

# introduction to māori culture

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Please note that the comments stated in this brochure may not apply to all Māori people. Māori society is made up of iwi (tribe), hapu (sub-tribe) and whanau (family unit) groupings which are geographically based throughout New Zealand in accordance with their tribal boundaries. The various differences in character, cultural practices and protocols between iwi all contribute to the richness of Māori society, Māori culture and New Zealand.

# haere mai welcome

“Nā tāu rourou, nā tāku rourou, ka ora ai te manuhiri”

By your food basket and my food basket, the visitors will be nurtured.

Māori, the indigenous people of Aotearoa New Zealand, make up 15% of the population and are well-represented at the highest levels throughout New Zealand. Māori achievements in arts and entertainment, business, academia, sports and politics have ensured contemporary Māori society has solid role models to look up to.

Traditional Māori customs still play a big part in the lives of many modern Māori in New Zealand and are an intrinsic part of Kiwi culture for New Zealanders. Nothing arouses the passion of Kiwis like the haka as the All Blacks go through their pre-game challenge; nothing chills like the spine-tingling emotion upon hearing a karakia (prayer).

Probably New Zealand's best known international Māori identity is opera diva Dame Kiri Te Kanawa. She made her debut at Covent Garden in 1971 and has been a star in the opera world ever since.

But Dame Kiri isn't alone. People such as writer Witi Ihimaera, who penned the novel 'Whale Rider', actor Temuera Morrison, film director Lee Tamahori, golfer Michael Campbell, artists Cliff Whiting, Jacqueline Fraser and Shane Cotton, the late poet Hone Tuwhare and businessman Wally Stone add to the culture of Aotearoa.

It is a culture that, due to initiatives over the past two decades to revitalise Māori language, art and culture continues to grow from strength to strength. As singer Hinewehi Mohi, who sings only in Māori, pointed out in an interview with Māori magazine Mana:

“In Europe they've already done the Latin and Celtic thing - and they're ready for the Pacific. I'm quite staunch about te reo [language] in my music. People ask me to translate the lyrics and I shrug and say: 'Why?'”

With nearly one half of Māori language speakers less than 25 years of age, there may come a time when she won't be asked to.



# tangata

## whenua: the people of the land

Māori lost much of their land through European colonisation and over the past decades some have been compensated for their loss. A number of iwi or tribal groups currently await negotiations with the Government to settle their historical grievances.

Today, although many Māori live in urban areas, away from their tribal regions, their marae remains an integral part of their life.

Any visit to New Zealand is bound to provide an encounter with this country's unique Māori culture. An encounter that will allow you to experience a culture rich in traditions passed on from generation to generation.

Some key statistics from the 2006 Census

- One in seven people (565,329) in New Zealand were Māori
- Nearly nine in 10 Māori lived in the North Island; one quarter of the Māori population lived in Auckland alone
- A quarter of the Māori population spoke the Māori language
- The largest tribe was Ngā Puhi from the Northland region
- The Māori population had grown by 7.4% over the last five years

# māori and tourism

Māori are increasingly utilising tourism in a bid to preserve and promote their culture and create a more prosperous future for their youth. That initiative is assisting in the preservation of the natural environment of Aotearoa.

New Zealand, one third of which is covered in parks and reserves, is fast becoming a headline stealer following Peter Jackson's three-film adaptation of JRR Tolkien's 'The Lord of The Rings' - and Māori offer a unique way of exploring the country through its people and culture. The Ngāti Whare and Tūhoe iwi (tribes) in the Central North Island offer walking tours through the Whirinaki rainforest - one of the world's most spectacular rainforests, and home to ancient species of flora and fauna. Local Māori guides provide tales of tribal history and explain the medicinal purposes of the plants.

Māori guided tours are also available through Northland's Waipoua forest. Footprints Waipoua takes visitors on tours through the forest, telling legendary stories, entertaining tourists using forest themes and bringing the unique environment of the forest to life for them. A bi-cultural partnership between conservationists and Te Roroa iwi (Māori guardians of the area) works to protect, restore, interpret and promote Waipoua.

Whale Watch Kaikōura – on the eastern side of the South Island – is proof of the success of established Māori tourism ventures. Prior to its development in 1987, many local Ngāti Kurī people were unemployed and their relationship with the town strained. Ngāti Kurī elders decided to take action, so four families put their homes on the line to buy a boat to start a whale watch operation. They went to their tribal authority, the Ngāi Tahu Māori Trust Board, to raise funds.

Whale Watch now employs around 75 people and supports many extended Māori whānau (families). Whale Watch Kaikōura has won many awards, including a gold award from the Pacific Asia Travel Association, the British Airways Award for best eco-tourism venture and the Green Globe Achievement Award in Berlin for distinction in tourism. Its chairman, Wally Stone, served on the Tourism New Zealand Board from 1999 and was chairman from 2002 to 2008.

The Hetet family has integrated traditional Māori arts with tourism and education in its Māori Treasures complex in Lower Hutt, 20 minutes from Wellington. Five generations of Hetet creativity is on display at the centre, which is located in a converted house among 40 others belonging to the Hetet whānau.

The late Erenora Puketapu - Hetet was internationally renowned as a weaver of traditional korowai (cloaks) - a tradition passed down to her by her husband's grandmother, Rangimarie Hetet. Master carver Rangi Hetet is the last surviving member of a special group of carvers known as Konae Aronui. He shares his skills in a specialist art school, Konae Aronui Wānanga, at the Māori Treasures complex.

The complex bases its business on family tradition and features a Māori artisans' studio, gallery, gift store and café. Visitors to the Māori Treasures complex go on an art tour that includes a sculpture garden, traditional Māori musical instruments and weapons and the opportunity to meet Māori artists at work. Māori Treasures also assists in encouraging the growth of Māori arts in the Hutt Valley community. It has helped establish a community arts council, through a network of 11 marae throughout the region.

The Māori Treasures venture includes a comprehensive online store selling artworks.

# māori and tourism cont.

Tāmaki Tours is another extremely successful Māori operation. Ten years ago, Mike Tamaki had a dream to create an in-depth Māori cultural experience for tourists, but he had no funds. He spent three months trying to convince his brother Doug to sell his much-loved Harley-Davidson motorcycle to start the company.

The bike was eventually sold, and Tāmaki Māori Village proved so successful Doug was not only able to replace his Harley-Davidson, but Mike got one as well. Tāmaki Tours now has two operations, each telling of a different chapter of New Zealand's history. Tāmaki Māori Village in Rotorua tells the story of pre-European times, while the Village in Christchurch re-lives the impact of colonisation upon Māori. The experience allows tourists to see first-hand the cultural values of Māori, their arts and crafts, music and food.

Kena Rameka Alexander is director of Culture North. He and his wife Lenna are known for their knowledge of Māori history and run their business in the Waitangi National Reserve, the location of the signing of New Zealand's founding document, the Treaty of Waitangi.

Culture North is a family business that employs three full-timers and 20 part-timers.

"Seven years ago I recognised there were no cultural experiences in the Bay of Islands," says Kena. "Considering that Northland is so rich in Māori history, that 50% of the population in Northland are Māori and Northland is where the Treaty was signed, we started Culture North."

He and Lenna started out with the marae experience at Mangamuka then developed guided tours at Waitangi. They then began providing guided tours for cruise ship visitors - and finally developed the Culture North Waitangi Sound and Light Show. The show is an evening production at the Waitangi Treaty Grounds in the Bay of Islands. It combines Māori culture, live drama, sound and lights and covers the story of Kupe, the first Māori to discover New Zealand, through to the present day. The story is told through the eyes of a grandparent speaking with a grandchild.

Whakarewarewa - The Thermal Village is a Māori history tourism product that is making a name for itself on the global stage. An authentic, living Māori village set amidst steaming vents and bubbling hot pools, the tour/village package gives visitors the opportunity to experience the customs, traditions and way of life of Māori people in a natural environment.

Wairākei Terraces is another 'must see' cultural eco-tourism attraction. Located seven kilometres north of Taupō in the Wairākei Tourism Park, owners Raewyn and Jim Hill of Ngāti Tūwharetoa opened the venture after five years of hard work.

Local Māori regard the Waiora Valley as a wāhi tapu or a site of significance, says Jim. "The valley has historical and cultural importance because it was a main tribal thoroughfare particularly for war parties. The geothermal area also produced heated pools, which were used by Māori for bathing, healing and recreation."

Wairākei Terraces offer a look back in time featuring man-made cascading silica terraces in pinks, blues and whites. Carvings depicting legendary figures of Ngāti Tūwharetoa provide background into the history and culture of the tribe. Other features include a Māori village, carving workshop, therapeutic foot bath, animal park, aviary and the recently upgraded Te Kiri o Hinekai Pool, known world-wide as the Honeymoon Pool and recognised for its healing powers.

The eruption of Mt Tarawera in 1886 was New Zealand's largest volcanic eruption in living memory, and today Mt Tarawera New Zealand Ltd provide a range of ways to view this historic site. They offer guided four-wheel drive half-day tours morning and afternoon from Rotorua. The tours travel through picturesque farming areas, past the largest man-made forest in New Zealand (Kaingaroa) to the base of Mt Tarawera volcano, and up to the edge of the massive craters. The more adventurous experience the scree slide into the crater while others hike to the summit at 1,111 metres.

Local guides give a full commentary on Māori legend, history and volcanology and it's also a chance to see some rare wildlife in their natural habitat.

Māori Tours in Kaikōura give visitors an insight into Māori spirituality and way of life. Maurice and Heather Manawatu established the family-owned and operated business in 2001. As the first Māori cultural experience in Kaikōura, they attribute the success of the business to support from their whānau (family) and tribal elders.

Traditional Māori values guide the way Maurice and Heather run their business. They aim to share the Māori culture and teach visitors about the history of the area, whilst strengthening the development of Māori people.

Ulva Island is an open sanctuary located in Stewart Island's Paterson Inlet. Its restored forest and lack of predators make it a safe environment for many rare birds and plant species which the public can see at close quarters. Ulva Amos, who was named after the island and is a descendent of the first Māori on Stewart Island, offers guided walks on Ulva Island. She teaches people about the native flora and fauna from a Māori perspective.

Kapiti Island is a protected nature reserve, north of Wellington. The island is home to New Zealand's most endangered and rare birds such as little spotted kiwi, kākako, saddleback and stitchbird.

Kapiti Island Alive tours are run by Māori guides who interpret flora and fauna, and tell of local history and customs. The business is run by John and Susan Barrett, and John's sister Amo Clark. John and Amo's iwi (tribe) and whānau (family) have been living on Kapiti Island since the 1820's. Kapiti Island Alive offers birding and nature day tours, as well as night-time kiwi spotting walks.

# māori creativity

The talent of Māori is evident in many fields of creative endeavour, both in New Zealand and overseas. In music, numerous Māori have made their mark on the international arts scene through the beauty of their voices. Best known is soprano Dame Kiri Te Kanawa but others include singers Moana Maniapoto, Bic Runga, Che Fu, Deborah Wai Kapohe, Shaun Dixon, Anika Moa and Hinewehi Mohi.

In film, Māori actors and directors are also world-class. Actors include Temuera Morrison ('Once Were Warriors', 'Star Wars Episode II: Attack of the Clones'), Cliff Curtis ('Three Kings', 'Collateral Damage') and Keisha Castle-Hughes ('Whale Rider' 'Vintner's Luck'). Directors include Don Selwyn ('The Māori Merchant of Venice'), Taika Waititi ('Two Cars One Night', 'Eagle vs. Shark'), Lee Tamahori ('Die Another Day') and veteran film and documentary maker Merata Mita. One of Mita's documentaries, 'Hotere', celebrated the life of prominent artist Ralph Hotere.

Māori artists shine at incorporating their traditional Māori culture into modern artistic offerings. Don Selwyn, for example, arranged an unconventional marriage of Māori language and Elizabethan English when he created a Māori language version of Shakespeare's 'The Merchant of Venice' in 2002.

More and more Māori culture is making an appearance in the global market place through Māori artists and international successes like the movie 'Whale Rider'. It stunned audiences at the 2002 Toronto International Film Festival and was honoured with the People's Choice award. The film portrays life in a small Māori community, and features a cultural performance by Mai Tawhiti, a kapa haka (performing arts) group. 'Whale Rider' was filmed on location in a small village near Gisborne in the Eastland region, which is the first place in the world to see the sunrise each day.

Singer Hinewehi Mohi wasn't afraid to let Māori culture meet the modern world in her hit album 'Oceania'. It was written in association with Killing Joke's Jaz Coleman, and sung entirely in Māori.

Wai (Māori word for water) is another Māori group uncompromising about its use of Māori language. Making waves on the European circuit, Wai brings together the collective experience of Maaka McGregor and Mina Ripia, who have played in a number of well known New Zealand groups.

The Wai sound steps away from traditional western song structure but includes sounds of poi, and breaths and foot stamps in a more contemporary form.

As a performing and recording artist, Moana Maniapoto has consistently pushed the boundaries of Māori music with a blend of traditional Māori elements and contemporary western music.

Her group tours throughout Europe and North America regularly and is regarded as one of the most successful indigenous bands from Aotearoa.

Artist Shane Cotton is a major New Zealand talent, and incorporates Māori symbols and themes in his works, which are mostly oils on canvas. Much of Cotton's work represents the shared experiences of Māori and Pākehā (New Zealand Europeans) and portrays significant events and places in New Zealand history.

The themes and social commentaries of Māori artists like Cotton are reflected in a number of contemporary artists.

Social commentary of another kind was explored in Alan Duff's novel 'Once Were Warriors' which was made into a film of the same name (directed by Lee Tamahori). The controversial story focused on domestic and gang violence.

Other Māori authors have explored domestic themes in relation to whānau. Witi Ihimaera's writings often refer to his own whānau and iwi and 'The Matriach', for example, is based on his grandmother's life. Ihimaera's intention in his early writings - works such as 'Whānau' and 'Tangi' - was to help convey Māori heritage and legend to young urban Māori.

In many of her stories, Patricia Grace looks at the hard issues of biculturalism and intermarriage between Māori and Pākehā. Her 2001 novel 'Dogside Story' revealed the power of the land, and the strength and aroha (love) of whānau. It was nominated for the Booker Prize and was also co-winner of the 2001 Kiriya Pacific Rim Book Prize.

Other Māori writers who incorporate the importance of the natural world, whānau, spiritual forces and legend into their works include Keri Hulme (whose book 'The Bone People' won the 1985 Booker Prize and became an international best seller), Robyn Kahukiwa, Hone Kouka and Apirana Taylor.

Māori artisans are renowned for their carving (wood, bone, greenstone), sculpting, weaving (fibre, cloaks, baskets, mats) and painting. Modern artists often employ innovative new techniques to carry on themes handed down to them through the generations.

Traditional Māori art is more than art form - it is a historical record. This concept applies to much Māori art. It tends to be usable (e.g. korowai or cloaks and marae or carved meeting houses), and be reflective of the traditional Māori hierarchical system. It is part of a belief system and is also enshrined in history and serves an educational function.

An indication of the growing awareness of Māori art was demonstrated at the Māori Art Meets America exhibition held in San Francisco in 2005. The show featured approximately 300 pieces of artwork, including wood carvings, clay sculptures, wall hangings, woven bags, painted masks and photographs of moko. It is estimated that more than 9 million people were exposed to Māori art and culture through the event.

With the international marketplace becoming a sought after destination to promote the integrity and quality of Māori art and artists, the New Zealand government initiated a Māori trade mark - Toi Iho - to authenticate Māori art works.

The Toi Iho brand is slowly beginning to embed itself in the national marketplace and it is expected the natural progression will be into the global marketplace. Toi Iho will be attached to bona fide Māori artworks, exhibitions and performances.

'Toi Māori: The Eternal Thread' showcased the best in traditional and contemporary Māori weaving. The landmark exhibition toured to the USA, after premiering at the New Zealand Arts Festival.

To open the exhibition in 2005, a delegation of Māori artists arrived in San Francisco Bay in a ceremonial waka (canoe). The waka party came ashore during the dawn ceremony, in which representatives from California's native Ohlone tribe welcomed the artists.

Toi Māori was a feature attraction at San Francisco's Yerba Buena Center for the Arts. The exhibition contained a cultural legacy of textiles, tattoos and contemporary works from more than 40 Māori artists. On display were traditional and contemporary kākahu (Māori cloaks), kete (woven bags), displays of tā moko (body tattoos) and art works by Māori sculptors and artisans.

# māori culture

Māori culture has its origins and customs in the mists of time, predating the Māori migration to New Zealand.

Māori are the tangata whenua (indigenous people of the land) of Aotearoa New Zealand and their culture is an integral part of New Zealand life.

Traditionally Māori were skilled artisans, known for their intricate weaving and carving as well as accomplished hunters, fishers, gardeners and warriors. Late in the 18th century, Europeans started arriving in New Zealand - first whalers and sealers, then missionaries and settlers.

## Whānau

The concept of whānau (family) is central to Māori social structure. Whānau refers to family and extended family. The whānau is a member of a hapū (sub-tribe), which is a member of an iwi (tribe). Even in modern society, Māori are more likely than non-Māori to live in extended families, indicating the continued importance of traditional living arrangements. But smaller nuclear families have also become prevalent among the Māori population, as it has become more urbanised. Around 20% of Māori live in private dwellings with extended whānau. More than half of those have three generations of family under one roof.

## Other aspects of Māoritanga

Music and dance are a vital part of Māori culture. For centuries, Māori culture has been passed on from generation to generation through waiata (song), dance and kapa haka (traditional performance) as well as through carvings, weaving, story-telling and reciting genealogies (whakapapa).

The strength and beauty of Māori art is evident in the architectural carvings of whare whakairo (carved meeting house) and in the other taonga (treasures) that are carved from wood, bone and pounamu (greenstone/jade).

Carving and weaving skills arose from the practical requirements of the traditional Māori lifestyle. There was no written language for Māori, so their histories and whakapapa were told through the whakairo on the marae. The carvings at the front of the whare whakairo (carved meeting house) for example, told the history of the marae and the marae ancestor was the figure at the apex.

Fibre for clothing, ropes and cooking, for example, was created by weaving flax and other natural fibres. Hard New Zealand pounamu (greenstone/jade) was originally made into weapons and carving implements. Native wood was carved into spiritual objects that adorned wharehenui (Māori meeting houses) and waka (canoes). The modern outlet for the creation of such traditional objects comes through artworks, many of which are highly sought after.

Māori have a rich and dynamic culture with special affinity for the natural environment (forests, the sea, rivers, lakes and mountains). Māori culture is a living treasure, indigenous and unique to Aotearoa New Zealand. Through their whakapapa (genealogy), Māori trace their families back to the waka that their ancestors sailed in across the vast Pacific Ocean.

These whakapapa are still recited today in Māori speechmaking when welcoming visitors onto the marae or a hui (gathering). Speakers may identify their maunga (mountain), their awa (river), their waka (canoe), their iwi (tribe) and their tūpuna (ancestors) within these mihi (speeches).

Visitors to New Zealand are presented with many opportunities to experience Māori culture first-hand. Best known for the Māori cultural experience is the thermal region of Rotorua in the North Island, where tourists can sample kai (food) cooked on hot stones underground as part of a traditional hāngi (earthen oven). They can also enjoy a pōwhiri (welcome), visit local marae, enjoy kapa haka and relax in the thermal pools.

## The haka: New Zealand icon

The haka popularised by New Zealand's premier sporting team the All Blacks, 'Ka Mate', is not the only haka – there are various forms of haka and many individual forms of haka. However, 'Ka Mate', the haka of the Ngā ti Toa iwi, is the most renowned.

It tells the story of a famous Māori chief, Te Rauparaha, fleeing from his enemies and the emotions he went through as first he thought he was about to die, then the relief of knowing he'd been spared. The reference to the 'hairy person' is an acknowledgement of those who had helped conceal him from his pursuers.

The translation:

Ka mate! Ka mate! Ka ora! Ka ora!  
(I die! I die! I live! I live!)

Ka mate! Ka mate! Ka ora! Ka ora!  
(I die! I die! I live! I live!)

Tēnei te tangata pūhuru  
(This is the hairy person)

Nāna nei i tiki mai whakawhiti te rā  
(Who caused the sun to shine again)

A hāpane! A kaupane!

(One step up! Another step up!)

A hāpane! A kaupane!

(One step up! Another step up!)

Whiti te rā! Hi!

(The sun shines!)

## Tā Moko

Tā moko is traditional Māori tattooing, often on the face, and its purpose and applications are sacred. (Kirituhi means skin art and describes more general tattooing.) Tā moko is closely identified with carving and used to be practised by tohunga tā moko (priestly experts) but today is practised by tā moko artists. Tā moko is a taonga (treasure) to Māori, therefore each moko design is considered intellectual property. Every moko contains ancestral/tribal messages specific to the wearer and tells the story of the wearer's family and tribal affiliations and their placing within these social structures. Therefore, the moko is much more than an art form - it is a historical record.

Recently, the art of tā moko began experiencing a resurgence in Aotearoa and has also attracted international interest. Part of the process of a proper moko is understanding its significance, the designs and shapes, and then having the support of family and elders in the decision. The moko process can take months of quite painful work. It is a deeply personal action to take and not for the faint-hearted.

## Māori and the land

During George Grey's governorship (1845-53) the Crown purchased large tracts of Māori land. Land in the lower North Island and the South Island was among the earliest to be bought because these areas had fewer Māori living on them, therefore the purchases were less likely to be resisted.

# māori

## culture cont.

There was opposition by some Māori in the North Island to purchases, so between 1864-66 the Crown confiscated large areas of Māori land. For dispossessed Māori, only some of who were allocated lands again in the 1870s and 1880s, the confiscations are an enduring grievance. Indeed, the loss of ancestral lands is a key issue for Māori and the New Zealand government has, since 1987, undertaken a process of settling confiscation claims.

Māori have strong spiritual bonds with the land - Papatūānuku (the Earth mother). They regard land, soil and water as taonga (treasures). Māori see themselves as the kaitiaki (guardians) of this taonga, which provides a source of unity and identity for tangata whenua (local people).

### Māori and the sea

Not surprisingly, given that New Zealand is surrounded by sea, Māori have a strong affinity with the ocean. Oral storytelling is a vital element in Māori culture, and the story of demi-god Māui fishing Aotearoa from the sea has been passed down through the generations. The North Island (Te Ika a Māui) was the fish Māui caught and became home to Māui, his family and all Māori. The South Island became the waka (canoe) of Māui through the legend and is known as Te Waka a Māui (the canoe of Māui). Stewart Island, located to the south of the South Island is known as Te Punga a Māui (Māui's anchor).

According to tradition Māori arrived in progressive waka (canoe) from Hawaiiki - the ancestral homeland of the Māori thought to be located in or near the Cook Islands.

The first waka thought to have arrived was captained by Kupe and arrived in the north of the North Island.

The tangata whenua of New Zealand have always been great fishers and have special provision to fish under customary fishing regulations. Kaimoana (seafood) caught under the customary fishing regulations cannot be traded or sold.

### The marae

The marae (meeting place) is central to the concept of Māoritanga (Māori culture). It is the place where Māori values and philosophy are reaffirmed. Carvings and decorative panels inside each marae tell the story of ancestors.

There is a certain protocol to be followed when visiting a marae. Visitors (manuhiri) all move onto a marae in a tight-knit group with women in front. They receive the powhiri (welcome) and give a koha (gift).

Shoes must be taken off before entering a whareniui (meeting house).

### Ten stages of a pōwhiri

Māori culture has a dynamic nature that is inherent in a lot of what is seen on marae. The pōwhiri is a formal Māori welcome.

The following stages are typical of a pōwhiri but may vary.

1. Ko Ngā Tāngata (the people): There are two groups required for a pōwhiri to commence: - the tangata whenua (hosts) and manuhiri (visitors). At least four people are needed for a pōwhiri - two males and two females. One female does the karanga (call) and one male does the mihi (speech) on either side.
2. Īnoi (prayer): An inoi should be said by both manuhiri and tangata whenua to ensure safety of the people and proceedings.
3. Wero (challenge): Traditionally a wero was carried out to ascertain the intentions of the visiting group. Wero was executed by the fastest and fittest male warriors of the tangata whenua. The way the taki (dart) was placed down or picked up would determine whether or not the manuhiri had come in peace. (Not always done today.)

4. Karanga (call): The karanga is the first voice to be heard in a pōwhiri. A female elder traditionally carries out the karanga. The caller for the tangata whenua holds the title of kaikaranga and is the first to call. The caller who replies for the manuhiri holds the title of kaiwhakautu. The purpose of the karanga is to weave a metaphorical spiritual rope around the forthcoming guests (manuhiri) for safe passage to enter Te marae nui ātea o Tūmatauenga ("the domain of Tūmatauenga" - the Māori god of war/ conflict) - the courtyard in front of the whare tupuna (ancestral house).
5. Haka Pōwhiri (welcome dance): The haka pōwhiri is executed by the tangata whenua. The purpose of the haka pōwhiri is to use the rope woven during the karanga to pull the spiritual waka (canoe) of the manuhiri (guests) onto the marae and to uplift the mana (prestige) of the tangata whenua, their marae, iwi, hapū and their tūpuna (ancestors).
6. Mihi (speeches): Traditionally only the experts in the art of whaikōrero (oratory) would stand to speak to the opposite group. The purpose of the mihi is to acknowledge and weave together the past, present and future, by acknowledging the creator, guardians, the hunga mate (the dead), the hunga ora (the living) and laying down the take or kaupapa (the reason) for the pōwhiri or event that will take place.
7. Waiata (chant/song): (Sung after each speaker.) The purpose of the waiata is to show that the people support the speaker and what he has said. Waiata often reflect on what has been said and the occasion surrounding the pōwhiri. It acknowledges the speaker's whakapapa (genealogy) or the group itself.
8. Koha (gift): Koha is given by the manuhiri to the tangata whenua. The koha is laid by the last speaker of the manuhiri to indicate their speakers are all finished. The koha is the first contact between the tangata whenua and the manuhiri. Traditionally koha were in the form of precious materials - pounamu, whale bone, korowai (cloaks) and other taonga. Today, money is the normal form of koha. The size of the koha (pride, prestige) shows the mana of the manuhiri and the significance of the occasion.
9. Hongi (traditional form of greeting): The hongi is the first physical contact between the two groups. It is not the widely popularised 'rubbing of noses' but the gentle pressing of nose and forehead.
10. Hakari/Kai (feast/eating): The final stage of the pōwhiri. It is the stage where the tapu (sacred nature) of the pōwhiri is removed by the sharing of kai (food). The tangata whenua and the manuhiri are now one.

# the māori renaissance

Far from dying out, Māori culture is alive, well and flourishing.

Right from the beginning of their school life, children of all races learn waiata (Māori songs) and haka and have a number of choices available in order to learn more about the culture of the Māori.

It is a tribute to the non-Māori teachers and the teacher training colleges that the increased interest in Māori culture has taken place in New Zealand's classrooms, though this is not something that has happened overnight.

In the late 1940s prominent Māori leader and Member of Parliament, Sir Peter Buck, lamented the passing of traditions such as the haka being reserved for special pomp and ceremony for visiting dignitaries and that these customs were becoming increasingly difficult to revive with the passing of generations.

Buck attributed this to the assimilation of European values and customs to Māori. Māori children had abandoned games and dances handed down by their ancestors and adopted new ones learned from their Pākehā schoolmates.

Today against the backdrop of the Treaty of Waitangi, policy makers and regulators are better recognising Māori expectations and have deliberately intervened in order to keep Māori culture alive.

For example, at most state schools children have a choice of whether they want to be educated in Māori, English or a combination of both; most tertiary programmes have a Treaty component; governments have developed Māori language agencies, broadcasting services and policy development arms; and Māori is an official language of New Zealand.

The Māori renaissance has its roots in the 1970s as Māori focused on regaining their tribal lands, language, art and culture.

The ability to speak Māori became an intrinsic component of Māori cultural identity and efforts to revitalise the language have stabilised its decline.

A 1913 survey showed that 90% of Māori school children were native Māori language speakers. That figure had reduced considerably by the mid 1970s and a Māori language survey in 1995 revealed only 7% of Māori youth had a medium to high level of fluency in Māori.

The 1995 survey was also telling because it indicated the language was under threat from extinction because most of its fluent speakers were over 45 and the mortality rates for Māori in this bracket were also high.

Artists like Shane Cotton, musicians such as Moana Maniapoto and actors of the class of Temuera Morrison have helped to blaze a trail for Māori in the global marketplace.

The flag bearers for the Māori renaissance have stemmed the tide and along the way have achieved some significant victories notably in broadcasting and education.

From a single Māori radio station that was networked nationally in the 1980s to 21 tribal radio stations today, plus a Māori television network, efforts are being made at a number of levels to keep the culture and the language of the Māori people alive

Every two years, hundreds of performers and thousands of supporters flock to Te Matatini - New Zealand's national Māori performing arts competition.

Te Matatini celebrates the indigenous culture and arts of Māori. Kapa haka is the most significant component (a modern day performance of traditional and contemporary Māori song). Other traditional art forms also feature such as oratory, carving, weaving and tā moko (Māori tattoo), as well as contemporary Māori drama, poetry and fine art.

The national competition was inaugurated in 1972. The 2009 festival, held in Tauranga attracted an audience of over 40,000.

During the festival groups compete from across New Zealand, battling for supremacy in Māori performing arts. Teams represent the honour of their tribes, their families and their history. The opportunity to compete in Te Matatini is often the culmination of two years of commitment, dedication and hard work.

Matariki is a traditional celebration of the Māori New Year that is undergoing a renaissance. The Māori new year is marked by the rise of Matariki, a group of stars also known as the Pleiades cluster, and the sighting of the next new moon. The pre-dawn rise of Matariki can be seen in the last few days of May every year and the new year is marked at the sighting of the next new moon which occurs during June.

Traditionally, depending on the visibility of Matariki, the coming season's crop was thought to be determined. The brighter the stars indicated the warmer the season would be and thus a more productive crop. It was also seen as an important time for family to gather and reflect on the past and the future.

Today Matariki means celebrating the uniqueness of New Zealand and giving respect to the land we live on. Matariki is celebrated with education, remembrance and the planting of new trees and crops signalling new beginnings. It is also seen as a time to learn about the land and to remember whakapapa (ancestors) who have passed from this world to the next and the legacy they left behind.



# the treaty of waitangi:

New Zealand's founding document

## Background

Māori have been in New Zealand since approximately 1350 AD based on tracing the navigational steps of their ancestor, Kupe, from his homeland of Hawaiiiki.

Dutch navigator, Abel Tasman, the first European discoverer, arrived in 1642 and named the islands New Zealand. In 1769 Captain James Cook stayed in New Zealand for seven months recording his observations of the Māori and claimed it as a British colony.

Increased European settlement caused problems. In 1833 the British Government appointed James Busby to act on its behalf and set up residency in Waitangi.

During Busby's six-year tenure his role was largely one of mediator and negotiator between the British and Māori. He had no power of arrest because he was appointed as a civilian and had little influence over the misconduct of the settlers.

By the late 1830s the law-abiding settlers, traders and missionaries became concerned about the land purchases that were taking place around the country and petitioned the British Head of State for more effective governance in New Zealand.

Seeking to protect their trade and economic interests, the British relented and sent Lieutenant Governor William Hobson to New Zealand with instructions to colonise the country. He arrived in January 1840.

Because Māori rights had been recognised in the 1835 Declaration of Independence declaring Māori sovereignty, and the British would protect the country's independence, no claim could be made on New Zealand without Māori agreement.

## The signing of the Treaty

On 6 February 1840 the British Government signed the Treaty of Waitangi with a number of Māori chiefs at a Bay of Islands settlement called Waitangi.

The Treaty was written in both Māori and English and handed over governorship of New Zealand to the British.

It enabled the peaceful purchase of land for settlement and gave the British authority to establish rule in the country. In return the British were to guarantee and actively protect Māori tribal authority over their possessions.

## The relevance of the Treaty today

The Treaty has proved to be an enduring document. In 1988 when the Labour Government tried to sell off state-owned assets the New Zealand Māori Council tested its right to do that in the courts.

The Māori Council's actions slowed down the government's sale programme and forced it to enter into negotiations with Māori. Its argument was based on the principle that Māori ceded governorship to the Crown or British in 1840 when they signed the Treaty of Waitangi, but not ownership of assets such as forestry. Forestry was part of the package of assets the government wanted to include in the sale programme.

Over the years there have been many settlements with Māori tribal groups based on the Treaty that have forced governments to adopt a more consultative approach when developing new policy and regulations.

## How does the Treaty impact upon me as a visitor to Aotearoa

Most laws and policies have been developed, arguably, within the framework of the Treaty.

Māori have for a number of years respected and welcomed overseas visitors to New Zealand. As tangata whenua or the people of the land, Māori command certain rights that are a consequence of the Treaty and recognises their status as the indigenous people of Aotearoa.

This unique relationship has birthed a nation slowly maturing to a point where a number of races and cultures exist freely, but where Māori retain a strong identity as the indigenous people.

# story of the silver fern

According to Māori legend, the silver fern once lived in the sea. It was asked to come and live in the forest to play a significant role in guiding the Māori people.

Māori hunters and warriors used the silver underside of the fern leaves to find their way home. When bent over, the fronds would catch the moonlight and illuminate a path through the forest.

The silver fern (*Cyathea dealbata*) has come to embody the spirit of New Zealand. This distinctly New Zealand symbol is worn as a badge of honour by the people, products and services of our country.

It has been the symbol of New Zealand's national rugby team since the 1880s and is now proudly worn by all our top athletes and prominently carried by many of our top companies.

Tourism New Zealand and New Zealand Trade and Enterprise have adopted the silver fern as the country of origin symbol for New Zealand. It is used in the 100% Pure New Zealand campaign, in all international trade promotions, and as the mark of quality assurance, or Qualmark.



# glossary

## Useful Māori terms:

Aotearoa - Māori name for New Zealand  
E noho ra - Goodbye, if you are leaving  
Haere mai - MY Welcome  
Haere ra - Goodbye to someone leaving  
Haka - Fierce rhythmical dance  
Hāngi - Traditional earth oven  
Hapū - Sub-tribe  
Hikurangi - Sacred mountain of the Ngāti Porou tribe from the East Coast of North Island  
Hongi - A greeting that involves pressing of the noses  
Hui - Meeting or gathering of people  
Iwi - Tribe or people  
Ka kite anō - Goodbye  
Kai - Food  
Kaitiaki - Guardian or caretaker  
Kaitiakitanga - Guardianship  
Kaumātua - The elderly  
Kia ora - Hello, Thank you  
Korowai - Decorative cloak  
Kūmara - Sweet potato  
Manaakitanga - Caring and sharing  
Manuhiri - Visitors  
Maoritanga - Māori culture and identity  
Mauri - Life principle  
Pā - Village  
Papatūānuku - Mythological Earth Mother  
Poi - Soft little balls on lengths of string used in dance  
Pounamu - Greenstone  
Poupou - Carved posts of meeting house representing ancestors  
Pōwhiri - Welcoming ceremony  
Ranginui - Mythological Sky Father  
Tangata whenua - Local people  
Tangaroa - God of the sea  
Tēnā koe - Hello to one person  
Tēnā koutou - Hello to three or more people  
Te reo Māori - The Māori language

Waka - Canoe  
Waka taua - War canoe  
Wero - Challenge  
Whaikōrero - Speech making/oratory  
Whakapapa - Genealogies  
Whānau - Extended family  
Whanaungatanga - Kinship ties, relationships  
Whareniui - Carved meeting house

## Key Māori words and actions and their meanings

Haka - Ritual dance and chant as a welcome or as a warning  
Hongi - Māori greeting where the noses are pressed together  
Kia Ora - Hello  
Mana - Authority, influence, prestige  
Marae - Māori meeting place  
Tapu - Sacred. Many New Zealand lakes, mountains and forests are considered tapu by Māori. These places should be respected  
Te Reo - The Māori language  
Whānau - Family or extended family group  
Māori has been recognised as an official language of New Zealand since 1987. It is similar to Hawaiian and Tahitian and has a unique and melodic sound. As with many indigenous languages, different tribes within New Zealand have their own dialect.  
\*NB: There is no 's' in the Māori language, therefore Māori is plural for Māori.