horse, Sione’s 2* and *Stickmen.*

He is a graduate of Toi Whakaari NZ Drama School and his debut play *Strata* won him Chapman Tripp Theatre Awards in 2003 for outstanding new playwright, most promising new director and most original production.

He is also a former swimming champion who represented New Zealand at the Commonwealth Games Edinburgh 1986 and Auckland 1990.

**Dame Anne Salmond biography**. Edited from Auckland University <http://www.arts.auckland.ac.nz/people/msal020>

Dame Anne Salmond is a Distinguished Professor of Māori Studies and Anthropology at the University of Auckland, and a leading social scientist. A former Vice-President (Social Sciences and Humanities) of the Royal Society of New Zealand and the first social scientist to be awarded the Rutherford Medal, New Zealand’s top scientific prize, she is also deeply involved in New Zealand’s public life as a scholar and communicator. In 2013 she was chosen as the Kiwibank New Zealander of the Year.

She has written a series of prize-winning books about Māori life, European voyaging and cross-cultural encounters in the Pacific that have received much international recognition. Her book, *Trial of the Cannibal Dog – Captain Cook in the South Pacific* was the inspiration for the film **Tupaia’s Endeavour**. She has a lifelong engagement with te ao Māori, working alongside tribal elders and presenting evidence in the Muriwhenua Land and Fisheries Treaty claims, the Ngāpuhi claim for Te Tiriti o Waitangi (the Treaty of Waitangi), and the first test case of the Treaty clause of the Resource Management Act. Since 2017 she has hosted the Artefact documentary series with Māori TV.

She also serves on numerous trusts and boards and is a patron for environmental, horticultural and sustainability business and community organisations. She has held a range of public offices, including member of the founding board for Te Papa Tongarewa: Museum of New Zealand, Deputy Chair of the Foundation for Science, Research and Technology, and Chairperson of the New Zealand Historic Places Trust.

**Recent Honours and Distinctions**

**​**2019 Invited to represent Humboldt Foundation & deliver Kosmos lecture in Berlin.

2018 - Carl Friedrich von Siemens Research Award, Alexander von Humboldt Foundation, Germany, in recognition of lifetime achievements in research; Finalist Al-Rodhan prize for Global Cultural Understanding, British Academy, for Tears of Rangi; Finalist Ockham Book Awards, non-fiction, for Tears of Rangi

2016-2018 Vice President (Social Sciences and Humanities), Royal Society of New Zealand

2015 - International Member, American Philosophical Society

2013 - New Zealander of the Year; Rutherford Medal from the Royal Society of New Zealand; Cecil H. and Ida Green Visiting Professor at the University of British Columbia, Canada; Hood Travelling Fellowship, University of Auckland;

2012 - Rockefeller Foundation Fellowship, Bellagio, Italy;

2011 - KEA World Class New Zealander - Science, Technology and Academia Award;

2009 - Foreign Associate, US National Academy of Sciences;

2008 - Fellow of the British Academy (corresponding)

**Anne Iranui McGuire** biography from Te Hā Trust

Anne Iranui McGuire (a descendant of the Māori tribe Te Aitanga a Hauiti) is a sociologist and tour guide with a vast working knowledge of history, both Māori and European, and a deep understanding and passion for Māori culture.

Born and raised in Tolaga Bay, she is currently a Te Aitanga a Hauiti Hauora board member and Hauiti Marae trustee. She owns and operates Tipuna Tours and is an educator contracted to the Maori Qualifications Service of NZQA, EIT, Ngati Porou Hauora, Maori Qualifications Service, Otago University and Hauora Tairawhiti.

Anne has been a board member of the Funeral Services Training Trust of New Zealand since 2003, and is a member of the Mortuary Advisory Group Hauora Tairāwhiti.