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BEAUTY IN THE UGLY

AN INSIDERS LOOK AT KRUMP IN AOTEAROA

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ABSTRACT

Krump is street dance that has a history of being perceived as an aggressive, ugly, and somewhat violent dance. Created by youth in South Los Angeles, Krump is highly intense, physically demanding and is an avenue for dancers to express their emotions in a creative and positive way. Now a global movement, this research focuses on the experience of Pasifika Krumpers in Aotearoa in 2019. Using documentary filmmaking as a design technique, a short film *Beauty in the Ugly* was produced upon the stories of four aspiring Pasifika leaders within the Aotearoa Krump scene. This exegesis complements the short film by giving context to their stories and offering the viewer an insider's insight to this community. For these dancers, Krumping is a tool of resilience where Pasifika feel safe to channel their energy and are able to effect positive change in their lives.

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Firstly I would like to extend my gratitude to the man upstairs. Throughout this journey he has been my go to in times of need and without him none of this is possible.

To my Parents, Vailima Smith-Luani and Lolagi Luani. Thank you for everything you have ever done for me. Through the late nights and the endless stress encounters you two have been the pillars that have grounded me. Forever grateful for the love and support.

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Finally this Masters is dedicated to the New Zealand Krump community. To everyone within the community that has helped me in any way possible, I can not thank you enough for allowing me to be part of the community and for allowing me to work on this project around you all. Without you all this could have not been achievable.

INTRODUCTION

The word Krump stands for Kingdom Radically Uplifted Mighty Praise. Krump is a street dance style that is characterized by fast, explosive gestures that express raw emotions in a non-violent way. It is connected to a belief in a higher being and name reflects in it's Christian religious ties. Inspired and developed from the dance style Clowning, Krump was more of a tool to show raw emotions based on the troubled upbringings in South Los Angeles (Monteiro & Wall, 2011). The birthplace of Krump has had a history rife with unrest. Research points to key historical events including race-related riots (1965, 1992) and high statistics of crime, alcohol and drug abuse (Martinaz). The actual creators of the dance form, is a hotly debated subject, and different crews and areas pay homage to a number of people. In Aotearoa and the communities I have been a part of, the creation of Krump as we know it today is attributed to Ceasare 'Tight Eyez' Willis, and Jo'Artis 'Big Mijo' Ratti (Chappelle). In the early 2000's these young men sought out a dance space and form to escape the daily challenges in their community that were threatening their lives.

Key aspects to Krump include the accompanying soundscape, associated body movements and attire. In its genesis, a key influence in the music world of Krump, was renowned rap artist Busta Rhymes (Omeri). The pace of his raps include a fast tempo and encourage quick, fast and sharp body movements, MC hand gestures are common to this music, for example *Tear da Roof Off/Party Is Goin' On Over Here* (1998), *The whole world looking at me* (1997) and *Break ya neck* (2001). Throughout the years Krump continues to evolve and there are a number of identifiable moves using different body motions and stance that people understand its purpose. For example, pointing is a way to show direction, Arm swings help release energy and the bounce helps you stay on beat. There are many other Krump moves but these are just some of the fundamentals that I have learnt personally in my own journey and could recognise performed anywhere in the world.

Krump continues to develop into other parts of the world and meets with other cultures, contexts and people. There are currently many global events such as E.B.S (European Buck Session) in Germany and The Krumpire which is held in Russia that Krumpers aspire to travel, to connect and compete. Early in the Krump movement, the movie *Rize* (2005) came to cinemas around the world and introduced Krump to mainstream global audiences. *Rize* surveys Krump dancers and crews, their personal histories and gives us the audience an insight into their life experiences. This film was widely released, including in cinemas in Aotearoa. This was a key influence in mobilizing Aotearoa dancers to this art form. Today, Aotearoa Krump has produced some world class Krumpers that compete at a high level internationally.



Fig. 1. Creators for Krump:
Tight Eyez and Big Mijo.



Fig. 2. New Zealand Krump
nationals 2019 with some of the
'Oz Krump movement'.

This exegesis project explores the experiences of Krumpers with Pasifika heritage living and dancing in Aotearoa. Pasifika people are identified as people living in Aotearoa of Pacific descent (Jancic). In 2018, a population of 4.8 million. Pasifika made up 8.1% of the population (Jancic). That means that 381,642 identified as Pacific. The largest groups were Samoan, Tongan, Cook Islands and Maori. I have used the term Pasifika as this has developed in currency for people of Pacific heritage in Aotearoa (Chu). This is the population group this research is from.

The title of this work *'beauty within the ugly'* references the stereotypes placed on the dance form in Aotearoa's underground Krump scene, and additionally on the Pasifika dancers themselves. Theoretically, I build this exegesis on the idea of the 'other' (Said) and offer a record on Krump and Pasifika dancers that comes from an 'insiders' (Nabobo-Baba) perspective. Using the tool of documentary filmmaking, I unpack the term 'Beauty in the ugly' in film and offer rich ethnographic perspectives on Krump that hope to empower the Krump community I am working with.

The key question driving this project asks,

How can insider documentary filmmaking impact Pasifika and Krumping narratives within Aotearoa?

A standalone study in 2006 (Loto et.al) examines the framing and presence of Pasifika in Aotearoa's media. Their key findings concluded that Pasifika experience a derogatory framing when compared alongside palagi the dominant (caucasian) population group. Common stereotypes include depicting "unmotivated, unhealthy and criminal others who are overly dependant on palagi support" (100)

Anecdotal evidence from the Krump community and social media (see Figs 3 & 4) showcase the common perceptions of Krump and are run of the mill comments that have been present throughout the years. The rise of social media and the different platforms for sharing content and ideas has allowed an unprecedented amount of access in contemporary times (Newman). With this access, is the opportunity to engage and offer feedback to content and judge what you are viewing benefits, in the case of Krump videos of the dance battles have not always understood the wider context of the emotional, spiritual and general mental wellbeing for Krumpers. Being an underground dance style as with other subcultures, mainstream audiences do not get the chance to experience the raw energy Krump has to offer.

Pasifika Krumpers have to deal with stereotypes about being brown and additionally angry or violent.

Fig. 3. Comment section on a Krump video via Youtube.

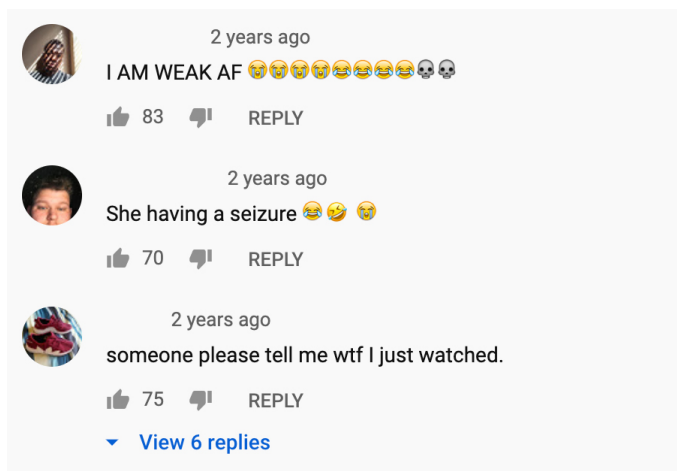
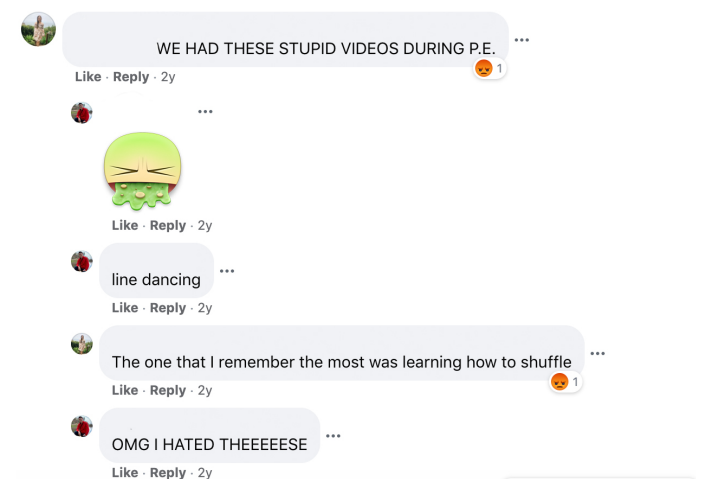


Fig. 4. Comment section on a Krump video via Facebook.



Beauty in the Ugly is a short documentary that challenges these sentiments and brings forth the personal stories of four interviewees, all Pasifika Krumpers whose lives have changed for the better through this art form. Technically, when these dancers krump, they are able to exist in their emotions and showcase a range of feelings from high-energy to that of vulnerability. They do so and channel their movements through the way they feel. This understanding and having actually experienced personally this sensation is a clear benefit of academia that uses an insider approach, I am a Pasifika Krumper making a documentary about a community I am part of. The intention is to communicate, learn, and share with mainstream the unique role Krump as a tool of resilience. This documentary disrupts popular narratives and empowers Krumpers to tell their stories. Pacific storytelling promotes the perspective of those on the inside and enables nuance and complexity.

In the first background section, I will explore how the concept of 'other' impacts the way Pasifika krumpers are viewed. I draw on key ideas of 'othering' as articulated by Edward Said, Explaining how in turn, research with 'insider' perspectives can help us to understand communities in more diverse ways. Section two looks at key works for Pasifika and krumpers in the space of video and film, and situates *Beauty in the Ugly* within this context. The design response unpacks the methods taken to get to the end point of the documentary. Before the conclusion, the final sections feature critical discussion and the intersection of Krump, Pasifika and insider story telling.

BACKGROUND

The story of the 'other'

The discourse of Edward Said has been particularly useful as his writings (*Orientalism*, 1979) articulate a frustration he felt that palagi, or Western mainstream society had about the 'Orient' (people from the Middle East and parts of Asia and Africa). Said describes the view of the 'Orient' as a romanticized one where people were depicted in a negative light and irrational when compared with cultures and ideas from the west. Said uses the term 'the other' to describe this effect. This research was pivotal into the creation of Cultural studies and the way we critically think about the creation of stereotypes. Cultural theorist Stuart Hall builds on this idea and has explained how in modern western stereotypes in western societies, including Aotearoa. Social structures such as the law, the media, education and religion hold the balance of power through their representation of what is accepted as 'normal' and what is considered 'other' (2001). The stories of Pasifika Krumpers, too feature 'otherness' within mainstream Aotearoa and ultimately they too are misunderstood in our society.



Fig. 5. ERUPT at the 'Most Street Event'

Speaking about the Pacific population specifically, Samoan author Albert Wendt writes

“Up to a few years ago nearly all the literature about Oceania was written by papalagi and other outsiders. Our islands were and still are a goldmine for romantic novelists and filmmakers, bar-room journalists and semi-literate tourists, sociologists and Ph.D. students, remittance men and sailing evangelists, UNO experts, and colonial administrators and their well-groomed spouses. Much of this literature ranges from the hilariously romantic through the pseudo-scholarly to the infuriatingly racist; from the noble savage literary school through Margaret Mead and all her comings of age, Somerset Maugham’s puritan missionaries/drunks/and saintly whores and James Michener’s rascals and golden people, to the stereotyped childlike pagan who needs to be steered to the Light.

The Oceania found in this literature is largely papalagi fictions, more revealing of papalagi fantasies and hang-ups dreams and nightmares, prejudices and ways of viewing our crippled cosmos, than of our actual islands. I am not saying we should reject such literature, or that papalagi should not write about us, and vice versa.

But the imagination must explore with love/honesty/wisdom/ and compassion; writers must write with aroha/alona/alofa/ lolomurespecting the people they are writing about, people who may view the Void differently and who, like all other human beings, live through the pores of their flesh and mind and bone, who suffer, laugh, cry, copulate, and die” (Wendt 58-59).

This extensive passage speaks to an environment that Pasifika krumpers also

experience. We fall into the category of 'other' in a multiplicity of ways. We are brown bodies that move quickly, often described as aggressive and constantly connected with negative socio-factors. While the social indicators of health, earned income and household factors are in the lower groupings of society (Pasifika Futures), the complexities, multi-layered facets of Pasifika are not visible through statistics. This exegesis was done through the lens of a fellow Pasifika Krumper who has suffered, laughed and cried alongside this community.

The late Epeli Hau'ofa wrote about the belittlement experienced by Pacific peoples through colonialism and within cultural structures (1993) and asks Pacific researchers to reframe what we know about ourselves and our region. Rather than view ourselves as under-developed and legacies of 'savages' and 'uncivilised', we have a Ocean worth's of knowledge and a long lineage of creativity. The 'other' is an idea that this exegesis pushes up against, and this documentary brings the voices from the marginalised Pasifika krump community in Aotearoa to the centre - they are the central voice of this work.



Fig. 6. AKTIVE aka BOY FLESHKILLA

My story: Positioning myself as researcher

To critique the sense of otherness, I am building this narrative from the 'inside'. Insider research can be described as research of the group or community whom the researcher is already part of (Given, 2008). It is also explained within Melanie J. Greene's report that insider research has been claimed to be defined as someone that studies its own society or social group (Greene, 2014 cited (Naples, 2003, p. 46).

In Pacific scholarship, Dr Unaisi Nabobo-Baba says:

"Today, indigenous Pacific people are beginning to describe and articulate their preferred processes of knowledge gathering, processing and dissemination in a wider move to achieve some form of self-determination in academia and in knowledge institutions especially."⁽¹⁴¹⁾

Essentially, Nabobo-Baba's publication works to argue the benefits of indigenous ways of knowing and knowledge from within communities. This is especially important when we perform research that includes Pasifika. Put simply, we need to tell our stories and share our perspectives - our voices count. Understanding where this fits into my own project and being Pasifika myself is important when saying I have chosen insider research. For the past few years and still, I have been part of the Aotearoa Krump community. I started Krumping as a hobby and was immediately motivated to join the Krump family because of its inclusiveness and supportive environment.

The reason why I chose insider research as an approach in this research was because of my relationship with the Krump community here in Aotearoa. It made sense that this would be the type of research to be conducted and because of that relationships I had already immersed myself not just as a Krump dancer but also as a researcher of the dance style. It helped with the framing of this project, and understanding the nature of Krumpers and how to best accommodate their interview process. By having this insight, it gave me a unique and easily accessible opportunity to plan out my year and focus on each story and how they relate to the wider context and the rest of the community. The relationships I have in Krump, are a core part of my social connection, this benefitted me when it came to who to film, what to film and how to film it as well.



Fig. 7. Filming interviewee Iakopo Uelesa in Lower Hutt, Wellington.

Understanding my positionality, assisted in navigating the varied ideas I had in the Krump space. I think about what the audience will need to be entertained, moved and educated. At the same time I am prioritising the wants and needs of the Pasifika Krump community in Aotearoa. This project is indebted to the leaders of different movements from Wellington, Palmerston North and Auckland who have given me free reign to film what I need in their own respected movements whom I have been observing and having discussions since March. They have been generous in building my knowledge and helping me achieve this goal.

Limitations

Researchers do warn that the blurred borders between researcher and community member can be hard to navigate. For example,

“David Bridges points out that it is not always obvious who is inside and who is outside a given group, and that a particular individual may have personal characteristics that make them partly an insider and partly an outsider to the group. In addition, as he is aware, the insider researcher may become an outsider in his or her own community through the act or process of researching it. However, Bridges himself persists with the dichotomy of insider and outsider research, in order to defend the potential value that, he argues, ‘outsiders’ can offer to the understanding of an institution (Bridges 2002).” (McCulloch 51)

I do acknowledge these concerns but additionally as a Pasifika person in Aotearoa I feel I am walking the edge (Tupuola) of identity as Pasifika and New Zealander everyday of my life. In my consultations with the Aotearoa Krump community, it has been established that this project will not just benefit me but also correlates with their aspirations as a community. Pasifika Krumpers want to challenge the narratives they feel impact their lives, it is my aspiration that this exegesis be part of building that wide consciousness.

INFLUENCED BY STORIES

The key output of this research are four stories in the form of an eight minute film documentary, prioritizing the voices of Pasifika krumpers. In preparation for telling their stories, I explored three key areas of research concerning Pasifika and Krump in the medium of film and television. They are core pillars of work and discussion that have informed this research. They include Pasifika storytelling; the influence of media from abroad, particularly African American urban culture in the US; and Krump specific documentaries. This section will unpack these three areas and the key themes drawn from them and how they have influenced the overall shaping and design of *Beauty in the Ugly*.

Pasifika Storytelling

Pasifika people are a people of stories. These stories are passed down from generation to generation through song, dance, performance and talanoa (sharing) (Vaiotei). It is not surprising then that this is transferred to film, as Pasifika populations continue to grow in experience and population in Aotearoa (Pasifika Futures). The representation of people through film can be a key identity marker. These communications can provide a social understanding (Thompson, 195 in Loto et. al) For the case of Pasifika this is also true, and film and video media can play an important part of this.

Justine Sime-Barton a Pasifika director, recalls a key moment in film history when she received funding to work on *Tala Pasifika* (1995), short films in which she received funding to work behind the camera, after increasing public pressure to see diverse stories on the screen (1997). The funding was important as it was a rare opportunity to train and work with Pasifika professionals in making the final product (1997). This public pressure is further reflected in the 1996 documentary *An immigrant nation - searching for paradise* (Bush-Daumec) which was designed to 'concentrate on upbeat personal stories...balancing modern day interviews with a broader historical view of each group's immigrant experience down-under' (NZ On Screen, 2020). As part of this, the film crew travelled to Samoa and featured a poignant interview from local Wellingtonian musician and activist Pati Umaga. Umaga talks about his identity as a Samoan and New Zealander and learning to work through this disconnect. *O Tamati* (1996) a short film made by Samoan Sima Urале, was critically acclaimed and still a pillar in time of Pasifika behind and in front of the screens. These film-makers were pioneers for Pasifika and I humbly aspire to follow their footsteps. There are two takeaways from Pasifika storytelling that are explored in the remainder of this section.



Fig. 8. Screenshot of an interview with Justine Sime-Barton (left) with her daughter.



Fig. 9. Sima Urale posing on a camera.

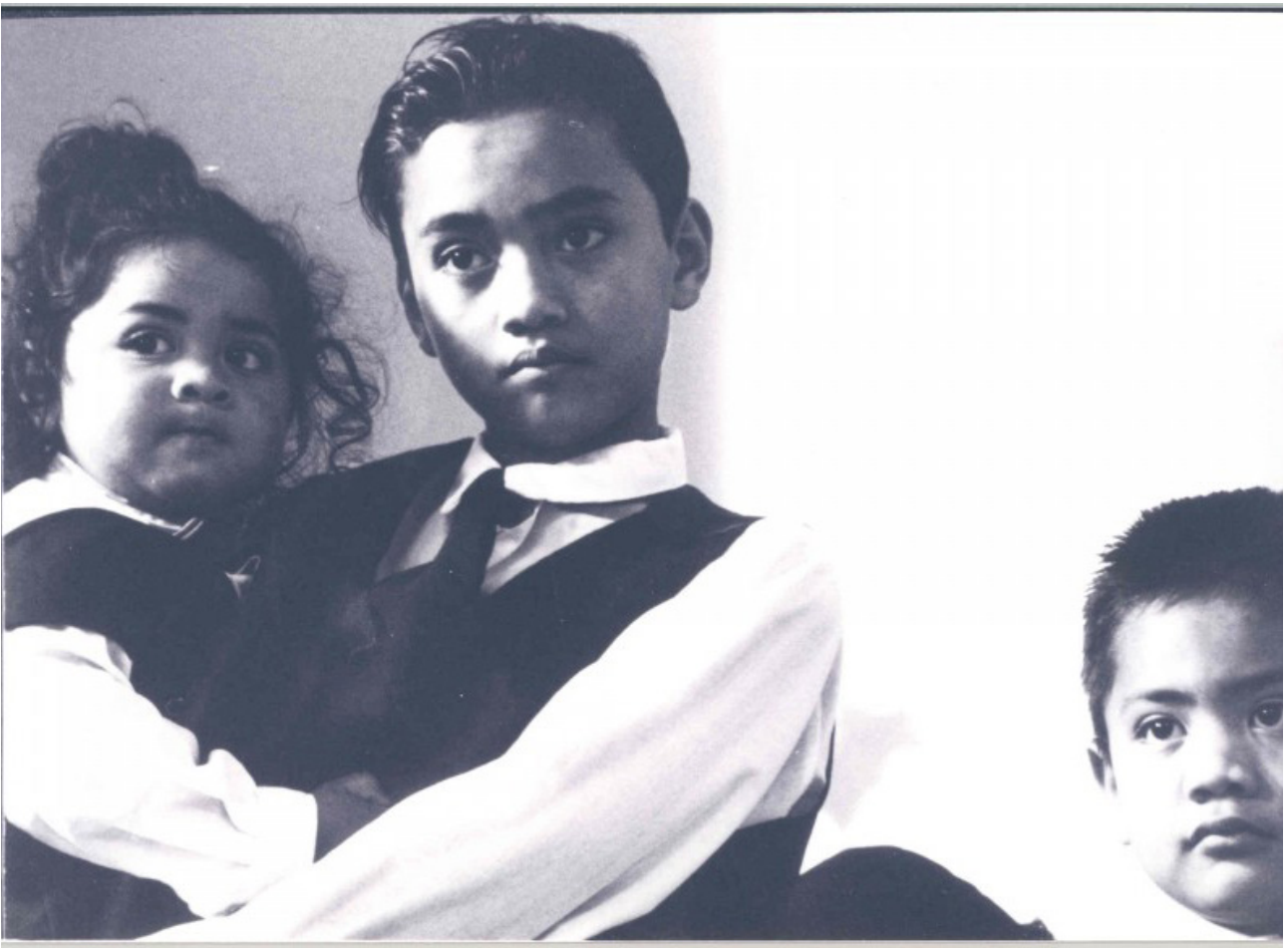
The content of the Pasifika experience I encountered on the screen featured the idea of disconnect and experiences of marginalisation quite heavily. This disconnect is a cultural one that separates one's experiences as a Pasifika person, to that of a dominating palagi experience and lifestyle in Aotearoa (Simeii-Barton, 1997). *O Tamaiti* (1996) tells the story of family and Samoan life from the perspective of children. There is a young boy named Tino who is the oldest of siblings and therefore takes on a lot of responsibility. Tino's chores include babysitting, feeding, minding, before and after school pick ups, even household cleaning and putting them to bed. Tino takes the traditional role of a parent. *O Tamaiti* is filmed at a low angle to give the perspective of a young boy and you get a sense of not just the opportunities that Aotearoa represented but the struggle and even burden it was for children in situations like Tino.

I have used the word disconnect, as my analysis of Tino and also stories like that of Pati Umaga's is that there is a loss of identity amongst trying to adapt to a different lifestyle in Aotearoa and balancing this with culture and values from the cultures, in these instances Samoan. Additionally, these ideas were further apparent in a news media segment on One News™ ("Representations Of The Pasifika"). There was a spotlight feature on a 15 year old of Cook Island descent who died of stabbed wounds and was heavily involved with crime and drugs at a young age. The journalists spoke to community members who were heartbroken and articulated in interviews that this youth felt displaced and struggled to connect with mainstream Aotearoa. The irony being that generations of Pasifika, parents, grandparents and great-grandparents of youth today came to create a home in 'the land of milk of honey' (Bell). Aotearoa was meant to symbolise a better life, with better education and employment opportunities were plentiful.

Technically, previous techniques used by Pasifika film-makers, animators and producers are still useful and have steered the direction on specific shots and techniques used in *Beauty in the Ugly*.

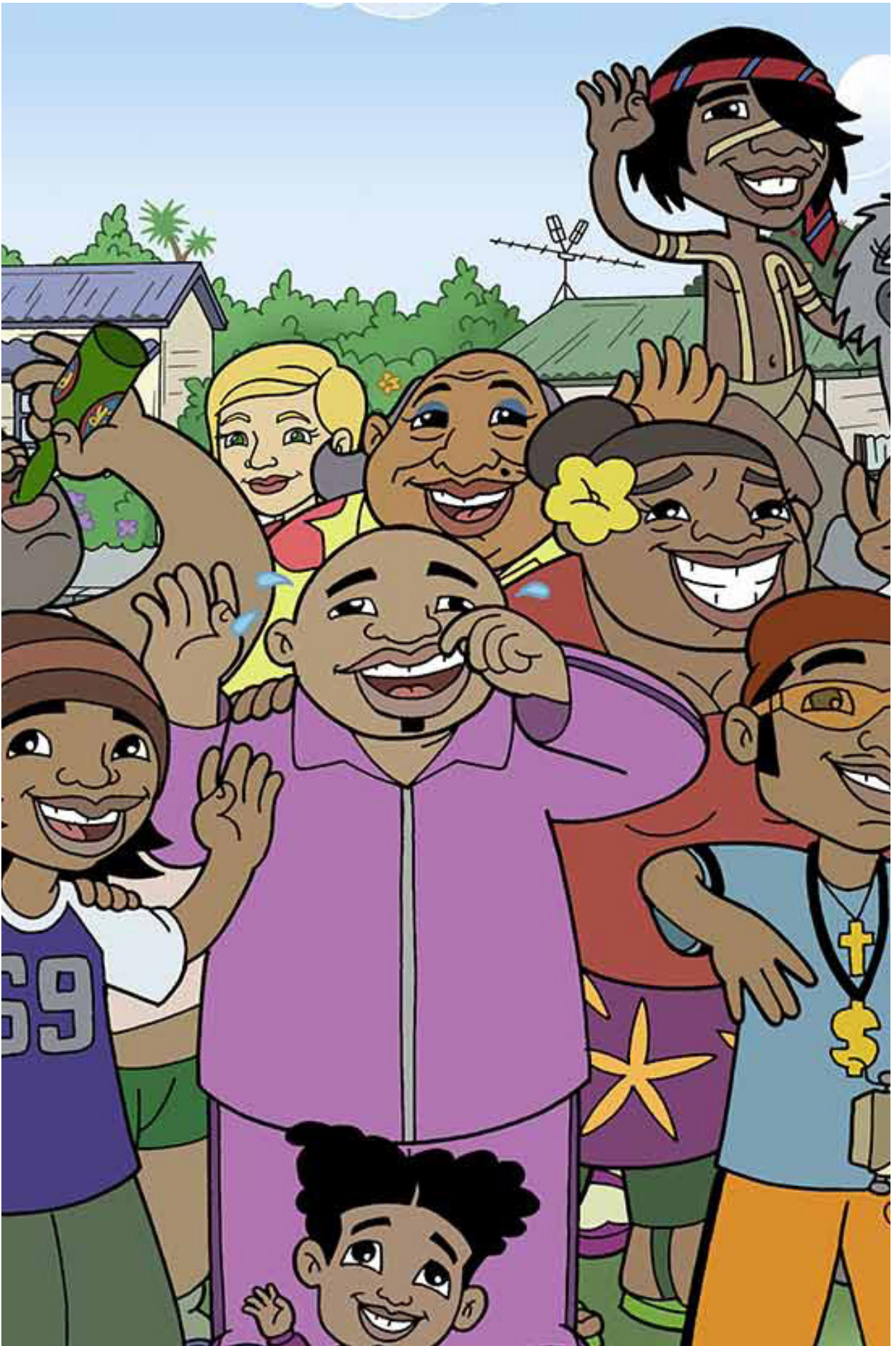
The image shown is of a screenshot from the short film *O Tamaiti*. This photo reflects on a style of cinematography that resonates with audiences and offers rich ethnographic insight of Pasifika stories. The use of close ups in different scenes, such as that below of these characters gave me the idea of using close ups within my documentary video. I wanted to be in a position where they could feel the breath of people speaking, smell the sweat in Krump battles and really see the world that is created within the battle circle and bubble of Krump.

Fig. 10. Screenshot from the short film 'O Tamaiti'



Additionally, The second key reference I found permeate in Pasifika experiences and stories in film include telling stories primarily for a Pasifika audience, and diaspora, other Pacific growing up in urbanised spaces in metropolitan cities of Aotearoa, Australia and the United States. While Pasifika in Aotearoa are often associated with low-socio economic standards in these central locations (Milne), Pasifika storytelling enables a space to tell this story through the eyes of Pasifika for other Pasifika to resonate with. A strong example of this is *Bro'town*, a television series where the focus is on these five boys (four samoan and one Maori) and their families "growing up in an urban working class neighbourhood called Morningside" (Gershon) . Fitting in the comedy genre, *Bro'town* is seen clearly to be influenced by US shows such as *South Park* and *The Simpsons* (Gershon), yet it is centred on a Pasifika worldview. The series makes you laugh at certain references that relate towards Pasifika, in a way where real heavy issues are addressed through humour. One classic scene includes the use of the culturally symbolic jandal - slip on footwear. Within our Pasifika experiences, this is associated with a real weapon, used as a way to discipline. When I see the back of jandal, I know my own instinct is to run away as fast as possible. There are other layers of characters and storylines that only Pasifika or people familiar with its language and customs will be able to understand. For Vale and Valea Pepelo, two brothers within the series that have derogatory meanings to their names. Translated to English, Vale can be translated loosely as dumb/stupid and Valea can be acknowledged as dumber or stupid as well. As a Samoan raised in Porirua, Wellington I find it humorous not just because of the literal translation but also because of knowledge that many names when literally translated are humorous in English.

Bro'Town re-affirms my insider approach, and encourages me to think about Pasifika Krumpers as my primary audience and to feel comfortable in privileging this voice.



We learnt to tell our own stories by watching visionary African American directors

Oscar Kightley · 05:00, May 05 2019



Boyz n the Hood, released in 1991, centred on friends in South Central Los Angeles.

OPINION: Growing up brown in a mainly white country in ye olden days, there weren't many instances of your own kind reflected back at you from the screen.

It was the early days of New Zealand making its own content and back then it seemed to be mainly television news and sports, so our screen content was predominantly from the United States or Britain.

Consequently, stories about people of colour from other countries meant so much.

You weren't watching your own people, but the colour of their skin was closer to yours than the majority of TV shows.

Fig. 12. Article of 'Stuff' from Oscar Kightley talking about the inspiration from African Americans and their movies in the 90's.

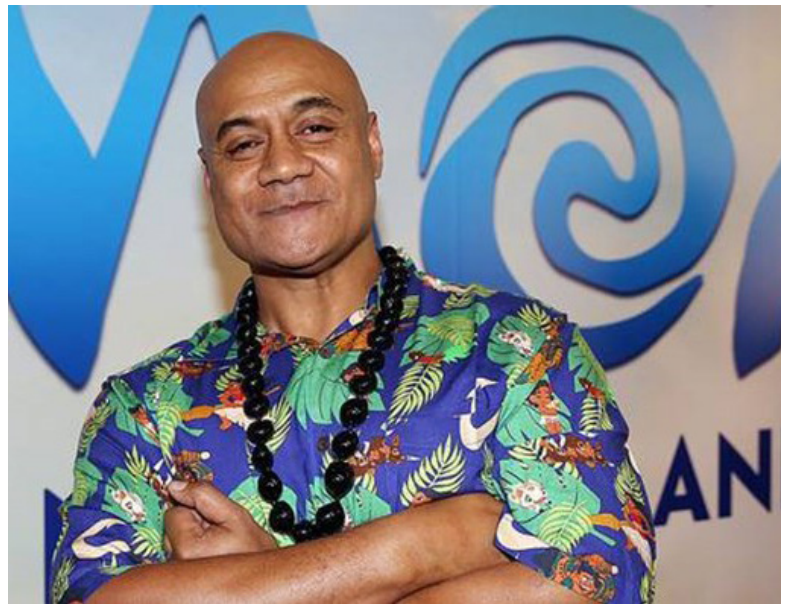


Fig. 13. Oscar Kightley himself.



Fig. 14. Screenshot from short film 'Tom's Diary' directed by Oscar himself.



Fig. 15. Characters from the movie 'Boyz in the Hood'.

Stories from outside

As established already, digital media that is imported to our communities from the outside can be a powerful tool for our understanding of the world and connecting with people from other cultures (Reeves). In a recent news article, Samoan actor, director and comedian Oscar Kightley explains in an interview the influence African American media has had on himself and Pasifika (Kightley). Growing up in Aotearoa, Kightley was exposed to films, shows and content that was shared through our national television channels. Many of the movies that were aired would predominantly be from the USA or Britain. Through the television set he watched as people of a wide range of ethnicity performed in front of the camera. The colour of their skin would be similar to his own skin, and ultimately saw himself reflected on screen. This influenced him to be 'seen' and to create creative work that highlighted the Pasifika experience in Aotearoa.

Examples of his work include *Tom's Diary* (2014) as the director and a writer for both *Sione's Wedding* (2006) and *Bro'Town* (2004). Prior to this Pasifika were dominated by the representation of others in contemporary cultures. In the 1970s and 1980s, brown faces seen on television were minimal. In NZ On Screen's list of Top 40 television classics of all time, there are low representations of Maori, with Rawiri Paratene and Billy T as rarities in a space dominated by pakeha. In comparison with US shows at the time, television shows like *The Cosby show* (1984) and *Family Matters* (1989) were thriving. Kightley cites the iconic film, *Boyz n the Hood* (1991) as examples of film that he embraced along with Pasifika in Aotearoa. He discusses how John Singleton, its director, exposed a certain community in South Los Angeles where a neighbourhood in the 90's, where the protagonists are surrounded by family, friends but also gang violence, abuse, drugs and alcohol. Through film, we were allowed to empathise and re-humanise this population. This has been a driving motivator for Kightley. This animated interview resonates with me because I am from the Pasifika community, and I see myself and my lived experience reflected in *Sione's Wedding* and *Bro'Town*, creative outputs that he has produced and was part of himself. Furthermore, I also connected strongly to Black American realities as told through the screen. The emotional connection I gain from these films have helped shape my thinking towards my own project and encourages other threads of connection to highlight Pasifika Krumpers and Krump's community of origin in South Los Angeles.

This influence from outside has been further discussed in scholarship discussing the dance community in Aotearoa. There are two recent works that I would like to refer to, as I believe their work merges these external influences with their own identities here within Aotearoa. This speaks to the Pasifika Krump community and my own work. A Master's from Massey, Phoebe Smith's exegesis (2016) looks at how the methods we use through design thinking can combine with street dance within online media. The title of her work, *hikoi movement* talks about finding the connections between hip hop dance and its roots in New York to the movements of expression in Aotearoa. Smith advocates for the wairua of movement to be kept and encouraged as much as possible when transferring dance from live performance to online platforms. In essence, she is wanting to see more of what is on the 'inside' of a dance form, transferred through media.

The second resource, is another Master's thesis (2012) in Creative and Performing Arts; *Hip Hop dance in New Zealand* by Katherine Walker. She offers an in depth look into the Aotearoa's Hip Hop communities, by interviewing eight Hiphop dancers in Aotearoa. This thesis unpacks hip hop and also the various communities that engage with hip hop. It is complex and nuanced terrain. Krump's positionality to Hip Hop is contested although, she does officially identify the dance form as officially sitting under Hip Hop's umbrella.

Kightley's interview and experience, alongside the articulations from these recent theses, have encouraged me to embrace Krump from a Pasifika standpoint. A standpoint that includes fluidity in identity. Pasifika are people with Pacific heritage, living away from their associated country of heritage in Aotearoa. From this geographic location, they are making meaningful connections to the experiences of others in mainland, USA. *Beauty in the Ugly* discusses Pasifika identity that is influenced by global politics of race and representation, yet empowered by Pasifika communities within Aotearoa.



Filming out in Naenae, Lower Hutt

Krump on film

There are three key documentaries that I will give a synopsis of, before showcasing how my own work for this exegesis. *Rize* (2005) was the catalyst for exposing Krump to the world. Directed by Dave Chapelle it documents two highly energetic dance styles, Clowning and Krump. It follows Clowning creator, *Tommy the Clown* and it's transition to Krump in the mainstream in 2005. The expressive and aggressive gestures are key features of Chapelle's documentary making style. They are essentially movements that help young African American kids turn away from gangs and violence and are based on the belief that this physical release is imperative to their survival.



Fig. 16.
'Rize' cover.



Fig. 17.
Some of the cast from the movie 'Rize'.

The Art of Krump (2013) is a short film based on two legends of Krump (Doublepump) at one of the biggest Krump events in the world EBS (European Buck Session) which is held once a year in Dusseldorf, Germany. They are interviewed about their childhood upbringing in South Los Angeles. They share details about how Krump saved them from the negative environment around them. While they are explaining their stories, it cuts into different b roll footage from the E.B.S event itself of Krumpers around the world in slow motion, capturing their facial expressions, energy and supportive reaction from the crowds.



Fig. 18.
Intro to 'The Art of Krump'.

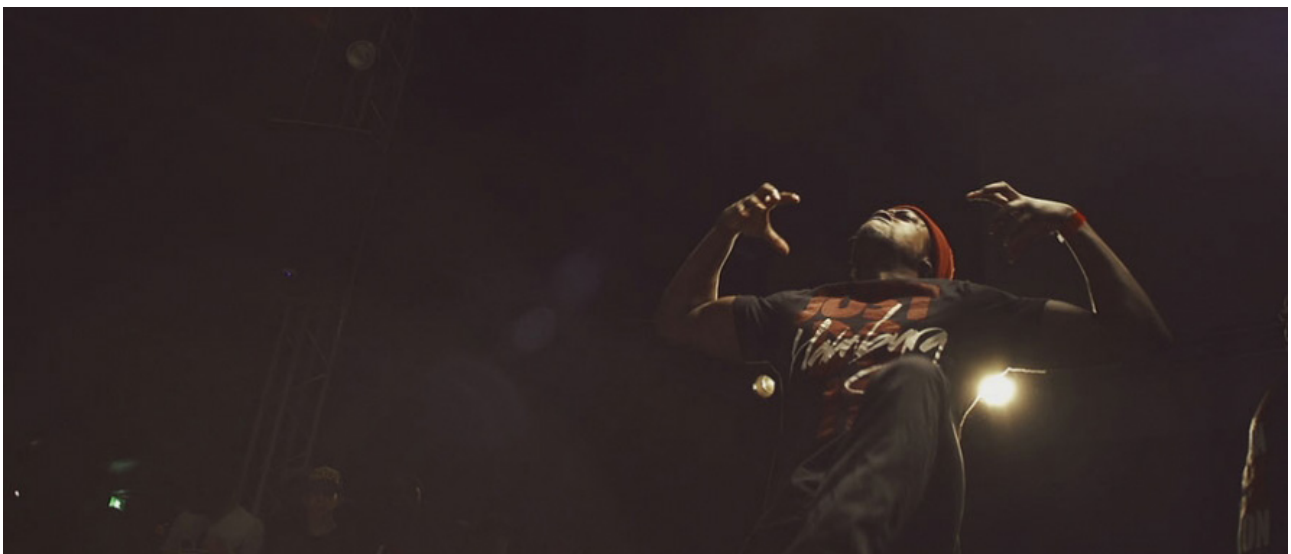


Fig. 19.
Screenshot from 'The Art of Krump'.

Raised by Krump is a short documentary allowing the audience to experience high, energetic and emotionally demanding scenes of Krump in South Los Angeles. It also offers an insight on the history of Krump in the early 90's through the experience of multiple dancers ranging in age and gender. The concept of resilience is raised and Krump is positioned as a tool of resistance during times of social hardship. It is an uplifting documentary and was inspired by Krumpers in the Czech Republic.

Beauty in the Ugly builds on these three key sources. I offer Pasifika audiences and Krumpers a way to connect further to these movements. Rize and The Art of Krump particularly have influenced the way I emphasize movement wairua and the energy in Krump within Aotearoa. The use of slow motion, capturing facial expressions and the animated reaction from the crowds are all shots that I have incorporated. As with Raised by Krump Pasifika Krumpers, like those in Czech Republic are linked to the Krumpers of South Los Angeles, acting locally, yet thinking beyond their local spaces to the global. This documentary showcases the cosmopolitanism of Pasifika Krumpers and adds a Pasifika voice that is complementary to these three well distributed sources about Krumping.



Fig. 20.
Screenshot from 'Raised by Krump'.

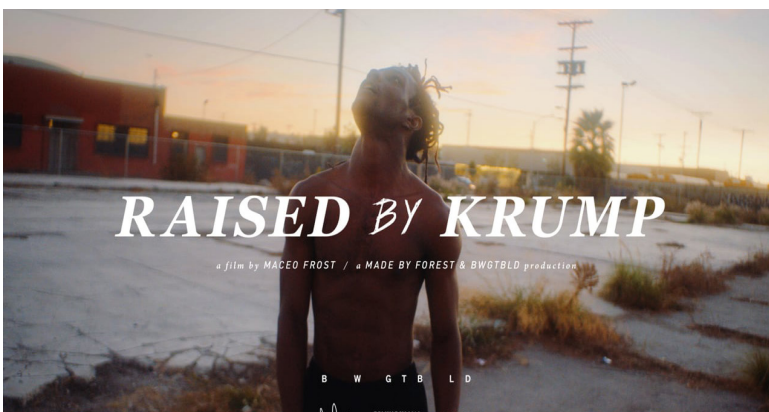


Fig. 21.
Intro to 'Raised by Krump'.



Fig. 22. Amongst the hype from the Auckland Krump community.

DESIGN RESPONSE

Story-telling through video

When I first started this project, My first initial question I asked myself was “How am I going to show the story of Pasifika Krump in Aotearoa?”. I started analysing online multimedia, as was personally for me, the time efficient way to impact audiences. I started watching documentaries, short films and multiple sound design videos to gain ideas on how I could piece this work together. I came to the conclusion that documentaries would be highly useful in firstly, connecting with Pasifika youth and secondly, encouraging the circulation of Pasifika stories of a perspective within this community.

Documentaries will explain and expand on ways to connect with Pasifika youth. They help the viewer understand and build empathy in certain areas that people might not understand or know about. Sheila Curran Bernard defines what a documentary is through her book *Documentary Storytelling: Creative Nonfiction on Screen* (2011):

“Documentaries bring viewers into new worlds and experiences through the presentation of factual information about real people, places, and events, generally -- but not always -- portrayed through the use of actual images and artifacts.” (1)

Bernard acknowledges that material culture does not always relay the information and essence of something easily. In the case of Paifika, many would agree. There is currently a huge demand for video related storytelling as evident by the success of Coconet.tv™. This company is based in Aotearoa and produces film and video inspired by the Pacific, widely circulated in digital forums.

A key aspect of documentaries that have become a way of persuasion, is the use of voice (Nichols, 1983). By understanding that voice is a core feature of documentaries, I was influenced to conduct interviews in a way that their physical voice was promoted and a prominent feature of the soundscape. Bill Nicholas explains this through

“The voice of documentary can make a case or present an argument as well as convey a point of view. Documentaries seek to persuade or convince us: by the strength of their argument or point of view and the appeal, or power, of their voice. The voice of documentary is the specific way in which an argument or perspective is expressed. Like a plot, an argument can be presented in different ways.” (Nichols 43)

This is very important to understand in terms of this project because these Pasifika Krumpers are speaking their own truth into existence. This in itself challenges the notion of the ‘other’, as these individual stories offer persuasion by allowing the audience to understand on a deeper level, the meaning of Krump and it’s usefulness within the Krump community in Aotearoa. With multiple videos of Krump dancers and dancing globally, already in circulation on social media, Krump has been allocated a negative perception and is highly criticised by people not connected to the wider community. This is compounded by the stereotypes placed on the Krumpers as Pasifika (Loto et.al)

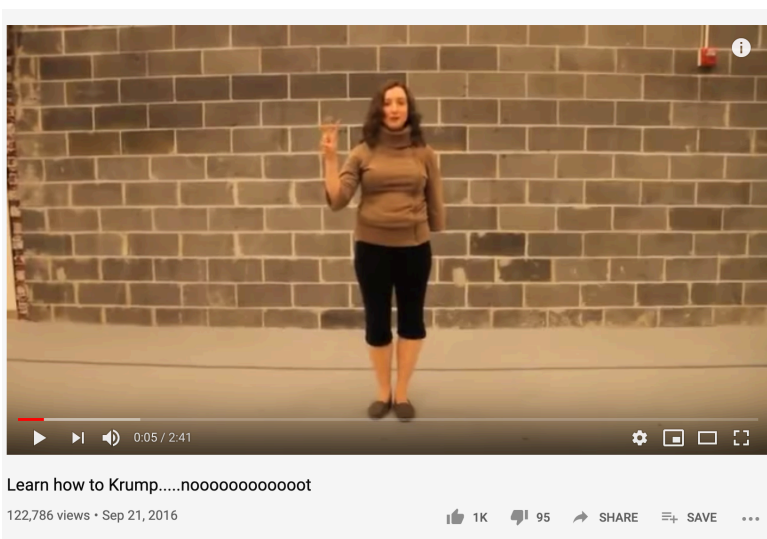


Fig. 23. Lady imitating Krump

Projects that inspired the technical elements of documentary and my initial design process was *The legend of Haka - Travel project* (Contiki) and dance choreography videos from videographers such as Joshua Faletua *Tapou Tatau video* (2019), Connor Lui *Whole Range* music video (2019), Phoebe Smith video portraits for *Hiko movement* (2017) and Samson Rambo short film *My friend Michael Jones* (2018) These creators all featured people from within a community, exploring that very same community through a different lens, that of a camera, with every intention to share digital media.

These videos were analysed by going through the playback multiple times so that I could pick out different moments that could help inspire my own project. I had my own process on how I would analyse these videos. As a designer I was attentive to the pace of footage, camera shots, colour grading and music..

The pace of the footage and different camera scenes from the films *Haka project*, Joshua Faleatua work with *Tapou Tatau* and Conot Lui work that I found via Instagram i.e *Whole Range* video clip all played parts in thinking about different camera angles as well as slow motion footage vs normal pace.

The use of colours used in different environments helped me focus on the way in which colour effects ambience and mood. Krump being a street dance I knew I wanted the colours of the documentary to reflect the urban, concrete and outdoor elements unique to Krump in Aotearoa. Additionally cool colours like that of blue and purple tones were deliberately done with the intention of increasing the raw expressive feeling Krump offers. The impact of the colours and the need for it to have Pasifika street culture became a core part of the directing and filming.

These works cemented the idea that filming as an insider meant that locations, music and colour grading really needed to reflect Pasifika. The street element and popular locations like church, official krump events and sites like the local public car park were central to the story-telling, overall feel of the documentary and offering the insider view.



Fig. 24. Legend of Haka intro



Fig. 25. Midway through the video filmed and edited by Joshua Faletua.



Fig. 26. Screenshot from the music video directed by Connor Lui.

These images are from my first meeting with tutors Kerry-Ann Lee and Ant Nevin.

Building the story

The building phase of this project started in March 2019 where the first meeting with my tutors would be to map out a brief overview on what was needed to be done. For this to happen we set out monthly goals for both academic writing and filming so that I would stay on track throughout the year.

For me to produce the best possible content for this documentary, a core contributing factor was the planning and timing of filming. Considering Krumpers stakes at official krump events, I mapped out key national events, smaller city events, different street sessions, workshops and labs. The first image contains the first meeting with my tutors where we brainstormed a yearly plan for filming (reference of pic). By going to where Krumpers were congregating as part of their lives as Krump dancers, the idea was that I would have smoother access to potential interviewees and this would allow me to maximise opportunity to film Krump and cast a wide net over the Krump community for potential participants. At this initial meeting too, we discussed the crux of the exegesis and established what it was that I actually wanted to research and find out. I wanted to explore Pasifika Krump as experience and educate those not privy to the internal nature of this community.

Filming outline 2019

Subject to my availability

Every Thursday and Sundays - Wellington labs and sessions

Tuesdays - Palmerston North sessions

Monday and Wednesday - Auckland labs and sessions in the month of June, 2019.

First national event: Treason 26th - 28th April 2019, Wellington.

Second national event: The Graveyard 5th - 7th July 2019, Palmerston North.

Auckland regional event: The Beatdown June 19th and December 14th 2019.

Besides the events, the session, labs and workshops that I attended and filmed on multiple occasions; there were additional encounters throughout the year where I had the opportunity to record spontaneous freestyle videos with some of the Krump community in Auckland and in Wellington. All of these gatherings helped me practise with camera angles, slow motion filming and camera settings. I used a Lumix, GH5 version of camera, and while I was a novice to this equipment, the extensive hours of recording meant that became competent in its operation. This timeline and the consistency of filming, allowed me to build up content quickly over an intensive period and also helped gain more experience behind the camera.

454.

Reflective writing from last years project.

Street dance / Pacific street culture.
 Doco film makers

Lauren - Libanon

Find Key Figures Help

Street culture = Street culture

Archives

Public spaces
 "Dancing in the street! could choreographers build better cities"

Unexpected connections

Krump (inter generational)
 * History before Krump
 * Urban Theory

"When does it start" Journey to a session

Theatre contrast between Krump and other dances.

connection to others that and involves

Research Questions.
 How might what if? In what ways?

Response

conventions

- * Documentary Making - Key Figures
- * Pacific Storytelling - Sima Urabe
- * Film making - Vercane
- * street culture
- * street dance

Driga Vektor
 April 1st

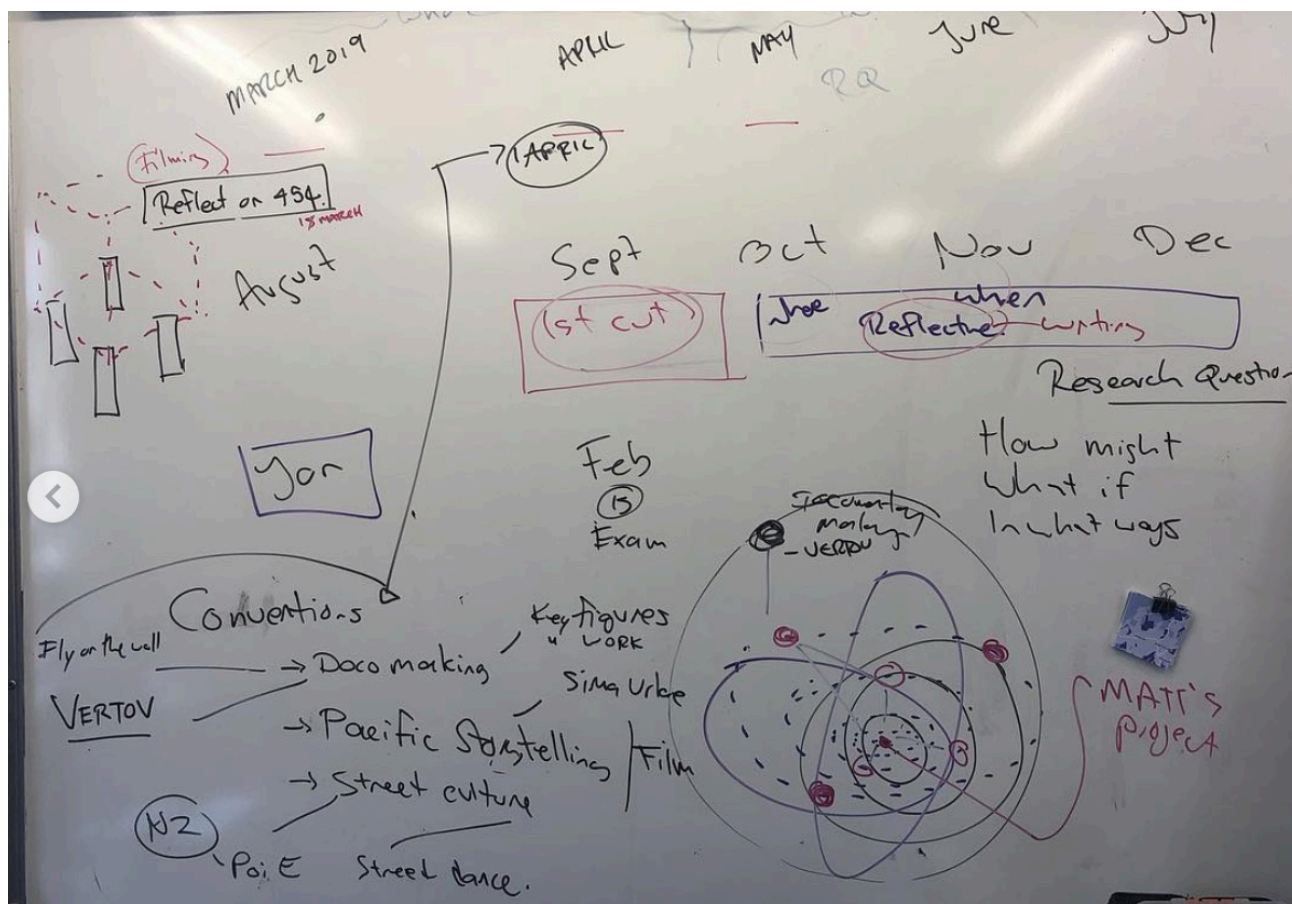
Pillars at investigations

2 weeks time
 Reflect send to Ant & Keny - Apr 18 March.

Mastery universe

- Battle tactics
 - Comparison with passive moments compared

- * Record
- * Reflection sent in two days.



Talking Stories - Mixed Methods

Talanoa

A cross-cultural research method useful for Pasifika communities that allows for open talk, and considers the way it is set-up and analysed for research purposes (Vaiotele). If we unpack the term talanoa, we do so in two parts. Tala: meaning 'to inform, tell, relate and command, as well as to ask or apply' (Vaiotele); and 'noa' meaning 'of any kind, ordinary, nothing in particular, purely imaginary or void' (Vaiotele).

The concept of talanoa, while only introduced to western scholarship in the 21st century (Suaalii-Sauni), is something familiar to many Pasifika families. In my own personal experience, family meetings and talanoa was a key feature of my upbringing. There are different types of talanoa that include formal and informal situations, in approaching Pasifika Krumpers for my exegesis, I aimed to encourage open and confident talanoa to help me acquire information for the documentary.

The key principles of talanoa I have taken away is the promoting storytelling in a safe well that is culturally appropriate for the speakers and researcher (Vaiotele, 2006; Prescott, 2008; Ioane, 2017). This means that participants of this study were interviewed in the safety of their own homes, and I allowed them to dictate where they would like filming. Furthermore, they had the opportunity to view the content and broad range of questions (as I will explain further below) I prepared. Interestingly, all the spaces that talanoa took place was in communal places of their homes. Perhaps this is reflective of the intrinsic nature of sharing in talanoa.

Semi-structured Interviews

A semi-structured interview is when there is a person to person interaction of questions and answers, and ideally a conversation. To state the obvious, I am the interviewer, and I was interviewing a Pasifika Krumper one on one in their personal setting. I had a high number of questions prepared (See appendix 1), but they were a reference point for conversations. As I had a previous relationship with these Krumpers, we enjoyed a positive flow of sharing experiences. I used semi-structured interviews as the primary tool for sourcing data because this style of interviewing is "well suited for the exploration of perceptions and opinions of respondents regarding complex and sometimes sensitive issues and enable probing for more information and clarification of answers." (Barriball and While 330) Further defined by academic Silvia E. Rabionet as "A flexible and powerful tool", This was especially important for film as I wanted the nuance of Pasifika Krump to be visible and spoken on screen in a unique way.

By understanding the value of this method I started to articulate questions based on the five W's What, What, When, Where and Why (Hart). These questions started a pathway to critical thinking and this was a useful technique to draw out the personal life experiences of each Krumper. The five W's allowed a unique understanding of topic and framed guidelines or questionnaires to develop the interview questions (McIntosh & Morsh, 2015). The interview content was personal and unique and I was able to probe (Barriball & While, 1994) each Krumper further and encourage them to unpack their opinions and answers to my conversation.





The participants used in this research are the four Krumpers that were informally spoken to over my undergraduate study. This time spent talking with them informally about the meaning of Krump to them was useful as I had more insight into their experiences. They consist of four Krumpers from Aotearoa that all have different Pasifika ethnicities connected to them. Starting with *Trent Omeri* from Wellington who comes from a Samoan and Irish background, *Iakopo Uelese*, another Wellington Krumper who comes from a Samoan background aswell. The last two interviewees come from South Auckland, *Ennaolla Paea* with the Niuean and Candanian ethnicity and *Ken Vaega* who comes from a Samoan and Maori background.

Four interviews took place in Wellington and Auckland city. They ranged in length from fifty minutes to one hour and were performed at a location that was familiar to the participant and made them feel comfortable. Talanoa encouraged me to think about the set-up of the interview, and the potential power dynamics at play. Talanoa encouraged me to relate culturally and input myself into the space, being open-minded to what I would learn from the interviewees and building a rapport based on a strong connection. Semi-structured interviews allowed me to prepare accordingly, and furthermore encouraged the conversation to move into new areas with the use of probing.

CONSTRUCTING THE STORY

The editing process of the documentary was a lengthy one. There were various ways that I could edit and shape the raw footage to showcase the perspective of Pasifika Krumpers. Using the framework of the dramatic arc really helped me define the usefulness of certain scenes and interviews. Technology such as After Effects™, Premiere Pro™ and Adobe Audition™... were useful to adding, editing and shaping the hours of footage I was fortunate to capture. Ultimately the question that I kept asking myself while editing was, 'how does this speak to Pasifika Krumper experiences?' This dictated shot selection, usage of techniques and effects and the overall feel of the film. Once a long draft was put together, I then proceeded to undertake a first cut and then a nearing end. This section unpacks the editing process I went through in the making of Beauty in the Ugly.

A dramatic arc

From the interview transcripts, a dramatic arc was developed from its editing. The dramatic arc of a story can be explained as a typical structure used to dramatise a story (Orr). In the development process of editing, I have created this narrative using Freytag's pyramid diagram (Cadman) as a reference point. Essentially, to build the dramatic arc, six parts are identified: exposition, rising action, climax, falling action and denouement. To summarise these points the arc takes you on a journey that gives you an introduction to the story and the characters (exposition), then it starts tension building (rising action) until the climax becomes the turning point. From here the story becomes easier or resolves (falling action) and then to conclude everything goes back to normal similar to the exposition (denouement) (Ronen). I would not say this paradigm is mirrored in the end outcome of, but it has helped in scene selection and allowed me to have a sharper focus on what is imperative and not to the overall story-telling. Each interview transcript was analysed and I was then able to categorise them by this paradigm. This allowed me to feel confident when editing, and thus make the narrative rich in feeling and ultimately, more compelling for audiences.

Experimenting with Motion Graphics and Drone

The narration of the film did not even start until 8 months into the project, I had to wait for all the interviews to be complete and a transcript to be produced. This allowed time to consider other aspects of the documentary-making process. After Effects® is a programme created by Adobe™ that specialises in visual effects and motion graphics. Inspired by blottermedia (Instagram™), whose work in motion graphics accentuates the angles and varied directions that have captivating movements. Blottermedia is the handle name of their Instagram™ account, and became a viral sensation, with many social media commentators claiming they have the best motion graphics of the year. The really effective technique the account would use was the emphasis on lines around the bodies of people. Most of the work featured dancers in motion, it was effective and allowed me to have a greater appreciation for the dance moves. Thinking about the explosiveness of Krump, I knew that this technique would be one that would benefit the dancers, however it came at a trade off. I had to decide if the narration and voices of Krumpers with soundscape lost effectiveness when I used motion graphics on the scene. Whilst, I felt like this technique promoted the impressive angles of bodies within the battle atmosphere, it also took away from the narration which featured elements critical to telling a Pasifika story.



My first time testing with motion graphics inspired by blottermedia. Working with frame lines around the movement of the body.



Watching *The legend of haka* (2019), drone footage features in the beginning, and I was taken about by the landscape it portrayed. It motivated me to test if drone footage would work within this film, and showcasing a bird's eye view of the city at night was something I had been brainstorming because of its connection to the dance sessions at night and the location of these sessions in public urban spaces. As evident in the shots (see fig. 27 and 28) I tried this approach also. There was a heavy amount of post-editing to ensure I was highlighted the parts of the landscape that I wanted the viewer to notice. However, it felt almost redundant and I was not satisfied having the typical drone shot to start the documentary, without ensuring it featured through the whole film.

As evident in the framing of this research, as a Pasifika researcher I thought it was important to centre the narration and stories from Pasifika Krumpers over some of the visual effects available to me as a designer. Pasifika ways of thinking and being are intertwined in this documentary and the process of making and editing the film. This correlates with Phoebe Smith's work on wairua in the digital age. Whilst drone shots and motion graphics are entertaining and informative in various ways, I felt like they were taking away the essence of some of the rich experiences articulated through audio interviews. My design-thinking process comes with the understanding that I film first, and then will continue to make sense of the footage and story through the editing stages. Whilst many films and readings resonated with me, the experience I had interviewing Iakopo Uelese's was a visceral one. He spoke about his experience as a Pasifika living in Aotearoa. His clear voice and voice alone was powerful and I connected strongly to him. He embodies the title of this project, and really highlighted the life-changing experience of Krump.



Fig. 27. Hakeagaiki, Phillip
"Drone footage screenshot", 2019.
Accessed September 2019



Fig. 28. Hakeagaiki, Phillip
"Drone footage screenshot", 2019.
Accessed September 2019

These screenshots represent three different stages on editing. Playing with colour, angle of camera and pace of footage. These were part of first cut and nearing the end of the editing.

From First cut on a path to Final cut

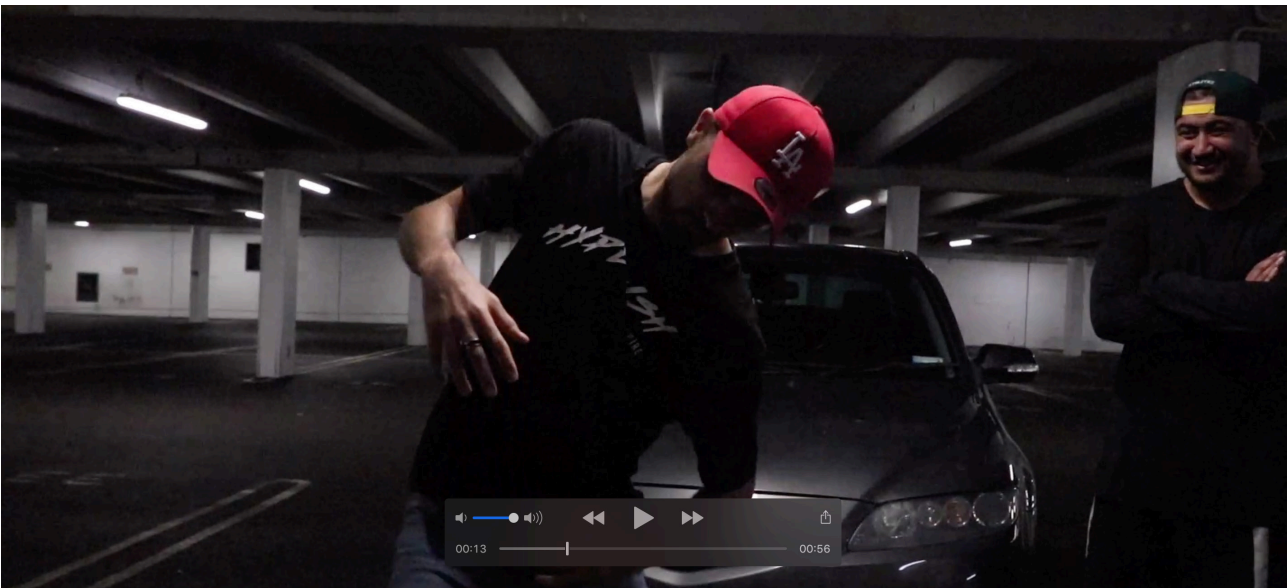
This first cut took a significant amount of time. A first cut is when the director has the first full draft of the final product. The goal for this cut was to make sure that the story line I wanted to achieve made sense and flowed. I also wanted to compare this with the 'dramatic arc' approach I was taking.

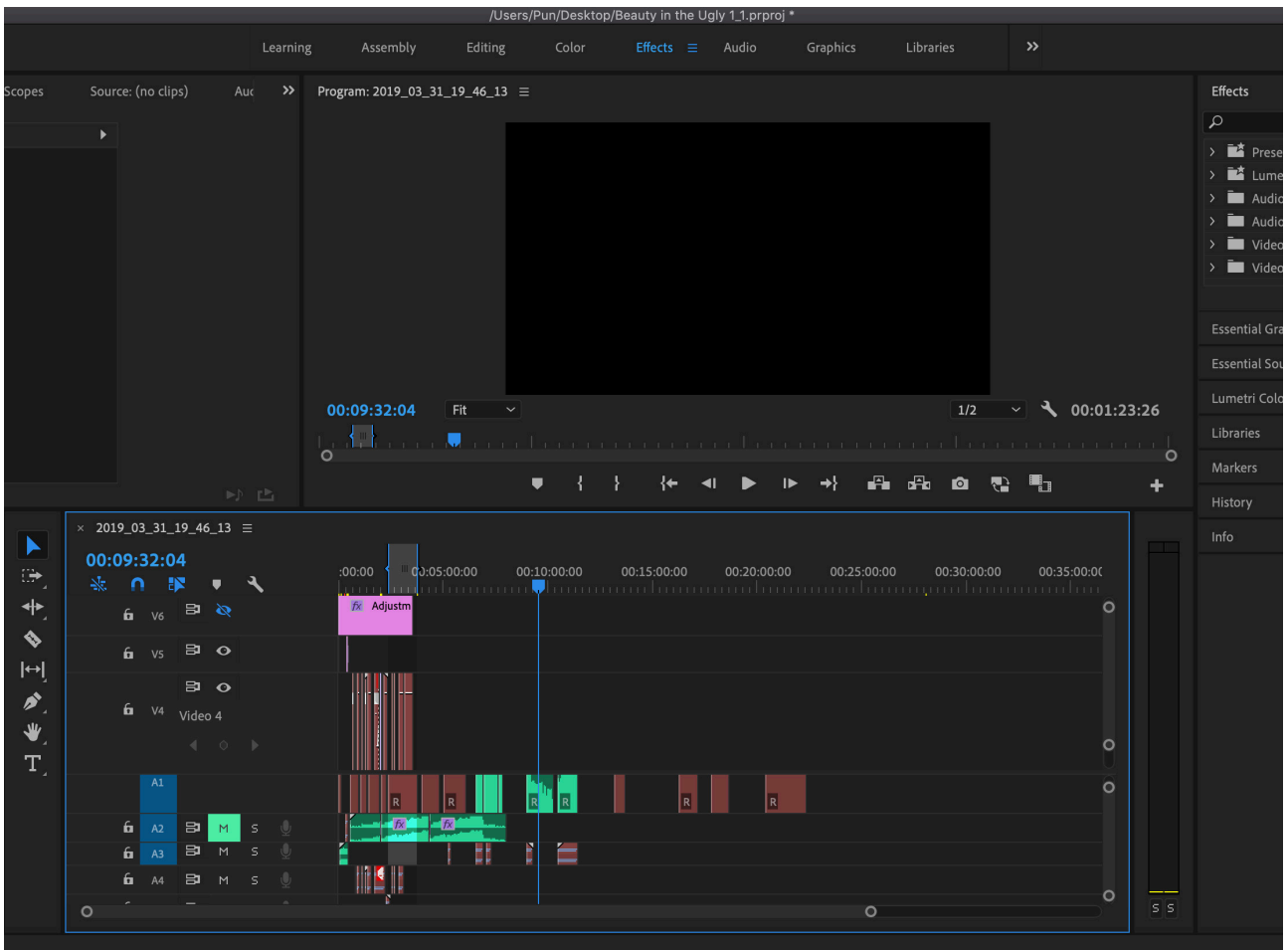
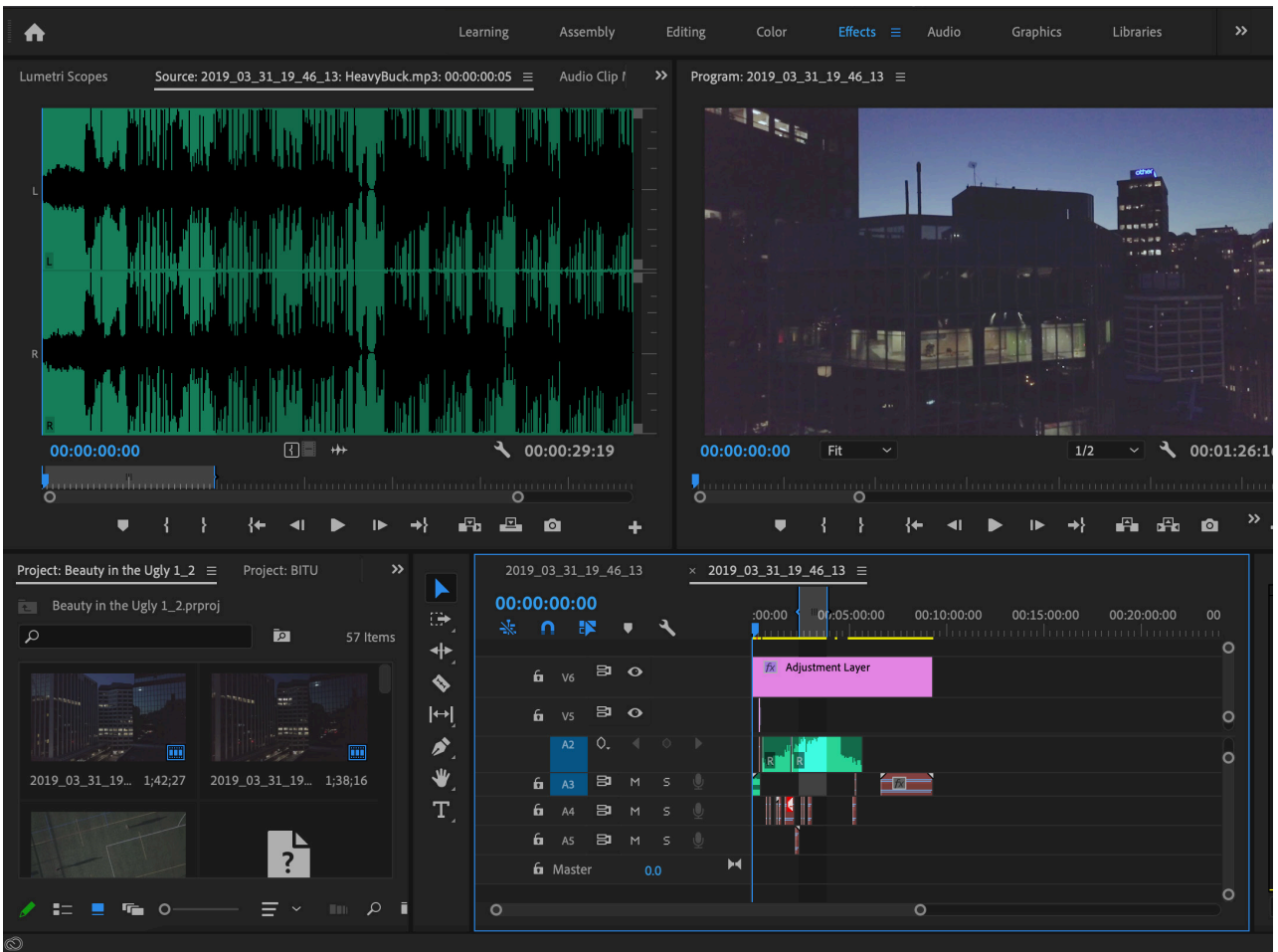
The way in which I filmed all of the b roll footage wasn't pre-planned but more in the moment of filming. In stark contrast, the way I filmed the interviews was done with the conscious decision to make sure that each interviewee was angled differently. In doing this the way the shots of the interviews are built to move closer and closer towards the interviewee represents the depthness of the stories that are being told.

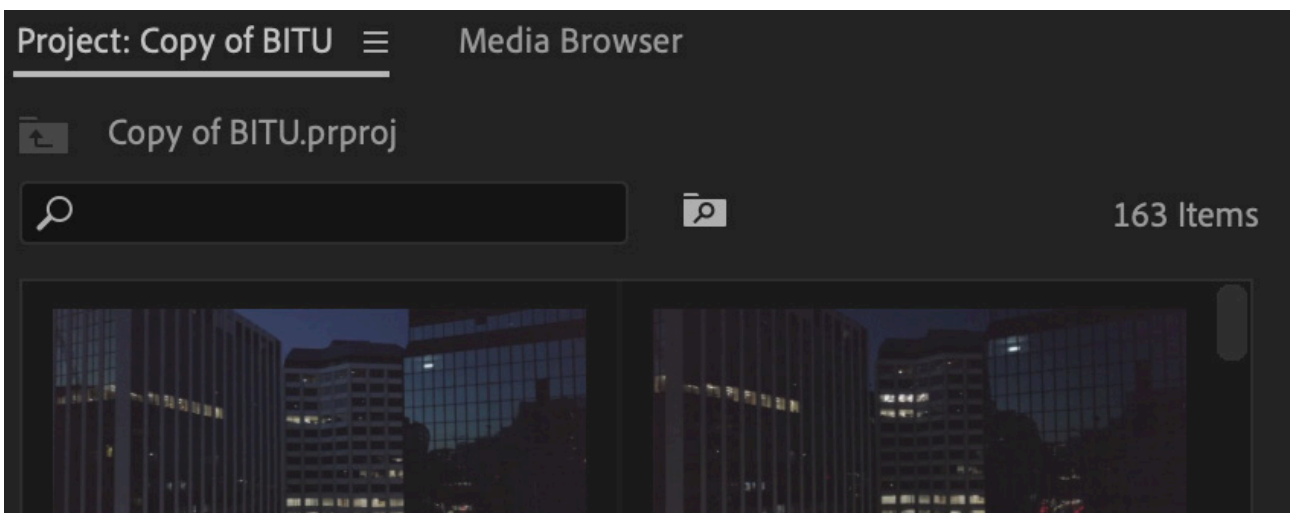
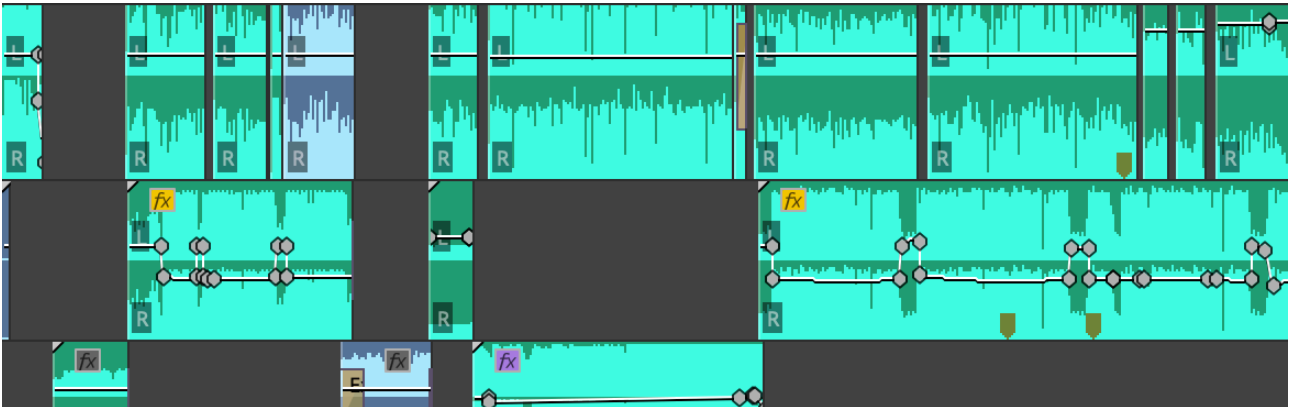
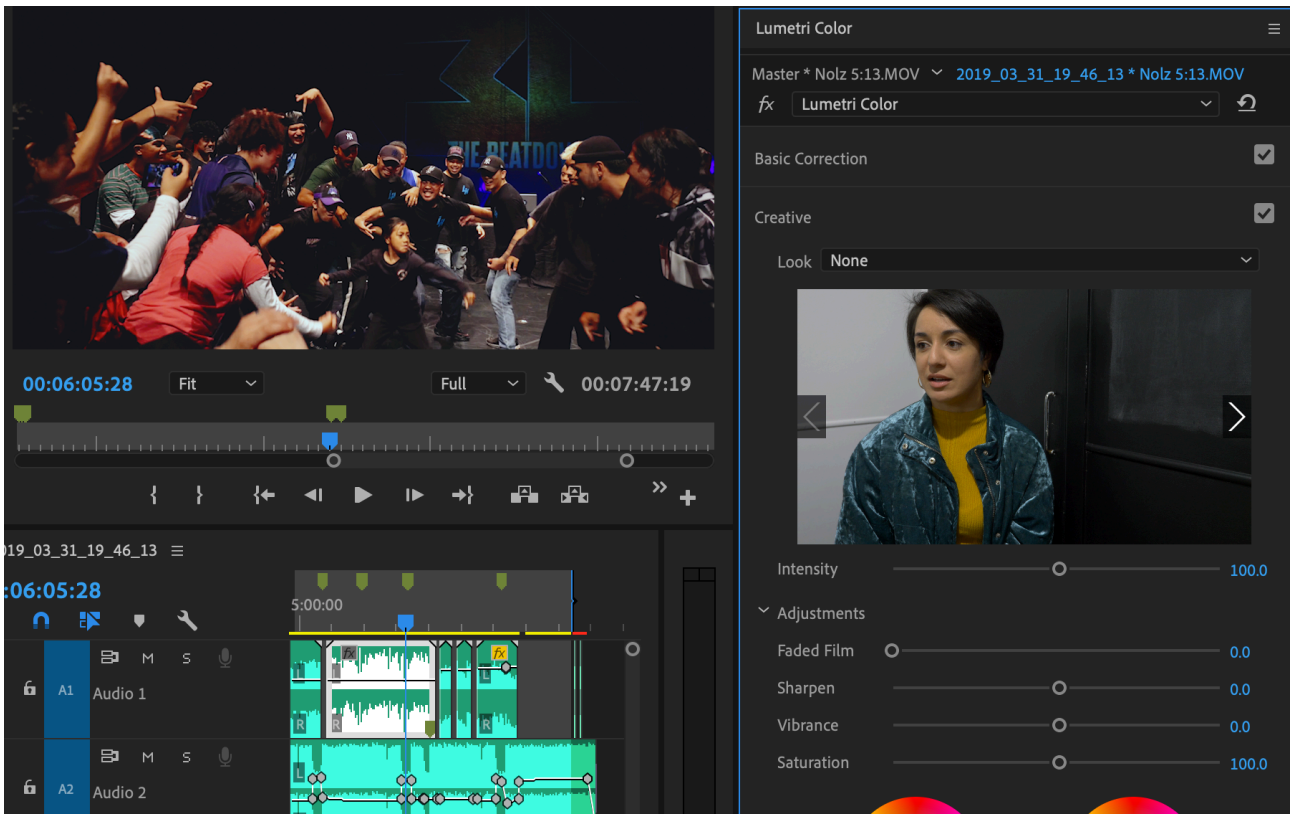
The use of angles used on the interviewees was not inspired but one certain thing but a combination of all short films watched that had relations to Pasifika people. The mix angles of the medium close up shots to me was effective in terms of laying out the film and using the space of the screen to position the interviewees evenly. I had to prioritise these shots as they had to feature prominently.

The first draft did not last longer than a week, as my ideas around Pasifika storytelling and the privileges of Pasifika Krump stories crystalized. Next, I went through a phase of testing. I added new dance footage from December because it gives better engagement.

The music went through different stages. From testing dramatic cinematic music from solow guitar beats, the testing went well and finally came to the conclusion that the music will all be Krump based music. This sounds obvious but the creative process can be wieldly one at time. These cuts came just before and just after Arohaehae four a Master's presentation session with other students. As part of this, I had to explain the decisions I had made. Here is where I started thinking why have I done this like I did? From here I was able to focus and prioritise my filmwork.







The process. The above image shows the amount of video clips I went through editing. The other screenshots show different stages of the editing and also manual ducking on the audio. Throughout the first cut and nearing end is when these screenshots were taken.



Screenshot of intro into Ennaolla Paea interview in *Beauty in the Ugly* and a screenshot of her dancing at "The Beatdown" 2019.





Screenshot of intro into Ken Vaega interview in *Beauty in the Ugly* and a screenshot of him dancing at "The Beatdown" 2019.





Screenshot of intro into Iakopo Uelese interview in Beauty in the Ugly and a screenshot of him dancing at "Capcity session" 2019.





Screenshot of intro into Trent Omeri interview in Beauty in the Ugly and a screenshot of him dancing at "Capcity end of year session" 2019.

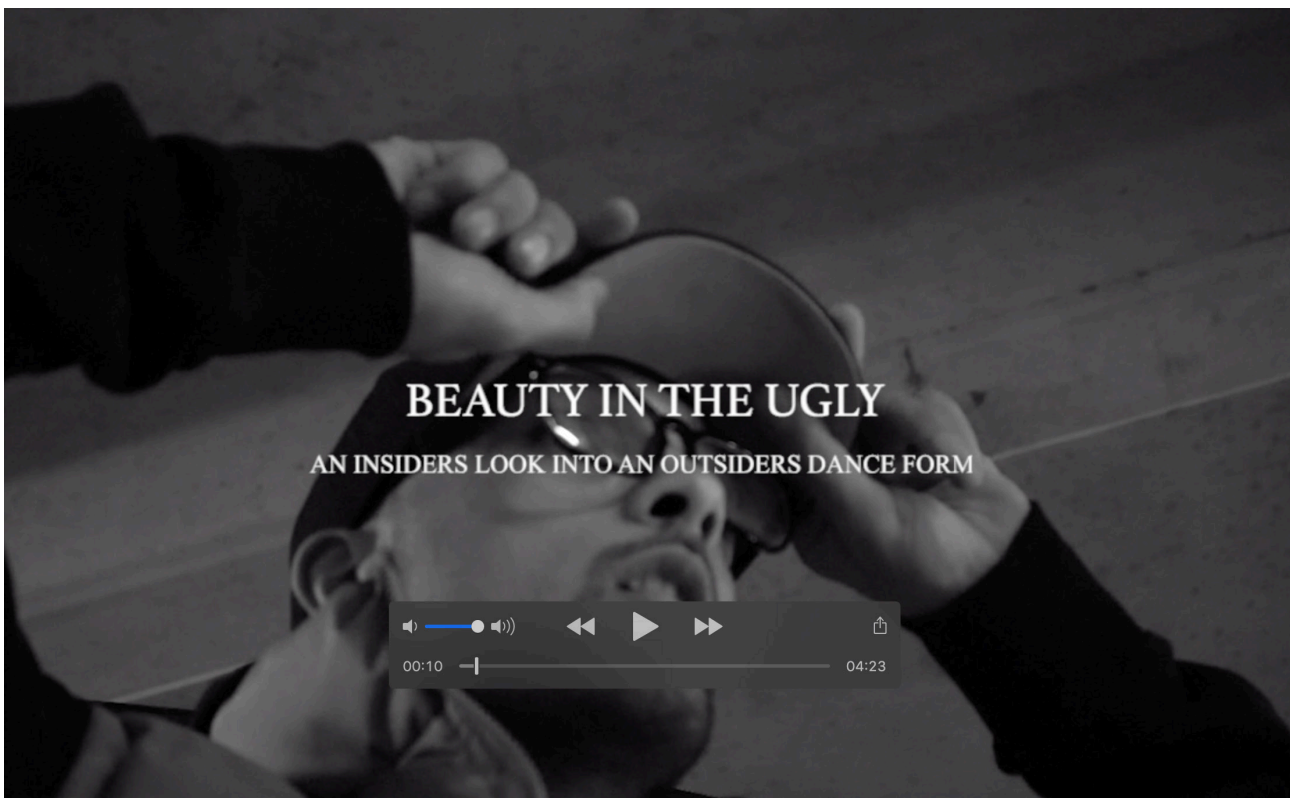


MAKING MEANING FROM THE STORY: DISCUSSION

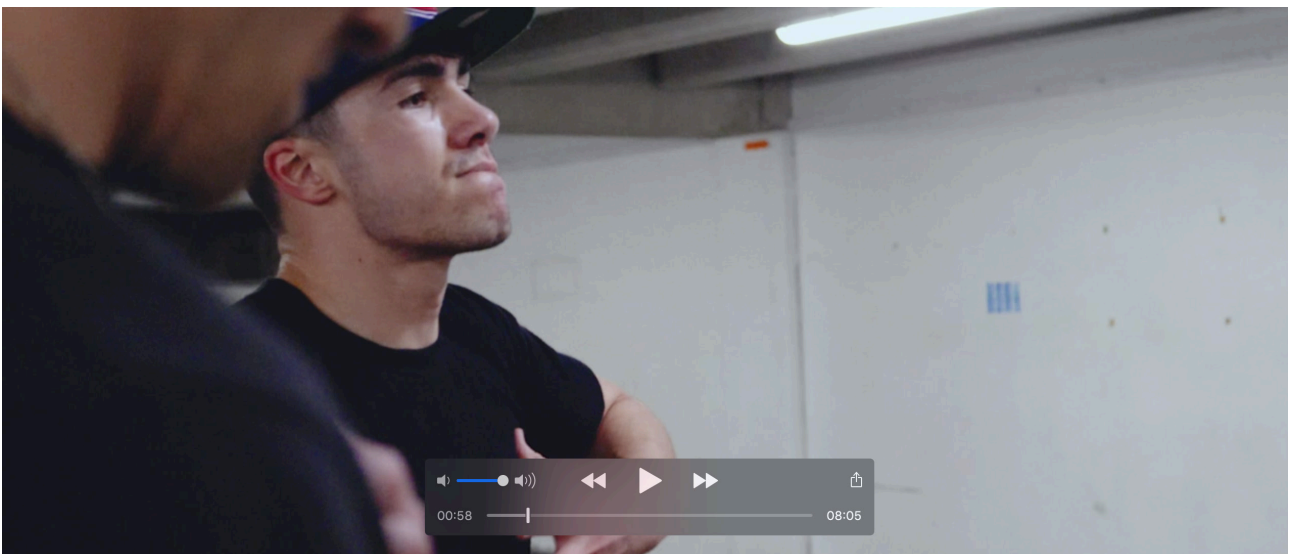
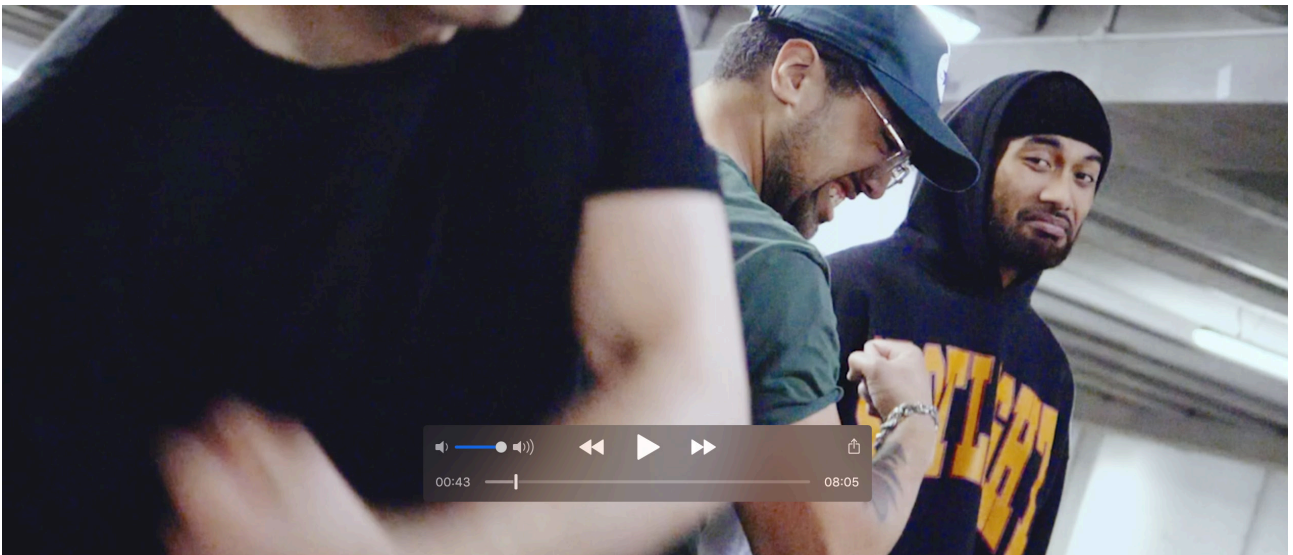
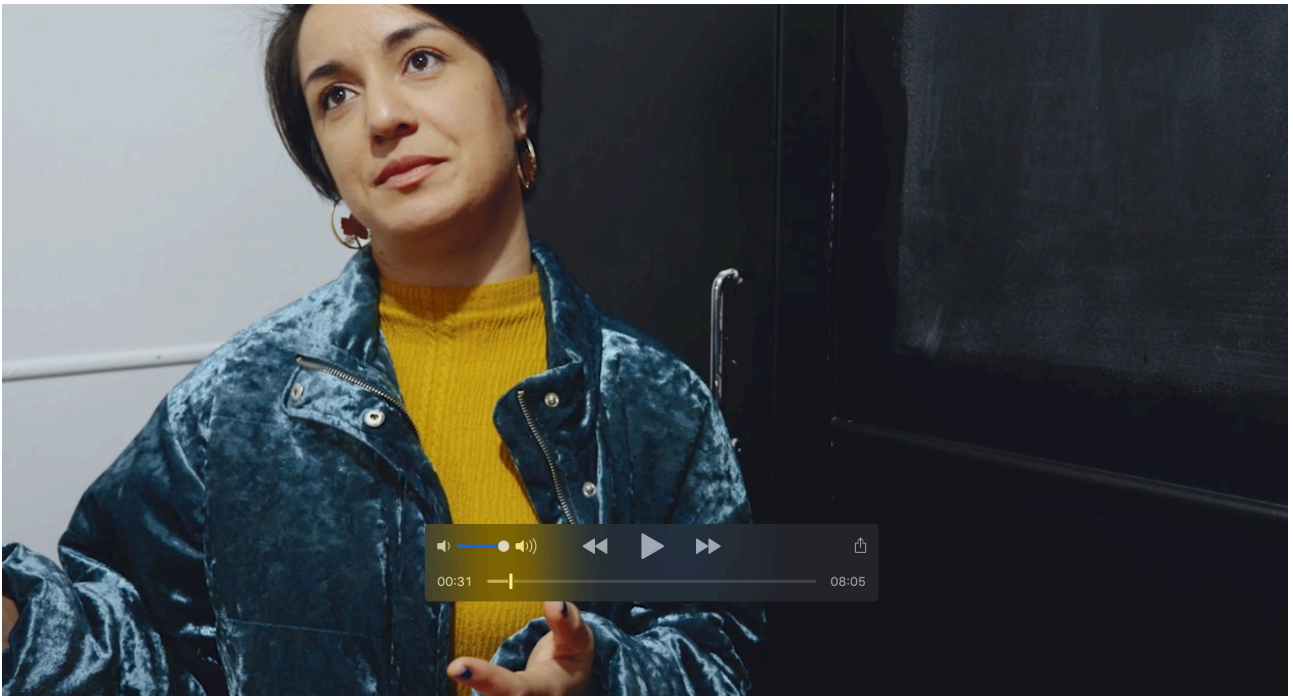
Krump stories are good stories

“Krump is real different but it is because you do not understand it” (Davis)

This is the first thing you can hear and it is part of the soundtrack. This is then followed by Ennoalla Paea another interviewees who laments “Krump is not an angry dance, it came from pain, and it is like this beautiful expression of kids that understood pain”. These quotes are purposely positioned and get to the guts of the project. Immediately, these statements give you the sense that Pasifika Krumpers are pushing up against unfair and negative experiences because of misinformation and miseducation. These statements resist stereotypes of Krumpers and act as a hook, to keep the audience interested in learning more about Krump and the pain that can be found in and around it.



Screenshot into my video *Beauty in the Ugly*, Focussing on the into.



Screenshots in order of the intro going into Ennaollas interview.

In this discussion, I feature a key story from each Pasifika Krumper. My short film, *Beauty in the Ugly*, pays homage to the positive influences, examples of resilience and overall 'good' these people do for themselves, their Krump communities and wider communities. Resilience can be as *"the ability to be happy, successful, etc. again after something difficult or bad has happened."* (Cambridge Dictionary) Ken Vaega speaks on how he would have to put on a positive front to hide his fears and feelings from the social world he was embedded in. Krump was a way to deal with his anxiety and a safe space for releasing all the emotions he would often bottle up inside. Whilst Ken talks about this, I sequenced a raw scene I captured earlier this year in Auckland to be in focus. There was no editing on the scene itself, I only added music. It featured Ken dancing and the community hyping and encouraging him to keep going. It's a telling scene where you see how hard he dances and the type of energy he exerts. Facial expressions tell a story of meaning, every single move is powerful and impacts not only him, but everyone who is witnessing it.

Iakopo Uelese tells a story I had never heard him discuss before. He recalls a violent upbringing and "staying in woman refuge homes" and how Krump became a big factor in releasing resentment, anger, and frustration. For Iakopo, Krump is beautiful, and every Krump battle creates new beautiful memories that slowly build up his resilience and quips him for life's future challenges. I don't believe Iakopo has shared that publically before, and I highly doubt whether he would feel safe sharing with someone from outside of the Krump community. Iakopo's interview itself is a richness that speaks to 'insider' research and allows us to make connections to resilience.



Ken Vaega
The Beatdown Character
night mid year 2019



Iakopo Uelse and Trent
Omeri Lower Hutt walking.

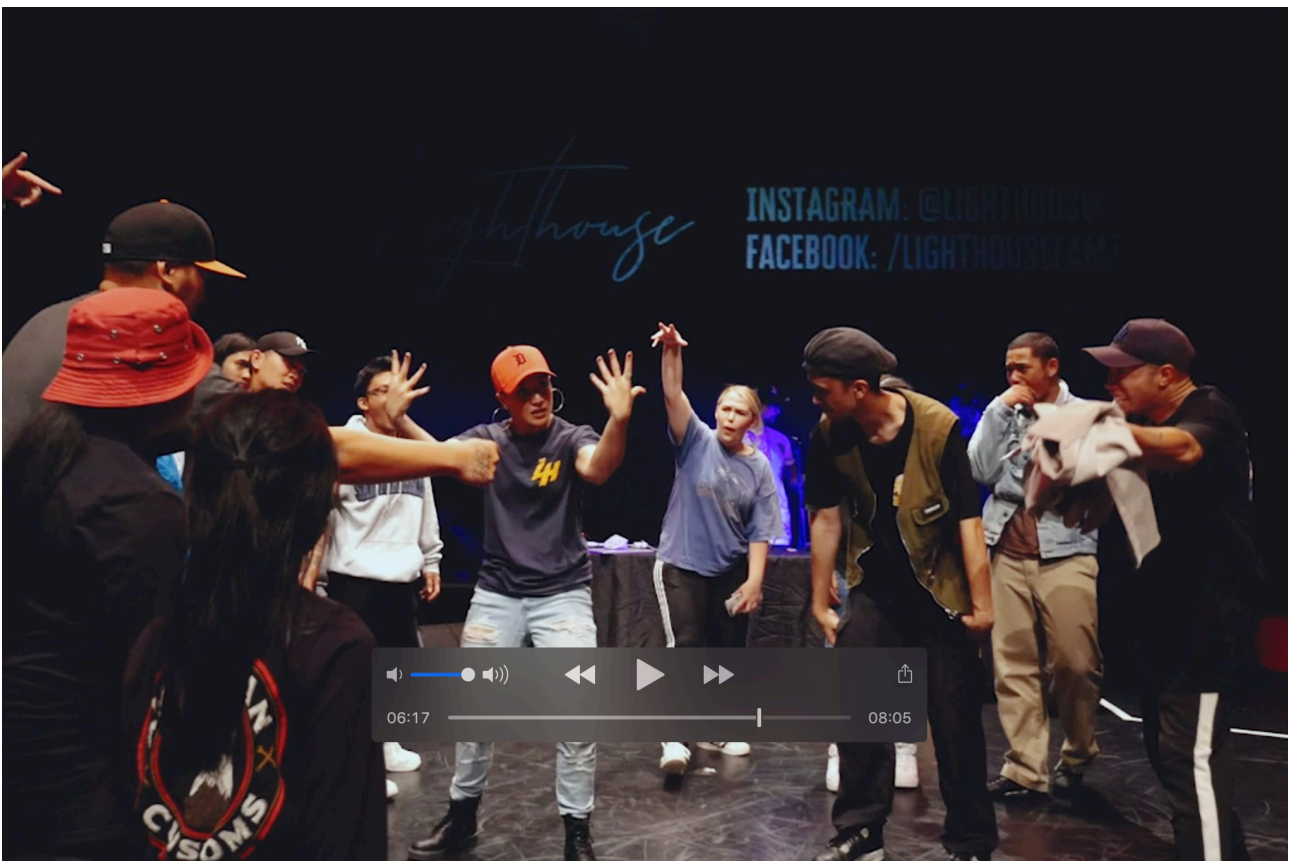
Trenten Omeri gives insight on Krump and the influence of community and energy within a dance circle, or as Krumpers say, a 'session'. Us as Krumpers use the gathering to express how we feel. Trent talks about the uplifting environment. You have support from every single person in that session. Common feelings after a session are feelings of fearlessness, empowerment and a knowledge that you are from a community that 'has your back'. The community element associated with Krump is one largely ignored. It is like you are part of a team and you have a shared connection through your identities as Krumpers.

Many dance lessons require participants to follow rigid dance routines or choreography sets. In Krump though, Ennoalla has taken a less restricted approach. She encourages students to listen and learn from their bodies and responding according to that presence. She sees herself building up their confidence and has an open mind to the class structure. This is central to our understandings of Krump and its potential influence for Pasifika. Krump is not just something you follow and copy but some people take the time to sit down, understand your story and find ways to break through these barriers to help you become a better person through Krump. Whilst what comes out on the floor, may be described as ugly - they are all from within and can essentially help people to feel better, Krump creator, Tight Eyez explains in one interview (*The Art of Krump, 2013*) that it might not look pretty on the outside but inside it's a journey to a happy place. Physically and emotionally Krump attracts different people from different walks but you can see in the documentary that no matter who you are, what age or where you come from, the amount of support will always be there.

There are two main ideas identified here as a core part of these four stories. Firstly, a view from the 'inside' and more knowledge helps breakdown stereotypes and barriers for Pasifika Krumpers. This is a positive outcome, this exegesis contributes to the growing canon of knowledge of Krump and speaks directly the positive experience of Pasifika Krumpers. This insider view is possible because of my own positionality and I am grateful that my aspirations were in line with the aspirations of Pasifika Krumpers. Secondly, Krump sessions and the overall lifestyle is one that people cling to, building resilience.



Trenten near the end of the documentary talking about the session.



Ennaolla Paea nearing end of the documentary.

CONCLUSION

When I first started this project, I was certain in wanting to help tell the stories of Pasifika Krumpers. The power of stories and narratives are significant, and has the ability to empower (or disempower) people. As Nabobo-Baba reminds us, we need to exert our right to tell our stories and promote them for ourselves and others. In answering this call, I have produced a short documentary based on four Aotearoa Krumpers. They share their dreams, experiences and stories of Krump. These stories challenge popular perception and widen our understanding of Krump as more than just a dance, but a positive normality in ones life.

The idea of the 'other' has been unpacked and evidence is offered to show the way in which Pasifika people in Aotearoa relate to feelings of isolation, difference and belittlement. This was the key driver for the reasoning behind pursuing a community I am already part of as the content for this Masters project. There is a need for more Pasifika stories from our own people, and being confident in the place I stand, as a Samoan from Wellington, Aotearoa is important to answering this need.

The research questions, films and literature reviewed, as well as my digital response, is culturally informed by Pasifika academic texts and multi-media footage. Pasifika professional Oscar Kightley and his insights as a Pasifika creative working in the space of design and film has been critical. I gained inspiration from his professional outputs and the privileging of Pasifika audiences. More recent video forms from Conor Lui and Joshua Faleatua were very encouraging. As Pasifika artists, they all worked from a place of identity and using digital video, they were able to connect their work to wide range of audiences.

The designing process of *Beauty in the Ugly* was an intense one that advocates for the benefits of documentaries, taking inspiration from varied sources (talanoa and semi-structured interviews), to editing using the story-telling techniques of a dramatic arc. This exegesis involved alot of experimenting and trial and error. What remained constant though, was the need to share stories and articulate the positive tools that Krump has, as well as disrupt the common narratives connected to this community.

Krump is a haven of release for those in need. *Beauty in the Ugly* gives meaning to this dance form and community, that is largely unfamiliar to mainstream eyes. If people are looking for an avenue to express how they feel in a safe and productive way; maybe Krump can be a life tool for them too.



Fig. 29.
\$A'B aka YG STREET BEAST.

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IMAGE LIST

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Fig. 28. Hakeagaiki, Phillip

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"Most Street event." 2018,

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GLOSSARY

Krump:

A type of street dance originated in South Los Angeles. Acronym that stands for Kingdom Radically Uplifted Mighty Praise.

Session:

Where a group of Krump dancers form some a tight circle and express through Krump dance moves.

Labs:

A place where people practice and train Krump.

Battling:

A contest between two to find a winner.

Pasifika:

New Zealand born Pacific Islanders.

Embedded documentarian:

Being part of something and filming in the background.

Aotearoa Krump community:

Consists of Wellington, Auckland, Whangarei, Palmerston North and Christchurch.

Wairua:

The spirit or the soul.

APPENDIX

Research questions

Repeat my questions.

Look at me not camera

Any final comments

Don't stop filming!

Warm up questions:

Ask general questions about themselves.

Where are you from?

Ethnicity?

- Tell me a story about how you found Krump.
- What were you doing before Krump?
- What are some goals you wish to accomplish?
- The comparison from when you started to now?
- Specific moments in your Krump career?
- How does it feel to accomplish what you have so far?

Five W's (Hart)

What?

What was your involvement & why?

What have you learnt that can help others appreciate Krump?

What has been your happiest moment in your journey within Krump?

When?

- Spaces

Tell me the history of this place?

Any other spaces used?

Where?

Where is this place?

Why is this place special?

Where did you come from to get here?

Why?

Why did you wait so long before getting involved?

Why did you come back?

Who?

Who influenced you?

Who has contributed to your success and why?



MASSEY
UNIVERSITY
TE KUNENGA KI PŪREHUROA

UNIVERSITY OF NEW ZEALAND

PARTICIPANT CONSENT FORM

Name: Jakopo ~~Uelose~~ Uelose.
 email: jacob.uelose@gmail.com.
 Organisation: Cap City.
 City: Wellington

Interview

Beauty in the Ugly
by Matt Luani

This consent form will be held for a period of five (5) years

I have had the details of the Krump project explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

Please circle one option for each clause...

- I agree/do not agree to the documentation of my participation in this research.
- I agree/do not agree that my participation in this research can be attributed to me.
- I agree/do not agree to the audio recording of my participation in this research. (N/A)
- I agree/do not agree to the photography of my participation in this research. (N/A)
- I wish/do not wish to have audio tapes or photographs sent to me. (N/A)
- I would like/would not like a copy of this document
- I am willing/not willing to be contacted

I agree to participate in [project title] under the conditions I have outlined above.

NAME: Jakopo ~~Uelose~~ Uelose SIGNATURE: [Signature]
 DATE: 15-FEB-2020

We take your privacy seriously. Your contact information will never be used for any other purpose other than to contact you about your participation in this production or design research.



UNIVERSITY OF NEW ZEALAND

PARTICIPANT CONSENT FORM

Name: Ken Vaega
 email: kenvaega@gmail.com
 Organisation: Lighthouse
 City: Auckland

Interview

Beauty in the Ugly
 by Matt Luani

This consent form will be held for a period of five (5) years

I have had the details of the Krump project explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

Please circle one option for each clause...

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- **I agree/do not agree** that my participation in this research can be attributed to me.
- **I agree/do not agree** to the audio recording of my participation in this research. (N/A)
- **I agree/do not agree** to the photography of my participation in this research. (N/A)
- I **wish/do not wish** to have audio tapes or photographs sent to me. (N/A)
- I **would like/would not like** a copy of this document
- I am **willing/not willing** to be contacted

I agree to participate in [project title] under the conditions I have outlined above.

NAME: Ken Vaega
DATE: 21/02/20

SIGNATURE:

We take your privacy seriously. Your contact information will never be used for any other purpose other than to contact you about your participation in this production or design research.



UNIVERSITY OF NEW ZEALAND

PARTICIPANT CONSENT FORM

Name: Ennaolla Paea
 email: paeaneer@gmail.com
 Organisation: Lighthouse
 City: Auckland

Interview

Beauty in the Ugly
 by Matt Luani

This consent form will be held for a period of five (5) years

I have had the details of the Krump project explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

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- **I agree/do not agree** to the photography of my participation in this research. **(N/A)**
- I **wish/do not wish** to have audio tapes or photographs sent to me. **(N/A)**
- I **would like/would not like** a copy of this document
- I am **willing/not willing** to be contacted

I agree to participate in [project title] under the conditions I have outlined above.

NAME: Ennaolla Paea
DATE: 21/02/20

SIGNATURE:

We take your privacy seriously. Your contact information will never be used for any other purpose other than to contact you about your participation in this production or design research.



**MASSEY
UNIVERSITY**
TE KUNENGA KI PŪREHUROA

UNIVERSITY OF NEW ZEALAND

PARTICIPANT CONSENT FORM

Name: Trenfen Omeri
 email: Trenfenomeri2014@gmail.com
 Organisation: Capcity
 City: Wellington

Interview

Beauty in the Ugly
by Matt Luani

This consent form will be held for a period of five (5) years

I have had the details of the Krump project explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

Please circle one option for each clause...

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- I wish/do not wish to have audio tapes or photographs sent to me. (N/A)
- I would like/would not like a copy of this document
- I am willing/not willing to be contacted

I agree to participate in [project title] under the conditions I have outlined above.

NAME: Trenfen Omeri
 DATE: 15.02.20

SIGNATURE: 

We take your privacy seriously. Your contact information will never be used for any other purpose other than to contact you about your participation in this production or design research.

[Print on Massey University departmental letterhead]
[Logo, name and address of Department/School/Institute/Section]

Beauty in the Ugly

PARTICIPANT CONSENT FORM - INDIVIDUAL

I have read the Information Sheet and have had the details of the study explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

I agree/do not agree to the interview being sound recorded. *(if applicable include this statement)*

I agree/do not agree to the interview being image recorded. *(if applicable include this statement)*

I wish/do not wish to have my recordings returned to me. *(if applicable include this statement)*

I wish/do not wish to have data placed in an official archive. *(if applicable include this statement)*

I agree to participate in this study under the conditions set out in the Information Sheet.

Signature:



Date:

15-FEB-2020

Full Name - printed

Iokapo Uokosa

[Print on Massey University departmental letterhead]
[Logo, name and address of Department/School/Institute/Section]

Beauty in the Ugly

PARTICIPANT CONSENT FORM - INDIVIDUAL

I have read the Information Sheet and have had the details of the study explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

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I wish/do not wish to have data placed in an official archive. *(if applicable include this statement)*

I agree to participate in this study under the conditions set out in the Information Sheet.

Signature:



Date: 21/2/20

Full Name - printed

Ken Vaega

[Print on Massey University departmental letterhead]
 [Logo, name and address of Department/School/Institute/Section]

Beauty in the Ugly

PARTICIPANT CONSENT FORM - INDIVIDUAL

I have read the Information Sheet and have had the details of the study explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

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Signature:



Date:

21/2/20

Full Name - printed

Ennaolla Paea

[Print on Massey University departmental letterhead]
[Logo, name and address of Department/School/Institute/Section]

Beauty in the Ugly

PARTICIPANT CONSENT FORM - INDIVIDUAL

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I agree to participate in this study under the conditions set out in the Information Sheet.

Signature:



Date:

15.02.20

Full Name - printed

Jennifer Owen



UNIVERSITY OF NEW ZEALAND

Name: Iakopa Lealaso.
 email: joosob.uelaso@gmail.com.
 Organisation: Cap City.
 City: Wellington.

Interview

Beauty in the Ugly
 by Matt Luani

TALENT RELEASE FORM

I understand there is are...

 15/2/20
 Signature of Producer Date

 15 FEB - 2020
 Signature of Talent Date

Sign as, or on behalf of, the person named at the top of this page. If you are signing on behalf of a dependent or someone under the age of 18 years old (at the time of the recording) please fill out the details below.

Name: _____

email: _____

Relationship with talent: _____

City: _____

We take your privacy seriously. Your contact information will never be used for any other purpose other than to contact you about your participation in this production or design research.



UNIVERSITY OF NEW ZEALAND


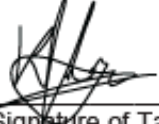
Name: Ken vaega
 email: kenvaega@gmail.com
 Organisation: Lighthouse
 City: Auckland

Interview

Beauty in the Ugly
 by Matt Luani

TALENT RELEASE FORM

I understand there is are...

	<u>21/2/20</u>
Signature of Producer	Date
	<u>21/2/20</u>
Signature of Talent	Date

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Name: _____
 email: _____
 Relationship with talent: _____
 City: _____

We take your privacy seriously. Your contact information will never be used for any other purpose other than to contact you about your participation in this production or design research.



Name: Ennaolla Paea

email: Paeaneer@gmail.com

Organisation: Lighthouse


City: Auckland


Interview

Beauty in the Ugly
by Matt Luani

TALENT RELEASE FORM

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**MASSEY
UNIVERSITY**
TE KUNENGA KI PŪREHUROA

UNIVERSITY OF NEW ZEALAND

Name: Trenhu Omeri
 email: TrenhuOmeri2014@gmail.com
 Organisation: Capacity
 City: Wellington

Interview

Beauty in the Ugly
by Matt Luani

TALENT RELEASE FORM

I understand there is are...

15.02.20

Signature of Producer

Date

Signature of Talent

Date

15.02.20

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Name: _____

email: _____

Relationship with talent: _____

City: _____

We take your privacy seriously. Your contact information will never be used for any other purpose other than to contact you about your participation in this production or design research.



Events Office Requirements Form Te Ara Hihiko

EVENTS DETAILS	
Event Name	Treason: Rep your city – krumping competition
Event Date(s)	Friday 26 th April
Venue(s)	The Pit / 12B09
Event Start Time	6pm Friday 26 th
Event End Time	11pm Friday 26 th
Set Up Date(s) and Time(s)	6pm Friday 26 th of April 2019
Pack Down Date(s) and Time(s)	10.30pm Friday 26 th of April 2019
Guest Numbers	100
User Name(s)	Matt Luani
User Contact(s)	Matt Luani <mattluani@gmail.com>
Massey Contact(s)	Rachel Yates
Venue Duty Manager	N/A
Caterer	N/A
AV Supplier(s)	Massey staff sponsor – Rachel Yates Trenten Backcomb-Omeri - Main coordinator & MC Aidan Karati - Main coordinator Tama Skipper – MC Matt Luani – Event manager DJ Raw - Sound equipment DJ Leemz - DJ for the event

FACILITIES MANAGEMENT AND OCS – COMPUTER AND STAFF REQUIREMENTS								
	Location	Details	Date	Time	Action	Date	Time	Action
Access	Level A Entry	Maglock	26 th of April	6pm	UNOCK	26 th of April	11pm	LOCK
	Level B Main Entry	Maglock	26 th of April	6pm	UNOCK	26 th of April	11pm	LOCK
	Level C Main Entry	Maglock						No Change
	Level C North Entry	Maglock						No Change
	Level C North Stairs	Maglock						No change
	Level D North Stairs	Maglock						No change
	Level E North Stairs	Maglock						No change

	Location	Details	Action	Date	Time	Action
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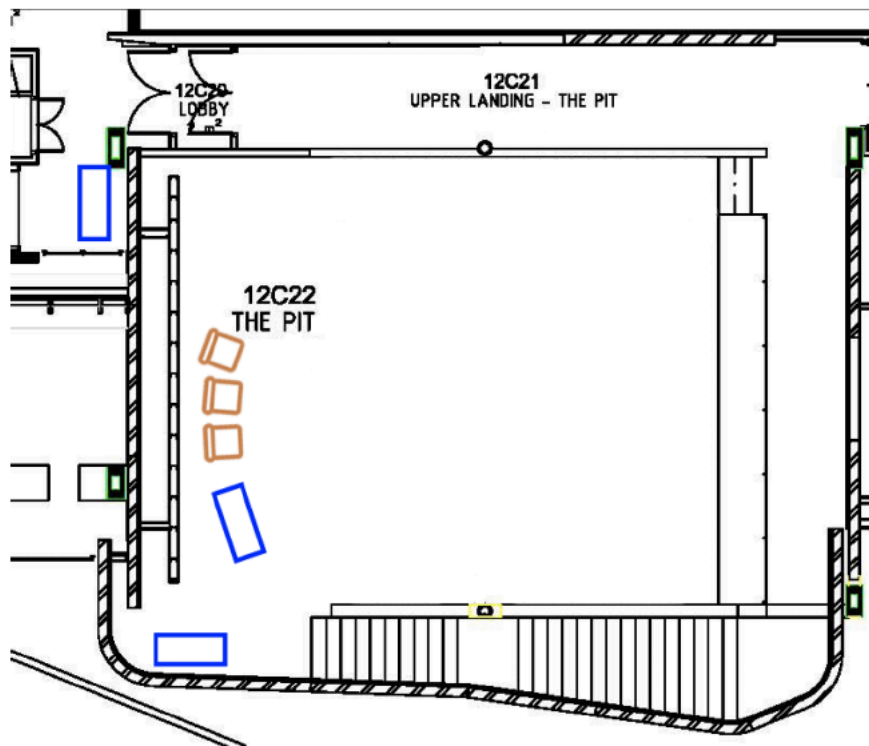
Cleaning Toilets	Level B Toilets	Clean and restock	Completed By	26 th of April	8:30am	Clean & restock
	Level C Toilets	Clean and restock	Completed By	26 th of April	8:30am	Clean & restock
	Level D Toilets	Clean and restock	Completed By			No change
	Level E Toilets	Clean and restock	Completed By			No change

	Location	Details	Action	Date	Time	Action
Cleaning Kitchens	Level C	Clean and restock	Completed By			No change
	Level D	Clean and restock	Completed By			No change
	Level E	Clean and restock	Completed By			No change

REQUIREMENTS RUN SHEET AND ORDER OF PROCEEDINGS		
Date and Time	Venue	Task
By 5pm 26 th of April	The Pit	Operations: Please retract seats in the Pit, a clear space is needed
By 5pm 26 th of April	The Pit	Matt & crew Bring one tall table from level D to the Pit Bring x5 lounge chairs from level D or E to the Pit Bring two white table from level D to level B
5pm 26 th of April	The Pit	Event team meets up
6pm	The Pit	Event team sets up event
6.30pm	The Pit	Doors open
7pm	The Pit	Start, MC Open
7.10pm	The Pit	Rookies section
7.25pm	The Pit	Female section
7.40pm	The Pit	Lil Homie section
7.55pm	The Pit	Big Homie section
8.10pm	The Pit	Vets/OG section
8.20pm – 8.30pm	The Pit	BREAK
8.30pm	The Pit	Semi Finals
8.35pm	The Pit	Rookies Semi Finals (1 vs 4)
8.42pm	The Pit	Rookies Semi Finals (2 vs 3)
8.50pm	The Pit	Females Semi Finals (1 vs 4)
8.58pm	The Pit	Females Semi Finals (2 vs 3)
9.06pm	The Pit	Lil Homie Semi Finals (1 vs 4)
9.14pm	The Pit	Lil Homie Semi Finals (2 vs 3)
9:22pm	The Pit	Big Homie Semi Finals (1 vs 4)
9:30pm	The Pit	Big Homie Semi Finals (2 vs 3)
9.38pm	The Pit	OG/Vets Semi Finals (1 vs 4)

9.46pm	The Pit	OG/Vets Semi Final (2 vs 3)
9.54pm	The Pit	Battles done, Quick breakdown of Saturday main event
10.05pm		Matt & crew clean up
10.20pm 26 th of May	The Pit	Matt Luani Final walk through, check everything is clean, check doors locked, check building is clear.
By 10.30pm 26 th of May	The Pit	Out of venue. Operations leave space as it is for Saturday.

SITE PLAN / FLOOR PLAN





Events Office Requirements Form Te Ara Hihiko

EVENTS DETAILS	
Event Name	Treason: Rep your city – krumping competition
Event Date(s)	Saturday 27 th April
Venue(s)	The Pit / 12B09
Event Start Time	1pm Saturday 27 th
Event End Time	5pm Saturday 27 th
Set Up Date(s) and Time(s)	10am Saturday 27 th of April 2019
Pack Down Date(s) and Time(s)	4.30pm Saturday 27 th of April 2019
Guest Numbers	100
User Name(s)	Matt Luani
User Contact(s)	Matt Luani <mattluani@gmail.com>
Massey Contact(s)	Rachel Yates
Venue Duty Manager	N/A
Caterer	N/A
AV Supplier(s)	Massey staff sponsor – Rachel Yates Trenten Backcomb-Omeri - Main coordinator & MC Aidan Karati - Main coordinator Tama Skipper – MC Matt Luani – Event manager DJ Raw - Sound equipment DJ Leemz - DJ for the event

FACILITIES MANAGEMENT AND OCS – COMPUTER AND STAFF REQUIREMENTS								
	Location	Details	Date	Time	Action	Date	Time	Action
Access	Level A Entry	Maglock	27 th of April	10am	UNOCK	27 th of April	5pm	LOCK
	Level B Main Entry	Maglock	27 th of April	10am	UNOCK	27 th of April	5pm	LOCK
	Level C Main Entry	Maglock						No Change
	Level C North Entry	Maglock						No Change
	Level C North Stairs	Maglock						No change
	Level D North Stairs	Maglock						No change
	Level E North Stairs	Maglock						No change

	Location	Details	Action	Date	Time	Action

Cleaning Toilets	Level B Toilets	Clean and restock	Completed By	26 th of April	8:30am	Clean & restock
	Level C Toilets	Clean and restock	Completed By	26 th of April	8:30am	Clean & restock
	Level D Toilets	Clean and restock	Completed By			No change
	Level E Toilets	Clean and restock	Completed By			No change

	Location	Details	Action	Date	Time	Action
Cleaning Kitchens	Level C	Clean and restock	Completed By			No change
	Level D	Clean and restock	Completed By			No change
	Level E	Clean and restock	Completed By			No change

REQUIREMENTS RUN SHEET AND ORDER OF PROCEEDINGS		
Date and Time	Venue	Task
By 5pm 26 th of April	The Pit	Operations: Please retract seats in the Pit, a clear space is needed
By 10am 27 th of April	The Pit	Matt & crew Bring one tall table from level D to the Pit Bring x5 lounge chairs from level D or E to the Pit Bring two white table from level D to level B
10am 27 th of April	The Pit	Event team meets up / debrief and set up event
11am	The Pit	Double check event and run through sound check
11.30am	The Pit	Food before event / Judges debrief / MC debrief
12.30pm	The Pit	Doors open for public
1pm	The Pit	Event start MC Welcome / House rules, Evac, Hypelines, Camera/DJ Area
1.10pm	The Pit	School session/Battle (5min) MC Talk about the next generation
1.20pm	The Pit	Rookies final (1.5min each 2 rounds)
1.30pm	The Pit	Exhibition 1 - Capacity vs Most Street (2 rounds)
1.43pm	The Pit	Lil Homie finals (2 rounds 1.5min rounds)
1.50pm – 2pm	The Pit	BREAK
2pm	The Pit	Lightsaber Showcase (EBS WORLD KRUMP CHAMPION)
2.15pm	The Pit	Female finals (2 rounds 1.5min rounds)
2.25pm	The Pit	BDS Interview (The Graveyard event)
2.30pm	The Pit	Big Homie finals (2 rounds no time limit)
2.40pm	The Pit	Watchmin Interview (Female movement)
2.45pm	The Pit	OG/VETS Final (2 rounds no time limit)
2.55pm	The Pit	BREAK (10 min)
3.05pm	The Pit	JUDGES SHOWCASE (15 minutes)

3.20pm	The Pit	Prizegiving - Winners and Thank you speeches.
3.35pm	The Pit	Finish/Clean up (Out by 4 - 4.15pm)
	The Pit	(IN CASE OF A TIEBREAKER) - 3.20pm Tiebreaker (2 rounds 1.5min each) 10 minutes forward (finish at 4 out by 4.30pm)
4.30pm 27 th of May	The Pit	Matt Luani Final walk through, check everything is clean, check doors locked, check building is clear.
By 5pm 27 th of May	The Pit	Out of venue.

SITE PLAN / FLOOR PLAN

