

**Urutahi Koataata Māori**  
**Working with Māori in Film & Television**

**2008 Edition**

**Ngā Aho Whakaari**

Māori in Film, Video & Television

## Urutahi Koataata Māori

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**2008 Edition**

## **Karakia**

Tuia e Rangi  
Te marewa ki runga  
Tuia e Papatūānuku  
Te pokopoko ā nuku ki raro  
Tuia Tangaroa  
Whakamau rehurehu ki tai  
Tuia Tāne mahuta  
Te uruuru ki uta  
Tuia te pouherenga tangata  
Ka rangaia te pou tū ki roto  
Nō Tū ka riri  
Nō Tū ka niwha  
Nō Tū ka nguha  
Nō Tū kai taua  
Whano whano  
Nau mai Awherangi  
Nau mai Awhiorangi  
Ngā toki tārake  
O mataraua  
O matariua  
Ka kekē Te Kore ka kitea  
Ka kukū Te Pō ka rangona  
Ka kakā Te Ao ka mārama  
Ka Ao, ka ea, ka Ao-a-tea.  
Tihe mauri ora!

*He Whakamohiohio*

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The steering committee were: Kay Ellmers, Ella Henry, Kelvin McDonald, Tearepa Kahi, Ngamaru Raerino and Rhonda Kite (Screen Production and Development Association). The project manager was Kelvin McDonald.

The following people contributed their time, expertise and insightful comments to this kaupapa: Pio Terei, Hinewehi Mohi, Kingi Ihaka, Tini Molyneux, Robin Shingleton, Aroha Shelford, Hone Edwards, Dominic Sheehan, Whai Ngata, Adria Morgan, Moari Stafford, Rena Owen, Kirk Torrance, Lynette Crawford Williams, Tearepa Kahi, Hiona Henare and Wharehoka Wano.

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Newton  
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Te Puni Kōkiri  
REALISING MĀORI POTENTIAL



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# **Kupu Whakataki**

## **Preface**

### *Categories*

For the purposes of this document, industry mediums of television productions, news, drama series, short films, and feature films have been designated into two broad categories: 'Television' and 'Film and Drama'. While Māori issues relating to television, drama, and film are different, many of the protocols are similar. All categories and definitions are ordered for the convenience and comprehension of the user.

### *Māori Content*

A distinction is made between 'Māori content' and 'significant Māori content.' 'Māori content' refers to any part of a television show, drama, short film or feature film where Māori people, stories, language, lands, and *tāonga* are filmed, recorded or portrayed for the screen. This includes productions, which may or may not be derived from a Māori World View or ethos. 'Significant Māori content' refers to productions with a high Māori representation, where half or more of a show portrays Māori ethos, imagery or character.

### *Television*

Television encompasses documentaries, entertainment shows, news and current affairs, and an assortment of other formats made for television viewing. Creating television usually involves dealing with real people, their lives, work and their stories. The documentary format is more investigative in nature and lends itself to more consultation than other genres. Producing daily news items requires broad networks and the ability to execute at speed. This means identifying a story and its critical angle, shooting, editing, writing the narrative and delivering the story for broadcast. More investigative news items may take longer but essentially involve the same process. Entertainment, factual and reality shows tend to be more set up/scenario-based shows with real people.

### *Drama and Film*

Producing drama for television means fictional and factual drama, sitcoms, comedy, tele-features and drama serials. Making a feature film follows the same practices of drama, but on a larger scale. For this document, we have grouped drama and film together as the processes for both are similar despite the difference in scale. Dramatic storytelling for television drama or filmmaking, transforms fictional or factually-based stories, and uses actors rather than real life people. This presents a separate set of issues in relation to *tikanga* than those described for Television.

## He Poumārama

### Introduction

Today, Māori images and content are ever increasing on television and cinema screens in documentaries, news, short films, drama series, feature films, and an array of television shows. With the advent and success of feature films such as *Ngati*, *Utu*, *Once Were Warriors*, *Whale Rider*, *Te Tangata Whai Rawa o Weneti*, and *River Queen*, internationally acclaimed short films such as *Two Cars One Night*, *Turangawaewae*, *Hawaiki*, *Tama Tū*, *Taua* and local television dramas such as *The Governor*, *E Tipu e Rea*, *Aroha* and *Mataku*, and more recently, the development of the Māori Television Service, the growing role of Māori within the industry is evident and undeniable.

This escalation within the industry leads to heightened interest from both local and international communities in Māori stories and images. This potential interest has led to a growing call from Māori to ensure that their cultural integrity is nurtured, maintained and protected both on and off screen.

In response, Ngā Aho Whakaari has prepared this publication to alleviate genuine concern and to inform and assist the local film and television production community, visiting internationals, broadcasters, funders and educational institutes on how to work more effectively with Māori content and Māori communities.

This publication focuses on a variety of sectors in the industry, identifies areas of concern and emphasises the importance of ethical behaviour when working with Māori.

The provided suggestions highlight common Māori *tikanga* and cultural concepts, as they apply to the practices of television, drama and filmmaking, including practices noted in manuals such as 'The Blue Book'.<sup>1</sup> Interviews with recognised Māori advisors and programme-makers, both Māori and Pākehā who have worked with Māori communities in their productions over many years, have provided a great deal of knowledge and new information detailing the way productions have dealt with issues raised by Māori.

<sup>1</sup> See 'The Code of Practice for the Engagement of Crew in the New Zealand Screen Production Industry,' *The Blue Book*, NZF & VTG & SPADA.

Much of this information may not have been accessible to the industry before and may require a paradigm shift in thinking with regards to practical application. However, these protocols and guidelines are envisaged as an improvement to the current creative process and industry practice and not an impediment. The sole intention being to enhance the content of productions, while keeping cultural integrity intact.

Understanding the ways Māori operate and knowing the cultural concerns Māori have in respect of their portrayal and representation in film and television can only help in strengthening relationships between Māori and the film and television industry.

This publication is intended to provide a workable framework that can be applied to all genres of film and television and establish practices that can be relied upon as the industry standard for working with Māori. It is a progressive publication that will be reviewed and re-published on occasion. For any queries or lines of discussion on this subject, we would greatly appreciate your comments.

Please write to:

**Ngā Aho Whakaari**

*Māori in Film Video & Television Inc*

No. 2 Fitzroy Street, Level 1, Ponsonby, Auckland

PO Box 68 626, Newton, Auckland, New Zealand

Ph: +64 9 360 8176

Fax: +64 9 360 8180

Email: [admin@ngaahowhakaari.co.nz](mailto:admin@ngaahowhakaari.co.nz)

## **Part I – Why Protocols Are Required**

## **Te Wāhanga Tuatahi: Āhuatanga Whai Tika**

### **Chapter 1: The Case for Māori Protocols**

With the recent rise of Māori television and film, 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. This has prompted the need for consultation with Māori where Treaty of Waitangi obligations, collective ownership stories and history, intellectual and cultural property rights, archiving of *Mātauranga Māori* and the depiction of Māori is a concern, especially where productions portray Māori content.

A primary objective of these guidelines is to demonstrate why protocols are essential to the industry. This publication will hopefully alert productions to the issues that concern Māori.

Implementation of these guidelines will have the following outcomes:

- Establish better relationships between a production and Māori
- Improve the depiction and telling of Māori stories
- Provide usable information which will avoid productions inadvertently breaking *tikanga*
- Create a more efficient working template for productions
- Provide information for budgeting
- Offer suggestions about contact procedures
- Offer suggestions about information sourcing

#### *Te Tiriti o Waitangi – The Treaty of Waitangi*

The notion of relationship and partnership is recognised in the articles of the founding document of the country – the Treaty of Waitangi. Signed in 1840 by over 500 Māori chiefs and representatives of the British Crown, it stands today not only as a symbol of partnership between Māori and the Crown,<sup>2</sup> but as a part of the fabric of Māori society.

<sup>2</sup> See The Treaty of Waitangi Information Programme Booklets, State Services Commission, 2004, available at [www.treatyofwaitangi.govt.nz](http://www.treatyofwaitangi.govt.nz) or State Services Commission, P.O. Box 329, Wellington, New Zealand or dial 0800 TREATY.

The Treaty and its principles are an important part of the cultural and constitutional identity of New Zealand.

The Māori version of the Treaty outlined the following;

Preamble – the Māori text suggests that the Queen’s main promises to Māori were to provide a government while securing tribal *rangatiratanga* and Māori land ownership for as long as Māori wished to retain it.

*Article One* – Māori chiefs gave the Queen governance over the land.

*Article Two* – Māori were guaranteed *te tino rangatiratanga* or the unqualified exercise of their chieftainship over their lands, villages, and all their property and treasures. Māori also agreed to give the Crown the right to buy their land if they wished to sell it.

*Article Three* – the Crown gave an assurance that Māori would have the Queen’s protection and all rights accorded to British subjects.<sup>3</sup>

The following principles of the Treaty are identified from the three articles of both the Māori and English versions of the Treaty. Treaty principles interpret the Treaty as whole, its underlying meaning, intention, and spirit. There is no definitive list and these Treaty principles continue to evolve as Treaty obligations are applied to new circumstances and issues.

1. *Kawanatanga* (Governance) – the authority of the Crown to make laws for the good order of the country with respect to its responsibilities and obligations to Māori.
2. *Rangatiratanga* (Iwi Authority and Control over *Tāonga*) – the right of Māori to exercise full authority and control over lands, resources and those things they consider *tāonga*.
3. *Oritetanga* (Citizenship) the term and right of equality between Māori and Pākehā.
4. *Whanaungatanga* (Partnership and Relationship) – the requirement that all parties act reasonably and with good faith towards each other in accordance with the Treaty obligations.
5. *Kaitiakitanga* (Guardianship) – the right for Māori to undertake

3 The Story of the Treaty Part 1, The Treaty of Waitangi programme, State Services Commission, 2004, p 15.



their duty of guardianship over their own lands, resources and *tāonga*.

9. *Tautiaki Nganganahau* (Active Protection) – the duty of the Crown to ensure active protection of *tāonga* Māori.
10. *He Here Kia Mōhio* (To Be Informed) – the duty to make informed decisions through consultation.<sup>4</sup>

### *The Relevance of the Treaty to the Film and Television Industry*

These principles lay the foundation to ensure there is an obligation to consult with Māori where their *tāonga* are concerned. *Tāonga* can be translated as property or treasure. Another more in-depth concept of *tāonga* is ‘a gift invested into the temporary care of another/ others by an individual or group of people’. The mana of the donor is passed on to the new owners and consecrated by *karakia*.<sup>5</sup> Māori identify their language and culture as *tāonga*. This includes language spoken on film and television as well as any moving images of Māori, ancestral or contemporary as well as new creations and stories portraying Māori people, Māori history and Māori stories on the screen.

Productions wishing to include Māori content in their projects must allow Māori to become part of the programme-making process, to ensure guardianship over their *tāonga*. Guardianship of Māori content as *tāonga* encompasses the idea of correct portrayal of Māori on television and the cinema screen with cultural integrity, authenticity, contextual representation and respect of cultural beliefs in relation to *tikanga* and *te reo Māori*.

### *Cultural Integrity*

‘Cultural integrity’ refers to the respect cultural, historical and personal beliefs and the contexts those beliefs play in storytelling. Central to cultural integrity is the notion of *mana* which denotes the value of, or reasons for respect for a group of people and individuals.<sup>6</sup> It is believed that ‘actions that diminish *mana* result in trouble.’<sup>7</sup> Where a story uses sensationalism or conflict to draw an audience,

<sup>4</sup> See *Principles of the Treaty* on [www.doc.govt.nz](http://www.doc.govt.nz)

<sup>5</sup> Personal comment by Ngamaru Raerino, from lecture notes for the AUT ‘Ta Te Ao Māori’ course, March, 2006.

<sup>6</sup> Hirini Moko Mead, *Tikanga Maori*, Huia Publishers, 2003, pp 29–30.

<sup>7</sup> Hirini Moko Mead, *Tikanga Maori*, Huia Publishers, 2003, pp 29–30.

the story is often portrayed without full understanding of the surrounding circumstances and cultural context. The cultural integrity and mana of a people or an individual are invariably compromised. In 1992, when an incorrect view of the sailing methods of the Te Aurere Waka (voyaging vessel) was portrayed in a mainstream news item, it compromised all those involved. The integrity of the Polynesian Voyaging Society, the Te Aurere crew, the tribal community associated with the *waka* and the 2000 year old seafaring tradition of the Polynesians were put to ridicule.<sup>8</sup> The network and story editors concerned took no responsibility for story misrepresentation. Eventually, the reporter issued a personal apology.<sup>9</sup>

The dispute could have been easily avoided had basic protocols been observed to ensure cultural integrity was maintained.

### *Representation*

Māori have long aspired to have an equal voice in the media allowing expression and accurate representation. Representation is about ‘countering the dominant society’s image of Indigenous peoples, their lifestyles and belief systems’ and ‘trying to capture the complexities of being Indigenous.’<sup>10</sup> Māori have been critical of their ‘archetypal’ portrayal on television; as characters, and in storylines, which promote negative stereotypes and perceptions of Māori.

‘There is widespread agreement that the portrayals of Māori and Te Ao Māori confirm negative stereotypes, portray Māori and Te Ao Māori inaccurately and fail in various ways to provide balanced, fair and accurate reporting. Māori actors have commonly complained when the characters they represent in drama or serials are gang members, criminals, the happy-go-lucky guitar player, or the poverty-stricken beneficiary.’<sup>11</sup> Other stereotypes include Māori as ‘comic other’, Māori as ‘primitive natural athlete’, Māori as ‘radical political activist’, the ‘quintessential Māori in a romanticised past’, and ‘stirrers who disturb harmonious relationships’.<sup>12</sup>

Preoccupation with negativity, physical conflict, social oppression, or clashes of identity give a ‘two-dimensional’ view of Māori ‘and ulti-

8 See <http://www.teara.govt.nz/NewZealanders/MaoriNewZealanders/CanoeNavigation/5/en> and [www.aurere.co.nz](http://www.aurere.co.nz) for more information on Aurere.

9 The return of the Aurere canoe from Rarotonga in 1990. Pers.comm. Kingi Ihaka Jnr.

10 Linda Tuhiwai Smith, *Decolonising Methodologies, Research and Indigenous Peoples*, University of Otago Press, p.151.

11 Comment by Ngamaru Raerino.

12 ‘Decolonising Methodologies, Research and Indigenous Peoples’ *ibid*, pp 49, 53.

mately does a disservice to Māori.’<sup>14</sup> Not taking these issues into consideration produces material that ‘fails to get inside the Māori skin’.<sup>15</sup> Any representation that rises above the usual stereotypes will provide a better reflection of a people. Representation is therefore vital.

### *Authenticity*

An authentic view of Māori as individuals, a community and a people can only be portrayed when the context of a story emerges from within the culture and its mores. It is suggested that “authenticity refers to the cultural source of heritage material.”<sup>16</sup> It respects customary laws or cultural obligations, and ensures the appropriate context is given to the culture, its rituals and mores. To take cultural heritage material out of context or use it inappropriately in either a fictional or non-fictional format is offensive to Māori.

A simple example of misappropriation of cultural heritage can be seen where the *pūrerehua* is frequently heard as an instrumental accompaniment to particular scenes in documentaries or films. Since its use in the film, *Once Were Warriors*, it has become commonplace to hear the *pūrerehua* sound in a scene denoting fear or impending violence and conflict. However, the traditional context by which this unique instrument was originally used was to welcome visitors, for healing, to produce rain and as a children’s toy. The recent association of the *pūrerehua* with violence is the antithesis of its traditional contextual meaning.<sup>17</sup> This comparatively simple cultural slight illustrates why it is important for television and film-makers to take the time to become more informed about the cultural heritage they are appropriating and portraying on screen.

### *Tikanga*

*Tikanga* are a series of customs or appropriate ways of doing things. *Tikanga* provides the processes or guidelines of behaviour between individuals or groups of people, especially in the setting of culturally-based rules of engagement so that every one knows what is expected of them.

<sup>14</sup> Linda Smith, *Ibid*, Pp. 112–113.

<sup>15</sup> A comment by Ranginui Walker, ‘War and Peace’, in “*Ngā Pepa a Ranginui, The Walker Papers*”, Penguin Books, 1996, p 160.

<sup>16</sup> Issues Paper: *Towards a Protocol for Filmmakers Working with Indigenous Content and Indigenous Communities*, Australian Film Commission, February 2003, p 10.

<sup>17</sup> Personal comment by Bernard Makoare to writer, see also: Mervyn McLean, *Māori Music*, Auckland University Press, pp 175–76.

*Tikanga* is also the basis of 'law', 'that covers the spiritual and intellectual dimensions to our traditional treasures'.<sup>18</sup> According to Hirini Moko Mead, "Without knowledge about *tikanga*, an individual is uncertain of what is expected, moves with great uncertainty within the culture and becomes very reliant on others for guidance".<sup>19</sup> If a production or its producers wish to engage with Māori communities for their projects but are not prepared to engage in the processes of following *tikanga*, the smooth running of a production may be compromised and Māori may not necessarily participate.

Barry Barclay records in his book *Mana Tuturu*, the view of veteran film producer and director, Don Selwyn. 'Our job is to put the processes of *tikanga* in place, to get those processes set up properly right from the beginning; and then, if the project is steered properly on from that point, a world opens up, new dimensions are discovered, fresh energies summoned, a certain richness of outlook is gained.'<sup>20</sup> A Māori community's confidence that *tikanga* is being followed should never be neglected. One production witnessed the scheduled drama re-enactments for a docu/drama series almost vetoed the day before shooting after months of negotiation and research with a Māori *whānau*. The participating *whānau* did not have the confidence in the Director that the terms of *tikanga* and authenticity were being adhered to and carried out. In this situation a Māori advisor was not associated with the story until the complication emerged. As a consequence, a Māori advisor was appointed and the issues around *tikanga* were addressed. The *whānau* then allowed the production to continue.<sup>21</sup> It is essential that *tikanga* be considered when dealing with *iwi*, *hapū* and *whānau*.

### *Te Reo Māori*

*Te reo Māori* is an integral aspect of Māori culture. *Te reo Māori* declined in the early to mid 20th century with only 13% of the Māori population having a high fluency rate in 1973. Since then the language has been taught vigorously in all levels of schools from day care to tertiary level. The Māori language was conferred officially

18 Barry Barclay, *Mana Tuturu: Maori Treasures and Intellectual Property Rights*, Auckland University Press, 2005, p 249.

19 Hirini Moko Mead, *Tikanga Maori*, Huia Publishers, 2003, p. 20.

20 Barry Barclay, *Mana Tuturu: Maori Treasures and Intellectual Property Rights*, Auckland University Press, 2005, p 261.

21 Comment by Bradford Haami.

as the national language of New Zealand under the Māori Language Act 1987. This Act allowed the use of Māori language in courts of law, and saw the establishment of Te Taura Whiri i te Reo Māori: The Māori Language Commission whose role is to ensure the survival and growth of the language.<sup>22</sup>

Broadcasting has a major role to play in the revival of the language especially in iwi radio and Māori language programming on television. Public broadcasting enables Māori language to be heard as commonplace on the airwaves. The Māori broadcasting funding agency, Te Māngai Pāho, was established in 1993 to promote Māori language and culture in the various broadcasting arenas. The Māori Television Service (MTS) began broadcasting on March 28, 2004 and was created to help ensure the promotion, normalisation and survival of *te reo Māori*. Te Taura Whiri i te Reo Māori: The Māori Language Commission, frequently monitors the use and pronunciation of the language on radio and television as part of its obligation to ensure the survival of *te reo Māori*.

Māori language quality assurance is a major issue for the broadcasting sector. It has become standard practice for *te reo Māori* advisors to be employed at the script and narration writing process as well as being available on set or location for actors and presenters speaking straight to camera or in a scene. The role of the advisor is not limited to monitoring or checking correct pronunciation and grammar spoken on set but they also check the appropriateness in the context of the scene. This requires careful liaison with the writer, script editor and the director – and sometimes the producer. There are many facets of Māori language; from the secular to the esoteric, from the archaic to the colloquial to the contemporary and modern and also to the many variations in tribal dialects. There are still programmes and films being produced today where the language, grammar and pronunciation is incorrect. This is now unacceptable.

### *Intellectual and Cultural Property Rights*

All contracts dealing with film or television productions have

22 See Māori language history document at [http://www.tetaurawhiri.govt.nz/english/issues\\_e/reo/reo.shtml](http://www.tetaurawhiri.govt.nz/english/issues_e/reo/reo.shtml).

clauses which set out each party's entitlement to ownership and/or use of the various elements of intellectual property that form the basis of, or are created in the course of a production. Where traditional stories, histories, legends, indigenous knowledge, songs and dances, arts and images are concerned, Māori claim intellectual and cultural property rights over these. No use of these aspects of the culture should be presumed to be useable without the permission of the appropriate iwi, hapū, whānau and individuals who are guardians of particular histories, stories and traditions.

Often traditional works, such as those mentioned above, are referred to as being 'out of copyright' or regarded as being 'in the public domain' to which people have free access or even a 'right of access'.<sup>23</sup> This should not be assumed in the case of Māori images and materials. Over the years the misappropriation of Māori images and stories has been a concern, especially where commercialisation of tribal *tāonga* has occurred without permission of the Māori owners or stakeholders. Māori have been at the forefront of fighting to preserve their culture and ensure their intellectual property rights are validated under *tikanga*.

Some tribes have already outlined their protocols for programme making in their regions with regards to intellectual and cultural property rights consents for a television show, drama and film.

These include:

- payment for an iwi liaison to source information and talent
- release forms and vetting of information
- agreed designated uses of footage
- agreed designated uses of locations
- appropriate acknowledgements and credits
- provision of a copy of the final show or film
- where negotiated, copies of, or the actual field tapes and any other appropriate footage.<sup>24</sup>

All of these aspects of production should be negotiated with the Māori communities concerned.

23 Barry Barclay, *Mana Tuturu: Maori Treasures and Intellectual Property Rights*, Auckland University Press, 2005, p 249.

24 *The New Zealand Screen Production Guide*, second edition, 2005, pp 23–24.

### *Consultation*

Ngā Aho Whakaari recommends consultation via the *hui* process. This involves consultation meetings between Māori and production houses, as we believe ensuring cultural integrity in a production with Māori content has great benefits both for the production and those individuals involved. Consultation between film and television makers does not simply mean ‘informing’, but should be a meaningful discussion between parties where all relevant information is shared, each party listens and decisions are made for the benefit of all.

Consultation means allowing Māori the right to speak on the merits or concerns of a project that directly affects not only the talent involved, but also their *iwi* or *hapū* group. A full understanding of the nature of the project and implementing a process of consultation from research, scripting, production and post-production should be discussed and instigated at the outset of a project. It is important to note that while Māori communities may not be knowledgeable about film and television processes, they are well aware of the outlined issues.

In the past, some productions have not investigated issues of cultural integrity, authenticity and intellectual property rights at all. In other cases this has been left until a shoot is already in progress, or worse, at the post-production point. This is where mistakes and complications occur which are almost impossible to correct without disruption to the story, the schedule and the budget. The sum of experiences to date has led to Māori industry practitioners believing these topics should be considered at the conceptual and creative process of a project.

These issues become more evident when ‘non-Māori’ seek to make film and television productions with significant Māori content. In most cases, it is through ignorance rather than intent that ‘non-Māori’ overlook Māori concerns or offend *tikanga*. There is a thought that non-Māori should not make Māori programmes and stories at all. The other prevailing view is that non-Māori productions with Māori content are acceptable with the proviso that

appropriate Māori participation, consultation and involvement is used. It is no longer plausible to make programmes with Māori content without significant Māori involvement. The issues that need to be addressed revolve around the degree of involvement, authority, control and access to the budget that Māori have in a project.

As mentioned, part of the problem to date has been the lack of understanding about the importance of Māori content to Māori, but also a misunderstanding of the benefits of consultation to productions.

### *Benefits to the Industry*

The advantages of considering cultural integrity and following the correct consultation procedures on a production with Māori content can be summarised as follows:

- The consultative *hui* will provide an introduction to the Māori community and *tangata whenua* and allow them to hear and make decisions about your project.
- Approaching the community correctly by observing local tribal *tikanga* will earn a production the respect with Māori involved.
- The involvement of Māori advisors with strong networks within Māori communities will assist a production gain access to the appropriate communities.
- Meeting the community will help identify the correct people with whom to deal. On many productions work has come to a standstill because the wrong person has given consent or without the mandate of the community. To re-negotiate means rescheduling and this costs in production time and funds. It pays to get it right the first time.
- Successful consultation with a community will provide a production with the appropriate relationships needed to accomplish the project. It may also result in access to additional information and the sharing of new perspectives.
- Consultation regarding concept and story will aid research, accuracy, language and relationships. For example, informa-



tion on local histories (upon which a further production may be based) may have been written or edited by authors with little knowledge of the local Māori perspective. Informed discussion with *tangata whenua* regarding an ancestor or event is essential to maintaining cultural integrity and representation.

- Successful negotiation between a production and the Māori community will provide a production with the appropriate relationships needed to accomplish not only the current project but also potential future productions as well.
- Access may be given to the appropriate filming locations needed for a production story. The Māori community concerned may restrict access to sensitive areas such as *wāhi tapu* but allow access to other useful areas.
- The process will improve production efficiency, community approval and an understanding of the agreed boundaries for the project which will allow clearer decision making for the production.

If an effort is made to 'get it right' from the outset, you will establish a relationship with an *iwi* or *whānau* that endures long after the production is complete. This will mean you will be able to return to them in confidence and you will stand in good stead should you ever need to call upon their services in the future. When an *iwi* endorse and support a project, it is usually for life. While a production may be long completed, the project will live on in the memory of the community and be spoken of on the *marae* forever.

- *Hui* – the gathering of people for discussion. The *hui* allows for discourse in a meeting between the *iwi*, *hapū*, *whānau* and the production. The term '*hui kaupapa*' is a formal meeting about a specific subject.
- *Kaitiakitanga* – custodianship and guardianship. Everybody has custodial care over information and heritage. When a producer is given permission to produce a television show, drama or film based on a Māori community's story, the producer becomes the custodian of that piece of heritage. *Mana* is confidently passed on to the producer to make the production on behalf of the community and with their interests in mind. To blatantly continue with a project in a manner not acceptable to the community is to *takahi*, while to falter in the interests of the people knowingly or unknowingly is *tapepa*.
- *Karakia* – prayers of thanks, guidance and acknowledgement and invocation for the safe co-existence of the spiritual and physical realms. Māori communities will recognise the importance of *karakia* in the process, especially where *tapu* is involved.
- *Kawa* – the procedure of protocol. Often the *kawa* of a ritual in a script or scene will dictate how the characters should act, speak and react. A production will intersect with *kawa* whenever it enters the premises of the *marae* complex. The procedures which govern the operation of the *marae* will also govern the way a film crew behaves.
- *He Pānui* – a public statement to prepare the people. Communication to all of the people on a set or in a production about the schedule or the setting of the *tikanga* should always be proclaimed so that all are informed.
- *Hoa Haere* – the concept of mentorship. A skilled person plays an active role in the development of an apprentice.
- *Koha* – a present or gift with a condition. The *koha* is a payment or a re-payment of a prior *koha* gifted to a group or individual, and can be presented in a monetary form or in another more

appropriate way. There are usually conditions set with the hand over of a *koha*. Under *tikanga* it is the duty of the receiver to return the *koha* to the donor in the future, usually to the same or greater value.<sup>25</sup> A *koha* may sometimes be given with a condition, allowing it to be spent only on something specific or used on a particular *kaupapa*.

- *Kohi* – a gift or payment with no set conditions. This can be a payment presented either in a monetary form or in another appropriate way but without any conditions.
- *Mana* is the authority, influence and or prestige of an individual or group. It is often based on genealogy, but *mana* can also be self-generated through deeds accomplished in the community, workplace or family. It is not generally self-promoted. While individuals have their own personal *mana* to make decisions, many Māori communities make decisions collectively as a *whānau*, *hapū* or an *iwi*. A story, a tradition, a history, or a testimony of an individual is part of a collective history belonging to a family or a tribe, and the way that information is portrayed and represented may affect the *mana* of the *iwi* and the community as a whole. Knowing who possesses the *mana* to make final decisions and understanding how the portrayal of a scene or characterisation may affect the *mana* of an individual or a community is necessary. Usually the *iwi* or *whānau* will choose a representative to liaise with a production. This person will facilitate the negotiations between a production and the Māori community and in some cases may also be given the *mana* to make decisions on behalf of the community. If this is not the case, the *iwi* representative will know where the *mana* to make a final decision lies within the community. The *mana* of the Māori community may be given to a production to allow the carrying out of duties and work but that comes with the responsibility to preserve the *mana* of the community's stories.
- *Manaakitanga* – courtesy, respect, hospitality and the nurturing of relationships between people. *Manaakitanga* should be af-

25 Hirini Moko Mead, *Tikanga Maori*, Huia Publishers, 2003, p. 102.

forded to all people and generations, especially the elderly. This principle is applicable to every area of the project and any phase of the production.

- *Mihi* – the act of introduction, greeting and acknowledgment. A *mihi* is a speech delivered to acknowledge all participating people, or an introduction between hosts, and visitors or crews, cast and extras. This is an important part of Māori oral cultural tradition.
- *Ngā Hua Me Ngā Painga* – the fruits and benefits of good actions and decisions. This could refer to the correct following of protocols, the adherence to the wishes of the community, the return of respect and hospitality, and the payments for services with no conditions.
- *Pōwhiri* – a series of *tikanga* established to welcome people into a Māori community. A *pōwhiri* can occur on the *marae* or any other premise deemed a *marae* for a particular ceremony. The *pōwhiri* is the traditional process by which people are welcomed to meet the local Māori community. *Whaikōrero* is performed and spoken, followed by the *harirū* and *kai*. This process should occur when a production enters into a Māori community.
- *Rae Kitea, Rae Mōhio Ia* – a forehead seen is a forehead known. This aphorism is similar to the more modern term ‘face to face’ (*kanohi ki te kanohi*). Meeting in person is far more acceptable and advantageous amongst Māori communities to discuss issues than in a phone conversation. Phone conversations work well when a request is made between parties that have a relationship, however decisions to participate in productions are often made on a ‘face to face’ basis in ongoing *hui*. It also does not refer to a one off meeting but implies an ongoing relationship.
- *Takawaenga* – the mediator for the people. This term could refer to an *iwi* liaison officer, intermediary or the negotiator between a production and the Māori community. The *takawaenga* is chosen by the *iwi*. This person may become the mediator but also if the Māori community agrees, may also become the decision maker on their behalf.

- *Take* – the central issue of discussion. The *take* is the idea behind the production's request to a Māori community.
- *Tapu* – the belief in the varying level of sacredness of people, places, words, and *tikanga* that has the power to separate or bind people together. There are two sides to *tapu*. A physical aspect where controls on prohibitions, constraints and boundaries are set in place, and a spiritual aspect, where decisions are made as spiritual safeguards. Identifying *wāhi tapu* or sacred places will affect your shoot areas. Often actors may have to perform certain rituals within a scene that may be regarded as *tapu*. Despite the scene being a fictional work, the performance of the ritual is deemed real because it is enacted. This will mean ensuring the actor(s) are protected through *karakia*.
- *Tautoko* – support of the people. It is essential to every production to have the backing of the communities you intend to work with. *Tautoko* is something that must be earned by following the outlined consultation *hui* procedure and the explanation of the purpose of a story or production. Once *tautoko* from the community is achieved and received, the production experience will run smoothly. *Tautoko* travels two ways between parties and people, and is maintained through diligence and honesty.
- *Tono* – the process of bidding or requesting. When approaching a Māori community a time will be allocated for a production to make an oral bid to present the idea or *take* to the relevant people of the community. The *tono* is the initial presentation which outlines your concept and/or requests your needs. The *tono* is presented in a forum and allows the opportunity for discussion and response to your request.
- *Tuku Kōrero* – oral communication. The spoken word is considered the 'food of chiefs'. 'He kupu kokonga whare he kupu takataka kei te marae: whispers in the corner of the house have no *mana* while public dissertation on the *marae* is worthy', is a proverb that reiterates the idea that speaking in person before the people publicly on the *marae* adds more weight to your

words than private discussions and written submissions. When contemplating working on a project that involves Māori communities it is essential to make face to face contact with the people.

- *Wāhi tapu* – sacred places. Places of cultural significance may include burial grounds and caves, battlegrounds, food gathering sites, *pā* sites, *kāinga* sites, fishing grounds, significant garden sites, middens, *tūāhu* sites, and other places identified as historically significant. It is strongly advised that location managers check with *iwi*, local regional councils or *tangata whenua* to find out whether selected locations are *wāhi tapu*. No shooting will be allowed to take place on *wāhi tapu* as there is a risk of site damage or even desecration.
- *Whaikōrero* – formal speech. *Whaikōrero* is formal speech spoken on the *marae* or in another setting deemed as a *marae* for a specific occasion. It contains all the precepts and formula in the Māori oral speaking tradition. *Whaikōrero* will occur where a production is welcomed onto a *marae*, or at ceremonies for the opening of a production or the launch of a film.
- *Whakanoa* – a ceremony or ritual to divest spiritual encumbrances. Scenes requiring the filming of an act with a spiritual dimension or heavy theme should resolve with *karakia* directly after filming. This course of action is to *whakanoa* or free the actors and crew from the weight and significance of the act. This is essential to allowing all people to return to their normal life's routine.
- *Whakapapa* – a family tree or genealogy. Kinship or genealogical ties play a large role in the creation and maintenance of relationships between a production and Māori communities. Often a community will be more accepting to the *tono* of a production when one or more of their own trusted family or tribal members are part of the team.
- *Whakatau* – an informal speech. A *whakatau* is an informal speech designed to welcome and settle the people. It does not necessarily require a response. This often occurs when meeting people on an informal basis.

- *Whakawhiu* – consequences. When the wishes of a community have been trampled, intentionally or not, there will be a consequence. Possibly where the right of passage to continue a production's request will no longer be supported. This could manifest in the form of punishment, sanctions or more extreme measures.
- *Whanaungatanga* – kin or non-kinship relationships. Commonalities between a community and the people involved in a production can also become the seed for new relationships and an ongoing relationship. These relationships are often remembered for generations.

### **Code of Ethics**

New codes of ethics, based on these traditional based *tikanga*, have been designed by Māori and non-Māori companies and organisations to facilitate industry practices between film and television practitioners and the Māori community.

The following suggestions are a great *tikanga* based practical foundation for engaging with Māori.

#### *Code of Ethics*

an industry guide to cultural integrity

*Me hui ā kanohi – Ahakoa te aha*

*Gather to meet, face to face, no matter what.*

The most succinct, direct, and open way to communicate amongst the production team, and with the talent, is through face-to-face meetings. It is best done with the assistance of the normal protocols of a *hui*: *mihi*, *poroporoaki* and *karakia* pave the way for good communication and joint effort.

*Me ū tonu ki ngā tikanga Māori**Have meaningful respect for Māori lore.*

There must be acknowledgement of the values that *tikanga* bring to any endeavour. Conscious and sincere adherence to them forges good professional and personal relationships. Implicit in this, is to recognise the need for guidance in the customs of the culture. This is best achieved by the input of recognised *kaumatua* or advisors.

*Me mātau ki tō kaupapa**Understand everything about the kaupapa.*

When a project has a *kaupapa* and a sense of vision, all efforts by all people are directed towards its fruition. Clear communication of all goals is necessary. All actions and their ramifications should be understood. Everyone should be in the loop and know about their bit of the loop.

*Me mārama ki ngā wero o te ao pāoho**Be enlightened by the challenges of production.*

To produce television or film is complex work. The best practitioners are highly skilled professionals. They understand the considerable challenges every project faces. The average citizen does not. When members of the public consent to a television or film production they should understand the benefits and consequences of their authorisation.

*Me whai mana tonu ngā mea e mana ana**Ensure authority is appropriately acknowledged.*

The unique *mana tūturu* of all individuals and their specific roles in a production should be respected. Anyone and anything with *mana* is to be honoured. This includes stories and ideas, as well as their authoritative ownership: Intellectual Property, Copyright and *Tino Rangatiratanga*.



*Me whai hua te katoa – Mai runga mai raro*

*There will be benefits for all.*

Telling stories on-screen is a huge exercise in teamwork and partnership. Every party involved in the creation of a television or film *tāonga* should receive benefits from their involvement. Those benefits may be great or small, but they need to be apparent. It can always be done.

## Te Wāhanga Tuatoru: Ngā Tikanga ā Tono

### Chapter 3: Tikanga Guiding Your Request

For productions dealing with Māori communities, a welcome by a community is essential. This initial contact will usually take the form of a *pōwhiri*.

Meeting the Māori community via the *pōwhiri* ceremony is an essential procedure of encounter where a production will have the opportunity to *tono* or lay their wishes before the people. If you do not understand this custom, it is advisable for producers to align themselves with Māori who are knowledgeable with this process. To make a mistake at this initial stage of meeting could cause offence and increase the difficulty in acquiring consent for your *tono*.

#### *The Pōwhiri*

Usually this ceremony will take place on a *marae*. When the visiting group assembles at the front gate of the *marae* a *karanga* (high-pitched female call) signals to the visitors to approach the *marae*. As the *manuhiri* (visitors) move towards the *wharenui* (meeting house) they reply with *karanga* to the *tangata whenua*. The host *kaikaranga* (female caller) will indicate or guide the visitors to their seats – either outside or inside. The designated speakers are to occupy the front chairs of the *paepae* (speaking platform). Once seated, the first speaker from the *tangata whenua* will proceed with words of welcome. The *pōwhiri* is a not simply an introduction of names but a ‘set of interlocking *tikanga* that requires hosts and visitors to engage in a series of ritual encounters so that the *tapu* of visitors is reduced to a state of *noa* and all parties are then free to socialise and take part in whatever else follows.’<sup>26</sup>

The tribal district will dictate the speaking order of this ceremony. In general there are two distinct *tikanga* for speaking – *Tau utuutu* (one host side speaks then one guest side speaks, and continues to alternate) and *Paeke* (host side all speak first followed by guest side). Each welcoming speech is concluded with a song. At

26 Hirini Moko Mead, *Tikanga Maori*, Huia Publishers, 2003, p. 121.  
See p 117–132 for a full explanation.

the end of the introductory speeches, usually a *koha* or a donation is laid on the ground before the *tangata whenua* by the *manuhiri*. The person who lays down the *koha* returns to his seat without turning his back to the *tangata whenua*. Once the *koha* is received, the hosts will indicate for the visitors to approach them. A *harirū* (shaking of hands) and *hongi* (sharing the breath by gently pressing each other's nose) is then carried out. It is important to note that a modified form of this procedure could occur not only on the *marae*, but in an office, someone's home or anywhere that may seem appropriate.

After these formalities the partaking of food will follow as part of the final *tapu*-lifting process allowing free interaction between the *tangata whenua* and *manuhiri*. After refreshments, an indication will be made to move into discussion. It is at this point the *manuhiri* will have the chance to make their request fully known to the people.

Often this *pōwhiri* process will occur again when a full crew arrives to shoot. The rationale being that before one can be joined to a place, they must first be officially welcomed to that place. At the conclusion of the *pōwhiri*, the director and crew will then be given free license to do what needs to be done for their production.

### *Whakatau*

A *whakatau* may sometimes replace a *pōwhiri*. A *whakatau* is designed to welcome all people gathered on a more informal basis that still observes etiquette. In the context of the industry, this involves the introduction between the community hosts and the visitors or crews, cast and extras. The initial welcome and introduction is an important part of the cultural world. This ceremony does not require the visitors to formally respond.

### *Hui Kaupapa*

Delivering your *tono* to a specified gathering of people gives you the right to express your idea, your sincerity and ability<sup>27</sup>. Needless to

27 Tainui Stephens, 'Iwi in Shot', in TAKE 34, sdgnz, 2004.

say, the people will look at who you are and be judging your character. Discourse on the *marae* also enables you to hear the wide views of the people who have a stake in the story and to find those who are allies and adversaries. “It is good to be able to cope with vigorous debate. A *marae* session may be emotionally draining, but in the end it can be a time efficient way of getting ‘buy in’.”<sup>28</sup>

It is through the producer’s sense of sincerity that the people will make their decision. Having a connection to the people whether by *whakapapa* or by other family ties is usually a good place to start. The negotiation period may take a number of *hui* before all the production needs are confirmed.

### *Production Tono and Iwi Liaison*

Engaging with *iwi*, *hapū* or *whānau* in connection to a story will mean discussing your idea in depth. Ensure that you are able to explain your idea and the industry practices associated with the project clearly. The discussion should also highlight issues surrounding intellectual and cultural property rights where traditional stories and knowledge are concerned. Other areas to discuss may centre around location consents, attribution and archiving.

Intellectual and cultural property right consents for a television show, drama and film may include:

- negotiation to use a traditional or historical story;
- payment for *iwi* liaison to source information and talent;
- release forms and vetting of information;
- agreed usage of archival footage;
- editorial decision making;
- appropriate acknowledgements and credits;
- the retention of a copy of the final show or film; and
- where negotiated, copies of the field footage and possibly a decision on any further use of that field footage.<sup>29</sup>

<sup>28</sup> Tainui Stephens, ‘*Iwi in Shot*’, in TAKE 34, sdgns, 2004.

<sup>29</sup> *The New Zealand Screen Production Guide*, second edition, 2005, pp 23–24.

In addition, a full understanding of the impact, the exhibition of, and the benefits of the project for the community should also be part of the discussion.

The fear of commercialisation, losing control, or unfaithful depictions cause Māori people anxieties about making tribal information on worthy stories accessible. These underlying views are also the reasons why Māori communities are interested in this type of dialogue; to ensure the safeguard of their people, their *mana* and their stories. These are common topics that should be discussed when a community has agreed to participate in a production. In the industry, fast decision-making is part of the landscape as time means money. Having Māori creatives or advisors with sound knowledge of the story and relations with the Māori communities will usually create an easier road for the negotiation of consents. Realising whether a project needs an individual's consent or that of a *whānau* or an *iwi* is imperative. In many situations it is still a collective decision, as the project may affect the *mana* of the wider community. Any consent from the Māori community should be written into agreements.

Obtaining decisions from Māori may be frustrating to many, as it seems you are open to scrutiny from every member of the community present at a *hui*. But going through this process creates a relationship with the people, which will eventually lead to a process enabling fast decision-making. On occasion it may come down to the decision of a senior elder who holds the *mana* of the people. Always allow time in your overall schedule for this process to be completed. It is no different to dealing with negotiations for actors, locations or option agreements.

#### *Te Hua me Ngā Painga: Costs and Benefits*

There should be discussion on the tangible and intangible costs and benefits a project may bring for a Māori community participating in a production. When a community commits to participating in a project they take on the capacity of a service provider and should

be treated as such. Resourcing is a subject that requires discussion. Tribal communities should not have to cover the cost of resources needed to cater for production needs. Understanding and factoring in the cost considerations associated with the consultation process will alleviate future embarrassment when unexpected costs occur. Aside from the cost for services, locations and *koha* contributions, there are other benefits available to a Māori community to receive depending on their level of contribution. For assignment of rights to use a traditional story, there are option agreements, devisors fees, advisors fees, script writing contributors and script consultant fees. For communities that invest money in a project, there may be negotiations based on percentage share of the 'back end' or producer's profit raised after all funders, banks, marketing investors and guarantors have been remunerated.

*Kaitiakitanga: Archiving and Future Usage of Stock Footage*

The role a Māori community plays in the guardianship of its archival and contemporary heritage means discussion is required. Especially where histories, stories and images of the storytellers are concerned. In more recent times Māori tribes have created regional or tribal research bodies and archive institutions to secure control over their traditions, histories, manuscripts, tribal records, census records, audio and moving image records. In some areas local *marae* have created their own archives for their respective *hapū* and *whānau*. Establishing a tribal archive creates a 'knowledge base at home' and makes it possible "to lift the educational level of the people, improve tribal morale and produce a more positive self-image of being Māori".<sup>30</sup>

While much of the official information of a tribe and its people is kept in libraries, government department archives, and similar institutions, some of these tribal archival units have developed close relationships with museums, libraries, and educational institutions.<sup>31</sup> Many have sought to use sound, television and film technology to capture the oral history of their surviving elders and

<sup>30</sup> Bradford Haami, *Putea Whakairo*, p.123.

<sup>31</sup> Haami, *Ibid*.

to record significant tribal events for the future. Where moving images of tribal peoples are concerned many Māori have sought the return of, or copies of material held in networks, archival institutes and universities that are applicable to their tribal identity.

Recently, the New Zealand Film Archive compiled surviving archival footage of Māori; grouped the images tribally and supported a *marae* based screening programme called *Te Hokinga mai* (The Return). This programme is designed to reconnect *iwi* with moving image *tāonga* held by the Archive and to establish appropriate protocols for *kaitiakitanga*.<sup>32</sup> The New Zealand Film Archive has formulated protocols for *kaitiakitanga*, which include the intellectual and cultural property rights of specific *iwi*, the physical preservation of material, and access to and use of the images. A Memorandum of Understanding has been collaboratively developed with *iwi*, formalising protocols and procedures and further enhancing the relationships between these parties.<sup>33</sup>

All these issues are negotiable between the *iwi* and a production but will ultimately be shaped by the type of relationship forged between the different parties.

32 See The Film Archive booklet, [www.filmarchive.org.nz](http://www.filmarchive.org.nz).

33 See [http://www.filmarchive.org.nz/taonga\\_maori/english\\_te\\_hokinga.html](http://www.filmarchive.org.nz/taonga_maori/english_te_hokinga.html)

## **Te Wāhanga Tuawha: Tikanga me te Mahi Whahaakua**

### **Chapter 4: Tikanga and the Production**

*Tikanga* plays an integral role in the running of a production with significant Māori content. Just as the ancestors set *tikanga* for the way cultural activities and morays of the people should occur, each *iwi*, *hapū* and *whānau* have the power to modify traditional *tikanga* to suit new situations. The leaders of a production also have the power to set in place *tikanga*-based rules and protocols they think are applicable for their productions. Many Māori-based productions have utilised *tikanga* as a basis for creating an environment where Māori talent, cast, crew and extras are confident that any Māori issues in the story intend to be shot or recreated appropriately and ways of interacting between each other is acceptable. It is extremely important to communicate to all those on a production the reasons for the implementation of certain *tikanga*. Furthermore, the opportunity to address cast or crew questions regarding *tikanga* should be embraced. Peace and clarity is of the utmost importance.

The following discussion focuses on general examples of how *tikanga* plays a role on a production and why. For this exercise we have selected the event of a *tangihanga* and several scenarios which may feature this content.

The filming of a *tangihanga* or traditional funeral, where the open casket of the deceased is placed on the front porch or inside an ancestral house for public mourning is an occasion filled with Māori ritual and is often portrayed in films with Māori content. Below is an examination of different *tikanga* to be aware of when shooting this aspect of Māori culture.

#### *Filming a Tangihanga for Television*

*Tangihanga* of well-known figures and personalities will usually be recorded and broadcast for national news. The *tangihanga* of people like Sir Apirana Ngata, Dame Whina Cooper, Hirini Mel-



bourne, Sir Bob Mahuta and Te Arikinui Te Ata-i-rangi-kaahu were all recorded for either the daily news or documentaries. Covering an event like a *tangihanga* has a different set of rules to follow than a dramatic recreation of a *tangihanga*.

### *Seeking Permissions*

The first step is to contact the *whānau* representative or the *marae* where the *tangihanga* is being held to obtain permission to film. Contacting the *marae* is essential. Advice from those who have worked in this arena say the people running the *marae* will usually dictate whether they will receive a television crew or not. If they say ‘no’, that response should stand. However, circumstances change quickly on these occasions and the media are often given permission to enter the premises on conditions. ‘It is sometimes a matter of simply persevering’<sup>34</sup>, and letting *tangata whenua* know your intentions. Often allowing the *iwi* or the *whānau* to see your sincerity in dealing with the sensitivity of the situation before tending to work matters will make a difference. Utilising reporters or people who understand the protocols and have contacts in these situations will alleviate matters.

### *At the Marae*

Entering the *marae* as a visitor and participating in the protocols of the *pōwhiri* is standard practice. The reporter or director in charge of the crew should introduce themselves to the people of the *marae*. If possible, they should never leave the crew except to organise interview talent, as the crew may be asked to leave by local *marae* security. If the *marae* consent to filming they may put conditions on filming by dictating what you can and cannot film and the crew’s filming position. Standing or moving within the space between the visiting speakers and the front of the *marae* at a *tangihanga* is a no-go zone during formalities. In some very traditional areas they may say you cannot film the casket or the faces of people in mourning, while in other areas they will allow the filming of the *tupāpaku*.<sup>35</sup>

<sup>34</sup> Comment by Tini Molyneux, TVNZ news, March 22, 2006.

<sup>35</sup> Tini Molyneux *ibid*.

Shooting a *tangihanga* is a matter of diplomacy, and respecting the wishes of the *tangata whenua*.

### *Interviewing Talent*

When interviewing talent ensure they are comfortable and give their consent to being filmed. Having a known face in the community making the approach may make all the difference. Access to talent can be direct or via the *marae* liaison on behalf of the *whānau*.

### *Recreating a Tangihanga or Pre-European Scene for Film or Drama*

Recreating a *tangihanga* or a scene from a pre-contact period for a film or a drama is a very involved process. The following headings and discussions in production order, will show some aspects of *tikanga* to consider when contemplating entering these scenes into a script or shooting them.

### *Storytelling*

A knowledge of *tikanga* is imperative in the writing stage of a drama or feature film that portrays Māori characters and storylines in a *tangihanga* or a pre-European setting. Where cultural customs and rituals from an early period or a modern *tangihanga* are written into a dramatic script, the writers should understand the *tikanga* and reasoning behind the cultural mores before entering these aspects into a storyline. *Tikanga* in these situations become the central motivation for the fundamental elements of characters, and an unconscious guide to the appropriate behaviour and actions of characters. *Tikanga* should not hinder the through line of a story but enhance it, and open doorways for unexpected or dramatic movement between characters and story progression.

In the development process of one particular script, the main female character returns to her father's *tangihanga* after many years away from the region, only to be rejected at the gate of the *marae* because her sister refuses to allow the *kaikaranga* to call her on to

the *marae* due to long-standing disagreement. In the original script, the woman laments and walks away from the *tangihanga*. But to increase the drama in this scene, the Māori advisor suggested the woman walk straight onto the *marae*. Under *tikanga*, close *whānau* have the right to walk straight across the *marae* to the *tupāpaku*, if it is during the night and regardless of receiving the *karanga*. Having a simple discussion with a Māori advisor or Māori elder can open up new perspectives for a story and its characters. When the boundaries and scope of the *tikanga* associated with the movement of a character in a story is known, there always exists the opportunity to enhance the story.<sup>36</sup>

### Characters

Pre-European characters written into a script should be discussed with advisors or cultural experts. While the writer may want the story to follow a certain trajectory with particular outcomes, the character's actions and motives need to be established in a pre-European mindset, which is very different to our current world-view. Creating a fictional character in this era requires staying within the cultural morays of that era. Recreating a real character from this era requires a more in-depth understanding. The character's look must be created with specific clothing, body decoration and also the type of *te reo Māori* spoken in that era.

The names of characters should be looked at seriously. Unless a real person's life is being portrayed for the camera, fictional names are preferred. Ancestral names are revered and to attach them to characters without permission or due relevance is inappropriate. It is standard practice to ensure names used in fictional drama and films are checked and replaced if found to be in use. This measure also applies to modern Māori characters.

### Karakia

*Karakia* before embarking on any event is something deeply entrenched in Māori custom. *Karakia* is essential to any situation

36 Comment by Ngamaru Raerino.

where Māori are involved, including a production where Māori content is included. Often on productions that have Māori content, Māori will insist *karakia* be performed, especially where scenes may contain an aspect of *tapu*.

On one production where skeleton bones were to be used in a scene it was discovered that real bones were being used as props. This upset the Māori cast and crew involved and they would not continue until the bones were identified, removed and a *karakia* performed to *whakanoa* the set.

Due to the high level of *tapu* associated with the realm of death, a *karakia* was needed to reassure the minds of the people that nothing from the spiritual realm would linger and effect the situation.<sup>37</sup> Māori communities and people on set as actors, extras, crew and location owners respond well to *karakia*, if not as a religious act then as a ceremony which groups everyone together for reflection and connection. It is essential for advisors to be able to facilitate these situations when they occur. In addition, it is *tikanga* to ask the locals to perform the task as *tangata whenua* of the location.

#### *Art Department*

The art department deals with the building of props, the dressing of a set, the wardrobe and also the makeup section. While the dressing for a scene is not necessarily recreating the real thing, a certain amount of authenticity and cultural context needs to be considered for the depiction of any aspect of Māori culture.

Dressing a location for a *tangihanga* scene requires a certain level of sensitivity. Filming in a real cemetery has always been an issue with Māori. On many occasions, a cemetery with foam headstones has been created to keep away from the *tapu* ground of a real cemetery. However, despite it being re-created, Māori actors and extras will still treat the ground as if it is an authentic *urupā*. Digging a hole for a grave also has its *tikanga*. Some believe that a hole dug for a grave should receive a body and to refuse the earth what its intention is, will lead to a breach of *tikanga* and have disastrous

37 Comment by Ngamaru Raerino.

effects. Where no real body or casket is left in the ground at the end of filming, the custom of leaving a rock in the hole accompanied by a ceremonial *karakia* to confirm it to the ground should be performed.<sup>38</sup>

Sourcing photos to place at the front of a coffin (as usually seen at a *tangihanga*) is always interesting. The photos in front of a coffin are usually relatives of the deceased who have passed away. Images of living people are never placed in front or anywhere near the coffin. This is the same for a meeting house – all photos that line the walls are images of deceased associated with that *marae*. Creating scenes using photos in these situations will always be problematic. The notion of inappropriate use of ancestral and contemporary images not only occurs in this situation but across many areas of story making. Finding safe and innovative ways to address this subject when filming a *tangihanga* scene is still to be solved. Taking old photos and changing them or recreating new images on a photoshop computer programme is still problematic due to budgetary constraints. Using photos of unknown people whether dead or alive is also a problem. The living image of a person is still being placed among the dead, which could in some way effect the real living person.

These are just some of the issues an art department working on a production scheduled to film a *tangihanga* need to understand.

### *Wardrobe*

Wardrobe is responsible for dressing each actor and overseeing the costumes of all extras. In culturally-specific shows, costume designers find the most appropriate clothing for each particular scene. Once again for period scenes and modern *tangihanga* scenes finding the appropriate costume could mean a discussion with advisors or people who have a sound knowledge of what is appropriate for a particular period, action or scene.

Associated with wardrobe is the issue of jewellery. There may be issues around *tāonga* that are worn as part of the costume. There have been period shows on television where the *tāonga* around the

actor's neck is historically incorrect for that period. Usually it is modern *pounamu* or bone *tāonga* being worn in pre-contact periods that do not resemble anything that was manufactured in that period but may simply look pretty on screen. There may also be personal *tāonga* that actors want to use. A Māori advisor will be able to provide direction on what is suitable. There may also be commissioned pieces that come with specific rules; the *tāonga* is only to be used in certain scenes depicting certain actions, and returned to *iwi* on the completion of the filming. If the director wants a certain *tāonga* to be used but the owners will not allow its use, you may be able to request a copy to be made. The gesture of returning the copy at the completion of production would be appropriate.

### *Makeup*

Makeup means preparing the face or body of an actor or extra for a scene. Sometimes for more intricate jobs, prosthetics may be used, especially for facial or body *moko*. For Māori who are not used to the normal practices associated with makeup and the application of prosthetic processes they may find it intimidating. The head is considered *tapu* to Māori, and consequently touching a person's head is not encouraged. Actors in the industry are familiar to the normal routines of costume, make up and the way a set runs. However, when guest cast and extras arrive on set with no prior knowledge of how a production works they may not be prepared for the makeup and costuming processes.

Problems occurred on one production where a large number of Māori men playing the role of warriors had their bodies painted and tattooed by a group of young female makeup students. The concept of female hands placing cultural body decorations on them was not correct or appropriate. After a robust discussion the men allowed it to occur.<sup>39</sup> For some Māori actors playing ancestral roles, or having a facial *moko* placed on them is a spiritual experience. Once again where the living intersects with the past, there needs to be some spiritual acknowledgement put in place if the actors or extras

require it. Often an actor who is a descendant of the ancestor who originally wore a particular *moko* will ask for that pattern. Wearing an ancestor's facial *moko* may have ramifications. Sometimes there may be spiritual ramifications where actors or extras with *moko* applied to their body for a scene have had marked personality changes.<sup>40</sup> Reciting *karakia* before placing a *moko* and removing it is sometimes requested.

It should be remembered the *moko* itself has noticeable patterns that belong to the male and to the female. There have been many productions where male characters were wearing women's *moko* upon their chins<sup>41</sup>. Experts who know what is required for this art form should be employed or be asked to assist in these matters.

### *Locations*

Finding locations for filming means acquiring permissions from individual owners, city or district councils, the Department of Conservation, or the local *iwi*. Land under the governance of city or district councils or the Department of Conservation have identified areas regarded as *wāhi tapu*. If a location for filming is close to, or regarded as a *wāhi tapu*, the location scout/manager should refer to the local *iwi* for permission. In this case most *iwi* will reserve judgment on whether filming will take place or not. An *iwi* allowing filming to occur in areas they know has *tapu* or heritage status may receive a restriction in access. The primary concern of *iwi* and their *wāhi tapu* sites is preservation.

Often some locations on private land may have a Māori history associated with it. Most private landowners, especially farmers have a good idea of what *wāhi tapu* sites are located on their land and which areas should be treated with caution in case of damage.

### *The Marae as a Shooting Location*

The general rule when seeking to use a local *marae* for filming a scene is that the *tikanga* of that particular *marae* prevails. Do not enter a house with footwear and do not eat or smoke inside the

<sup>40</sup> Comment by Ngamaru Raerino

<sup>41</sup> Comment by Bradfod Haami and Tearepa Kahi.

meeting house, these are the standard tenets for any *wharenuī*. The protocols for Northland are different to those from the Bay of Plenty, while Taranaki and the East Coast may differ again. If a *tangihanga* scene is to be filmed on a particular *marae* the local Māori will usually request that the *kawa* of their *marae* be observed. It is disrespectful to request a change of *kawa* to suit a story or shot. Again, each area has its own distinct practices and ways of doing things and they should never be overridden. This might mean shooting the scene inside the house instead of outside the house as local *kawa* dictates.

The full script, treatment and the way the scenes are to be filmed should be outlined to the *marae* committee so they are aware of everything that is to occur on their *marae*. At that point, the custodians of the *marae* are able to inform a production what is permissible and what is not. Occasionally they will make suggestions. On one production where new art department carvings covered existing *poupou*, *karakia* had to be performed before and after the changes. The covering of existing carvings may affect the *mana* of the original carver of the house and a *karakia* may be required to maintain balance and restore the house to its original state. Usually a standard location fee is payable to the *marae*.

### *Crews*

Many Māori cast and crew have acknowledged the benefit of having Māori advisors on set. They can work in confidence, secure in the knowledge that the *tikanga* in the script has been checked, protocols set in place and the Māori advisors will explain any cultural issues to non-Māori crew.<sup>42</sup> There is a prevailing assumption that possessing Māori heritage automatically qualifies the person to be an expert on all things Māori.

### *Actors and Extras*

Often a Māori television show or drama will portray a death or a *tangihanga*. For Māori this aspect of life is revered and due con-

42 Personal comment to Bradford Haami by Nancy Brunning while shooting *Mataku*, November 2004.



sideration and sensitivity needs to be given to the situation. The *tangihanga* portrayed for a film or drama may be fictional, but in the minds of Māori performing such a scene it is difficult to separate themselves from the reality of a fictional *tangihanga*. While the death is not real, the practice is real. In reality, if a transgression of *tikanga* occurs there is a consequence. Having advisors or elders participate in these scenes for guidance is vital.

Often an actor may have to play a deceased character in an open coffin as seen in *‘Once Were Warriors’*. Māori actors have, on occasion, accepted this role while others have disagreed to play that part. Where the living world intersects with death, even in a fictional acting role, ensuring the realm of death does not continue to connect with an actor after the filming of a scene requires appropriate ceremony. At the very least, *karakia* will give the cast and crew a sense that the production is looking after the welfare of the people.

### *Spoken Reo*

Ensuring the correct pronunciation, grammar and appropriate use of the *reo* or Māori language spoken on screen is correct is very important. Incorporating the *reo* in the writing of a story or script needs to be correct, in context with the period of the story, the usage of the language for a particular scene, and the dialect of the story setting. It is preferable that qualified speakers have checked the script for use and appropriateness or to write the *reo* sections. Frequently, conflict can occur between the Māori language dialect written for a character in the script and that of the actor who is to perform that character. Sometimes actors have tried to change the language to suit their own dialect rather than speak the dialect written in the script. Where the *reo* written in the script is part of the character’s back story, to change the *reo* to another tribal region’s dialect could mean changing the back story and possibly the plot.

Changing the *reo* for ease of performance is a different issue and may be accommodated if discussed properly with the Māori advisors beforehand.

### *Shooting a Scene*

Filming scenes with deep ceremonial significance means creating an environment where Māori cast, crew and extras are comfortable performing what is written in the script. This may mean instituting *karakia*, and having elders as advisors who can ensure that what is being performed is right. Some productions have had Māori advisors sit alongside the directors to explain the full workings of the action in a scene depicting ancient Māori custom. These arrangements create a culturally secure atmosphere on set.

### *Catering*

Another area of concern for Māori is the demarcation line between actors, crew and extras when food is served on set. Often the main cast and crew are catered for prior to the extras, and often the food allocated to the extras is of a lower standard. This has been the source of disrespect to many Māori extras. Some elders who have been extras will never do it again based on the disrespect they felt when treated badly on set.<sup>43</sup> Ensuring extras, who may be important elders, family members and *tamariki*, are respected regardless of the size of their role in a scene, should be paramount. Some of the people in a group of extras may be elders with *mana* and should be treated with due respect. *Manaaki* refers to respect and hospitality, which is integral to Māori ethos. Ensure *kai* or food is not sullied by a hierarchical approach beyond the timeless approach of serving elders and *tamariki* first.

### *Takahi – Setting a Foot Wrong*

If the Māori community involved in your production feel their wishes have not been adhered to by crew or a production during filming, they may halt the film's continuation. This occurred on the set of *River Queen* where the crew arrived at location to set up filming only to be told they couldn't film there anymore despite earlier consent and agreement. Such situations will cost time and money and cause embarrassment. Should this situation occur, a *hui*

with the local people or the designated *iwi* liaison to find a resolution to the situation will need to be held. This may take time and will depend on the rapport you have created with the local people. Sometimes no matter how well you work with an *iwi* or community you may find yourself vulnerable to internal conflicts within those groups of people. Everyone makes mistakes in something as complicated and sophisticated as screen production. When mistakes are made, the manner in which apology and redress is achieved can cause unexpected benefits for your production.

The logistics of consultation and discussion needs to be considered at the outset of a production with significant cultural content. Production processes that can cope with this and comply accordingly will need to be devised. Integral to this is the maintenance of regular production *hui* or general *hui* where all aspects of a production are discussed. *Tikanga* issues can easily be cleared up in these times. All these issues have occurred on actual shoots and remind us of the many cultural integrity concerns that could emerge. By simply contacting appropriate people with a sound knowledge of *tikanga* to participate in a production and to consider all the areas where *tikanga* may intersect with a shoot, could eliminate offence, embarrassment and wastage of time and budget – but more importantly uplift the performance, accuracy, recreation, creativity, style, and authenticity of the story.

## **Te Wāhanga Tuarima: Te Kaitohutohu Māori**

### **Chapter 5: The Role of the Māori Advisor**

Essential to the maintenance of cultural integrity and *tikanga* on a production where Māori communities are involved is the role of the Māori advisor. The Māori advisor may include professional industry advisors, local elders of a tribal community, or any other person able to advise a production on Māori issues. The primary role of the Māori advisor is to facilitate the needs of a production seeking to portray Māori in their project, and to ensure all Māori concerns that may arise are dealt with correctly. It is a high profile role, with responsibility for both the production and the Māori communities it seeks to deal with.

The value of having experienced Māori advisors knowledgeable in Māori language and *tikanga*, as well as professional competency in industry practice is now highly sought after. Many productions hire the services of Māori advisors for specific tasks applicable to their production. A Māori person on a production does not mean they are equipped to make informative decisions concerning Māori content on a project. Such decisions should be left to the Māori advisor.

The Māori advisor's responsibilities vary depending on the needs of a production. In smaller productions the advisor's role may solely consist of Māori language or *reo* advice, and perhaps comments on script, while others require someone to facilitate introductions to a Māori community and the capability of working in conjunction with those communities. With bigger productions, the workload of the Māori advisor may be higher. One drama series employed Māori advisors to fulfill the roles of; historical and *tikanga* storyliner, script editor, script translator, director's advisor, actor's dialogue advisor, *reo* teacher, actor's liaison, location manager's aid, *iwi* liaison, advisor to art department (makeup, wardrobe and design), warrior training, *reo* advisor on set, *kai-kōrero* and *kaikarakia*, post production sub titles translator in English and Māori, export script editor, and a general hand to the producer and production team.<sup>44</sup>

44 Comment by Bradford Haami – 4 Winds Films Ltd, in regards to 20 in the episode drama series *Mataku*.

The role of the advisor on this occasion was created by the producers and played a central role to the ethos of the production.

The following roles of the Māori advisor performed in the past on film, drama and television productions, illustrates the diversity of their responsibilities to a production:

**Story Consultant:** At the outset of any story containing cultural content, a Māori advisor will provide sound information on who should be involved, how the project should proceed with Māori and highlight any problems that may occur in the future with advice on how to alleviate them.

**Cultural Advisor/Story Liner:** In the area of script development, the cultural advisor is integral to the story by providing cultural information to enhance the story and drama within a script, while at the same time ensuring *tikanga* and representation is authentic. Reverting from Māori content because it may be considered *tapu* does nothing for the depiction or promotion of Māori on screen. Finding safe alternative ways to tell a story with *tikanga* in mind is the challenge.<sup>45</sup>

**Script Translator:** Translations in a script should be written by Māori language speakers who can write. This is a specialised role.

**Māori Script Editor:** A final read of a script by the Māori advisor is encouraged. Often Māori lines and action lines need to be checked and corrected.

**Cultural Advisor:** All cultural issues on a production are to be considered by the advisor. Early attention to details in the script by the cultural advisor allows early identification of what the production needs to consider for all departments.

**Director's Advisor:** Having a great relationship with the director

45 Comment by Ngamaru Raerino.

ensures the portrayal of Māori characters and scenes are represented authentically and the director is able to incorporate that information into the construction of a scene.

**Actors' Liaison:** Having a Māori advisor to oversee *reo*, and action to be performed by an actor brings a feeling of security for Māori actors.

**Kaikōrero** (Orator) – Oratory in Māori culture is revered. Having an advisor who can speak on behalf of a production to a Māori community with eloquence and knowledge is preferred. An orator's skills may be utilised in many forums on a production.

**Kaikarakia** (Spiritual Overseer) – Where Māori people are crucial to a production behind and in front of the camera, having someone who can be the spiritual overseer is essential. Māori people accept *karakia* as a part of everyday life. People would expect a *karakia* to be said to set things in motion and also to end a day.

**Iwi Liaison Officer** – The advisor can often play the *iwi* liaison role for the production, unless a tribe delegates that role to one of their own people.

**Location Manager's Aid** – Often requirements for filming in tribal regions leads to consultation with local councils and *iwi*. If the location manager is not comfortable negotiating directly with *iwi*, it is advisable for the Māori advisor to accompany the location manager to those *hui*.

**Pre-production Advisor** – During pre-production, many details and administrative work requires advice from the Māori advisor.

**Art Department Advisor** – Often cultural advice can be given by a Māori advisor with regard to designs, makeup and the building of sets for scenes with considerable Māori content.

**Te Reo Māori Advisor On Set** – A Māori language advisor is crucial to ensure all utterances and pronunciation are correct for the shoot. A set of headphones from sound and checking the script alongside continuity is where the advisor should be. Often changes occur on set and the advisor needs to be able to write or suggest alternative dialogue for the actors.

**Post-Production Advisor** – In editing and online, as well as any images, there will be details to attend to. There are Māori notions of ‘timing’ that can have a profound impact on the pace of a narrative. There can also be Māori input required with graphics.

**Soundtrack Advice** – Any Māori music, recorded or commissioned will come with cultural strings attached. Copyright to Māori music can also be difficult to trace and the Māori advisor may be able to assist in locating the owners of the music.

**Translator For Subtitles** – Subtitles for the mastered programme will need to be written and checked by the advisor. Excellent Māori and English language skills are needed. While the script may read well for both languages sometimes changes are required due to space on the screen.

**Export Script Advisor** – An export script is the production script produced when a project is signed off as a final cut. It includes a description of every picture change and word spoken on the screen in an accurate time-code. Often the finished programme may be very different to the shooting script. The export script needs to have the Māori language and translations checked by the Māori advisor.

**Publicity** – All publicity with Māori content should be read and commented on by the Māori advisor. This includes the use of appropriate images for public relations reasons.

**Launch** – If the launch of a film is to be in a Māori setting, the Māori advisor should assist with tribal guest lists, *tikanga* and venue negotiations.

It is becoming increasingly obvious that the workload required by Māori advisors on large productions, like a television drama or a feature film, cannot be performed by a single person. Given the list of roles the Māori advisor may play, it is evident that a team effort is required with each advisor possessing various and specific skills. To expect one advisor to be all things Māori for a large drama or feature film production is simply not manageable.

For those wishing to enter the field as a Māori advisor, it is imperative to have an excellent knowledge of *te reo Māori* and *tikanga*, as well as having a working knowledge of the film and television industry, storytelling and the working realities of a crew. These aspects of the advisor's role are becoming more crucial as productions with Māori content increase.

The Māori advisor's role is not designed to override the producer, director or heads of departments, but to work in conjunction with the team to creatively seek ways to ensure Māori portrayal for the lens is *tika*.

It is becoming essential for productions with significant Māori content to ensure their budgets include Māori advisors. Creating a baseline figure for advisors fees needs to be looked at as presently there is no standard cost available to the industry. There needs to be continued research into this subject. For productions with smaller budgets they may not be able to factor in this cost, yet it is still worthwhile talking to a Māori advisor about a project. Most Māori advisors are open to discussing the merits of a project.



## **Part II – Protocols And Guidelines**

## **Te Wāhanga Tuaono: Kohinga Kōrero Rongo o te Wā**

### **Chapter 6: Television News Gathering**

#### *News*

News gathering is fast turn around work and is often researched, filmed, written and screened or downloaded from other sources on the same day. News for mainstream is probably the strongest form of television media that influences audience's attitudes, especially towards Māori issues.

In general, it is recognised that mainstream news often under-report and misrepresent Māori political issues and most journalists are ill-prepared to cover Māori stories.<sup>46</sup> However, it is also noted that non-Māori reporters are capable of being sensitive to Māori cultural values and produce stories that resonate with Māori audiences.<sup>47</sup> As always, Māori are concerned with the way they are portrayed in the news and seek to have a balanced story portrayed that reaches beyond sensationalism.

Due to the time constraints of producing items for the nightly bulletin, Māori society has exempted known Māori reporters from formal rituals of engagement and given them license to cultural events and situations that are news worthy. This has occurred due to time spent developing a trustworthy rapport between Māori communities and Māori news editors and their teams. That trust is based on the idea that Māori know they will be portrayed appropriately and accurately in the news bulletins created by their own people. This is not always true in mainstream news. However, where new reporters unknown to the people arrive on the scene, it is standard practice to enter into the correct rules of engagement until their faces and work are known to the communities.

*Whakapapa* plays a large role in the rapport between Māori reporters and their communities.<sup>48</sup> Having reporters from a particular tribal district work with their own people allows easier access to the region's stories, but can sometimes foster particular biases. Mainstream news will work alongside these crews for Māori stories

46 'The Portrayal of Maori and Te Ao Maori in Broadcasting: The Foreshore and Seabed Issue', New Zealand Broadcasting Standards Authority, Dec 2005, p 43.

47 Ibid, p 128.

48 'The Portrayal of Maori and Te Ao Maori in Broadcasting: The Foreshore and Seabed Issue', New Zealand Broadcasting Standards Authority, Dec 2005, p.40.

that are of national and international importance. Māori-led news crews still observe the protocols associated with the particular events they are covering.<sup>49</sup>

Before embarking on Māori stories ensure you have all the appropriate details associated with the story, the cultural and historical contexts, and the talent. If you are uninformed it pays to ask someone from the community who can supply you with background information. When entering onto *marae* premises make sure you have permission from the *marae* to conduct your work.

**49** Comment by Moari Stafford, Te Karere news editor, TVNZ, 2005.

## **Te Wāhanga Tuawhetu: Pouaka Whakaata**

### **Chapter 7: Television**

#### *Television Concepts and Ideas*

Where an idea for a television show has a Māori component, Māori should be involved in the discussion from the outset to ascertain the best path for a project, the selection of people to be involved, and identifying any cultural snags that could arise. Without this necessary process it could ultimately cost the production more time and money and the concept could contain cultural flaws.

#### *Research*

Research may mean looking through records, books and newspapers for reference information but usually it entails contacting and finding the best talent to tell a particular story. However, the way a production and a researcher engages with a Māori community or *whānau* will mean understanding the local dynamics of that community.

A phone call to proposed talent is standard practice but it is not necessarily the best place to discuss the project in detail. A brief discussion of the initial concept and idea, and a time to meet face to face should be encouraged. It is presumptuous to believe that a phone call will close the deal. If the researcher knows the contacts well, and is able to enlist the contact to buy into the project immediately, this is a bonus. Usually a *hui* will be called with the researcher and the talent or community to discuss the idea.

Meeting face to face with potential talent for a show is a standard practice in the industry. A *pōwhiri* or a simple *mihi* may occur when meeting people for research purposes. Make sure the researcher is prepared for this. If a family or social/cultural tie can be made between the researcher and the *iwi*, this will give the researcher a greater chance of being accepted. Often discussions about matters unrelated to the main subject may occur before the *kaupapa* of a visit is even raised. This is usual when making a rapport with many Māori. Don't immediately start stating your wants

and needs as this may come across as conceit. Wait for the people to indicate the right time for you to state your case.

While the researcher may be the first point of contact and the one who usually creates a relationship with the talent, Māori are aware that final decision will be made by the director and producer. The research trip will ascertain whether the community is interested in being involved. It may take a number of visits before a *whānau* or community will be fully open to participation. Depending on the project, having Māori advisors on board at an early stage, will show the talent you are serious and have their best interests at heart.

Some tribal groups have designated film and television officers on tribal boards who deal with any industry and media enquiries within their tribal regions. In particular tribal groups like Ngāti Tūwharetoa, Waikato, Taranaki<sup>50</sup> and Ngai Tahu have created protocols and job roles to cater for media requests. Other tribes are setting the same protocols and roles in place. It should be noted that some Māori communities have engaged with media before and insist on appropriate procedures of engagement being set in place and carried out.

An experienced researcher with tribal connections, a good knowledge of protocols, local history and *te reo Māori* will make the path easier.

### *Iwi Liaison*

*Iwi* liaison or the negotiation with an *iwi*, *hapū* or *whānau* may occur where a production company desires to include or tell a particular tribal story or history, seek appropriate talent to tell the story, or simply to film on location within a particular tribal boundary. If a company does not use the services of a Māori advisor, specifically employed by the production to advise on Māori issues, usually a liaison delegate will be appointed by the tribe or *whānau* group involved to act as a point of contact or a 'go between' for the producer, director and the tribal community.

Often subjects of consultation, cultural sensitivity, intellectual property rights, schedules, access to locations and appropriate

<sup>50</sup> See Film Venture Taranaki Iwi Relationship group, Filming Protocols. Draft Document 18/02/03. Access via Wharehoka Wano, Tihi Ltd, New Plymouth.

acknowledgements are discussed in the iwi liaison process. It is essential to make the language simple and understandable to the people. The iwi liaison delegate may not have the power to make decisions unless the people have vested their *mana* upon that person to make decisions on their behalf.

### *Rapport*

A good rapport with an individual, *whānau*, *hapū* or *iwi* associated with a story is essential to creating trust-based relationships for a production. When the community becomes familiar with you, people will trust the decision making. Once the door to a new relationship is opened it must also be closed properly which means making sure all obligations between a production and the Māori community are met.

### **Pre-Production**

Pre-production is the period where staff and equipment are hired, schedules are set for filming and post-production. The schedule and budget are imperative to a production. The consultation process, Māori advisory, *reo* advisors, writers and translators, should be included in budgets and schedules. Māori Television and Te Māngai Pāho insist on the inclusion of Māori advisory, elders, or *reo* consultants on the personnel list and budget to ensure cultural issues are managed. Schedules should also include sufficient time for consultation and cultural etiquette. For daily filming schedules, if a *pōwhiri* is to take place, make sure appropriate time is allowed and any other details the crew need to know with regards to local protocols. Contracts and consents for Māori community participation should also be allocated sufficient time to allow for negotiations. Appropriate *koha* in the form of money or resources should be included in the budget for appropriate people and occasions. Often a situation may occur where the producer may have to travel to talk with the people about a concern, so budgets should include courtesy calls. Most *marae* and Māori communities are aware of making receipts available for tax purposes.

### Consents

In addition to signed interview permission slips and location consents, there are a range of other types of consents production companies should be aware of. When a production needs to use archival footage of Māori images held by a network or an archival institute, signed consent forms from an *iwi*, *hapū* or *whānau* representative is required before the footage can be released. There is a similar requirement for stills and music. Sometimes a consent form to allow a production company to tell a particular tribal story may be required. Negotiation for these consents may entail including or discussing conditions such as the vetting of information, agreed usage of archival footage, editorial decision making, appropriate acknowledgements and credits, the retention of a copy of the final show or film, and or copies of the field footage and possibly a say over any further use of that field footage.<sup>51</sup>

### Production

#### Filming

For shoots within a Māori community there will be a *pōwhiri* at a local *marae* or a family homestead. Crews should be briefed on the protocols of the day and, if time allows shown aspects of the *pōwhiri* including *waiata* to allow them the chance to enjoy the experience. Often food may be served after a *mihi* and before the filming starts. It is better to partake of food even if the crew is not hungry, as this is part of the *mihi* and *pōwhiri* process. It may cause an offence if the visitors do not partake of the local hospitality.

Throughout the shoot it is better to keep the locals happy. Without the talent on your side you have nothing to shoot. It is important to remember while you are in a tribal district you are a guest and not the boss, so act in a manner appropriate as a visitor<sup>52</sup>. Sometimes further negotiation for interviews and filming may occur at this point, where consent forms may need to be signed. The director or the head of the crew must always be prepared to stand before the people at any time if negotiations require further address. Many

<sup>51</sup> *The New Zealand Screen Production Guide*, second edition, 2005, pp 23–24.

<sup>52</sup> Comment by Aroha Shelford, Nov, 2005.

believe that when filming begins the original researcher should be available to make the appropriate introductions between the talent, the Māori community they have created a rapport with, and the director and crews. When introductions have not been made, the rapport between the different groups may not be as solid as it could be, and may cause inferior performances on camera. Courtesy and respect for your talent and the community is an absolute necessity. Lack of *manaaki* towards the people could easily offend and create a conflict for your production, especially in the treatment of the elderly. Poor treatment of people could result in being prohibited from the district for life. A crew on location in a Māori community must learn to 'go with the flow' as circumstances in a tribal region can change quickly<sup>53</sup>; from the death of a family member, local tribal politics, to an unexpected protest that may affect the people you are filming with. If these situations should occur it would be prudent to follow the advice of the locals. The supporters of your project will know how to deal with any situations that may arise and will find the best way to ensure your time is utilised while you are in their region.

#### *Filming at Hui*

If consent is approved, shooting at a *hui* or a ceremonial event often means ensuring the director or reporter is always present alongside their crew. Often people at a *hui* do not know what has transpired between *hui* organisers and a crew and they may have an aversion to filming. A Māori face alongside the crew will alleviate any controversy with the Māori public at a *hui*. At any *hui* it is usually protocol not to place the camera in the line of conversation between orators or in the path of the ceremony being performed. Sometimes the local people will designate a place for the media to be stationed. For special *hui* like a *tangihanga*, care should be taken not to breach the *tikanga* of the occasion. Having an 'unobtrusive number of crew' at a *hui* lessens the likelihood of elders asking those not directly associated with the *hui* to be shifted, as well as allowing easier movement through the crowds and the location.



### *Talent and Locations*

Ensure the interviewees are comfortable and treat them with respect, especially when dealing with the elderly. Ensure names and titles of talent are collected and spelled correct. Locals may ask that special locations should not be filmed for cultural reasons. Please adhere to their directives. All local directives should go through either the director or the reporter in charge of the crew.

### *Te Reo Māori*

The monitoring of Māori language and its appropriateness in a show is becoming standard practice. Māori Television and Te Māngai Pāho objectives are to ensure the language is user friendly to the target audience. Their contracts often stipulate *reo* advisors must be listed as personnel on a production and should be present on production shoots to ensure all utterances spoken are correct for the given genre of show made. Some production companies have the facility to accomplish this, but for those who do not, Māori Television will provide a list of *reo* advisors for the production to employ.<sup>54</sup> For productions that do not employ this practice, Māori Television may not accept a version of your show until the *reo* aspects are amended to an acceptable level even though mainstream networks will air the show.

This is why Māori commissioners request rough cuts and *reo* narration scripts to check. It is the producer's responsibility to ensure the *reo* content is correct. Presenter's dialogue and final narration scripts in *te reo Māori* should be monitored and checked by *reo* advisors, unless the presenters themselves are competent speakers. Ethically, it is not acceptable to interfere with the *reo* of your interview talent during a shoot because they are there as a courtesy due to your request. The language of the talent is important to be heard, despite the errors that he or she might make. The Māori language is still reviving itself, and there will always be a place for those who are learning. Maintaining appropriate *reo* throughout the production with the same advisor, who should be a qualified interpreter in

<sup>54</sup> Comment by Maori Television Reo Kaihautu Kingi Ihaka, 19th Oct, 2005, Auckland, NZ.

both Māori and English is preferred. This brings consistency and balance in the flow of the *reo* for the whole production.

### *Resourcing*

Often a local delegate who represents a *whānau* or a tribal group may have to gather the people as well as do research for your production. This takes that person out of his or her own job and should be catered for like any researcher or service provider. Usually a *koha* or a gratuity in money form is to be handed to this delegate or to a *marae* or *whānau* in appreciation for work completed or for hosting you as visitors in their world. It may also be seen as a contribution towards participation with your production. Gifting is a common practice amongst Māori communities. The form of *koha* is your prerogative but is often in the form of money.

When the *iwi* liaison person is selected by the tribe or *whānau* concerned to help organise your production on the home-front, an allowance should be made for the work they perform in your production. This should be presented to the group as a whole or to the *iwi* liaison delegate. For budgetary and tax reasons, receiving a receipt for a *koha* is standard practice. If in doubt, ask the *iwi* liaison delegate about receipts.

## **Post-Production**

### *Editing*

Often the story is created on the editorial bias of the programme maker. Producers and programme commissioners make editorial decisions on rough and final cuts before delivery of a programme to a network. The question of who has editorial rights over the commentary is complicated. For most productions, the editorial rights should be left with the producer and director, however, it is becoming more common for Māori communities to be given rights in the way their interviews and images are edited and finally portrayed.

The level of control over what should be edited into a show should be negotiated with the tribal community or *whānau* at

the outset. In most cases production houses involved with Māori communities will allow essential individuals, *whānau* members or others directly involved, a preview of either a rough cut or a final cut before sign off to ensure the story is told in appropriate cultural context. This is becoming part of the negotiation to allow a story to be told. However, it is standard practice that the producer/director retain editorial control over a project.

#### *Voice-Over Narration Script*

Usually a guide script is written for a production, and later refined for the final cut of a show. The voice-over script is usually vetted by a network before it is signed off. Sometimes, the voice-over script for a show may need to have the historical and traditional details checked with the correct people (the *iwi* liaison delegate or the main talent) before allowing the narrator to record it. If the script is written in *te reo Māori*, then this also needs to be monitored.

#### *Music*

Permission to use music for a production like any television project, needs to be either licensed via the Australasian Performing Rights Association (APRA), Australasian Mechanical Copyright Owners Society (AMCOS) or commissioned directly and paid for by the production. If using *waiata*, *puoro* or *haka*, consents from the composers or artists must be acquired, with standard license agreements to allow a production use of music and assigning benefits to the composers or artists. Further, Māori music used as background for scenes or sequences should be consistent with the specific themes and *tikanga* of the chosen music. Māori have a strong oral culture and history of *waiata* and there will be many different forms and various categories of *waiata* and *haka*. These may be love songs, war songs, parodies which address gossip and slander, to songs which remember an ancestor or songs specifically for infants. A party song would not be appropriate for a *tangihanga* scene and a war song would not be appropriate for a birth scene.

### *Titles and Credits*

Māori talent should be consulted about how they wish to be acknowledged when their image first appears on the screen and also during the credit roll. It may be particularly important to identify all the talent's names and their tribal affiliations as part of their title or name keys. Checking the spelling of all their details is essential for credits and titles. Inserting a *mihi* into the credits is optional.

### *Obligations to Talent*

Often at the end of a production or during the post-production stage and the time between waiting for a show to go to air, promises and negotiations with the Māori community may be forgotten. Keeping in constant contact with Māori communities about the progress of a show is imperative to maintaining rapport. Un-met obligations make it hard for Māori in the industry and other productions to return again to these areas.

**Te Wāhanga Tuawaru: Mahi Whakaari**  
**Chapter 8: Drama, Short Films and Feature Film Making**

The principles of drama for television and making a feature film are similar, but often differ in format, scale and cost.

**Development**

*The Original Concept*

If an original concept or idea for a script revolves around an Indigenous or Māori topic, (factual, non-factual, an adaptation of a literary work, a traditional story or real life story) the integrity and authenticity of Māori representation should be considered. This can be achieved by sound research and by seeking the advice of a Māori advisor who may be able to advise on the necessary protocol should you decide to develop an idea to the treatment and script stage.

The advice may entail possible research avenues for the story, the appropriate Māori communities that need to be contacted, or the cultural pros and cons of developing the idea. Often advice on a script with significant Māori content is pursued after the story is created or when the script is fairly well developed. By that stage, a view is formulated of how the story should be perceived and Māori notions of the story will become secondary and often discarded. It should be noted, that many tribal groups in New Zealand may not allow their stories to be told by an outsider as they themselves have desires to create their own ancestral and contemporary stories as films or dramas.

*Story Consultation*

Developing an idea into a storyline or treatment with Māori content should include Māori writers or script consultants wherever possible. A sound cultural grounding with strong research in the subject of the story can reduce the likelihood of any cultural misgivings and offences later. Fictional stories that portray Māori characters, settings and *tikanga* still need consultation to ensure the cultural

contexts, representation and portrayal of Māori are 'right'. It is important that the portrayal of traditional, historical, and contemporary characters, the plots and the settings they exist in, are in context with the appropriate Māori world-view.

The level of research and development applied to any aspect of a script should also pertain to the Māori content. This should not be considered a daunting task but an enjoyable journey where new and exciting cultural concepts can be incorporated into the treatment to push the narrative and character journeys forward in an interesting way.

With the adaptation and dramatisation of non-fiction, real-life events, biographies or stories – whether unpublished or published, consultation and the obtaining of consents from the people and communities the story belongs to are vital. Any liaison with the Māori communities and families concerned should be informed of the limitations of a script, and the processes associated with writing a script and getting it made. Often this process takes years and this will mean a long-term relationship with the community. An initial discussion should occur which describes the form the story will take. Defining the treatment for the story may mean explaining the faithfulness or differences of the potential work to the actual event or story. Answering these questions will have a great bearing on the discussions with the families whose story is being retold and if the story is thought to stray too far from the original story the people may withdraw their support.

The role of the producer and writers will be to gain the support of the community. If consent is given to proceed and develop the story based on the published or unpublished source, an option agreement will be created allowing the producer the right to develop the story into a drama or film script with the view to funding it as a drama or film. That agreement will outline the period of time for the option, the association details between the production and the publisher, composer or Māori community group, the future benefits, assignment of rights and payments for the option. A film or drama cannot

be made without a clear chain of title being assigned to the producer and the company developing and seeking to fund the story. Without this document, no movement for funding can occur.

### *The Script*

The script is the underlying work on which a drama or a film is based. Once again, where cultural images, storylines and themes are incorporated into a dramatic script, the appropriate cultural contexts for their use should be understood. This means fully understanding the contexts of the rituals and themes pursued by the writer for the script. Cultural themes of *utu*, *tapu* and *makutu* seem to permeate a large number of Māori content stories. These subjects are not as simple as many writers both Māori and Pākehā may think. In depth knowledge of these subjects and the many facets these concepts entail should be researched before beginning to base a story or the motivations of its characters, around these concepts.

### *Script Editing*

When the various drafts of the script emerge a Māori reader or script advisor should always check and comment on the *tikanga*, dialogue and *reo* content. The Māori script reader/advisor should provide thoughtful solutions for cultural situations that may be considered incorrect, out of context or problematic. Depending on the story there may be an *iwi* liaison issue, where the Māori community involved or the nominated *iwi* liaison delegate should read the draft, and comment on behalf of the tribe. This will be especially necessary if the script represents the real life story and adventures of historical Māori ancestors. From a producer's perspective, it is highly unusual for the script to be read by a large number of people. However, this is something to be negotiated between the producer and the community at the beginning of the development process.

Māori language standards set in place by Te Taura Whiri i te Reo Māori, suggest that the language used in scripts should be checked by appropriate Māori language advisors to ensure it is correct, appropri-

ate and consistent for the period and genre the story seeks to portray.

When the final draft of the script(s) is published or 'green lit', revisions that may occur in pre-production and possibly on set, should be made in conjunction with the Māori advisor. While on set, the *reo* advisor must have the ability to create the appropriate *reo* for the character(s).

In addition to this, Māori songs used to accompany a scene on location, and unscripted dialogue for extras can be problematic. Often these components are left to the extras or actors to devise on set just prior to shooting. This is unfair to Māori actors and extras and should not be expected of them. These aspects of the story and the scene should be created in conjunction with the Māori script advisor who can create the dialogue and songs which are culturally suitable for these scenes.

### *Composition*

Sometimes Māori songs and *karakia* are composed specifically for scripts. If these are crucial to a story the words should be written into the script. Often a script will simply indicate 'Māori song' without the words. Then, at the time of filming, the actors and extras are often expected to know and sing a Māori song or recite a chant in a scene that has not been rehearsed or they do not know. The result of this is that any common traditional song or chant is sung but is often never appropriate for the scene. These aspects of a script should have just as much weight as any other section of a script. If these compositions are not in the script it is imperative that someone organises what should be recited or sung and rehearsed with the actors or support cast prior to the shoot.

Where material is specifically composed for a scene in song or chant form, these should be registered by the composer with Australasian Performing Rights Association (APRA) and Australasian Mechanical Copyright Owner's Society (AMCOS). Often published Māori songs that are intended to be sung in the background of a scene are overlooked, but like any piece of music, you need to have



permission either from original composers, a family representative or via APRA. Often the Māori advisor will compose material for the script which the overall fee will cover, but the title should still be registered with APRA.

### **Pre-Production**

During pre-production or the set up for filming, there are a number of cultural details that need to be taken into account.

#### *Budgets*

Budgets for projects with significant Māori content need to cater for the consultation process. Allowances for proposed travel, *koha*, Māori advisors or *iwi* liaison fees should be included as part of a production budget where appropriate. Depending on the scale of the production there may be additional costs to consider. If large groups of warriors are needed for a production, budget for *hui* and *wānanga* to allow the extras to learn and rehearse what the script expects to be performed. Studying the script closely should reveal what is needed culturally and therefore what should be allocated in the budget. Well informed consultation of what may be required in the budget to accomplish culturally-based tasks, could create savings in the end by alleviating hidden costs that could arise later from a lack of understanding cultural requirements.

#### *Locations*

Many areas around New Zealand are deemed *wāhi tapu* or heritage sites, which have spiritual, historical and cultural significance to Māori. Often locations selected for a shoot may be close to or on these significant heritage sites. Care needs to be taken that desecration or trespass on these sites does not occur. Difficulties have occurred on many productions when sacred sites have been disrespected by a working crew. Other times crew members have been put at risk on sites chosen as a filming location that are known to be spiritually significant<sup>55</sup>.

<sup>55</sup> The film *Perfect Creature* chose a location such as this. When crew members were being spiritually attacked elders were asked to come and *karakia* through the location. The elders commented that this place should never have been chosen as a location and then proceeded to *karakia*.

A location may fit the scene or look amazing but that does not mean it is the best location. It is imperative that the *wāhi tapu* and heritage sites in the district are identified. Consents for filming on locations will often be required from the Department of Conservation, the local district council, or landowners. Usually location scouts are given a list of identified heritage sites in their districts, if not, they will be advised to talk with the local Māori liaison officers to sanction the use of particular sites or identify areas out of bounds.

With privately owned lands and premises, the owners may or may not know the history of a site. Even though a location may not be held in Māori ownership, this does not mean it has no cultural significance. Many of the local, long-standing farmers of a district will know areas that are deemed sacred to Māori and will advise a crew to keep clear of entering these zones.

Requests for filming on local *marae* should be considered with cultural protocols in mind. If a request to use a *marae* complex is accepted, usually a *pōwhiri* of some kind will occur to open the *mana* of the *marae* to the production and allow free movement upon the grounds. Sometimes tribal representatives may wish to welcome the crew traditionally into their district and want to become observers of the production.<sup>56</sup> This is often not a problem to a production as long as the people are kept comfortable and outside the line of filming.

In many cases, the owners of a particular location or premises will want to read the scenes to be enacted and filmed on their site. Some Māori organisations and individuals may exercise their right under *tikanga* to veto a portion of a script to be filmed on their location for cultural reasons. Allowing the script or relevant scene to be read by location owners may defer any embarrassment later.

#### *Art Department*

The art department consists of a head designer, set builder, wardrobe and makeup. Having a Māori advisor as part of the team

<sup>56</sup> This occurred on the series *Super Fire* where the local tribe welcomed the crew and advised them about the conditions of filming on their tribal lands. The Kiritoto (Bloodied skin) stream was the point of discussion where the tribe said no filming was to take place in that stream.

ensures everything created for the screen is culturally sound. This places the onus of cultural authenticity on the Māori advisors. The art department seeks to recreate a scene using available resources to make what is required to present the scene as authentically as possible. This means that alternative materials may be utilised to construct cloaks, headdresses, carvings, weapons, and other Māori objects. As long as the art department is informed well in advance of filming concerning the cultural aspects of props, they will be able to accomplish amazing things with contemporary resources.

### *Design*

Notwithstanding the designer's creative ability in their field, good advice on cultural issues associated with the designing, building and dressing of sets and props is helpful to the head designer. Remember to be careful of using highly recognisable tribal designs, emblems and symbols (such as the identifiable Uenuku carving from Waikato), as they are still owned by the iwi and under *tikanga* they should be consulted.

### *Wardrobe*

Sound advice on culturally appropriate clothing for certain scenes is usually welcomed by designers. A great deal of symbolism is attached to different forms of garments in Māori tradition, so it is worthwhile having a Māori advisor cast their eye over designs to help make decisions in conjunction with the designer on what is appropriate and what is not appropriate for a scene.

### *Makeup*

The creation of *moko* on characters, using prosthetics or pencil, is laden with cultural and spiritual issues. Care must be taken to use the correct designs, that the artist's *mana* to perform the task is appropriate and a whole host of other considerations as discussed in Chapter 4. While many women become makeup artists, by custom they may not necessarily be the right people to re-create *moko*

and body art on male actor and extras. Actors accustomed to the workings of a crew have no problems with this, but support cast and extras may not appreciate women performing tasks traditionally set aside for men. *Moko* is a specialised task and should have experts in this field available to a production. Having Māori advisors associated with the makeup designer gives clarity to the look of certain characters and becomes a source of cultural authenticity to the creative area of makeup work.

## **Production**

### *Production Schedules*

Production schedules outline everything associated with a days filming. Where possible, the schedule should indicate the time needed for any special cultural details concerning a location. For instance, informing people not to wander into an indicated vicinity that may be deemed a heritage site. Also, if applicable, times for *karakia* prior to the days shoot and at the end of the day should be indicated, as well as any environmental issues that need to be mentioned for the entire cast and crew on set or location.

### *Actors*

Casting actors to play Māori characters can be exciting and daunting. With the rising number of Māori language parts, finding Māori actors of all genders and ages who can speak the language is a difficult task but becoming more accessible. Not all Māori actors are fluent in the language, but many are learning. In addition to this, it has been noted that searching for appropriate faces and features of Māori to play full-blooded Māori characters from the past is becoming more difficult with all the inter-racial marriage that has occurred in past generations.

From the time actors are cast, and selected to attend the script read-through, they should have access to the Māori advisor to answer any questions they may have about the Māori content of the script or to ensure they understand the language and ethos of

the story. This will give the actor a greater understanding of their character's motivations and the situations the actor will need to rehearse and play out.

The role of the advisor as the *reo* and *tikanga* coach is important for the actors both on and off the set. In general Māori actors will not misrepresent their people and their characters. Issues have arisen on some productions where core and support cast are expected to recreate the actions and language of a Māori situation that is not scripted or has just been rewritten on site. This often occurs when due consideration has not been given to the Māori content of the scene at the script development stage. It is incorrect to presume that the Māori cast will know what to do in a scene with Māori content, simply because they are Māori. It is unfair for the actors to have to adlib, and compromise portraying Māori incorrectly. The actors may be unqualified to make such a decision and may find it hard to disagree with a director.

#### *Extras*

Extras are support and background groups of people or individuals who perform in the background of a scene. While they do not play a prominent role in the story, they are part of the bigger picture and contribute to the overall shape of a film or drama. Often the demarcation lines between cast, crew and extras becomes so noticeable that the difference in treatment between the two groups can almost be insulting. Respect for the extras regardless of race, creed or language, should be based on the notion of '*manaaki ki te tangata – respect for people*', where all people are treated with value. Ensuring the extras, who may be respected elders, family and *tamariki* are respected regardless of the size of their role in the scenes they are required for, should be recognised as discussed in Chapter 4. Ensuring all the people on the set are respected and well informed of what is expected of them should be the hallmark of any crew. This may mean the second and third assistant directors need to have an understanding of communicating with Māori.

### *Assistant Directors*

The first assistant director is in charge of the schedule and the orders on set. The second assistant director coordinates the call sheet, is the liaison point between the production office and the on-set crew and manages the cast on set. The third assistant director is the on-set assistant who helps transport and move cast and extras to and from set. The schedule of the first assistant director often calls for the actors and extras to be available to perform, allowing hours of preparation time. On many sets elderly people and *whānau* are called many hours before they are required with inadequate shelter and food. Taking this into consideration when scheduling shows a thoughtfulness on the part of the production.

The assistant directors play an integral part in keeping contact with the cast and extras. More attention needs to be taken to respect the people who are under the care of the assistant directors and to keep the people informed of what is happening, especially when they are waiting around for hours at a time. It is also important to ensure that the assistant directors are able to pronounce the names of all Māori people properly as this could be a source of offence.

### *Te Reo Māori Advisor*

Where Māori language is included in the script(s), and spoken by actors on set, it is standard practice for Māori language monitors to be present to ensure correct pronunciation. This is a designated role for an advisor and is not appropriate for a Māori crew member from another department to perform.

### *Director and Māori Advisor Relations*

A script is visualised by the director, and they work with the actors and crew to realise the script in an interesting and visual way for television or the big screen. The director rules the set. However, if the director is unaware of the subtle and appropriate nuances of Māori characters, the cultural depth and authenticity of a scene may be lost. Having a Māori advisor liaise closely with a director can in-

crease understanding and help enhance performance and uplift the visual aspect of a scene. This relationship and the discussions on scenes and character should be worked out well before arriving on set to shoot. When there are changes to be made on set the Māori advisor should be part of those changes.

The director and Māori advisor relationship will be crucial to a production with significant Māori content as major decisions will be made by both people throughout the pre-production, production, post-production process and the launch if it is allowed.

### **Post-Production**

Usually the director, the producer, the network or the financiers may all have input into the choice of music, the grade, the titles and subtitles, the rough cut and final cut of a film or drama. But the Māori advisor should also be factored into those crucial times, to check Māori cultural discrepancies. If it has been negotiated with the Māori community or *whānau* involved to view the rough cut for comment this should be adhered to. Most Māori are aware that the editing process is integral to the way Māori are portrayed in the final product and have insisted on being involved in that process to ensure the scenes are not manipulated to the point of trivialising Māori integrity.

### *Composition*

Where a film or drama requires Māori instrumentation or Māori forms of *waiata* to be composed for the background music, Māori instrumentalists, *waiata* composers and singers are available to be included in the composition process. As with any service they should be remunerated at standard musician and composer rates. Often Māori instrumentalists have asked for their material to be recorded only for the current project and not used for future productions. All standard copyright registration forms should be completed and submitted to APRA. Where old songs are to be used, ensure the correct permissions for use and replay are acquired.

### *Sound Post-Production*

In sound post-production, music, background sounds and voices are added. In most cases actors may be required for Additional Dialogue Record (ADR), where dialogue may be re-recorded, background voices and songs performed and track-layed into the final sound mix. Where the sound post and final track-laying may take place overseas, the Māori advisor should be considered to monitor all Māori language utterances, new dialogue voices, dialectual differences and also oversee the placement of specific background music such as *haka*, *waiata* and *puoro* are correct. If songs are to be added into these sessions, schedulers must allow the advisor enough time to organise singers and instrumentalists to learn and practice the items beforehand. Māori and indigenous viewers will intuitively know when something is incorrect. The reputation of the film or drama is immediately brought into disrepute and this should never be the objective of a production. Attention to detail at sound post-production is crucial.

### *Subtitles*

The translation of subtitles is a specialised task. While the English language translations of Māori dialogue are usually scripted, sometimes during the edit process the translations may need to be adjusted and rendered for technical reasons. This means having a translator with excellent English skills to reword the subtitles in a form that is still faithful to the Māori dialogue. A Māori language monitor should always be present at this stage.

### *Titles and Credit*

Check the spelling of any name that will appear in all credits and titles. Often the way Māori communities should be acknowledged will be negotiated on option agreements or story and writers' contracts.



*Launch*

Launching a film or drama that has Māori content may mean having a Māori advisor participate in the organisation of the event. This will ensure the correct protocols are in place, all appropriate invites are sent out to the *tangata whenua* involved, and appropriate images for publicity are chosen. If a production begins with a *karakia* it should also be completed with a *karakia*.

## **Te Wāhanga Tuaiwa:Whakarapopototanga**

### **Chapter 9: Summary**

For many Māori and Pākehā in the industry, these topics are now becoming second nature. However, for newcomers to the industry, and international productions these issues may not be obvious. Over the last 20 years, Māori communities have become more aware of the politics and processes of television and film production and are very keen to be involved in a manner that preserves their cultural identity and is mutually beneficial.

Considering these very real issues in relation to a production with Māori content is always essential. Melding standard industry and technological practice and understanding the concerns of the Māori community will ultimately lead to enhanced relations with *iwi*, *hapū* and *whānau*, improved production experiences and enhanced television, drama and films.

**Te Tapiritanga  
Appendix**

## **Contacts**

### **New Zealand Funding Agencies:**

#### **The New Zealand Film Commission (NZFC)**

PO Box 11 546  
Level 3, 119 Ghuznee Street  
Wellington  
Ph +64 4 382 7680  
Fax +64 4 384 9719  
Email [info@nzfilm.co.nz](mailto:info@nzfilm.co.nz)  
[www.nzfilm.co.nz](http://www.nzfilm.co.nz)

#### **Te Māngai Pāho (TMP-The Māori Funding Agency)**

PO Box 10 004  
Level 4, Investment Centre  
Corner Ballance and Featherston Streets  
Wellington  
Ph +64 4 915 0700  
Fax +64 4 915 0701  
Email [webconnect@tmp.govt.nz](mailto:webconnect@tmp.govt.nz)  
[www.tmp.govt.nz](http://www.tmp.govt.nz)

#### **NZ On Air (NZOA)**

PO Box 9744  
54-56 Cambridge Terrace  
Wellington  
Ph + 64 4 382 9524  
Fax +64 4 382 9546  
Email [info@nzonair.govt.nz](mailto:info@nzonair.govt.nz)  
[www.nzonair.govt.nz](http://www.nzonair.govt.nz)

**Te Waka Toi – The Māori Arts Board of Creative New Zealand**

PO Box 3806  
Old Public Trust Building  
131–135 Lambton Quay  
Wellington  
Ph +64 4 473 0880  
Fax +64 4 471 2865  
Email [info@creativenz.govt.nz](mailto:info@creativenz.govt.nz)  
[www.creativenz.govt.nz](http://www.creativenz.govt.nz)

**Broadcasters****Māori Television**

PO Box 113017  
9–15 Davis Crescent  
Newmarket  
Auckland  
Ph +64 9 539 7000  
Fax +64 9 539 7199  
Email [info@maoritelevision.com](mailto:info@maoritelevision.com)  
[www.maoritelevision.com](http://www.maoritelevision.com)

**Māori Programmes Department**

TVNZ Television Centre  
PO Box 3819  
100 Victoria Street West  
Auckland  
Cnr Hobson and Victoria Sts  
Ph: +64 9 916 7000

### **Television New Zealand**

PO Box 3819  
Auckland  
Ph +64 9 916 7000  
Fax +64 9 916 7934

### **TV3 Wellington**

PO Box 1334  
Level 3, Building C  
72–74 Abel Smith Street  
Te Aro  
Wellington  
Ph +64 4 801 6333  
[www.tv3.co.nz](http://www.tv3.co.nz)

### **TV3 Auckland**

Private Bag 92624  
3 Flower Street  
Eden Terrace  
Auckland  
Ph +64 9 377 9730  
[www.tv3.co.nz](http://www.tv3.co.nz)

### **Sky Network Television Ltd**

#### **Prime Television New Zealand**

PO Box 9059  
10 Panorama Road  
Mt Wellington  
Auckland  
Ph +64 9 579 9999  
Fax +64 9 579 8355  
[www.primetv.co.nz](http://www.primetv.co.nz)

**Triangle Television Ltd**

PO Box 78 034  
28 Surrey Crescent  
Grey Lynn  
Auckland  
Ph +64 9 376 5030  
Fax +64 9 376 5049  
Email [info@tritv.co.nz](mailto:info@tritv.co.nz)  
[www.tritv.co.nz](http://www.tritv.co.nz)

**Māori links:****Ngā Aho Whakaari (NAW – Māori in Film and Television)**

Māori in Film Video & Television Inc  
No. 2 Fitzroy Street, Level 1, Ponsonby, Auckland  
PO Box 68 626, Newton, Auckland, New Zealand  
Ph: +64 9 360 8176  
Fax: +64 9 360 8180  
Email: [admin@ngaahowhakaari.co.nz](mailto:admin@ngaahowhakaari.co.nz)

For a list of Māori producers and Production Houses refer  
Ngā Aho Whakaari or The Brown Pages.

**The Brown Pages****(Māori and Pacific Peoples Indigenous Arts and Media Directory)**

PO Box 14 706  
Panmure  
Auckland  
Ph +64 9 578 1366  
Email [admin@brownpages.com](mailto:admin@brownpages.com)  
[www.brownpages.co.nz](http://www.brownpages.co.nz)

For a list of iwi contacts, tribal organisations and businesses and reports see:

**Te Aka Kumara o Aotearoa**

**(TAKOA – The Kumara Vine of New Zealand)**

A Directory of Māori organisations and Resource People

Tuhituhi Communications

PO Box 80020

Green Bay

Auckland

Ph +64 9 8169520

Email [info@tako.co.nz](mailto:info@tako.co.nz)

[www.tako.co.nz](http://www.tako.co.nz)

or

**Te Puni Kōkiri (TPK – Ministry of Māori Development)**

Head Office

PO Box 3943

TPK House, 143 Lambton Quay

Wellington

Ph +64 4 819 6000

Fax +64 4 819 6299

Email [tpkinfo@tpk.govt.nz](mailto:tpkinfo@tpk.govt.nz)

[www.tpk.govt.nz](http://www.tpk.govt.nz)

**Broadcasting Standards Authority (BSA)**

PO Box 9213

Level 2, NZ Lotteries Commission Building

54-56 Cambridge Terrace

Wellington

Ph +64 4 382 9508

Fax +64 4 382 9543

Email [info@bsa.govt.nz](mailto:info@bsa.govt.nz)

[www.bsa.govt.nz](http://www.bsa.govt.nz)



For a list of known Māori advisors contact Ngā Aho Whakaari

### **Essential New Zealand Film and Television Resources**

See:

#### **The Data Book**

PO Box 5544  
Level 7, 67 Symonds Street  
Wellesley Street  
Auckland  
Ph + 64 9 909 8400  
Fax + 64 9 968 0146  
[www.databook.co.nz](http://www.databook.co.nz)

#### **Investment New Zealand**

PO Box 8680  
Level 11, 23–29 Albert Street  
Auckland  
Ph +64 9 366 4768  
Fax +64 9 914 9896  
[AKLoffice@investmentnz.govt.nz](mailto:AKLoffice@investmentnz.govt.nz)  
[www.investmentnz.govt.nz](http://www.investmentnz.govt.nz)

#### **Screen Directors Guild of New Zealand (SDGNZ)**

PO Box 47 294  
Level 1, 160 Jervois Road  
Herne Bay  
Ponsonby  
Auckland  
Ph +64 9 360 2102  
Fax + 64 9 360 2107  
[Email office@sdgnz.co.nz](mailto:office@sdgnz.co.nz)  
[www.sdgnz.co.nz](http://www.sdgnz.co.nz)

**The Screen Production and Development Association of  
New Zealand (SPADA)**

PO Box 9567  
Level 2, 170 Cuba Street  
Wellington  
Ph +64 4 939 6934  
Fax + 64 4 939 6935  
Email: [info@spada.co.nz](mailto:info@spada.co.nz)  
[www.spada.co.nz](http://www.spada.co.nz)

**The New Zealand Writers Guild**

PO Box 47886  
1/243 Ponsonby Road  
Ponsonby  
Auckland  
Ph +64 9 360 1408  
Fax +64 9 360 1409  
Email [info@nzwg.org.nz](mailto:info@nzwg.org.nz)  
[www.nzwritersguild.org.nz](http://www.nzwritersguild.org.nz)

**The New Zealand Film Archive**

PO Box 11 449  
Te Anakura Whitiāhua  
84 Taranaki Street  
Wellington  
Ph +64 4 384 7647  
Fax +64 4 382 9595  
Email [info@nzfa.org.nz](mailto:info@nzfa.org.nz)  
[www.filmarchive.org.nz](http://www.filmarchive.org.nz)

**The New Zealand Film & Video Technicians Guild**

PO Box 68294  
4E Macaulay Street  
Newton  
Auckland  
Ph +64 9 3022 022  
Fax +64 9 3022 025  
Email [info@nztecho.com](mailto:info@nztecho.com)  
[www.nztecho.com](http://www.nztecho.com)

**Women in Film and Television (WIFT)**

WIFT Wellington  
PO Box 6652  
Wellington  
Email [info@wiftwellington.org.nz](mailto:info@wiftwellington.org.nz)

...

WIFT Auckland  
PO Box 90 415  
Auckland  
Ph +64 9 378 7271  
Fax +64 9 378 7679  
Email [office@wiftauckland.org.nz](mailto:office@wiftauckland.org.nz)  
[www.wiftauckland.org.nz](http://www.wiftauckland.org.nz)

**APRA New Zealand**

Unit 113, Zone 23  
21-23 Edwin St  
Mt Eden  
PO Box 6315  
Wellesley St  
Auckland 1141  
Ph 09 623 2173  
Fax 09 623 2174  
Freephone 0800 692 772

## **AMCOS**

Unit 113, Zone 23

21–23 Edwin St

Mt Eden

PO Box 6315

Wellesley St

Auckland

Ph 09 623 2173

Fax 09 623 2174

Freephone 0800 692 772

## Māori Credit List

The following list of translated credits are the preferred Glossary of Terms for use on all productions broadcast over Māori Television. This is by no means a comprehensive list of all the potential terms used in the television industry but it will be updated in the future as new terms come to our attention. It is an attempt to standardise the terms used in the industry to avoid the confusion caused by the vast array currently used and in response to the request from both in-house and independent producers to have the translations of these terms provided. It has come about after consultation by Māori Television with Te Taura Whiri i Te Reo Māori.

Accountant	Kaitiaki Pūtea
Assistant	Kaiāwhina
Associate Producer	Hoa Kaihautū
Auto-cue Operator	Ringa Whakahaere Rerenga Kupu
Cablers	Ringa Mau Wāeahiko
Camera Operator	Kaihopu Āhua
Censor	Kairāhui Whakaaturanga
Chief Executive	Tāhūhū Rangapū
Closing Titles	Tohu Whakakapi
Communications Manager	Kaiwhakahaere Whakapā
Consultant	Mātanga Hāpai
Contracts Manager	Kaiwhakahaere Kirimana
Crane Operator	Ringa Whakahaere Wakahiki
Designer	Kaiwhakatauirā or Kaihoahoa
Director	Kaitohu
Director of Photography	Kaitohu Tango Whakaahua
Dressed by	Hunga Whakakākahu

Editor	Kaiwāwāhi Matua
Executive Personal Assistant	Ringa Āwhina Tāhūhū
Executive Producer	Kaihautū Matua
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
Floor Manager	Kaiwhakahaere Papamahi
FOH Sound	Hononga Oro Taiwhanga
General Manager – Corporate Services	Kaiwhakahaere Matua – Ratonga Rangapū
General Manager – Finance, Administration	Kaiwhakahaere Matua – Pūtea, Tari
General Manager – Language	Kaiwhakahaere Matua – Reo
General Manager – News, Current Affairs, Sport	Kaiwhakahaere Matua – Kawepūrongo, Take Mohoa, Hākinakina
General Manager – Operations	Kaiwhakahaere Matua – Rauemi
General Manager – Programming, Production	Kaiwhakahaere Matua – Whakaaturanga, Waihanga
Graphic Artist	Kaiwhakanikoniko
Graphic Designer	Kaiwhakataura Whakanikoniko
Graphics	Whakanikoniko
Inserts (person)	Kaitohu Puru
Language Consultant	Mātanga Reo
Lighting	Rama
Lighting Director	Kaitohu Rama

Line Producer	Kaihautū Taiwhanga
Māori advisor	Kaitohutohu Māori
Makeup	Ringa Whakapai Āhua
Music	Pūoru
Narrator	Kaitaki Kōrero
Network Executive	Kaikōtuitui Rangapū
News Director	Kaitohu Kawepūrongo
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
Presenter	Kaiwhakataki
Producer	Kaihautū
Production Assistant	Kaiāwhina Hanga Hōtaka
Production Manager	Kaiwhakahaere Hanga Hōtaka
Programme Commissioner	Kaiwhakahau Hōtaka
Programme Production Team	Tira Hanga Hōtaka
Projector Operator	Ringa Whakahaere Tukuata
Promotions Director	Kaitohu Whakatairanga
Promotions Manager	Kaiwhakahaere Whakatairanga
Reporter	Kaikawe Kōrero
Researcher	Kairangahau
Senior Camera	Kaihopu Āhua Matua
Senior Engineer	Kairaweke Taputapu Matua
Set Designer	Kaiwhakatauirā Papamahi
Sound Mix	Hononga Oro

Sound Mixer	Kaihono Oro
Sound Operator	Ringahopu Oro
Sports Editor	Kaiwhakamātau Hākinakina
Studio Director	Kaitohu Taiwhanga
Studio Production Team	Tira Hanga Hōtaka Taiwhanga
Subtitles	Kupu Hauraro
Subtitler	Kaipuru Kupu Hauraro
Technical Manager	Kaiwhakahaere Hangarau
Technical Producer	Kaihautū Hangarau
Vision Mixer	Kaihono Āhua
VT Operator	Ringa Whakahaere Whakaataata
Writer	Kaituhituhi



## He Papakupu

### Glossary

<b>Ao Māori</b>	the world of the Māori
<b>Aotearoa</b>	original name of New Zealand
<b>Aroha</b>	sadness, love
<b>Ea</b>	paid for, avenged
<b>Haka</b>	vigorous dance of proclamation
<b>Hapū</b>	sub-tribe
<b>Harirū</b>	shake hands
<b>Hoa Haere</b>	mentor
<b>Hongi</b>	press noses as a form of greeting
<b>Hui</b>	a face to face gathering, meeting
<b>Hui Kaupapa</b>	a gathering with a specific agenda or theme
<b>Iwi</b>	tribe
<b>Kai</b>	food
<b>Kaikaranga</b>	female caller
<b>Kāinga</b>	village
<b>Kaitiaki</b>	guardian
<b>Kaitiakitanga</b>	guardianship
<b>Kanohi</b>	face. eye
<b>Karakia</b>	prayer, incantation
<b>Karanga</b>	ceremonial call performed by women
<b>Kaumatua</b>	elder(s)
<b>Kaupapa</b>	subject
<b>Kawa</b>	ceremony, procedure
<b>Koha</b>	gift
<b>Kohi</b>	gift or payment with no set conditions

<b>Makutu</b>	curse
<b>Mana</b>	authority, power, prestige
<b>Manaakitanga</b>	hospitality, respect
<b>Manuhiri</b>	visitors
<b>Māori</b>	people of the land
<b>Marae</b>	the place of meeting
<b>Matauranga Māori</b>	Maori knowledge
<b>Moko</b>	tattoo
<b>Mihi</b>	greet
<b>Mihimihi</b>	speeches of welcome
<b>Ngā Atua</b>	the gods, the spirits
<b>Ngako</b>	fat/overall picture
<b>Noa</b>	free from tapu or any other restriction
<b>Pā</b>	fortified village
<b>Paeke</b>	the order of speakers where host people all speak first
<b>Paepae</b>	place for orators
<b>Pākehā</b>	non-Maori
<b>Pānui</b>	advertise
<b>Poroporoaki</b>	farewell
<b>Pounamu</b>	greenstone/ NZ jade
<b>Poupou</b>	carved ancestors inside a meeting house
<b>Pōwhiri</b>	the process of welcoming
<b>Pūrerehua</b>	bull roar, an ancient ritual musical instrument
<b>Puoro</b>	musical sounds from instruments
<b>Rangatira</b>	chief
<b>Rangatiratanga</b>	chiefly autonomy

<b>Reo</b>	Māori language
<b>Rohe</b>	district
<b>Takahi</b>	trample
<b>Takawaenga</b>	liaison coordinator
<b>Take</b>	subject
<b>Tamariki</b>	children
<b>Tangata whenua</b>	local people of the land
<b>Tangi/tangihanga</b>	funeral ceremony
<b>Tāonga</b>	valued resources and intangible cultural assets
<b>Tapepa</b>	falter
<b>Tapu</b>	a high or low level of sacredness
<b>Tautoko</b>	support
<b>Tau utuutu</b>	alternating speaking order between the host and visitors
<b>Tangihanga</b>	funeral ceremony usually lasting 3 days
<b>Te Reo Māori</b>	the Māori language
<b>Te Tino Rangatiratanga</b>	sovereignty
<b>Tika</b>	correct
<b>Tikanga</b>	ways of doing things/protocols
<b>Tono</b>	to make a proposition
<b>Tūaha</b>	religious ceremony
<b>Tūahu</b>	sacred place
<b>Tuku kōrero</b>	pass on talk or knowledge
<b>Tupāpaku</b>	deceased
<b>Urupā</b>	cemetery
<b>Utu</b>	revenge, reciprocity
<b>Wāhi tapu</b>	sacred site

<b>Waiata</b>	sung songs
<b>Wairua</b>	spirit
<b>Wairuatanga</b>	spirituality
<b>Waka</b>	voyaging vessel
<b>Wānanga</b>	teaching gathering
<b>Whaikōrero</b>	oratory/speech
<b>Whakanoa</b>	free of encumbrances
<b>Whakapapa</b>	genealogy
<b>Whakatau</b>	address in formal speech
<b>Whakawhiu</b>	punish, sanctions
<b>Whānau</b>	family
<b>Whanaungatanga</b>	relationship, kinship
<b>Whare-nui</b>	big house, tribal house

## **Whakarapopotonga**

### **Abbreviations**

<b>APRA</b>	Australasian Performing Rights Association
<b>AMCOS</b>	Australasian Mechanical Copyright Owner's Society
<b>ATN</b>	Aotearoa Māori Television Network
<b>DOP</b>	Director of Photography
<b>IP Rights</b>	Intellectual Property Rights
<b>MT</b>	Māori Television
<b>NAW</b>	Ngā Aho Whakaari
<b>NZFA</b>	New Zealand Film Archive
<b>NZFC</b>	New Zealand Film Commission
<b>NZOA</b>	New Zealand On Air
<b>NZWG</b>	New Zealand Writer's guild
<b>NZF&amp;VTG</b>	New Zealand Film and Video Technicians Guild
<b>SPADA</b>	Screen Production and Development Association
<b>TMP</b>	Te Māngai Pāho
<b>TPK</b>	Te Puni Kōkiri
<b>TVNZ</b>	Television New Zealand
<b>WIFT</b>	Women in Film and Television

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and National Extra Bold. Printing by Astra Print. Paper 250gsm Sapphire Laser Offset  
and 80gsm Munken Print Cream.