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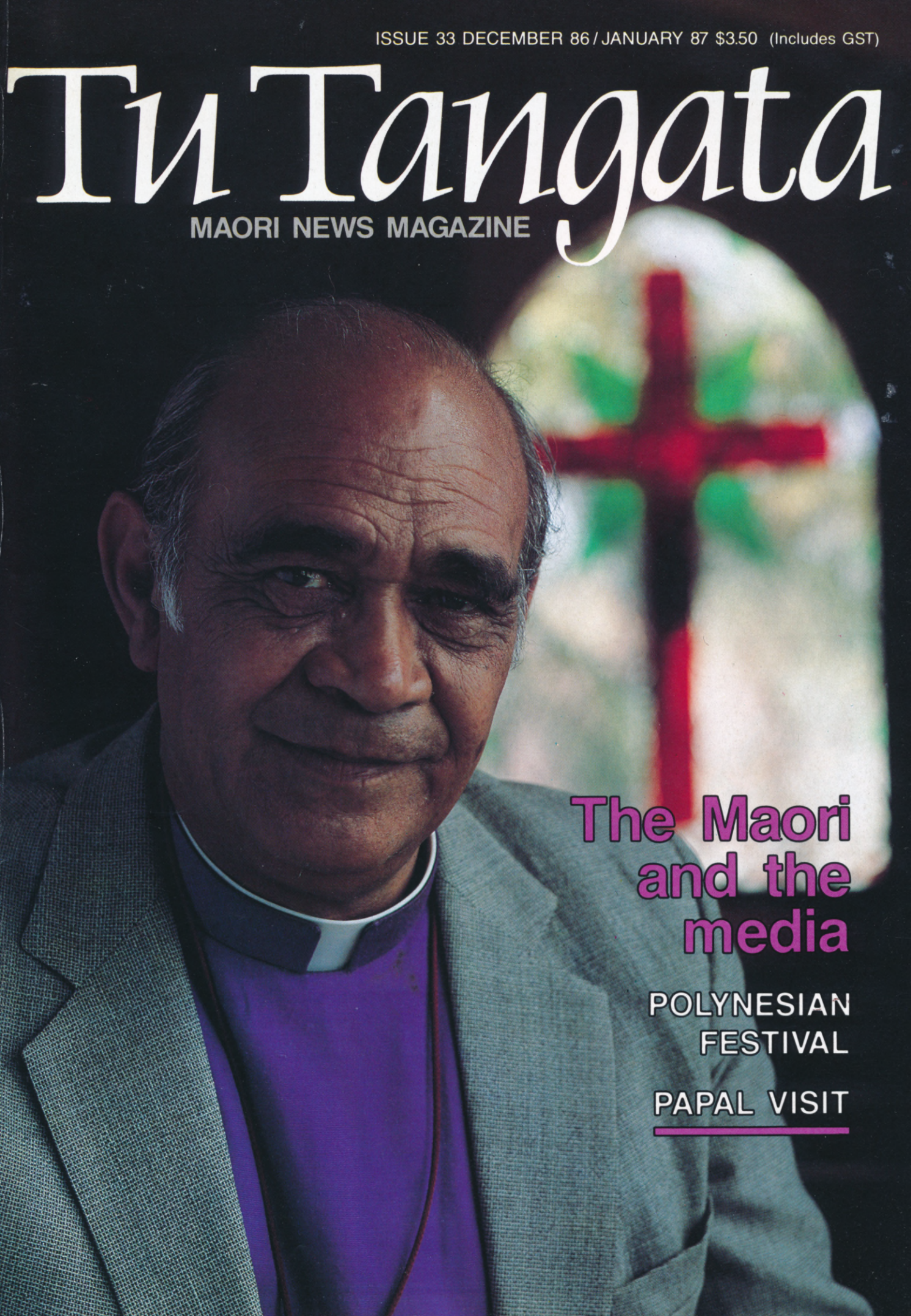
Tu Tangata

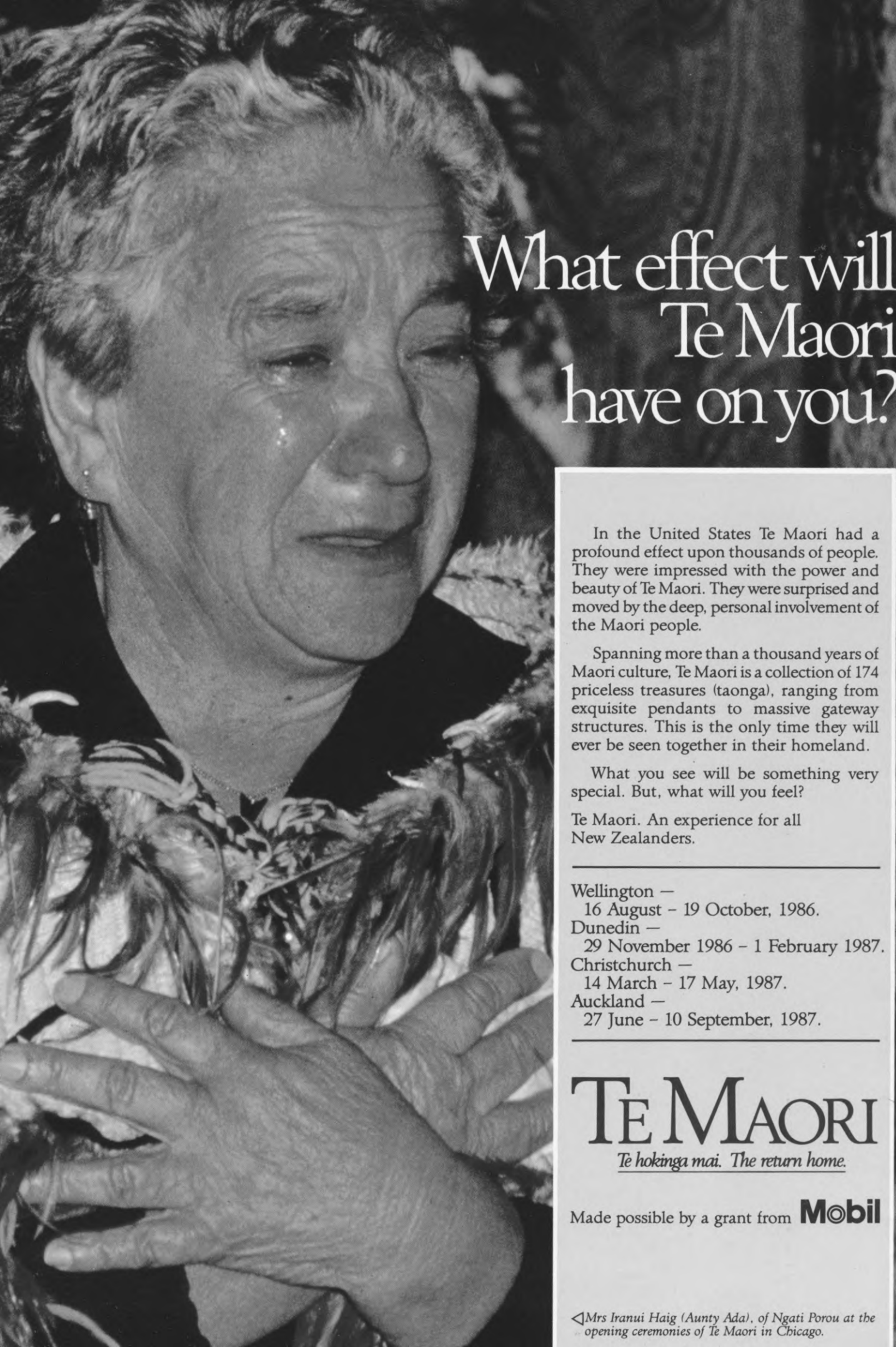
MAORI NEWS MAGAZINE



The Maori and the media

POLYNESIAN FESTIVAL

PAPAL VISIT



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TE MAORI

Te hokinga mai. The return home.

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◁*Mrs Iranui Haig (Aunty Ada), of Ngati Porou at the opening ceremonies of Te Maori in Chicago.*

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Tu Tangata

MAORI NEWS MAGAZINE

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COVER: Bishop Whakahuihui Verdoe **PHOTOGRAPH:** Kerry Grant
INSIDE BACK COVER: Pope John Paul II **PHOTOGRAPH:** Ross Land.
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The Festival, the Pope and the Media Battle

This issue of Tu Tangata spotlights two special events – the Polynesian festival at Labour Weekend and the visit to Aotearoa a few weeks later of Pope John Paul II.

We have a 13 page section on the festival to reflect the colour, vitality and growing importance of that occasion.

And, although the papal visit came uncomfortably close to our publication deadline, we've been able to record something of the Pope's contact with Maoridom during his two-day stay.

But the prime focus of this issue is the struggle by the Maori people for a fair share in the country's news media.

We highlight the struggle because, as more and more of our leaders now recognise, it's one which the Maori people can't afford to keep on losing.

Not unless we intend to lose everything.

The news media can make or break any venture whether it's in education, justice, land, health, religion, sport or politics.

Misleading publicity (or none at all) can turn public opinion against a project.

And where public opinion goes, official support is apt to follow. Likewise, if there's informed and intelligent publicity, it can generate enthusiasm through the community and through government agencies too.

Any successful strategy to promote Maori causes must acknowledge the central role of the media and must ensure it is responsive to more than Pakeha thinking and Pakeha influence.

A strategy that neglects the news media invites, and probably guarantees, failure.

So far, the New Zealand news media has a sorry record in presenting Maori news.

To watch television, listen to the radio or read the papers, you'd assume the Maori people didn't matter much.

You'd conclude, for instance, that the Hawaiiki Nui was infinitely less important than KZ7, that te reo Maori scarcely existed, and that taha Maori was safe and well – maybe even overdone – in our schools.

Certainly, it's not a totally bleak scene. There has been some action within TVNZ and Radio New Zealand, more papers are giving more space to Maori news, and the trickle of Maori trainee journalists has built up into a steady stream.

But the response from those who call the shots within the media is still much too faint (and faint-hearted), too grudging, too naive and too clumsy for us to believe that a fair and professional job will soon be done.

In these pages a number of writers (Maori and Pakeha) outline the personalities and the steps in the struggle to develop a news media system that's right for Aotearoa, that reflects the whole community, not just the dominant culture.

Bishop Vercoe
Bound for the boardroom?

Whakahuihui Vercoe, the Anglican Bishop of Aotearoa, is the man tipped to head the Maori Radio Board.

"I haven't heard anything absolutely specific on the chairmanship. All I've heard is the rumours," Bishop Vercoe said shortly after attending the BCNZ hui at the Takapuahia marae in November.

"From what's being said it looks as if it could be me."

He said he had been approached about two months earlier by the broadcasting corporation to head the board.

"But I know they came to see me for their own reasons.

"I told them then I couldn't consider doing anything until I had something (a mandate) from the Maori people.

"The whole kaupapa of what was being talked about had to go before a hui – a forum – of Maori people to make the choice. That was a priority of the hui."

Bishop Vercoe said that, apart from some technical detail of the proposed Maori network he was satisfied that the opinion – which was eventually taken up by hui-goers – had been satisfactorily aired.

A weakness of the hui, it has been suggested, was the presence of so few Maori broadcasters.

But Bishop Vercoe said: "BCNZ had to present their case and the Maori people were able to tear it down and challenge it when and where they saw fit. That's pretty much what happened."

He believed it was possible to develop other options (three were offered at the hui) once the Maori board was in place and on its feet.

"I hope we're not just satisfying the Pakeha.

"I think the board would act as the taniwha in this case by simply deciding to go out and fulfill what the Maori are after.

"That's my ambition."

He said the members of the board – which is expected to be named before the end of the year – would have to have expertise in business, as a first priority.

Bishop Vercoe speaking at the BCNZ hui.

"There must be hard-nosed businessmen and women who can look at the overall picture and put the policies into place so that the network is successful.

"There has to be expertise in business and commercial areas as well as management and investment.

"There also has to be expertise in the media area. We need a person who knows the radio background, the ins and outs of programming and the technical side.

"There has to be someone who knows what's wanted out there in Maoridom."

Although he wasn't in a position to name names, he was confident that people with all that expertise would be found. While there would be some attempt to ensure members represented a wide area geographically, "the main thing will be the personal ability of each member."

Bishop Vercoe believed the two single biggest issues from the BCNZ proposal were the guarantee of a continued funding source and regional and tribal radio coverage. The current proposal involves setting up four stations which at certain times would network a common programme which may inhibit local programmes.

"There's room for change in all this. Probably the biggest issue with the proposal in the networking.

"I believe we can get around it so that given several years to establish ourselves properly we could be looking at setting up stations in North Auckland, Hawkes Bay and Taranaki just to name a few examples.

"They'll be like ribs feeding into the main centre."

He said that if he was chairman of the board he would bring the wairua "into the business side".

"I would be reminding people that we are working for the Maori people and not for profits or some grand structure."

BCNZ makes a house call But was the patient invited?

Late in November a hui was called to discuss Maori broadcasting and consider the option for a Maori radio network. It was held at the Takupuahia marae, Titahi Bay, Wellington.
It was backed by the Broadcasting Corporation and co-chaired by Sir Graham Latimer (representing the Board of Maori Affairs) and the Bishop of Aotearoa, Whakahuihui Vercoe.
Tu Tangata was represented by the editor, Philip Whaanga, a former broadcaster himself.
Here is his reaction to the hui.

Maoridom has now been consulted about a Maori radio service and has agreed to have a nine-member board under the wing of the Broadcasting Corporation of New Zealand.

For many, that's an encouraging development – a dramatic signal, even, of Radio New Zealand's commitment to Maori broadcasting.

John Bennett — on the selection panel. He's chairman of the Kohanga Reo Trust.

But others may be left wondering if the hui was a Claytons consultation. Sincere no doubt, but still not a genuine examination of the real issues.

There's no question about the mana of the people invited by the BCNZ.

They were almost a who's who of leaders from national Maori organisations – the New Zealand Maori Council, Maori Women's Welfare League, Te Kohanga Reo Trust, and the Board of the Maori Affairs.

But the BCNZ was proposing a particular approach to developments in Maori radio. And, if there was to be an intelligent response to that, there had to be time and broadcasting expertise.

The hui had too little of both.

It was short of time because the proposal was circulated *at* and not *before* the hui.

And it was short of Maori broadcasting expertise, firstly because there's not a lot of it about, and secondly because only a handful of those with the relevant experience were there.

They included RNZ's three-man team from Te Reo o Aotearoa, Haare Williams, Tepere Curtis and Henare Te Ua. Well and good. They are full-time broadcasters, currently employed to gather and present Maori news.

Piripi Walker was another full-time professional, with a first-hand knowledge of runanga radio, although he works for RNZ's continuing education unit.

But after that the assembled expertise was less relevant even though it included professionals like former RNZ broadcaster, Marama Martin, and Graeme Edwin, who brings impressive credentials from private radio.

The broadcasting experience of the others tended to be that of part-timers like Bill Nepia (a University of Canterbury lecturer) and Bill Ohia from

Georgina Kirby — on the selection panel. She's president of the Maori Women's Welfare League.

Tauranga; those who've been operating at BCNZ board level – like Tipene O'Regan, Katarina Mataira, Mira Szaszy and Whata Winiata; or those, like the co-chairmen, Sir Graham Latimer and Bishop Vercoe, who are more familiar with the front end of the tv camera and microphone, and readily acknoweldge that.

Early in the hui Hugh Rennie (BCNZ chairman) and Bev Wakem (RNZ director general) announced that they wanted to listen to what Maoridom wanted.

But once the network proposal was circulated it choked off all the other options that might have been pursued by a well briefed, experienced gathering of Maori broadcasters.

The clamour was to climb aboard the BCNZ bus. Never mind whether it has any real chance of getting to its destination.

Never mind, in fact, where it's going. Let's grab a seat before we miss it. You never know, it could be another 50 years before the next one comes along.

That reaction was understandable given the heady sight of BCNZ executives going out of their way to co-operate – especially as kaumatua with cultural clout, like John Turei, Ossie Huata and Sonny Waru, were recommending the bus trip.

There is still, however, an urgent need for the kind of analysis and debate that should have taken place at the hui.

We need to get a Maori radio service started. But we need to get it right, too.

What happened at the hui?

First up, Hugh Rennie outlined why he, along with Bishop Vercoe, had called the hui.

Next, RNZ's network proposal was circulated.

Then the hui, under Sir Graham Latimer's chairmanship, voted to accept the objective that a Maori radio service be established.

Hugh Rennie and Beverley Wakem were adamant that the terms of reference of the radio service had to include the immediate use of the Auckland, Bay of Plenty, Wellington and Christchurch regional radio frequencies, in order "to provide a full range of services required to fulfill the needs of a national Maori audience."

The hui endorsed this and then quickly turned to the matter of electing the Maori Radio Board members.

Several people such as Piripi Walker, Bill Ohia and Huirangi Waikerepuru then questioned the advisability of the choice being made by and from those present.

Waikerepuru said the kaupapa should go back to the iwi kainga for them to decide through further hui, as was the Maori way. Maanu Paul agreed that there was too much at stake to rush into choosing board members.

The hui was unconvinced.

Ripeka Evans also spoke of the need to search for certain qualities in prospective board members, but that advice also seemed to go against the grain of the hui.

Whatarangi Winiata suggested that the heads of the NZ Maori Council, Maori Women's Welfare League and Te Kohanga Reo be on the board along with the Anglican Bishop. That was rejected.

Finally, in the late night session, it was agreed to nominate members from those present at the hui or absent.

This brought a flood of nominations, 29 in all after some withdrew. Two of the withdrawals were Walker and Waikerepuru, who said there was a conflict of interests as their board, Nga Kaiwhakapumau, still had an outstanding claim against the BCNZ before the Waitangi Tribunal.

Hugh Rennie said it was okay by him if the hui wanted to nominate BCNZ employees, Ripeka Evans and Haare Williams. But he wanted the hui to be aware of what that could look like. Bev Wakem said it would be the first time that BCNZ employees were on the board.

Next morning, cold feet had replaced the light heads of the previous evening.

Bill Ohia and Marama Martin said all 29 nominations should be withdrawn, and a fresh start made. That was put to the vote and defeated. But then it was formally agreed that those present at the hui shouldn't select a board there and then.

It was left to Bill Nepia to suggest that the hui should choose a selection panel. This was carried by a show of hands and eventually the number was set at five.

Once again there was a flood of names until some of the nominees realised that if they got on to the selection panel they wouldn't be eligible for the board.

And again there was discomfort for Hugh Rennie as he reminded his employees how it might look if BCNZ staff were put on the Maori Radio Board.

Ripeka Evans and Haare Williams withdrew from consideration, for the panel and the board, at that stage.

Finally, three women and two men were elected to the selection panel.

They were: *Georgina Kirby,* as Maori Women's Welfare League president, *Sir Graham Latimer,* as chairman of the NZ Maori Council, *John Bennett,* as chairman of Te Kohanga Reo, and *Te Hemara Maipi,* as representative of the Maori Youth Council, and *Mira Szaszy.*

These five people were empowered by the hui to choose seven members for the Maori Radio Board from the 29 nominated by the hui as well as scouting around for others in the community.

Two places are to be kept on the board for the representatives of the Ministers of Broadcasting and Maori Affairs.

Tawini Rangihau *(Te Karere)* and Graham Latimer, who co-chaired the hui.

The Big Four of the Broadcasting Corporation

Warren Mayne, news media commentator for the *National Business Review* and the *Listener*, introduces the people who are in a position to ring the changes in New Zealand broadcasting. He comments:

Maori broadcasting is on the way – in the wind if not yet actually on the air.

The scene has been set, the awareness is there, the motivating people are good-intentioned.

The key decision-makers are Pakeha, without any conspicuous Maori background. But they are willing both to provide, and one suspects, atone.

All especially, Hugh Rennie, have acknowledged that Maori broadcasting is a matter strictly for Maori – to control and consume.

That in itself may not be that bad a starting point.

Hugh Rennie, chairman of the BCNZ. ▲

Hugh Rennie is a top lawyer, from a legal background, the epitome of middle class success with a longtime interest in the media. A lucid thinker and a carefully attentive listener, he is imbued with a sense of his public duty and a sensitivity that leads him into consultation, the tapping of the views and expertise of others, recognition of cultural values and the cultivation of consensus wherever possible.

Beverley Wakem, director general of Radio New Zealand.►

Radio New Zealand director-general Beverley Wakem came up through the ranks of state radio, through talks and current affairs, and made it to the top as first woman appointed to top job in any major state activity. She is aware of the difficulties facing women, is widely respected for her sensitivity to the needs of Maori, ethnic and social minorities in a world long dominated by middle-class Pakeha male values and an advocate of radio's role in catering for specialist needs.

Julian Mounter, director general of TVNZ. ◄

Mounter is English, old school tie, journalist turned BBC, then commercial television executive, Cornish-bred (and somewhat sensitive to regional differences in Britain). He is firmly and unshakeably resolved to make the Maori component an integral part of an identifiably New Zealand/Aotearoa television service. However, many other of Mounter's decisions have shown him to be still out of touch with New Zealand attitudes and his cultural sensitivity has yet to match his sincerity.

Nigel Dick, chief executive of Television New Zealand.►

Nigel Dick is unashamedly a veteran of commercial television big business in Australia, a worldly, hard-nosed Australian brought in to make the BCNZ function on a businesslike basis. He is also, however, a man of independent means, in the last decade of his career, who took up the top BCNZ job for the challenge of doing something worthwhile in a public broadcasting system. No sentimentalist, he recognises the priorities for Maori broadcasting. He invariably means what he says, blunt as it might be.

Who's paying for the network?

Ossie Huata

One of the mysteries of the Maori Radio network is the funding.

Radio New Zealand has indicated that the capital costs of setting up the network will be $2½ million in the first couple of years.

And it has talked of budgetting $10 million for the operating costs over the first five year period.

But no one seems at all clear where that $10 million will be coming from.

Some of it will be from Radio NZ's licence fees and advertising revenue.

But RNZ is counting, apparently, on other sources too – like Maori incorporations and Maori Affairs.

Bev Wakem sounded out the board of Maori Affairs before the hui and got a mixed reception there. Of the board members, Bert Mackie, was particularly unimpressed with the network proposal which he called "a sop to Maoridom."

But, at the hui, the Minister of Maori Affairs, Koro Wetere, announced his support for the Maori Radio Board – and said his department would come through with some "seeding" funding.

Despite the BCNZ explanations, it's hard to understand why Maori Affairs, Maori incorporations or any outside organisation should have to pitch in.

Everyone, finally, seems to acknowledge that Maori radio has been woefully neglected by Radio New Zealand and deserves immediate attention.

Maori broadcasting is an obligation which the BCNZ has largely ignored.

Now it's time to deliver.

Sure, it will be expensive. But then Radio New Zealand has been saving millions for years by not spending what it should have on Maori radio.

It owes heaps.

And you don't have to look far to see that it spends heaps when it has a mind to.

In answer to questions from Whata Winiata, Hugh Rennie said the yearly capital costs of the YA network were half a million dollars. And the YC network cost nearly a million. Then, on top of that were the programming costs – $11 million for the YAs and $3 million for the YCs.

The New Zealand Symphony Orchestra costs $5 million a year.

Whata Winiata argued that if Maori money was to be used it shouldn't go to setting up the network of stations in Auckland, Bay of Plenty, Wellington and Christchurch.

Rather, it should be used to extend the system by helping groups to establish regional and tribal stations like those that had operated on short-term warrants in Otaki and Wellington.

Hugh Rennie said the BCNZ policy was for community stations to pay their way – and it would be the same for any Maori community stations.

He said the 34 RNZ stations all worked on the basis that they could lose money for a month, or even for two consecutive months. But they would go off the air if the losses carried on for a third month.

"We'll show the same patience to Maori community stations . . . the rough patches of life will be the same for the Maori as for everybody else.

Sounds fair enough. Equal treatment all around. What could be fairer?

The trouble is that equal treatment is **fair** treatment only when you're all starting from the same mark.

Maori community stations will have enormous handicaps to overcome thanks partly to RNZ's past neglect of Maori recruiting and to the significant part it has played in developing a generation of listeners who can't understand Maori.

There is a formula for justice: "You treat equals equally. And unequals unequally."

Maori Licensed Interpreters Exams

(a) Written — Papers I & II March 19, 1987
Papers III & IV March 20, 1987

(b) Oral — April 17, 1987

Venues — The written and oral exams will be conducted in a centre close to the candidate's place of residence.

Applications —Close on January 15, 1987.

Joseph Poroa Malcolm
Board of Examiners
Maori Affairs, Private Bag, Wellington.

Royal Commission on broadcasting

The long awaited report of the Royal Commission on broadcasting came up with solid backing for more and better Maori broadcasting.

The commission was chaired by Professor Robert Chapman and included Judge Mick Brown, Laurence Cameron and Elizabeth Nelson.

Among the submissions which the commission heard was the statement from Radio New Zealand's director-general, Beverley Wakem, that public radio had "always been conscious of its statutory obligations towards the Maori and Pacific Island segment of its listeners – although it may not have fulfilled their needs to the extent and in the way that some contemporary thinking now demands!

Wakem told the Commission there was a "gross under-representation of both Maori and Pacific Islanders on Radio New Zealand's staff."

"Glacial rapidity" was Robert Mahuta's description, in the hearings, of the pace of developments in Maori radio services over the last decade.

He is director of Waikato University's Maori Studies department.

Katarina Mataira

Bill Ohia

The Commission recommends

(1) Maori television programmes to be part of the mainstream broadcasting on all TV channels.

(2) A Maori Language Commission whose brief would include keeping an eye and an ear on broadcasting.

(3) Maori radio and television programming to be guaranteed security of funding – and to be given, if need be, "an initial disproportionate allocation to redress previous neglect."

(4) Some independent production of Maori programmes.

(5) A minimum level of Maori programming to be imposed in three years if things don't pick up.

(6) Accelerated training for Maori recruits. Immediate implementation of RNZ's Maori Radio Network plan.

National network starts in Auckland

The Maori radio network – as proposed by Radio New Zealand and, in effect, endorsed by the Takapuahia hui – starts with an Auckland station in October, 1988.

Then it is to be joined by three other stations – in Wellington, Bay of Plenty and Christchurch.

And, as demand dictates, tribal stations may be set up in Taitokerau, East Cape, Taranaki, Ruakawa, Waikato, East Coast, Wanganui, Murihiku, Tauranga, Hawke's Bay, Palmerston North and Whakatu.

The plan is that the station should broadcast the national Maori network when it suits them, or break in and broadcast their own local programmes.

Bev Wakem told the hui that the service would start in Auckland and then operate in Wellington, Bay of Plenty and Christchurch because of the availability of spare radio frequencies with the strength to reach a good proportion of the Maori population.

It is such an attractive scheme, and such an advance on present Maori broadcasting, that you might assume it would have no Maori critics.

In fact it does.

A number of broadcasters, like Piripi Walker, aren't at all impressed.

Firstly, they doubt that the network plan can be delivered with anything like the speed or efficiency that's suggested.

On close inspection it looks strong on good intentions and weak on resources. That's the kind of recipe that John Dyall warns against in this book "Maori Resources." It's a recipe for failure.

Experienced Maori broadcasters are still in short supply and there's no training programme geared to meet the demand or capable of supplying the experience.

Furthermore, the effort to staff and fund a big broadcasting operation in Auckland will inevitably soak up most of the resources need for the stations next in line.

It could be 1990 before there's anything more than the Auckland station and the progress beyond that could be painfully slow.

Also, the critics are unconvinced that network broadcasting should be the top priority even if it were comfortably manageable.

Is it what Maori listeners want or need?

The experience of various short-term Maori stations in that local programming works because the listeners like what's local, topical and lively – and because the local energy makes it work.

If RNZ were to set up a series of low-cost, local stations, the Maori listeners might get more for their money, and get it more quickly than is possible from the hefty, high profile, high cost (and potentially low rating) Auckland based network.

It's an approach the hui should have examined more closely, and one which the incoming board can't afford to ignore.

◄Ted Nia was another who disapproved of the network proposal.

He is an independent maker of videos and was representing Te Manu Aute a recently formed national body of Maori people working in communications. He said the BCNZ had shown once again that it couldn't be trusted to share its resources with the Maori people. The proposal was more of the same Pakeha control.

Curtis committee provided the push

The impetus for the network scheme was provided by the report on Maori broadcasting for the Maori Economic Development Commission.

The committee that prepared the report was chaired by the Hato Petera principal Toby Curtis.

Its job was to prepare a five year development plan for Maori broadcasting that would embrace television and radio.

That report, presented to Koro Wetere in June 1985, took a strong line in pushing for action and equity in radio and television.

And Toby Curtis has kept up the pressure this year to see that there's some response to the recommendations.

The committee was: Toby Curtis (chairman), Donna Awatere, Graham Edwin, Derek Fox, Ernie Leonard, Merata Mita, Don Selwyn, Henare Te Ua and Haare Williams.

Ripeka Evans provided the liaison with the Maori Economic Development Commission.

Toby Curtis

Maori control is essential

Maanu Paul, Waiariki District Maori Council chairman, was one who urged the hui not to endorse the network proposal.

He said a Maori radio service needed autonomy and equity, neither of which were offered in this plan.

It was, he said, very hard for people who had been culturally bound by Pakeha ideas and models in the media to break free from them. But the Maori people should recognise that the Radio New Zealand proposal was a Pakeha approach.

A successful Maori system of broadcasting, he argued, could best be worked out in consultation with the Maori people who have experience in the media.

For example, he said, the BCNZ should have conferred with Mana Maori Media. That's a group of Maori news media people guiding the Maori journalism course at Waiariki. It's an organisation open to all Maori journalists and is aimed at co-ordinating Maori developments within the media.

MMM wants to discourage the Pakeha establishment from imposing ill-fitting schemes on the Maori – and it wants to encourage the Maori to develop, present and pursue media plans appropriate for the Maori.

Here is an outline of MMM's position:

Maanu Paul

Mana Maori Media

• **is** an organisation of Maori people pressing for the development of Maori news media.

• **recognises** that the news media have a moral and professional obligation to devote a fair share of their time and resources to things Maori.

• **believes** that the Maori share will be guaranteed only when the appropriate resources are under Maori control.

• and **agrees** that Maori control should include:

(1) selecting and training recruits for Maori media work

(2) establishing a radio system that serves the Maori people throughout New Zealand

(3) establishing either a television channel or a major production house

(4) establishing, as a start in print journalism, a publishing house with the resources to produce a high-profile, national monthly magazine

Mana Maori Media rejects the notion (a) that Maori and New Zealand interests are best served through Pakeha organisations controlling Maori news media developments and (b) that there can be Maori control, or significant Maori influence, through a system of Maori advisers making recommendations to Pakeha superiors.

Beverley Wakem

Trying to find the formula

RNZ's director-general Beverley Wakem says she's been on the trail of Maori broadcasting for over ten years as a public broadcaster.

She's sought the advice of the Maori Advisory Board to RNZ, along with her Maori station manager of Te Reo o Aotearoa, Haare Williams, and received delegations of Maori wanting to push their take.

One of these consultations was over the setting up of Radio Polynesia some ten years ago under a Labour Government. She says the hui in Auckland was all enthusiasm and for a while it looked as though Maori broadcasting could be a reality, but that bubble was burst by a change of government that left a fully equipped radio station in Polynesian South Auckland without a transmitter.

Wakem says that was the time of Derek Fox and Haare Williams trying to work with the Broadcasting Corporation to produce an environment within which Maori broadcasting could be nurtured.

In the face of recent criticisms of Broadcasting Corporation performance in the forums of the Waitangi Tribunal and Royal Commission on Broadcasting, Wakem says there have been many attempts to launch the waka, but that has been compounded by the many differences of opinion within Maoridom on what should be done.

In fact she says that given the guidance and advice she's taken on board over the past ten years, she feels like she has been swimming in shark-infested custard. What's more is that even after the first ever hui called to seek Maori representation on a Maori Radio Board, she still feels no more confident than she ever did.

She says she's made her own visits to marae to test Maori opinion on what is wanted in the area of Maori radio, and says she recently sought Dame Te Atairangikaahu's views.

Wakem says all this swimming in shark-infested custard hasn't soured her enthusiasm for Maori broadcasting. Part of the reason she gives is that as the daughter of Lebanese immigrants to the shores of this country, she has a sympathy for racial minorities. From her parents she says she learnt what it was to be lumped in with Syrians and denied their own cultural expression.

In this country that expression, according to her father, was for her to learn her native tongue of Arabic, but instead she's recently opted for the Maori language. She along with other Radio New Zealand executives, is taking lessons under the eye of Mrs Kahu Tapiata, a Te Atarangi tutor.

She's also taking advantage of the recently produced Tu Tangata Maori language tutorial cassette and booklet put out by Replay Radio, a division of Radio New Zealand.

She values very highly what language she has learned and especially the insights that has given her into the Maori world. But she admits that the Broadcasting Corporation structure is as much a problem as are the many views of Maoridom.

She says the structure itself within the BCNZ resists change and freely acknowledges not all in the waka want to sail into Maori waters.

As a public broadcaster, she says the need has always been to bring Maori radio into the commercial heart of broadcasting, to find the formula to achieve that.

But she is always aware of the backlash from what she terms 'majority listeners', who over the years have continued to react to any moves to introduce a Maori presence.

When asked why a public corporation should be limited by what some people don't want to hear, she said the BCNZ is a big structure and it takes time to change. She believes she's made mistakes over the years in what paths to go down, but says there have been changes and the BCNZ is learning from the mistakes. She likens the BCNZ to a battleship that has voyaged a long way.

Beverley Wakem

An enquiry "would not be out of place"

Early this year the Waitangi Tribunal released its Finding on Te Reo Maori in response to a claim (from Huirangi Waikerepuru and Nga Kaiwhakapumau) that the Maori language should be given official recognition.
The tribunal members were Edward Durie, Graham Latimer and Paul Temm. Their Finding contained strong criticism of the education system and a clear indication of dissatisfaction with the performance of New Zealand's broadcasting system.
Here are two excerpts:

Huirangi Wakerepuru, at the heart of Nga Kaiwhakapumau's activity.

Pakeha New Zealanders have outnumbered Maori New Zealanders since the middle of the last century and this predominance has had effect in many ways.

As we show in our Finding this proportion has changed during the 20th century, and it may be that in the next 100 years the number of people of Maori descent living in New Zealand may grow to equal or even be greater than those of Pakeha ancestry.

Because there have been so many English speaking people and so comparatively few Maori speaking people, the use of English has predominated to the detriment of the Maori language.

The claimants have said to us that the Crown has failed to protect the Maori language and that this is a breach of the promise made in the Treaty of Waitangi.

Some New Zealanders may say that the loss of Maori language is unimportant. The claimants in reply have reminded us that the Maori culture is a part of the heritage of New Zealand and that the Maori language is at the heart of that culture.

If the language dies the culture will die, and something quite unique will have been lost to the world.

Our task has been to decide whether the Treaty has been broken in this respect, and if it has, what should be done about it.

The evidence and argument has made it clear to us that by the Treaty the Crown did promise to recognise and protect the language and that the promise has not been kept.

The "guarantee" in the Treaty requires affirmative action to protect and sustain the language, not a passive obligation to tolerate its existence and certainly not a right to deny its use in any place.

It is, after all, the first language of the country, the language of the original inhabitants and the language in which the first signed copy of the Treaty was written.

But educational policy over many years and the effect of the media in using almost nothing but English has swamped the Maori language and done it great harm.

****

We are quite clear in our view that Article II of the Treaty guarantees protection to the Maori language . . . and that the predominance of English in the media has had an adverse effect upon it.

We might very easily further conclude that we should make recommendations of a positive kind as to how this harm could be reduced or eliminated but to do so we would necessarily be discussing what part radio and television stations should be required to play in achieving that result.

For example, it might be said, as the claimants urged us to recommend, that particular radio stations ought to be converted entirely to Maori language transmissions, or that one or other of the television channels ought to broadcast a minimum number of hours each day or each week devoted solely to Maori language and cultural interests.

To make these kinds of recommendations of variants of them (because many variations are possible) would inevitably impinge upon the functions of the Royal Commission and the Broadcasting Tribunal.

We have decided therefore to wait until these bodies have made their decisions and if, after giving those findings the careful consideration that they deserve, our Tribunal decides to make additional recommendations we can convene again for the purpose and deliver a supplementary finding on the matter if it becomes necessary or desirable.

. . . It is consistent with the principles of the Treaty that the language and matters of Maori interest should have a secure place in broadcasting.

If there is any impediment in the statute that governs the Broadcasting Corporation, then it is the statute itself that must be called into question.

. . . We are prepared to say that, on the fact of it, like the education system, there may be some breakdown between the topmost levels of policy making and the ultimate administration at the middle and lower levels of the broadcasting system.

This leads us to suggest by way of assistance to the Corporation that an enquiry into the complaints raised before us would not be out of place.

We leave the Corporation to govern its own affairs.

BCNZ board member, Steve O'Regan, and Te Reo's manager, Haare Williams.

Haare Williams

Working within the system

by Shane Cave

Shane Cave is a feature writer for the Listener.

Radio New Zealand's Maori service exists in a sort of twilight world without an outlet of its own, obliged to supply programmes to the YA network to which virtually no Maoris listen.

The man responsible for running the Maori and Pacific Islands unit, "Te Reo O Aotearoa", Haare Williams, is well aware that he is viewed by some of his people as, in his words, "the token Maori in broadcasting, the lackey of the Broadcasting Corporation."

Nevertheless, because he manages Te Reo, it is his views and ideas which colour much of the detail of the Radio New Zealand proposal for a Maori radio network.

He firmly believes that working on the inside of "the system" is the best way of actually getting things done. "If I have to be those things to get this network going, then let it be. I think the results . . . will be compelling testimony that the decisions were made in the interests of the Maori people."

It is clear that, while the Broadcasting Corporation is determined that the Maori radio network be run by a board chosen by Maoridom, the network will be a creature of the BCNZ, in less of a twilight world than Te Reo but still with a foot in both worlds.

This is a reflection both of the Pakehas who run the BCNZ, and of Haare Williams who throughout his 49 years has seen both worlds from close up.

He grew up in a world where taha Maori was crystal clear to him. Living with his grandparents on the shores of the Ohiwa harbour between Opotiki and Whakatane, Williams says he was imbued with the spirit of Te Kooti, a childhood hero clearly different from the heroes of his primary school peers.

For the Pakehas he was at school with it was Robin Hood and King Arthur who were the heroes, while Te Kooti was a vagabond and liar. Being Ringatu was a source of embarrassment.

Says Williams, "The shame that was attached to not being at school on the 12th of each month or being away on the first of other months . . . those factors were a crucial part of the formative shaping of the world of heroes."

While his early schooling set up a tension with his Maoriness, taha Maori was still strong. He was fluent in Maori and read the bible in Maori by the time he was seven. Complementing this was a love of English literature, kindled at school, which has never died.

As Williams went through the school system, school certificate and teachers college, he says his Maori side got "put on the back burner a bit."

He went primary teaching in Tauranga, on the western side of Lake Taupo and Matauri Bay in Northland. There was some contact with things Maori at this time but it was not until he had lectured at Ardmore Teachers College and collected a university degree that he could change direction.

A job at Waikato University's Maori studies Department brought him into contact with people like Ngoi Pewhairangi, Eruera Stirling and Pine Taiapa, important contacts in his efforts to gain acceptance for a Maori radio network.

"My Maori credentials aren't weak. I use those and I use my professional credentials and my cultural and academic credentials to get it off the ground."

Getting the radio network off the ground will not be easy, however, with

many obstacles still be be overcome. Williams sees threats to the network ranging from a change of Government undermining the commitment of the BCNZ to such a proposal, to the disparity in the wants of Maori people.

Conflict in Maoridom over how the system should be funded and owned has caught Haare Williams firmly in the middle, with the BCNZ on one side and many Maori people on the other. There is also the possibility of public resentment of the BCNZ handing over its money to a Maori organisation under its wing. This too could stifle Williams' hopes, he says.

Williams is already planning for the advent of the new network, although is anxious to avoid being seen as an empire builder. Programming, he says, should be the responsibility of the board set up to run the network. When pressed however he does have some ideas on what the network will sound like.

Firstly there is the vital question of the language. Its use will be determined by the sort of programme and the time of day in question. For example, the all important money spinning breakfast session will be a mixture of Maori and English, with Maori increasing as the day progresses. The afternoons and evenings would devote more time to the younger Maori listener, and Williams envisages giving the network over to young people at least one evening a week. Sundays would, he hopes, be devoted to taha wairua, not just Christian church services but also to tangi, discussion of the value people place on land and the conservation of taonga.

Then there is the music. Breakfast radio on the network should be made up entirely of New Zealand created music, says Williams. He is already working with Howard Morrison and looking for the best way of getting enough of the right kind of local talent recorded.

"Hopefully in the next two years we will have about six hui workshops on marae around the country with technicians, with broadcasters, people in the music industry, marketing and sales, advertising and artists and kaumatua coming together in a collective effort to spot the talent, to record it, to start composing music and hopefully by the time we kick off the network in October, 1988 we will have the music."

His plans include an international marketing push as well.

Just how this blending of cultures goes will depend on many things but with Haare Williams' own background blending both cultures there is a clear purpose in his development of the network. He envisages the eventual handing over of the network to Maori people by the BCNZ, but says that can't be done within the existing broadcasting act. In that time he expects the Maori network to be reaching listeners in Northland, Auckland, the Waikato, Bay of Plenty, Wellington and Christchurch, that is 66 per cent of the Maori population, or 186,000 people.

Williams' work so far in developing Maori radio within Radio New Zealand has included giving managers some marae experience. That has been fraught with frustration and he says he often felt he would be better off immersing himself in his painting, (he has held five solo exhibitions) or his poetry. But his belief in the great benefit for Maoridom of a radio network has kept him working within the system.

"You can't effectively endeavour to change a system if you're not in there."

Personally he has succeeded, to his own satisfaction, in both worlds. He is a Papakura city councillor, and brings a Maori perspective to the council. Even his second marriage was a joint Ringatu-Anglican ceremony.

Whether such blending will work, or is indeed wanted, in a radio network he will have to wait and see.

Bill Nepia, making the case for Waipounamu's listeners.

Runanga radio lures the listeners

by Piripi Walker

Two recent ventures in Maori broadcasting have been so successful that they are worth special attention.

One has been a trial in Maori metropolitan radio. That's Te Reo o Poneke. And the other – Te Reo o Raukawa – has been an experiment in runanga radio.

Briefly, this is what they've done so far.

Te Reo o Poneke

Te Reo o Poneke 89 FM was the first Maori radio station ever to operate using only Maori as a broadcasting language. It broadcast in August 1983 for five days, using equipment and studios provided by the student station, Radio Active.

The operators of the station, Nga Kaiwhakapumau I Te Reo, also ran Te Reo o Poneke in 1984 for two days on AM, and in 1985 for seven mornings, on FM, again at Radio Active. The AM broadcast in 1984 was made possible through the availability of the AM transmitter on the YB frequency 783 kHZ, belonging to Radio New Zealand.

The station broadcast to an urban Maori audience (although the YB broadcast in 1984 reached the whole of the southern North Island) and tried to cater for all age groups.

Te Reo o Raukawa

This was the first regional radio station to use Maori as a senior (90%) broadcasting language. The tribal short-term station at Tauranga in July 1984 was the first runanga-based station as such. That station ran for seven days on AM.

Te Reo o Raukawa 91 FM broadcast for 16 hours per day for 10 days in the May holidays in 1985 to all age groups, aiming specifically at the Maori population in the Horowhenua and Manawatu. The language used for 14 out of 16 hours per day was Maori.

It had a second three-week broadcast in February / March 1986 for 12 hours per day. The operator of the station was Te Wananga o Raukawa (the university at Otaki). Students, teachers and young tribal members of the area made up the staff of 40.

Did they work?

The response to both stations has been so positive that the broadcasters know they were on target.

And the successes are these:

- The right decision on language choice. We didn't aim to run a bilingual station to please non-Maori speakers. This only serves to alienate Maori speakers, and learners, who are the target audience. All listeners are instant learners.
- Recognition that Maori language as a broadcasting language on a community station is exciting. Young Maori staff on Te Reo o Ruakawa stayed up until morning making commercials in Maori, because it was fun and it felt good. This wouldn't have happened if the commercials were only in plain old English, in my view.
- No one turned off. Almost no one who turned on the radio and couldn't understand the language seemed to reject the sound. Maori and Pakeha alike said they were hearing the sound of their own country, produced by Maori people in a modern entertaining idiom.
- The management was based on tikanga Maori. Young and old, all Maori people prefer this to a blend of Maori and Pakeha, however that might be achieved.
- The fact of Maori management and a Maori language regime meant that being Maori was a basis of staff identification with the station. To be Maori was to belong on these stations.
- The recruitment and training system began among local people, with flexibility. Young people were excused their imperfect language and were still encouraged to become on-air performers. Some have gone on to achieve fluency as Maori speakers.
- The Pakeha groups (Radio Active, Access Radio, Wellington Missionary Radio Fellowship) were supportive and sensitive. These groups now have strong links to Maori broadcasters as a result.
- Popular music, including top 40, but with a commitment to Maori music. People complained when we played too much Pakeha music.
- Talk programming on a wide variety of issues, with constant effort to find vigorous on-air performers. Plenty of time given to humour sessions, interviews and visitors.
- Access to Radio New Zealand recorded Maori music and programmes. Radio New Zealand has provided a good deal of programmes for these stations.
- Secondment of professional staff, including the writer, from Radio New Zealand.
- Part of the excitement seen on these stations was the knowledge that a Maori initiative was developing a model that will be a permanent feature of our lives in the future. A Maori radio station has been tried and found to work well.

What are the implications?

Two years ago, in a report on Te Reo o Poneke, I said radio broadcasting was so basic in our lives that it could swing the verdict of the people on the relevance of a language.

"If a language is seen as having a small or degenerating use then it will suffer. Put the language on its own frequency and its mana will increase, along with the number of speakers."

"Two years and four radio stations later, my opinion is the same."

In my time in broadcasting I have been struck again and again by the number of obstacles placed in the way of the Maori broadcaster and the audience. Almost all of the Maori broadcasting models are defective, and the structures within which they operate generate despair and frustration.

As a relatively young person hoping to work in broadcasting through the medium of the Maori language, I started to think about why everything always seemed to go awry.

Te Reo o Poneke and other stations

proved to me and my elders, that the broadcasting language is the fundamental identifying factor of radio stations, and their audiences. The same is true in all countries. It determines the nature of the audience.

Let's use the model

Clearly we need to settle on a successful model for Maori broadcasting. It must be a model which will serve all age groups in Maoridom, particularly the young. It must be a model which, like the experimental radio stations, meets with the audience's approval.

It must be a model where the staff are smiling, confident and allowed to be themselves. A model where the staff can speak Maori, go to important hui and perhaps so-called unimportant hui, but still be alive in the modern world. It must have bilingual commercials.

A regime for successful Maori television or radio should, in my view, be based on five key principles.

1. It is independent.
2. It will have control of an entire television channel or regional radio frequencies.
3. Its constitution and management structures are governed by Maori values, and are directly accountable to the Maori community.
4. It is loyal to Maori language as the people wage war for its survival.
5. It is supported by a financial base from our licence fees within the BCNZ.

The point of no return

Between now and the end of this century the Maori language may well reach the point of no return which academics have so long described, the point at which the spirit leaves the body and sets out for Te Reinga.

It will be then that our ancestors will appear before us and call out, like Tane to Hine-titama: "E hoki koe i te Po matao, ka mate koe i kona!' Return from the night of death lest you be lost forever!

If like Hine-titama, our language cannot return, it will become a portent of our nation's spiritual collapse. Like Hine-titama, who became Hine-nui-o-te Po, who draws men to destruction, we will have to face an utterly irrevocable sign of our failure.

Piripi Walker is a descendant of Raukawa, and a member of the Ngati Kikopiri hapu of Ngati Raukawa. A radio producer employed in the Continuing Education unit of Radio New Zealand for the past four years, he has helped to organise a number of short-term Maori radio stations, using Maori as the operating language.

He Poroporoaki ki a Wiremu Parker

Kua hinga tetahi o nga o Aotearoa te tohunga whaka-iri korero ki runga i nga marae, i rangona ai te ngako o te reo Maori.

Kua tau mai ki te tihi o Hikurangi maunga te kapua pouri. Koia nei kei te riringi i nga roimata ki a Hine-nui te po. Kei te tangi tikapa nga au o Waiapu awa e kawe nei o tatou mate ki Hawaiki nui, Hawaiki roa, Hawaiki pamamao.

Kua wahangu te manu tioriori o te reo Irirangi. I tona wa koia te waha ki o te motu, te tangata panui i nga mamaetanga o nga waka tae atu ki nga mahi whakahirahira, whaka hari koakoa i te ngakau. I tenei ra ka hoki nga mahara ki a Tumatauenga, tenei te tangata whakapaoho i a koutou mahi i te muranga o te ahi. Inaianei kua whai atu ia i a koutou.

Kua riro te ahorangi o te Whare Wananga o Wikitoria, te pou o te matauranga, te tangata mo nanahi tonu nei i kakahuria ai ki te tohu Takuta o nga Tuhituhinga, te kaumatua o Te Herenga Waka marae, te kaiako o nga tauira.

Kua noho mokemoke te whanau, ana tamariki, ana mokopuna, tana hoa rangatira o roto o Whanganui awa. Kua wheturangitia tenei rangatira kua rere amiomio ki te rangi titiro mai ai ki te hunga kua mahue mai i a ia.

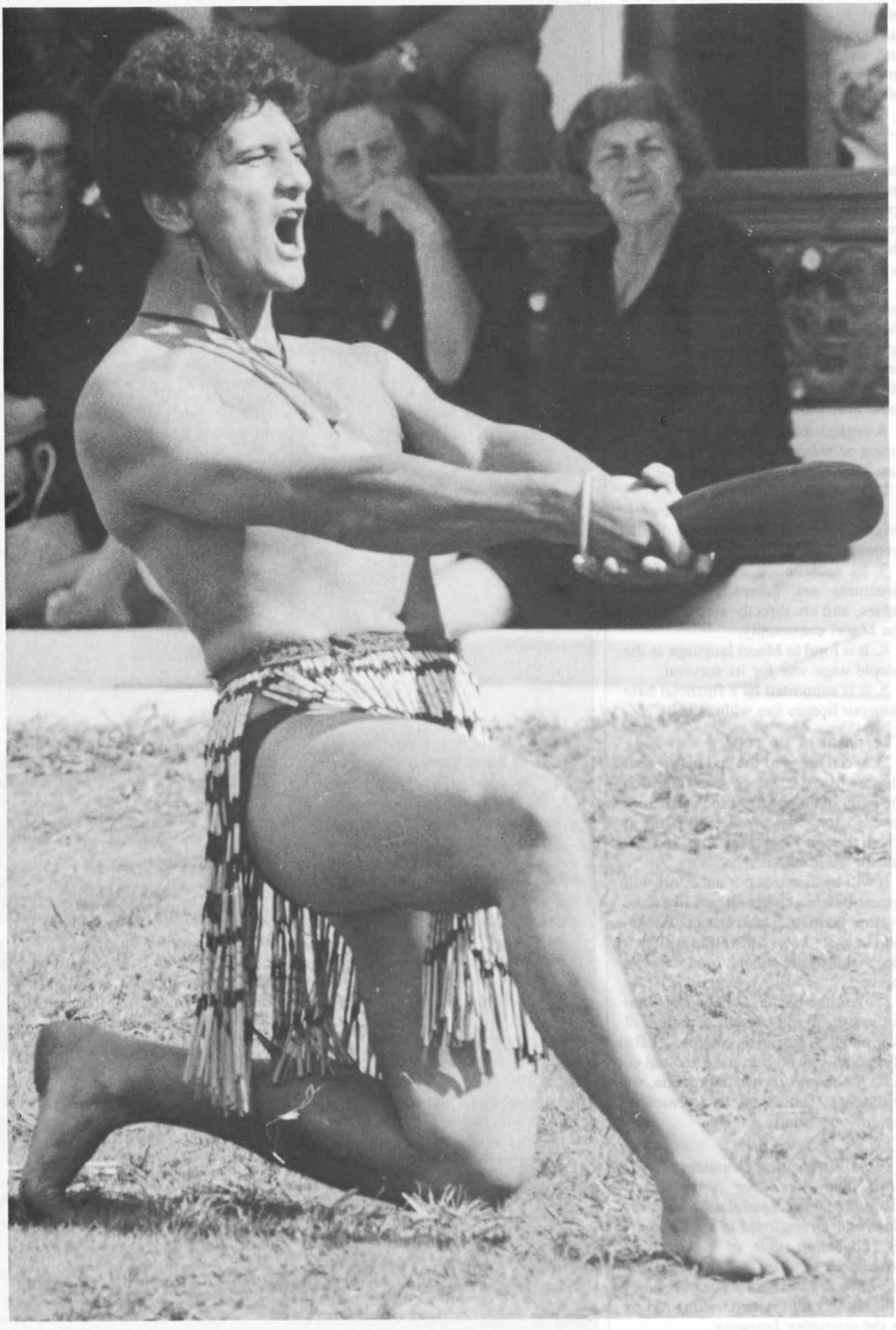
E koro Wiremu, haere ra ki o pari karangaranga, ki o hapu, ki to iwi. Haere, mene atu koutou ki a kui ma ki a koro ma. Whakahuihui koutou ki te wehenga atu o te tangata, ki te tini, ki te mano. Ka tokia to kiri ki te anu matao, a, i tenei ra kua takoto mai koe ki runga i te atamira o te mate, i huri ai to kanohi ki tua o te arai.

Tenei matou o whanaunga o karanga maha, o hoa mahi e tangi atu nei ki a koe.

E taku hei piripiri, taku hei mokemoke, taku kati taramea, taku kohatu turua, taku kawau aroarotea haere, haere, haere.

Kua riro atu koe i te tai ata, waiho mai matou ki te tai ahiahi whai atu ai. No reira e koro, e te matua, e te hoa haere, haere, haere.

– Hirini Moko Te Miiri
(Prof. Hirini Mead).



"Perhaps our tipuna lie watching..."

He korero enei mo nga kapa haka o nga rohe o Aotearoa i haere ki te whakataetae i te Waipounamu . . .
What flashes through your mind as you stand awaiting the leader's call?

Te Whakaeke: I feel numb. detached. Yet I know this will not last long. As much as I try to focus there is no central point. It eludes me. My mind is there yet it is not. My senses stretch out, touching, savouring. The air draws in like a pump. The faint odour of hangi catches itself in my nostrils. There's sweat too and the smell of people. Closeness. All around.

Upwards I look, the sky bunched – foreboding yet strangely comforting. A reflected image beyond words lies there, inner feelings mirrored. The desire, the aggression – te riri. Looking there strengthens me; perhaps tipuna lie watching in the folds of the clouds. Perhaps Ranginui himself will be shook from his slumber. The eruption. We are the same before nature – me to the earth to the sky and back.

The blackout is near, everything's transformed into energy. I ride the verge of control, the edge, and feel the yawning abyss beyond – the void between control and uncontrolled. The sentry's word brings me past the edge and to the source. Wairua light. Images of moko and feather, taiaha and mere.

I see my face chiselled. I see my body rippling to an inner beat. Arms savage. Torso writhing. Legs stumped dirt-flicking. The sounds are hideous. Beautiful. Quivering. It ends and still I float beyond the wairua light. The source. From where does it come?

Te Waiata Tawhito: I feel so small, a speck in the sky, insignificant when these words hit me. This waiata, so sad. That we, nga tama me nga kotiro, pouring forth our emotion are merely slaves.

Mokai. With nothing. The tears well up as the words dance before me. Us. Te rangatahi. Looking for something to hold to, perhaps the mana of the old ways. Looking for guidance.

But do we find it? Aiii! I don't have to think of the words, I feel them etched in place. The feelings smother me. Here we are, naked but for our souls, before the jewelled cloak of Rangi. Dark now as he is. As the clouds form and reform as if affected by our breaths. Readying to shed rain. Tears for us. Mokai.

I feel the weight, I feel the lightness. The two extremes tied into one. Ko wai au? Ko wai au? Who am I? He mokai ke? A slave?

Te Poi: Like a lover caressing a face, it floats through the air. Twisting and turning, diving and soaring. Perhaps a tail-flicking piwaiwaka. Perhaps a gust of wind frolicking amongst the clouds. Perhaps a woman. Flirtatious. Beautiful to the pulse. Hypnotising. Enticing.

Soothing it is to watch. The grace, the femininity. Te hu o te wahine. The soft for the hard. Wondrous. Dextrous. The poi move together as if worked by a single mind. Yet there are so many. Truly a marvel. Many bodies. Many hands. But one mind. The common wairua.

Te Waiata-a-Ringa: My pulse quickens. It's the word and the action in unison – Maori sign language. They feel pure and clearcut. The throat is dry, the voice slightly rasped – no time to rejuvenate itself. But the harmony is there. Of sound and mind. There's a relaxed feeling – a good sign. The time and dimension from where the words came start to settle in.

We sing of the wind, the chisel of Rangi, which tattoos the face of Papa. The pathways of our destiny. We sing of the mountains, the song of Tane, the vantage point of the gods. We sing of the trees, the examples they offer us to help understand the nature of man. To the houhi we go to ask how to stabilise enduring love in mankind. Nature is our mentor. We touch each other – us, the people, the world, the universe.

Te Kokiri: It rises. It rises. The heat. I feel the power building. We go out to take the fight. Te ha o te tangata. Energy building like a force-field around us. We the centre. Protected in mind. The energy reaching out. Hackling hair. Trapping us. No escape. Calm. The lull before the storm.

Te Haka: No one could stop it, even if they wanted to. The awesomeness. The emotion. The mindpower of which we are part. The unseen hands guiding us. We feel it. Tipuna calling. Dragging us along. Burning to the touch. My thoughts are at once scattered and together. There is nothing between myself and me. The thunder beat. The voice wind which calms. Imprinted. A slave to it. Willingly. The men are straining against it. I feel their will. They wanting to break through. Out of control. I sweat with the effort of wills. I sweat to control. There's no turning back. He waka taua, te hokowhitu a Tu. Deadly. We are male and we are Maori.

Te Whakawatea: We leave you drained, people of the land. Yet replenished. Our spirits soar though our bodies quiver with fatigue. Our voices are but memories, long snatched by the wind, our throats an empty vessel. Yet we are free. Freed of our shackles, if only for a moment. Our wairua. We have won. We have won. The glory is ours. The stage stretches before us. The audience diminishes. They know us now. They have tasted our ihi.

The skies open – Ranginui awake and sobbing. The wetness cools our skins. Cools the fire. It drips through our hair. We feel the cloak of our tipuna slipping away – glad they lived again we are. But we will catch that elusive spirit again. For we have won. No prizes. No trophies. Just us. We each have won. We each have basked in the light of another space. Our spirits renewed. The wairua light.

The source we sought.

It is us.

We have won.

Chris Winitana (pictured), a Tu Tangata writer and Waiariki tutor, has contributed most of the coverage of the Polynesian festival.

In this short story he tells how it can feel to be a performer.

FESTIVAL 86

▲ **Te Waka Huia — winners of Festival 86 — had the audience spellbound with their performance. Here they are during their action song.**

How they finished

Action song: Waka Huia 1, Whare Wananga 2, Waipukurau 3.

Haka: Rangiwewehi 1, Waka Huia 2, Tuhourangi 3.

Poi: Whare Wananga and Waka Huia 1 equal, Putahi 3.

Traditional chant: Waka Huia 1, Te Rautahi 2, Manaia 3.

Entry: Nga Potiki 1, Waka Huia 2, Whare Wananga 3.

Exit: Waka Huia 1, Rangiwewehi 2, Te Kotahitanga 3.

Costumes: Te Rautahi 1, Waka Huia and Te Roopu Manutaki 2 equal.

Choral: Nga Potiki 1, Rangiwewehi 2, Waka Huia 3.

Male Leader: Rangiwewehi 1, Te Whanau a Apanui 2, Waka Huia and Nga Tama a Rangi 3 equal.

Female Leader: Te Kotahitanga 1, Whare Wananga and Rangiwewehi 2 equal.

Overall: Waka Huia 1, Whare Wananga 2, Te Rautahi and Rangiwewehi 3 equal.

Youngsters reach the top

New, young teams swept away almost all the top placings at this year's Polynesian Festival in Christchurch.

There was almost a complete turn around of top teams at the Labour weekend Maori cultural festival with many long established groups giving way to younger, newer clubs – many of whom had never been to the national competition before.

And, as an aside, the prow of the Tainui canoe was once again raised to the wind with several of the front runners being based within its boundary.

Two of the four top teams (third place was tied) were all first time up and of the first five teams, four were from within the Tainui waka boundary – from Mokau to the south, Tamaki Makaurau to the north, Pare Hauraki to the east, Waikato to the west and Mangatoatoa in the middle.

The overall first place winner was Waka Huia from Tamaki Makaurau – a new club who hadn't been to the festival before.

Second overall was Whare Wananga o Waikato.

The third place getters were Te Rautahi, from Tamaki Makaurau, who came together only 18 months ago, and the long-standing festival goers and past winner Rangiwewehi from Te Arawa.

Next was another Waikato team, Nga Tama-a-Rangi and then came the old campaigners Waihirere.

Tainui waka area teams in the past have included Taniwharau and Te Roopu Manutaki – both of whom have won the festival.

Twenty-six teams representing all the districts of Aotearoa competed in the festival at QEII Park in Christchurch. It was the first time the national event had been held in Te Waipounamu.

Thousands of spectators, many of them supporters who accompanied their teams, attended the three-day festival

The Governor-General, Paul Reeves, opened the festival on the Friday and Internal Affairs Minister, Peter Tapsell, presented the awards on the Sunday.

Despite the large number of teams, the audience was kept alive and alert with the variety of styles which ranged from the conservative to the flamboyant.

Such was the intensity of the competition that in many of the compulsory items only one or two marks separated the place-getters.

◄ The fruits of victory. And in a happy co-incidence the trophy, a waka huia, was won by Te Waka Huia. Here are the winners during the trophy ceremony.

From Waihirere to Waka Huia

by Lois Turei Wicksteed

The writer, formerly a reporter for *The Press*, is now a freelancer in Christchurch.

Ngapo (Bub) and Nen Wehi speak softly but forcefully. They share a deep commitment to their people and to Maoritanga, one that is being nurtured and developed in Te Waka Huia.

The Wehis are the founders and tutors of Te Waka Huia, the aggregate winner of this year's Polynesian Festival in Christchurch. Despite a first appearance at the festival and with three-quarters of its members having never performed at a national competition before, the Auckland group emerged with four trophies and four placings. But it is an achievement that the couple acknowledge with modesty.

Says Bub Wehi: "Winning the competition has been a bonus. A lot of people will think I say that with arrogance but one has to understand our main purpose in Te Waka Huia to appreciate what I mean."

That purpose is to recreate a lifestyle and environment in Auckland similar to that which the couple knew as youngsters. They envisage developing Te Waka Huia into a microcosm of Maori society as it was almost two generations ago.

"It is probably safe to say that our generation was almost the last to leave that marae environment," says Bub. "We were both brought up in a society in which everybody looked after everybody else's kids, in which spiritual guidance featured strongly, and in which that whole extended family concept flourished naturally. We were raised in an environment that enabled us to absorb knowledge without having to be actually taught on a one-to-one basis.

"Now we want to transplant that same lifestyle to Auckland." The task will be difficult but the Wehis are confident that it isn't an "impossible dream".

They see Te Waka Huia as an institution or whanau, rather than a "Maori cultural group", to be developed as part of a 15-year plan. This means that the children of present members will ultimately benefit, having had the opportunity to grow up in an environment based on the values and principles of the pre-urban Maori society.

"There needs to be balance in a (Maori) child's upbringing so that he or she can absorb true Maori values while living in a modern society. Take a look at the greats who have emerged from our people: Apirana Ngata, Te Rangihiroa, Maui Pomare – they all come from the same era. Why? Because they managed to remain strong in their Maoritanga while grasping knowledge from the Pakeha society."

Te Waka Huia has about 30 children, many of them pre-schoolers, and all of them an integral part of its whanau system. Just by their presence at whanau gatherings and live-ins it is hoped that they are absorbing the values, principles and Maori wairua of their parents.

"Our kids are really important and we go out of our way to make them feel it," says Bub.

Their efforts have already been rewarded, with the children taking an active role in the musical, spiritual, and social aspects of Te Waka Huia.

Spiritual guidance plays a particularly important role for the Wehis and Te Waka Huia.

"Maori people have always been spiritual but since we have become absorbed into the western way of life that spirituality has been shifting," he says. "For many, that shift started when the grandparents moved from the country to town and the trend continued through the generations. So, by the time the shift

has reached the third generation the spirituality has been virtually lost."

"Nen and I both have Ringatu backgrounds but our Te Waka Huia members come from all tribes and religions so we compromise with just a simple karakia at the beginning and end of each gathering. Some of our young children, even pre-schoolers, are taking part in grace before meals and karakia."

But the spiritual guidance isn't just restricted to karakia. Much of their inspiration for songs and haka are drawn from what Bub Wehi describes as the "unseen brigade".

"We like to think that our inspiration is drawn from our backgrounds. We can cast our minds back to some of the old people we knew in our lifetime and to our tipuna, and know whether something is right or wrong.

"Tutors have to have a basis for teaching. I get mine from looking into the past. We must look into the past for our future. We are also influenced by Maori proverbs. Many of the sayings of yesteryear are applicable today."

Although Te Waka Huia's success at the Polynesian Festival was something new for the group, it wasn't such a novelty for the Wehi couple.

Before moving to Auckland from Gisborne five years ago they had been tutors of the Waihirere team, a group that won the first festival in 1972, again in 1979, and which has since gathered considerable national and international recognition. Now, through being tutors of the two teams, the couple can make claim to having won every category at a Polynesian Festival.

Bub Wehi likens Waihirere to a well-oiled machine. It was professional and disciplined, virtues achieved by the very life-style the Wehis are hoping to establish in Auckland.

"I suppose in a way I am trying to bring Waihirere, or rather the lifestyle that Nen and I enjoyed there for 30 years, here to Auckland. Their competition teams have always been good because members have had the advantage of being from one tribe and the children have come through the ranks as junior, intermediate, and senior performers."

Waihirere is Nen Wehi's kainga tuturu. A woman of noble birth in her own tribe, Te Aitanga-Mahaki, she is also a niece of the renowned orator Kani Te Ua.

Bub Wehi is of Tuhoe, Whakatohea, Te Whanau-a-Apanui, and Ngapuhi descent and was born and raised at Waioeka Pa, near Opotiki.

The couple moved to Auckland after deciding they needed to be closer to their children, three of whom had started new lives in the city.

"It was a really big decision for us to make – having to leave 30 years behind – but Nen was beginning to get quite homesick for the children."

He got a transfer from the Maori Affairs office in Gisborne to Auckland as district cultural officer. It was a position he held until early last year when he became the first tutor of Maori studies at the Auckland Technical Institute.

"When we came to Auckland we had intended to drop into the background but my sisters and their families here wanted to get together and learn about themselves and their tribal background. Our children were also keen to continue the type of lifestyle they had had at Waihirere. So, in effect, that was the beginning of Te Waka Huia."

Within a couple of months Te Waka Huia had a small team entertaining at what was then the Intercontinental Hotel (Hyatt-Kingsgate).

"We were there for five months doing one-hour shows for four nights a week. It was quite punishing."

At the end of 1982 Te Waka Huia entered the Auckland regional competitions for the Polynesian Festival, mainly to "test the water" and although not placed it was pleased with its performance.

Te Waka Huia has been entertaining regularly at hotels, cabarets and tourist resorts. And after the festival it was busy preparing for the start of a new project at the Auckland Museum with Pounamu Ventures.

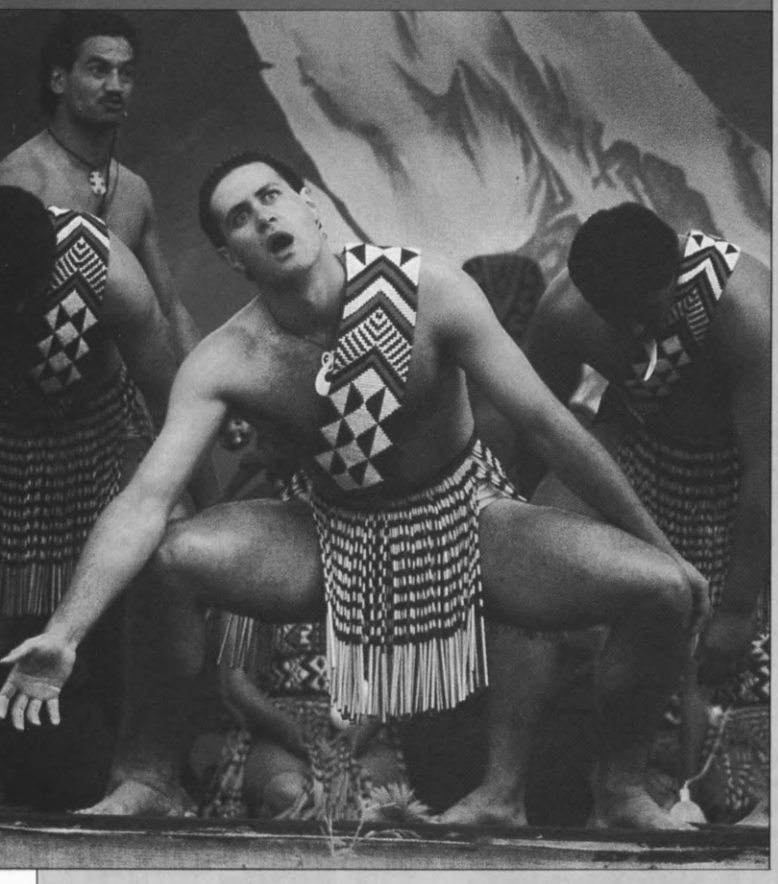
This group now takes guided tours through the Maori section of the museum and provides a show at the end. Almost every member of Te Waka Huia is involved, working part-time either as guides or as entertainers.

Te Waka Huia hasn't yet reached all the goals that Bub and Nen have had in mind. But the group is on its way.

Te Rautahi with Rota Carrington at the fore.

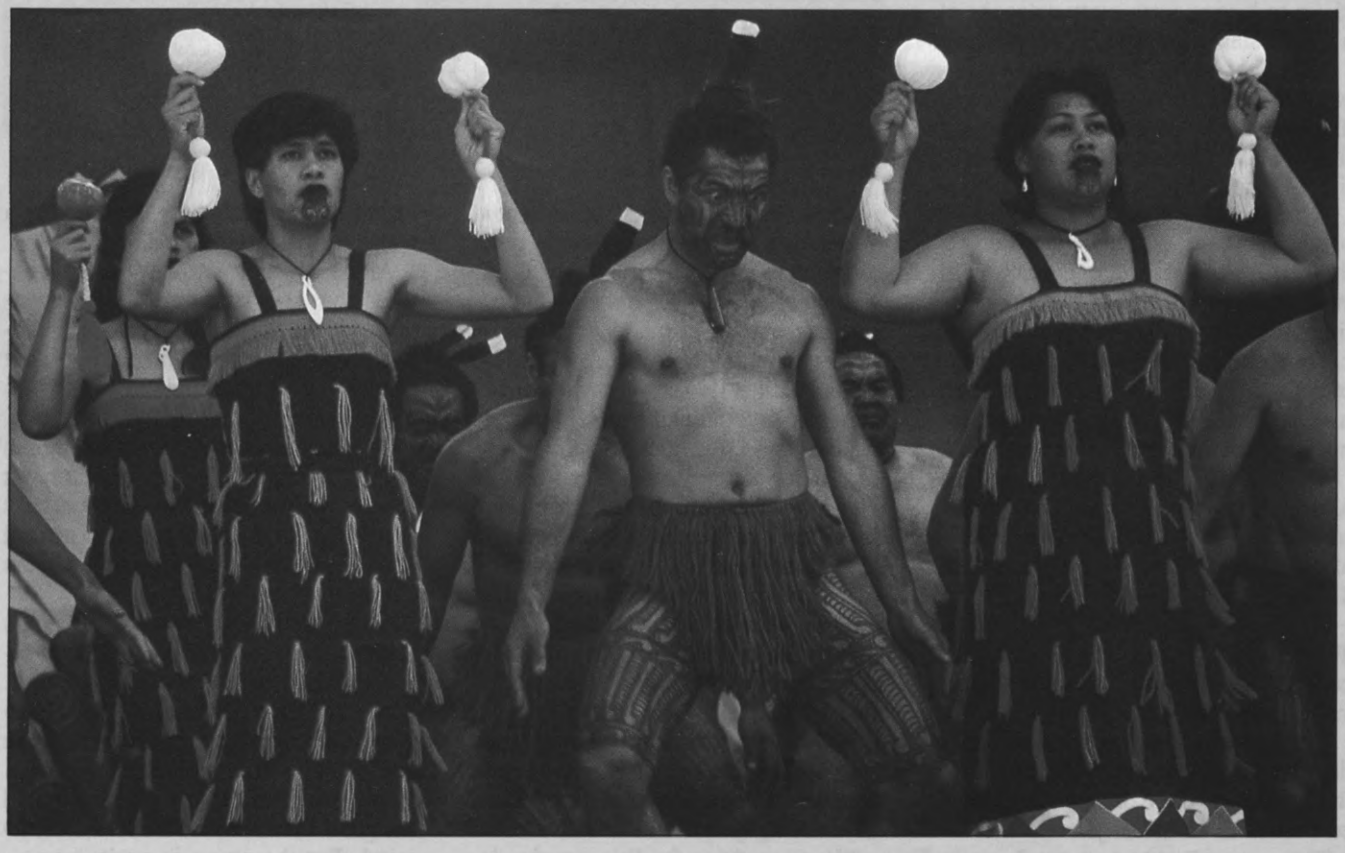
"Ko te mana, te wehi, te ihi."

FESTIVAL 86



◄ **Howie Morrison, the son of entertainer Howard Morrison, struts his stuff during Rangiwewehi's haka. They were first in that section. Their haka portrayed the effects of drugs and solvent abuse. In the background is the kaea, Temuera Morrison, who was the top male leader.**

▼ **Men from Napi Waaka's Mataatua area team come through the ranks to perform the haka — and flaunt their thigh tattoos.**



Waiariki Journalism Course

Introductory Courses

A chance to sample journalism

If you're curious about journalism — though not too sure that you want to leap straight into a six-month course — you can sample it first.

That is, you can take a five-day introductory course, and then decide for yourself whether you want to get serious about journalism.

The schedule of introductory courses hasn't yet been settled for 1987, but there are likely to be five-day courses at 14 centres in May.

For further details you should contact these people: (or write to the co-ordinator of the programme — Gary Wilson, New Zealand Journalists Training Board, Box 17, Pukekohe).

Organiser	Centre
1. Noel Harrison	Northland Community College, PB, Whangarei
2. Lorraine Morton	Carrington Technical Institute, PB, Mt Albert
3. Tupae Pepe	Manukau Technical Institute, Box 61066, Otara
4. Don McKenzie	Waikato Technical Institute, PB, Hamilton
5. Don Hunt	Waiariki Community College, PB, Rotorua
6. Henk Hoogland	Tairawhiti Community College, Box 640, Gisborne
7. Mana Cracknell	Hawke's Bay Community College, PB, Napier
8. Geoff Neill	Wanganui Community College, Box 7040, Wanganui
9. John Perry	Manawatu Polytech, PB, Palmerston North
10. Terry McDavitt	Wellington Polytech, PB, Wellington
11. Thana Na Nagara	Parumoana Community College, Box 50444, Porirua
12. Brian Pauling	Christchurch Polytech, Box 22095, Christchurch
13. Des Watson	Otago Polytech, PB, Dunedin
14. Gary Drayton	Southland Community College, PB, Invercargill

Sonya Haggie, from Ngaruawahia, was one of the success stories from the first introductory course in Wellington in August, 1980.
The following year she did the full-time Auckland Technical Institute course, and then joined the Waikato Times as a reporter. She's now overseas.

Why the need for Waiariki?

The Waiariki journalism course was set up in 1985 and is conducted with these concerns and aims in mind:

- The news media in New Zealand are still suffering from a grave shortage of Maori journalists. About three per cent of the country's journalists are Maori. Few of them are strong in their Maoritanga. Few are in positions of authority. Almost none are both.
- All New Zealanders, but especially the Maori, are seriously affected by the absence of an assertive Maori presence in the news media.
- The shortage of Maori journalists is becoming more obvious as
  - (a) Radio New Zealand, TVNZ and some newspapers expand Maori coverage, and
  - (b) Maori initiatives, outside mainstream journalism, create other opportunities.
- The courses at Auckland Technical Institute, Wellington Polytech and the University of Canterbury show no signs of being able to attract and train substantial numbers of Maori recruits. So Waiariki, unavoidably, has a national responsibility in Maori journalism training.
- Waiariki aims to ensure that, when they graduate, the trainees are
  - (a) strong in Maoritanga, and
  - (b) skilled in the basics of newspaper and radio journalism
- Waiariki also has a role to play in helping develop and chart the way of Maori journalism.
- A key element in the selection criteria is a strong commitment to Maoritanga. Non-Maori applicants who have that commitment are eligible and welcome.
- The course operates from a downtown newsroom in Rotorua rather than on the community college campus, so that the students have a thoroughly practical work base.
- To broaden their experience the students go, in groups under the supervision of a tutor, on several field trips to news offices away from Rotorua. And they have at least two weeks work experience during which they are posted to work as reporters for a newspaper or radio station.

Who can apply?

Anyone can apply. But preference is given to those applicants who have a strong commitment to Maoritanga and who are clearly keen to work in the news media. The selection panel will also be looking for students who:

(1) have a good command of English
(2) are of above average intelligence
(3) have a wide range of interests
(4) are at least 18
(5) are reliable, mature, personable, presentable and energetic.

The intakes so far have included students straight from school, others from university (with some, or all, of a degree) and adults in their 20s or 30s switching to journalism from other lines of work.

What training do you get?

The course starts on a marae with an intensive week of te reo and Maoritanga — and it continues with regular Maori sessions each week.

Most days there are sessions on typing and teeline shorthand too. (The second intake averaged more than 90 words a minute with their teeline.)

The rest of the time is devoted to developing your skill and confidence in gathering and presenting news for newspapers and radio. That means concentrating on news judgement, news writing, interviewing, research work, media law and a series of specialist areas like court reporting, local body coverage, reviewing, sub-editing and feature writing.

The tutors take a practical approach, so much of the training revolves around gathering the news and writing (and re-writing) the stories for outlets in Rotorua — the Daily Post, the Rotorua Review and Radio Geyserland.

Then, on trips to other centres, the students go through the same routines in doing stories for the papers and stations there.

Tu Tangata joined forces with Waiariki in 1983 and ran a special booster course for students aiming for ATI or Wellington Polytech. Most of them made it.

Here's the line-up.

Back row: Vern Rice, Anthony Ellison, Ngahuia Wilson, May Parakoti-Lewis, Mata Tunui, Hiria Rakete, Rawiri Wright.

Second row: Ara Taumata, Therese Stafford, Lito Vilisoni, Rahena Broughton.

Sitting: Gary Wilson (Journalists Training Board), Amo Houkamou, Patti Williams (Waiariki tutor), Philip Whaanga (Tu Tangata).

A second wave of Maori and Pacific Island students emerged in 1984 from various introductory courses. They gathered at Waiariki, with *Tu Tangata* support for a short booster course.
The next step for 11 of them was full-time training at ATI or Waiariki.
Back row: Susan Leiataua, Liane Clarke, Damiane Rikihana, Mahanga Maru, Raiatea Tahana-Reese.
3rd row: Foster Niumata, Nui Te Koha, Rangimarie Hepi, Jackie Clarke, Jonathon Walker.
2nd row: Nemo Adam, Keneti Apa, Claudette Hauiti, Walton Woodford, Sharon McCredie.
In front: Michelle Baker, Meri Solomon, Janey Wilson.

What will it cost?

The main expenses during the course will be your living expenses. Naturally they will vary according to whether you're flatting, or boarding — or whether you're staying with relatives. But you may need $3000 or more to see you through the six months. Then on top of that there's close to $200 for course fees, stationery and text books.

That's the bad news. The good news is that once you're accepted for the course you're eligible for a tertiary bursary or a Maori Affairs trainee allowance. That could mean almost $100 a week. Also it's possible to pick up a few dollars from the news stories you write for various newspapers.

So you don't need to be rich to plan on doing the course. But you will need some savings or a loan.

Don't plan on taking a part-time job during the course. That's suicide. There's no room for your studies, your news stories — and a part-time job as well.

What about accommodation?

That's over to you to arrange. Waiariki Community College and Maori Affairs may be able to help you find a suitable home. But the responsibility is yours.

Who are the tutors?

Now that the course has grown to an intake of 20-24 students, there'll be two full-time tutors — (both experienced journalists) a specialist shorthand-typing tutor and others to teach te reo and Maori studies.

In addition, a number of journalists from all around the country come to Rotorua to help with specialist topics.

Can Pacific Island students apply?

Yes — if Maoritanga is a major interest. But a more appropriate move is to apply for the Pacific Island journalism course run by the Manukau Technical Institute (Box 61-066, Otara). It has much the same format as the Waiariki course, takes 12 students and, in 1987, runs from March 2 to August 28.

What other courses are available?

Apart from the Manukau Technical Institute course, there are three other full-time journalism training courses.

Auckland Technical Institute has two 20 week courses each year. One starts in February and the other in July. Each intake has 24 students.

Maori journalists who have trained there include Morehu McDonald, Mamae Wikiriwhi, Nui Te Koha, Vern Rice, Suzanne Tichborne, Lois Turei, Liane Clarke, Rawiri Wright, Sonya Haggie, Anthony Ellison and Shane Hurndell.

Wellington Polytechnic runs a full year course for 60 students, starting in February.

Maori graduates from Wellington Polytech include Mata Mihinui, Philip Whaanga, Chris Winitana, Lee Ann Pene, Ana Tapiata, Connie Riddell, Pania Shingleton, Hiria Rakete, Ngahuia Wilson, Rahena Broughton, Therese Stafford, Megan Quennell, Edward Rooney, Margaret Aranga, Daneille Rewi, Robert Wilson, William Dixon, Troy Wano and Gerald Dwyer.

The University of Canterbury runs a year-long course for 20 university graduates. It rarely includes a Maori student. Hone Edwards is one who trained there.

What are the job prospects?

Jobs are constantly opening up in the news media, so there are excellent prospects for those who succeed on the course, and who are prepared to hunt for work.

Graduates from the first two intakes landed jobs with TVNZ, Radio New Zealand, private radio, daily newspapers (Daily Post, Manawatu Standard, NZ Herald, Auckland Star, Taranaki Herald), weeklies (Sunday News and National Business Review), and community newspapers (Whakatane Beacon, Northern News, Hauraki Herald).

Application form

Waiariki Journalism Course

Full Name: _____ Phone No. _____

Address: _____ Age: _____

_____ Date of birth: _____

Ethnic background: _____

Tribal affiliations: _____

_____

Fluency in Maori: (Please indicate, on this 5-point scale, your level in speaking Maori. A rating of 5 indicates complete fluency) 5 4 3 2 1

High school(s) attended: _____ Years: _____

Academic record: _____

_____

Subjects	SC	UE	6FC	Bursary	Degree	Other (specify)

Work experience: _____

_____

_____

Please include:

(1) Two testimonials

(2) A recent passport-type photograph

(3) A 300-400 word outline of your background and interests.

(4) A copy of any newspaper stories you have had published.

(5) Any other material relevant to your application.

Apply to: The Principal
Waiariki Community College P.B, Rotorua
Deadline: February 15, 1987.

▲ Long-standing festival competitors, Waihirere, who were fifth overall, got the crowd going when they came to their action song. Pictured are three of their front-liners during the waiata-a-ringa.

▲ The eyes have it. Members of the Tamatea Ariki Nui team perform their waiata, with appropriate pukana and verve.

► Te Waipounamu teams come together to welcome the visiting kapa haka to the festival.

Whare Wananga

Te reo is the bottom line

"Ma te reo e pupuri nga taonga Maori."

"The language is the vehicle for the culture."

It's on that vehicle that Polynesian Festival runners-up, Whare Wananga o Waikato, are riding.

The reo is one of the team's bottom lines. As the tutor, Timoti Karetu, of Tuhoe, puts it: "No language, no culture."

It's for the language, and expressing that language Maori-style through haka and waiata, that his team exists.

However, there are several levels to those thoughts as Mr Karetu explains: "The culture team is an extension of the classes that most of the students do in any case.

"It's beneficial to them to join up with the haka team because their own learning can be supplemented.

"Seen from the other side, they begin to understand more and more what it is they're singing about."

As a staunch showing of his own commitment to that kaupapa, the team is taught totally in Maori. In an urban setting where most of the team members are young Maori who in the beginning are unable to speak the reo, that uncompromising approach must be all but unique.

"There aren't any choices about it," says Timoti. "I speak Maori continuously, all the time, no English at all whether everyone understands or not.

"I know some don't understand all of what I say or whatever but they soon pick up. They sink or swim with it, and most of them swim in the end. They amaze even themselves at times in terms of comprehending what I'm saying and replying in Maori."

Another of the team's bottom lines is retaining traditional waiata as well as a tradititional approach to their style.

"We're pretty much a conservative team. It's my own choice as well as that of the students that, as much as possible, we keep alive the traditional waiata.

"While I do compose waiata, they're always performed along traditional lines. It's the traditional waiata the team enjoys the most.

"It's also important for the kids to learn the traditional so that they can get up on any marae without being whakama and sing the songs of old."

The team, who have been to the festival three times, was formed in 1978. It's formation came almost as a natural progression for Maori studies field trips to marae and hui where students had to sing and haka.

"They wanted more than just a bit of haka boogie. There was a campus team (Waikato University/Teachers Training College) earlier which was pretty active."

He says the Whare Wananga team used the 1979 regional festival competition as an incentive to work towards. They made it through to the national competition. In following years they visited overseas interspersed with other competitions including the 1981 national festival. The team is open to past and present university students.

Mr Karetu believes there are two basic ingredients to cultural work: "Number one is the word, the reo and the second is wana or ihi if you like.

"If a team has those two basic things then they should stand pretty solidly. It doesn't matter what they look like costume-wise. If they've got the guts they'll make it through."

Rangiwewehi
A part of the network

Rangiwewehi, who tied for third overall, are much more than just a haka team.

Their structure is like the web of the pungawerewere, with their home marae being the pito and their activities being the strands radiating out from that centre.

The team, who have won the festival in the past, are merely one extension – one strand – of the web network that has been woven from the past, to the present and future.

Te Rangiwewehi the team, is essentially Ngati Rangiwewehi the tribe.

"In the beginning we were made up of Ngati Rangiwewehi people," says Trevor Maxwell, who with his wife Atareta, leads the team.

"That base is still pretty much there but we're move flexible now in that anyone can join up with us. There are people now from Ngati Porou and Taitokerau – but the core is still Ngati Rangiwewehi."

To understand Rangiwewehi as it is now, their base formation has to be put into perspective.

The team which we know now was formed in 1968 specifically for the opening of their marae dining hall, Te Aongahoro. Ngati Rangiwewehi, the tribe, had formed and disbanded other teams before that time. However, this time the team remained intact with the ideal of contributing to the cultural arts of the Maori.

That ideal they've attained.

They've performed regionally, nationally and internationally as a team, and individual members have toured overseas with groups such as the New Zealand Theatre Trust and the Symphony Orchestra.

They have been placed at several Polynesian Festivals culminating in their win in 1983 at Hastings.

Following that they performed at the South Pacific Festival of Arts in Tahiti, then at the Te Maori exhibition in St Louis.

They've also made a number of recordings of the group as well as video tapes.

Mr Maxwell said the team members and families meet almost every weekend on their marae to "do the things that whanau do".

"We come together to practise but that's only one part of it. The kids are all there and are learning all the time. The marae is looked after and plans are made for the future.

"Our young people are given a chance to develop themselves in the different cultural areas. For instance Howard's (Morrison) son wrote some of the music for the festival while Temuera (Morrison) actually did the leading on the day (he won the overall male kaea award).

"We think it's important that the young people get a crack at all these things so that they learn with the right guidance."

His wife, Atareta, and Irirangi Teakiawa compose most of the material the team performs.

The team's haka, which won first place, was a protest against the harmful effects of drugs and solvent abuse – "something which we as a team feel pretty strongly about."

"These things have hit our people pretty hard and the haka portrays that. As well as that we have six policemen in the team and that might have had some influence on the kaupapa," said Mr Maxwell.

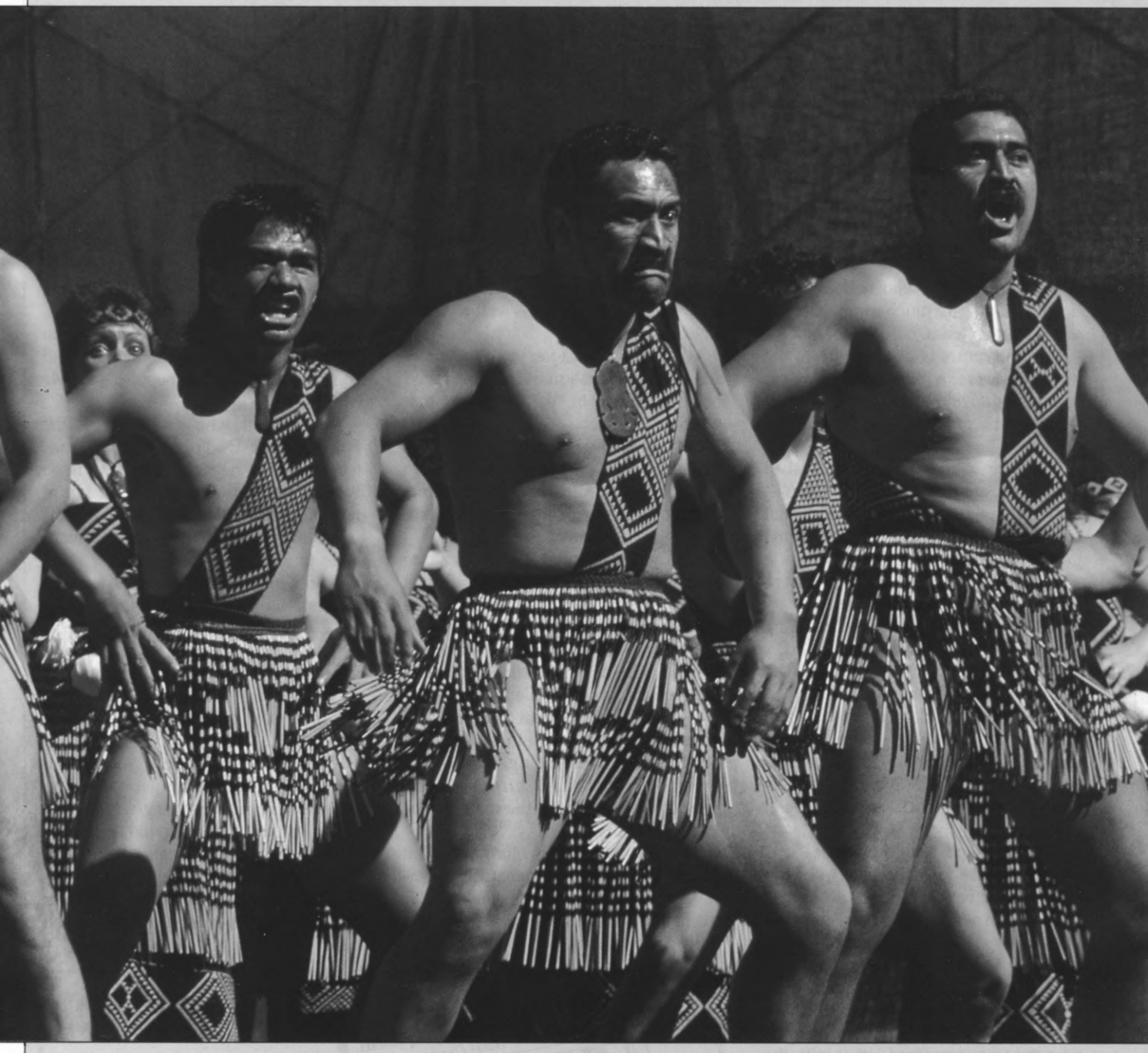
Mr Maxwell, who is a member of the Polynesian Festival organising committee and who heads a sub-committee looking into different aspects of future festivals, said that only through hard work and determination could a team hope to stay close to the top.

"I sometimes think to myself that we all must be mad to work our guts out for 20 minutes on a stage.

"But then when you know that you love doing it and that there's a greater point to it all – keeping our arts alive – then it's all much more than worthwhile.

"Like everything else, if you put the work into it then you'll get something back from it and then you give that back and it just keeps going round and round – and the standard gets higher.

"For me, the whole thing of teams getting together to perform our arts does one thing for all of us – it brings us all closer together as Maori people."



▲ **Whare Wananga o Waikato (second overall) stamp their way through their haka. Their haka leader was Joe Harawira.**

▼ **Sunset in the south. This was the setting for the festival in the QE II stadium in Christchurch.**

A world of motion, music and imagination

by Te Puoho Katene

Te Puoho Katene was one of the judges for the festival competitions.

Festival '86 has come and gone. There will be few who would not have been affected by its magic. A period of recovery will follow and then the creative wheels will begin to turn again and the whole mammoth process of retraining and fine tuning will lock the groups in the struggle for artistic supremacy like gladiators in the arena and athletes in the Olympic stadium.

My job has been to judge the choral section. It is this section that most people have reservations about. It just doesn't seem to fit in with the rest. Why is this so? What can be done to make it fit more comfortably?

All music is the product of organising sounds and rhythms. In choral work the voice is used to create the sounds. Through the voice there is the use of words. Because of our oral tradition it has been possible to accommodate something of the choral traditional of the Pakeha.

This has been encouraged through our historical association with the Church. The early hymns helped the transition from quarter tone chanting to the diatonic singing of today. The great church huis have laid the foundation for the choir singing which is perpetuated in the festival. Choral work immediately sets one thinking of a close formation of people in the middle of the stage.

As the problem is to fit the choral section more comfortably into the festival we need to take a look at what we have to fit it into.

This means we have to look at the Maori culture section to see what has and is happening there.

The old viewpoint that the stage is a marae is no longer valid. The stage is a stage and as such belongs to the world of theatre. Maori culture in the festival is pure theatre. As such it draws from those traditions of the theatre that enhances its presentation. At the same time it pays homage to the traditions which gave rise to its dance forms, and reinforces them artistically. It is constantly searching for new ways of expression while preserving the integrity of these forms.

Choral singing is moving from its church origins and becoming part of theatre also. Church music has dominated the choral section as a tradition and also because translated hymns and written parts have been available. There has been a movement away from this with groups looking for themes to which they could relate more and more. Some are translating or substituting words and setting them in borrowed tunes or creating their own. This is great.

The system of music notation using symbols and pitch-lines is possibly the best devised yet. Some people organise their music this way. Others by accretion – plotting the direction on an instrument and working out parts in practice sessions. Both are valid and creative ways. Some of our people are quite brilliant in working this latter system as we know from the fine choral effects in the poi and action songs.

Some groups have moved away from close formation format of the traditional choir and are presenting their choral selection in a setting that reflects the mood and message of the words. The beautiful setting of 'E Pari Ra' (unconducted) will always be remembered for its visual representation of grief.

Potiki (the winning group) used the full expanse of the stage to reinforce the spatial sounds of their chords in a way that authoritatively retained their 'Maoriness' and tangatawhenuatanga.

They exploited the dramatic possibilities of their song and situation, creating a piece of theatre of action, sight and sound that verged on awesomeness, culminating in a crashing dissonance. It was well conceived and carried out with panache. One thought of the majestic choruses of opera and the climatic moments of the great stage musicals. It was mighty.

This then is the trend and one which I applaud. It will provide the answer to the questions posed at the beginning. It calls for a new degree of innovation. We are moving towards the world of staged choruses rather than formal choirs, of theatre rather than church. It is a world of motion, music and imagination.

This does not mean that the end of formal choirs is in sight. It does mean that the base for the choral section has considerably widened. Much will depend on the type of song selected and how the parts are organised. Classic music must stand comparison with the best anywhere. Original music would be considered on its own effectiveness.

Every trick of the trade should be used intelligently to enhance the performance to bring out the inner beauties to exploit the emotional and dramatic qualities. There should be freedom of expression, not for its own sake but for the sake of beauty and greater understanding of the piece.

Some innovative works are without written music. I don't mind this but I would appreciate a copy if one exists. I am a believer that music is not music until it is freed from the written page – like a song is not a song until it is sung. I am quite familiar with most of the music the groups have access to. My concern is the treatment of the piece selected. Are there special insights to be revealed?

I have been constantly asked how I judge without written copies. A venerable judge of waiata once said to me: "I have the words before me. I have only to listen for the 'rangi' – for its pattern which constantly repeats."

This is also my approach to music. Patterns emerge. Chords resolve into chords in a certain way. If the piece is well written, the movements of parts are predictable as they follow rules.

Conversely when a piece is not particularly well organised things become a bit confusing and lose effect. But this may be offset by the qualities of the voices and the sincerity of the interpretation. As in all things it is the final result that counts. It should be a moving, exhilarating experience, that touches the wells of emotion deep within us, that enriches our lives and makes us more vibrant people.

Nga Tama-a-Rangi

Hard work, aroha and karakia

"Hoake ki te putake o te houhi kia ui atu me pewhea te hou i te rongo, te aroha ki te whenua ..."

"Go to the roots of the lace-bark tree to ask how to implant and stabilise aroha within people ..."

Hamilton haka team Nga Tama-a-Rangi – fourth in the Polynesian Festival – is an example of the answer to the question offered by those words of old.

To understand the answer one must first understand the lace-bark tree or its feature – lace. All parts are finely connected yet are fragments in their own right, just like people. Aroha makes up that connecting point and to stabilise it, it must be woven delicately between each part to strengthen the whole.

It's on that finely-tuned aroha base that Nga Tama-a-Rangi has developed. That base was the first, and most important, stake in the ground.

And that's what it took for this young team to reach the Polynesian Festival.

"We're a working, living whanau more than just a team of people who get together to compete in haka competitions," says kaumatua and tutor Tom Winitana.

"By whanau I mean these young people have a common aroha base which extends further than just coming together to practise haka."

The club was formed seven years ago under the umbrella of husband and wife team Tom and Claire Winitana, but only a handful of those original members remain.

Mr Winitana explains the club's origins: "The club came into being after several ex-school students who had been involved in cultural activities at school, found there was nothing in the community for them. There was a tremendous vacuum in the community.

"There was nowhere that they could go to have their cultural needs fulfilled."

Mostly because of its youthful base, club membership has changed constantly over the years to the extent now that every year a third or more of the team is grass-green.

Of the 33 performers at the Polynesian Festival, seven were college students – one only a 15 year-old– while the rest of the team were about 22.

"If you're over 25 you're getting into real oldies territory," says Mr Winitana.

That shifting youthful basis poses problems with keeping the team's level of performance on a high even keel.

"It takes dedication, hard work and aroha as well as a lot of karakia to bring them all up to scratch," says Mrs Winitana.

"It means you have to push pretty hard at times and it means the people in the team have to be able to take that."

As a build-up to the festival – the second the team has been to – they were put through their paces relentlessly three times a week.

"You have to be careful not to go overboard and burn everyone out," says Mr Winitana.

"You have to try and judge how far to go so that by the time of the performance they're hitting their peak.

"A lot of it has to do with psychology – at least psyching everyone up a bit at a time."

All of the team's material is original, drawing from the old and the new.

The team's festival poi, which drew much acclaim from the audience (a standing ovation), had new innovations and concepts. Named, Poi Rererangi, it told of the trip from the Waikato to Christchurch.

The men's haka, which also drew a good response, covered the often testy subject of the role of the male Maori today. It spoke of transvestitism, homosexuality and the decline of the male today.

Nga Tama-a-Rangi has been successful at competitions outside the national festival, including the Coronation, Regatta and Hauraki.

It also entertains at functions around the Waikato. Team members teach the cultural arts at five Hamilton schools – four at college level and one intermediate school. All those college teams have been placed in the secondary school competitions.

Nga Tama-a-Rangi tutors, Claire & Tom Winitana.

Auckland Technical Institute

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The Auckland Technical Institute is offering the following te reo Maori courses in 1987.

INTENSIVE COURSES

Level 1
5 — 23 January
9 — 27 February
23 March — 10 April
29 June — 17 July
7 — 25 September
19 October — 6 November

Level 2
2 — 20 March
25 May — 12 June
20 July — 7 August
28 September — 16 October

Level 3
15 — 26 June
9 — 20 November

Refresher Courses
Level 1 13 and 14 April
23 and 24 April
10 and 11 August
Level 2 15 and 16 April
27 and 28 April
13 and 14 August
Level 3 30 April and 1 May

Timetable
All courses operate from Monday — Friday, 9am — 4 pm.

Introduction to Whaikorero
This is an introductory course on speech-making on the Marae. At the end of the course participants should be able to welcome visitors and reply to a welcome on the Marae. These courses will be Marae based.
Saturday 28 February
Saturday 18 April
Saturday 27 June
Saturday 19 September
Satruday 7 November

Fees
1 day course $10 approximately
2 week course $30 approximately
3 week course $50 approximately

COURSE CONTENT

Level 1
Requires no previous knowledge of the language. The course provides an introduction to Maori language and culture.

Level 2
Entry prerequisites:—
Satisfactory completion of Level 1 or equivalent. Course aims to extend students' vocabulary and structures in both formal and informal situations.

Level 3
Entry prerequisites:—
Completion of Level 2 or confidence in the use of Maori in basic formal and informal situations.

Refresher Courses
These two day courses are designed to help learners of Maori to maintain and increase their ability to use the language. It is preferable that participants in a Refresher Course have completed the intensive course at the appropriate level.

Classes for Whanau Groups
The ATI is willing to consider providing te reo Maori courses for Whanau groups in the community. A Whanau class would require an average attendance of at least 15.
For initial enquiries please contact Ngapo Wehi, Charles Berryman or Puhanga Tupaea. Phone 773-570.

For any further information and initial enrolments, please phone 773-570, or write to the Maori Studies Section, ATI, Private Bag, Auckland 1.

Te Rautahi

Getting the best out of everyone

Tamaki Makaurau haka team, Te Rautahi, know well the secrets of the tree which shares their name – te rautahiri or unity.

The rautahiri's whispering leaves are the siren which entices the listener forward to the real attraction – the bell-shaped flower which holds the secret of unity.

When the flower is pulled from its perch, a hole is left in the middle, leaving it open-ended. Each cupped bloom moulds perfectly into the next when placed one inside the other, and endless chains can be made if a strand is passed through the middle.

If each flower was a person, then that strand would be ones whakapapa – the binding rope of the Maori.

For Te Rautahi, (third equal overall at the Polynesian Festival) those facets of the rautahiri easily apply.

The blood call of the Maori performing arts was the shimmering silver leaf which enticed them to come together. Once together, they shaped and moulded each other into a unified force with a real whanau tie – that whakapapa strand.

The team, taught by Mavis Tuoro of Te Arawa, is only 18 months old though its roots lie with the well-established Henderson High School cultural club in West Auckland.

Mrs Tuoro explains: "When some of the kids left school, they found they couldn't do without culture. It was like they had it in them and that was it.

"We got together informally just to see how things would go – it wasn't as if we wanted a senior team with a vengeance.

"Everything just developed and before we knew it we had a team – their brothers, sisters, aunties and uncles all came in so we had a base to work from."

She encouraged a whanau system to help bridge the gap between young and old.

"It had to be done that way so that we could get the best out of everyone," she says.

"The young ones who had come through Henderson High had most of the skills while the older ones – who weren't as skilful – had the maturity.

"Whakarongo ki te hihiri o te rautahiri – ma ratou e tohutohu mai me pewhea te whiriwhiri i te taura here tangata hei whakarautahi i te iwi Maori."

Listen to the shimmering of the leaves of the rautahiri – for they will teach how to weave the rope which binds the Maori together."

"It's always been my philosophy that everyone has something to offer somehow and my job is to encourage and push them to bring those things out.

"For me it's really important to foster that feeling of unity and togetherness and, once that's done, then I need to motivate everyone so they keep on pushing outwards and giving more."

She says the team is young and "full of vitality", part of which she puts down to the fact they come from the city.

"There has been a real resurgence here with Maoritanga and the kids have come up to it. They can't take anything for granted here – they have to fight for everything including their own cultural heritage. The good thing is they really want it."

The team has about 70 members and they are based at the Hoani Waititi marae.

The Polynesian Festival isn't its only success.

Only one day back from that weekend and the team flew to Melbourne and took first place honours at the Melbourne Maori Cultural Festival.

Last year, Henderson High School, also tutored by Mrs Tuoro, won that competition.

"We were pretty ngenge by the end of it all," she says. "We didn't even have time to unpack our bags between leaving Christchurch and taking off for Melbourne."

She believes a team of people can do anything if the commitment is there.

"It's like everything – there has to be the commitment from everyone. You can't have half measures.

"I'm very rigid in my approach where discipline is concerned, but if I can motivate everyone then it balances out.

"The young ones often teach the older ones how to do things like the poi. It wasn't easy for the older ones to take that in the beginning, but now everyone accepts everyone else. They know that different people offer different things.

She says it's unimportant to her that the team was placed at the Christchurch festival.

"For me they performed the way they knew how.

"They knew they weren't just representing themselves – they were representing their people, their tipuna, their very culture.

"For me that was enough.

"They're young, they're vital and I'm proud of them."

Two men, two different paths

by Toni McRae

Toni McRae is a producer for Radio New Zealand in Auckland.

"It is the time again of Maori," he smiled. "We are the flavour of the year. No. We are the flavour of the decade."

He was sitting eagerly on the very edge of his corporation, regulation chair, in the Karere office, down the small corridor from the TVNZ Hobson Street cafe, somewhere to the rear of the major Auckland television news division.

That was about a year ago and at that moment of triumph at the tip of his fingers, no-one – least of all Derek Fox himself – could have guessed that bringing the then simmering Aotearoa Broadcasting System deal with the BCNZ to boiling point was going to be about as likely as tying sand with rope.

It looked too good. Too solid. BCNZ heavy and traditionally straight-shooting Ian Cross was backing the deal, the corporation had already promised $74 million and Maoridom in essence appeared to throw its weight behind the bold bid for a third – and ethnic – channel.

But in the months between Fox believing Maori was flavour of the decade and the BCNZ announcement from board level that the ABS-corporation "marriage" was over, either Fox and his Wellington cohorts, Whata Winiata and Ari Paul, didn't get their act together to come up with the necessary co-finance . . . or, they were nobbled.

Whatever the case, access to the Official Information Act since discloses tht the BCNZ board made its decision to pull out of the ABS deal in February of this year – and announced that decision in May. For Derek Fox, 39, member of the corporation family for 20 years and with five months of his life full-on in the third channel bid, that decision was his coming-of-age. Now he knew that he had been part of the seed-planting, but wouldn't – in his own words – be around for the harvest. His high season was over.

Maori may well indeed have been the flavour of the year, of the decade, but on this occasion it had been well and truly licked. And it hurt him. Personally and professionally.

Derek Fox

Fox, as it looked to many who either basked in his defeat, or chose instead – in the vein of many men of political expediency – to clamber fast on to the next wave, returned to the corporation fold, his tiger's tail for the moment looking to be firmly clamped between pussycat legs.

Meanwhile, over the way, in the Queen Street Centrecourt Building, home of most other things Maori in TVNZ, the son of the late Chief of Ngati Rangiwewehi, elder of Te Arawa, sometimes considered a pussycat in and for Maoridom, began to make sounds like the growl of the tiger.

Leonard, now 55, in and around television since 1970, had been called by the corporation to sit on the TVNZ Committee on Maori Broadcasting. That was at the beginning of 1985. Along with Leonard, the names read: Bill Kerekere, Whai Ngata, Lorraine Issacs, Alan Morris and the Director General's personal assistant, Brian Jamieson.

There were grumbles and rumbles – some of them optimistic – among Maori. It may have been a real start. It may too have been a Pakeha ploy.

Out of the recommendations of that committee were planted the foundations for the corporation's seeking a "Head of a Maori Unit" for TVNZ. The advertisements for the new head for the new unit were placed around September of last year. At that time Derek Fox was the chairman of the Maori Broadcasters' Association. Ernie Leonard was not a member of the association.

Unit as against department? A Head at a grading below the gradings of all other TVNZ (Pakeha) department heads? The MBA via Fox hit the proverbial roof. It was the time again of Fox turning tiger and although employed by the corporation to head Te Karere (which he had started in 1982), Fox went all out on the attack.

That didn't go down at all well behind the closed and bastioned doors of the BCNZ upper echelons and when the MBA to a man boycotted the new unit proposals, claiming the offerings were of the paltriest Pakeha kind and the proposal had no mana for Maori, Ernie Leonard was feeling a little confused.

Here, on the one hand, was a launching pad for what he had dreamed of, and worked quietly for in his own broadcasting career, and there, on the other hand, was Maori broadcasting saying we won't have a bar of it. And the problem was, Leonard basically agreed with the

reasoning behind their anger – although not the way they chose to vent that anger.

"I'm not applying for it," he confided in this writer not long prior to Fox confiding his own feeling for flavour of the decade. "They're not putting their money where their mouth is. It's just not on."

It may have been an approach around that time by the MBA to Leonard asking him, too, to boycott the unit and its head proposals. It may have been simply a case of Leonard not wanting to give up what ground he thought Maoridom had gained without first pouring a little water on the seeds in the soil. At any rate, he changed his tack and decided to apply for the job – but with his own set of conditions.

The job application in itself was of the standard and presentation of the highest high-rolling public relations concerns of Pakehadom.

The 23-page document, sold Leonard to the interview committee (made up of two Maori and two Pakeha) as both very much a corporation man with a corporation man's successful track record, and at the same time someone who'd "made it" in the outside world.

Yet it also threw down the gauntlet for Maoridom, saying the job and department description was not on. And in fact, Leonard told that committee he would have no more to do with either it, or the job, unless the corporation changed its attitude to the new role of Maori broadcasting.

Ernie Leonard

Part of the developments in Maori programming — Pere Maitai and Wena Harawira.

Leonard got the job. Not as a unit chief, but as a department head. The Corporation rewrote the job description without re-advertising it. He was appointed. The corporation opened the appointment to appeal. Derek Fox, as a contractor to the corporation, could not appeal. Other staffers did not and Leonard became the head of the Maori Programming Department of TVNZ with a $250,000 budget just to set up the department.

That was in January. In May, Derek Fox and ABS bit the dust.

Both men – at opposite ends, it seemed, of Maoridom – began their own respective long hauls towards establishing an even perspective in Maori broadcasting as they each saw and felt it.

Ironically, though seemingly at odds over the direction and pace of their higher-mana Maori broadcasting, they had been walking fairly parallel roads. It was just that, for the moment, one of them had dropped back a bit en route.

So where to now for Leonard and Fox? The one, returning from the battlefield of the ABS bid to feel his Te Karere has lost ground in the five months of his absence. The Maori news service is still 10 minutes long when he, Fox, dreamed and schemed for 15 minutes for the programme. And now, finding the new internal re-structuring of TVNZ means more delay in that direction while the two government channels define their differences and directions and those dependent on those moves sit and wait for The Sign.

Says Fox: "I understand it, but don't believe in it. It leaves me frustrated. I think if there truly is a priority for Maori programming, that should be established at the highest level and acted on. We're still a low priority.

"In fact, I've offered to take Te Karere to 15 minutes with no budget or staff increases. Run with one or two international stories and with one or two national stories and with purely Maori stories. All voice-overed in Maori. To me, that's a simple and straight forward format. So what's the delay for?"

Leonard, newest corporation department head, suddenly found hmself in a horrific situation. In his pre-appointment days he'd lost most of his senior staff for one reason or another and, quite apart from setting up the new department, found himself still producing and at times directing Koha. At one stage, the pressure had him go back to a senior corporation head and say: "I will produce and direct Koha. You can forget your department head."

cont'd on page 36

But he put a little more of his shoulder to the wheel and set up a comprehensive hands-on training programme so at least by the beginning of 1987 he'd have some human resources. "There have never been enough Maori in television. If they'd taken heed of that five years ago, we wouldn't be so thin on the ground now."

Next, he put together a plan for a video archival unit – a bold and ambitious proposal he first put to government bodies outside TVNZ – to allow Maori of the future to recall their tupuna "at the touch of a button." TVNZ thought it politic to pitch in and a unit worth $300,000 – Te Waka Huia - will be on the road the week before Christmas.

Then came the first changes to Maori programming. Leonard has now put programme concepts together based on today's prices and the department's human resources progressing, for the next five years.

Koha increases from 34 to 45 programmes next year. Waka Huia will go to air Sunday on TV2 between 11am and noon with some 20 programmes based on the recent Polynesian Festival and, when those run out, new programmes will go in. Leonard wants to build that hour out to three by the beginning of 1988. See Here becomes a 24 minute Tangata Pasifika and starts next year on Saturday mornings. (Next year, in February, is when Waka Huia and Koha take to air again too.)

For Tangata Pasifika, Leonard plans outside broadcast work as well as news from one Pacific country each week in its own language and general Pacific news in English. The OB's, he says, will cover premier Maori events and be broadcast in Maori.

Hone Kaa's Nga Take Maori will run for another seven weeks after Christmas and then Leonard says, it's very likely there'll be another 13 programmes from mid-next year – under the banner of the Maori department rather than TVNZ current affairs.

Kohanga Reo becomes 10 minutes each weekday with a schedule of 100 new programmes and those will be repeated once to bring the total for the year to 200.

Leonard has also started planning for documentaries, specials and Maori plays.

"We've come a long way and we're going to go a long way, but we've got to take it in stages," he says. "We're also going to learn a lot by doing these programmes. By August we'll have a good idea with what to go for the following year. We'll see how the staff is performing and how the facilities are performing. We'll know whether we can increase our output."

Leonard's "softly softly" approach, considering the state of Maori broadcasting within the corporation when he took the job, is understandable, if not applaudable.

But the saddest irony of all, is that one of the major talents in Maori is Derek Fox, who mouths the same dreams and visions for Maori broadcasting. He says them in what amounts to a different dialect – that's all.

Fox seems poised on finally giving it all away – at least from the stand-point of working for Maoridom from within the corporation. "They've cheated us for years and proven themselves untrustworthy to deliver the equity and autonomy that Maori are entitled to from public broadcasting in this country."

That's the very attitude that has been upsetting the corporation. Yet it has been the major factor in getting the Maori department which Leonard now heads.

Someone once wrote: "Divide and rule, a sound motto. Unit and lead, a better one."

For Maori broadcasting in this country, nothing could be more true of its past, nor more apt for its future.

The wedding that wasn't. Aotearoa wooed — and jilted

How the ABS application came about has never been ascertained exactly. Former BCNZ chairman Ian Cross, immediately after the change of government, approached Hunt with the idea of a BCNZ-backed Maori third channel as a branch of public broadcasting instead of the private commercial third channel the National Government had authorised.

Hunt rejected this; Labour, too, was committed to private competition for TVNZ. But the idea of a Maori third channel had taken root – if Ian Cross could envision it, then it was indeed possible.

The proposals for BCNZ endorsement of the ABS application, the corporation's support in preparing and presenting the case and funding the new channel should it win the warrant came from Aotearoa Broadcasting. But even at that stage it seemed likely that the cash outlays involved would strain BCNZ resources, despite the long-term prospect that the cost would be far less than the likely TVNZ revenue losses to any private commercial operator, should ABS fail to win the warrant.

And this really points to the inherent perils in an arrangement undertaken for all the best reasons. Under the scheme the BCNZ would subsidise ABS by some $74 million in its first three years on air, although the real cost to the corporation would have been nearer $100 million as it would have had to pay for the transmission system as well.

The deal for subsequent years underscored the dangerous dependence ABS might have had. In year four onwards the total commercial revenue of TVNZ's two channels and ABS would have been added together and ABS paid 15% of the grand total, less what it had actually earned itself. If TVNZ sold $180 million worth of advertising and ABS $20 million for a total of $200 million, 15% of which is $30 million, then ABS would have been paid $10 million. If ABS sold no advertising and TVNZ, without serious commercial competition, reached $200 million, then ABS would get the full $30 million.

Critics saw this as encouraging a system in which a financially dependent ABS had no incentive to attract viewers, which would have been all to TVNZ's commercial advantage.

As it happened the arrangements were never put to the test; new chief executive Nigel Dick concluded this year that in its present financial state the BCNZ could not afford to have any third channel competition at all. To present that new hardline attitude convincingly to the Broadcasting Tribunal, the corporation could not be seen supporting any applicant, even one it philosophically believed in such as ABS. The ABS failure to raise the $25 million it had undertaken to find gave the BCNZ the pretext it needed to sever the ties.

Relations between the two bodies quite understandably became acrimonious, to the point that Rennie broke off all personal contact. ABS in turn rejected BCNZ overtures to switch its attentions to radio and the "lame duck" ABS application for the third channel drifted inexorably towards rival ITV.

ITV – backed by Brierley, Fletcher Challenge, Chase and Owens Investments – was the first of the four private third-channel consortia to recognise how much ABS, largely through the upfront advocacy of *Te Karere* presenter Derek Fox, had shown up the inadequacies of all the applicants' token provisions for Maori broadcasting.

Early on ITV proposed an arrangement by which it, if successful, and TVNZ should jointly fund both the establishment and running costs of a special stand-alone Maori production unit, separate from whatever Maori programming either broadcaster might produce in-house, to serve all three channels. It also volunteered and annual $3 million levy to TVNZ for each hour nightly it devoted on one channel to Maori programming.

It was only a small step for ITV and ABS to reach their current agreement. Although the Broadcasting Tribunal has refused to admit such a belated joining of forces, it suggested that it would entertain the issue of programme warrants, as proposed, after the award of the third channel warrants, and also hinted that it would make firm recommendations on Maori television needs and impose minimum conditions on the warrants when it made its final decisions.

While the other applicants failed to reach agreements with ABS, two others, Southern Cross and Energy Source, have beefed up their original Maori programming proposals although the TV3 group still opts for "mainstreaming" – that is, no specific Maori programming as such but recognition of taha Maori in all its mainstream production.

Coinciding with the BCNZ/ABS row this April, TVNZ under new director-general Julian Mounter moved to make the long-obvious appointment of a head of Maori programming, Ernie Leonard, with a specific department of his own. This so far has seen *Nga Take Maori*, a first venture into subtitled Maori-interest current affairs, added to *Koha* and *Te Karere* and long-term plans for both stepped-up training of Maori recruits into television and affirmative action policies in promoting Maoris wherever possible.

Mounter even demanded that a Maori newsreader be found for the 6.30 news – an edict not carried out in the latest reshuffle of newsreaders, largely because, one suspects, the only likely candidate was Fox, a major voice in ABS whose continuing public reminders of TVNZ's failures in serving Maori needs have earned him the disfavour of both Dick and Mounter.

But Fox remains, largely because the long-serving current affairs reporter and director who took time away from television for a year a decade ago to set up the Te Reo radio unit, remains TVNZ's best qualified Maori broadcaster. And this underlines the problems facing Leonard, aside from being taken seriously after year's fronting, then producing *On the Mat*. A shortage of capable television broadcasters in all craft areas also fluent in the language, although being addressed by special training courses, throws doubt on Leonard's pledge to announce soon programmes that will increase TVNZ's Maori programming by 1100 per cent.

Mounter, however, remains adamant that special emphasis will be given to Maori programming, regardless of cost-cutting elsewhere.

by Warren Mayne

Ripeka Evans has key job

Julian Mounter, TVNZ's director general, raised a few eyebrows when he appointed Ripeka Evans to be his cultural and planning assistant as from November.
Since her Auckland University days in the mid 70s, Ripeka has often been in the limelight with her support of Maori, feminist and human rights.
She's been labelled a radical and an activist and hasn't been a favourite of the establishment.
In a feature story for the *Dominion*, Alistair Morrison included this section on her attitude to her new job.

After an exhaustive process and not a little feather-ruffling Television New Zealand director general Julian Mounter appointed her as his cultural and planning assistant.

"A lot of people are cynical about television," she says. "They've had 25 years of non-performance in Maori programming and that means there's a huge agenda waiting."

Without giving much away Ripeka says she is not deluding herself about attitudes within television and says, ominously, she has a "definite job to do."

She says within a 10-year development plan there must be significant Maori control of broadcasting in some form or other.

"The director general said to me that a number of people have commented that it is appalling Maori children turn on television here and think they are in the United States or Britain.

"What that statement says is that television bears little relevance in terms of programming to Maoridom."

Television New Zealand is only now trying to come to grips with Maoridom, says Ripeka, and that's why the job fascinates her.

A clear message has come through the broadcasting Tribunal hearings into a third television channel, she says. It is that both Maori and Pakeha opinion supports an improved delivery of broadcasting to Maoridom.

Another clear message was the desire for a Maori television channel. Ripeka is uncharacteristically cagey about expressing a personal public opinion on that contentious issue.

"When I got the job one of my uncles said 'Well, you can stay there until you get a TV channel'.

"It's a Maori objective. I've always had regard for Maori objectives. They've changed my life."

Are we witnessing the institutionalisation of a radical? Is Ripeka Evans getting soft in her 31st year?

"No. The other day Ranginui Walker said to me, 'You're getting more bureaucratic and more beautiful'. I prefer the last. I've never ever said I want to be a bureaucrat and I never want to be.

"But dealing with bureaucrats is part of my work. I think everybody gets tarnished by the brush. It just depends on the degree to which you are able to put into effect principles outside the bureaucracy.

"At the end of the day what matters is that you measure an individual's performance."

The anger hasn't gone, she says.

"Sometimes I still feel like I did in the middle of that field at Hamilton. But now I know when to apply the anger."

But Ripeka does acknowledge there's been a change in her strategy, though the message hasn't changed and the objectives remain as firm as ever.

"Everybody who wants to achieve something changes their methodology. Business development is all about packaging and promotion. Economic development is the same. You've got to look at the technology of the time.

"Television is the obvious technology now. If Maori people can acquire control why not use it."

Ripeka is adamant the result will enrich the lives of all New Zealanders.

"It's not an exercise in making sure Pakeha speak Maori. The important thing is to make sure our people are able to develop and stand on their own two feet. That has to come before we can talk about any effective partnership between Maori and Pakeha.

Television and film from Waiora

An independent Maori film producing unit, Waiora Productions, has been set up in Auckland.

And the production house, which grew out of the popular Waiora Trust programmes which screened on television last year, is seeking community support to help build its foundations.

A company representative, Paparangi Reid, says their prime aim is to produce Maori programmes by Maori people for Maori people.

But Maori community support is needed to ensure there are outlets for the programmes, apart from existing broadcasting agencies such as Television New Zealand.

"Lots of people are doing their thing for the production of resources for the Maori community and the development of the Maori language," she says.

"We are just trying to do our bit but we need some support to go with it.

"We need people to buy what we're producing and marketing, so that in turn we can produce more."

"We have to establish an economic base for ourselves so things can start turning over."

The company was formed three months ago by Paparangi, Kui Wano and Robert Pouwhare.

It was formed almost as a direct result of the Waiora programmes produced through Te Waiora o Aotearoa Trust.

A Heylen Poll showed the average levels of the target audience were one-and-a-half times better than the best summer seasons ratings.

Almost 90 percent of viewers gave the thumbs up to the programmes.

"A lot of people wanted copies of the tapes as a resource – the demand was pretty high. That combined with the polls results urged us on," says Paparangi.

"We decided we couldn't just sit back, that we had to take up the wero."

She says the company is now working out contract work as well as other music programmes for the coming year.

"We know that everyone wants more

and more of this type of material and yet it is still difficult to firm everything up so that material can be put out.

"We'll keep plugging away at this end and hopefully we'll see the support we need."

Paparangi says there is a uniquely Maori way of broadcasting in terms of promoting te reo and promoting Maori people who make the programmes.

"We believe that to an extent we have to almost go outside the system to allow that to happen.

"We believe the development of the new Maori Department (within TVNZ) is a step in the right direction.

"We believe, however, there's a lot more room for development."

She says it's basic to the company's philosophy that the Maori language must be nurtured and promoted to ensure Maori views are properly relayed.

Because of the power that television has, in that it goes into the hearts and homes of Maoridom, it's necessary to ensure there's access to it.

"As Maoris we have much to offer – indigenous television from an indigenous perspective."

Paparangi Reid

Maori publishing has a long history

Before *Te Karere* became required viewing for those wanting to keep in touch with the news in the Maori world, our tupuna had their way of gathering information.

Communication in the realm of man was handled korero-a-waha, orally, and safely bound up in whakapapa, nga moteatea, tauparapara, whakatauki, whaikorero and waiata. It was also embodied in the day to day living through carving of utensils and ceremonial taonga and the necessary karakia that accompanied the various craftforms developed to meet aesthetic and more practical needs.

Even though the tribes were scattered around Aotearoa, they retained their kinship links through their tribal waka and the intermarriage that took place with other tribes. This whakapapa was an essential element in communication between the Maori people.

Also there were those Maori who were intrepid travellers, like Tamateapokaiwhenua, an ancestor of the Kahungunu people but known by many other tribes for his exploits.

Some North Island Maori travelled to get the greenstone from Te Waipounamu by long waka voyages, while others carved out paths through the Southern Alps to the Arahura River, the primary source of the pounamu.

All this suggests that the pre-European Maori knew how to keep in touch with their world. But with the arrival of the traders and the missionaries began the introduction of the written word, in particular the written English word.

Maori people took to this learning, and it is said that many Maori of the 1880's were so accomplished in reading and writing Maori as well as English, that their Pakeha neighbours were illiterate by comparison.

It's in this background that the introduction of newspapers, magazines and periodicals should be seen. Apparently the Government saw things differently though. And it sponsored these publications to promote "the beneficent laws of civilization" brought by the Treaty of Waitangi. Civilising the natives was the aim. Never mind whether they needed it or not.

The first periodical was *Te Karere o Niu Tireni* (1842-1846) printed by the Government Printer and edited by the Chief Protector of Aborigines, Mr George Clark.

In various sizes and forms *Te Karere* continued almost uninterrupted until 1863. It included old history, letters from chiefs and was written all in Maori.

A later edition, in English and Maori, was, according to a turn-of-the-century scholar "a valuable feature, as it helped not only to spread a knowledge of the English tongue, but induced many of the colonists to subscribe and take an interest in whatever might benefit the aborigines."

Later magazines, *Ko Te Ao Marama* (1849), *Te Waka o Te Iwi* (1859), *Te Whetu o Te Tau* (1859) and *Te Haeata* (1859) were similar attempts by Pakeha with a "penchant for writing and for instructing the Natives."

It took the King Movement to get the Maori into their own print media. Patara, a cousin of King Potatau was the editor of *Te Hokioi O Niu Tireni E Rere Atu Na.* This was printed on a printing press at Ngaruawahia, that had been the gift of the Austrian Emperor to two Maori (Wiremu Toetoe Tumohe and Te Hemara Rerehau Paraone) who travelled to Vienna to learn the art of printing.

Such was the impact of the organ of the King Movement that the government got into competition with its counter magazine, *Te Pihoihoi Mokemoke I Runga I Te Tuanui,* edited by the Native Commissioner of upper Waikato, Mr John Eldon.

Another Government sponsored publication was *Te Waka Maori O Ahuriri* but it was terminated in 1877 on the grounds of political misuse and its place taken by *Kahiti O Niu Tireni* (The New Zealand Gazette). *Te Waka o Ahuriri* was another magazine for Maori news but it ran into libel problems.

Te Wananga published by Henare Tomoana came out in 1874 with news of

meetings, discussion in Parliament on land, and special projects.

Then in 1882 a prosperous American, Mr W.P. Snow, established another newspaper for the natives containing poetry, prose and essays.

King Tawhiao was behind the publishing of *Te Paki O Matariki*, which carried on the precedent set by *Te Hokioi*. By this time the land war in the Waikato was over, with land confiscations having severely depleted the Waikato foodbasket, but with the mana of the King Movement largely intact. *Te Paki* carried on discussion about what directions Maoridom needed to go.

The Anglican missionaries got into print in 1898 with *He Kupu Whakamarama*, a monthly newspaper reaching 134 issues by 1909. It had 'improving' articles, most with religious themes and was printed by H.W. Williams at Te Rau. *Te Pipiwharauroa* later became its new title.

A Maori committee in Whanganui also began a paper in 1898. *Te Tiupiri*, written mainly in Maori, contained history and other news. It was also known as Te Hio, Te Kotahitanga, Te Huia Tangata Kotahi.

Te Puke Ki Hikurangi came out in the same year (printed and published by T. Renata under the authority of H.T. Mahupuku, Greytown, Wairarapa). It was written in Maori and English, defended native rights and dealt with the history and origins of the Polynesian peoples.

Te Kopara (1913-1921) led to *Te Wananga* in the 1930's which was put out by the precedessor of the Maori Purposes Fund Board. Te Wananga was again Government sponsored and performed a valuable task of recording, in Maori, news of the day and much discussion on land and other social issues still before us today.

The Department of Maori Affairs published *Te Ao Hou* (The New World) a quarterly magazine in 1952 and this ran for 76 issues until 1975.

Te Ao Hou came at a time when Maori people were moving into urban New Zealand but still had a rural base.

Over a century after the Government saw the need to acquaint the Maori people with European civilisation through Te Karere o Niu Tireni, its successor had the same task before it.

Te Ao Hou was taken up with great enthusiasm under the editorship of Eric Schwimmer, then Margaret Orbell and then Joy Stevenson. It served to keep Maori in touch with what was happening in the new world and also what was going on back home in the rural heartland of Maoridom.

Looking back on Te Ao Hou it becomes obvious that, along with the enthusiasm for Pakeha education and technology, there came a change in the emphasis on the importance of tikanga Maori in day to day living.

There is less and less material written in Maori. More and more, Maori ways of doing things are seen as backward or not seen at all.

The advertisements for fertilizers, tobacco and soap reflect the belief then that, if the Maori people could just cotton on to Pakeha technology, things would be alright, and the Maori people would succeed.

More and more the Maori people, increasingly urbanised and de-tribalised, looked to Pakeha media, newspapers, magazines, television and radio, to get their news. But that news didn't have a lot to say to them, or if it did, it reflected the negative aspects such as Maori crime, or else "novelties" like Maori welcomes to distinguished people.

Despite having led the fledgling English colony in communication and literacy in the previous century, Maori people were rarely to be found as journalists.

In the face of this the New Zealand Maori Council, another response of the Government, published *Te Kaunihera Maori* and *Te Maori* in the 60's. Other Maori responses in the 70's were *Marae* (a magazine), *Rongo* (a newspaper), *Mana* (a newspaper) and *Te Reo Komiti*.

In 1979 the Department of Maori Affairs came back with *Te Kaea* under the editorship of Graham Wiremu. At this time the Secretary for Maori Affairs, Kara Puketapu, was beginning to sweep clean some bureaucratic corridors and issue some challenges to the Maori people. Te Kaea broadcast those challenges and came in for some itself especially from the New Zealand Maori Council's revamped *Te Maori* magazine.

This competition ultimately meant the merger of *Te Kaea* and *Te Maori* under the banner of the Department of Maori Affairs Tu Tangata policy. Merania White was seconded from the Tourist and Publicity department to edit the first two issues until the present editor, Philip Whaanga took over.

Other magazines since published include *the Maori Warden's News* and *Te Hau Ora*, the official journal of the N.Z. Maori Sports Federation.

Te Tangata magazine has changed its outlook over the years, from writing about Maori people, to writing for Maori people. Published every two months, it is now up to its 33rd issue.

He Poroporoaki ki a Hoani Tangiora

Haere e koro ti tua o Paerau
Haere i runga i o waka, i o Takitimu, i o Kurahaupo.
Haere i runga i nga maunga korero a o tipuna
E moe nei i te whenua:
"He rangai maomao ka taka ki tua o Nukutaurua
e kore a muri e hokia"

No reira hoatu ki te kainga ki o tipuna i Hawaiki nui i Tawhitinui.
Ka maro to tira i te ara i kautere mai ai o taua tipuna
i Tawhitipamamao.
Ka maro i te ara taketake ki Hawaiki ki te
Hono-i-wairua, ki te toi o te tangata, i rauhitia ai e Iomatua
i te hurihanga a Mataaho.

Haere Hoani, haere e te hoa te toka taikura, te parepare
te whakaruruhau, murau a te tini, wenerau a te mano
a Kahungunu, a Rongomaiwahine
manu tioriori, manu honenga
ko koe ka wahangu i tenei ra.

E moe e te pou o te Hahi, te pononga a Te Atua,
e hoi i runga i to waka i te whakapono
E tae koe ki o rangi ki te tauranga i tou Atua
tena te reo powhiri whakatau i a koe.

"Ka riro ra ia te momo o te tangata
Ka memene ki tawhiti e he . . ."

Piri Sciascia

Objectivity or Pakeha bias?

by Philip Tremewan

Philip Tremewan heads the Newspapers in Education unit for Wellington Newspapers. He is a teacher, journalism tutor and journalist.

Our media are under fire for their innate racism.

The press, radio and television are all institutions that operate along monocultural lines. They are run by Pakeha people for Pakeha people. Maori people can expect little or no representation in decision-making, little or no Maori news, little or no Maori language, rarely even a Maori point of view.

The Journalists Training Board has been encouraging more Maori journalists to enter the field in the hope of somehow altering things, but they usually end up in situations which only reinforce the racism of the system.

Being the sole Maori journalist in a newsroom, like being the sole Maori teacher in a school, puts incredible pressure on them and leaves all the other journalists feeling they don't have to do anything about racism and "Maori issues".

The Maori journalist is often expected not only to do the Maori round but also to fit it to Pakeha conventions and Pakeha norms. It's these conventions which rarely come under scrutiny.

The Pakeha debate instead has been a reaction to Maori criticism and has focussed on Maori claims. Pakeha have reacted either with guilt or with self-righteous indignation, but done little to change their operational norms.

In fact many Pakeha don't understand their own conditioning. They're so monocultural that they don't realise they have a culture and that the values at the core of their work are culturally based, not some universal, divinely ordained law.

On the world scene, this issue has led third world nations to demand a new world information order to break down Western media hegemony. In New Zealand, it's led to a Maori request for a separate media system because Pakeha have proved unwilling or unable to adjust.

So what are these cultural conventions that blinker the Pakeha media?

Objectivety is an important Pakeha media myth. Ritual references are often made to it and it's an underlying article of faith for many journalists.

It is, like many articles of faith, a contradiction in its own terms. It assumes journalists work either like an omniscient deity or else are able to shed their limited knowledge and approach each story with a tabula rasa.

In fact, Pakeha journalists decide what is and isn't news according to their own cultural definitions, they choose the angle, they choose who to talk to out of their limited range of contacts (who often include no Maori at all), and the outcome is inevitably racist.

It's like the judicial system which has a similar impartiality myth but again the outcome has been clearly documented as racist with widely different treatment meted out to Maori and Pakeha.

Most journalists mistake the Pakeha debating model – the adversary format – for objectivity. If you have one speaker for and one speaker against, then surely that's balanced news.

They assume there are only two points of view and leave no room for a hui model with people talking through to some sort of consensus. Just polarised and conflicting opinions which are not so much information giving as attention-seeking. Issues become a simplistic for and against, on a points scoring basis or a clash of personalities, not a discussion sorting through causes and solutions.

Pakeha also split news into hard and soft. Hard news is rated more highly and deals with immediate conflict and events, especially in connection with politics, economics, the police, accidents and fires.

Soft news deals with topics which can't be neatly tied up into a punchy news package – its spills out of any easy formulations. It expresses points of view and even feelings. It's relegated to the inside pages of a paper or to off-peak times on air.

Soft news is often the category in which Maori and women's stories are placed – if they're used at all, or if they're even known about.

Media people lack information on Maori issues – their libraries may have pictures and details of the most obscure Pakeha town clerks but nothing on key kaumatua.

And again language and culture are intricately interwoven so only English is heard or read in our main news services. TV and radio give a small ration to Maori, the papers give almost none, usually not even doing Maori people the courtesy of quoting their original statements with or without a translation.

Another cultural limitation for Pakeha is the quest for novelty and immediacy. Pakeha focus on the present and short-term future – news must be now. This cuts out examination of the past and even the long-term future. Maori people, however, stand with their backs to the future and the present is interpreted through the past.

Pakeha are also preoccupied with chronological time. The way Pakeha have structured the news media means everything has to happen to fit predetermined time slots and deadlines with little allowance being made for human time, the time to gather people and talk things through.

The media are Pakeha controlled, they have a white history which only now is coming under scrutiny, they have a white philosophy and are firmly centered in Pakeha culture. If Pakeha people can acknowledge their culture and the way it shapes their thinking then there's a chance of opening up the media to other ways of working.

In a year which has seen the Treaty of Waitangi emerge again into Pakeha recognition, it's been disappointing to find the media lagging so far behind government departments, community organisations and the churches in responding to the Pakeha challenge.

Harry Dansey

A model for those who choose his craft.

by Whai Ngata

"I am Koroheke. As an elder, mine's the task to set the scene of this examination of our people's past that we may see how this extends into the present, how the deeds of those long since departed on the spirit path reach back to us to warn and teach and guide us in our day and age."

In the opening words of his play, "Te Raukura", Harry Dansey almost set the pattern he followed during his long, illustrious career as a journalist, author, playwright, artist, broadcaster and song writer.

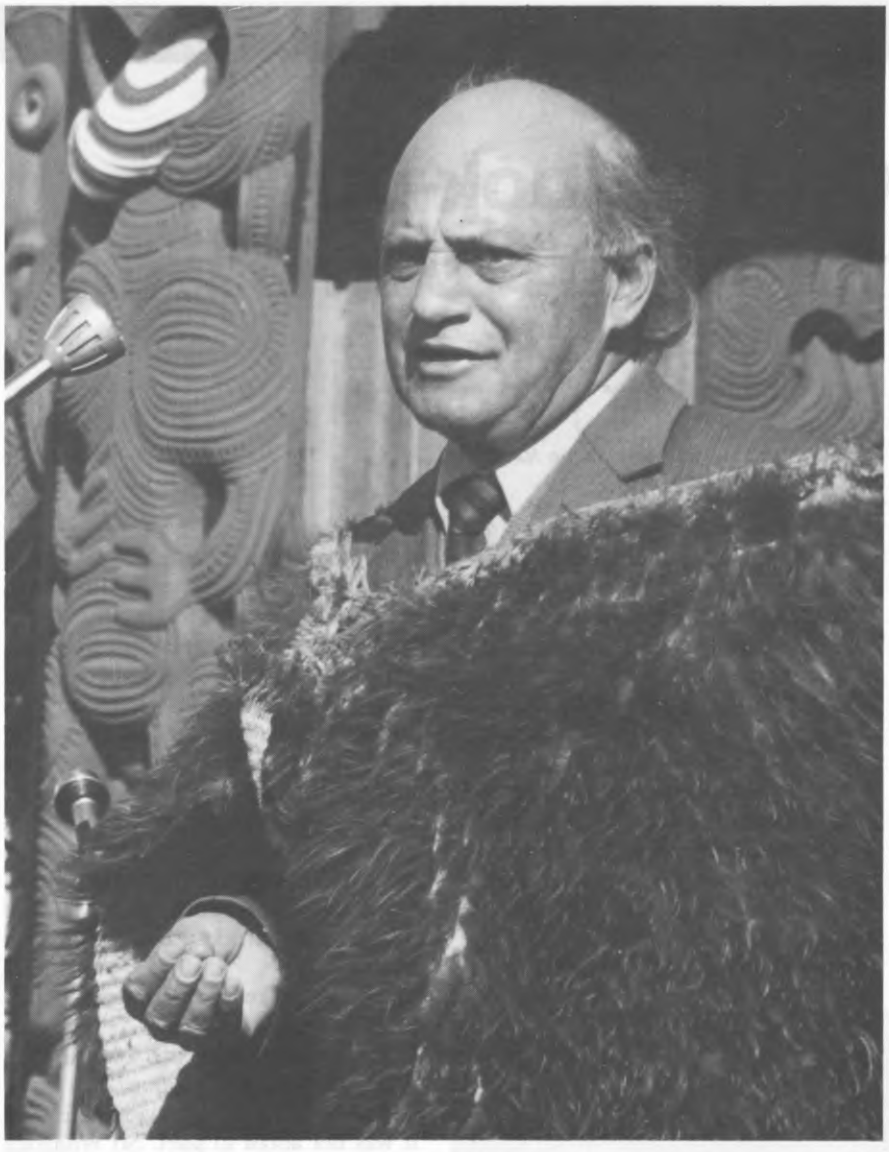
Harry Dansey was born in Auckland in 1920, of English and Maori ancestry. On his Maori side he was a member of the Ngati Tuwharetoa and Arawa tribes of Taupo and Rotorua respectively.

He was educated in Auckland and Rotorua and as a schoolboy submitted his first articles for publication in newspapers.

He served with the Maori Battalion in World War II where his love of writing was put to good use in the collection of material for the War Diaries.

After the War he entered journalism with the intensity of another of his "Te Raukura" characters, Tamatane.

"I am Tamatane; youth, they call me. Mine the role to query, question, break if need be, build anew the world. I listen for a space at least to Koroheke until complacency and cant shall goad me in disgust to toss aside the cloak of courtesy I wear with such unease."



Whai Ngata, a friend and work mate of the late Harry Dansey, pays a tribute to the man who pointed the way for the new generation of Maori journalists.

Harry Dansey was a doyen among journalists, respected by newspaper editors and a friendly shoulder for young reporters to lean on when the spring of ideas dried up.

He wrote about visiting dignitaries, vice regal garden parties, he chased criminals around the country, he covered coronations, court cases and the hundreds of other sources of news stories.

His first love, the stories that made those big eyes of his twinkle, were stories of Maori battles, how places got their Maori names, Maori customs and how they were translated into modern day usage.

He loved stories about the Maori. He loved the Arawa. He admired and respected the Taranaki people, relatives of his wife Te Rina.

"My elders, whether or not I wrote well that which you wished me to write I know not and now you cannot tell me. Chieftains of Taranaki, you honoured me, an Arawa, by taking me to your hearts and to your holy places and in return I trust I have have done nothing but honour to those who bore you."

Harry Dansey was a busy man. After leaving the *Auckland Star* he became a city councillor and Race Relations conciliator.

He was a prolific writer. He was an accomplished artist. He enjoyed being a talkback host on radio. Harry Dansey wrote poetry and waiata. He enjoyed the fellowship of people.

I commend Harry Dansey as a model to all those who choose his craft.

In the words of the military sentry: "Pass on friend. All's well."

No reira e te rangatira takoto mai korua ko to hoa i te uma o Papatuanuku. E noho pani atu nei ki muri.

On the look-out for Maori journalists

by Alistair Morrison

Alistair Morrison, formerly of the *NZ Times* is a senior write for *The Dominion*.

WANTED: Journalist to assist the editor of *Tu Tangata*. Maori language and knowledge of tikanga Maori desirable.

No appointment made.

WANTED: Senior Pakeha journalist who has unpacked cultural bags or is prepared to.

Applicants are now being considered.

Not for the first time in his journalism career, Philip Whaanga, editor of Tu Tangata, has had to compromise. With no pool of experienced Maori journalists to draw from he came up with a compromise advertisement for a culturally sound Pakeha. The wording stirred more staid heads in Maori Affairs.

There was nothing new in that either. Whaanga was born with a spoon in his hand. His infectious humour has softened the edges of his stirring, and his developing identity as a Maori has given it direction.

The process began when Whaanga gave up life as a busker to unleash his journlism training on Palmerston North. He joined a community paper as sole journalist and made use of the relaxed atmosphere.

"I could make mistakes there, which I did."

But Whaanga made one too many; he joined the journalists union. The paper had never had a unionised journalist and it was not about to start. So Whaanga moved to the city's other community paper where union members were less feared.

"Again it was nice and relaxed, and my mistakes were getting smaller by then."

But not small enough. Whaanga wrote a story about a musician whose guitar had broken in transit. The manufacturer, who did not come out smelling of roses, took the matter up with the non-journalist managing editor.

"He freaked out and his first reaction was to retract the story and fire me."

After consultation a compromise was reached. The story was not retracted but Whaanga was fired, though not without compensation.

So he took the logical step and married Anne. There followed a break from journalism as he pursued the joys of a mobile librarian and then studio photographer. But job offers soon put him back on the path and Whaanga moved to Napier where he combined his journalism and good singing voice for Radio New Zealand.

"Napier is my tribal area (Ngati Kahungunu). I landed there and the people said how nice it was to hear a Maori voice on radio, especially one of our own."

Whaanga did not speak Maori but he received help and encouragement from his people in compiling items for news and the weekly Maori report.

"I wondered why the Maori report was put on at this ghetto time on Sunday. But I didn't feel any awesome responsibility to represent my people. I just saw it all as news."

With a family of two children and a third on the way, Whaanga took the male course and doubled his pay while halving his life expectancy by moving to Radio Pacific in Auckland. There he was put in charge of about four reporters on the two to 10 night shift.

In those days Radio Pacific placed an emphasis on ethnic programmes and Whaanga slotted in with the Maori people.

"I didn't go to the station to serve the Maori people but as a journalist. I'd had some sort of brush with it in Napier so I worked the same way and did certain items. It opened my eyes to how ethnic groups were seen in this country."

Whaanga spent eight months on the pressure shift before he came to his senses.

"They had another go-getter ready to burn out so I took over the 10pm to 6am shift."

Whaanga thrived in this more relaxed atmosphere where he worked with the likes of controversial priest Felix Donnelly.

"I liked what they were doing on air; getting people to share and relate to the station as a friend. They had a real empathy with people and could cross the communication gap."

But the battler in him emerged and Whaanga became union delegate. Then his approach to one battle gave the boss no room to retreat.

"All he could do was make an example of me."

Waiariki Course

Waiariki Community College wants to hear from anyone who's strong in Maoritanga and keen to be a journalist.

The college launches its fourth, full-time, six-month journalism course on March 30 – and it's aiming to recruit 20-24 students.

Already Waiariki has run two successful courses, and the third crop of 13 students will graduate at the end of February.

Graduates from the first two courses are now working on community newspapers, daily newspapers, radio and television.

If you're interested in applying, you can use the application form in this issue – or write to:
The Principal
Waiariki Community College,
Private Bag,
Rotorua
Applications close on February 15.

Philip Whaanga
— calling the tune for *Tu Tangata*, and sometimes singing the blues.

Whaanga accepted the compensation and joined the dole queue. He was plucked from it to act as public relations man for a fundraising effort at the Auckland Technical Institute.

Next they tapped his librarian skills. And then the call back to journalism loomed in an advertisement for the editorshop of *Tu Tangata*.

In September 1981 the bureaucrats at Maori Affairs got their first taste of Whaanga. They nearly fired him over the first issue.

It was election year so he planned an election special. Deadlines for copy were set and Ben Couch missed them."

"Tough," said Whaanga, "He misses out."

"No he doesn't," said the bureaucrats," he's your boss."

Whaanga got his first taste of humble pie and he hasn't been hungry since.

'I'll be honest. I was unemployed and that was the pits. There was a Maori something in me but first of all I wanted a job (and, with four of his five children now born, he needed one). I didn't take on the cross of serving my people till later."

Despite promises, Maori contributors were thin on the ground. Whaanga had to use his journalist contacts to get the issues he wanted covered. There is no doubt he built up a magazine that presented issues Maori people rarely read about, heard or saw in the mainstream media. But Whaanga quickly became dissatisfied.

"There were about five or six journalists who identified as being Maori at that stage, so nearly all of my writers were Pakeha writing about Maori. And it was important that Maori readers should be able to see their people doing things."

"But I got sick of writing **about** Maori people rather than **for** Maori people. I was wakening up to what it was like to be a Maori in New Zealand."

That led to frustration at his own inability to communicate and Whaanga set forth to learn the Maori language. An intensive course and the search to improve his skills has given him what he describes as adequate conversational Maori. The energy surrounding this time was succour to an emerging spirit.

"In the midst of this, imagine what sort of articles were coming out, because I was made aware of what wasn't happening in the wider media. I was one of those born again ones."

Back at the magazine Whaanga's religious zeal was tempered by reality. He was still stuck with relying on Pakeha journalists. The compromise was to build for the future, so Whaanga got heavily into promoting training for Maori journalists.

Enter Gary Wilson of the Journalists Training Board.

Wilson and Whaanga bullied and cajoled their way through the industry, exploiting every ounce of Pakeha conscience they could extract. The fruits of their efforts are born and maturing through students on established courses, but mainly through the separate training school for Maori journalists at Waiariki Community College, Rotorua.

"Training is a very slow way of getting people through and I need stories now. I haven't really solved that yet."

But Whaanga doesn't want any Maori journalist. He says that *Tu Tangata* needs experienced Maori journalists who can present a Maori perspective with authority.

"There's enough Pakeha media missing the point of the story without me getting into that too."

So how is Whaanga going to solve his dilemma?

"It's training. We have to hang in there for five or ten years until the people come through and gather the experience. Meantime we've got to look for senior Pakeha journalists who have unpacked their cultural bags and don't get squeamish about taha Maori."

There are other hurdles to clear before the magazine can realise the potential he sees, and effectively serve Maori interests – and the interests of the department.

He lists more funding, more promotion, more commercial hustle, and independence from the department.

Philip Whaanga isn't short of challenges for 1987.

Photo: NZ Herald
Pope John Paul II and Dan Whata, who guided the pontiff through the Maori welcome in Auckland.

A Catholic bishop? It's only a matter of time

Dan Whata is "positive" a Maori will soon become a Catholic bishop.

"I know we could never outguess the Almighty on what the future holds but I'm positive the appointment will take place.

"I say that in the near future we will see the appointment of a Maori priest as a bishop.

"The response overall has been positive and all the signs are there. I'm sure it will only be a matter of time now."

He said there was a sequence of events which helped him come to that conclusion.

"The first thing really was the hui whanau in October for Maori Catholics at St Joseph's Girls College. There were several strong messages which came out of that including our belief that Maori people must have a Maori bishop if we are to achieve Maori Catholic solidarity."

"The message came through that there must be changes within the present Catholic structure so that the Maori and Pakeha can come together rather than oppose each other.

"That's in terms of Maori theology, Maori liturgy and the incorporation of tikanga Maori.

"All of this hinges on our ability to achieve solidarity.

"Following that was the Vatican visit – where our submission was received positively. We had support there from others besides our own immediate group.

"Then the visit of the Pope to Aotearoa was for me an endorsement of the things we were asking for. His response to us indicated all that.

"We received support from the other bishops who raised the issue with the Pope at their own dinner in Wellington.

"From all accounts his reaction was again positive.

"To my way of thinking all those things combined give the signs."

He said he hadn't expected an announcement about the submission to be made by the Pope at the Maori welcome because time was needed to consider the special request.

He said he had a good chance to talk further with the Pope during the ceremony.

Two pouwhenua were specially erected at the entranceway to the domain for the ceremony. The left hand pou represented the arrival of Catholicism in New Zealand. And the figure represented Bishop Pompalier, who established the Church in the South Pacific.

The right hand pou symbolised Maori aspiration and the desire for solidarity under a Maori bishop.

The as yet unnamed Maori bishop is represented by a small tiki surrounded by six crosses depicting the six members of the New Zealand Catholic Bishops Conference.

"I explained the significance of the two pou to the Pope, reinforcing what we had been saying in our submission," said Mr Whata.

He described the time he spent accompanying the Pope as being similar to an experience he had in Rome at St Peter's Square.

"For me, we (the Maori) have a profound respect for the spirituality of each

Photo: Auckland Star
A meeting between the Vatican and Tai Tokerau. Pope John Paul II and Sir James Henare.

person. We understand the spirituality of people through our own taha Maori.

"If you look at it from that base you begin to understand the feeling I'm talking about."

About 50,000 people attended the powhiri at the Auckland Domain.

A 2000-strong party welcomed the Pope onto a makeshift marae with Dame Whina Cooper leading the karanga.

Sir Hepi Te Heu Heu and Sir James Henare were the speakers.

Pope John Paul gave a spontaneous speech to the Maori people acknowledging his appreciation of the traditions.

He was presented with taonga including a korowai, waka huia and pounamu cross.

Late in his mass homily he noted that the strengths of the Maori culture were often the very values which modern society was in danger of losing.

These values included an acknowledgement of the spiritual dimension in all aspects of life, a profound reverence for nature and the environment, a sense of community, loyalty to family and a great willingness to share.

Photo: Auckland Star
A statue of defiance, Reuben Hoko of Ngati Tuwharetoa, performs the wero as the Pope arrives at the Auckland Domain.

Photo: Auckland Star
A meeting between the Vatican and Tai Tokerau. Pope John Paul II and Sir James Henare.

A visit to the Vatican

It was history in the making – in more ways than one – when Maori Catholics visited the Vatican in Rome to ask for the appointment of a Maori bishop.

In the first place, it was the first time in the almost 2000-year-old history of the Catholic church that an ethnic group had submitted such a proposal – which also included a declaration for an Aotearoa Maori Catholic Diocese.

And in a lighter vein but no less significant, Vatican protocol was set aside to allow the presentation of the submission to be done in classic Maori style.

New Zealand Catholic Maori Council chairman Dan Whata, one of the delegation which visited in October, believed the uniqueness of the submissions meant more time was needed by the Catholic authorities to make a decision.

"The formal reply to us was that the application had been received with due respect," said Mr Whata.

"We didn't go there on the basis that we would get an answer straight away. We already knew that the submission itself was unique.

Because of that fact, that nothing like it had been done before by any ethnic group worldwide, we knew there would be a special requirement to really look closely at the submission itself.

"Their lawyers couldn't find any precedent for it.

"I knew they'd have to be fairly careful in their deliberations because they wouldn't want to create a precedent by which other groups could take unfair advantage.

"The circumstances were unique as was the submission – it was history in the making."

The submission, which was in a specially Maori designed cylinder, was handed over to the president of the Congregation of Evangelisation, Cardinal Tomka, in a ceremony far removed from standard Vatican protocol.

Cardinal Tomka agreed to allow the presentation to be guided along Maori protocol lines.

"The Cardinal did his mihis to us and I told our speakers to speak in our language not English," said Mr Whata.

"The reason for that was we did not want to lose the significance of what we were saying – it was best therefore to convey our message in our own tongue.

"The Cardinal agreed to let me translate what was being said for him. That way there could be no misinterpretation.

"After we spoke we sang our waiata and I could see that the Cardinal was visibly moved by it all.

"In fact he had a written speech all laid out but he set that aside and addressed the group spontaneously.

He made reference to the fact that our singing reminded him of his homecountry Yugoslavia."

Taonga for the Pope

One of the taonga given to Pope John Paul at the Maori welcome was a pounamu cross.

Poutu Te Rangi Stirling, of Christchurch, who presented the piece, said it had been donated by the Arahura people of the West Coast South Island on behalf of the Ngai Tahu people.

The simple, unadorned cross was shaped from a flawless piece of Hine Kawakawa pounamu.

The cross was presented inside a feathered kete – the first kete to be made by Mr Stirling's wife Wharetutu.

"We decided it was an appropriate time to give that very first kete away (as tradition dictates)," said Mr Stirling.

"When the opportunity came to present the cross we thought it would be a good idea to have it in the kete – and give both away at the same time."

Rotorua carver Tony Kapua worked for three years on the waka huia which was also presented to the Pope.

"I did it as the feeling took me," Mr Kapua said.

"With things like that you have to have a lot of feeling for it – you can't just pick it up at any old time and carve away at it."

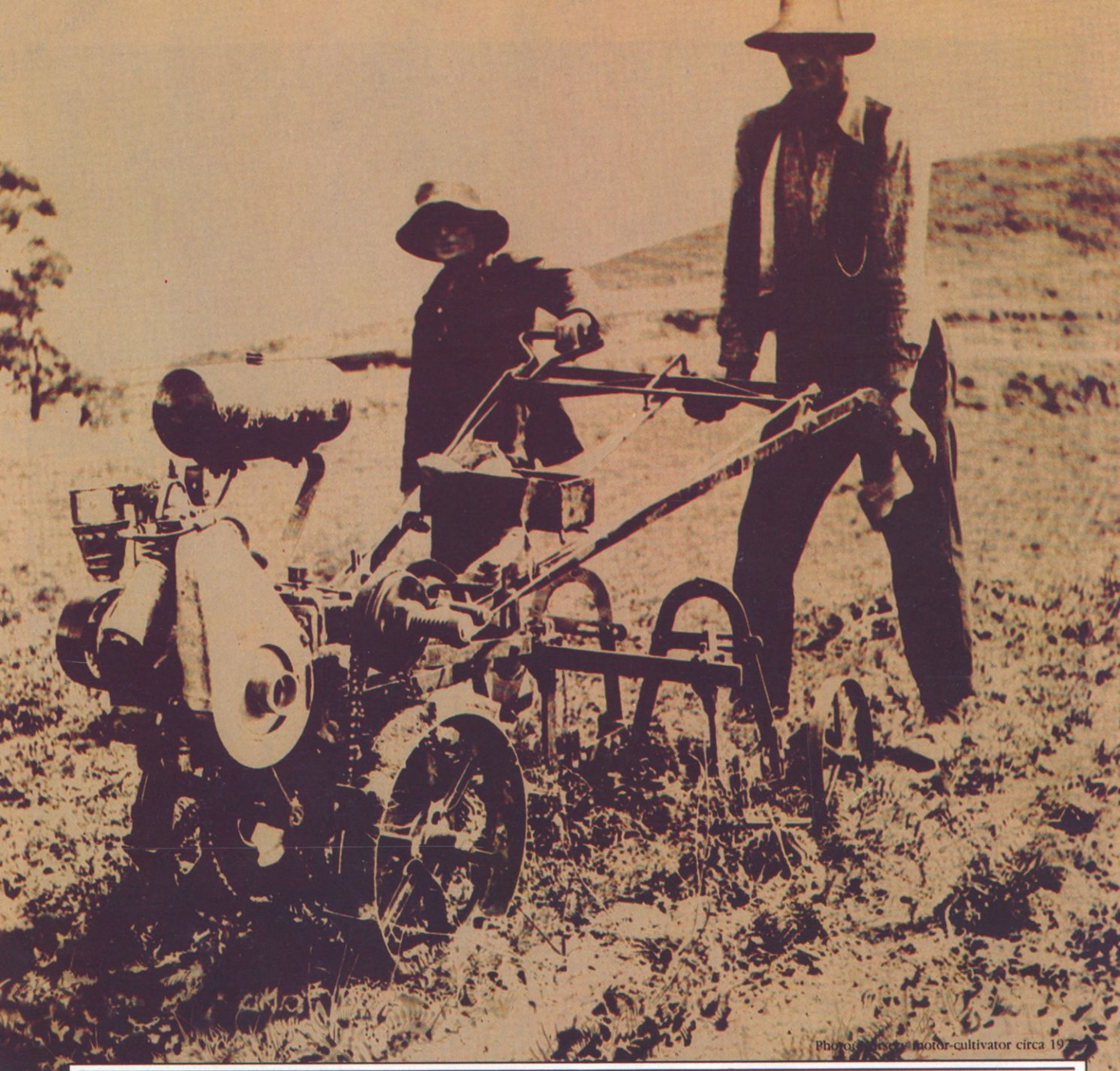
The waka huia, about half a metre long, was carved in the traditional style for such a taonga.

However, he said some of the symbolism had to be altered because of its tapu nature.

"I decided to change one aspect of it because it's tapu.

"Despite that though I found it satisfying. I couldn't make it physically to the opening, but the waka huia, which was part of me, went. That was enough for me."

Pope John Paul II wearing the korowai during the welcome in Auckland. ►



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