



THE BROWN BOOK

MĀORI IN
SCREEN
PRODUCTION

BY ELLA HENRY AND MELISSA WIKAIRE

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Written by

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GREETING: MIHI

Kei te tōpūranga ariki, kei ngā marewa rerenga o te motu puta noa, e ngā reo whanoi, ngā mana urutapu āwhio nei, ā, tēnā koutou, tēnā koutou, tēnā koutou katoa

Me mahara anō ki a rātou te hunga i kaha nei ki te takahi i te nuku o te whenua ki te rapu i nga kōrero, ka hopu ki te rīpene, kia kore ai e ngarongaro noa, ko rātou kua mene atu ki te pō, moe mai, okioki mai i roto i te moenga roa

Ka huri ki a tātou, te hunga ora, he mihi kau ana ki a koutou e hāpai nei i ngā mahi hao taonga mā ngā reanga o tēnei wā, whakaheke tonu ki ngā whakatupuranga kei te piki mai.

Kia kaha, kia maia, kia manawanui, kia kaha ki te kohikohi i ngā kōrero, e taea ai te whakapāho tuatahi ki te iwi whānui, turaua hei oranga mō tō tātou reo rangatira me ngā tikanga, hei maioha mā ngā uri e ngākau nui ana ki te whai i ngā tapuwae o tēnei mahi whakaputa i tō tatou wairua auaha

Na Tini Molyneaux, November, 2012

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We are extremely grateful for the support of the current Executive and Chair (Mika) of Ngā Aho Whakaari for entrusting us with the role as authors and editors of this book. Further, we want to extend our thanks to all those previous Executive members, Chairs, Executive Officers and Administrators who made the time to talk to us and share their experiences. Thank you to Anne Keating and Karen Sidney for your recollections of Te Manu Aute. To Tuafale Tanoa'i, aka Linda T, Christina Asher, Whetu Fala, Ruth Kaupua and Cinzia Jonathan, thank you for the use of your photographs and memories. To Te Ara Poutama, the Dean, Associate Professor Pare Keiha, Hohepa Spooner, Lorraine Fairest, Julian Spooner, Ellyce McLeod, Reece Howard, Merenia Henry-Teirney and Ronnie Honana, thank you for your tireless contribution to the iBook and ePub versions of the book. To Rob Hu and Fleur at Ultimo Group, thanks for the printing and design advice.

On the following page is a dedication to my dear friend and co-author, Melissa Wikaire, who passed away on May 7th. I know she would want to thank her whānau, her sons Manaia and Waka, partner Neil, mother Marian, and Auntie Diane, for their ongoing devotion and support.

I too want to thank my children, Joss, Mia Marama and Merenia, the light of my life, who give me endless joy and support, and to my best mate, thank you Hone, for sharing your whānau with us, Putira, Awanui, Te Maapi, Monica and mokopuna, Tia Pounamu and Parerimu.

We are as strong as the people we love, who love us back; and as tall as the people who allow us to stand on their shoulders. To be able to stand on the shoulders of such giants of Māori screen production as Tungia Baker, Wi Kuki Kaa, Dalvanus Prime, Tama Poata, Don Selwyn, Barry Barclay, Merata Mita, and now Melissa Wikaire has made me very strong and very tall.

Melissa and I have always been proud to be part of the evolution of our unique and distinctive Māori screen industry, and I know I share her hope that this book further contributes to that evolution.

DEDICATION: HE MANAWANUI



Melissa Ann Wikaire (Ngāti Hine)

7 June 1970 – 7 May 2013

On Saturday 11 May 2013 at Takaparawha Marae, Ōrakei, Melissa's final call sheet was published and she was laid to rest at the *Urupā, Okahu Bay* Auckland, with over five hundred gathered to farewell her. She is survived by partner Neil James and their *whānau*, Manaia and Waka. For all of us present on the cloudless sunny day it was a bittersweet occasion. Melissa was too young, talented and had just begun a new pathway in *Rongoa Māori* (Māori healing) convinced that this was the answer to her cancer. We mourn her passing and yet are grateful for the time we were lucky enough to spend with her, our colleague, our friend, and our sister, our beloved 'Mel'.

Melissa in her short forty-two years had attained her dream professional and personal life goals. She lived with her darling partner Neil on his *papakāinga* (tribal homeland) in Ōrakei, their sons Manaia and Waka were doing well at school and their extended *whānau* rejoiced in their success.

In her professional life, Melissa was a programme Commissioner at Māori Television (MTS). A powerful position in New Zealand broadcasting, there being only twelve in total across all our national channels, that her colleagues also held her in high regard was a rarity. This was due to her experience and expertise in all facets of production and also to her quiet, calm, practical approach. Melissa was universally liked, no mean feat in the fiercely competitive screen production sector.

Raised by an extended *whānau* that included five uncles and four generations

in one household, and as the oldest mokopuna in her generation, it was natural that Melissa after doing a rare media studies option upon graduation from Penrose High in 1987, gravitated towards a Māori focused film pathway.

The year 1987 was a critical time in Māori screen production, 'Ngāti' directed by Barry Barclay starring Wi Kuki Kaa and associate-produced and written by Tama Poata with John O'Shea had become the first New Zealand feature-film directed, written, produced and starring Māori to be selected for International Critics' Week at Cannes Film Festival. Barry in co-creating the start of a Māori film and television guild, which was named *Te Manu Aute* by Wi Kuki, had followed their kaupapa of 'By Māori, for Māori' and on the 'Ngāti' crew employed trainee Māori. Among the trainees were Karen Sidney and Cherie O'Shea.

In 1988 Melissa entered the Don Selwyn run filmmaking course *He Taonga I Tāwhiti* run at Waiatarau Marae, Freemans Bay in Auckland. It was a six-month course funded by the then Māori Affairs (now *Tē Puni Kōkiri*) *Tu Tangata* programme. Her classmates of the time have said theirs was the third six-monthly intake. Don, a founding member of the NZ Māori Theatre Trust and also a trained primary school teacher had made the switch to acting and was already a household name on NZ screens (*Pukemanu*, *Mortimer's Patch*; *Sleeping Dogs*). Don used all his contacts to get the best working film and television makers of the time for his trainees, some of these tutors included the legendary Dick Reade (Sound).

Melissa was one of only two women in her class of ten trainees that included Dell Raerino, Lee Allison and Ted Koopu. After completing her training, at 18 years of age she landed her first three-month job on a feature film in Wellington, working as Continuity or Script Supervisor. This is a 'self-charge' position that demands an eye for minute detail and the ability to work closely with crew. From that first film, she worked hard to excel in that position, freelancing in mainstream and the fledgling Māori film and television industry for ten years. She trained many of the current NZ continuity workers and before she was thirty years old, told me she had worked with one hundred different directors.

At the same time as Melissa was starting her career, Don Selwyn encouraged all his trainees to engage in Māori film and television Hui that *Te Manu Aute* were organising. Melissa attended the 1988 Te Manu Aute Hui at Hoani Waititi Marae, and met Karen Sidney and Kara Paewai. These three were to become influential in later projects.

In 1992 Melissa was appointed to *Te Ara Whakaata* the first and only Māori

film and television committee of Te Waka Toi, the former Māori arm of Creative New Zealand. Her fellow committee members included Gabrielle Huria, Wi Kuki Kaa, Anne Keating, Kara Paewai and Whetu Fala.

In their short twelve-month existence the committee published three issues about Māori films and filmmakers in the *Te Ara Whakaata* magazine, edited by Karen and Gabrielle, as well as running a national Māori film and television hui at *Turangawaewae Marae*, Ngāruawāhia.

Melissa volunteered in Auckland and Karen in Wellington as the secretaries for *Te Manu Aute* and when Karen moved to Auckland in the late 80's Kara Paewai took over in Wellington.

In 1993 Melissa and Kara published a world-first, 'The Brown Pages', a directory of Māori film and television crew. The Brown Pages was updated in 1996, 2003 and 2008. This book is now an online directory that is edited by Māori-Samoan film-maker, Iuelia Leilua.

In 1994 Melissa travelled to 'Dreamspeakers Native Film Festival in Canada' with writer Karen Sidney, to screen and present the 'Ngā Puna' drama '*Kahu & Maia*', produced by Don Selwyn and Ruth Kaupua, starring Cliff Curtis and Vanessa Rare. It won the top film award for Karen, and earned Melissa the title of '*Iniskimaki* – Buffalo Stone Woman' gifted to her by elder Joe Crowshoe, of the Blackfoot Peigan people.

In 1996 Melissa co-founded with Kara Paewai, Ella Henry and others, Ngā Aho Whakaari. Melissa served as the Secretary on the Executive until 1999, when she was appointed to the Short Film Fund of Creative NZ. Her fellow Committee members included celebrated Samoan film-maker, Sima Urale.

In 2000 Melissa stepped down from the Ngā Aho Whakaari Executive and was selected to represent Māori filmmakers at the South Pacific Festival of the Arts in Noumea, New Caledonia. Melissa and Ella raised the funds and organised the screening programme under the banner '*Wāhine Whitiwhitiāhua ki Kanaki*' (Māori women film-makers to Kanaki). Among those that attended were Karen Sidney, Ruhia Edna Stirling and Whetu Fala. Screenings were held in the Festival Village, next to the Māori '*ta moko*' (tattooing) stall, and also in the Noumea Library and Art Gallery.

In 2001 Melissa co-produced the '*Aroha*', a six-part, half-hour drama series filmed entirely in Te Reo Māori. This series screened to critical acclaim at the 2002 New Zealand International Film Festival; Dreamspeakers Festival, Canada; Hawaii Film Festival; Message Sticks festival in Australia, and it won Best Drama at the ImagiNative Film Festival in Toronto, Canada. Also that year, Melissa was selected along with Lisa Reihana to represent Māori

filmmakers and screen their work at the Festival de Cinéma de Douarnenez in France.

In 2006 Melissa joined Māori Television where she produced several popular in-house series and trained a new generation of Māori broadcasters, before becoming a programme Commissioner.

Her five hundred production credits include crewing on 'E Tipu e Rea', the first Māori drama series for TVNZ (1989), the feature film 'Once Were Warriors' (1993), the second Māori television drama series, 'Ngā Puna' (1993), international productions of 'Hercules' (1995), producing Māori Television series, 'Tau Kee', and Executive Producing the documentary series for Māori Television, 'Songs from the Inside' (2012).

*Hoki ki ō mātua tūpuna, kua wheturangitia koe! Haere e hine, haere atu
rā!*

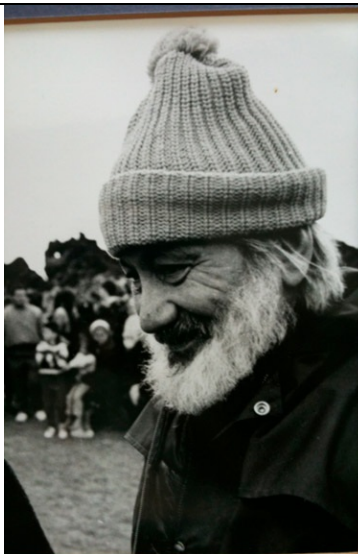
Whetu Fala, May 12th 2013

Source: <http://falamedia.com/whetu-film-files/>

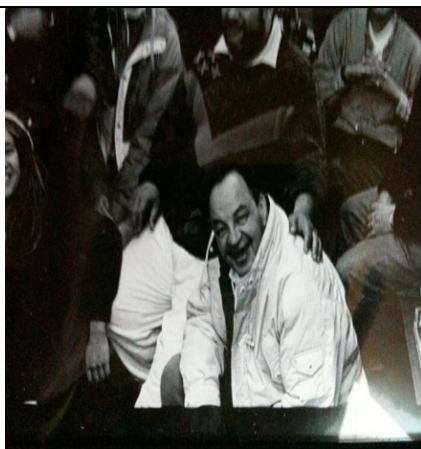
NGĀ PIKITIA



Hana Te Hemara (1940-1999), Te Atiawa, a founding member of Ngā Tamatoa, a Māori activist group. Photo: Christina Asher.



Barry Barclay (1944-2008), Ngāti Apa, founding member of Te Manu Aute, on the set of his feature film 'Te Rua'. Photo: Pacific Films.



Don Selwyn (1935-2007) Ngāti Kuri/ Te Aupouri, teacher, opera singer, actor, producer, on the set of 'ITFM' TV drama: Photo: He Taonga Films.



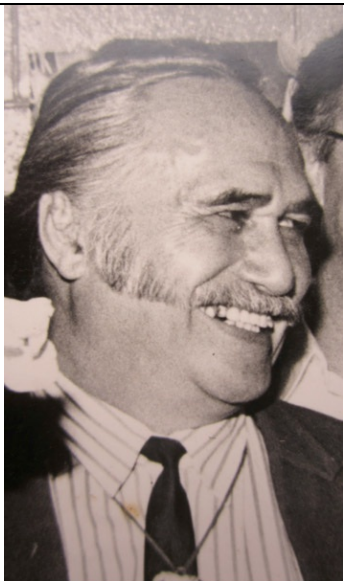
Wi Kuki Kaa (1938-2006) Ngāti Porou, acclaimed actor in film, television and theatre. Photo: Christina Asher.



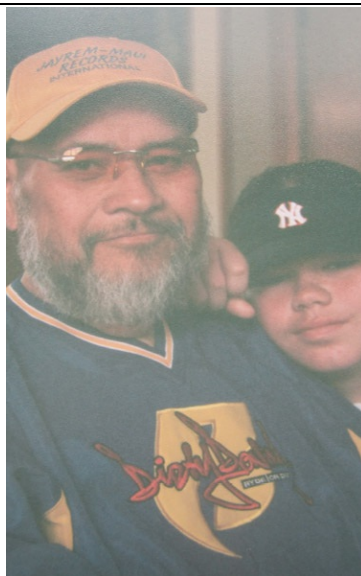
Merata Mita (1942-2010) Ngāti Pikiao, Ngai Te Rangi, teacher, writer, producer, director, mentor. Photo: Cinzia Puspita Rini Jonathon



Tungia Baker (1941-2005), Ngāti Raukawa, one of the founding members of Te Manu Aute, actress, artist and advocate for Maori language and people. Photo: Christina Asher



Tama Te Kapua Poata (1936-2005), Ngāti Porou, renowned writer, actor, director and human rights activist. Photo: Wellington Community Law Stills.

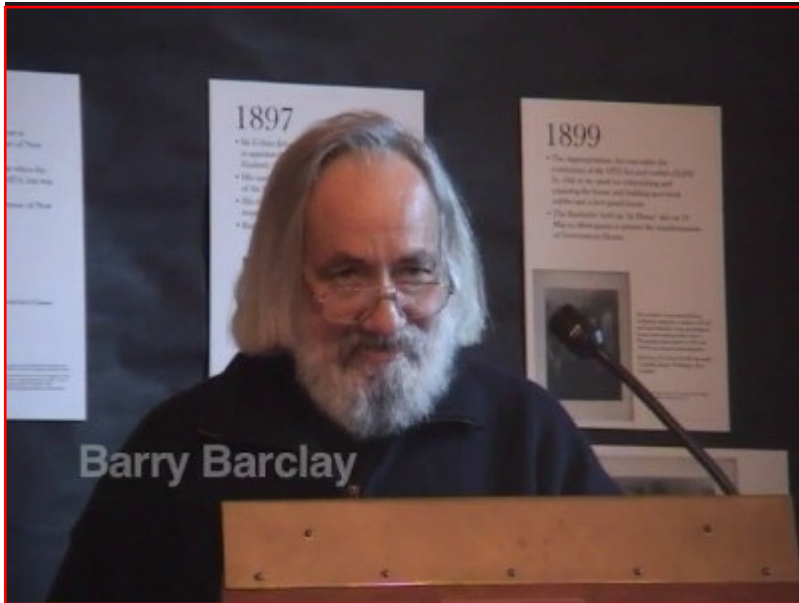


Dalvanus Prime (1948-2002), Tainui, Nga Puhi, Ngāti Ruanui, Tūwharetoa, Nga Rauru, Ngai Tahu, entertainer, song-writer and founding member of Nga Aho Whakaari. Photo: Whetu Fala.

Kōnae Whakaata

(click photo to view Youtube video)

Barry Barclay - One Country Two Laws 2008



Merata Mita - Kokohuia Marae



Don Selwyn - AUT Maori Expo



SPONSOR: TE KAITAUTOKO



Auckland Technical Institute opened in 1895 with 137 students, enrolled for night classes in vocational education and the trades. By 1905 the Institute expanded into Wellesley Street and in 1906 it was renamed Auckland Technical College, then it became Seddon Memorial Technical College in 1913, which it remained until 1963, when it became Auckland Technical Institute. ATI ran its first Māoritanga course in 1979. The institution again underwent a name change in 1989, becoming Auckland Institute of Technology, awarding its first degrees in 1993. AIT hosted the first Māori Expo in 1995 at Aotea Centre and these have been held every two years since, to celebrate Maori achievements. In 2000, AIT become a university, and renamed itself Auckland University of Technology, the first New Zealand University formed since the 1960s.

Te Ara Poutama, the Faculty of Māori Development, began as a teaching department in 1979, becoming the first Faculty of Māori Development in New Zealand in 1990. The Marae, Ngā Wai o Horotiu, opened in 1997, and hosts a wide variety of events for the whole institution and community. The Dean, Associate Professor Pare Keiha, has overseen extensive developments in the Faculty, with an emphasis on digital technologies. Lecturer, Hohepa Spooner has received an international award from Apple that only three other tertiary educators in NZ have achieved. He is part of The Apple Distinguished Educator (ADE) Program which began in 1994. Those in Te Ara Poutama, see the Faculty as more than a learning space, but a community, where everyone brings their own marae, hapū and iwi into the mix. Te Ara Poutama offers programmes from pre-degree to PhD, with specializations in Te Reo, Māori Development and Māori Media. These programmes give students the tools not only to succeed in Māori media, Māori development and Te Reo, but also in leadership, technology and innovation.

Source: <http://www.aut.ac.nz/>

CHAPTER ONE

ORIGINS OF THE BOOK

INTRODUCTION

This book has been commissioned and published by ‘Ngā Aho Whakaari, the Association of Māori in Screen Production’ because of its long-term commitment to developing and enhancing the Māori screen industry, as part of a broader agenda for the revitalisation of Māori language, culture and people. This agenda has been part of the Māori landscape for over forty years. A pivotal moment in that landscape occurred in 1972, as remembered by McCaffery (2010):

“On Māori Language Day in 1972, Lee Smith of the Te Reo Māori Society and the late Hana Te Hemara of Auckland activist group Ngā Tamatoa ascended the steps of Parliament to formally submit their then radical petition calling for Māori language to be offered in schools.

‘We, the undersigned, do humbly pray that courses in Māori language and aspects of Māori culture be offered in all those schools with large Māori rolls and that these same courses be offered, as a gift to the Pākehā from the Māori, in all other New Zealand schools as a positive effort to promote a more meaningful concept of Integration’. Petition of the Te Reo Māori Society and Nga Tamatoa to Parliament, 1972”

In recent decades that resurgence of Māori language and culture has come to be known as the Māori Renaissance. A fundamental component of the Māori Renaissance has been the development of the *Kaupapa Māori* paradigm, most notable in scholarship and education. From the latter has emerged Kura Kaupapa Māori, a Māori education system. The *Kaupapa Māori* philosophy is underpinned by a set of propositions that contribute to approaches, which nurture and enhance the Māori Renaissance. The principles of *Kaupapa Māori* that underpin this book have been articulated as:

- Being for, with and by Māori;
- Validating Māori language and culture;
- Empowering Māori people;
- Delivering positive outcomes and empowering Māori.

(Henry, & Wolfgramm, 2012; Smith, 1997)

This book contributes to the *Kaupapa Māori* literature, being ‘for, with and by Māori’, and provides an introduction to the Māori screen industry. It is a companion volume to ‘*Te Urutahi Koataata: Working with Māori in Film and Television*’, (2008), written by Brad Haami. It is hoped the reader will draw on this book and *Te Urutahi Koataata* as the bases for exploring the ways that

non-Māori might interact and work with Māori in screen production in mutually beneficial ways.

Understanding the ways that Māori operate and knowing the cultural concerns we have in respect of our portrayal and representation on the screen can better serve and strengthen relationships between Māori and the wider screen industry. One of the key objectives of the book is to discuss and illustrate Māori culture, *tikanga Māori*, and demonstrate why understanding more about Māori culture and traditions may be useful across the New Zealand screen industry.

NGĀ AHO WHAKAARI

The section provides the reader with an historical overview of Ngā Aho Whakaari, as part of the broader evolution of the Māori screen industry. The vision and mission of Ngā Aho Whakaari are encapsulated in the following strategies, which have underpinned the work of the organisation since its inception:

- Establishing better relationships between the screen industry and Māori
- Improving the depiction and telling of Māori stories
- Developing useful and practical information that will enhance and facilitate screen production involving Māori language, culture and stories
- Providing opportunities to build positive relationships, whether working, communicating or consulting with Māori

In 1996, a group of Māori screen practitioners began meeting to discuss their aspirations and concerns for the Māori screen industry. These meetings occurred at a time of change and upheaval for Māori in both film and television production, underscored by government initiatives at the time. The meetings were informal gatherings of Māori who had known each other for many years, and who shared a similar passion and a vision for Māori screen production.

As a consequence of a number of Hui held in Auckland between June and October 1996, the group chose to setup a formal and legal entity, as they felt it would enable more direct communication with Crown agencies. The name, Ngā Aho Whakaari, meaning the strands of many visions, was given by broadcaster and educator, Waihoroi Shortland (*Ngāti Hine*), along with the *whakataukī* (literally meaning ‘proverb’), in this case the mission and vision statement, which is articulated on their website as, ‘*E kore te Tōtara e tū noa i te pārae, engari me tū i te wāo*’, meaning, ‘The Tōtara tree does not stand alone on the plain, but stands in the forest’. It is a statement which invokes all members and supporters of Ngā Aho Whakaari to work in unity for the betterment of our people, language, customs and prestige”. Ngā Aho Whakaari was formed with a specific brief, also outlined on its website, as follows: “Ngā Aho Whakaari represents the interests of Māori on all issues that affect the business and creative aspects of the screen industry from film to digital new media.”

In that same year, the then National Government had initiated what was described as a pilot scheme for a Māori television channel, Aotearoa Television

Network. Within the Māori screen industry, there were concerns about the contestable process used to setup the network, which pitted the small communities against each other to ‘win’ the right to become the Māori broadcaster. Those concerns increased throughout 1997, as the channel came under increasing government and media scrutiny, amidst allegations of overspending and mismanagement. It was no surprise for some in the Māori community when ATN closed under a cloud of controversy in 1997. Regardless of the reasons for its closure, ATN produced a significant body of Māori programming, and employed and trained a new generation of Māori in television production. It showed that Māori could and should be the drivers of Māori television, and spurred Ngā Aho Whakaari to play a greater role in the further development of Māori television.

However, to best understand the development of Ngā Aho Whakaari, one should explore the wider world of change that Māori in the screen industry were involved in prior to the 1990s. For example, a number of people involved in the setup of Ngā Aho Whakaari had also been a part of *Tē Manu Aute*. This earlier body was a similar gathering of like minds, Māori working in film and television, who first came together in Wellington in the 1980s to organise and support Māori story-telling and story-tellers. However, the initiators of *Tē Manu Aute* were less interested in assuming a legal and formal status. The following comments are drawn from the reminiscences of three of those who were part of *Tē Manu Aute*.

Karen Sidney (*Ngāti Kahungunu*) started her film career in Northland on a short course organised by Mana Cracknell (*Moriōri*) and Barry Barclay (*Ngāti Apa*). She went on to work on feature films ‘*Ngāti*’ (1987), the first film written and directed by Māori, written by Tama Poata (*Ngāti Porou*) and directed by Barclay; ‘*Mauri*’ (1988), the first feature film written, directed and produced by a Māori woman, Merata Mita (*Ngāti Pikiao, Ngāi Tē Rangi*); and *Whale Rider*, directed by non-Māori, Niki Caro in 2002, which was adapted from the book by Witi Ihimaera (*Tē Aitanga a Māhaki*). Karen wrote the script for ‘*Kahu & Maia*’, a short film produced as part of the *Ngā Puna* TV drama series in 1993, which was awarded the Alanis Obomsawin Award for Outstanding Achievement at the Dreamspeakers Film Festival in 1994. Karen co-produced *Aroha* with Melissa Wikaire (*Ngāti Hine*), which was the first TV drama series written and acted entirely in *Tē Reo*. She also wrote the script for the ‘*Mataora*’ episode of *Aroha*, starring Rena Owen. In 2013, she teaches on the Diploma in Video and Electronic Media at North Tec (*Whangarei*). Karen helped organise the first national Hui for *Tē Manu Aute*

in 1986, about which she writes.

“Our core *Te Manu Aute* group started at Barry Barclay’s, or rather Ann Bud’s house. There was Anne Keating, Tugia Baker, Tama Poata, Eruera Nia, Cherie O’Shea, and Wi Kuki Kaa. Then the first meeting was at Willis Lodge, where Puhi Rangiaho and Tawini Rangihau joined. Then Barry secured some funding from Te Waka Toi Board of Creative New Zealand and we called the inaugural *Te Manu Aute Hui* in Wairoa in 1986. In those days Jim Booth and Vincent Burke were in the NZ Film Commission, and they were really supportive and came up with funding. I had a paid coordinators role for at least a year – modest but at least it was paid. Willis St was the first main meeting after Barry and Anne Bud’s lounge. Then I organized the first *Hui* in Wairoa. There were years of *Te Manu Aute* meetings in Wellington, then the Tamaki Makaurau branch emerged”.

Karen Sidney, personal communication, 2009

Anne Keating (*Te Ati Haunui-Paparangi*) began her career with TVNZ in Wellington the early 1980s. She went on to start her own production company, Anne Keating Films, producing a wide range of documentaries, many focusing on her people of the Wanganui River. In 2009, Anne co-produced a documentary on the life of Barry Barclay, *‘The Camera on the Shore’*. In recent years she is developing programmes to enhance Māori screen production skills through workshops in Wanganui, through her company Te Aio Productions.

“Barry wrote our *Kaupapa*, ‘For Māori, by Māori, under Māori control and with a Māori perspective’. Using that *Kaupapa* we lobbied NZFC for funding. David Gascoigne was Chairman at the time and Jim Booth CEO and they were both very supportive of us having more control over Māori funding and Māori perspectives. I remember a number of NZFC Board meetings where we all trooped in and sat in reception and waited while they made decisions about our funding. Funding was given by the NZFC that enabled us to employ Karen Sidney first and then Joanna Paul. They operated out of an office opposite the New Zealand Film Commission. At the TV Awards in Auckland, Tugia Baker was a presenter, and we were doing the *Pōwhiri* for the industry conference. Barry and Wi Kuki Kaa presented the *Te Manu Aute Kaupapa* to the industry at the conference. We had a meeting on the afternoon prior to the Awards and discussed our strategy for the conference. It was an

interesting time, because we were demanding that Māori be given the funding and that we control the perspective. We knew we needed to train more Māori on the camera and technical side. We were lobbying for funding from the NZFC and TVNZ for the “*E Tipu E Rea*” Māori drama series. At that Conference, we first met Judith McCann (from Telefilm Canada), who was a guest speaker. When Jim Booth announced in 1988 he was leaving the NZFC, we knew we needed a strong ally in the role of CEO, so Tungia and I rang Judith and asked her to apply for the position.

Te Manu Aute wanted to set up a separate trust to handle the million dollars we had negotiated from the NZFC and TVNZ for a Māori drama series. Appointees of the Te Manuka trust were Keri Kaa, Rei Waru, Monita Delamare and Ripeka Evans. “*E Tipu, E Rea*”, the first Māori television series to be produced under the *Te Manu Aute Kaupapa*, was born in Wellington, but then moved to Auckland, as Larry Parr was appointed Executive Producer and he was based in Auckland”.

Anne Keating, personal communication, 2009

Interestingly, Judith was successful in gaining the role of CEO of the New Zealand Film Commission. During her tenure (1989-(1994) two Māori feature-films were produced, ‘*Te Rua*’ (written and directed by Barry Barclay) and ‘*Once Were Warriors*’ (written by Riwia Brown, and directed by Lee Tamahori, both *Ngāti Porou*), along with numerous short films and documentaries. Judith was well known for attending Hui and supporting Māori initiatives, including the *adoption by the Film Commission of its Māori name, Te Tumu Whakaata Taonga*. This willingness to support Māori screen production and attend *Hui* has been continued by the current CEO, Graeme Mason.

Finally, the organic and inclusive nature of *Te Manu Aute* is remembered by Henry (2012, p.5):

“One day in 1988, my then boyfriend asked me to pick up his mother from a meeting. I went to a house in Herne Bay, the home of Merata Mita, where I met Barry Barclay and Don Selwyn. I found out they were a group who called themselves *Te Manu Aute*. They asked if I could take notes, thinking that all university students carried pens and paper, which fortunately I did. Their conversation, the issues that they spoke about, were compelling, and resonated for me, as a Māori, a woman, especially as I was studying sociology and Māori studies, where the truth of my history, the infamy of our nation’s past was peeled back and exposed.”

Te Manu Aute was, in itself, an expression of the wider sense of

disenfranchisement and consequent activism that had become more visible throughout the 1970s and 1980s. However, by the 1990s, there was growing recognition amongst the Māori screen community that lobbying and activism was enhanced by a formal, legal organisation that could convey the expertise and capacity of that screen community, particularly in dealings with government agencies. After the inaugural *Hui*, the incorporated society was registered under the name, *Ngā Aho Whakaari*, in October 1996, exactly ten years after the first National Hui of *Te Manu Aute*. The first Executive Board comprised a group of those who had attended these Hui, and who made themselves available to set up a legal entity, create a Trust Deed and Constitution and attend the early meetings, all of which were, and continue to be, entirely voluntary.

Name	Iwi	Occupation
Tini Molyneux: Chair	<i>Ngāi Tūhoe</i>	Journalist, TVNZ
Melissa Wikaire: Secretary	<i>Ngā Puhi</i>	Freelance
Derek Wooster: Treasurer	<i>Ngāti Maniapoto, Ngāti Tūwharetoa, Ngāti Maru, Te Ati Awa</i>	Producer, TVNZ
Nicole Hoey	<i>Ngāti Kahu, Te Aupouri</i>	CEO, Cinco Cine
Paora Maxwell	<i>Te Arawa</i>	CEO, Te Ara Tai Productions
Kara Paewai	<i>Ngāti Tūwharetoa</i>	Freelance
Fran Davey	<i>Te Ati Awa</i>	Production Manager, TVNZ
Dalvanus Prime	<i>Ngā Raurū, Ngāti Ruanui, Ngā Puhi</i>	Musician
Edna Stirling	<i>Te Arawa</i>	Freelance
Ella Henry	<i>Ngātikahu ki Whangaroa, Ngāti Kuri, Te Rārawa</i>	Academic

Table 1: First Ngā Aho Whakaari Executive, 1996

Tini resigned from the Chair because of work commitments in 1999, and Larry Parr (*Ngāti Raukawa me Muaūpoko, Ngāti Hikitanga*) was elected. He remained in the Chair until 2001, when Tainui Stephens (*Te Rārawa*) was chosen. After Tainui, Paora Maxwell became the Chair, from 2003 until 2005. He was followed by Ngamaru Raerino (*Ngāti Awa*), from 2005 to 2008. Then, Tearepa Kahi (*Ngāti Pāoa, Waikato*) held the post from 2008 until 2011. Ella

Henry was elected Chair and held the post from 2011 to 2012, when Mika assumed the role. These people represent a wide range of skills and expertise, and are well known in their diverse fields. Each has made an indelible contribution to the ongoing development of *Ngā Aho Whakaari*. Since 1996, dozens of other Māori, working across all fields of screen production have been elected to the *Ngā Aho Whakaari* Executive.

One of the pivotal contributions that *Ngā Aho Whakaari* has made to build the capacity of the Māori screen industry has been through opportunities for Māori practitioners to meet and support each other. Foremost among these gatherings has been the National Hui. The organisation planned its first National Hui in October 1997, at the University of Auckland Marae, *Waipapa*, and was able to secure funding from the Waka Toi Board of Creative New Zealand.

At the same time renowned indigenous film-makers, Alanis Obomsawin (Abenaki, Canada), Arlene Bowman (Dine, USA), and Ngosi Onwurah (Nigerian-Briton), were attending an Indigenous Women's Film Hui, organised by Leonie Pihama. They presented their work as guests of Merata Mita. Bowman (2011) has commented on her visit to New Zealand, stating, "I attended a gathering in New Zealand where Māori and other Indigenous women filmmakers presented-screened their works, but it was not a film festival. That event was the last time I saw Merata Mita, a Māori filmmaker, one of few Indigenous women who has made a dramatic feature". Events such as these enabled the *Ngā Aho Whakaari* community to network with the wider indigenous film-making community.

The National Hui brought together Māori, with national and international guests, to highlight their achievements, develop strategies for the collective good, and share the work of, and with other indigenous peoples. The Hui have occurred in Auckland, Wellington and Rotorua, with the first two in 1997 and 1998 being hosted at *Waipapa Marae*, at the University of Auckland. In 2001 the Hui was held in Waiwera, north of Auckland, and in 2001 at *Ngā Whare Wātea Marae*, Mangere. The Marae on Waiheke Island, *Piritahi*, hosted the 2002 and 2003 Hui. Then in 2004, the Hui was held in Rotorua and in 2005 in Wellington. The National Hui 2008 was held on the AUT Campus, at the same time and place that Māori Television brought together the World Indigenous Television Broadcasters Network (WITBN) and 'Te Urutahi Koataata' was launched. In the following year the Hui was hosted by *Ngāti Whātua*, on *Takaparawha Marae*, at Orakei, and Merata Mita, recently returned from teaching in Hawaii was a guest speaker.

At the 2010 National Hui, held at AUT Marae, *Ngā Wai o Horotiu*, Alanis

Obomsawin was again a guest, and helped to commemorate the life of Merata Mita, who had died in August of that year. In 2012, the National Hui was once more held at AUT, and Ngā Aho Whakaari partnered with *Tē Māngai Pāho*, who offered an unprecedented sum of \$5,000 for a ‘pitching competition’, which saw over thirty proposals being pitched to Commissioners from TVNZ, TV3 and Māori Television. These Hui have provided invaluable opportunities for networking, nationally and internationally, and for mentoring new entrants into the industry.

However, National Hui are only one of the key strategies originally adopted and adhered to ever since. These are:

- *Kotahitanga*, strength and unity among Māori practitioners
- Networking and social events with Māori and other supportive groups
- Advocacy, providing an effective lobby group representing Māori interests to industry and government
- Professional development and training through seminars, workshops and Hui
- Information and news about industry activity in regular newsletters and communications
- Development of a code of practice for filming *te ao Māori me ōna tikanga*, Māori people and customs, to protect Māori practitioners, participants and *taonga* (precious things).

This, the Brown Book, is a further contribution to the last of these strategies.

The development of a robust and professional organisational has also been an important goal. Initially, all roles were voluntary. The Executive Board remains voluntary. Funding was, and continues to be sought from a variety of government and philanthropic entities, primarily to support networking, professional development and information dissemination. Advocacy and lobbying was often done by Executive members, who occupied other roles which gave them access to government agencies, funding bodies and broadcasters.

Since 2002 ongoing funding has been secured for paid administrators. The first holder of this role was Manutai Schuster (*Tē Arawa*), under the Chairmanship of Tainui Stephens. In 2003 Rawiri Ericson took up the role, and between 2004 and 2006 Kelvin McDonald (*Tē Atiawa, Ngāti Kahungunu*) was the (renamed) Executive Officer, under the Chairmanship of Paora Maxwell. Hiona Henare (*Muaūpoko, Ngāti Raukawa, Ngāti Hine*) was engaged as EO under the Chairmanship of both Paora Maxwell (*Tē Arawa*) and incoming

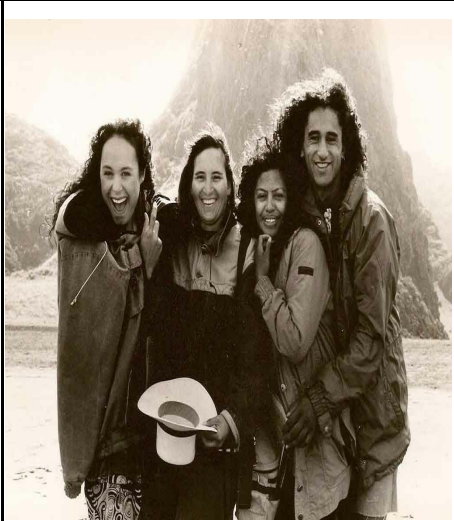
Chair Ngamaru Reirino (*Ngāti Awa*) between 2006 and 2008. Hiona left to study at South Seas Film and Television School, after which Pita Turei (*Ngāti Paoa, Ngai Tai*) took up the role. Pita left Ngā Aho Whakaari in 2010, and Kath Akuhata-Brown (*Ngāti Porou*) became Interim Administrator for a few months, after having spent many years as an Executive member, followed by Hineani Melbourne (*Ngai Tūhoe*) in 2011. Hineani had also been a long-standing Executive member, and she left to take up a producer role in the Māori Department at TVNZ. Whetu Fala (*Ngā Rauru*) then assumed the interim role for three months in 2012. In August of that year, Waimihi Hotere (*Waikato, Maniapoto*), took up the role as Administration Manager. Between 2003 and 2010 an administrator was employed to support the EO. This role was held, first by Tuihana Walters, then Alex George, and finally by Charn Keenan (*Ngāti Porou*), after which the role was disestablished. These changing roles and responsibilities have very much been dependent on access to funding, and the strategic intent of successive Executives, who in return have been influenced by the articulated aspirations of the membership.

Being able to draw on the expertise of committed, passionate and strategic Executive members and to employ experienced administrators has meant that Ngā Aho Whakaari has developed enduring and effective strategies, structures and policies, underpinned by a robust and transparent governance entity. Anyone familiar with the New Zealand screen and creative arts industries will know that many of these names are amongst the most senior and experienced, not just in the Māori world, but also in the mainstream screen industry. This has resulted in the birth, growth and development of a screen industry guild that has continually achieved its objectives, listened to and acted upon the needs of its constituency and built the reputation and credibility of, and audience for, our fledgling Māori screen industry.

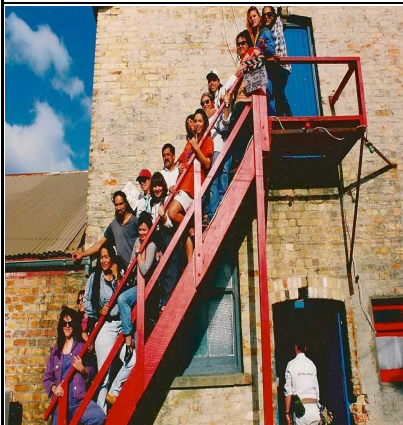
Photos: Early Days



Annie Frear, Ngāti Kahu, grip on the Ngā Puna drama series, 1992.
Photo: Christina Asher



Cast and crew of Kahu and Maia, Ngā Puna Māori drama series, actress Vanessa Rare, writer Karen Sidney, trainee-director Christina Asher, actor Cliff Curtis, 1992. Photo: He Taonga Films



Crew shot, He Taonga Films, during production of the Ngā Puna drama series, 1992. Photo: Christina Asher.



Mokoduna

Christina Asher, Kara Poewai, Whetu Fala

The *NgaKaraWhetu Productions* team on 'From Spirit To Spirit', an international co-production between NZ and Canada, 1992. Photo: Ara Whakaata Journal



Whetu Fala and Hori Ahipene, opening night of 'Dead Tragic', a theatre production at Taki Rua Theatre, Wellington, directed by Christina Asher. Photo Christina Asher.



Sharon Hawk, Ngāti Whātua, camera crew on Kahu and Maia, at Karekare Beach, 1992. Photo: Christina Asher



Pia Emery, He Taonga graduate, on the crew of Ngā Puna Māori drama series, 1992. Photo: Christina Asher



Ray Beentjes, Oscar winning sound man, director Christina Asher, and camera operator, Eruera Nia, on the set of 'Tui, Tuia', a documentary on Moananui a Kiwa weavers. Photo: NgaKaraWhetu Productions

CHAPTER TWO

MĀORI AND THE SCREEN INDUSTRY

MĀORI AND THE SCREEN INDUSTRY

According to Karetu (1975, p. 31), “Before the coming of the *Pākehā* (European) to New Zealand, all literature in Māori was oral”. Its transmission to succeeding generations was through a body of oratory. Karetu notes the following types of oratory included: *haka* [action song]; *waiata* [song]; *tauparapara* [a type of karakia recited at the beginning of an orator’s speech]; *kāranga* [the woman’s call of welcome]; *poroporoaki* [the farewell]; *paki waitara* [stories]; *whakapapa* [the recitation of genealogical links]; *whakataukī* [aphorisms and proverbs] and *pepeha* [sayings associated with tribal identity]. Each of these elements was a distinct repository of knowledge that were retained and passed on to successive generations (Henry, 2012). Thus, the orator, the story-teller, the performer, played an important role in the inter-generational transfer of knowledge and culture. However, with the introduction of European knowledge systems, and the increasing importance of the written text, the status of Māori language and knowledge transmission began to diminish in New Zealand society.

However, Māori culture and stories have been evident in moving image production since those innovations were first introduced to New Zealand. In the earliest era of film and television production Māori were more likely to be ‘the object’ of the screen production rather than the author. Early archival footage provided for *Pākehā* a vicarious peek into Māori society that existed alongside, but was often invisible to, the by then dominant culture. In more recent decades, Māori have begun to develop the Māori screen industry, and story-telling in moving images, from a distinctly Māori perspective.

Ramai Te Miha (*Ngai Tahu, Ngāti Kahungunu*) met Rudall Hayward, when he directed her in ‘*Rewi’s Last Stand*’, (1936) and soon after they married. Thus, a Māori became actively involved in the production of moving images for the screen. For more than thirty years Ramai and Rudall Hayward produced work together, including documentaries shot both in New Zealand (“*The Song of the Wanganui*”, 1961) and abroad (“*Inside Red China*”, 1958).

After Ramai, one of the next Māori to gain national prominence in screen production and broadcasting was Don Selwyn (*Ngāti Kuri, Te Aupouri*) in the 1970’s as an actor and opera singer. He was followed by other’s whose names are synonymous with the burgeoning Māori film and television industries. These include Selwyn Muru (*Ngāti Kuri*), Merata Mita, Robin Kora (*Muaūpoko*), Derek Fox (*Ngāti Porou*), Ernie Leonard (*Ngāti Rangiwewehi, Rangitane*), and Barry Barclay to name a few, some of whose contribution to New Zealand as well as Māori film have been recognised and acknowledged for their

significance (Dennis and Bieringa, 1992; Dunleavy, 2005).

With the advent of television in New Zealand in 1960, Māori began to appear on screen as news-readers, actors, and in small numbers in the production arena. However, it was not until the 1970's, with the growth of television production, that Māori began to take a more prominent role in film and television production, behind the camera. The ground-breaking documentary series produced by Pacific Films and directed by Barry Barclay, '*Tangata Whenua*', went to air in 1974, presenting a uniquely Māori perspective on a range of topics. Barclay wrote about the impact of the '*Tangata Whenua*' series, stating, "Here were vibrant and articulate Māori speaking so confidently about their own world. Here was keening and *waiata* and extended conversations in Māori. Something primal had entered the workplace; something people had not encountered, not this way, at least; something unspeakably foreign yet of our own country" (Barclay, 2001).

In 1979, TVNZ offered a one-year production and directing course, which saw the likes of Derek Wooster, a Producer of Māori Programmes at TVNZ for many years, and Robert Pouwhare (*Ngai Tūhoe*), an independent producer, enter the broadcasting industry. Then, in 1986, TVNZ created the *Kimihia* program, about which Middleton has written, "At the end of 1986, with Department of Māori Affairs help, TVNZ undertook a training programme, *Kimihia*, which targeted Māori for producer training (Evans, 1989). The majority of those Māori who entered film and television production through *Kimihia*, among them Carey Carter and Tiwai Reedy, continue to play an active role in broadcasting. Other Māori working at TVNZ at that time included Tainui Stephens, Brendon Butt and Janine Morrell. Stephens remained at TVNZ for many years, and more recently has co-produced feature films '*River Queen*' and '*Rain of the Children*', Butt is a freelance director, and Morrell co-owns Whitebait Productions, one of New Zealand's leading producers of children's television.

Before *Kimihia*, TVNZ had also run a separate Māori television journalist course to bolster the number of young Māori journalists in the television industry. This programme saw an influx of people including Fiona Murchie, Eliza Bidois, Temuera Morrison, Iulia Leilua, George Stirling, Erana Keelan and Brad Haami enter the broadcasting arena. Whai Ngata, Pere Maitai, Puhirangiaho, Hinewehi Mohi, Lawrence Wharerau, Tainui Stephens, Hira Henderson, Morehu McDonald and others were all involved at this time, as part of the original Māori Programmes Department.

One of the earliest programmes that the Māori Programmes Department began

to produce was *Koha*, in 1981. This was the first television show to focus on contemporary Māori current affairs. The programme screened until 1988. *Koha* was replaced by *Marae* in 1988. From 1987 the *Waka Huia* programme went into production, produced by the newly formed Māori Department at TVNZ, with a greater emphasis on ethnographic accounts recorded entirely in *Te Reo Māori*. Both *Waka Huia* and *Marae* screen to the present and are seen as the ‘flagships’ of Māori programming within TVNZ, though they continue to be shown in the television ‘wasteland’ of Saturday and Sunday mornings. Speaking about Māori programming in 1989, well-known Māori photographer John Miller stated that, “You have to be an unemployed, insomniac, agnostic to watch Māori programmes, given the times in the week they are screened”, (Henry, 1990).

Out of the Māori Programmes Department, *Mai Time* went on to become a huge hit in the contemporary rangatahi/youth genre. This show was originally created and produced by Tainui Stephens, Brad Haami and Hinewehi Mohi, and it became a spring board for a younger generation in the industry, people like Mike Haru, Greg Mayor, Quinton Hita, Stacey Morrison, Kimo Winiata, Bennett Pomana, Anahera Higgins, Gabrielle Paringatai, and Olly Coddington were among these. Therefore, despite any criticism, it is television in general, and TVNZ in particular, that has provided the impetus and the screen time for the significant growth in Māori broadcasting until the advent of Māori Television in 2004.

Alongside these developments, the New Zealand Government has remained committed to Māori broadcasting as a consequence of the outcomes of Treaty grievances taken to the Waitangi Tribunal by pan-Māori organisations, including *Ngā Kaiwhakapūmau i Te Reo*, the New Zealand Māori Council and Māori Women’s Welfare League. In particular, the findings of the *Māori Broadcasting Claim* (WAI 176) and *Te Reo Māori Claim* (WAI 11) have ensured the Crown must accept their responsibility for the revitalisation of Māori language and culture through broadcasting. According to the WAI 176 Summary Report (1994),

“The claimants alleged Treaty breaches by the Crown in its broadcasting policies, and they sought, *inter alia*, that the Broadcasting Act 1989 and the Radiocommunications Act 1989 be amended to ensure that Māori, their language, and their culture had a secure place in broadcasting in New Zealand. The Tribunal considered that many of the issues raised had been canvassed in earlier reports (the Report on the *Te Reo Māori Claim* and the Report on Claims Concerning the Allocation of Radio Frequencies)

and in the general courts, and the Tribunal accordingly made no further inquiry into the claim”.

However, the findings of the earlier, *Tē Reo Māori Claim* (WAI 11), were more prescriptive. The Report for the *Tē Reo Māori Claim* (1986) stated, “The claimants alleged that the Crown had failed to protect the language as required by Article II of the *Treaty of Waitangi* and proposed that it be made official for all purposes, enabling its use as of right in Parliament, the courts, Government departments, local authorities, and public bodies”. Since 1986 a number of these recommendations have been implemented by successive governments. For example, in 1996 *Aotearoa Television Network* (ATN) was set up, as a national television channel, but survived for less than two years, closing in a shroud of accusations and acrimony. In the aftermath of the dissolution of ATN, the then National Government consulted with the Māori broadcasting community, which resulted in a series of recommendations to ensure a more robust Māori Television Strategy (Māori Television, 1998).

It was not until 2004, under a Labour-led government, that the Māori Television Service began, which has heralded in a vibrant era for Māori broadcasting, increasing the capacity of the Māori screen industry, and capturing the interest and imagination of a wide New Zealand audience. Thus, Māori in and on television have undergone radical and positive transformation since the introduction of television in 1960. The Māori Television Service draws on funding of approximately \$30 million per annum from *Tē Māngai Pāho* for productions that meet must stringent criteria around *Tē Reo* content.

As well as the progress made by and for Māori in television is the equally significant increase in the visibility and success of Māori films. As previously stated, the earliest films relating to Māori stories and people were vicarious peeks into an alien world. John O’Shea’s 1952 film, *Broken Barrier*, was ground-breaking in that it explored inter-racial love, at a time in New Zealand society when such relationships were not common and frequently frowned upon. It was another thirty years before Māori film-makers made their presence felt on the national and international stage. In the 1980’s Merata Mita stormed the indigenous world with feature documentaries that exposed the underlying and institutional racism permeating New Zealand society, with *Bastion Point: Day 507* (1980) about the occupation and eviction of *Ngāti Whātua* from their tribal homelands; and *Patu* (1983), an expose of the deeply divisive tour of New Zealand by the Springbok rugby team in 1981. In 1987 Barclay directed *Ngāti*, written by Tama Poata and produced by Pacific Films, which was an important milestone in terms of Māori creative input into screen

production. In 1988 Merata Mita wrote and directed *Mauri*, only the second feature-film directed by a Māori woman. The first was ‘*To Love a Māori*’, co-directed by Ramai Hayward in 1972.

During the mid-1980’s the then Labour Government created the Project Employment Programme (PEP Scheme), which saw more than 50,000 New Zealanders engaged in funded jobs, mainly with local government and non-government organisations until the scheme was axed in 1985. It provided the infrastructure for Māori arts groups to set up training programs. Once such program was set up by Don Selwyn and Brian Kirby, about which it has been written, “From 1984 to 1990 he ran the film and television course *He Taonga i Tawhiti* (Gifts from Afar), providing Māori and Pacific Island students with the technical skills to tell their own stories in film and television. In its six years of existence 120 people completed the course. With producer Ruth Kaupua, Don formed *He Taonga Films* in 1992 to create job opportunities for course graduates and to provide outlets for Māori drama writers”, (Arts Foundation). One of the projects that Don helped initiate was the 1989 ‘*E Tipu E Rea*’ Māori Television drama series, produced by Larry Parr who has a career as a film producer spanning thirty years. According to Rakuraku (2008), “The purpose of [E Tipu E Rea](#) was twofold: to showcase Māori-driven narrative while creating a training ground for Māori creative talent in the industry. It was largely due to the groundwork laid by *Tē Manu Aute*, a collective of Māori in the film and television industry at that time, that [E Tipu E Rea](#) was eventually realised. Part of its mission statement read:

“Māori control means full control over the conceptualisation, management, execution and distribution of the project in question”

The [E Tipu E Rea](#) series paved the way for other Māori drama series, including *Ngā Puna* (1994), *Matakū* (2001-2005) and *Aroha* (2001); the last series shot entirely in *Tē Reo*.

As previously stated, *Tē Manu Aute* played a crucial role in driving the political agenda of Māori screen production in the 1980s. Like other pan-Māori organisations that strove for language revitalisation in the 1970s, including the *Tē Reo Māori Society*, Māori Women’s Welfare League, New Zealand Māori Council, *Ngā Kaiwhakapūmau i Tē Reo*, and *Ngā Tamatoa*, *Tē Manu Aute* continued that tradition, but chose to do so as a loose coalition, rather than a formal organisation, until the creation of *Ngā Aho Whakaari*.

In recent decades there has been a significant growth in Māori story-telling on

film. Movies such as *'Once Were Warriors'* (1994), *'Whale Rider'* (2002), *'River Queen'* (2005), *'Strength of Water'* (2009), *Boy* (2010), *'Matariki'*(2010) and *Mt Zion* (2013) have brought a new generation of filmmakers to prominence. However, drawing on the *Te Manu Aute* mission that authentic Māori authorship comprises: “full control over the conceptualisation, management, execution and distribution of the project in question”, very few of the abovementioned films would fit that description. Only *'Boy'* and *'Mt Zion'* were written, produced and directed by Māori. The first was collaboration between Taika Waititi (writer/director), and Ainsley Gardiner and Cliff Curtis (producers); the second was collaboration between writer/director Tearepa Kahi and producers Quinton Hita and Karen Waaka. Interestingly, Taika's first feature film, *'Eagle versus Shark'* (2007), drew on the same Māori creative team, but did not purport to be a Māori-centric story at all, thereby showing that authentic Māori authorship does not necessarily require a Māori-centric story to be told. *'Once Were Warriors'*, from the book written by Alan Duff, screenplay by Riwia Brown, and directed by Lee Tamahori; *'Whale Rider'*, based on a story by Witi Ihimaera; and *'Boy'* are amongst the top box-office earners in New Zealand's film history, and *'Mt Zion'* has opened to positive reviews in Australia, thereby indicating that Māori-centric stories resonate with a national and international audience.

Thus, we can see that Māori have moved from being the objects of screen production to the producers of moving images, which give a unique insight into the Māori world and have brought those images and stories to a wide audience. Māori participation in screen production has grown exponentially in the last fifteen years. This can be attested by the numbers of Māori who registered as being available for work in the *'Brown Pages Directory of Māori and Pacific People in Film, Video and Television'*. The first edition (1993) had less than one hundred names in it. The most recent edition (2008) had over three hundred names in it. This growth can also be confirmed by the amount invested in Māori television and film production by government agencies, including the NZ Film Commission, New Zealand on Air (NZOA), Creative New Zealand and *Tē Māngai Pāho*.

The Screen Industry Survey (2006-2007), which refers to all businesses involved in screen production, post-production, distribution, exhibition, and broadcasting, noted that: “In 2007, total revenue for the New Zealand screen industry was \$2,447 million, a decrease from \$2,581 million in 2006. Television broadcasting was the most significant sector in 2007, accounting for \$1,081 million of total revenue, a slight increase compared with \$1,071 million in 2006”,

(Statistics New Zealand, 2007, p.3). Whilst the abovementioned report provides an invaluable overview of the industry, there is little specific data about Māori screen production and capacity. That information has to be synthesized from other data, including the amounts contributed by funding agencies for the Māori Television Service and other Māori film and television projects. According to Akuhata-Brown & Henry (2009) in 2007 approximately \$43 million of Crown funding had gone into projects produced by a Māori-owned production company, and/ or written and directed by Māori, for film or television. So, Māori screen production is a very small part of the total screen industry. However, it can still be viewed as a significant contributor to Māori economic development, and more importantly to aspirations for revitalisation of language, culture and authentic Māori authorship.

With this increasing involvement by Māori in screen production, Māori communities are participating in many more aspects of the industry and at all levels. This growth has led to Māori communities themselves becoming more politically and culturally aware of their position as the indigenous people of New Zealand, including within the screen industry. This has prompted a greater need for consultation with Māori, particularly where issues relate to obligations inherent in the Treaty of Waitangi partnership forged between Māori and the Crown, that is, around partnership, protection and participation of both parties to the Treaty. Other issues for which consultation is important include: ownership of stories and history, intellectual and cultural property rights, the archiving and protection of Māori knowledge and culture (*Mātauranga Māori*) and the depiction of Māori, especially where screen productions portray Māori people and culture.

For the purposes of this publication, a distinction has been made between 'Māori content' and 'significant Māori content.' 'Māori content' may refer to any part of a screen production where Māori people, stories, language, lands, and '*tāonga*' (treasures) are filmed, recorded or portrayed for the screen, including productions, which may or may not be derived from a Māori world view or ethos. '*The Piano*', (1993), written and directed by Jane Campion, produced and funded by Australians, is a case in point, where none of the key creatives are Māori, but Māori comprise a significant proportion on the on-screen 'talent'. 'Significant Māori Content' refers to productions that draw on Māori language, history and culture, and where the key creative roles (writer, producer, and director) are filled by Māori. For example, '*Boy*' (2010), was written, directed, and produced by Māori.

In summary, Māori have had a varying relationship with screen production. In

the earliest years of film, Māori were more likely to be the objects of European curiosity, which was reflected in the images of Māori culture and society that were conveyed to the wider world. It was not until the 1940s that Māori began to tell our own stories on film. It was similar in television, which was first introduced to New Zealand in 1960. Again, in the early years, Māori were more likely to be the objects of enquiry, rather than the authors of our stories. It was the work of stout-hearted individuals, who broke down the barriers, often with the help of supportive *Pākehā* in positions of power, which has created the domain we can now refer to as the Māori screen industry.

Photos: Progress in Production



John Miller (Ngā Puhī), renowned photographer of Māori events for over forties years, at the tangi for Barry Barclay, 2008: Photo, Linda T.



Stacey Taylor and Bill Tawhai in 'Koro's Hat' from the Ngā Puna Māori drama series, 1992. Photo: He Taonga Films



Sandra Richmond, Ngaitai ki Torero, on the production team, Ngā Puna Māori drama series, 1992. Photo: Christina Asher.



Rawiri Paratene (Te Rārawa), and Larry Parr (Ngāti Raukawa, Muaūpoko) at the Ngā Aho Whakaari National Hui, 2010. Photo: Linda T.



Director and Producer of Mt Zion, Tearepa Kahi, former Chair and Quinton Hita, former Executive of Ngā Aho Whakaari at the National Hui 2008. Photo: Linda T



Ella Henry and Fred Renata, acclaimed DOP, at the Ngā Aho Whakaari at the National Hui, AUT, 2010. Photo: Linda T



Brad Haami, writer, producer and Karen Sidney, writer, director at the Ngā Aho Whakaari at the National Hui, AUT, 2010. Photo: Linda T



Huirangi Waikerepuru, Ngāpuhi and Taranaki, Māori language campaigner and claimant in Te Reo Māori and Māori Broadcasting Claims to the Waitangi Tribunal, with his grand-daughter at the 2012 Ngā Aho Whakaari National Hui.

Photo: Linda T.

CHAPTER THREE
WORKING WITH MĀORI IN THE SCREEN
INDUSTRY

INTRODUCTION

This chapter will provide a brief overview of aspects of *tikanga Māori*, the customs and protocols as they are practiced in contemporary society. The *tikanga* referred to in this chapter are most often associated with specific *kawa* or ceremonies, referring to welcome, farewell and other important traditions. It will then discuss a range of strategies for engaging with Māori in and for screen production.

MĀORI PROTOCOLS: TIKANGA MĀORI

Māori society has changed much since the signing of the Tiriti o Waitangi in 1840, the birth of the New Zealand nation. However, *tikanga Māori* remain the cornerstones of cultural knowledge and identity, and are a unique component of New Zealand society. Outlined below are some of the most prevalent *tikanga* that continue to be observed and participated in by an increasing number of New Zealand citizens. These *tikanga* provide a window into Māori culture. They are an intrinsic part of the wider context of Māori society, and are also being increasingly recognised as a salutary way to begin and enhance a relationship, bid farewell, and acknowledge the spiritual aspect of all human life.

PŌWHIRI

The *Pōwhiri* is the formal welcome ritual, which will usually take place on the *Marae*, the centre of most Māori communities. However, formal welcomes can occur anywhere chosen by the *tangata whenua*, the people of that place, when welcoming *manuhiri*, visitors. The ritualized greeting is an important way of interacting with a visitor or newcomer, by not only welcoming them, but also acknowledging their ancestors. Each aspect of the *Pōwhiri* draws on different skills, attributes and people, thereby combining two communities, those who ‘welcome’ and those who are ‘welcomed’, in a set of activities designed to engender harmony and productivity. In a number of *rohe* (tribal regions), the allocation of roles in the *Pōwhiri* is gender, and age-based. That is, only women will *karanga*, only men will *whaikōrero* and only *kaumātua* and *kuia* will assume the key roles in the welcome, but this may vary in other tribal regions and in urban, multi-tribal areas. For example, women orators (*kaikōrero*) are more common among tribes of the East Coast of the North Island than in other parts of the country. Also, in Northland, men may assume the role of replying to the *karanga*. What follows is an overview of general practice, but local knowledge is important in guiding the use and application of *tikanga Māori*.



Photo 1: Manuhiri (guests) entering the Marae at Auckland University of Technology for the 2010 Ngā Aho Whakaari National Hui, led by Kuia Mabel Whare-Kawa Burt. Photo, Linda T.

As a general rule, Māori is the language of the *Pōwhiri*, though in some cases non-Māori will be invited to speak in their own language. The steps in the *Pōwhiri* may vary in different tribal areas, but will generally involve the following.

Marae

A *Marae* is a community centre, and the term is used similarly throughout Polynesia. The complex usually comprises a *Whare Hui* (meeting house) and *Whare Kai* (dining room and kitchen), which are separated because food is *noa* (common) and cannot usually be consumed in places where *tapu* (sacred) activities occur, such as acknowledging the deceased and welcoming the ancestors. The *Whare Paku* (ablutions block) is also separated from food and meeting houses. At the front of the *Whare Hui* will be the *marae ātea*, a courtyard and public forum. In some tribal areas the entire *pōwhiri* will be conducted on the *ātea*, whilst in other areas *manuhiri* are called into the *Whare Hui*, which may also be known as the *Whare Tūpuna*, because the house will carry the name of an ancestor. One example of an urban Marae is *Waipapa*, at the University of Auckland, opened in 1988. The *Whare Hui* is named *Tane-nui-a-Rangi*, who is considered to be an eponymous ancestor of all humankind, as one of the offspring of *Papatuanuku* (Earth Mother) and *Ranginui* (Sky Father), to show that the *Whare Hui* is a meeting place for all tribes and all peoples. The *Waharoa* (gateway) is the entry to the *Marae*

complex, where *manuhiri* will wait to be called onto the *Marae*. It is normal for the women from the *manuhiri* group to stand at the forefront, to signify that the visitors come in peace. The men will stand behind the women until they are seated for the *whaikōrero*.



Photo 2: The Whare Hui, Te Purengi, at Ngā Wai o Horotiu Marae, Auckland University of Technology. Photo, Te Ara Poutama

Karanga

In most tribal areas, the first voice of welcome is the *kārangā* (call), which is a form of female oratory. The *Kaikārangā*, a *wahine* (woman), will call the *manuhiri* (visitors) onto the *Marae*. The *Kaikārangā* will usually be a *kuia* (female elder) or *ruahine* (mature woman). The *Kaiwhakautu*, one who is charged with replying, is in most areas a woman from among the *manuhiri*, who will return the call of welcome. Visitors will then proceed onto the *Marae*, at a slow and respectful pace, to take time to reflect on the ancestors and those who have recently passed away. Visitors will be directed to a place where they can sit for the duration of the *Pōwhiri*. It is at this point that men take the front seats, to protect the women during the *Whaikōrero*, when spirits and incantations are evoked.

Wero

The *Wero* is the challenge, which may be performed before an important ceremonial event for the community. This challenge is performed by men, often younger men who bear arms (either a *patu*, short spear, or *taiaha*, a long spear) as they are the vanguard of the host community. The primary purpose of the *wero* is to find out whether *manuhiri* come in peace. Thus, the challenge will be ferocious, but at the conclusion, the *tane* (male) will lay a *taki* (which can be a twig, feather or weapon) on the ground in front of the *ope* (the entourage of visitors). If a weapon is laid down as the *taki*, it is considered

polite to pick it up by the body of the weopan, rather than the handle, which suggests warlike intentions. Whilst a *taki* can be laid down in front of a *wahine*, if she is the most prominent guest, it is always picked up by a *tane*. It is considered a great honor to represent one's community by performing the *wero*, and young men train diligently to uphold the *mana* of the *marae* and its people.

Whaikōrero

Whaikōrero is an ancient form of oratory, in which speakers refer to their *whakapapa*, genealogy, as a means of weaving together the *tangata whenua* and *manuhiri*. The speakers, from both *tangata whenua* and *manuhiri*, sit at the front of the gathering facing each other, on what is known as the *Paepae*. In some areas this is called the *Taumata*. During the *whaikōrero*, the ancestors are called upon to bring harmony to the gathering, and those who have recently departed are given a farewell on their final journey to *Te Rerenga Wairua*, the jumping off place of the spirits, where they go to join the ancestors. After greeting the ancestors, the orators will turn to the living, and greet the visitors, share anecdotes about the *tangata whenua* and refer to the agenda for the gathering. After the orators from the *tangata whenua* have spoken, the orators from the *manuhiri* may reply. In some tribal areas all of the *tangata whenua* speak before the *manuhiri*. In other areas, speakers from both sides take turns, speaking alternately. In some *Marae*, and other community settings men may be asked to speak, even if in another language, as a sign of respect for the visitors. The offer to reply in a language other than *Te Reo* will be made by one of the speakers from the *tangata whenua paepae*.



Photo 3: Kaumātua (elders) and Kaikōrero on the Paepae at the 2010 Ngā Aho Whakaari

Karakia

In some areas the *whaikōrero* will begin with *karakia*, ritual incantations in the form of prayers and shared communion. The majority of Māori define themselves as adhering to a Christian faith (Census 2006), so *Karakia* in some areas and locations will take the format of a Christian prayer, though amongst some communities pre-Christian forms of communion may be recited. This distinction can be termed as *karakia* that are *Hāhi*, church-based, or *tūturu Māori* (traditional). Whichever form they take, the opportunity for shared communion is an important aspect of veneration for the spiritual element in life, and Māori communities ask that non-Māori participants respect and appreciate that communion, regardless of religious persuasion.

Koha

The *Koha* means gift, the basis of the economy of reciprocity which is encountered across Polynesia. A *koha* can be included as part of the *pōwhiri*. This will usually involve the handing over of money (in an envelope) from the *manuhiri* to the *tangata whenua*, most frequently at the conclusion of the *whaikōrero*, to thank the hosts for their hospitality. The handing over of *Koha* is common when different groups of people come to, and meet, outside a *Pōwhiri*, and choose one of the elders who will speak on their behalf to give a *koha* on behalf of the whole group. The gifting of *koha* is less common when the *manuhiri* have booked a *marae* for a *pōwhiri*, because the cost of the *pōwhiri* is factored into the venue hire. For example, *Marae* are often used, and *Pōwhiri* are organised, when government agencies or corporations are engaged in consultation with Māori communities. If a production company wished to build or cement a relationship with a Māori community, particularly in a tribal region, they might engage a Māori consultant to organise a *Pōwhiri*. Therefore, the cost of the venue, catering and *koha* might be calculated as a single fee. However, the conferring of a *Koha* to the people of the *Marae*, during the *Pōwhiri*, would enhance the *mana* of the visitors, as generosity is a prized attribute of the Māori.

Waiata

After each speaker, the group who came with and support that speaker, usually because they come from the same *Iwi*, community or organisation as the speaker, will rise to show their support for the *whaikōrero* by singing a *waiata*. Therefore, when attending a *Pōwhiri* in a group, it is always a good idea to be familiar with one or two *waiata*, so that you can *tautoko* (support) the *kaikōrero* with whom you are attending the *Pōwhiri*. (Refer to the

Appendices for examples of *waiata* that are frequently heard at *Pōwhiri* and *Hui*)



Photo 4: The group stands to support the Kaikōreo with a *waiata*. In this case the speaker is renowned Māori artist Selwyn Muru, at a function at Ngā Wai o Horotiu Marae. The singers (from left) are Whetu Fala, Ella Henry, Eliza Bidois, Moana Nepia and Claudette Hauiti, July 2012. Photo, Linda T.

Harirū

At the completion of the *whaikōrero* the two groups, *tangata whenua* and *manuhiri* meet in the *harirū*, to cement the newly formed relationship between hosts and visitors. Visitors are invited to cross over either the *marae ātea*, or the Whare Hui and line up to *harirū*. Traditionally, the *harirū* involves a *hongi*, which is the sharing of *mauri* (spiritual life-force and breath) by touching noses. In some areas, the menfolk among the *tangata whenua* will *hongi* men and kiss women, in other areas all the *tangata whenua*, men and women, will expect to *hongi*. This is a situation that requires tact from visitors, who need to be open to the greeting style presented by the hosts. If they present their nose for a *hongi* or a kiss on the cheeks, it is good etiquette to respond accordingly, though from time to time there can be humorous exchanges as both groups decide on the appropriate *harirū*. Often these humorous exchanges serve to break the ice between two communities that did not previously know each other, so should be seen in a positive rather than an embarrassing light.



Photo 5: The hongi, between Jason Ryle, CEO of ImagineNATIVE, from Canada and Lawrence Wharerau from Ngā Aho Whakaari National, December 2012. Photo, Linda T

Hākari

Once the *Harirū* have concluded, visitors will join the hosts and share Ka (food). The *Hākari* means a feast, not just of food but comradeship and entertainment. The sharing of food is an important and intrinsic element of the *Pōwhiri* ritual and the new relationships formed through shared participation in the *Pōwhiri*. The *mana* of a community may be measured the generosity of the repast.

In some communities the best foods that can be hunted, gathered and grown in that area will be lavished upon *manuhiri*. Sometime, during the *kai*, a group of performers from amongst the *tangata whenua* will perform *waiata* and *haka* to entertain visitors. It is considered good manners if, before the end of the meal, someone from among the *manuhiri* stands and thanks the *ringa wera* (literally meaning ‘hot hands’, the cooks and kitchen helpers). This gesture might also be followed by a *waiata* from the visitors. Thus, from the formalities at the beginning, to the festivities at its culmination, the *Pōwhiri* ritual has evolved to ensure that new relationships, between individuals and communities, have the best opportunity to be spiritually and socially rewarding.

MIHI WHAKATAU

Whilst the *Pōwhiri* is the full and formal welcome ceremony (*kawa*), usually taking place on a *Marae*, a *Mihi Whakatau*, is a less formal welcome that can occur anywhere. The *Mihi Whakatau* is the speech of greeting, without the

other formalities. These types of welcome are a useful way of showing respect for *tikanga Māori*, without all of the other elements of the *Pōwhiri*, especially when a non-Māori group or organisation is welcoming a Māori group into their community or initiative. For example, if a production company wished to host members of a Māori community or tribal group, outside of their *rohe* (tribal region), as a precursor to a more formal relationship, they might host a *mihi whakatau* in their offices, to begin the engagement process. The *mihi whakatau* might comprise a *karanga*, *whaikōrero*, *karakia*, *waiata*, *harirū* and *kai*, or just a *whaikōrero* and *harirū*, all occurring in one room. These are decisions that can be made in discussion with the Māori consultant who is helping to facilitate the engagement with Māori.

HUI

A *Hui* is any gathering or meeting with a specific purpose. A *Hui* might occur on a *Marae*, but one might call a *Hui* in any setting. These meetings will take place after the formal welcome, and these are often far less structured by *tikanga Māori*. For example, one might organise a *Pōwhiri* at the beginning of a production. After the formalities and the *Hākari*, one might go straight into shooting. A production company, wishing to develop a relationship with a Māori community, might call a *Hui* in that community, in a public building or offices rather than on their *Marae*. This kind of event would enable the production company to show hospitality and largesse, to invite elders and community leaders to a gathering as a way of showing that the company understands and respects *tikanga Māori*. This can happen when one has appropriate advice from Māori in that community about where and when to call the *Hui*, how to disseminate invitations, what *tikanga*/protocols should be adopted, what songs might be sung, who should speak on behalf of the company and when. Under these circumstances, it is politic to ensure that senior management and key creatives are available to attend these events. It would be considered a snub, and diminish the *mana* of both the local community and the production company if the people sent to represent the company at a *Hui*, were individuals occupying junior and subordinate roles.

TANGI

The word *tangi* means both ‘to cry’ and it encompasses the funeral rituals. The *tangi* is far more than a funeral. It gives a community an opportunity to share grief with the *whānau pani* (grieving family), to embrace them with *aroha* (love and empathy), and surround them with *manaakitanga* (generosity), to alleviate their grief. The *tangi* may last from three to seven days, depending on where the person dies, and how many communities ask for

that person to spend time with them on their way to *te rerenga wairua*, the jumping-off place of the spirits, where we take our final leap to join our ancestors.

If the unfortunate situation arises where someone involved with a production passes away, the production company may be involved in some way in the funeral process, the *tangi*, for that person. There may also be a situation where a production will incorporate a *tangi*. Therefore, this discussion covers the tangi ritual and the importance and rationale of these *tikanga*.

Upon hearing of the death of friends or family, the word is spread quickly amongst a community. Family members will hope to travel, at short notice, to be with the *tūpāpaku* (deceased person). Someone from the immediate family will remain with the *tūpāpaku* until they can be taken to their *kainga tūturu* (home) and *whānau urupā* (tribal burial grounds). If a person dies a long way from their *kainga tūturu*, they may spend one or more nights at homes or Marae on their way home. If a person is connected to and much loved by different *whānau*, *hapū* or *iwi*, these groups may challenge the *whānau pani* for the right to bury them somewhere else. This has been the motive behind the ‘stolen bodies’ which have caused acrimony between Māori and non-Māori families. A recent example has been the case of James Takamore, who died in Christchurch in 2007. His body was ‘stolen’ by his *Ngai Tūhoe whānau*, and his *Pākehā* wife has taken a case all the way to the Supreme Court to have his body returned to his family in Christchurch (NZ Herald, 2012).

Once the *tūpāpaku* returns home, and at each resting place along the way, all of the *tikanga pōwhiri* are practiced. Each house, church or *Marae* that they arrive at will welcome the *tūpāpaku* and *whānau pani*, and will give them *koha* to help with the cost of the *tangi*. It is important, when carrying a casket into a building that the legs of the *tūpāpaku* are facing forward, as they are walking forward towards the building, not backwards.

Upon arrival at their final resting place, *kainga tūturu*, the local community will have been organised to host an unknown number of people, to ensure there are enough people to speak, *whaikōrero*, and call, *karanga*, and host the visitors. This places a huge burden on communities, often impoverished and rural, so it is incumbent on visitors to provide that community with financial support and any other assistance.

On the final night before burial, it is usual for people to stay up late, and regale all with tales that evoke tears, laughter and fond reminiscences. After days of intense grief, the final night provides light relief and an easing of pain. Those members of the *whānau* who have been chosen to dig the hole at the *urupā*

will often leave the night before, and will not interact with anyone else until after the burial. In some areas, they will not eat again until after the burial. Their work is highly sacred and each step is blessed with appropriate *karakia*. The days for the funeral may vary in different tribal areas, for some tribes burial on a Sunday is not appropriate. As a general rule, a person will be buried approximately three days after they pass away. This varies enormously, especially if people die a long way from where they will be buried. This is having increasingly negative impacts for people who cannot take leave from work, or workplaces that find it hard to replace someone for many days on end. An unfortunate outcome of contemporary society is that many *whānau* are torn between their obligations to the deceased and to their work. When production companies are understanding of these tensions and can be flexible with their Māori cast or crew, they will be rewarded with the gratitude of the whole *whānau*.

POROPOROAKI

At the conclusion of a *Pōwhiri*, or *Hui*, there will be the ritualized farewell ceremony, the *poroporoaki*. This *tikanga* of the *poroporoaki* is similar to *mihi*, but compressed. A speaker or speakers from the *manuhiri* will thank their hosts and speakers from the *tangata whenua* will bid their visitors goodbye and happy travels. After each speaker, there will be *waiata*, and the *poroporoaki* will conclude with *hongi*. The *poroporoaki* ritual is also being used increasingly to farewell staff, or at the conclusion of a production, usually before the wrap party.

GENERAL TIKANGA

Apart from the specific rituals outlined above, there are a number of practices that are a norm in Māori homes and communities. It is considered polite to remove one's shoes when entering Māori settings. This is because the traditional *whare* (building) was the representation of a *tūpuna*, or ancestor, so walking barefoot in these environments shows respect for the ancestors. Furthermore, Māori do not sit on any surface where food might be consumed, though that is more a sanitary matter, as keeping ones anus separated from food is commonsensical. The head is a sacred part of the human body to Māori, so we do not step over each other's heads, if people are sleeping on mattresses on the floor, a norm on the *Marae*, or touch the heads of others, unless we have a close relationship with those individuals. Another *tikanga* involves sacred keeping things separate, such as bedding and foodstuffs. A recollection from Christina Asher involving Tungia Baker on the set of '*Open House*' (a TV series, produced in the 1980s), and relates to Tungia advising the

production team that blankets should not be placed in the same container with food in any scenes, which was a surprise to many of the crew, who at that time had little experience with *tikanga Māori* on the screen. At that time, production companies had no requirement of obligation to engage Māori advisors and consultants, or ensure the cultural safety and integrity of their Māori actors, crew and stories. Thus, taken in combination, an awareness of any of these *tikanga* and *kawa* will facilitate relationships with Māori and their communities.

Photos: New ideas, new people



Ainsley Gardiner (Te-Whānau a Apanui, Ngāti Pūkiao and Ngāti Awa) and Christina Milligan (Ngāti Porou) presenting at the Ngā Aho Whakaari National Hui, 2010. Photo: Linda T



Alanis Obomsawin (Abenaki, Canada) and Pita Turei (Ngāi Tai), former EO of Ngā Aho Whakaari, at the National Hui, 2010. Photo: Linda T



Chelsea Winstanley (Ngāti Ranginui) and Desray Armstrong (Te Aitanga a Mahaki), former Executive members of Ngā Aho Whakaari at the National Hui 2008. Photo: Linda T



Sir Paul Reeves (Te Ati Awa) with Claudette Hauiti (Ngāti Porou, Ngā Puhī) former Executive member of Ngā Aho Whakaari at the National Hui 2008. Photo: Linda T. Photo: Linda T



Himiona Grace (Ngāti Raukawa, Ngāti Toa) former Executive member of Ngā Aho Whakaari at the National Hui, AUT, 2010. Photo: Linda T



Hiona Henare (Muaūpoko, Ngāti Raukawa, Ngāti Hine) former EO of Ngā Aho Whakaari, with Hone Kouka, (Ngāti Porou, Ngāti Raukawa, Ngāti Kahungunu) playwright, at the National Hui 2008. Photo: Linda T

ENGAGING WITH MĀORI IN SCREEN PRODUCTION

Engaging with Māori people and communities can involve a variety of relationships. If you or your production company already has a relationship with Māori, you will develop your own engagement strategies. If, however, you do not, this section may provide a useful starting point for thinking about how, when, where and with whom engagement with Māori might evolve.

We would urge those who are looking to develop relationships with Māori to draw on the expertise and networks of the organisations referred to throughout this Chapter. First and foremost, *Ngā Aho Whakaari* can provide introductions and networking opportunities. However, there are a range of other organisations with whom production companies can interact, for example *whānau* (extended family, kinship groups), *Hapū* (sub-tribe), *Iwi* (tribe), and *Rūnanga* (tribal organisation), which operate around the country, and many can be found through existing networks and databases. Furthermore, film and television industry bodies, such as the New Zealand Film Commission, NZ On Air, Film New Zealand and *Tē Māngai Pāho*, the Māori Broadcasting Authority, can all facilitate the development of relationships with Māori. Personal networks, into and with Māori communities always provide rich and fruitful opportunities for engagement.

Māori as Partners

There is little published material that focuses on formal relationships and partnerships between Māori communities (*whānau*, *hapū*, and *iwi*) and non-Māori screen production companies. Niki Caro (2003), the non-Māori director and screenwriter of *Whale Rider* has spoken of the relationship she formed with the community of Whangara, of Ngāti Porou, during the development of the script and production of the film. However, the film received criticism from some Māori commentators (e.g. at the SPADA Conference in 2002) because of its lack of a Māori director and producer. Further, Leotta (2011) has written about its co modification of Māori culture and landscape.

More recently, *White Lies/ Tuakiri Huna* is a feature film due for release in 2013 that was produced by South Pacific Pictures with a Mexican screen writer/director, Dana Rotberg. A relationship was forged between individual members of Ngai Tūhoe, in particular Whirimako Black, who played the lead role. Ngamaru Raerino translated the original script into Māori, and others in Tūhoe, including Whirimako, added their own tribal voice to the translation. However, the production was not without its dramas, as the producer and director worked through their relationship with *Iwi* in the remote *Urewera* locations.

However, *whānau*, *hapū* and *iwi* are becoming more proactively involved in communications and media, particularly as a consequence of Treaty settlements. Thus, more opportunities for relationships between Māori and non-Māori productions may arise in the future. For example, *Ngai Tahu* is a tribe that has taken a very proactive approach to the development of their communications strategy, with the creation of a media production entity to produce programmes for the *Iwi* in the new millennium. Tahu Communications has produced a number of shows for Māori Television, including, four series of ‘*Waka Reo*’, a reality show focusing on Te Reo, ‘*Kōtahi Mano Kaika*’, about the tribal Māori language strategy, an animated production entitled ‘*Kai Tahu Creation*’, and forty episodes of a Hip Hop show co-produced with Whitebait Television. *Ngai Tahu* (2010) has also worked with SPADA to produce guidelines for filming in their tribal area.

The tribes of the *Tainui* waka (canoe) in the Waikato region are developing a media and broadcasting strategy, and *Ngāti Whātua*, one of the tribes of the Auckland Isthmus, has setup a media and communications infrastructure. Added to this, a number of *Iwi* operate radio stations, which add to their media and business skills, whilst providing an important vehicle for communicating with their people. Therefore, in coming years, the opportunity to work collaboratively with Māori as partners and investors in screen productions may become more common. Thus, opportunities for the development of relationships between *Iwi* and the screen industry are to be encouraged.

A number of individual Māori, and Māori production companies, have developed partnerships for non-Māori productions. For example, Tainui Stephens co-produced the feature film *River Queen* (2005) in a partnership arrangement. Also, ‘*Black Inc Media*’ is a production company owned by Māori producer, Bailey Mackey, whose company has a close relationship with ‘*Eyeworks*’, most notably in the production of television series such as ‘*One Land*’ (2009) produced for TVNZ and ‘*The GC*’ (2012) produced for TV3, with a second series being funded by *Te Māngai Pāho*. Other partnerships include the relationship between ‘*Hula Haka Productions*’ and ‘*Screentime*’, in the production of the ‘*Marae DIY*’ (renamed *AIA Marae DIY* in 2013) series for Māori Television, and ‘*Kura Productions*’, who produce ‘*Tōku Reo*’ for Māori Television, has a close relationship with ‘*South Pacific Pictures*’, which produces TV soap ‘*Shortland Street*’ and feature films such as ‘*Whale Rider*’.

In each case, these partnerships have grown from the relationships between key people in both organisations that have been nurtured over time, and

resulted in opportunities for the creation of films and television series that might not otherwise have been possible. Each of the productions has provided opportunities for Māori to build their skills and networks in the screen industry through relationships with larger organisations, and presumably has been of value to those organisations, over and above purely financial reasons.

Māori as Key Creatives

The key creative roles of writer, producer and director are at the heart of any screen production. Māori have developed impressive reputations writing, producing and directing work of national and international renown. The earliest among them, Barry Barclay and Merata Mita often struggled to have their films funded and broadcast because their work peered into often unfamiliar territory for mainstream New Zealand audiences. Barclay was the first Māori to direct a series for television, the *Tāngata Whenua* TV series in 1974. The series presenter, Michael King (2004) wrote that the series broke the monocultural mould of New Zealand television. Mita, who produced and co-directed *Bastion Point: Day 507* in 1978, and went on to direct the feature film, *Mauri*, in 1987. Don Selwyn created the *He Taonga i Tawhiti* film and television course, then went on to produce television dramas and the first Māori-language feature film, the Shakespeare play 'The Merchant of Venice' (2002), which had been translated by Pei Te Hurunui Jones in 1945. In 2012, another play by Shakespeare, 'Troilus and Cressida' was translated and performed at the Globe Theatre in London. These individuals created pathways for later generations of Māori in key creative roles.

Furthermore, Māori have collaborated on other feature film and television productions. For example, *Once Were Warriors* (1994) was written by Alan Duff and the screenplay written by Riwia Brown. It was directed by Lee Tamahori. The film *Whale Rider* (2002) was drawn from a Māori story by Witi Ihimaera, and *River Queen* (2005) was co-produced by Tainui Stephens. In the television arena, Ray Waru (producer, *Our People, Our Century*, 2000; *Frontier of Dreams*, 2003) and Tainui Stephens (producer, *Māori Battalion*, 1990; *The New Zealand Wars*, 1998) have been instrumental in producing and directing landmark series drawing on Māori people and stories. With the advent of Māori Television in 2004 a new generation of Māori writers, directors and producers are developing their skills and commitment to Māori story-telling in screen production.

For Māori these creative roles are fundamental to telling a Māori story in an authentic Māori voice, what Barclay has termed Fourth Cinema (Murray, 2008). However, there are many other films and television series that have

utilized a Māori voice, to a greater or lesser degree. When seeking to develop a production based on a Māori story, we would encourage non-Māori production companies to seek out Māori writers, producers and directors, to collaborate with from the outset. For those who are new to New Zealand, as in the case of international productions, that might seem time-consuming. However, we argue that it will also result in the most positive outcomes, in terms of getting to know the people, the places and the stories.

Māori as Consultants

When planning a production that has a Māori component, particularly drawing on the Māori language, the use of *Tē Reo* consultants is strongly recommended. *Tē Reo* consultants are often Māori language teachers and experts, who can assist with different tribal dialects and colloquialisms. Productions that have been funded by *Tē Māngai Pāho* have strict criteria around the expertise of *Tē Reo* consultants. There will also be tribal variation to consider when engaging *Tē Reo* consultants, so knowledge about the correct dialect for the location of the production is important.

Māori have also been engaged as co-writers, or script consultants for Māori story-lines. Brad Haami and Ngamaru Raerino have acted as script consultants on a number of productions, e.g. TV dramas, '*The Man Who Lost His Head*' (2007) and '*Tracker*' (2010); TV series, '*Mercy Peak*' and '*Kaitangata Twitch*' and the soap series '*Shortland Street*'. Brad discussed the importance of a Māori script consultant at a Script to Screen Seminar in 2011. Haami (2012) stated:

“The script for *Tracker* was written by a South African and the producer asked Brad to read the script. “I told him it was a bad film and not to make it. The lead Māori character could have been French or Australian. There was nothing Māori about him. But the film was going to be made, regardless of whether we were involved in it or not. It would have been worse without our input because it would have lacked truth.”

That input was time consuming and intensive as Brad struggled to maintain Māori integrity in the film. He went on to note that, “We had to create a huge story behind the lead character to provide the motivation for his actions in the film. It’s really hard when you have to do a fix-up job like that later. We had to determine the whole genealogy for the character, why he is here, where has he come from, and why is he running? I sat down with the director and producer and asked, “Where is he running to?” They didn’t know so I told them this Māori fellow is running to his tribal boundary, to his mountain”.

This is one example where engagement with Māori consultants provided a film and its characters with a depth that resonated for Māori, as well as the film producers. However, there have been other films that have been criticised for their lack on consultation with Māori about the way the people and culture are presented. For example, Pihama (1994) critiqued the Jane Campion film, *'The Piano'* (1993), when she stated, "There is little doubt in my mind that Jane Campion is a film maker of incredible ability and repute. However, the depiction of Māori people in the film leaves no stereotyped stone unturned. What we have in *'The Piano'* is a series of constructions of Māori people which are located firmly in a colonial gaze, which range from the 'happy go lucky native' to the sexualized Māori woman available at all times to service Pākeha men".

These examples serve to highlight the important role that Māori consultants can fulfill on international screen productions. We would also argue that, by not engaging Māori, by not ensuring an authentic voice for a story about Māori, a production runs the risk of creating shallow and inauthentic stereotypes that teeter from laughable to outright racist. The audience of the new millennium has greater access to world media than at any previous time in human history, with an equal level of sophistication and knowledge about the world at their fingertips. For this audience, the authenticity, honesty and integrity of storytelling in screen production is a valuable asset, that is noticeable when absent.

Māori as Sub-Contractors & Employees

There is a growing body of Māori working right across the screen industry. The 2006 Census identified almost 1,000 Māori screen practitioners, approximately ten percent of the industry. These people have expertise in all the major craft areas, from production office to on-set, in front of and behind the camera. Included among these crews are DOP's, camera operators, gaffers, grips and art department who have worked on many major international productions of recent decades (*Hercules, Xena Princess Warrior, Lord of the Rings, King Kong, The Hobbit*). This is equally true in the production office, where there is a growing number of by Māori line-producers and production managers with extensive film and television expertise. These people are hired because of their screen industry expertise, not their ethnicity. However, they can also provide a useful conduit into Māori communities, though they should not be seen as a fast and cheap alternative to developing a durable and lasting relationship with Māori.

ENGAGING WITH MĀORI COMMUNITIES

Working in and with Māori Communities

Working in and with Māori communities might involve filming on Māori-owned land, using a Māori community as part of the pool of talent, telling a story about Māori and their community, or drawing on a story that uses the Māori language. At the beginning of a production that involves Māori language, culture and stories, the producers may wish to engage with Māori, and may do so in a variety of ways. Having Māori people amongst the key creative team will facilitate relationship-building with Māori communities, especially if those key creative talents share tribal links to that community.

News Gathering

Gathering news in a community that is predominantly Māori is a common occurrence for the television, radio and print media in New Zealand. With only a relatively small news community, many of the same journalists cover stories in and with Māori communities. For those new to New Zealand, the main television news teams are from TVNZ and TV3, though Prime TV has a news service. As a general rule, the journalists and crew going into Māori communities are non-Māori. This is not necessarily true of crews from the TVNZ Māori news, *Te Karere* or the Māori Television news, *Te Kaea*.

It has been noted that New Zealand media and news have shown bias in reporting Māori issues (Spoonley, 1990; Nairn et al, 2006). Whilst overt, or covert, racism may have a profoundly negative impact on the wellbeing of the targeted community one of the frequently heard complaints in Māori communities is about the lack of knowledge of *Te Reo Māori*, and the seemingly cavalier attitude of journalists who make no effort to pronounce Māori names or words correctly. In recent years, this has been changing, and *Te Reo Māori Week* is often used by broadcasters as an opportunity to use the Māori language more, and more appropriately. For many years, the journalists at Radio New Zealand have led the way in New Zealand media for exemplary pronunciation of *Te Reo Māori*. For many Māori, this respect for the language is highly regarded and gratefully acknowledged.

Film and Television Production

Film and television production teams in New Zealand, whether documentary or drama, tends not to spend sustained periods of time in predominantly Māori communities, either rural or urban, except when on location. The growth in 'reality television' shows has meant that increasing number of crews are going into Māori homes, Marae and other settings. There has also been a rise, in recent decades, of films being shot on location, which often means a longer period of time in the community. Recent examples of films shot in New Zealand were the '*Lord of the Rings*' and '*Hobbit*' trilogies, both of which

spent extend periods around *Matamata*, the tribal homeland for *Ngāti Haua* and *Ngāti Raukawa*. Interestingly, no-one from either of these productions was reported as engaging with those *Iwi*, but if they had, they would have encountered communities with a rich understanding of the people and places.

When productions do come into these places with sensitivity towards, and understanding of *tikanga Māori*, it is acknowledged with gratitude. This may mean spending a little extra time in pre-production, getting to know the people and places within the community where the production will occur. It may also mean vetting of crews beforehand to ensure that they have familiarity with and respect for Māori people, communities and protocols. Finally, when these productions do involve Māori, it is best for all concerned that a Māori person or persons are able to broker those meetings, and are present in the crews to facilitate relationships and ensure the *mana* of the production and the community are enhanced.

Intellectual Property, Use and Ownership

When shooting footage and interviews in and with Māori communities, as with any community, waivers are an important tool for ensuring that people who agree to be filmed are notified of the terms and conditions of filming. However, production companies hold all the power in these relationships, as they define the terms included in the waivers and consent forms. We would urge production companies, especially when interviewing Māori elders and experts, to be sensitive to the fact that they are being gifted with sometimes ancient knowledge and traditions. Without trying to interfere with the intellectual property rights of producers, we suggest that production companies would be making a useful and powerful contribution to those communities if they made available the footage that they shot in those communities. Interviews with *kaumātua* and *kuia* (male and female elders), or shots of the landscape, which for Māori is the personification of their ancestors, are *taonga* (precious objects) for those communities. That is, *maunga* (mountains), *whenua* (land) and *moana* (sea) are named after ancestors or important events in tribal history, and are the physical representation of those people and events. Therefore, images and reproductions of these sites hold spiritual and cultural significance for those communities, and any footage taken of them becomes a part of the tribal repository of knowledge, *mātauranga Māori*.

Archiving Māori Imaging

Archiving of Māori imaging may or may not be part of the agenda for a production. However, it is an issue of importance for many Māori in screen production and for Māori communities. That is because these images are a part

of their tribal legacy and revitalisation of their history and culture. This issue has been highly contentious for Māori. Barry Barclay's book, *Mana Tūturu* (2005), focused on Māori treasures and intellectual property rights, and issues relating to law, ownership, and sovereignty and archiving. He looked at IIPR (indigenous intellectual property rights) and, according to Shorter (2007), how the IIPR protections often failed, "to address the real, living relationships maintained by people with their land, arts, oral traditions, literatures, designs, fauna, flora, seeds, medicines, sciences, and technologies". Shorter goes on, "Barclay reminds the reader again and again of the real emotional hurt and violence that comes from being dispossessed of one's animals, plants, land and even ceremonial art designs". He quotes Barclay, who wrote, "Are not these things we value, concrete and abstract, ancient and modern, are they not called *taonga* by us? Treasures in the English? Treasures, some of them, with a *mauri*. We once had *taonga*. We once had guardians. We once had keepers. What we have now, if we are to believe what we hear, are owners. What we have now are properties" (2005, p. 65). Further, Barclay wrote in *Mana Tūturu* that, having made films in both Māori and *Pākehā* worlds, that with *Pākehā* film, the main period of glory occurs when a film is released, but with Māori work, the film increases, in vigor and relevance, as the decades pass.

Thus, different perceptions between Māori and *Pākehā* of imaging and screen production has exacerbated tensions between the two groups on how to archive, protect and make available footage that is considered by Māori to be *taonga*. This is particularly evident in the relationship between Māori and the state broadcaster, TVNZ, who for over fifty years have been recording and archiving footage of Māori people, culture and events. This footage is available to anyone who pays the fees; regardless of what that Māori community might think about the ways those images are used. Fees are also charged to the individuals and their descendents who were filmed, whether the filming involved their people, their lands, or their *taonga*. *Ngā Aho Whakaari*, and before it *Te Manu Aute*, advocated for decades to have Māori archived and treated separately, with acknowledgement of joint 'ownership' and 'guardianship' of that footage, which has yet to occur.

However, this does not have to be the case in the future. Film and television production companies that draw on Māori people, culture and stories could form alliances with those communities to ensure that footage is archived for and available to future generations of those communities, in recognition of the relationship between the production company and the Māori community, and as a contribution to the legacy of those tribes and their communities.

Throughout this book, we have argued that knowledge about the Māori world, our language, culture and history is a precursor to a more beneficial relationship, one that will enhance screen production, and provide the basis for richer and more meaningful story-telling. We hope that the arguments we have presented are persuasive and conclusive, and that readers of this book will take the opportunity to meet us and embark on a journey and a relationship that will expand both your and our horizons.

Photos: looking to the future



Ngā Aho Whakaari hosted writer's workshops in the Hokianga, at *Kokohuia Marae*, Opononi, with Executive members, Lavinia Kingi (Te Rārawa, Ngāti Porou) and Noa Campbell (Ngā Puhī) and writer



Hineani Melbourne (Tūhoe) and Kath Akuhata-Brown (Ngāti Porou) at the Screen Industry NZ Christmas function, 2011. Photo: Linda T



Karen Waaka (Tūwharetoa, Te Arawa), producer, and Ratu Ribble (Ngāti Porou, Whānau Apanui), writer and Te Reo consultant, Executive members at the National Hui, 2010. Photo: Linda T



Lara Northcroft (Te Arawa, Tūwharetoa, Tainui), Executive member, and owner of Velvetstone Productions. Photo: Velvetstone Production



Lawrence Wharerau (Ngā Puhī) and Leo Koziol (Ngāti Kahungunu), Executive members, at the Screen Industry NZ Christmas function, 2011. Photo: Linda T



Rawiri Paratene (Te Rārawa) and Linda T (Tuafale Tanoa'i), Samoan, at the National Hui, 2010. Photo: Jenny Fraser

APPENDICES

MĀORI SOCIETY: AN OVERVIEW

Māori Arrival

This appendix is provided to discuss in more detail the arrival of Māori in Aotearoa New Zealand, and the development of the unique and distinctive culture that evolved in this country. It will look at the arrival of Europeans and the impacts from earliest contact to formal colonisation. Finally, it will explore the phenomenon now known as the Māori Renaissance (Walker, 1990), which has seen a revitalisation of Māori language and culture. It discusses those aspects of Māori culture that have survived the impacts of colonisation and social change, and which remain an important hallmark of both Māori and New Zealand society.

Māori are part of the group of Polynesian peoples who first ventured into the South Pacific over three thousand years ago. Archaeological, linguistic and more recently genetic evidence, suggests that Polynesians originated in south-east Asia, with the strongest linguistic links to the Formosan languages of Taiwan. This Austronesian language family is found from Taiwan, throughout South East Asia, into the Pacific, and as far afield as Madagascar in the Indian Ocean. Greenhill et al (2008) suggest there were two migrations of Austronesian languages, the first Malayo-Polynesian, is distributed across the Philippines, Indonesia and Melanesia. The second were the Oceanic languages of Polynesia and Micronesia.



Map of the expansion of Austronesian languages.

The Map above shows the expansion of Austronesian languages into the South Pacific and the approximate time span, estimating a departure from Taiwan some 5,000 years ago, with arrival in Fiji approximately 3,500 years ago, and to Aotearoa some 1,000 years ago. Whilst European peoples remained firmly bound to their traditional homelands, Polynesians cut a swath through the largest body of water on the planet, the Pacific Ocean, using knowledge of astronomy, winds, weather, and bird migration, passed on through oral traditions, without recourse to written text or mathematical equation, and

bolstered by the sturdy outrigger canoe.

The theory of linguistic origins is further supported by archaeological evidence. In particular, the Lapita pottery, named for the village in New Caledonia where it was first found, carried distinctive patterns which can be found throughout Melanesia, New Caledonia and into Samoa, Fiji and Tonga. Though pottery was not produced by the Māori, Lapita patterns resonated in Māori art forms, as did the styles associated with adzes and fish-hooks, whose origins can be traced to Eastern Polynesia. Linguistic commonalities suggest that Māori are most closely linked to the peoples of Rarotonga, Tahiti and the Marquesas.

Whilst the exact date of arrival by Māori to Aotearoa New Zealand may be debated, what is not is that Māori were the people first to settle the country, to inhabit and name every corner of it. It is generally acknowledged that successive waves of canoes arrived, over many hundreds of years, circumnavigating the country, and leaving groups to populate each area. These founding groups, and their canoe, continue to form the basis of whakapapa (genealogical) links for contemporary Māori to their tribal homelands. Thus, whilst Māori brought with them an existing Polynesian language and culture, over the centuries, both adapted to the new, and often harsher environment. It has been estimated that at the time of first contact, the population of Māori was approximately 100,000 (Wilson, 2012).

Whilst this discussion focuses on archaeological and linguistic ‘facts’ Māori society is as much influenced by culture and tradition. We acknowledge that Māori have dwelt in Aotearoa for approximately one thousand years in a tribal and kinship-based society, founded on a political economy that Mauss (1990) describes as based on gift exchange and reciprocity, common throughout the South Pacific. Henare (1998) has developed a succinct analysis of pre-European Māori society, based on the traditional philosophy, or Māori world-view, which determined economic and social relations. He has likened Māori world-view and cosmology to the *koru*, the unfurling fern frond, personifying new life and sustenance. This koru incorporates the key concepts, which bound traditional tribal society together.

Belief systems founded on kinship, solidarity, spirituality and guardianship were underpinned by values that exemplified the connectivity between all living things, the ancestral linkages to the gods from whom humankind originate, and the intrinsic sacredness of all things animate and inanimate. Thus, if all things are sacred and all things are connected, then one’s relationship to them is based on the need for mutual respect and care, a ‘humanism’ based on humanity and humility. From this world-view originates the political economy, which Henare

describes as the ‘economy of affection’. That is, within this economy one accepts that one affects and is affected by all things corporeal and spiritual. These socio-cultural ‘affects’ determine ones’ sense of place, identity, ownership and relationships. The economy of affection is the polar opposite of the ‘economy of exploitation’ of contemporary Western, capitalist society.

Kaupapa Māori

Kaupapa Māori is a term that is increasingly used by Māori to describe this specifically Māori-centric philosophy and worldview. It can be viewed as both a set of beliefs (that which is *tika*, or true), and concomitant social practices (*tikanga*). For example, the importance of the collective is exemplified by *whanaungatanga*, which means kinship, and is practiced as a set of *tikanga*, protocols to enhance kinship. The interdependence between and among all living things is expressed as *kōtahitanga*, which means solidarity, and is expressed by *tikanga* to enhance unity and solidarity. The intimate relationship with the spiritual dimension is reflected in *wairuatanga*, which means spirituality, and this is expressed in a wide range of *tikanga*, including *karakia* (communion) and acknowledgement of *wāhi tapu* (spiritually significant and sacred places). These and other similar values (*tika*) and protocols (*tikanga*), shaped Māori beliefs and behaviour in traditional society, and continue to resonate in contemporary society. These *tikanga* shape the Māori worldview, which in turn underpin Māori activities.

The discussion of *Kaupapa Māori* encourages a deeper exploration of the knowledge system out of which *Kaupapa Māori* emerges. Reverend Māori Marsden is acknowledged as an eminent writer on traditional Māori knowledge, about whom Royal has noted, “Māori [Marsden] prescribed and described a tremendous amount concerning the Māori worldview or *Māoritanga*. I now believe that he has bequeathed to us a complex and sophisticated model of *Māoritanga* that is appropriate for us today”, (2003, p. x).

According to Marsden, “The route to *Māoritanga* through abstract interpretation is a dead end. *Māoritanga* is a thing of the heart rather than the head”, (Royal, 2003, pp. 2). Marsden compared Māori thinking with contemporary physics theory, when he wrote, “The three-world view of the New Physicists, with its idea of a real world behind the world of sense-perception, consisting of a series of processes and complex patterns of energy, coincides with the Māori world view. The Māori, however, goes beyond this schema and asks us to conceive of different levels of processes which together comprise the world of spirit which is ultimate reality”, (Royal, 2003, p. 111).

For the ancient Māori, the origin of the universe begins with *Io*, the root of the

cosmological tree of life. *Io* is a numinous entity, the embodiment of potentiality, rather not a specific being. This swirl of cosmic energy exists across eons, spawning *Tē Korekore*, *Tē Kōwhao*, *Tē Pō* (the void, the abyss, and the long night); the realms of potential being. These forces, which evolved over numerous generations and identities eventually formed *Tē Pū*, the foundation principle of all things, comprising elemental energy, emerging consciousness and the realm of the mind. From *Tē Pū* sprang words and wisdom, the first breath of the spirit of life, the realm of *mauri*.

It is in this time-space continuum that the first traces of life emerged, in the form of *Ranginui*, the sky father, and *Papatuanuku*, the earth mother. They existed in the realm of *Tē Pō*, creating a pantheon of children, ‘*ngā atua*’, the guardians of all aspects of life, including humankind. It was the children of *Rangi* and *Papa*, seeking light and life by forcing apart the tight embrace of their parents, who formed the world of light, *Tē Ao Mārama*. This evolutionary process is encapsulated by the statement ‘*I te Kore, ki Tē Pō, ki Tē Ao Mārama*’, from chaos to cosmos, an often heard phrase in *whaikōrero*, traditional Māori oratory.

Ngā atua, the children of *Rangi* and *Papa* generated life on earth. The name of the specific *atua* that created the first human varies across tribes, but the common notion is that *Hine-Ahu-One*, woman fashioned from the earth, is the founding ancestor of humankind. Her daughter, *Hine Tītama*, the first woman, eventually mated with her father. Upon discovering her incestuous relationship, she was so appalled she submerged into the after-life, thereby becoming *Hine-Nui-Tē-Pō*, the woman of the long, dark night, the guardian of death, the portal through which we all return to *Papatuanuku*, our mother the earth.

This *whakapapa* details the genealogical connection between humans, the universe and the spiritual realm. Our cosmological parents have imbued humankind with their spiritual gifts, as do all parents. Marsden has provided a summary of these spiritual gifts, *tāonga*, some of which are presented here:

Tapu: “*Tapu* refers to the state that an object or person is in, having come into possession of a *mana*. In order to remain in possession of this *mana*, one needs to fulfil certain conditions and adhere to certain practices (*tikanga* and *kawa*). This entire process, however, is predicated upon the presence of *mauri* within the object or person itself who becomes the receptacle (*taunga*) of this *mana*. The presence of *mauri* within a physical object or person is necessary before a *mana* can come into it”, (Royal, 2006, p. 7).

Ihi: the vital force or personal magnetism which, radiating from a person, elicits in the beholder a sense of awe and respect.

Mana: spiritual authority, power and charisma, about which Marsden wrote, “*Mana* as authority means lawful; permission delegated by the gods to their human agent to act on their behalf and in accordance with their revealed will... power in action, power to perform miraculous works, and the power of the spoken word. To the Māori, *mana* includes all these ideas, but eventually it means that which manifests the power of the gods”, (Royal, 2003, p. 4).

Further, Marsden noted that, “We can be nothing; we can do nothing, without *mana*, or power. Our *mana* is actualisation, the realisation of our *tapu*... All the *mana* of the human person can be seen as coming from the three sources and is named from those sources- *mana whenua* from the power of the land, *mana tangata* from our bond with the people, and *mana atua*, from our bond with the spiritual powers and ultimately with *Io*”, (cited in Shirres, 1997, p. 18).

Another Māori intellectual, Cram (1993) has argued that the purpose of Māori knowledge is to uphold the *mana* of our communities. She states that *Pākehā*, on the other hand, view knowledge as cumulative, whose component parts can be drawn together to discover universal laws. Thus, we can conclude that the *Kaupapa Māori* paradigm embraces traditional beliefs, whilst incorporating contemporary resistance strategies that embody the drive for ‘*tino rangatiratanga*’, self-determination and empowerment for Māori people, as opposed to the subjugation wrought by the colonial experience.

First Contact

In the earliest era of contact with Europeans, the experiences, by and large, were mutually beneficial. By the time Europeans first began to arrive, Māori communities were spread throughout the country. The first recorded arrival was Dutchman Abel Tasman in 1642. He named and charted Van Diemen’s Land, the West Coast of Australia. He arrived at the northernmost point of the South Island, now known as Golden Bay. One can assume his experiences of early Māori were less than salubrious, as Tasman gave the name Murderer’s Bay to his first landing point. Abel believed he was still navigating Staten Landt (Tasmania). Once it was realised that this landmass was not part of Australia, the name Nova Zeelandia, or Nieuw Zeeland was attributed to the country, and appeared on maps in Europe from 1645.

It took more than one hundred years before Europeans again ventured towards New Zealand. Captain James Cook was the next recorded visitor, after sailing to Tahiti to observe the transit of Venus, arriving in New Zealand on October 6th 1769. Whilst in Tahiti, Cook had taken on board a Polynesian navigator, called Tupaia, about whom Druett (2011) writes:

“The Endeavour voyage had been blessed with the most intelligent and

eloquent Polynesian intermediary in the history of European discovery: That Cook's and Banks' Endeavour journals are great travel stories with remarkable insight, destined to be everlastingly popular, is directly due to Tupaia. The story of that voyage should be that of three extraordinary men, not just two, but Cook's moment of malice and the silence that followed have ensured that until very recent times Tupaia has been almost invisible."

It is known that Cook's encounters with Māori were certainly more productive than those of Tasman, and having someone on board who could speak a semblance of the Māori language, and who was familiar with Polynesian welcome protocols, must have been advantageous. Thus, Cook travelled and mapped the New Zealand coastline, and alongside the botanist, Joseph Banks collected invaluable information about the indigenous flora, fauna and people.

Two months after Cook, De Surville, a French explorer also arrived in New Zealand. These two were evidence of the growing interest by European nations to explore and trade in the South Pacific. De Surville, aboard the *St Jean Baptiste* arrived in Doubtless Bay (Northland) in December 1769, just as Cook was departing. Unfortunately, De Surville's encounters with Māori were not so positive, as he took brutal reprisal for the loss of a ship's boat, by kidnapping and killing a local chief. This may have coloured the Māori view of new arrivals, for when Marion du Fresne arrived in 1771, he was first welcomed into the Bay of Islands (Northland) where he moored for three months to repair his vessels. However, the French presence may have exacerbated earlier inter-tribal rivalries, as they conducted extensive trade with the locals, or the visitors may have ignored or abused some important protocol. Regardless of the cause, in mid-June 1772 du Fresne and twenty-four others were killed, which led to savage reprisals and a hasty retreat. An important legacy of Du Fresne's visit is the extensive records he and his crew made of Māori life at that time (Dumas, 1949), and the goods they traded with local communities, which must have whet the appetite for these exotic and extraordinary items. European pigs and chickens, nails, axes and other tools previously unknown to the Māori would have been a strong incentive to maintain good relations with these pale-skinned visitors.

There are no more official visits to New Zealand recorded for the next twenty years, but by the 1790s, the inexhaustible thirst for whale oil to light up the Northern Hemisphere drove whaling ships further south into the Pacific. British, Dutch, French, Russian, German, Spanish and American whalers and sealers visited in unprecedented numbers to trade for fresh food and water,

among other things. According to NZ History,

“Contact was regional in its nature; many Māori had no contact with Europeans. Where contact did occur, Europeans had to work out a satisfactory arrangement with Māori, who were often needed to provide local knowledge, food, resources, companionship, labour and, most important of all, guarantee the newcomers’ safety. Māori were quick to recognise the economic benefits to be gained in developing a relationship with these newcomers”.

Some Māori joined the vessels, travelling overseas, others worked inshore, in some cases setting up their own stations to support the trade and encourage the visitors. Thus, trade and cordial relations with the outsiders became normalised, particularly for those tribes living in coastal regions.

The first settlement of Europeans which could be described as a town was Kororāreka, in the Bay of Islands, now known as Russell, which could be reached easily and safely by visiting whalers and sealers. Wilson (2012) states that,

“From the 1790s, Māori produced pork and potatoes for this trade. The other main area of early interaction between Māori and others was the Foveaux Strait sealing grounds. The presence of traders drew Māori to particular places; having a European living among them gave some tribal groups an advantage in the race to acquire European goods, especially firearms”.

It was no doubt during this time that common terms to describe each other became utilised. For example, the word Māori means ‘common, normal’, and would have been how the indigenous people described themselves to foreigners. Prior to the arrival of foreigners, there was no need for a generic name for Māori, as their primary identification was through tribe and canoe. Conversely, the word *Pākehā* was adopted by Māori to describe Europeans or foreigners and gradually came into common usage. Wikipedia notes that, “The etymology of *Pākehā* is unknown, although the most likely sources are the words *pākehakeha* or *pakepakehā*, which refer to mythical human-like creatures, with fair skin and hair, sometimes described as having come from the sea”.

Further, according to Ranford (nd),

“*Pākehā* is in common usage, but many have difficulty in defining its meaning. From early records it is clear that the term was used in New Zealand before 1815 to mean ‘white person’. Initially a *Pākehā* was that person who came from England, and settled or worked in New Zealand.

With time, *Pākehā* was the fair-skinned person who was born in New Zealand. Later the term was even more general. It was applied to all fair-skinned people in New Zealand, no matter what their ancestry or place of birth. By 1960, *Pākehā* was defined as “a person in New Zealand of predominantly European Ancestry”, (Ausubel, 1960). The *English – Māori: Māori – English Dictionary* (Briggs, 1990) defines *Pākehā* as “white (person)”. *Kiwi Words and Phrases* (Campbell, 1999) defines *Pākehā* as a “non-Māori person”. Mary-Ellen O’Connor (1990) defines *Pākehā* as “the dominant white race in New Zealand”.

By the 21st Century the term *Pākehā* has become contentious for some who feel it is derogatory or relates to being a foreigner, whilst others embrace it as a way to describe themselves as part of the Aotearoa New Zealand landscape. Also ‘new’ New Zealanders of non-European descent may not feel the word describes them. Debate continues about the use of the word, but it is frequently used by Māori to describe anyone of Anglo-descent. We know from the letter sent written in 1831 by *rangatira* (chiefs) in the Far North to King William IV, who were concerned about the increasing visits from the French, and wanted to secure a relationship with the British. Their letter was translated by the missionary William Yate, and uses the word ‘*Pākehā*’ to describe the British, and refers to ‘*tauiwi*’ as strangers (Henare, 2007).

Regardless of how they described each other, relationships between Māori and *Pākehā* flourished in the early 19th Century, despite occasional enmity, such as the deaths of seaman from Du Fresne’s and Furneaux’s expeditions, and the attack of the Boyd vessel in *Whangaroa* in 1809. However, one particularly zealous missionary in New South Wales, Samuel Marsden was very keen to set up a permanent mission in New Zealand. Marsden met and was impressed by chief Tīpapahe (Te Pahi) on his visit to Port Jackson. Marsden found Māori to be, “possessed in an eminent degree of many excellent qualities of the heart that would do honour to the most civilised people. Among the different New Zealanders thus brought to Port Jackson, some were chiefs or kings, supposed to have considerable influence with their countrymen, who yielded a ready obedience to their authority. The most remarkable of these was Te Pahi, who came to the colony during the time of Governor King, from the Bay of Islands, where by the account of himself he was a ruler of great power and extensive possessions” (Nicholas, 1817, p.8).

Later, Marsden met Te Pahi’s nephew, Ruatara, whom he encountered in England. Marsden helped him return to New Zealand. In 1814, Ruatara and his uncle Hongi Hika visited Port Jackson, where they learned about

European agriculture and military techniques and acquired the first muskets and ammunition. After meeting Marsden, they extended an offer to open a mission in the North. As a consequence, five men and their families, Marsden, Kendall, Hall, King and Nicholas were dispatched to New Zealand.

Hika formed a close bond with Marsden and Kendall, providing them with land and protection. This relationship was mutually beneficial, as *Hika* also gained access to their contacts and good relations with visiting ships. In 1820, *Hika* and a companion Waikato accompanied Kendall to England for five months, ostensibly to meet with Professor Samuel Lee, a prominent linguist, at Cambridge University, to assist with a dictionary of the Māori language. Whilst in England they met with a number of dignitaries, including King William IV, who showered the natives with gifts, including a full suit of armour. On their return they stopped in New South Wales, where *Hika* collected an estimated five hundred muskets purchased by Baron Charles de Thierry for land in the Hokianga (Moon, 2012).

From 1821, *Hika*, and his *Ngā Puhi* tribe, now well armed, began a series of campaigns of retribution around the country, most prominently against *Ngāti Whātua*, and the tribes of *Waikato* and *Rotorua*. Whilst the initial attacks were highly successful, enemy tribes soon learned that access to muskets would protect them from future conflict. However, this period in the 1820s has come to be known as the Musket Wars (Crosby, 1999).

The historian, James Belich (1986) has suggested the “Potato Wars” is a more accurate name for these battles, because the potato revolutionised the Māori economy. For Ballara (2003), Māori adopted potatoes and they became a key staple with better food-value for weight than the *kūmara* (sweet potato), it was far easier to cultivate and store. Unlike the *kūmara*, potatoes could be planted and sown by slaves and women, thus freeing men up to go to war. Belich saw this logistical fuelling the long range taua (war parties) that made the Musket Wars viable. Slaves captured during massive musket war raids could be put to work tending potatoes, thereby building the industrial complexes of tribes engaged in these skirmishes. This can be seen in the progressive size of the war parties, starting at around one hundred and reaching one to two thousand within a few years of the arrival of the musket. Because *Ngā Puhi* was the first tribe to engage in this type of warfare, they were also the most successful in the earlier stages of the ‘war’. This could also explain why *Ngā Puhi* continues to be the largest of the Māori tribes.

By the 1830s, after a decade of unprecedented tribal warfare and slaughter, increasing numbers of Māori found respite in the teachings of peace and

forgiveness espoused by Christianity and this decade saw a decline in inter-tribal conflict and a massive growth in Christian conversion. Also, in this decade, there was a growing recognition that trade and industry was returning greater benefits than muskets and warfare. According to Petrie (2002), in 1830, twenty eight ships made fifty six voyages between Sydney and New Zealand carrying Māori agricultural produce. However, Britain was not the primary customer for Māori. Sealskins were traded to China, and American whaling ships continued to visit long after Australian and British vessels. Whilst trade flourished, Māori also recognised the need for trade protection. For example, in 1830 a Māori trading vessel was seized in Sydney because it did not display a national flag. There was also a growing awareness amongst some tribes that the French were showing an increasing interest in New Zealand. It is no surprise then that the previously mentioned letter from chiefs in the North was sent to King William in 1831, seeking his protection.

Petrie (2002: 3) states that,

“Their address, citing sales of timber, flax, pork, and potatoes to British traders, and claiming that his country was the only one well disposed to them, was laid before a meeting of the New South Wales Executive Council on 22 December 1831. Governor Darling and his successor, Major-General Sir Richard Bourke, stressed the importance of Māori trade to the colony of New South Wales and Great Britain. Bourke expressed eagerness to ‘conciliate the good will of the Chiefs’ and encourage the production of goods needed by Britain and New South Wales. Trade figures supplied by the Sydney Customs House, showing imports from New Zealand to that town with a declared value of £34,282 12s 0d and exports to New Zealand valued at £30,760 2s 9d between 1 January and 8 December 1831, were also laid before the Council. On the basis of these documents and representations made by missionaries and Sydney-based merchants, James Busby was appointed British Resident in 1833”.

Within two years of his arrival, Busby provided the Northern Tribes with support for and translation of their burgeoning political aspirations. Among these was a request to the British Parliament for recognition of their national flag and a Declaration of Independence, signed by the Confederation of United Chiefs on October 28th 1835. The Confederation would take responsibility for framing laws and the regulation of trade.



The Flag of the Confederation of the United Tribes of New Zealand, later adopted as the flag of P&O Shipping Line

There are some historians who have attributed the creation of the flag and the Declaration of Independence entirely to Busby's influence (Moon). However, from a Māori perspective it makes no sense that an Englishman, an avowed imperialist, would encourage the indigenous people of Aotearoa New Zealand to adopt a political system that was anathema to Britain at that time. This is particularly true given the outcomes of the 1776 war with the United States, out of which was formed one of the only other federal political systems at that time. What is far more logical is that the ongoing contact with American vessels and people, who would no doubt have espoused the value of their political might and system could have influenced the thinking of the chiefs. Certainly, federalism most closely suited the needs of Māori tribes, who would want to hold onto their tribal sovereignty, whilst participating in a national political structure that could best meet their international trading needs.

Another important point about the Declaration is that it was signed by *Waikato*, the chief who had accompanied *Hika* to Britain fifteen years earlier, who had survived the Musket Wars, and participated in the evolution of *Ngā Puhi* military, political and economic force. It seems unlikely that this man would have been seduced by the persuasion of a missionary, and far more likely that he would have had his own sound reasons for supporting a national flag and federal system. Further, the Declaration was signed by chiefs as far south as *Ngāti Kahungunu* and Lake Taupo, among those was *Tē Wherowhero*, who was considered significant enough to be invited to become the first Māori King, and who never signed the Treaty of Waitangi.

The Declaration of Independence of New Zealand, *He Wakaputanga o te Rangatiratanga o Nu Tirene*, articulated the aspirations of tribes to form a national polity, retain their tribal sovereignty, receive acknowledgement of their status from the British Crown, and the protection of their trading interests by the Royal Navy. The Declaration has four clauses. The first defines the Independent State of the United Tribes of New Zealand. The second states that sovereignty resides in the chiefs. The third clause states the intention of

the chiefs to meet regularly to make laws, and the final clause asks the King of England to be ‘the parent of their infant state and its protector from all attempts upon its independence’.

Colonisation & Renaissance

The Māori language version of the Declaration makes clear that signatories understood the difference between ‘*rangatiratanga*’ (sovereignty) and ‘*kawanatanga*’ (governance). However, less than five years later, many of these same chiefs were supposed to have happily given away their sovereignty by signing the Treaty of Waitangi on February 6th 1840. The Māori language version of the Treaty cedes *kawanatanga* to Queen Victoria. The English language version ceded sovereignty. It is the opposing language of these two versions of the Treaty which has resulted in outright warfare between Māori and the Crown and an ongoing legacy of antipathy and grievance. However, in the earliest days of formal annexation of New Zealand by Britain there were high hopes espoused by both parties that this document would lead to a better and stronger New Zealand.

The breakdown in relations between the tribes and the early governors of New Zealand is well recorded (Scott, 1975; Adams, 1977; Orange, 1989; Durie, 1998). It was only a matter of months before the chiefs realised their relationship with the British Crown was not to be the mutually beneficial partnership they had envisaged, but one of British control over trade, legislation, jurisdiction and all other social institutions. Māori antipathy and protest eventually resulted in the Land Wars, most historians referring to the open conflicts of the 1850’s-1860’s. Whilst Māori proved to be worthy opponents to the British and settler militia, ultimately the sheer weight and force of the Crown wore down Māori resistance. From the period of the late 1800’s until the mid-1900’s Māori have progressively suffered the consequences of a conquered people. The economic dominance of the new settlers was reinforced by repressive legislation, military and judicial might, which combined to undermine the collective ownership of resources, and served to individuate and expropriate Māori lands. The results of this economic oppression have been devastating for Māori. However, more subversive and odious has been the socio-cultural oppression of Māori. This has resulted not just in the loss of land by stealth, and the loss of people through disease, poverty and despair, but the loss of language, culture, cosmology and identity. By the mid-1950’s Māori was a dying language and Māori people suffered the very real threat of death by assimilation. Over the same period, European settlers grew in wealth and opportunity, on the backs of the expropriated land and the diminishing *mana* of

Māori people.

In the aftermath of the Second World War Māori began an unprecedented urban migration. Whilst this further served the needs of assimilation it also introduced increasing numbers of traditionally isolated and rural Māori to the institutions, the technologies and the opportunities of the Post War economy. Māori became educated, embourgoised and empowered to the extent that by the 1970's the Māori Renaissance was borne and fully acknowledged. The Māori struggle was founded on demands for Māori sovereignty, acknowledgement of the Treaty of Waitangi as the constitutional basis of New Zealand society, and demands for redress for Treaty grievances. A Māori Land March in 1975 brought together diverse groups of activists and Māori organisations to highlight the plight of Māori people. In the same year, the National government created a Tribunal to look at Treaty grievances. However, it was not until the Labour government of 1984 that the Waitangi Tribunal was given the power to look retrospectively back to 1840, and the potential of the Tribunal to require the New Zealand government to address the grievances unearthed in their findings.

Since 1985 successive New Zealand governments have devolved hundreds of millions of dollars to tribes as part of settlement of grievances arising from the Treaty of Waitangi. Since that time, Māori have grown in political strength and unity, particularly since the introduction of proportional representation to the New Zealand political process in 1996. However, Māori still languish economically, socially and culturally. Movements such as *Te Kōhanga Reo* (the Māori language early childcare system), *Kura Kaupapa Māori* (Māori language primary and secondary education), *Whare Wānanga* (three Māori universities), *Taura Whiri I Te Reo*, the Māori Language Commission, *Te Māngai Pāho*, the Māori Broadcasting Authority, and a raft of other organisations have engendered the potential for positive change. It is out of this milieu that the Māori screen industry has evolved, and the recognition by growing numbers of New Zealanders that an understanding of Māori society and culture adds, rather than detracts, from social and business endeavours.

In summary, the section of the Brown Book has been compiled to complement the more in-depth history provided in *Te Urutahi Koataata*, and to add to the body of work that illustrates and shares the history of Māori people and society, one which continues to evolve and contribute to New Zealand society.

NGĀ AHO WHAKAARI EXECUTIVE MEMBERS

The names and roles listed below may be incomplete, or inaccurate, because some records have been lost over the years. These details are based on the best-memories of those interviewed, which is in the nature of voluntary, non-profit organisations.

Year	Chair	Deputy/Secretary	Treasurer	Executive Office/ Administrative Manager
2012-2013	Mika	Kim Muriwai	Liz Adams	Waimihi Hotere
2011-2012	Ella Henry	Christina Milligan	Peter Burger	Waimihi Hotere (AM) Whetu Fala (AM) Hineani Melbourne (AM)
2010-2011	Tearepa Kahi	Claudette Hauti	Karen Waaka	Hineani Melbourne (AM) Kath Akuhata-Brown (AM)
2009	Tearepa Kahi	Nevak Iolahia	Lara Northcroft	Pita Turei (EO) Chargn Keenan (Ad)
2008	Tearepa Kahi	Quinton Hita	Desray Armstrong	Hiona Henare (EO) Alex George (Ad)
2005-2008	Ngamaru Raerino	Paora Maxwell Tearepa Kahi	Kay Ellmers	Kelvin McDonald (EO) Tuihana Walters (Ad)
2003-2005	Paora Maxwell	Sharon Hawke	Nicole Hoey	Kelvin MacDonald (EO) Tuihana Walters (Ad)
2001-2002	Paora Maxwell	Whetu Fala	Derek Wooster	Rawiri Ericson (EO)

2000-2001	Tainui Stephens	Paora Maxwell	Derek Wooster	Manutai Schuster (EO)
1999-2000	Larry Parr	Tini Molyneux	Derek Wooster	
1999	Derek Wooster (Acting Chair)	Melissa Wikaire (Secretary)	Rhonda Kite	
1996-1998	Tini Molyneux	Melissa Wikaire (Secretary)	Kara Paewai	

Nga Aho Whakaari Executive Member Videos (click photo to go to Youtube link):









Pita Turei/Ngāi Tai



Paora Maxwell/Te Arawa



Ngamaru Raerino/Ngāti Awa



Tini Molyneux/Ngāi Tūhoe



ALL EXECUTIVE BOARD MEMBERS

On the following page is the names of all those who are known to have served on the Executive, from its inception in 1997. We extend our apologies in advance for any inaccuracies. If found, please contact Ngā Aho Whakaari so future editions can be updated correctly:

First Name	Surname
Liz	Adams
Kath	Akuhata-Brown
Christina	Asher
Peter	Burger
Noa	Campbell
Carey	Carter
Martin	Cleave
Reuben	Collier
Cliff	Curtis
Fran	Davey
Whetu	Fala
Libby	Hakaraia
Claudette	Hauiti
Hiona	Henare
Ella	Henry
Quinton	Hita
Nicole	Hoey
Waimihi	Hotere
Riria	Hotere
Nevak	Ilohia
Tearepa	Kahi
Lavinia	Kingi
Rhonda	Kite
Leo	Koziol
Paora	Maxwell
Kelvin	McDonald
Hineani	Melbourne

Christina	Milligan
Toby	Mills
Hepi	Mita-Murphy
Tini	Molyneux
Kim	Muriwai
Lara	Northcroft
Kara	Paewai
Maraki	Parata
Larry	Parr
Joanna	Paul
Dalvanius	Prime
Ngamaru	Raerino
Karen	Sidney
Tainui	Stephens
Edna	Stirling
Ratu	Tibble
Mike	Toki-Pangari
Hemana	Waaka
Karen	Waaka
Te Kauhoe	Wano
Lawrence	Whare rau
Melissa	Wikaire
Chelsea	Winstanley
Derek	Wooster
Mika	X

MĀORI PRODUCTION COMPANIES

The companies below are owned entirely by, or in partnership with Māori. The majority are long-time members of Ngā Aho Whakaari. For further information about contacting Māori production companies and crew, look at the Brown Pages at:

<http://www.brownpages.co.nz/>

Name	Company & Contacts	Region
		NORTHLAND
Aroha Shelford	AKA Productions PO Box 4345, Kamo http://www.facebook.com/pages/AKA-Productionsconz/257018571084311	Whangarei
		AUCKLAND
Christina Asher	Christina Asher Casting, http://www.cnacasting.com/	Central Auckland
Brendon Butt	Brendon Butt Productions 48 Warwick Ave, Westmere, 1022 http://www.localbuzz.co.nz/business/brendon-butt-productions-limited/4005037	Central Auckland
Whetu Fala	Fala Media, Waiheke http://falamedia.com/	Hauraki, Auckland
Brad Haami & Tui Ruwhiu	Tauihu Productions, West Auckland http://www.tauihumedia.com/about	West Auckland
Nicole Hoey	Cinco Cine, Grey Lynn http://www.cinocine.co.nz/	Central Auckland
Brent Job-Iremonger	Kapu Ti Productions, http://www.facebook.com/pages/Kapu-Ti-Productions/261711333906444	Central Auckland
Rhonda Kite	Kiwa Media, http://www.kiwamedia.com/	Central Auckland
Bailey Mackey	Blank Inc Media, https://www.facebook.com/bailey.mackey.12	Central Auckland
Mika	Mika, Mt Roskill http://mika.co.nz/	Central Auckland
Christina Milligan	Conbrio Media, Auckland http://www.conbrio.co.nz/about_christina.html	Central Auckland

Hinewehi Mohi	Raukatauri Productions, Grey Lynn http://www.hinewehi.com/	Central Auckland
Toby Mills & Moana Maniapoto	Tawera Productions, Muriwai http://www.moanz.com/projects/	West Auckland
Pio Terei	Pipi Productions, Auckland 2 Crummer Road, Ponsonby, 1141	Central Auckland
Bradley Walker	Adrenalin Group, Ponsonby http://www.adrenalingroup.com/contact-us/	Central Auckland
Jan Wharekawa	White Gloves TV http://whiteglovestv.co.nz/	Auckland
Robin Williams	Curious Films, Ponsonby http://www.curiousfilm.com/directors/robin-walters	Central Auckland
		CENTRAL REGION
Mike Jonathan	Haka Boy Films http://hakaboy.com/	Rotorua
Lara Northcroft	Velvetstone Productions http://velvetstone.co.nz/contact/	Rotorua
Kara Paewai	Te Kopara Ltd, 226 SH1, Waitahanui, RD2 Taupo 3378	Taupo
Anne Keating	Te Aio Productions, 24A White Street, Whanganui annetkeating@hotmail.com	Whanganui
		WELLINGTON
Julian Arahanga	Awa Films, Wellington http://www.awa.co.nz/	Wellington
Cliff Curtis & Ainsley Gardiner	Whenua Films, Wellington http://www.whenuafilms.co.nz/	Wellington
Wiremu Grace	Imagin8tive, Wellington http://www.imagin8tive.co.nz/	Wellington
Maramena Roderick	Maramena Ltd, Wellington Maramena@xtra.co.nz	Wellington

		NATIONAL/ INTERNATIONAL
Lenny & Tania Hill	Steinhill Productions http://www.steinhill.com/	Auckland - Asia
Tamati Ihaka & Penehamine Netana- Patuawa	Tokirua Movie Studios http://www.tokirua.co.nz/	National
Leo & Huia Koziol	Wairoa Māori Film Festival http://www.manawairoa.com/	Wairoa

MĀORI IWI RADIO STATIONS

STATION	Contacts
Atiawa Toa FM (100.9FM, 94.9FM)	Lower Hutt Ph (04) 569-7993
Awa FM (100FM, 91.2FM, 93.5FM)	Wanganui Ph (06) 347-1402
Kia Ora FM (89.8FM)	Palmerston North Ph (06) 353-1881
Maniapoto FM (91.9FM, 92.7FM, 96.5FM, 99.6FM)	Te Kuiti Ph (07) 878-1160
Moana Radio (98.2FM & 1440AM)	Tauranga Ph (07) 571-0009
Nga Iwi FM (99.5FM, 92.2FM)	Paeroa Ph (07) 862-6247
Te Arawa FM (89FM)	Rotorua Ph (07) 349-2959
Radio Kahungunu (765AM, 94.3FM)	Hastings Ph (06) 872-8943
Ngāti Hine FM (99.5FM, 96.4FM)	Whangarei (09) 438-6115
Radio Ngāti Porou (585AM, 89.3FM, 90.1FM, 93.3FM, 98.1FM, 105.3FM)	Ruatōria Ph (06) 864-8020
Radio Tainui (95.4FM, 96.3FM, 96.5FM)	Ngaruawahia Ph (07) 824-5650
	Mangamuka

Radio Tautoko (90.8FM, 98.2FM, 92.8FM)	Ph (09) 401-8991
Radio Waatea (603AM)	Mangere (09) 275-9070
Raukawa FM (90.6 FM, 95.7 FM)	Tokoroa Ph (07) 886-0127
Tahu FM (90.5FM, 91.1FM, 95FM, 99.6FM, Sky digital 105)	Christchurch (03) 341-3041
Te Hiku O Te Ika (94.4FM)	Kaitia Ph (09) 408-3944
Te Korimako O Taranaki (94.8FM)	New Plymouth Ph (06) 757-9055
TumekeFM /Sun FM (96.9FM & 106.5FM)	Whakatāne Ph (07) 308-0403
Te Upoko O Te Ika (1161AM)	Wellington (04) 801-5002
Turanga FM (91.7FM, 95.5FM)	Gisborne Ph (06) 868-6821
Tūwharetoa FM (97.6FM, 87.6FM)	Turangi Ph (07) 386-0935

Source: <http://www.irirangi.net/iwi-stations.aspx>

PAN-TRIBAL ORGANISATIONS

These bodies represent a wide range of social, cultural and leadership aspirations of Māori, nationally and across all tribes.

ORGANISATION	Brief Description
Iwi Leaders Forum	Although not formally established as a ‘national organisation’, in the period since late 2008 the Iwi Leaders Forum, comprising the chairs of almost all iwi representative organisations, has come together on a regular basis to respond to and consider policy and other issues that are particularly important to iwi Māori.
Federation of Māori Authorities	FOMA is a voluntary, subscription-based organisation established in 1985 by the late Sir Hepi te Heuheu to foster and promote the development, effective management and economic advancement of Māori authorities, and to raise living standards for Māori.
New Zealand Māori Council	Originally established under the Māori Welfare Act 1962 (later to become the Māori Community Development Act 1962), the New Zealand Māori Council has played a pivotal role in the affairs of Māori over the last 50 years. Their mission is to, “ <i>promote, encourage and assist Māori in social, economic and cultural endeavors</i> ”
National Māori Congress	The National Māori Congress was launched in 1990 after three national Māori leaders – Sir Hepi te Heuheu, Dame Te Atairangikaahu and Mrs. Te Reo Hura – sought to establish a national Māori body on behalf of all Māori, recent years has seen the formal presence of the Congress on the national stage reduce.
Māori Women’s Welfare League	Established in 1951 to promote the well-being of Māori women and their families, the Māori Women’s Welfare League became a significant force for managing social change in Māori communities. Branches were set up throughout the country, and in the cities they provided a focus for Māori women who were cut off from their tribal roots.
Te Kōhanga Reo	Te Kōhanga Reo National Trust was formed in 1981 and funded by the Department of Māori Affairs to deliver

National Trust	early childhood education in a total immersion environment to Māori children.
Te Rūnanga o Ngā Kura Kaupapa Māori	Te Rūnanga o Ngā Kura Kaupapa Māori is the national co-coordinating body for Kura Kaupapa Māori, primary and secondary level schools providing a total immersion Māori language education programme.
Te Ataarangi	Developed during the late 1970's, Te Ataarangi was designed as a community-based programme of Māori language learning in which native speakers of te reo Māori were trained to be tutors.
Te Tauihu o Ngā Wānanga	Te Tauihu o Ngā Wānanga is the national co-coordinating body for the three Māori tertiary institutions – Te Whare Wānanga o Raukawa (Otaki), Te Whare Wānanga o Awanuiārangi, (Whakatāne) and Te Whare Wānanga o Aotearoa (Waikato).
Urban Māori Authorities: Representing the interests of Māori living outside their tribal boundaries	Te Whānau o Waipareira Trust (founded in West Auckland in 1984); The Manukau Urban Māori Authority (South Auckland); Te Rūnanga o Kirikiriroa Trust (Hamilton); Te Rūnanga o Ngā Maata Waka (Christchurch); and Te Roopu Awhina ki Porirua Trust.
National Urban Māori Authority	In 2003 a National Urban Māori Authority (NUMA) was formed as a national body for city dwelling Māori. NUMA was established for the strategic co-ordination of NUMA affiliates by bringing them together as a national collective.

TRIBAL ORGANISATIONS

The following organisations represent Iwi across the country, beginning in the Far North to the bottom of the South Island and including the Chatham Islands. This information is published online by Te Puni Kōkiri, the Ministry of Māori Development. A complete summary of information about these and other similar organisations can be found at: <http://www.tkm.govt.nz/>

Region	Organisation	Contacts
<i>Taitokerau</i>	Northland	
Ngāi Takoto	Te Rūnanga O Ngāi Takoto	http://www.ngaitakotoiwi.co.nz
Ngāti Kuri	Ngāti Kuri Trust Board	http://www.ngatikuri.iwi.nz
Te Aupōuri	Te Rūnanga Nui o Te Aupōuri Trust	http://www.teaupouri.iwi.nz
Te Rarawa	Te Rūnanga o Te Rarawa	http://www.terarawa.co.nz/
Ngāti Kahu	Te Rūnanga-a-Iwi o Ngāti Kahu	http://www.ngatikahu.iwi.nz
Ngāpuhi/Ngāti Kahu ki Whaingaroa	Te Rūnanga o Whaingaroa	http://www.whaingaroa.iwi.nz
Ngāti Kahu ki Whangaroa	Ngātikahu ki Whangaroa Trust	http://www.ngatikahukiwhangaroa.iwi.nz
Ngāpuhi	Te Rūnanga a Iwi o Ngā Puhi	http://www.ngapuhi.iwi.nz/
Ngāti Wai	Ngāti Wai Trust	http://www.ngatiwai.iwi.nz
Ngāti Whātua	Te Rūnanga o Ngāti Whātua	http://www.ngatiwhatua.iwi.nz
Te Roroa	Te Roroa Whatu Ora Trust	http://www.teroroa.iwi.nz
Te Uri o Hau	Te Uri o Hau Settlement Trust	http://www.uriohau.com
<i>Tamaki</i>	Auckland	
Ngāti Whātua	Te Rūnanga o	http://www.ngatiwhatua.iwi.nz

	Ngāti Whātua	
Ngāti Rehua	Ngāti Rehua - Ngatiwai Ki Aotea Trust	http://www.ngatirehuangatiwaikiaotea.co.nz
Ngāti Manuhiri	Ngāti Manuhiri Settlement Trust	http://www.ngatimanuhiri.iwi.nz
Ngāti Whātua o Kaipara	Ngā Maunga Whakahii o Kaipara Development Trust	http://kaiparamoana.com
Ngāti Whātua o Ōrākei	Ngāti Whātua o Ōrākei Māori Trust Board	http://www.ngatiwhatuaorakei.com/
Te Kawerau a Maki	Te Kawerau Iwi Tribal Authority	http://www.tekawerau.iwi.nz
Ngāti Tamaoho	Ngāti Tamaoho Trust	http://www.tamaoho.Māori.nz
Te Ākitai Waiohua	Te Ākitai Waiohua Iwi Authority	http://www.teakitai.com
Ngāti Maru (Hauraki)	Ngāti Maru ki Hauraki Inc	http://ngatimaru.iwi.nz
Patukirikiri	Te Patukirikiri Iwi Inc	http://www.patukirikiri.iwi.nz
Ngāti Paoa	Ngāti Paoa Trust Board	http://www.ngatipaoa.co.nz
Ngāi Tai (Hauraki)	Ngāi Tai ki Tāmaki Tribal Trust	http://www.ngaitai-ki-tamaki.co.nz
Ngāti Tamatera	Te Ruunanga a Iwi o Ngāti Tamatera	http://www.tamatera.org.nz
Ngāti Whanaunga	Ngāti Whanaunga Incorporated	http://www.ngatiwhanaunga.Māori.nz

	Society	
Ngāti Te Ata	Ngāti Te Ata Claims Support Whānau Trust	http://www.ngatiteataiwi.com
Hauraki	Coromandel	
Ngāti Hako	Te Kupenga o Ngāti Hako Inc	http://www.hako.iwi.nz
Ngāti Hei	Ngāti Hei Trust	http://www.ngatihei.iwi.nz
Ngāti Maru (Hauraki)	Ngāti Maru ki Hauraki Inc	http://ngatimaru.iwi.nz
Ngāti Paoa	Ngāti Paoa Trust Board	http://www.ngatipaoa.co.nz
Patukirikiri	Te Patukirikiri Iwi Inc	http://www.patukirikiri.iwi.nz
Ngāti Porou ki Harataunga ki Mataora	Te Rūnanga o Ngāti Porou ki Hauraki	http://www.ngatiporoukihaauraki.Māori.nz
Ngāti Pūkenga ki Waiau	Te Au Māro o Ngāti Pūkenga	http://www.ngatipukenga.co.nz
Ngāti Tamaterā	Te Ruunanga a Iwi o Ngāti Tamaterā	http://www.tamatera.org.nz
Ngāi Tai (Hauraki)	Ngāi Tai ki Tāmaki Tribal Trust	http://www.ngaitai-ki-tamaki.co.nz
Ngāti Rāhiri Tumutumu	Ngāti Tumutumu Ngāti Rāhiri Settlements Committee	http://www.rahiritumutumu.Māori.nz
	Tumutumu Marae Trustees Committee	http://www.rahiritumutumu.Māori.nz
Ngāti Tara Tokanui	Ngāti Tara Tokanui Trust	http://www.ngatitaratokanui.Māori.nz
Ngāti Whanaunga	Ngāti Whanaunga Incorporated Society	http://www.ngatiwhanaunga.Māori.nz
Tainui	Waikato Region	
	Waikato – Tainui Te	

Waikato	Kauhanganui Incorporated	http://www.waikatotainui.com
Ngāti Maniapoto	Maniapoto Māori Trust Board	http://www.maniapoto.iwi.nz/
Raukawa	Raukawa Settlement Trust	http://www.raukawa.org.nz
Ngāti Korokī Kahukura	Ngati Korokī Kahukura Trust	http://www.taumatawiiwii.co.nz
Ngāti Hauā	Ngāti Hauā Trust Board	Email: lance.rapana@tehauora.co.nz
Pouākani	Te Putahitanga o Ngā Ara Trust	http://www.te-putahitanga-o-nga-ara-trust.co.nz
Rereahu	Te Maru o Rereahu Trust	http://www.rereahu.Māori.nz
Tauranga Moana	Tauranga	
Ngāti Pūkenga	Ngāti Pūkenga Iwi ki Tauranga Trust	http://www.ngatipukenga.co.nz
Ngāi Te Rangi	Te Rūnanga o Ngāi Te Rangi Iwi Trust	http://www.ngaiterangi.org.nz/
Ngāti Ranginui	Ngāti Ranginui Iwi Society Inc	http://www.ranginui.co.nz
Te Arawa	Rotorua Lakes	
Ngāti Tūwharetoa	Tūwharetoa Māori Trust Board	http://www.tuwharetoa.co.nz/
Ngāti Turangitukua	Ngāti Turangitukua Charitable Trust	http://www.ngatiturangitukua.co.nz
Ngāti Mākino	Ngāti Mākino Iwi Authority	http://www.ngatimakino.co.nz
Ngāti Pikiao	Ngāti Pikiao Iwi Trust	Email: taria@tahana.com
Tapuika	Tapuika Iwi Authority Trust	http://www.tapuika.iwi.nz
Ngāti Tarāwhai	Ngāti Tarāwhai Iwi Trust	Email: manu.malcolm@minedu.govt.nz

Tūhourangi	Te Pūmautanga o Te Arawa Trust	http://www.tpota.org.nz/
Ngāti Whakaue	Te Komiti Nui o Ngāti Whakaue Trust	http://www.whakaue.org
Ngāti Tahu / Ngāti Whaoa	Ngāti Tahu Ngāti Whaoa Rūnanga Trust	Email: office@tahu-whaoa.com
Ngāti Kearoa / Ngāti Tuarā	Te Rūnanga o Ngāti Kearoa - Ngāti Tuarā Trust	http://ngatikeangatituara.com/
Ngāti Rongomai	Ngāti Rongomai Iwi Trust	Email: gloria.hughes@Māoriwardens.co.nz
Ngāti Rangiwewehi	Te Maru o Ngāti Rangiwewehi	http://www.rangiwewehi.com
Ngāti Rangitihi	Te Mana o Ngāti Rangitihi Trust	http://www.ngatirangitihi.iwi.nz
<i>Mataatua</i>	Bay of Plenty	
Ngāti Awa	Te Rūnanga o Ngāti Awa	http://www.ngatiawa.iwi.nz/
Ngāti Manawa	Te Rūnanga o Ngāti Manawa	http://www.manawakotokoto.co.nz/
Ngāti Whare	Te Rūnanga o Ngāti Whare	http://www.ngatiwhare.iwi.nz
Ngāitai (Bay Of Plenty)	Ngaitai Iwi Authority	http://www.ngaitai.co.nz
Whakatōhea	Whakatōhea Māori Trust Board	http://www.whakatohea.co.nz/
Te Whānau a Apanui	Te Rūnanga o Te Whānau	http://www.apanui.co.nz/
Tūhoe	Tūhoe - Te Uru Taumatua	http://www.ngaituhoe.iwi.nz
<i>Te Tai Rawhiti</i>	East Coast	
Ngāti Porou	Te Rūnanganui o Ngāti Porou Trust	http://www.ngatiporou.com
Te Aitanga ā Māhaki	Te Aitanga ā Māhaki Trust	http://www.mahaki.com/

Rongowhakaata	Rongowhakaata Iwi Trust	http://www.rongowhakaata.com
Ngāi Tāmanuhiri	Ngāi Tāmanuhiri Whānui Trust	http://www.tamanuhiri.iwi.nz
<i>Takitimu</i>	Hawkes Bay Region	
Ngāti Kahungunu	Ngāti Kahungunu Iwi Inc	http://www.kahungunu.iwi.nz/
Te Wairoa	Te Tira Whakaemi o Te Wairoa	Email: tetirakokiri@xtra.co.nz
Ngāti Pāhauwera	Ngāti Pāhauwera Development Trust	http://ngatipahauwera.co.nz
Ngāti Hineuru	Ngāti Hineuru Iwi Incorporated	http://www.ngatihineuru.com
Maungaharuru Tangitu	Maungaharuru Tangitu Incorporated	http://www.tangoio.Māori.nz
Mana Ahuriri	Mana Ahuriri Incorporated	http://www.mana-ahuriri.com
Heretaunga Tamatea	He Toa Takitini	http://www.hetoatakitini.iwi.nz
Ngāti Kahungunu ki Wairarapa - Tāmaki Nui ā Rua	Ngāti Kahungunu ki Wairarapa - Tāmaki Nui ā Rua Trust	http://www.kkwtmr.org.nz
Rangitāne (North Island)	Rangitāne Settlement Negotiations Trust	http://www.rsnt.org.nz
<i>Te Hauāuru</i>	West Coast, North Island	
Ngāti Tama	Te Rūnanga o Ngāti Tama	http://www.ngatitama.net
Ngāti Mutunga	Te Rūnanga o Ngāti Mutunga	http://www.ngatimutunga.iwi.nz/
Te Atiawa (Taranaki)	Te Atiawa Iwi Authority	http://www.teatiawa.iwi.nz

Taranaki	Taranaki Iwi Trust	http://www.taranakiwi.org.nz
Ngāti Maru (Taranaki)	Ngāti Maru (Taranaki) Fisheries Trust	http://www.ngatimaru.co.nz
Ngāruahine	Ngā Hapū o Ngāruahine Iwi Inc	http://www.ngaruahine.iwi.nz
Ngāti Ruanui	Te Rūnanga o Ngāti Ruanui Trust	http://www.ruanui.co.nz/
Ngā Rauru Kīhahi	Te Kaahui o Rauru	http://www.ngarauru.org.nz/
Te Atihaunui a Pāpārangi	Whanganui River Māori Trust Board	http://www.wrmtb.co.nz/
Ngāti Apa	Te Rūnanga o Ngāti Apa Trust	http://www.ngatiapa.iwi.nz/
Ngāti Hauiti	Te Rūnanga o Ngāti Hauiti	Email: ngati.hauiti@xtra.co.nz
Ngāti Rangi	Te Kāhui o Paerangi	http://www.kahuimaunga.com
<i>Te Moana o Raukawa</i>	Palmerston North Region	
Rangitāne (North Island)	Te Rūnanganui o Rangitane Incorporated	Email: danielle@rangitaane.iwi.nz
Muaūpoko	Muaūpoko Tribal Authority Inc	http://www.muaupoko.iwi.nz
Ngāti Raukawa ki te Tonga	Ngāti Raukawa ki te Tonga Trust	http://www.raukawakitonga.Māori.nz
Ngāti Toa Rangatira	Te Rūnanga o Toa Rangatira Inc	http://www.ngatitoa.iwi.nz
Te Atiawa ki Whakarongotai	Ati Awa ki Whakarongotai Charitable Trust	Email: atiawatrust@gmail.com
Te Atiawa (Wellington)	Te Atiawa ki te Upoko o te Ika a Māui Pōtiki Trust	Email: info@rauкура.co.nz
Taranaki Whānui	Port Nicholson	

ki te Upoko o te Ika	Block Settlement Trust	Website: http://www.pnbst.Māori.nz
<i>Te Tau Ihu</i>	Wellington Region	
Ngāti Toa Rangatira	Te Rūnanga o Toa Rangatira Inc	http://www.ngatitoa.iwi.nz
Te Atiawa o Te Waka-a-Māui	Te Atiawa Manawhenua ki Te Tau Ihu Trust	http://www.teatiawatrust.co.nz
Ngāti Apa ki te Rā Tō	Ngāti Apa ki Te Rā Tō Trust	http://www.ngatiapakiterato.iwi.nz
Rangitāne o Wairau	Te Rūnanga a Rangitane o Wairau Trust	http://www.rangitane.org.nz
Ngāti Kuia	Te Rūnanga o Ngāti Kuia Trust	http://www.ngatikuia.iwi.nz
Ngāti Rārua	Ngāti Rārua Iwi Trust	http://www.ngatiraruwa.co.nz
Ngāti Koata	Ngāti Koata Trust	http://www.koata.iwi.nz
Ngāti Tama (Te Tau Ihu)	Ngāti Tama Manawhenua ki Te Tau Ihu Trust	http://www.ngati-tama.iwi.nz
<i>Te Waipounamu</i>	South Island & Chatham Islands	
Ngāi Tahu	Te Rūnanga o Ngāi Tahu	http://www.ngaitahu.iwi.nz/
Ngāti Mutunga (Chatham Islands)	Ngāti Mutunga O Wharekauri Iwi Trust	http://www.nmow.co.nz
Moriori	Hokotehi Moriori Trust	http://www.moriori.co.nz

SCREEN INDUSTRY ORGANISATIONS & GUILDS

These organisations are government and non-government entities that provide support for, and investment in, the New Zealand screen industry.

This information is sourced from Film New Zealand, the international business agency and location office, which provides information and support to film-makers, nationally and internationally. For further information see:

<http://www.filmnz.com/production-contacts/industry-organisations.html>

Organisation	Comments	Contacts
Actors' Equity	Actors' Equity represents performers (for both live and recorded performance), in contracts, disputes, training, occupational health and safety, and all other professional issues.	www.actorsequity.org.nz
New Zealand Actors' Agent's Guild	The Guild is committed to working with and for New Zealand actors to provide representation of a trustworthy and ethical nature.	www.nzaag.org.nz
New Zealand Actors' Guild	The NZ Actors Guild is an independent guild set up by New Zealanders to provide advice and advocacy for actors.	www.nzactorsguild.wordpress.com
New Zealand Film and Video Technicians Guild	The New Zealand Film and Video Technicians Guild represent's all film video production crew and allied crafts in the New Zealand screen production industry.	www.nztecho.com
New Zealand Writers Guild	The New Zealand Writers Guild is a professional association/union for writers in the fields of film,	www.nzwritersguild.org.nz

	television, theatre, radio and multi-media.	
Screen Directors Guild of New Zealand	SDGNZ creates a forum where directors can define, defend and further their professional industry.	www.sdgnz.co.nz
Script to Screen	Script to Screen is an independent, industry-wide initiative that aims to develop the culture of screenwriting in Aotearoa New Zealand.	www.script-to-screen.co.nz
Stunt Guild of New Zealand	Provides a framework of industry standards, promotes safety, and represents the interests of Guild members.	www.stuntguildnz.com
Actors Agents Association of New Zealand	The Actors Agents Association of New Zealand is a democratic collection of working agents and agencies.	
Advertising Standards Authority	The ASA's brief is to maintain advertising standards in New Zealand	www.asa.co.nz
Australasian Performing Rights Association	APRA is the association that collects and distributes Australian and New Zealand copyright royalties for music creators and publishers from around the world.	www.apra.co.nz
Broadcasting Standards	The BSA is an independent statutory body set up to establish and maintain acceptable standards of broadcasting on all	www.bsa.govt.nz

Authority	New Zealand radio and television .	
The Film Archive	The New Zealand Film Archive is the country's premier moving image heritage centre, committed to preserving New Zealand's film and television history.	www.filmarchive.org.nz
Motion Picture Distributors' Association of New Zealand	The MPDA represents major international film studios and the distribution of their motion pictures.	www.mpda.org.nz
Moving Image Centre	The Moving Image Centre is a non-profit organisation dedicated to the promotion of creative media arts in New Zealand.	www.mic.org.nz
New Zealand Cinematographers Society	The New Zealand Cinematographers Society was formed to foster the craft of Cinematography for the benefit of members and the wider screen production industry.	www.nzcine.com
New Zealand Film Commission	The New Zealand Film Commission supports and encourages talented New Zealand filmmakers, connects them overseas, finances and develops shorts and feature films, and administers the Government's screen sector grant schemes.	www.nzfilm.co.nz
New Zealand Film Festival	The New Zealand Film Festival is a charitable trust established in 1996 by the New Zealand Federation of Film Societies.	www.enzedff.co.nz
	The New Zealand Music	

New Zealand Music Industry Commission	Industry Commission is a government-funded agency which undertakes national and international projects to assist contemporary popular New Zealand music businesses and help grow the New Zealand industry.	www.nzmusic.org.nz
NZ On Air	NZ On Air (New Zealand On Air) is the Broadcasting Commission of New Zealand.	www.nzonair.govt.nz
New Zealand On Screen	NZ On Screen provides access to the wealth of television, film, music video and new media produced in NZ, along with knowledgeable background information.	www.nzonscreen.com
New Zealand Television Archive	The New Zealand Television Archive is New Zealand's largest audiovisual production library, licensing images, sounds and music to customers throughout the world.	http://tvnz.co.nz/footage/index-group-3362563
Office of Film & Literature Classification	The Office makes classification decisions on all films to be screened in New Zealand and is headed by the Chief Censor of Film and Literature.	www.censorship.govt.nz
Screen Production and Development Association of New Zealand	SPADA is a membership-based organisation that represents the collective interests of independent producers and production companies on all issues that affect the business and creative aspects of independent screen production in New Zealand.	www.spada.co.nz

Te Māngai Pāho	<p>Te Māngai Pāho is a Crown Entity established to make funding available to the national network of Māori radio stations and for the production of Māori language television programmes, radio programmes and music CDs.</p>	<p>http://www.tmp.govt.nz/</p>
Wairoa Māori Film Festival	<p>The Wairoa Māori Film Festival is <u>New Zealand's</u> premiere <u>Māori</u> and indigenous film festival. The festival is held annually in the small coastal town of <u>Wairoa</u>, <u>Hawke's Bay</u>, during the <u>Matariki</u> celebration period, usually at the beginning of June. The festival first occurred in 2005, and is coordinated by Huia Koziol and her son Leo Koziol.</p>	<p>http://www.manawairoa.com/</p>
Women in Film & Television	<p>WIFT is an international organisation that has been in existence for over 40 years. It is an organisation for women who work in the film and television industries.</p>	<p>www.wiftnz.org.nz</p>

TELEVISION BROADCASTERS: FREE-TO-AIR CHANNELS

Channel	Focus	Owner	Launched
TV1	National broadcaster	Government	June 1960
TV2	National broadcaster	Government	June 1975
TV3	National broadcaster	Ironbridge Capital Media Works NZ	Nov. 1989
Four	Children, youth, music, comedy	Ironbridge Capital Media Works NZ	1997
Prime	National broadcaster	Sky Network Television	Aug. 1998
Choice TV	Life style, other entertainment	Top TV Limited	April 2012
TVNZ U	Youth, music, reality, gaming	Government	March 2011
C4	Music	Ironbridge Capital Media Works NZ	May 2010
The Shopping Channel	Product demonstration and sales	The Shopping Channel Ltd.	Oct. 2012
Trackside	Horse and dog-racing	Government	Oct. 2012
Parliament TV	Live streaming of New Zealand parliament	Government	Oct. 2007
Māori TV	Māori-focused programmes	Government	March 2004
Te Reo	All in Te Reo Māori language	Government	2008
CTV8	Imported general entertainment and news	World TV Ltd	Aug. 2007
TV9	Local and international Chinese programming	World TV	Feb. 2012
Shine TV	Christian programming	Rhema Broadcasting Group	Dec. 2002
CUE	Mainly distance learning, local programming	Mercury TV Ltd.	1996

TELEVISION BROADCASTERS: REGIONAL CHANNELS

Channel	Region	Contents
Channel North Television	Whangarei	Local community TV, community media development and education
Face TV	Auckland	Public service and access programming in various languages
Juice TV	Auckland	Privately owned music TV channel
TV33	Auckland	Local and international Chinese programming
VTV Group	Auckland	Broadcasts Korean programmes
Big TV	Hamilton	Waikato University based
tvCentral	Waikato / Bay of Plenty	Family safe programming
TV Rotorua	Rotorua	Family safe programming
Geyser Television	Rotorua	Tourist information
Channel 61	Taupo	Tourist information
Television Hawkes Bay	Napier / Hastings	Tourist information
Tararua TV	Pahiatua	Christian and family safe programmes
Mainland Television	Nelson	Rebroadcasts BBC, WJDA and locally produced news
CTV Canterbury Television	Christchurch	Regional programming, Al Jazeera and DWTv
Visitor TV	Christchurch	Tourist information
VTV	Christchurch	Broadcasts recorded Asian programmes
45 South TV	Oamaru	Community station run by volunteers
Channel 9	Dunedin	Local news

TE REO OF SCREEN PRODUCTION: KUPU Ō PĀPĀHO:
NGĀ MAHI: Screen Industry Roles & Responsibilities

Accommodation	Kāinga Okioki
Accountant	Kaitiaki Pūtea
Accountant, Production	Kaitiaki Pūtea Hōtaka
Accounts Payable	Kaikaute Nama
Accounts Supervisor	Kaitiaki Rōpū Pūtea
Actor	Kaiwhakakaari
Acquisitions & Commissioning Manager	Kaiwhakahaere Kohinga Whakaata
Acquisitions Administrator	Kaiwhakarite Kohinga Whakaata
Acquisitions Executive	Rangapū Kohinga Whakaata
Administrative Clerk	Kaiwhakarite Kaituhi
Administration Assistant	Kaiāwhina Kaiwhakarite
Administrator	Kaiwhakarite
Advertising	Pānuitanga
Advertising Sales Assistant	Kaiāwhina Tuku Pānui Hoko
Archive Footage	Pūranga Whakaaturanga
Art Department, Construction	Kaihanga Papa Mahi
Art Department/ Set design	Kaiwhakatauria
Art, Director	Kaitohu Toi
Assistant	Kaiāwhina
Assistant, Production	Kaiāwhina Hōtaka
Assistant, to producer	Kaiāwhina Kaihautū
Assistant, Executive	Kaiāwhina Matua
Audio engineer	Kaipūkaha Oro
Audio, field	Kaihopu Oro Taiao
Audio, post	Whakarite Ataata Oro
Auto-cue Operator	Kaiwhakahaere Rerenga Kupu
Award Winning Documentary	Pakipūmeka Whai Tohu
Best Boy	Kaiwhakarite Rama
Board Member	Mema o te Poari

Boom Operator	Kaiwaha Pou Oro
Broadcast Engineer	Kaipūkaha Whakapāho
Bureau Chief	Kaiwhakahaere Tari
Cablers	Kaikawe Wāea Hiko
Camera Assist	Kaiāwhina Āhua
Camera Operator	Kaihopu Āhua
Camera Operator, Field	Kaihopu Āhua Taiao
Camera Operator, Steadicam	Ringahopu Āhua/ Kaiwhakaahua
Camera Operator, Underwater	Kaiwhakaahua Moana
CCU, Camera control unit	Whakahaerenga Kōhiko Kāmera
CCU, Operator	Kaiwhakahaere Kōpere Kāmera
Catering/ Craft Services	Ringawera
Censor	Kairāhui Whakaaturanga
Chief Executive	Tāhūhū Rangapū
Closing Titles	Tohu Whakakapi
Collection of Reels	He Kohinga Whakaaturanga
Commentator	Kaiataua
Commissioner, assistant	Kaiwhakarite Hōtaka
Commissioner, programmes	Kaiwhakahau Hōtaka
Commissioning Department	Te Tari Whakahau Hōtaka
Communications Manager	Kaiwhakahaere Whakapā
Composer	Pūoro
Concept	Kaiauaa
Consultant	Mātanga Hāpai
Content Coordinator	Kaihono Kaupapa
Continuity	Kaiwhakamau Ritenga/ Kaiwhakaorite
Contracts Manager	Kaiwhakahaere Kirimana
Contracts, Administrator	Kaiwhakarite Kirimana
Crane Operator	Kaiwhakahaere Wakahiki
Crew	Tiramahi
Crew, Field (second unit)	Tiramahi Taiao
Crew, Front-of-house	Tira Whakatau
Crew, Links	Tira Hono Kōrero

Crew, Studio	Tiramahi Taiwhanga
Dancer	Kaikanikani
Dancer, back-up	Kaikanikani Taumau
Data entry operator	Kaiwhakauru Pārongo
Designer	Kaiwhakatauirā
Designer, Set	Kaiwhakatauirā Papa Mahi
Director	Kaitohu
Director, AD	Kaiāwhina Kaitohu
Director, Compile	Kaitohu Whakahiato
Director, Creative	Kaitohu Āuaha
Director, Field (2 nd Unit)	Kaitohu Taiao
Director, Studio	Kaitohu Taiwhanga
Director of Photography	Kaitohu Tango Whakaahua
Documentary	Motuhenga / Pakipūmeka
Documentary, International	Pakipūmeka ā Taiao
Editor	Kaiwāwāhi Matua
Editor, Assistant	Kaiwāwāhi Kawepūrongo
Editor, Chief	Kaiwāwāhi Matua
Editor, Script	Kaiwāwāhi Tuhinga
Editor, Compile	Kaihono Whakāhua
Editor, Off-line	Kaiwāwāhi Āhua
Editor, On-line	Kaiwhakaraupapa Hōtaka
Editor, post-production	Kaiwāwāhi Waihanga Tutuki
Editor, Sports	Kaiwhakamātau Hākinakina
Editor, Story	Kaiwāwāhi Whakāhua
Editor, Video Non-Linear	Kaiwāwāhi Whakaaturanga Pūrere Kore
Engineer	Kaipūkaha
Engineer, Senior	Kairaweke Taputapu Matua
Event Manager	Kaiwhakahaere Tauwhāinga
Executive, Chief	Kaitohu Matua
Executive, Communications	Kaiwhakahaere Whakapā Matua
Executive, Personal Assistant	Ringa Āwhina Tāhūhū

Executive Producer	Kaihautū Matua
Executive, Producer Sport	Kaihautū Matua: Hākinakina
Facilities Manager	Kaiwhakahaere Rauhanga
Facilities, OB	Taputapu Pāho Taiao
Field Audio	Kaihopu Oro Taiao
Field Camera Operator	Kaihopu Āhua Taiao
Field Crew	Tiramahi Taiao
Field Director	Kaitohu Taiao
Field Sound Operator	Kaihopu Oro Taiao
Film	Kiriata
Floor Manager	Kaiwhakahaere Papamahi
FM Assistant	Kaiāwhina Kaiwhakahaere Papamahi
Gaffer	Kaiwhakahere Rama
Graphics	Whakanikoniko
Graphic Artist	Kaiwhakanikoniko
Graphic Designer	Kaiwhakatauirā Whakanikoniko
Graphics, Team Leader	Kaiārahi Rōpū Whakanikoniko
Grip, Assist	Kaiāwhina Kaiwhakatika Rama
Grip, Key	Kaiwhakatika Rama
Guests	Manuhiri
Hair, Stylist	Kaiwhakaene Makawe
Head of Department	Tumuaki
HOD, Current Affairs	Tumuaki Take Mohoa
HOD, News	Tumuaki Kawepūrongo
HOD, Programming	Tumuaki Whakaaturanga
Human Resources, Administrator	Kaiwhakarite Pūmanawa Tangata
Human Resources, Advisor	Kaiwhakamārama Pūmanawa Tangata
Human Resources, Consultant	Mātanga Pūmanawa Tangata
Illustrator, artist	Tohunga tā whakaahua
Inserts (person)	Kaitohu Puru
Judge	Kaiwhakawā
Landscaper	Kaiwhakapaipai Whenua

Language Consultant	Mātanga Reo
Librarian	Kaitiaki Whakapuakanga
Library / Films	Kaitiaki Ataata
Library, News Archive	Kaitiaki Pūranga Kawepūrongo
Library, Team Leader	Kaiārahi Rōpū – Whare Ataata
Lighting	Rama
Lighting Director	Kaitohu Rama
Lighting, Assistant	Kaiāwhina Rama
Line Producer	Kaihautū Taiwhanga
Location Manager	Kaiwhakahaere ā Taiao
Make-up	Kaiwhakapai Āhua
Make-up, Team Leader	Kaiārahi Whakapai Āhua
Make-up, Assistant	Kaiāwhina Whakapai Āhua
Manager - Corporate Services	Kaiwhakahaere Matua - Ratonga Rangapū
Manager – Current Affairs	Kaiwhakahaere Matua - Take Mohoa
Manager - Finance, Administration	Kaiwhakahaere Matua - Pūtea, Tari
Manager, Human Resources	Kaiwhakahaere Pūmanawa Tangata
Manager – Language	Kaiwhakahaere Matua - Reo
Manager, Marketing	Kaiwhakahaere Tauhokohoko
Manager – News	Kaiwhakahaere Matua – Kawepūrongo
Manager, Office	Kaiwhakahaere Tari
Manager – Operations	Kaiwhakahaere Matua - Rauemi
Manager – Programming	Kaiwhakahaere Matua - Whakaaturanga
Manager – Sport	Kaiwhakahaere Matua – Hākinakina
Music	Pūoro
Music, Titles Theme	Kaitito Rangi Matua
Narrator	Kaitiaki Kōrero
News and Current Affairs	Kawepūrongo me ngā Take Mohoa
News Editor	Kaiwhakamātau Kawepūrongo
OB Facilities	Taputapu Pāho Taiao
Off-line Editor	Kaiwāwāhi Āhua
On-line Editor	Kaiwhakaraupapa Hōtaka
Opening Titles	Tohu Whakapuaki

Operations Manager	Kaiwhakahaere Rauemi
Photographer	Kaitango Whakaahua
Post Production	Waihanga Tutuki
Post Production, Director	Kaitohu Waihanga Tutuki
Post Production, Supervisor	Kaitiaki Waihanga Tutuki
Presenter	Kaiwhakataki
Presentation Director	Kaitohu Whakaraupapa
Presentation Scheduler	Kaiwhakarite Whakaraupapa
Presentation Director Team Leader	Kaitohu Whakaraupapa Kaiārahi Rōpū
Producer	Kaihautū
Producer, Associate	Kaihautū Tuarua
Producer, Current Affairs	Kaihautū Take Mohoa
Producer, Inserts	Kaihautū Whakauru
Producer, Line	Kaihautū Taiwhanga
Producer, Series	Kaihautū Raupapa
Production Assistant	Kaiāwhina Hanga Hōtaka
Production Manager	Kaiwhakahaere Hōtaka
Production, Trainee	Akonga Hōtaka
Programme Commissioner	Kaiwhakahau Hōtaka
Programme Production Team	Tira Hanga Hōtaka
Projector, footage	Kohinga Ataata Pūwhiti
Projector Operator	Ringa Whakahaere Tukuata
Promotions Director	Kaitohu Whakatairanga
Promotions Manager	Kaiwhakahaere Whakatairanga
Promotions Scheduling	Kaihopu Whakatairanga
Promotions, On-Air Assistant	Kaiāwhina Whakatairanga Pāpaaho
Promotions, On-Air Coordinator	Kaihono Whakatairanga Pāpaaho
Promotions, On-Air, Director	Kaitohu Whakatairanga Pāpaaho
Promotions, On-Air, Producer	Kaihautū Whakatairanga Pāpaaho
Promotions, producer	Kaihautū Whakatairanga
Publicist	Kaiwhakaputa
Receptionist	Kaiwhakatau Manuhiri
Reporter	Kaikawe Kōrero, Kairīpoata

Reporter, Gallery	Kaikawe Kōrero Huarewa
Reporter, Political	Kairīpoata Tōrangapū
Reporter, Sports	Kaikawe Kōrero Hākinakina
Research Archive	Pūranga Rangahau
Researcher	Kairangahau
Rigger	Kaihono
Sales Manager	Kaiwhakahaere Kaihoko
Sales Assistant	Kaiāwhina Kaihoko
Scheduling	Kaiwhakarite Hōtaka
Screen/Script Writer	Manutito Whakaata
Script Editor	Kaiwāwāhi Tuhinga
Set Designer	Kaiwhakatauirā Papamahi
Set technical Director	Kaitohu Papa Hangarau
Sound Mix	Hononga Oro
Sound Mixer	Kaihono Oro
Sound, Designer	Whakatauirā Oro
Sound, front-of-house	Ngā Oro Whakatau
Sound Operator	Ringahopu Oro
Sound Operator, Field (2 nd Unit)	Kaihopu Oro Taiao
Special thanks to...	Ngā mihi nui ki a ...
Sports Editor	Kaiwhakamātau Hākinakina
Statistician	Kaitatauranga
Studio Director	Kaitohu Taiwhanga
Studio Production Team	Tira Hanga Hōtaka Taiwhanga
Studio/Venue	Taiwhanga/Whakaurunga
Stylist	Kaiwhakaene
Subtitles	Kupu Hauraro
Sub-titler	Kaipuru Kupu Hauraro
Supplied by	Na
Talent	Kaiwhakatau
Talent, Assistant	Kaiāwhina Manuhiri
Tape Operator	Kaiwhakarite Rīpene Whakaata
Teleprompt Operator	Kaiwhakahaere Rerenga Kupu

Te Reo Advisor	Kaitaunaki
Te Reo Translator	Kaiwhakamāori/Mātanga Reo
Technical Director	Kaitohu Hangarau
Technical Manager	Kaiwhakahaere Hangarau
Technical Producer	Kaihautū Hangarau
Technician, CUU	Kaituku Hangarau
Title	Taitara
Title Music	Pūoro Taitara Matua
Title Music by	Kaitito Pūoro Taitara Matua
Trainer	Kaiwhakangungu
Vision Mixer	Kaihono Āhua
Visual Art	Kōwhaiwhai
Visual Artist	Kaitaurima Kōwaiwai
Voice-Over artist	Kaitaurima Oro Reo
VT Operator	Ringa Whakahaere Whakaataata
Wardrobe, Designer	Kaiwhakarite Kākahu
Wardrobe, dresser, standby	Hunga Whakakākahu
Wardrobe, Stylist	Kaiwhakaene Kākahu
Writer	Kaituhi





NGĀ MAHINGA: On-Set Vocabulary





Action	Hopukina / karawhiua
Back to ones	Hoki atu
Blocking	Whakaharatau
Call sheet	Rārangi whakarite
Call time	Wā tika
Camera left	Huri/ whakatemāui
Camera right	Huri/ whakatemataui
Checking the gate	Tirohia te kēti
Continuity	Whakaorite
Coverage	Kua ea/ Kua tutuki
Crossing	E whakawhiti ana
Cut	Tapahia
Dailies	Mahia te rā
Dialogue	Kōrerorero
Dolly	Waka kāmera
Final positions	Mutunga
First positions	Timatanga
Foreground	Ō mua
Going again	Anō
Holding there	Taihoa
Hot set	Papa ngū
It's a buy	Kua mau
Jewellery	Whakakai
Mark it	Tohua
Moving on	Haere tonu
On location, location	Hopu taiao
On set, set	Hopu taiwhanga
Pick up	Hopua anō
Props	Taputapu
Quiet on set	Turituri
Ready	Kia mataara
Rollover	Kia rite

Run lines	Kōrero kākā
Second unit	Tira tuarua
Shooting	E hopu ana
Shot, close-up	Hopu tata
Shot, MCU	Hopu tumu
Shot, two-shot	Hopu takirua
Shot, wide	Hopu whānui
Standby	Taihoa e mutu
Take, 1-2 etc.	Take tahi, rua
Wrap	Kua mutu

WAIATA

A waiata is traditionally sung after a speaker (kaikōrero) by those who support that speaker and his or her comments. These are songs commonly heard around the country.

Waiata	Song
E HARA I TE MEA E hara i te mea No inaianei Te aroha No nga tupuna I tuku iho I tuku iho  	These Precious Things The precious things in the world Including love Are not from this time They are gifts Handed down From the ancestors
MA WAI RA Ma wai ra E taurima Te Marae i waho nei Ma te tika Ma te pono Me te aroha e  	Who will stand Who will care For this Marae And what it stands for Truth Justice And love
E TORU NGA MEA E toru nga mea Nga mea nunui E ki ana Te paipera Whakapono Tumanako Ko te mea nui Ko te aroha	There are three things There are three things That are the greatest of all According to the Bible They are truth And hope But the greatest of all Is love

 	
<p>TE AROHA Te aroha Te whakapono Me te rangimarie Tatou, tatou e</p>  	<p>Our Wish We wish truth And peace And love For all</p>

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