

FROM THE PRODUCERS OF **HUNT FOR THE WILDERPEOPLE** & **THE BREAKER UPPERERS**

# Red, White and Brass

**STRAIGHT MĀFANA, GO WITH YOUR HEART**

EDUCATION RESOURCE  
#REDWHITEBRASS





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## ABOUT THIS RESOURCE

Developed to support teachers in a wide range of learning outcomes in their use of film in the classroom, this guide has been created for years 7-10, to support informal discussion, exploring topics including identity and belonging, while highlighting Tongan language and values.

Longer-form activities include shaping a five-structure story, creating a static image, detailing a family tree, and writing a film review.

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**FAKAMALŌ — ACKNOWLEDGEMENTS —**  
GRATEFULLY GO TO VALETI FINAU AND  
THE SIAOLA LAULŌTAHA IKUNA MENTORING  
PROGRAMME, 'ANA PAHULU, ALISI TATAFU,  
DR. LINITA MANU'ATU, MELE 'ILEINI TAIONE,  
NANISI MABBS, MELIAME FIHAKI AND  
KAUTAHA 'API FAKAKOLOA.

RED, WHITE & BRASS SCHOOL OUTREACH HAS BEEN  
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## RED, WHITE & BRASS

Maka, a Tongan superfan, will do whatever it takes to get tickets to the Tonga vs France Rugby World Cup game — even if it means promising to deliver a brass band for the pre-match entertainment. Only problem is, the band doesn't exist and Maka has four weeks to make one.

From the producers of *THE BREAKER*, *UPPERERS*, *COUSINS* and *HUNT FOR THE WILDERPEOPLE*, *RED, WHITE & BRASS* is the debut feature film for director Damon Fepulea'i who co-wrote with co-producer Halaifonua (Nua) Finau.

Shot in Te Whanganui-a-Tara, Wellington, and inspired by a true story — Nua was in the original band that performed at the Rugby World Cup in 2011 — this whole-hearted fāмили' focused film showcases māfana energy and what's possible when you band together for a common goal.



“

IT'S BEEN STRAIGHT  
MĀFANA BRINGING  
THIS STORY TO LIFE,  
BEING SURROUNDED  
BY TONGAN  
LANGUAGE, FAMILY  
AND CULTURE  
THROUGH THE  
PROCESS.

KOE TAHA 'O E NGAAHI  
TAUMU'A 'O E FAIVA  
KO 'ENI KIATE AU,  
KO E FAKAMAMAFI  
'A E MAHU'INGA  
'O E TAU LEA MOE  
'ULUNGĀANGA FAKA-  
TONGA — MY HOPE  
FOR THE FILM IS THAT  
IT HIGHLIGHTS THE  
IMPORTANCE OF  
OUR LANGUAGE AND  
CULTURE.

”

**HALAIFONU (NUA) FINAU**  
RED, WHITE & BRASS CO-PRODUCER  
AND CO-WRITER



## CREDITS

Directed By  
Damon Fepulea'i

Produced By  
Georgina Conder  
Morgan Waru  
Halaifonua Finau

Screenplay By  
Halaifonua Finau  
Damon Fepulea'i

Executive Produced By  
Carthew Neal  
Ainsley Gardiner  
Taika Waititi

### CAST

**Maka** John-Paul Foliaki  
**Veni** Dimitrius Schuster-Koloamatangi  
**Irene** Ilaisaane Green  
**Aroha** Hariata Moriarty  
**Rob** Onetoto Ikavuka  
**Elisiva** Valeti Finau  
**Rev Pita** Tevita Finau  
**Samisoni** Mikey Falesiu  
**Uncle Siale** Lupeti Finau  
**Laki** Lotima Pome'e  
**Terrence** Haanz Fa'avae-Jackson  
**Liz** Suzy Cato

Cinematographer  
Andrew McGeorge

Production Designer  
Emily Mafile'o

Editors  
Ben Powdrell  
Paul Maxwell  
Damon Fepulea'i

Costume Designer  
Daisy Chiara Marcuzzi

Music  
Three Houses Down



RED, WHITE & BRASS is a Piki Films and Miss Conception production. The film has funding from the New Zealand Film Commission, the New Zealand Government's Screen Production Grant and Screen Production Recovery Fund, NZ on Air, Warner Bros. Discovery ANZ, Angel Investors Marlborough, Department of Post and Kiwibank. The film is distributed in New Zealand & Australia by Madman, Piki Films and M2S1 Films. Sales by UTA & Piki Films.



PIKI FILMS AND MISS CONCEPTION FILMS IN ASSOCIATION WITH THE NEW ZEALAND FILM COMMISSION NZ ON AIR AND KIWIBANK PRESENT A FILM BY DAMON FEPULEA'I RED WHITE & BRASS JOHN-PAUL FOLIAKI  
DIMITRIUS SCHUSTER-KOLOAMATANGI ILAISAANE GREEN ONETOTO IKAVUKA MIKEY FALESIU LUPETI FINAU LOTIMA POME'E HAANZ FA'AVAE-JACKSON CINEMATOGRAPHER ANDREW MCGEORGE  
EDITED BY BEN POWDRELL DAMON FEPULEA'I PAUL MAXWELL MUSIC BY THREE HOUSES DOWN PRODUCTION DESIGNER EMILY MAFILE'O COSTUME DESIGNER DAISY MARCUZZI HAIR AND MAKEUP DESIGNER CATHERINE MAGUIRE  
EXECUTIVE PRODUCERS CARTHEW NEAL AINSLEY GARDINER AND TAIKA WAITITI PRODUCED BY GEORGINA CONDER MORGAN WARU HALAIFONU FINAU SCREENPLAY BY HALAIFONU FINAU AND DAMON FEPULEA'I DIRECTED BY DAMON FEPULEA'I  
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# Message from the Filmmakers

When Tongans do something, they don't do it by halves. Nor do they do it by thirds, fifths or eighths. They go straight to one thousand percent and then double that and add some more.

At no time was this more evident than in 2011 at the Rugby World Cup. When the majority of Kiwis were flying a solitary flag to support their team, Tongans were painting their houses and covering them from top to bottom with hundreds of flags.

They were turning up to games, decked out from head to toe in Tongan colours, waving their flags and creating a sea of red and white pride. They were there to support their team and it didn't matter that they lost to the All Blacks by 31 points. They still had smiles on their faces and they showed the rest of the world what it meant to show pride in your country.

Inspired by a true story, RED, WHITE & BRASS follows a group of young Tongans, in Wellington, who create a marching band in order to get free tickets to watch their beloved Tongan rugby team play against France at the 2011 Rugby World Cup. For most people, having only weeks to create a marching band from scratch would be an impossible task but like our main character, Maka, says "you've got to leave your brains at the door and follow your heart".

For our group of unlikely heroes, no mountain was too high, no valley too low, and no time limit too short to learn to play the Tuba.

In Tonga, the word 'māfana' means an overwhelming feeling of warmth and emotion. This is the feeling that we hope people will have when they watch RED, WHITE & BRASS — a joyous and entertaining underdog story that celebrates the 'extra-ness' and infectious positive energy that is a superpower for Tongans.

**DAMON FEPULEA'I & HALAIFONUA FINAU**

Co-writer and producer Halaifonua (Nua) Finau © ABIGAIL DOUGHERTY/STUFF



# Thinking about Film

## EXPLORE

Just as we might study a book, short story, poem or play, and look at individual features such as language, setting and character, we can separate aspects of film in order to appreciate more clearly how it has been put together. Features to consider when thinking about film include:

### CHARACTERS

What do they look like, how do they speak, what do they do, what happens to them, how do they drive the story forward?

### SETTING

Time and place, day or night, country and area. All these communicate specific ideas which have an impact on the atmosphere and therefore the events of the story.

### PLOT

Filmmakers carefully select the information, and the order in which the audience will see the story. This order determines our response and attitude to the characters and therefore the theme of the story.

### PRODUCTION TECHNIQUES

These are lighting, props, sound and music, special effects, costume, the use of colour, and camera angles. Filmmakers carefully arrange these elements to emphasise an idea or to create or add to a particular atmosphere.

### DIALOGUE

What characters say, or don't say, is important — every word counts.

### THE TITLE

This will be linked to the story or the message. Can sometimes be a pun or another type of word play but usually a title has extra and sometimes hidden meanings.

### THEME

Most films have a number of ideas they explore. Often this is connected to something a character learns and therefore what we learn alongside them.

## REFLECT

After watching the film, unpack the elements of RED, WHITE & BRASS by answering the following:

In which category or genre of film should RED, WHITE & BRASS be placed?  
Give reasons for your answer.

What is the film mainly about?  
Write a brief summary of the story.

What was your reaction to watching the film?

Record your first impressions of Maka, Veni, Terrance, Aroha, Maka's parents and the band members. Did your opinions change by the end of the film?

Who was your favourite character and why?

### Character & Subject

Maka, the main character is loosely based on co-writer Nua's true-life story. The following questions ask you to consider the way the characters in this film are presented to us from Maka's point of view.

Briefly describe Maka:

What does he want from life?

What hinders him?

What does he learn about family?

What does he learn about community?

What does he learn about himself?

Describe Maka's relationship with:

His friend Veni

His Bandmates

His Mother and Father

Aroha from the Council

Terrence

For each, include comments on what difficulties Maka has with these people and how he resolves these difficulties over the course of the film.





MĀFANA LITERALLY TRANSLATES TO WARMTH, OR A STATE OF SOMETHING BEING WARM. BUT IT'S MORE LIKE A SPIRITUAL FEELING OF BEING OVERWHELMED WITH THOSE FEELINGS AND EMOTIONS OF PRIDE, JOY, EXCITEMENT THAT JUST ALL COME TOGETHER AND REACHES THAT PEAK.

IT'S THAT FEELING THAT OVERTAKES YOU —AND THERE'S A LINE IN THE FILM 'LEAVE YOUR BRAINS AT HOME'. IT'S ABOUT THAT, YOU JUST FOLLOW YOUR HEART AND HOW YOU FEEL AND GO WITH THE MOMENT.



**HALAIFONUA (NUA) FINAU**  
CO-PRODUCER AND CO-WRITER

### Setting

RED, WHITE & BRASS generously shares Tongan language and culture on the big screen, for all New Zealanders.

List some of the things we learn about Tongan culture from the film.

What does the film show us about living in a Tongan community in Te-Whanganui-a-Tara?

### Themes

There are a number of recognisable themes in RED, WHITE & BRASS, including:

Dreaming Big  
Connection and Community  
Cross-Cultural Navigation  
Belonging and Identity  
Parent and Child Relationships

Write down your personal definition of each of the themes above. Share them with your class and together come up with four shared definitive definitions.

Using your theme definitions list examples from the film which show these main ideas.

Explain what the filmmakers are saying about these themes.

Sometimes a repeated image or idea is used to enhance our understanding of main themes. In RED, WHITE & BRASS, a repeated idea is the concept of Māfana.

Which characters display Māfana?  
How do they show this?

Without the concept of Māfana, would they have done the things they did?  
Why, or why not?



# Identity and Belonging

## EXPLORE

According to the Merriam-Webster Dictionary, the term identity refers to “the set of qualities and beliefs that make one person or group different from others.”

While certain qualities are with us from birth, the colour of our skin and the functioning of our bodies; our beliefs and values, on the other hand, are typically formed with age as a result of our environment and experiences.

Take five minutes to come up with your own definition for the term ‘identity’ and then share these definitions as a class.

## REFLECT

As a class, group or in pairs, consider the following questions:

Does everyone have an identity?  
Why do you think that?

Are our identities set from the day we are born or do they form as we grow?

Once a person forms their identity, does it remain the same or change throughout their life?

In what ways might a community or society value identity groups?

How do we know what our identity is?

What would existing without a sense of identity look like? What would it feel like?

What factors shape our identities?

What dilemmas arise when others view us differently than we view ourselves?

How do our identities influence our choices?



## REFLECT

### Community Values

In one of the early scenes in the film, Maka says that the things Tongan's value above all are God and Tonga – with rugby following close behind.

What three things might you say you and your community value most?

### Just by Looking at Me

Sit in a circle. One at a time, share your answers to the prompt:

“My name is \_\_\_ and I am from \_\_\_. One thing you cannot tell just by looking at me is \_\_\_. This is important for me to tell you because \_\_\_.”

You can share anything – big or small. Whatever you feel most comfortable with.

### What's in a Name?

Share with a partner or a small group the meaning behind your name.

What is its origin?

What does it mean to you?

How has it impacted your life experiences?

### Circles of Influence

Write down the name of the first person who comes to mind for each of the following:

A friend you can trust

A family member who makes you laugh

Your favorite actor or actress

Your favorite fictional character

The author of the last book you read

A famous leader you admire

### There's No 'I' in Band

The phrase “*It's all of us, or none of us*”, is repeated a number of times in the film, and collectivism and connection through music, and love of rugby are strong underpinning themes.

Both bands and team sports facilitate a collaborative and supportive environment where people can thrive and reach their highest potential. Both involve working together and listening and communicating clearly.

Teams are more than just their strongest members – everyone has a role. When you're in a band you have to work as a team, instead of competing with each other. Ask yourself:

How does music and sport connect people and communities?

When did you last have a sense of working together and feeling supported by a team or like-minded group?

### Common Thread

Sit together in a group of four. Give yourselves five minutes chatting time to find something you all have in common. It could be that you all love rugby, or play the trumpet, or pizza is your favourite food, or you have an older brother. After you have come up with your common element, work together to create a flag that represents this.

### Being a Team Player

Split into two groups. Have a debate where half the class argue constructively in favour of the following statements, and half the class oppose this view. You'll need to work as a team to shape your arguments.

1. It's better to be a soloist in the spotlight, than blend as part of a musical group.

2. Winning is the most important thing when playing sport.



## CREATE

To feel a sense of belonging is to feel a sense of connection to other people and the environments around us.

Draw a mood chart with two columns as below and write a list of words to describe how it feels to belong versus how it feels to be the odd one out:

### HOW IT FEELS TO BELONG

*Warm*

...  
...  
...  
...  
...  
...  
...  
...

### HOW IT FEELS TO BE THE ODD ONE OUT

*Isolating*

...  
...  
...  
...  
...  
...  
...  
...

Consider the following questions in relation to Maka's character:

Which words from your mood board do you think Maka might have been feeling when he performs for his community?

Based on the words you choose, do you think Maka feels a sense of belonging?

Which words from your chart do you think Maka might have felt when he bought the fake Rugby tickets?

If there was a change, what do you think caused this?

Consider the following questions in relation to Veni's character:

Which words from your mood chart do you think Veni might have been feeling when he doesn't know how to cut the taro or wears his 'Pālagi' suit to the presentation?

Based on the words you choose, do you think Veni felt a sense of belonging?

Which words from your chart do you think Veni might have felt when he joins the band?

If there was a change, what do you think caused this?

## Ko Hoku Tongá Tongan Identity

People from Tonga wish to be identified with the richness of their language and culture, and the best of their inner-most qualities, values and beliefs. Tongan people use *loto poto* (wisdom), *mo'ui fakalaumālie* (spirituality) and *nofo -'a-kāinga* (collective living) as a foundation from which to contribute to society.

How does Red, White and Brass show us what it means to be Tongan in New Zealand?

Discuss how you feel being Tongan in Aotearoa New Zealand. Do you think this is the same or different to being Tongan in the Kingdom of Tonga?

Has being Tongan in Aotearoa New Zealand changed for you over time? What helps you to maintain or grow your Tongan identity in this country?

“  
WHEN WE RESPECT  
OUR DIFFERENCES AND  
CULTURAL DIVERSITIES,  
WHILE TAKING PRIDE  
IN OUR OWN IDENTITY  
WITHIN AOTEAROA  
NEW ZEALAND, THEN  
TOGETHER WE CAN  
LEAD THE WORLD.

”

**VALETI 'AIPOLO FINAU MNZM**  
EDUCATOR, MENTOR, TONGAN  
LANGUAGE SPECIALIST & ACTOR  
(ELISIVA — MAKA'S MUM)



# Lea Faka-Tonga Tongan Language

## TOKONI KI HE PU'AKI LEA PRONUNCIATION TIPS

Lea faka-Tonga, Tongan Language, has five vauele (vowels):

**a, e, i, o, u**

These have the same pronunciation as other Pacific languages, including te reo Māori.

Vauele can be short or long - the long vowel sound is indicated with a toloi (macron).

**a, e, i, o, u**

(as in the English: are, there, three or two)

**ā, ē, ī, ō, ū**

(as in the English: calm, fairy, feet, thought, soon)

It is important that the short and long vowel sounds are used, as they distinguish between different words — e.g. kākā (to cheat) or kaka (to climb).

Fakau'a always comes before a vowel sound. This changes the vowel to a shorter, sharper sound. This also distinguishes between different words — e.g. anga (behaviour) and 'anga (shark).

'a, 'e, 'i, 'o, 'u (as in the English: ah ha, elephant, inn, orange, ooh la la)

'ā, 'ē, 'ī, 'ō, 'ū (as in the English: Amen, egg, easy, oh no, soup)

Lea faka-Tonga has twelve konisonānite (consonants):

**f h k l m n ng p s t v [']** fakau'a (glottal stop)

The consonants are pronounced like in English.

The 'ng' blend is like the 'nga' sound in te reo Māori, or the 'ng' sound from the English word 'song'.

The Tongan language also uses fakamamafa (stress marks).

This mark at the end of a word tells us to make the vowel sound more exaggerated. For example, when we say the word Tongá it tells us to emphasise the 'a' sound at the end.

## LEA FAKA-TONGA HE 'AHO KOTOA PE SPEAK THE LANGUAGE EVERYDAY

Embrace the language by finding ways to use Tongan every day.

For brand new speakers, it might be as simple as using greetings like Mālō e lelei (hello), Me'a a (goodbye), Mālō 'aupito (thank you) or learning a new word or phrases daily or weekly.

More advanced speakers could be challenged to find new ways to use the language outside of everyday conversation topics.

For example, you could create maths problems, spoken or written, for each other using Lea faka-Tonga, or develop a story, poem or dramatic play. Why not create a game using Tongan language to play in the classroom or in the playground?

For more on speaking Lea faka-Tonga, check out the Ministry of Education's resource, [Faufaua: An Introduction to Tongan](#). This resource has been designed for use by educators in Aotearoa New Zealand, including those who are new to or beginners at learning the Tongan language themselves.

# Loto‘i Tonga

## Tongan Values

Loto-‘ofa	Kind-hearted
Loto-hangamālie	Calmness and confidence
Loto-melino	Peacefulness
Loto-tō	Eagerness
Loto-poto	Understanding
Loto-fiemālie	Contentedness
Loto-fiefia	Gladness
Loto-fakapotopoto	Sensibility
Loto-faka‘apa‘apa	Respectfulness
Loto-fakakaukau/fifili	Thoughtfulness
Loto-lelei	Willingness
Loto-faitotonu	Honour and honesty
Loto-māfana	Warm-hearted
Loto-feinga/tutui	Perseverance and ambition
Loto-lahi	Bravery
Loto-kataki/ūkuma	Patience
Loto-faka‘atu‘i	Consideration
Loto-ma‘a	Cleanliness
Loto-tonunga	Faithfulness
Loto-to‘a	Courage
Loto-totonu	Forthrightness
Poto‘iloto	Wisdom
Loto-taha	Modesty
Loto-hounga	Gratefulness

### MO‘UI‘AKI ‘A E LOTO ‘I TONGA LIVE THE VALUES

What do the Loto‘i Tonga listed here mean to you? Share your answer with a friend or in a group.

How many of these values were exhibited in RED, WHITE & BRASS? Expand on where in the film you saw these and which character displayed them.

### KO HOKU FĀMILI MY FAMILY

Kāinga (kinship) is highly valued by Tongan people and a strong theme in RED, WHITE & BRASS. In a brilliant casting decision Nua Finau’s parents play on-screen versions of themselves, as Maka’s Mum and Dad.

Learning more about our immediate and extended families opens many opportunities to discover our heritage language, culture, values and histories. It also enables us to show respect.

Create a hohoko, family tree, to support this learning.

Find photographs or draw pictures of the members of your family. Explore and discuss the origins and significance of your family names — surnames, and given names.

Investigate the interests, skills and stories of your family members. See how far back into your genealogy you can go.

Introduce each of your family members to your class.



# Laulōtaha Ikuna Mentoring Programme

**Laulōtaha is Tongan for Excellence.  
The suffix 'taha' means number one.  
Ikuna is Conquer.**

Celebrating eleven successful years, Laulōtaha Mentoring is an innovative education project for Pasifika learners, supporting students to thrive and achieve success.

A unique, free, innovative one-on-one mentoring programme, delivered by volunteers within a family, cultural and faith context, Laulōtaha Mentoring is for Year 1 to Year 13 students, and offered twice a month in the evening during term time.

The programme was founded and established in 2007 by Valeti 'Finau MNZM, a Pasifika Education Specialist, in Wellington. Valeti is the founder and Team Leader of SIAOLA (Vahefonua Tonga of the Methodist Church of NZ Mission Charitable Trust) Famili Ako Lelei service. Laulōtaha Mentoring is one of Siaola's education projects with national outreach.

“

**CHALLENGES MAKE US  
STRONGER AND WISER.  
SET A GOAL, STAY  
FOCUSED, GIVE IT YOUR  
ALL AND CELEBRATE  
THE OUTCOME.**

”

**VALETI 'FINAU**  
PASIFIKA EDUCATION SPECIALIST,  
FOUNDER AND TEAM LEADER OF  
SIAOLA (VAHEFONUUA TONGA OF  
THE METHODIST CHURCH OF NZ  
MISSION CHARITABLE TRUST)  
AND THE LAULŌTAHA IKUNA  
MENTORING PROGRAMME

The Laulōtaha Mentoring Programme was established in Auckland in 2012 when Valeti signed a Memorandum of Understanding with Northcote College, witnessed by Hon Hekia Parata, the Minister of Education and Minister of Pacific Islands Affairs at the time. Despite the global Covid1-9 pandemic lockdowns and uncertainties, Laulōtaha persisted and enjoyed some exciting growth due to the resilience, passion, and commitment of schools, families, and volunteer mentors.

There are currently fourteen Laulōtaha Ikuna Mentoring Centres in New Zealand – ten in Auckland – Wesley College, Papakura, Aorere College, Papatoetoe, Panmure, Mt Wellington, Marcellin College, Sandringham, Rutherford College, Northcote College, and four in Auckland, Hamilton, Whitianga, Wellington, and Oamaru, and available online for students and their families.

Laulōtaha Ikuna gratefully acknowledges the support and advice of Victoria University of Wellington Professor Emeritus of Innovations in Education in NZ, Dai Gilbertson, and Deb Gilbertson Managing Director of Te Kaihau Ltd; and continues to be indebted to the more than 100 volunteer nationwide mentors who are recruited by non-profit volunteering organisations each year, for their generosity, commitment and passion in supporting our Pasifika children to succeed at school, to conquer their dreams, and be the best they can be.



For more information, please visit:  
<https://siaola.org.nz/services/education-famili-ako-lelei/>

# The power of Authentic Storytelling

## EXPLORE

Stories have been used to hand down learning and knowledge for thousands of years. A good story engages our curiosity, emotions and imagination.

Perhaps the first thing that springs to mind when you think of storytelling is a childhood experience of being told a story or a story that you have told someone, perhaps doing a different voice for every character. We're all familiar with traditional forms of storytelling, such as legends and fables, and these oral and written stories continue to evolve as they are retold and brought to life in different forms.

What is your favourite fable or legend?  
When did you first hear this?

Stories are also part of our daily lives, in the anecdotes we tell to our friends, the books we read and the films we watch. Stories are recognised as an important way of connecting with any audience and are the way we understand and make sense of the world we find ourselves in.

RED, WHITE & BRASS was specifically created as a story everyone could enjoy.

## REFLECT

Through the narrative of the film Maka learns what's special about himself, but also what's unique about his community.

What's special about you? What makes you unique? What are your talents?

What is unique about your community?  
Have you and your friends ever undertaken something that seemed completely impossible?

What far-fetched dream would you like to see your family or community accomplish?

“

A LOT OF US TONGANS ARE THE ORIGINAL STORYTELLERS, AND COMING FROM NEW ZEALAND, WE'RE KNOWN AS A YARNING CULTURE, AND I DON'T THINK FOR ME AS A KID IT WAS REALLY FOSTERED, BUT I KNEW IT WAS ONE OF THE TALENTS THAT I WAS GIVEN.

”

HALAIFONU (NUA) FINAU  
CO-PRODUCER AND CO-WRITER

## CREATE

While there's not a one size fits all approach to storytelling, and many great stories and storytellers break all the tried-and-true rules, many writers and story creators like to work within a five-part narrative structure.

It's often called the 'Freytag pyramid', named after the German playwright Gustav Freytag who sought to identify the dramatic arc.

The five parts of a narrative structure are:

**Exposition** — The introduction to your story and its world. Here is where enough information is laid out to make an audience familiar with the setting and story. This is also where an incident happens that will trigger the rest of the story. Perhaps its a community promise, or a beginning of a quest.

**Rising Action** — After the inciting incident, this part concerns itself with laying out the obstacles in the way of the protagonist. Maybe it's a villain's evil plan, or the protagonist can't convince their friends to follow their plan. Whatever it is, this will help build up to the climax.

**Climax** — Full of tension, the climax of a story has the biggest stakes. Whether it's a make or break presentation, a deadline, or a battle of superheroes, this is a big deal and very significant.

**Falling Action** — After the climax comes the falling action — think of this as the calm after the storm. This is a moment to consider the aftermath of the climax heading into the ending.

**Dénouement** — Otherwise known as the ending. This is the resolution of the story where conflicts and arcs are resolved.

Get familiar with a five-part narrative structure by identifying these distinct story points in RED, WHITE & BRASS.

Exposition  
Rising Action  
Climax  
Falling Action  
Dénouement

Now use this five part structure as a start-point to tell your own true-to-life-story, or an imagined community adventure.

You could storyboard this if you prefer to tell your story visually.





FROM THE PRODUCERS OF **HUNT FOR THE WILDERPEOPLE** & **THE BREAKER UPPERERS**

“OVERFLOWING WITH HEART,  
HILARITY AND INFECTIOUS TONGAN PRIDE”

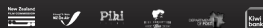
— DOM CORRY, RNZ REVIEWER

# Red, White and Brass



**STRAIGHT MĀFANA. GO WITH YOUR HEART**

PIKI FILMS AND MISS CONCEPTION FILMS IN ASSOCIATION WITH THE NEW ZEALAND FILM COMMISSION NZ ON AIR AND KIWIBANK. PRESENT A FILM BY DAMON FEPULEA. RED WHITE & BRASS. JOHN-PAUL FOJAKI  
DIMITRIUS SCHUSTER-KOLOAMATANGI ILAISAANE GREEN ONETOTO IKAVUKA MIKEY FALESU LUPETI FINAU LOTIMA POM'E'E HANZ FA'AWAE JACKSON ANDREW MCGEORGE  
BASED BY BEN POWDERELL DAMON FEPULEA PAUL MAXWELL MUSIC BY THREE HOUSES DOWN PRODUCTION DESIGNER EMILY MAFLE'O COSTUME DESIGNER DAISY MARCUZZI EDITOR ANDREW BESSANT CATHERINE MAGUIRE  
EXECUTIVE PRODUCERS CARTHEW NEAL AINSLEY GARDINER AND TAKA WAHITI PRODUCED BY GEORGINA CONDER MORGAN WARU HALAIFONUA FINAU CO-PRODUCED BY HALAIFONUA FINAU AND DAMON FEPULEA DIRECTED BY DAMON FEPULEA  
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**MARCH 2023**

# Static Image

## EXPLORE

Static images are visual images that do not move. They include posters, slides, photographs, paintings, album art, comics, cartoons, charts, collages, models, dioramas, and print advertisements.

When you create a static image you need to consider these questions:

Why do you want to make this static image (purpose)?

What do you want to say (message)?

Who do you want to say it to (audience)?

How will you get it across (visual and language techniques)?

Visual techniques can include:

- Colour
- Dominant image
- Layout
- Symbol
- Contrast
- Font, type or lettering
- Logo

Language techniques can include:

- Alliteration
- Rhyme
- Pun
- Cliché
- Hyperbole
- Simile
- Listing
- Imperatives
- Jargon
- Rhetorical question
- Metaphor
- Slogan

A static image is considered successful if it achieves its purpose.

## REFLECT

Look at the Cinema Poster image for RED, WHITE & BRASS on the previous page.

What is its purpose?

What is the message?

Who is the image aimed at?  
Who is the intended audience?

What visual techniques are used to get the viewer's attention?

How effective is the poster?  
Give reasons for your answer.

## CREATE

Design your own poster for RED, WHITE & BRASS and explain your answers to the questions above.

Ensure you give detailed reasons for your choice of visual and language techniques.

# Film Review



## EXPLORE

Film reviews have their unique structure and techniques. As with any kind of writing, you will need to start by identifying the genre, purpose, audience and style. The first step is to get familiar with the genre and assess how much you already know about film reviews.

Here are some discussion questions to kick-off group thinking.

How do you pick which films to see at the cinema?

Do you ever read/watch/listen to film reviews? Where do you find these?

What is the purpose of a film review?

What information does the reviewer usually include in their review? Make a list.

Does the reviewer just care about their own opinion of the film?

Use a think-pair-share to consider these questions.

A film review has a number of purposes:

To inform — The review needs to tell people who are in the film, who it is by and where or when the public can see it.

To describe — The review should describe the story, characters and some of the action — without spoiling the plot or giving too much away.

To analyse — A good review gives an opinion on whether the critic thinks the film is good or not, with examples as to why they think this. This may sometimes require a leap of imagination by the reviewer. For instance, they may have to imagine how a younger audience may respond to a children's film.

To advise — Ultimately the review tells an audience whether or not they think they should go and see the film.



## REFLECT

Pair up and write quick shared responses together for the following:

What was the title of the film?

Who was the director?

When was it released?

Who are the central characters and which actors play them?

What genre is the film?

What features does it have that show it is from that genre? Give examples.

Very briefly describe the plot.

What did you notice about the setting, costume and soundtrack of the film?

Describe a central character and how they relate to other characters in the film.

What is the central theme of the film? What is the director trying to say?

Explain how another film you have seen is similar to this one.



# Movie review: Red, White & Brass a heartwarming retelling of a true story

By Isaac Chen, New Zealand Herald  
11 March, 2023

Red, White & Brass is a beautifully crafted story with plenty of heart and plenty of laughs, inspired by an amazing, “straight up” true story that happened during the 2011 Rugby World Cup.

Directed by Damon Fepulea’i, who also co-wrote the screenplay with Halaifonua Finau, the movie centres around Maka (John-Paul Foliaki) - a diehard Tongan fan who will do anything to get tickets to the Tonga vs France game held in Wellington, to the point of pretending to have a brass marching band ready and willing to perform as the pre-match entertainment to represent his Tongan culture.

Hilarity ensues as Maka scrambles to make his brass band in just four weeks, roping in cousins and family friends to learn how to play brass instruments and march in unison while playing.

What is prevalent in Red, White & Brass is the cultural concept of “Māfana”, which is seen through the main characters and the wider Tongan community depicted. Māfana literally translates to “warmth” but it taps into a deeper spiritual sense of being overcome with emotion and passion which cannot be contained.

This concept can manifest itself as seen in processions of cars on the streets flying as many Tongan flags as they can possibly fit, the widely used catchphrase “Mate Ma’a Tonga” (or to “Die for Tonga”), or as we see in the film, Maka and co fully covering Veni’s (Dimitrius Schuster-Koloamatangi) house in Tongan flags and colours.

“Māfana” is infectious on-screen and off. Of particular note are the talents in the film - most of them are newcomers, and the passion they all inject into their roles is evident as they transport you into a part of recent New Zealand history.

John-Paul Foliaki’s performance as the larger-than-life Maka steals the show as an energetic, mildly annoying, and very “extra” personality whose heart and Tongan pride drive the band and core themes of this film forward. It’s hard to believe that this is his very first feature film and official acting role.

Overall, Red, White & Brass is a story of family, friendship, and fearlessly representing what you believe in. It’s a heart-warming and uplifting watch that everyone will enjoy, especially after recent events in the country.

**Red, White & Brass is in cinemas from March 23.**

**5/5 stars.**

## CREATE

Most reviews follow a similar structure, which is a good starting point when writing a review; although you are welcome to try and work out how to make a structure more your own.

We can divide a review into four parts:

1.

Introduction — This gives an overview of who directed the film, which actors are in it and what it's about. It can also offer the reviewer's broad feeling about the film. This way readers can form an opinion without reading the whole of the review.

2.

Section 1 — The reviewer then describes the plot and the action, while sharing information around character and actors

3.

Section 2 — The reviewer then analyses the film, talking about the director and all the pieces of the production puzzle, looking at good things as well as bad things. This may include comparisons to other films, perhaps those by the same director.

4.

Section 3 — Finally, the review gives a summary of their opinion of the film and informs the audience when the film is out, and sometimes, in a local review, where it can be seen.

Can you identify how these four parts are covered in the review on the previous page?

Once you have understood the structure of your piece, you need to work out your style.

The simplest way of identifying the audience for your review is to choose a publication you might want to write for, for example, a particular newspaper or magazine.

So, pick a publication and think about:

Audience — Is it a local readership or overseas, what will you need to explain? What age group would mainly read this publication?

Vocabulary — Does the publication use a formal style of writing or more informal? Do they use contractions and slang?

Now you have made these decisions you are ready to write a draft of your review.

You have most of the material for your review in the research list you completed. However, you will need to include your own opinions and assessment of the film in your review as well as using the structure here to organise your writing.



## REVIEW SUCCESS CRITERIA

Use a variety of appropriate vocabulary, spelling, grammar and sentence structure.

Organise and link ideas logically using paragraphs. Use the structure recommended in this resource or similar.

Understand and use language that is appropriate to audience and purpose.

Include accurate details about the film.

Include opinions about the film justified by evidence.

Write 300 - 500 words.

Remember too, it's important to be specific and use the right terminology when discussing films. Make sure you look closely at some of the following elements of film making:

Performance – How the actors portray the characters.

Direction – How the story is told.

Cinematography – How the film looks.

Editing – How all the separate parts of the film or action are brought together.

Music and sound effects – How the music works with or against the images on screen.



# The Story Behind the Story

## A Tongan church group formed a marching band to get into a Rugby World Cup match

AS TOLD BY WRITER MIKE WHITE, MARCH 2023

He was bad. The idea was crazy.  
But he pulled it off.

When it came to being naughty at church, Halaifonua (Nua) Finau was in a class of his own.

Running around, being smart, skipping services, he racked up any number of misdemeanours each Sunday - baptised but badass.

“He wasn’t a bit of a rascal,” says his mother, Valeti, “he was a rascal.”

“All the aunties and uncles said there has never been a kid as misbehaved as Nua,” remembers his older brother, Lupeti.

“But he was a cute kid, so he got away with so much.”

The brothers were part of the Tongan community attending Wellington’s Wesley Church, where their father, Tevita, was a minister.

In 2011, with the Rugby World Cup looming, Wellington’s council approached Tevita about finding pre-match entertainment for the Tonga vs France match.

The church had a fledgling brass band, which accompanied the congregation during hymns.

They’d borrowed instruments from the Tawa Boys’ Brigade, and used a Tongan in town on a music scholarship to teach them absolute basics.

The movie begins with the tagline: “Straight up - this actually happened.”

But somehow an idea emerged of creating a marching band that could play and parade before the big match, which was just a couple of months away.



Halaifonua (Nua) Finau © ABIGAIL DOUGHERTY/STUFF





“I was amazed the thought even came up,” recalls Lupeti. “It was a crazy idea.”

But there was powerful motivation.

“It was free tickets,” says Nua. “We’d do anything.”

Getting to the match had been virtually impossible until then. A lucky few had succeeded in a ticket ballot, but even then, prices were hefty.

So when his father suggested Nua might like to reacquaint himself with the church, and be the new band’s drum major, Nua realised he’d been thrown a lifeline to see his beloved Tongan team play at the World Cup.

It wasn’t that simple, though.

“I went to the first practice, and I was like, ‘this sucks’.

“I was practising with a mop, and I thought, ‘this is really, really dumb’, and we were marching up and down the hall in literally straight lines.”

The music was terrible too, he reckoned.

“I was just like, ‘I can’t believe we’re going to go out and perform this in front of the world.’”

Nua had studied dance, and performed around the world, so gradually tried changing up the band’s routine, while styling his own moves with the drum major’s mace.

But what he possessed in natural skill, he lacked in commitment.

He skived off most practices.

At a crucial dress rehearsal, he simply didn’t show up, leaving his parents and brother furious, and someone else to hastily fill his role.

There was a second dress rehearsal a few days before the big match.

Nua didn’t turn up to that one either.

“I was real bad. I was like, ‘I’m only doing the World Cup, and get my ticket - and then I’m out.’”





“Ladies and gentlemen,” the announcer boomed across Wellington’s regional stadium, “please welcome to the forefield today, Wesley Wellington Taulanga Ū Brass.”

And out of the tunnel marched the red and white band, Nua at the front, 30 band members in loose step behind him.

It was October 1, 2011 and the sporting world was watching as the band formed up on the halfway line.

When Nua turned to face them and command the band to get ready, he suddenly realised what it meant to everyone.

“I saw them crying, nervous, fear, excitement.

“And that’s when I realised how special it was to be Tongan.”

Staring back at him was his brother Lupeti, tuba in hand.

Trying his best not to wave back to their supporters in the crowd (they’d managed to get tickets for the whole church), Lupeti also struggled with the idea they were now in the hands of the family’s naughtiest member.

“Never in a million years did we think my mischievous younger brother would be in a position that so many would rely on him.

“And he ended up doing an awesome job - which caught us off guard too.”

What Nua led them through in the next six minutes was a medley of mace-twirling, dancing, and lung-sapping renditions of everything from Joy to the World, to Pōkarekare Ana.

It was fun, full of high-stepping and high jinks, brimful with what Tongans call māfana - passion, enthusiasm, go with your heart.

And what followed that, after the band slipped into their seats, was just as incredible, as Tonga upset France 19-14, in perhaps the country’s greatest sporting moment, cheered on by painted, flag-waving, heart-on-sleeve fans who’d fast become legends at the World Cup.

For Nua, it was one of the best days of his life - 100%.

“I think if you could pinpoint a moment that made it all right to be Tongan, it was that moment.”

Five years later, working in the film industry, Nua returned to the stadium, this time as a reluctant plus-one at the Edinburgh Tattoo show.

But he was blown away by the performers, including Tongan musicians, and immediately began concocting a story in his head about a Tongan rugby player in Scotland, who returns to New Zealand to form a brass band, which he then takes to Edinburgh.

When he ran it past friend Danny Mulheron, an actor, writer and director, Mulheron asked where the idea came from.

Nua mentioned his own experience, and told Mulheron how his church played at the World Cup.

“And he was like, ‘Just tell the real story - that’s wild in itself.’”

After writing a script, Nua showed it to Piki Films (Jojo Rabbit, Hunt for the Wilderpeople) producer Morgan Waru, who leapt at the chance to put it on the big screen, along with executive producer Taika Waititi.

“You tell anybody about this story,” says Waru, “and they smile and want to see the movie.”

On Wellington’s waterfront, between Michel Tuffery’s kina sculpture, and an Elizabeth Knox quote about evening light in the Capital that’s inlaid into wooden steps, the first bars of Scribe’s Not Many rumble from a speaker.

*“How many dudes you know roll like this/How many dudes you know flow like this/Not many, if any...”*

And suddenly there are actors and a brass band moving and miming to it, big bass notes rolling seaward.

Coffee-clutching suits pause and stare at the energy and incongruity, kids dawdling between classes hang over bridge railings, and lunchtime joggers miss their step.

It’s late 2021, the fifth week of filming Red, White and Brass, and Nua is helping director Damon Fepulea’i choreograph a million moving parts into a movie retelling Nua’s 2011 World Cup story. As the crew sets up for another take, he wanders over to chat with lead actor John-Paul Foliaki who plays Maka, the character based on Nua.



John-Paul Foliaki and Nua Finau. © ABIGAIL DOUGHERTY/STUFF





The pair met a few years previously when Foliaki was auditioning for Nua's TV miniseries, *The Panthers*.

Nua went to the kitchen for a drink and found Foliaki searching for the keys to his dad's car that he'd borrowed - and now lost.

"And just in that interaction I knew straight away that this guy was Maka," Nua remembers, "because I was like, 'You're a frickin' klutz.'"

Foliaki says there are a lot of similarities between himself and Nua, both having a "black sheep personality" in their families, both being very determined to achieve their aims.

"And I know Nua wanted someone that had a deep understanding of what it means to be Tongan, and that love for Tonga.

"I really wanted to make sure I did the role justice, and make him and his family proud."

Alongside a core ensemble of actors, many of Nua's family and community have crucial roles in the movie.

His brother Lupeti plays a character based on several of their uncles.

And perhaps the most remarkable casting decision was getting his parents to play cinematic versions of themselves, as Maka's mother and father. Nua says he resisted auditioning them for ages, but eventually sent his mum, Valeti, a script.

A few days later, sitting beside director Fepulea'i, Nua FaceTimed her and asked her to read it to them.

"And she was ironing my Dad's church clothes or something, and she got really angry at me and growled me off in Tongan for being a stupid idiot and I should have given her warning so she could practise her lines, and bloody introducing her to the director when she was in her pyjamas.

"It was all in Tongan - Damon couldn't understand a word.

"And then Damon goes, 'Oh yeah, she's good, let's cast her.'"

"And I turned to her and said, 'Oh, the director likes you, do you want to do the role?' And she said, 'I'll only do it if your Dad does it.'"

"My Dad didn't even want to audition, but she just told him he was doing it. And the rest is history."



Growing up in Tonga, Valeti says movies were things that people like Elvis Presley and Rock Hudson starred in - “not an ordinary Tongan from an ordinary family and ordinary upbringing. It was unbelievable, it was my wildest dreams coming true.”

Also hard to believe was her rascal son giving her directions during filming.

“I thought to myself, he gets away with things here he wouldn’t get away with at home - telling me what to do, bossing his bossy mother around on set.”

But both she and Tevita say they’re incredibly proud of the movie Nua has helped make, and the window it opens onto Tongan life and “straight māfana”.

One of the joys of making Red, White and Brass was the chance for Nua to involve so many people who were part of the original story: his family; his church; the wider Wellington Tongan community; and the Taulanga Ū brass band which is still going strong. (Lupeti remains a member, along with his two sons. Nua only performed with the band that one time, “and then that was it”.)

When Nua first mentioned he was making a film about the band’s genesis, many thought it was bluff. Even Lupeti doubted it was real until funding for the movie was announced.

“It was amazing to hear that this guy who could never get anything right, or would always be causing havoc, had turned it into a film script.”

Another thrill for Nua was filming on home ground around Wellington and Porirua: Tawa where he grew up and played rugby; Waitangirua Mall where he used to go to the flea market and buy pies; Wellington College where he went to school; Tītahi Bay where he lived for years.

“The hood, the streets, the hills that raised me.”

Ever since that World Cup performance he’s regarded being Tongan as his superpower in achieving his goals.

“One of the things I say to myself in all my work is, ‘I want to make being Tongan mean.’ Because that’s what that performance did for me - it reminded me how mean it is to be Tongan.”

He’s already screened the film for Tonga’s Queen and Crown Princess, an event that left him strangely shy and speechless.

“Like, I’ve met Prince Harry, and Prince William, and Kate, and I didn’t really think that was that cool. It was way better, for me, meeting our queen.”

As the film reaches New Zealand screens, Nua says he hopes it brings smiles to everyone around the country, especially those who’ve been hard hit recently.

“I think the events this year have reminded a lot of us Kiwis that our communities are pretty special and important, especially in times of need.”



Filming on Wellington’s waterfront. © MIKE WHITE/STUFF

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THE RED, WHITE & BRASS STORY SHOWS THE IMPORTANCE OF COMMUNITY AND HOW WHEN YOU BIND TOGETHER FOR A COMMON CAUSE YOU CAN DO SOME PRETTY AMAZING THINGS...

THIS IS NOT JUST ABOUT TONGAN COMMUNITIES, OR PACIFIC ISLAND COMMUNITIES — EVERYONE HAS A COMMUNITY THAT THEY CAN FEEL A PART OF AND CONTRIBUTE TO.

**HALAIFONUA (NUA) FINAU**  
RED, WHITE & BRASS  
CO-PRODUCER AND CO-WRITER

”



ILLUSTRATION BY UELESE VAVAE @ARTICULATE\_UV



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