

## **Memory of the World Nomination Form**

### **Section 1: Summary**

*Provide a brief summary describing the documentary heritage, how it meets the criteria for the New Zealand Memory of the World Register, and the main arguments in support of its nomination. It is important to summarise the essential information so that a number of people can quickly understand it. Please keep your summary to no more than 1 page.*

The documentary Patu! records a watershed moment in New Zealand history. The 1981 Springbok Tour to New Zealand divided the country in two (you were either for the tour, or you were against it) and marked the largest and most sustained period of civil disobedience in our recent history. Patu! records events from the point of view of those who were against the tour and was created by a large collective of people all pulled together by veteran documentary maker, Merata Mita (who passed away suddenly in 2010). There were many credited and un-credited contributors including Gaylene Preston, Gerd Pohlmann, Martyn Sanderson, Warrick Attewell, Alister Barry, James Bartle, Alun Bollinger, Paul Carvell, Roger Donaldson, Euan Frizzell, Chris Ghent, Allen Guilford, Geoff Murphy, Leon Narbey, Annie Collins and many others. The footage was gathered under very difficult, sometimes dangerous, conditions and was subject to efforts by authorities to seize the material. This is the best example we have of activist film making in New Zealand.

Patu! continues to resonate as the impact of the tour is assessed and researched. Educators request it as source material to support the secondary school curriculum in history and screenings are held around the country each year. There is also strong international interest in the film, this year alone Patu! has screened in Sydney, at the Toronto International Film Festival 1500 Nations One Tradition Indigenous Peoples' Programme. It will also screen as the centre piece of the exhibition "The Rise and Fall of Apartheid" at the International Centre for Photography, New York, and will form part of a programme screening in Frankfurt to support New Zealand's status as Country of Honour at the Frankfurt Book Fair. It has also been requested to screen at the prestigious Berlin Film Festival in 2013.

The theatrical length release and all the supporting material should be preserved as an important record of events in 1981. The Film Archive holds an extensive archive of the material from which the final documentary feature was created as well as additional material on the same subject. It is this entire body of work that we would like considered for inscription with Memory of the World.

London Film Festival review;

"The most controversial, and the most contested, event in recent New Zealand history was the 1981 South African rugby tour. Half the country was opposed to the tour, the establishment was determined the tour would go ahead, and the result was a country divided against itself almost to the point of civil war. This incredible documentary shows what happened. The actual filming was both dangerous and difficult and attempts were made to have the negatives confiscated ...[Merata Mita's] achievement is as impressive technically as it is effective emotionally. A major documentary of our time." -

## Section 2: Nominator Details

*This section is for information about the source of the nomination and the authority under which it is made.*

A copy of the Programme's privacy policy appears on the Programme's [website](#).

### 2.1 Name of nominator (person or organisation)

Full name of the person(s) or organisation(s) making the nomination.

The New Zealand Film Archive Ngā Kaitiaki O Ngā Taonga Whitiāhua

### 2.2 Relationship to the nominated documentary heritage

*This should be an explanation of the nominator's relationship to the documentary heritage. For example, the nominator may be a responsible officer of the library or archive which owns the documentary heritage in question; or he/she may be a private individual with a research interest in the heritage.*

Archive holding the film and related material on behalf of the creators

### 2.3 Contact person

This should provide the name of the person who is responsible for the nomination process.

Huia Kopua, Deputy Chief Executive, NZ Film Archive

### 2.5 Declaration of Authority

I have the authority to nominate this item to the NZ Register: Agree

### Section 3: Identity and description of the documentary heritage

#### 3.1 Title of the documentary heritage item or collection

This should be the complete name of the documentary heritage as it is usually known. This should include dates if they are usually part of the name.

PATU!

#### 3.2 Catalogue, registration or bibliographic details

This should include any bibliographic, registration, inventory, classification and/or call numbers that uniquely identify the documentary heritage.

Theatrical Release version 1983

#### 3.3 Visual documentation

Where available and appropriate, any photographs or videos of the documentary heritage should be supplied.



#### 3.4 History/provenance

This should be a summary of its provenance (for example, how and when was the material acquired and integrated into the holdings of the institution).

Original film material and many supplementary items deposited by Merata Mita into the Film Archive in 1989. We maintain close ties with the Mita family and more of Merata's work is being added to the collection today.

### 3.5 Bibliography

This should be, where possible, a list of up to 6 published sources describing the documentary heritage to attest to the item/collection's significance.

London Film Festival review;

"The most controversial, and the most contested, event in recent New Zealand history was the 1981 South African rugby tour. Half the country was opposed to the tour, the establishment was determined the tour would go ahead, and the result was a country divided against itself almost to the point of civil war. This incredible documentary shows what happened. The actual filming was both dangerous and difficult and attempts were made to have the negatives confiscated ...[Merata Mita's] achievement is as impressive technically as it is effective emotionally. A major documentary of our time." -

THE DISCOURSE OF DOCUMENTARY: Narrational Structures in Bastion Point Day 507, Wildcat, The Bridge and Patu! in forthcoming book "Observations: Studies in New Zealand Documentary" by Russell Campbell Victoria University Press, due out September 2011.

[This was previously published in Illusions no. 4, 1987]

also Geraldine Peters has an article in:

2011 (forthcoming). "Patu!". Making Film and Television Histories. Eds. Rebecca Beirne and James Bennett. London: I.B. Tauris.

### 3.6 Names of up to three independent experts

The committee requires testimony from up to three independent people or organisations who can give an informed opinion about the significance and provenance of the documentary heritage. Nominators should obtain the written permission of the named experts prior to completing the nomination form and are required to declare that they have this permission by completing this section of the nomination form.

Please provide up to half a page from each expert in support of your submission. In addition, please list their names, qualifications and full contact details so that the Nominations Subcommittee can contact them if required.

A copy of the Programme's privacy policy appears on the Programme's [website](#).

#### Expert One

Name	Dr Geraldene Peters
Qualification(s)	PhD / MA (hons) / BA

Paragraph in support	<p><i>Patu!</i> (filmed during 1981) is a landmark documentary feature film. Aside from the specific concerns of the film to address the implications of the 1981 Springbok Tour, politically and culturally the period around 1981 represented a key moment in New Zealand history. This was not only in terms of emergent discourses of indigenous self-determination and bi-culturalism, but also in terms of the more concentrated emergence of strong women leaders, mana wahine Maori, and the protesting, lobbying and creative expressions of social movement coalitions working against racism. The way in which these activities and discourses, which continue to resonate in the present day, are drawn together in <i>Patu!</i> makes a compelling case for the documentary being included in the UNESCO New Zealand Memory of the World Register. Directed by Merata Mita, <i>Patu!</i> is the first feature-length film solely directed by a Māori woman, marking a turn in Mita's notable filmmaking career. Produced by Gerd Pohlmann, the documentary is significant for New Zealand film history in terms of representing a distinctive body of political documentary produced between the mid-70s and mid-80s. The documentary was also the outcome of unprecedented collaborative effort by socially conscious film makers from around the country who contributed to publicity as well as pooling their footage and supporting its production. Many of these filmmakers – such as Annie Collins, Gaylene Preston, Alister Barry, Rod Prosser, Russell Campbell, Roger Donaldson, Geoff Murphy, Alun Bollinger, Peter Wells - were active in the development of the New Zealand film industry, becoming key creatives and directors with strong national and international profiles in their areas. For many years <i>Patu!</i> was the only significant documentary made about the 1981 tour of the South African rugby team and in terms of aesthetic significance, it stands out against subsequent current affairs and documentaries as a complex, layered film using a combination of observational footage and sound/image juxtaposition in montage which contributes towards stimulating memory of the Tour. It draws audiences into an experience of events, inviting those who were involved to re-live the times. <i>Patu!</i> also lives on as an educational and cultural resource. A version of the film is hosted on the NZ Onscreen website, prints of the film are periodically screened at community events, and educational resources for secondary school social studies and history curricula draw from the documentary. The commentary of two nationally significant writers – Bruce Jesson and Peter Wells – both of whom observed and participated in the protests gives an indication of the power of the film as a stimulus for cultural memory – its value as both document and experience. Jesson notes that: "<i>Patu!</i> is a courageous film. The camerawork involved personal danger...through hard cutting, we are battered with a montage of images. Events are juxtaposed and contrasted, sometimes in sequence, sometimes occurring roughly at the same time. Violence occurs without warning, as a shock. ... The overall impression is of movement, action, and that sense of turmoil that is our lasting memory of 1981." As Wells says of the documentary: "...its real power lies in a persuasion beyond logic: it is memory avenging itself on amnesia of the present".</p>
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### Expert Two

Name	Professor Roger Horrocks
Qualification(s)	Emeritus Professor of the University of Auckland Foundation Head of the Department of Film, Television & Media Studies at the University of Auckland Awarded MNZM for services to the Film and Television Industries PhD and other academic qualifications Author of a number of books and essays on film history
Paragraph in support	I would regard Patu! as undoubtedly one of the most important of all New Zealand films. This is firstly for its content - it documents an extraordinary chapter in our social history, and is unique in its coverage. Audiences around the world have been amazed and fascinated by this record of thousands of New Zealanders protesting against apartheid in South Africa. Secondly, the documentary is exceptionally well made. It was filmed under extremely difficult conditions yet offers very a rich, nationwide survey over a long period of time. Merata Mita did a brilliant job of organizing a huge body of material into a coherent and striking film. Thirdly, Patu! was an extraordinary labour of love and act of cooperation by the New Zealand film industry. Dozens of our leading directors, camerapeople and sound recordists contributed to the coverage. They did so without pay, often risking their safety and their equipment because they saw the subject as immensely important. And they all gave their footage to Merata out of deep respect for her leadership. Merata was a very important Maori film-maker who brought a Maori perspective to her work. Patu! is her masterpiece and it is a film that every New Zealander must see because it is a unique historical record and it has so much to say about Maori and Pakeha in New Zealand. . And it is a film about New Zealand that has much to say to the world at large.

### Expert Three

Name	
Qualification(s)	
Contact number	
Email	
Paragraph in support	

## **Section 4: Legal Information**

### **4.1 Owner (name and contact details)**

This should be the name and full contact details of the owner or owners, whether an institution or an individual.

Merata Mita estate, c/- The NZ Film Archive

### **4.2 Custodian (name and contact details if different from the owner)**

This should be the name and full contact details of the custodian, whether an institution or an individual. Sometimes the custodian of the documentary heritage may not be the same as the owner. It is essential to establish both before a nomination can be added to the Register.

The NZ Film Archive, Kaiwhakahaere - Huia Kopua

### **4.3 Legal status**

This should state whether the documentary heritage is owned privately, or by a public institution, or by a commercial corporation. Details of legal and administrative powers for the preservation of the documentary heritage should be the name of the Act, or other instrument of administrative power, that gives the owner and/or the custodian the legal power to preserve the documentary heritage.

Privately owned in the care of the NZ Film Archive who are charged with preserving it.

### **4.4 Accessibility**

This should be a description of how the documentary heritage may be accessed. All access procedures and restrictions should be clearly stated on the nomination form. There are three levels of access:

- Supervised access to verify the significance, integrity and security of the material is possible under Film Archive guidance.
- This film has been fully preserved
- This film is publicly accessible and can be watched at the Film Archive

### **4.5 Copyright Status**

This should state whether the documentary heritage is subject to copyright. For items that are copyright, details should be provided on the relevant copyright legislation and copyright owner(s). Any other factors affecting the legal status of the documentary heritage should be noted. For example, is any institution required by law to preserve the documentary heritage in this nomination?

PATU! is subject to copyright under The Copyright Act 1994



## **Section 5: Stakeholders**

There should be consultation with all relevant stakeholders before submitting the nomination

### **5.1 Owner**

The owner(s) of the documentary heritage has been consulted: **Yes**

### **5.2 Custodian**

The custodian(s) of the documentary heritage has been consulted: **Yes**

### **5.3 Independent experts**

*Consultation with independent experts strengthens the nomination. Consultation may be about any of the criteria required to support a nomination to the New Zealand Register.*

Independent experts have been consulted: **Yes**

## Section 6: Care and Preservation

### 6.1 Risk Assessment

Identify any risks to the survival of the nominated documentary heritage.

Earthquake, theft, fire, flood, Acts of God

### 6.2 Preservation Plan

A preservation and access management plan is required for selection to the New Zealand Register. Ideally a component of a total management plan for the custodial institution concerned, it may nonetheless be specific to the material if such a comprehensive plan does not exist.

Although permanent accessibility may involve the creation of copies of the documentary heritage (through microfilming or digitising, for example) the protection and unaltered retention of the original should take precedence, for as long as it is reasonably practicable to do so.

PATU! is preserved in accordance with the Film Archives Preservation Procedures for storage, preservation and access.

### 6.3 Policies

Summarised information should be provided on the relevant policy, strategy and procedures for the following:

- preservation
- access
- description

### 6.4 Storage

Provide information on:

- storage temperature, humidity control, light, air pollutants etc.
- physical security including custodial arrangements
- disaster preparedness

Master material for PATU! is stored in climate controlled vaults (5°C and 50% humidity) in a secured and alarmed location. Different copies and elements are stored in geographically diverse locations.

### **6.5 Content migration or reformatting**

Provide an overview of any content migration that has taken place, or is planned, and how the reformatted documentary heritage may be accessed.

There are many prints and DVD's available and in addition an HD telecine is planned to provide a high quality digital file suitable for broadcast.

### **Section 7: Other Information**

Please submit any additional relevant information. If uploading additional documents, please label them clearly, and note the file names below.

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