

Working with Māori in Screen Production

By

Ngā Aho Whakaari

BLESSING: 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
No Tu ka riri
No Tu ka niwha
No Tu ka nguha
No Tu kai taua
Whano whano
Nau mai Awherangi
Nau mai Awhiorangi
Nga toki tarake
O mataraua
O matariua
Ka kekē Te Kore ka kitea
Ka kukū Te Po ka rangona
Ka kakā Te Ao ka mārama
Ka Ao, ka ea, ka Ao-a-tea.
Tihe mauri ora!*

Na Ngamaru Raerino, 2008

GREETING: MIHI

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

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

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

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

Na Tini Molyneaux, November, 2012

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Table of Contents

Blessing: Karakia.....	(i)
Greetings: Mihi.....	(ii)
Sponsors:Ngā Kaitautoko	(iii)
 Chapter 1: INTRODUCTION.....	 1
 Chapter 2: WORKING WITH MĀORI IN THE SCREEN INDUSTRY	 2
Tikanga Māori	2
Engaging with Māori in Screen Production.....	14
 APPENDICES	 24
Māori Production Companies	25
Māori Iwi Radio Stations.....	28
Pan-Tribal Organisations	29
Tribal Organisations by Region.....	31
Screen Industry Organisations & Guilds	37
Television Broadcasters.....	41
Glossary: Te Reo	43
Songs: Waiata	50

CHAPTER ONE

INTRODUCTION

This book has been commissioned by ‘Ngā Aho Whakaari, the Association of Māori in Screen Production’ because of its long-term commitment to developing and enhancing the Māori screen industry, as part of a broader agenda for the revitalisation of Māori language, culture and people.

This book is a companion volume to ‘*Te Urutahi Koataata: Working with Māori in Film and Television*’, (2008), written by Brad Haami. It is hoped the reader will draw on this book and *Te Urutahi Koataata* as the bases for exploring the ways that non-Māori might interact and work with Māori in screen production in mutually beneficial ways.

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

CHAPTER TWO

WORKING WITH MĀORI IN SCREEN PRODUCTION

INTRODUCTION

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

MĀORI PROTOCOLS: TIKANGA MĀORI

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

PŌWHIRI

The *Pōwhiri* is the formal welcome ritual, which will usually take place on the *Marae*, the centre of most Māori communities. However, formal welcomes can occur anywhere chosen by the *tangata whenua*, the people of that place, when welcoming *manuhiri*, visitors. The ritualized greeting is an important way of interacting with a visitor or newcomer, by not only welcoming them, but also acknowledging their ancestors. Each aspect of the *Pōwhiri* draws on different skills, attributes and people, thereby combining two communities, those who

welcome and those who are welcomed, in a set of activities designed to engender harmony and productivity. In a number of *rohe* (tribal regions), the allocation of roles in the *Pōwhiri* is gender, and age-based. That is, only women will *karanga*, only men will *whaikōrero* and only *kaumātua* and *kuia* will assume the key roles in the welcome, but this may vary in other tribal regions and in urban, multi-tribal areas. For example, women orators (*kaikōrero*) are more common among tribes of the East Coast of the North Island than in other parts of the country. Also, in Northland, men may assume the role of replying to the *karanga*. What follows is an overview of general practice, but local knowledge is important in guiding the use and application of *tikanga Māori*.



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

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

Marae

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



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

Karanga

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

Wero

The *Wero* is the challenge, which may be performed before an important ceremonial event for the community. This challenge is performed by men, often younger men who bear arms (either a *patu*, short spear, or *taiaha*, a long spear) as they are the vanguard of the host community. The primary purpose of the *wero* is to find out whether *manuhiri* come in peace. Thus, the challenge will be ferocious, but at the conclusion, the *tane* (male) will lay a *taki* (which can be a twig, feather or weapon) on the ground in front of the *ope* (the entourage of visitors). If a weapon is laid down as the *taki*, it is considered polite to pick it up by the body, rather than the handle, which suggests warlike intentions. Whilst a *taki* can be laid down in front of a *wahine*, if she is the most prominent guest, it is always picked up by a *tane*. It is considered a great honor to represent one's community by performing the *wero*, and young men train diligently to uphold the *mana* of the *marae* and its people.

Whaikōrero

Whaikōrero is an ancient form of oratory, in which speakers refer to their *whakapapa*, genealogy, as a means of weaving together the *tangata whenua* and *manuhiri*. The speakers, from both *tangata whenua* and *manuhiri*, sit at the front of the gathering facing each other, on what is known as the *Paepae*. In some areas this is called the *Taumata*. During the *whaikōrero*, the ancestors are called upon to bring harmony to the gathering, and those who have recently departed are given a farewell on their final journey to *Te Rerenga Wairua*, the

jumping off place of the spirits, where they go to join the ancestors. After greeting the ancestors, the orators will turn to the living, and greet the visitors, share anecdotes about the *tangata whenua* and refer to the agenda for the gathering. After the orators from the *tangata whenua* have spoken, the orators from the *manuhiri* may reply. In some tribal areas all of the *tangata whenua* speak before the *manuhiri*. In other areas, speakers from both sides take turns, speaking alternately. In some *Marae*, and other community settings men may be asked to speak, even if in another language, as a sign of respect for the visitors. The offer to reply in a language other than *Te Reo* will be made by one of the speakers from the *tangata whenua paepae*.



Photo 3: Kaumātua (elders) and Kaikōrero on the Paepae at the 2010 Ngā Aho Whakaari National Hui: Ngamaru Raerino, Toby Curtis and Valance Smith. Photo, Linda T.

Karakia

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

ask that non-Māori participants respect and appreciate that communion, regardless of religious persuasion.

Koha

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

Waiata

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



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

Harirū

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



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

Hākari

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

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

MIHI WHAKATAU

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

HUI

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

TANGI

The word *tangi* means both ‘to cry’ and it encompasses the funeral rituals. The tangi is far more than a funeral. It gives a community an opportunity to share grief with the *whānau pani* (grieving family), to embrace them with *aroha* (love and empathy), and surround them with *manaakitanga* (generosity), to alleviate their grief. The tangi may last for three to seven days, depending on where the person dies, and how many communities ask for that person to spend time with them on their way to *te rerenga wairua*, the jumping-off place of the spirits, where we take our final leap to join our ancestors.

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

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

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

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

On the final night before burial, it is usual for people to stay up late, and regale all with tales that evoke tears, laughter and fond reminiscences. After days of intense grief, the final night provides light relief and an easing of pain. Those members of the *whānau* who have been chosen to dig the hole at the *urupā* will often leave the night before, and will not interact with anyone else until after the burial. In some areas, they will not eat again until after the burial. Their work is highly sacred and each step is blessed with appropriate *karakia*.

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

POROPOROAKI

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

GENERAL TIKANGA

Apart from the specific rituals outlined above, there are a number of practices that are a norm in Māori homes and communities. It is considered polite to remove one's shoes when entering Māori settings. This is because the traditional *whare* (building) was the representation of a *tūpuna*, or ancestor, so walking barefoot in these environments shows respect for the ancestors. Furthermore, Māori do not sit on any surface where food might be consumed, though that is more a sanitary matter, as keeping ones anus separated from food is commonsensical. The head is a sacred part of the human body to Māori, so we do not step over each other's heads, if people are sleeping on mattresses on the floor, a norm on the *Marae*, or touch the heads of others, unless we have a close relationship with those individuals. Another tikanga involves keeping things separate, such as bedding and foodstuffs. A recollection from Christina Asher involving Tungia Baker on the set of 'Open House' (a TV series, 1980s) relates to her advising production that blankets should not be placed in the same container with food in any scenes, which was a surprise to many of the crew, who at that time had little experience with *tikanga Māori* on the screen. At that time, no production companies had any thought of engaging Māori advisors and consultants, or ensuring the cultural safety and integrity of actors, crew and Māori stories. Taken in combination, an awareness of any of these *tikanga* and *kawa* will facilitate relationships with Māori and their communities.

ENGAGING WITH MĀORI IN SCREEN PRODUCTION

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

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

Māori as Partners

There is little published material that focuses on formal relationships and partnerships between Māori communities (*whānau*, *hapū*, and *iwi*) and non-Māori screen production companies. Niki Caro (2003), the non-Māori director and screenwriter of *Whale Rider* has spoken of the relationship she formed with the community of Whangara, of Ngāti Porou, during the development of the script and production of the film.

More recently, *White Lies/ Tuakiri Huna* is a feature film due for release in 2013 that was produced by South Pacific Pictures with a Mexican screen writer/director, Dana Rotberg. A relationship was forged between individual members of Ngai Tūhoe, in particular Whirimako Black, who played the lead role. Ngamaru Raerino translated the original script into Māori, and others in Tūhoe, including Whirimako, added their own tribal voice to the translation.

However, the production was not without its dramas, as the producer and director worked through their relationship with *Iwi* in the remote *Urewera* locations.

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

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

A number of individual Māori, and Māori production companies, have developed partnerships with non-Māori productions. For example, Tainui Stephens co-produced the feature film *River Queen* (2005) in a partnership arrangement. In another example, '*Black Inc Media*' is a production company owned by Māori producer Bailey Mackey, whose company has a close relationship with '*Eyeworks*', most notably in the production of television series such as '*One Land*' (2009) produced for TVNZ and '*The GC*' (2012) produced for TV3, with a second series being produced for Māori Television. Other partnerships include the relationship between '*Hula Haka Productions*' and '*Screentime*', in the production of the '*Marae DIY*' (renamed *AIA Marae DIY* in 2013) series for Māori Television, and '*Kura*

Productions', who produce '*Tōku Reo*' for Māori Television, has a close relationship with '*South Pacific Pictures*', which produces programmes like TV soap-opera '*Shortland Street*' and feature films, including '*Whale Rider*'.

In each case, these partnerships have grown out of the relationships between key people in both organisations that have been nurtured over time, and resulted in opportunities for the creation of films and television series that might not otherwise have been possible. Each of the productions has provided opportunities for Māori to build their skills and networks in the screen industry through relationships with larger organisations, and presumably has been of value to those organisations, for over and above purely financial reasons.

Māori as Key Creatives

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

Furthermore, Māori have collaborated on other feature film and television productions. For example, *Once Were Warriors* (1994), was written by Alan Duff and the screenplay written by Riwia Brown. It was directed by Lee Tamahori. The film *Whale Rider* (2002) was drawn from a Māori story by Witi Ihimaera, and *River Queen* (2005) was co-produced by Tainui

Stephens. In the television arena, Ray Waru (producer, *Our People, Our Century*, 2000; *Frontier of Dreams*, 2003) and Tainui Stephens (producer, *Māori Battalion*, 1990; *The New Zealand Wars*, 1998) have been instrumental in producing and directing landmark series drawing on Māori people and stories. With the advent of Māori Television in 2004 a new generation of Māori writers, directors and producers are developing their skills and commitment to Māori story-telling in screen production. For Māori these creative roles are fundamental to telling a Māori story in an authentic Māori voice, what Barclay has termed Fourth Cinema, or indigenous cinema.

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

Māori as Consultants

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

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

the importance of a Māori script consultant at a Script to Screen Seminar in 2011, at which he stated:

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

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

Source: <http://www.script-to-screen.co.nz/2011/06/june-writers-room-shifting-maori-stereotypes-into-truth/>

These examples serve to highlight the important role that Māori consultants can fulfill on international screen productions. The audience of the new millennium has greater access to world media than at any previous time in human history, with an equal level of sophistication and knowledge about the world at their fingertips. For this audience, the authenticity, honesty and integrity of story-telling in screen production is a valuable asset, that is noticeable when absent.

Māori as Sub-Contractors & Employees

There is a growing body of Māori working right across the screen industry. The 2006 Census identified almost 1,000 Māori screen practitioners, approximately ten percent of the industry. These people have expertise in all the major craft areas, from production office and on-set, both in front of and behind the camera. Included among these crews are DOP’s, camera

operators, gaffers, grips and art department who have worked on many major international productions of recent decades (*Hercules, Xena Princess Warrior, Lord of the Rings, King Kong, The Hobbit*). This is equally true in the production office, where there is a growing number of Māori line-producers and production managers with extensive film and television expertise. These people are hired because of their screen industry expertise, not their ethnicity. However, they can also provide a useful conduit into Māori communities, but they should not be seen as a fast and cheap alternative to developing a durable and lasting relationship with Māori.

ENGAGING WITH MĀORI COMMUNITIES

Working in and with Māori Communities

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

News Gathering

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

One of the most frequently heard concerns in Māori communities, when referring to the presence of film and television crews in their communities, relates to the lack of knowledge of *Te Reo Māori*, and therefore the advertent or inadvertent misuse of the language. This is reflected in the seemingly cavalier attitude of journalists who make no effort to pronounce Māori names or words correctly. In recent years, this has been changing, and *Te Reo Māori Week* is often used by broadcasters as an opportunity to use the Māori language more, and in more appropriate ways. For many years, the journalists at Radio New Zealand have led the way in New Zealand media for exemplary pronunciation of *Te Reo Māori*. Thus, to many Māori, this respect for the language is highly regarded and gratefully acknowledged.

Film and Television Production

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

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

Intellectual Property, Use and Ownership

When shooting footage and interviews in and with Māori communities, as with any community, waivers are an important tool for ensuring that people who agree to be filmed are notified of the terms and conditions of filming. However, production companies hold all the power in these relationships, as they define the terms included in the waivers and consent forms. We would urge production companies, especially when interviewing Māori elders and experts, to be sensitive to the fact that they are being gifted with sometimes ancient knowledge and traditions. Without trying to interfere with the intellectual property rights of producers, we suggest that production companies would be making a useful and powerful contribution to those communities if they made available the footage that they shot in those communities. Interviews with *kaumātua* and *kuia* (male and female elders), or shots of the

landscape, which for Māori are the personification of their ancestors, are *taonga* (precious objects) for those communities. That is, *maunga* (mountains), *whenua* (land) and *moana* (sea) are named after ancestors or important events in tribal history, and are the physical representation of those people and events. Therefore, images and reproductions of these sites hold spiritual and cultural significance for those communities, and any footage taken of them becomes a part of the tribal repository of knowledge, *mātauranga Māori*.

Archiving Māori Imaging

Archiving of Māori imaging may or may not be part of the agenda for a production. However, it is an issue of importance for many Māori in screen production and for Māori communities. That is because these images are a part of their tribal legacy and revitalisation of their history and culture. Barry Barclay's book, *Mana Tūturu* (2005), focused on Māori treasures and intellectual property rights, and issues relating to law, ownership, and sovereignty and archiving. He looked at IIPR (indigenous intellectual property rights) and how these IIPR protections had often failed, "to address the real, living relationships maintained by people with their land, arts, oral traditions, literatures, designs, fauna, flora, seeds, medicines, sciences, and technologies". In his review of Barclay's book, Shorter¹ states that, "Barclay reminds the reader again and again of the real emotional hurt and violence that comes from being dispossessed of one's animals, plants, land and even ceremonial art designs". He quotes Barclay, "Are not these things we value, concrete and abstract, ancient and modern, are they not called *taonga* by us? We once had *taonga*. We once had guardians. We once had keepers. What we have now, if we are to believe what we hear, are owners. What we have now are properties" (2005, p. 65). Further, Barclay wrote in *Mana Tūturu* that, having made films in both Māori and *Pākehā* worlds, that with *Pākehā* film, the main period of glory occurs when a film is released, but with Māori work, the film increases, in vigor and relevance, as the decades pass.

Thus, different perceptions between Māori and *Pākehā* of imaging and screen productions has exacerbated tensions between the two groups of how to archive, protect and make available footage that is considered by Māori to be *taonga*. This is particularly evident in the

¹ Shorter, D. D. (2007). *Mana Tūturu: Māori treasures and intellectual property rights*, book review. Retrieved from: <http://museumanthropology.net/2007/04/03/mar2007-1-12/>

relationship between Māori and the state broadcaster, TVNZ, who for over fifty years have been recording and archiving footage of Māori people, culture and events. This footage is available to anyone who pays the fees; regardless of what that Māori community might think about the ways those images are used. Fees are also charged to the individuals and their descendents who were filmed, whether the filming involved their people, their lands, or their *taonga*. *Ngā Aho Whakaari*, and before it *Te Manu Aute*, advocated for decades to have Māori archived and treated separately, with acknowledgement of joint ‘ownership’ and ‘guardianship’ of that footage, which has yet to occur.

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

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

In the following pages are a series of appendices which provide more detail about organisations and groups that may further facilitate these relationships.

APPENDICES

Māori Production Companies	25
Māori Iwi Radio Stations.....	28
Pan-Tribal Organisations	29
Tribal Organisations by Region.....	31
Screen Industry Organisations and Guilds.....	37
Television Broadcasters.....	41
Te Reo for Screen Production.....	43
Songs: Waiata	50

MĀORI PRODUCTION COMPANIES

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

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

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

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

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

MĀORI IWI RADIO STATIONS

STATION

Contacts

Atiawa Toa FM (100.9FM, 94.9FM)

Awa FM (100FM, 91.2FM, 93.5FM)

Kia Ora FM (89.8FM)

Maniapoto FM (91.9FM, 92.7FM, 96.5FM, 99.6FM)

Moana Radio (98.2FM & 1440AM)

Nga Iwi FM (99.5FM, 92.2FM)

Te Arawa FM (89FM)

Radio Kahungunu (765AM, 94.3FM)

Ngāti Hine FM (99.5FM, 96.4FM)

Radio Ngāti Porou (585AM, 89.3FM, 90.1FM, 93.3FM, 98.1FM, 105.3FM)

Radio Tainui (95.4FM, 96.3FM, 96.5FM)

Radio Tautoko (90.8FM, 98.2FM, 92.8FM)

Radio Waatea (603AM)

Raukawa FM (90.6 FM, 95.7 FM)

Tahu FM (90.5FM, 91.1FM, 95FM, 99.6FM, Sky digital 105)

Te Hiku O Te Ika (94.4FM)

Te Korimako O Taranaki (94.8FM)

TumekeFM /Sun FM (96.9FM & 106.5FM)

Te Upoko O Te Ika (1161AM)

Turanga FM (91.7FM, 95.5FM)

Tūwharetoa FM (97.6FM, 87.6FM)

Lower Hutt
Ph (04) 569-7993
Wanganui
Ph (06) 347-1402
Palmerston North
Ph (06) 353-1881
Te Kuiti
Ph (07) 878-1160
Tauranga
Ph (07) 571-0009
Paeroa
Ph (07) 862-6247
Rotorua
Ph (07) 349-2959
Hastings
Ph (06) 872-8943
Whangarei
(09) 438-6115
Ruatōria
Ph (06) 864-8020

Ngaruawahia
Ph (07) 824-5650
Mangamuka
Ph (09) 401-8991
Mangere
(09) 275-9070
Tokoroa
Ph (07) 886-0127
Christchurch
(03) 341-3041
Kaitaia
Ph (09) 408-3944
New Plymouth
Ph (06) 757-9055
Whakatāne
Ph (07) 308-0403
Wellington
(04) 801-5002
Gisborne
Ph (06) 868-6821
Turangi
Ph (07) 386-0935

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

PAN-TRIBAL ORGANISATIONS

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

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

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

TRIBAL ORGANISATIONS BY REGION

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

<http://www.tkm.govt.nz/>

Region	Organisation	Contacts
<i>Taitokerau</i>	Northland	
Ngāi Takoto	Te Rūnanga O Ngāi Takoto	http://www.ngaitakotoiwi.co.nz
Ngāti Kurī	Ngāti Kurī Trust Board	http://www.ngatikuri.iwi.nz
Te Aupōuri	Te Rūnanga Nui o Te Aupōuri Trust	http://www.teaupouri.iwi.nz
Te Rarawa	Te Rūnanga o Te Rarawa	http://www.terarawa.co.nz/
Ngāti Kahu	Te Rūnanga-a-Iwi o Ngāti Kahu	http://www.ngatikahu.iwi.nz
Ngāpuhi/Ngāti Kahu ki Whaingaroa	Te Rūnanga o Whaingaroa	http://www.whaingaroa.iwi.nz
Ngāti Kahu ki Whangaroa	Ngātikahu ki Whangaroa Trust	http://www.ngatikahukiwhangaroa.iwi.nz
Ngāpuhi	Te Rūnanga a Iwi o Ngā Puhi	http://www.ngapuhi.iwi.nz/
Ngāti Wai	Ngāti Wai Trust	http://www.ngatiwai.iwi.nz
Ngāti Whātua	Te Rūnanga o Ngāti Whātua	http://www.ngatiwhatua.iwi.nz
Te Roroa	Te Roroa Whatu Ora Trust	http://www.teroroa.iwi.nz
Te Uri o Hau	Te Uri o Hau Settlement Trust	http://www.uriohau.com
<i>Tamaki</i>	Auckland	
Ngāti Whātua	Te Rūnanga o Ngāti Whātua	http://www.ngatiwhatua.iwi.nz
Ngāti Rehua	Ngati Rehua - Ngatiwai Ki Aotea Trust	http://www.ngatirehuangatiwaiki aotea.co.nz
Ngāti Manuhiri	Ngati Manuhiri Settlement Trust	http://www.ngatimanuhiri.iwi.nz
Ngāti Whātua o Kaipara	Ngā Maunga Whakahii o Kaipara Development Trust	http://kaiparamoana.com
Ngāti Whātua o Ōrākei	Ngāti Whātua o Ōrākei Māori Trust Board	http://www.ngatiwhatuaorakei.com/
Te Kawerau a Maki	Te Kawerau Iwi Tribal Authority	http://www.tekawerau.iwi.nz
Ngāti Tamaoho	Ngāti Tamaoho Trust	http://www.tamaoho.Māori.nz
Te Ākitai Waiohūa	Te Ākitai Waiohūa Iwi Authority	http://www.teakitai.com
Ngāti Maru	Ngāti Maru ki Hauraki Inc	http://ngatimaru.iwi.nz

(Hauraki)		
Patukirikiri	Te Patukirikiri Iwi Inc	http://www.patukirikiri.iwi.nz
Ngāti Paoa	Ngāti Paoa Trust Board	http://www.ngatipaoa.co.nz
Ngāi Tai	Ngāi Tai ki Tāmaki Tribal	http://www.ngaitai-ki-tamaki.co.nz
(Hauraki)	Trust	
Ngāti Tamaterā	Te Ruunanga a Iwi o Ngāti Tamaterā	http://www.tamatera.org.nz
Ngāti Whanaunga	Ngāti Whanaunga Incorporated Society	http://www.ngatiwhanaunga.Māori.nz
Ngāti Te Ata	Ngāti Te Ata Claims Support Whānau Trust	http://www.ngatiteataiwi.com

Hauraki

Coromandel

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

Tainui

Waikato Region

Waikato	Waikato – Tainui Te Kauhanganui Incorporated	http://www.waikatotainui.com
Ngāti Maniapoto	Maniapoto Māori Trust Board	http://www.maniapoto.iwi.nz/

Raukawa Ngāti Korokī Kahukura Ngāti Hauā	Raukawa Settlement Trust Ngāti Korokī Kahukura Trust Ngāti Hauā Trust Board	http://www.raukawa.org.nz http://www.taumatawiiwii.co.nz Email: lance.rapana@tehauora.co.nz http://www.te-putahitanga-o-nga-ara-trust.co.nz http://www.rereahu.Māori.nz
Pouākani	Te Putahitanga o Ngā Ara Trust	
Rereahu	Te Maru o Rereahu Trust	
Tauranga Moana	Tauranga	
Ngāti Pūkenga	Ngāti Pūkenga Iwi ki Tauranga Trust	http://www.ngatipukenga.co.nz
Ngāi Te Rangi	Te Rūnanga o Ngāi Te Rangi Iwi Trust	http://www.ngaiterangi.org.nz/
Ngāti Ranginui	Ngāti Ranginui Iwi Society Inc	http://www.ranginui.co.nz
Te Arawa	Rotorua Lakes	
Ngāti Tūwharetoa	Tūwharetoa Māori Trust Board	http://www.tuwharetoa.co.nz/
Ngāti Turangitukua	Ngāti Turangitukua Charitable Trust	http://www.ngatiturangitukua.co.nz
Ngāti Mākino	Ngāti Mākino Iwi Authority	http://www.ngatimakino.co.nz
Ngāti Pikiao	Ngāti Pikiao Iwi Trust	Email: taria@tahana.com
Tapuika	Tapuika Iwi Authority Trust	http://www.tapuika.iwi.nz
Ngāti Tarāwhai	Ngāti Tarāwhai Iwi Trust	Email: manu.malcolm@minedu.govt.nz http://www.tpota.org.nz/
Tūhourangi	Te Pūmautanga o Te Arawa Trust	
Ngāti Whakaue	Te Komiti Nui o Ngāti Whakaue Trust	http://www.whakaue.org
Ngāti Tahu / Ngāti Whaoa	Ngāti Tahu Ngāti Whaoa Rūnanga Trust	Email: office@tahu-whaoa.com
Ngāti Kearoa / Ngāti Tuarā	Te Rūnanga o Ngāti Kearoa - Ngāti Tuarā Trust	http://ngatikeangatituara.com/
Ngāti Rongomai	Ngāti Rongomai Iwi Trust	Email: gloria.hughes@Māoriwardens.co.nz
Ngāti Rangiwehi	Te Maru o Ngāti Rangiwehi	http://www.rangiwehi.com
Ngāti Rangitahi	Te Mana o Ngāti Rangitahi Trust	http://www.ngatirangitahi.iwi.nz
Mataatua	Bay of Plenty	

Ngāti Awa Ngāti Manawa	Te Rūnanga o Ngāti Awa Te Rūnanga o Ngāti Manawa	http://www.ngatiawa.iwi.nz/ http://www.manawakotokoto.co.nz/
Ngāti Whare Ngāitai (Bay Of Plenty) Whakatōhea	Te Rūnanga o Ngāti Whare Ngaitai Iwi Authority Whakatōhea Māori Trust Board	http://www.ngatiwhare.iwi.nz http://www.ngaitai.co.nz http://www.whakatohea.co.nz/
Te Whānau a Apanui Tūhoe	Te Rūnanga o Te Whānau Tūhoe - Te Uru Taumatua	http://www.apanui.co.nz/ http://www.ngaituhoe.iwi.nz
<i>Te Tai Rawhiti</i> East Coast		
Ngāti Porou	Te Rūnanganui o Ngāti Porou Trust	http://www.ngatiporou.com
Te Aitanga ā Māhaki Rongowhakaata	Te Aitanga ā Māhaki Trust Rongowhakaata Iwi Trust	http://www.mahaki.com/ http://www.rongowhakaata.com
Ngāi Tāmanuhiri	Ngāi Tāmanuhiri Whānui Trust	http://www.tamanuhiri.iwi.nz
<i>Takitimu</i>		
Ngāti Kahungunu Te Wairoa	Ngāti Kahungunu Iwi Inc Te Tira Whakaemi o Te Wairoa	http://www.kahungunu.iwi.nz/ Email: tetirakokiri@xtra.co.nz
Ngāti Pāhauwera	Ngāti Pāhauwera Development Trust	http://ngatipahauwera.co.nz
Ngāti Hineuru	Ngāti Hineuru Iwi Incorporated	http://www.ngatihineuru.com
Maungaharuru Tangitu Mana Ahuriri Heretaunga Tamatea	Maungaharuru Tangitu Incorporated Mana Ahuriri Incorporated He Toa Takitini	http://www.tangoio.Māori.nz http://www.mana-ahuriri.com http://www.hetoatakitini.iwi.nz
Ngāti Kahungunu ki Wairarapa - Tāmaki Nui ā Rua	Ngāti Kahungunu ki Wairarapa - Tāmaki Nui ā Rua Trust	http://www.kkwtnr.org.nz
Rangitāne (North Island)	Rangitāne Settlement Negotiations Trust	http://www.rsnt.org.nz
<i>Te Hauāuru</i> West Coast, North Island		
Ngāti Tama Ngāti Mutunga	Te Rūnanga o Ngāti Tama Te Rūnanga o Ngāti Mutunga	http://www.ngatitama.net http://www.ngatimutunga.iwi.nz

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Te Atiawa (Taranaki)	Te Atiawa Iwi Authority	http://www.teatiawa.iwi.nz
Taranaki	Taranaki Iwi Trust	http://www.taranakiiwi.org.nz
Ngāti Maru (Taranaki)	Ngāti Maru (Taranaki) Fisheries Trust	http://www.ngatimaru.co.nz
Ngāruahine	Ngā Hapū o Ngāruahine Iwi Inc	http://www.ngaruahine.iwi.nz
Ngāti Ruanui	Te Rūnanga o Ngāti Ruanui Trust	http://www.ruanui.co.nz/
Ngā Rauru Kītahi	Te Kaahui o Rauru	http://www.ngarauru.org.nz/
Te Atihaunui a Pāpārangi	Whanganui River Māori Trust Board	http://www.wrmtb.co.nz/
Ngāti Apa	Te Rūnanga o Ngāti Apa Trust	http://www.ngatiapa.iwi.nz/
Ngāti Hauiti	Te Rūnanga o Ngāti Hauiti	Email: ngati.hauiti@xtra.co.nz
Ngāti Rangi	Te Kāhui o Paerangi	http://www.kahuimaunga.com

Te Moana o Raukawa

Palmerston North Region

Rangitāne (North Island)	Te Rūnanganui o Rangitane Incorporated	Email: danielle@rangitaane.iwi.nz
Muaupoko	Muaupoko Tribal Authority Inc	http://www.muaupoko.iwi.nz
Ngāti Raukawa ki te Tonga	Ngāti Raukawa ki te Tonga Trust	http://www.raukawakitonga.Māori.nz
Ngāti Toa Rangatira	Te Rūnanga o Toa Rangatira Inc	http://www.ngatitoa.iwi.nz
Te Atiawa ki Whakarongotai	Ati Awa ki Whakarongotai Charitable Trust	Email: atiawatrust@gmail.com
Te Atiawa (Wellington)	Te Atiawa ki te Upoko o te Ika a Māui Pōtiki Trust	Email: info@rauaura.co.nz
Taranaki Whānui ki te Upoko o te Ika	Port Nicholson Block Settlement Trust	Website: http://www.pnbst.Māori.nz

Te Tau Ihu

Wellington Region

Ngāti Toa Rangatira	Te Rūnanga o Toa Rangatira Inc	http://www.ngatitoa.iwi.nz
Te Atiawa o Te Waka-a-Māui	Te Atiawa Manawhenua ki Te Tau Ihu Trust	http://www.teatiawatrust.co.nz
Ngāti Apa ki te Rā Tō	Ngāti Apa ki Te Rā Tō Trust	http://www.ngatiapakiterato.iwi.nz
Rangitāne o Wairau	Te Rūnanga a Rangitane o Wairau Trust	http://www.rangitane.org.nz

Ngāti Kuia	Te Rūnanga o Ngāti Kuia Trust	http://www.ngatikuia.iwi.nz
Ngāti Rārua	Ngāti Rārua Iwi Trust	http://www.ngatirarua.co.nz
Ngāti Koata	Ngāti Koata Trust	http://www.koata.iwi.nz
Ngāti Tama (Te Tau Ihu)	Ngāti Tama Manawhenua ki Te Tau Ihu Trust	http://www.ngati-tama.iwi.nz

Te Waipounamu

South Island & Chatham Islands

Ngāi Tahu	Te Rūnanga o Ngāi Tahu	http://www.ngaitahu.iwi.nz/
Ngāti Mutunga (Chatham Islands)	Ngāti Mutunga O Wharekauri Iwi Trust	http://www.nmow.co.nz
Moriori	Hokotehi Moriori Trust	http://www.moriori.co.nz

SCREEN INDUSTRY ORGANISATIONS & GUILDS

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

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

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

Organisation	Comments	Contacts
Actors' Equity	Actors' Equity represents performers (for both live and recorded performance), in contracts, disputes, training, occupational health and safety, and all other professional issues.	www.actorsequity.org.nz
New Zealand Actors' Agent's Guild	The Guild is committed to working with and for New Zealand actors to provide representation of a trustworthy and ethical nature.	www.nzaag.org.nz
New Zealand Actors' Guild	The NZ Actors Guild is an independent guild set up by New Zealanders to provide advice and advocacy for actors.	www.nzactorsguild.wordpress.com
New Zealand Film and Video Technicians Guild	The New Zealand Film and Video Technicians Guild represent's all film video production crew and allied crafts in the New Zealand screen production industry.	www.nztecho.com
New Zealand Writers Guild	The New Zealand Writers Guild is a professional association/union for writers in the fields of film, television, theatre, radio and multi-media.	www.nzwritersguild.org.nz
Screen Directors Guild of New Zealand	SDGNZ creates a forum where directors can define, defend and further their professional industry.	www.sdgnz.co.nz
Script to Screen	Script to Screen is an independent, industry-wide	www.script-to-screen.co.nz

	initiative that aims to develop the culture of screenwriting in Aotearoa New Zealand.	
Stunt Guild of New Zealand	Provides a framework of industry standards, promotes safety, and represents the interests of Guild members.	www.stuntguildnz.com
Actors Agents Association of New Zealand	The Actors Agents Association of New Zealand is a democratic collection of working agents and agencies.	
Advertising Standards Authority	The ASA's brief is to maintain advertising standards in New Zealand	www.asa.co.nz
Australasian Performing Rights Association	APRA is the association that collects and distributes Australian and New Zealand copyright royalties for music creators and publishers from around the world.	www.apra.co.nz
Broadcasting Standards Authority	The BSA is an independent statutory body set up to establish and maintain acceptable standards of broadcasting on all New Zealand radio and television	www.bsa.govt.nz
The Film Archive	The New Zealand Film Archive is the country's premier moving image heritage centre, committed to preserving New Zealand's film and television history.	www.filmarchive.org.nz
Motion Picture Distributors' Association of New Zealand	The MPDA represents major international film studios and the distribution of their motion pictures.	www.mpda.org.nz
Moving Image Centre	The Moving Image Centre is a non-profit organisation dedicated to the promotion of creative media arts in New Zealand.	www.mic.org.nz
New Zealand Cinematographers Society	The New Zealand Cinematographers Society was formed to foster the craft of Cinematography for the benefit of members and the wider screen	www.nzcine.com

production industry.

New Zealand Film Commission	The New Zealand Film Commission supports and encourages talented New Zealand filmmakers, connects them overseas, finances and develops shorts and feature films, and administers the Government's screen sector grant schemes.	www.nzfilm.co.nz
New Zealand Film Festival	The New Zealand Film Festival is a charitable trust established in 1996 by the New Zealand Federation of Film Societies.	www.enzedff.co.nz
New Zealand Music Industry Commission	The New Zealand Music Industry Commission is a government-funded agency which undertakes national and international projects to assist contemporary popular New Zealand music businesses and help grow the New Zealand industry.	www.nzmusic.org.nz
NZ On Air	The Broadcasting Commission of New Zealand.	www.nzonair.govt.nz
New Zealand On Screen	NZ On Screen provides access to the wealth of television, film, music video and new media produced in NZ, along with knowledgeable background information.	www.nzonscreen.com
New Zealand Television Archive	The New Zealand Television Archive is New Zealand's largest audiovisual production library, licensing images, sounds and music to customers throughout the world.	http://tvnz.co.nz/footage/index-group-3362563
Office of Film & Literature Classification	The Office makes classification decisions on all films to be screened in New Zealand and is headed by the Chief Censor of Film and Literature.	www.censorship.govt.nz
Screen Production	SPADA is a membership-based	www.spada.co.nz

**and Development
Association of New
Zealand**

organisation that represents the collective interests of independent producers and production companies on all issues that affect the business and creative aspects of independent screen production in New Zealand.

Te Māngai Pāho

Te Māngai Pāho is a Crown Entity established to make funding available to the national network of Māori radio stations and for the production of Māori language television programmes, radio programmes and music CDs.

<http://www.tmp.govt.nz/>

**Wairoa Māori Film
Festival**

The Wairoa Māori Film Festival is New Zealand's premiere Māori and indigenous film festival. The festival is held annually in the small coastal town of Wairoa, Hawke's Bay, during the Matariki celebration period, usually at the beginning of June. The festival first occurred in 2005, and is coordinated by Huia Koziol and her son Leo Koziol.

<http://www.manawairoa.com/>

**Women in Film &
Television**

WIFT is an international organisation that has been in existence for over 40 years. It is an organisation for women who work in the film and television industries.

www.wiftnz.org.nz

TELEVISION BROADCASTERS: FREE-TO-AIR CHANNELS

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

TELEVISION BROADCASTERS: REGIONAL CHANNELS

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

TE REO FOR SCREEN PRODUCTION: KUPU Ō PĀPĀHO:

NGĀ MAHI: Screen Industry Roles & Responsibilities

Accommodation	Kāinga Okioki
Accountant	Kaitiaki Pūtea
Accountant, Production	Kaitiaki Pūtea Hōtaka
Accounts Payable	Kaikaute Nama
Accounts Supervisor	Kaitiaki Rōpū Pūtea
Actor	Kaiwhakakaari
Acquisitions & Commissioning Manager	Kaiwhakahaere Kohinga Whakaata
Acquisitions Administrator	Kaiwhakarite Kohinga Whakaata
Acquisitions Executive	Rangapū Kohinga Whakaata
Administrative Clerk	Kaiwhakarite Kaituhi
Administration Assistant	Kaiāwhina Kaiwhakarite
Administrator	Kaiwhakarite
Advertising	Pānuitanga
Advertising Sales Assistant	Kaiāwhina Tuku Pānui Hoko
Archive Footage	Pūranga Whakaaturanga
Art Department, Construction	Kaihangā Papa Mahi
Art Department/ Set design	Kaiwhakataura
Art, Director	Kaitohu Toi
Assistant	Kaiāwhina
Assistant, Production	Kaiāwhina Hōtaka
Assistant, to producer	Kaiāwhina Kaihautū
Assistant, Executive	Kaiāwhina Matua
Audio engineer	Kaipūkaha Oro
Audio, field	Kaihopu Oro Taiao
Audio, post	Whakarite Ataata Oro
Auto-cue Operator	Kaiwhakahaere Rerenga Kupu
Award Winning Documentary	Pakipūmeka Whai Tohu
Best Boy	Kaiwhakarite Rama
Board Member	Mema o te Poari
Boom Operator	Kaiwaha Pou Oro
Broadcast Engineer	Kaipūkaha Whakapāho
Bureau Chief	Kaiwhakahaere Tari
Cablers	Kaikawe Wāea Hiko
Camera Assist	Kaiāwhina Āhua
Camera Operator	Kaihopu Āhua
Camera Operator, Field	Kaihopu Āhua Taiao
Camera Operator, Stedicam	Ringahopu Āhua/ Kaiwhakaahua
Camera Operator, Underwater	Kaiwhakaahua Moana
CCU, Camera control unit	Whakahaerenga Kōhiko Kāmera
CCU, Operator	Kaiwhakahaere Kōpere Kāmera
Catering/ Craft Services	Ringawera

Censor	Kairāhui Whakaaturanga
Chief Executive	Tāhūhū Rangapū
Closing Titles	Tohu Whakakapi
Collection of Reels	He Kohinga Whakaaturanga
Commentator	Kaiautaua
Commissioner, assistant	Kaiwhakarite Hōtaka
Commissioner, programmes	Kaiwhakahau Hōtaka
Commissioning Department	Te Tari Whakahau Hōtaka
Communications Manager	Kaiwhakahaere Whakapā
Composer	Pūoro
Concept	Kaiauaha
Consultant	Mātanga Hāpai
Content Coordinator	Kaihono Kaupapa
Continuity	Kaiwhakamau Ritenga/ Kaiwhakaorite
Contracts Manager	Kaiwhakahaere Kirimana
Contracts, Administrator	Kaiwhakarite Kirimana
Crane Operator	Kaiwhakahaere Wakahiki
Crew	Tiramahi
Crew, Field (second unit)	Tiramahi Taiao
Crew, Front-of-house	Tira Whakatau
Crew, Links	Tira Hono Kōrero
Crew, Studio	Tiramahi Taiwhanga
Dancer	Kaikanikani
Dancer, back-up	Kaikanikani Taumau
Data entry operator	Kaiwhakauru Pārongo
Designer	Kaiwhakataura
Designer, Set	Kaiwhakataura Papa Mahi
Director	Kaitohu
Director, AD	Kaiāwhina Kaitohu
Director, Compile	Kaitohu Whakahiato
Director, Creative	Kaitohu Āuaha
Director, Field (2 nd Unit)	Kaitohu Taiao
Director, Studio	Kaitohu Taiwhanga
Director of Photography	Kaitohu Tango Whakaahua
Documentary	Motuhenga / Pakipūmeka
Documentary, International	Pakipūmeka ā Taiao
Editor	Kaiwāwāhi Matua
Editor, Assistant	Kaiwāwāhi Kawepūrongo
Editor, Chief	Kaiwāwāhi Matua
Editor, Script	Kaiwāwāhi Tuhinga
Editor, Compile	Kaihono Whakāhua
Editor, Off-line	Kaiwāwāhi Āhua
Editor, On-line	Kaiwhakaraupapa Hōtaka
Editor, post-production	Kaiwāwāhi Waihangā Tutuki
Editor, Sports	Kaiwhakamātau Hākinakina
Editor, Story	Kaiwāwāhi Whakāhua
Editor, Video Non-Linear	Kaiwāwāhi Whakaaturanga Pūrere Kore
Engineer	Kaipūkaha

Engineer, Senior	Kairaweke Taputapu Matua
Event Manager	Kaiwhakahaere Tauwhāinga
Executive, Chief	Kaitohu Matua
Executive, Communications	Kaiwhakahaere Whakapā Matua
Executive, Personal Assistant	Ringa Āwhina Tāhūhū
Executive Producer	Kaihautū Matua
Executive, Producer Sport	Kaihautū Matua: Hākinakina
Facilities Manager	Kaiwhakahaere Rauhanga
Facilities, OB	Taputapu Pāho Taiao
Field Audio	Kaihopu Oro Taiao
Field Camera Operator	Kaihopu Āhua Taiao
Field Crew	Tiramahi Taiao
Field Director	Kaitohu Taiao
Field Sound Operator	Kaihopu Oro Taiao
Film	Kiriata
Floor Manager	Kaiwhakahaere Papamahi
FM Assistant	Kaiāwhina Kaiwhakahaere Papamahi
Gaffer	Kaiwhakahere Rama
Graphics	Whakanikoniko
Graphic Artist	Kaiwhakanikoniko
Graphic Designer	Kaiwhakatauirā Whakanikoniko
Graphics, Team Leader	Kaiārahi Rōpū Whakanikoniko
Grip, Assist	Kaiāwhina Kaiwhakatika Rama
Grip, Key	Kaiwhakatika Rama
Guests	Manuhiri
Hair, Stylist	Kaiwhakaene Makawe
Head of Department	Tumuaki
HOD, Current Affairs	Tumuaki Take Mohoa
HOD, News	Tumuaki Kawepūrongo
HOD, Programming	Tumuaki Whakaaturanga
Human Resources, Administrator	Kaiwhakarite Pūmanawa Tangata
Human Resources, Advisor	Kaiwhakamārama Pūmanawa Tangata
Human Resources, Consultant	Mātanga Pūmanawa Tangata
Illustrator, artist	Tohunga tā whakaahua
Inserts (person)	Kaitohu Puru
Judge	Kaiwhakawā
Landscaper	Kaiwhakapaipai Whenua
Language Consultant	Mātanga Reo
Librarian	Kaitiaki Whakapuakanga
Library / Films	Kaitiaki Ataata
Library, News Archive	Kaitiaki Pūranga Kawepūrongo
Library, Team Leader	Kaiārahi Rōpū –Whare Ataata
Lighting	Rama
Lighting Director	Kaitohu Rama
Lighting, Assistant	Kaiāwhina Rama
Line Producer	Kaihautū Taiwhanga
Location Manager	Kaiwhakahaere ā Taiao
Make-up	Kaiwhakapai Āhua

Make-up, Team Leader	Kaiārahi Whakapai Āhua
Make-up, Assistant	Kaiāwhina Whakapai Āhua
Manager - Corporate Services	Kaiwhakahaere Matua - Ratonga Rangapū
Manager – Current Affairs	Kaiwhakahaere Matua - Take Mohoa
Manager - Finance, Administration	Kaiwhakahaere Matua - Pūtea, Tari
Manager, Human Resources	Kaiwhakahaere Pūmanawa Tangata
Manager – Language	Kaiwhakahaere Matua - Reo
Manager, Marketing	Kaiwhakahaere Tauhokohoko
Manager – News	Kaiwhakahaere Matua – Kawepūrongo
Manager, Office	Kaiwhakahaere Tari
Manager – Operations	Kaiwhakahaere Matua - Rauemi
Manager – Programming	Kaiwhakahaere Matua - Whakaaturanga
Manager – Sport	Kaiwhakahaere Matua – Hākinakina
Music	Pūoro
Music, Titles Theme	Kaitito Rangi Matua
Narrator	Kaitiaki Kōrero
News and Current Affairs	Kawepūrongo me ngā Take Mohoa
News Editor	Kaiwhakamātau Kawepūrongo
OB Facilities	Taputapu Pāho Taiao
Off-line Editor	Kaiwāwāhi Āhua
On-line Editor	Kaiwhakaraupapa Hōtaka
Opening Titles	Tohu Whakapuaki
Operations Manager	Kaiwhakahaere Rauemi
Photographer	Kaitango Whakaahua
Post Production	Waihanga Tutuki
Post Production, Director	Kaitohu Waihanga Tutuki
Post Production, Supervisor	Kaitiaki Waihanga Tutuki
Presenter	Kaiwhakataki
Presentation Director	Kaitohu Whakaraupapa
Presentation Scheduler	Kaiwhakarite Whakaraupapa
Presentation Director Team Leader	Kaitohu Whakaraupapa Kaiārahi Rōpū
Producer	Kaihautū
Producer, Associate	Kaihautū Tuarua
Producer, Current Affairs	Kaihautū Take Mohoa
Producer, Inserts	Kaihautū Whakauru
Producer, Line	Kaihautū Taiwhanga
Producer, Series	Kaihautū Raupapa
Production Assistant	Kaiāwhina Hanga Hōtaka
Production Manager	Kaiwhakahaere Hōtaka
Production, Trainee	Akonga Hōtaka
Programme Commissioner	Kaiwhakahau Hōtaka
Programme Production Team	Tira Hanga Hōtaka
Projector, footage	Kohinga Ataata Pūwhiti
Projector Operator	Ringa Whakahaere Tukuata
Promotions Director	Kaitohu Whakatairanga
Promotions Manager	Kaiwhakahaere Whakatairanga
Promotions Scheduling	Kaihopu Whakatairanga

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

Title Music	Pūoro Taitara Matua
Title Music by	Kaitito Pūoro Taitara Matua
Trainer	Kaiwhakangungu
Vision Mixer	Kaihono Āhua
Visual Art	Kōwhaiwhai
Visual Artist	Kaitaurima Kōwaiwai
Voice-Over artist	Kaitaurima Oro Reo
VT Operator	Ringa Whakahaere Whakaataata
Wardrobe, Designer	Kaiwhakarite Kākahu
Wardrobe, dresser, standby	Hunga Whakakākahu
Wardrobe, Stylist	Kaiwhakaene Kākahu
Writer	Kaituhi

NGĀ MAHINGA: On-Set Vocabulary

Action	Hopukina / karawhiua
Back to ones	Hoki atu
Blocking	Whakaharatau
Call sheet	Rārangi whakarite
Call time	Wā tika
Camera left	Huri/ whakatemāui
Camera right	Huri/ whakatemataui
Checking the gate	Tirohia te kēti
Continuity	Whakaorite
Coverage	Kua ea/ Kua tutuki
Crossing	E whakawhiti ana
Cut	Tapahia
Dailies	Mahia te rā
Dialogue	Kōrerorero
Dolly	Waka kāmera
Final positions	Mutunga
First positions	Timatanga
Foreground	Ō mua
Going again	Anō
Holding there	Taihoa
Hot set	Papa ngū
It's a buy	Kua mau
Jewellery	Whakakai
Mark it	Tohua
Moving on	Haere tonu
On location, location	Hopu taiao
On set, set	Hopu taiwhanga
Pick up	Hopua anō
Props	Taputapu
Quiet on set	Turituri
Ready	Kia mataara
Rollover	Kia rite
Run lines	Kōrero kākā
Second unit	Tira tuarua
Shooting	E hopu ana
Shot, close-up	Hopu tata
Shot, MCU	Hopu tumu
Shot, two-shot	Hopu takirua
Shot, wide	Hopu whānui
Standby	Taihoa e mutu
Take, 1-2 etc.	Take tahi, rua
Wrap	Kua mutu

WAIATA

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

Waiata

E HARA I TE MEA

E hara i te mea
No inaiane
Te aroha
No ngā tūpuna
I tuku iho
I tuku iho

MA WAI RA

Ma wai rā
E taurima
Te Marae i waho nei
Ma te tika
Ma te pono
Me te aroha e

E TORU NGA MEA

E toru ngā mea
Nga mea nunui
E ki ana
Te paipera
Whakapono
Tūmanako
Kō te mea nui
Kō te aroha

TE AROHA

Te aroha
Te whakapono
Me te rangimarie
Tātou, tātou e

Song

These Precious Things

The precious things in the world
Including love
Are not from this time
They are gifts
Handed down
From the ancestors

Who will stand

Who will care
For this Marae
And what it stands for
Truth
Justice
And love

There are three things

There are three things
That are the greatest of all
According to the Bible
They are truth
And hope
But the greatest of all
Is love

Our Wish

We wish truth
And peace
And love
For all