



**New Zealand
School of Tourism**

MĀORI TOURISM

TTAI: New Zealand Certificate in Tourism Level 3
– with strands in Aviation, Tourism & Travel, and
Visitor Experience

STUDENT WORKBOOK



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COURSE 1: THE NEW ZEALAND TOURISM INDUSTRY
AND I-SITE

MODULE: MĀORI TOURISM

CREDITS: 4

LEVEL: 3

GRADUATE PROFILE 4	LEARNING OUTCOMES	ASSESSMENT
Apply knowledge of New Zealand tourism destinations in terms of characteristics relevant to visitors to enhance the visitor experience.	Are able to identify and describe man-made tourism Māori attractions and tourism Māori products. Are able to list and use a range of Te Reo Māori greetings and farewells.	TTAI Maori Tourism Written assessment and practical demonstration for Māori Tourism. (GP4, Cr4)

SELF-DIRECTED LEARNING

STUDENT GUIDE

TTAI: MAORI TOURISM IN NEW ZEALAND

In order for you to gain the most value from your qualification and to prepare you for your assessment and the industry, make sure you complete all of the tasks below.

Monday to Thursday

- Create a minimum of 10 FLASH Cards for Maori words and Greetings, use these each night to help prepare you for the assessment and bring them in on Friday

- Work on your presentation for the assessment including your Mihi

- Practice your presentation

- Visit www.tetaurawhiti.govt.nz select Learn – and listen to the audio files regarding the proper pronunciation of Maori words

- Complete the Maori Tourism Recap quiz on Moodle each evening. Aim to get 100%, you can keep trying.

My Mark is: _____

Any additional assigned tasks/work your trainer has set you

ART Day

9.00 – 10.00 Time to share your flash cards and practice your Mihi in preparation for your presentation.

10.00 – 10.15 Morning Tea

10.15 – 13.00 Assessment followed by readiness checks/resits

Friday afternoon & weekend



Create a mini photo album (minimum of 6 pictures) of pictures that reflect who you are and what your life is like. This album can contain pictures of your family, friends, yourself and things that are important to you. You must write a small explanation underneath each picture as to why it is important. Bring to share with your class next week at class meeting.

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INTRODUCTION

Kia hiwara, Kia hiwara

Kia hiwara i tenei tuku

Kia hiwara i tera tuku

Kia tu, kia oho, kia mataara

Welcome to the beautiful world of Māori tourism. Māori tourism is an important element for international visitors in New Zealand. What is it about the Māori culture that is growing so fast with tourists visiting New Zealand?

A cultural experience is an experience like no other for a tourist. Culture is unique to an area or country and therefore nowhere else in the world can tourists experience Māori culture except in New Zealand.

New Zealand's Māori culture is one of the main reasons why tourists choose to come to our shores. Māori tourism has increased majorly over the last few years making this sector of tourism a major contributor to regional economies.

Our Māori culture is second only to our stunning landscapes as being the main reason tourists come to New Zealand. Some of our Māori attractions have combined both the culture and landscape into one experience, making it more popular with tourists.

The definition of 'Māori Tourism' is an indigenous cultural experience of interaction and engagement with manuhiri (visitors).

HISTORY

*I te timatanga ko te kore, ko te pu, ko te weu, ko te more,
ko te aka*

Ko te ahunga, apunga, kunerahi popokunau

Ko te hine aweawe i te timatanga o te ao marama

Te rapunga, te kukune, te hihiri te manako

Kiaora



Nau Mai

Ko Tangaroa, Ko Tawhirimatea, Ko Haumietiketike, Ko Rongomatane

Ko Tanemahuta

Tihei mauri ora



Māori cultural tourism began in Aotearoa over 130 years ago when local Māori began guiding visitors through the North Islands Central Plateau region which included Greater Lake Taupo, Ruapehu and Waitomo.

The Pink and White Terraces and New Zealand's natural thermal springs were early tourism attractions. Both attractions were situated in the North Island's central plateau.

The terraces were New Zealand's most famous tourist attraction, sometimes referred to as the Eighth Wonder of the World. Located at the north end of Lake Rotomahana, these natural wonders were thought to have been completely destroyed by the 1886 eruption of Mt Tarawera being replaced by the Waimangu Volcanic Rift Valley.

Nowadays, Māori cultural tourism is found throughout New Zealand. From the beautiful Waitomo caves in the Waikato region, the Treaty Grounds at Waitangi, whale watching in Kaikoura to Te Papa Tongarewa the Museum of New Zealand in Wellington. All these attractions play a key role in preserving our national culture.

A cultural tourism experience is an experience like no other for a tourist. Culture is a unique part of New Zealand and let's face it, New Zealand is the only country you can find Māori culture. Where else can you try a Hangi meal cooked in the ground?

There are many areas of New Zealand which host different Māori tourism products. Our unique culture is one of the key elements promoted by Tourism New Zealand to attract visitors.

No matter what part of the tourism industry you are involved with, it is important you have some understanding of Māori culture.

In this module, we are going to look at a wide range of areas about the Māori culture and traditions, and how they relate back to the tourism industry such as;

History	Te Reo	Mythology
Marae	Traditions & Protocols	
Māori Attractions	Activities	Māori Arts & Crafts



Māori Culture in New Zealand (4.57 min)

The next sections focus on areas of great importance. For you to work in the tourism industry, it is important that you have an understanding of the Māori culture so that you can advise tourists of what to expect, and really appreciate just how much that Māori tourism contributes towards our overall tourism experience.

TREATY OF WAITANGI

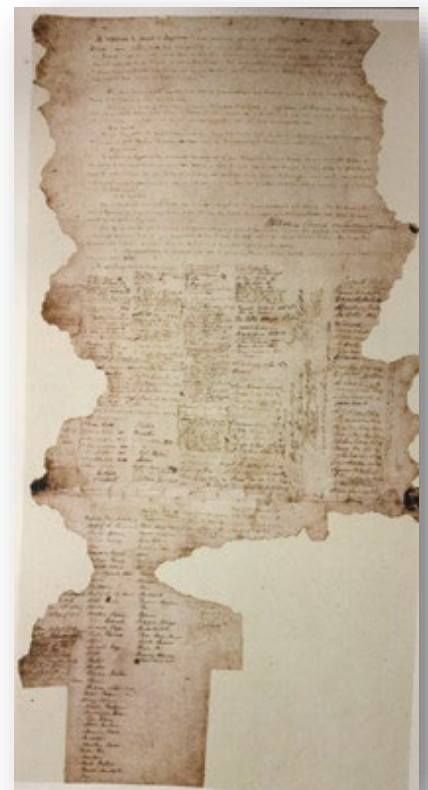
Considered as New Zealand's founding document, the Treaty of Waitangi or Te Tiriti o Waitangi derives its name from the Bay of Islands upon where it was signed on 6th February 1840. The Treaty is an agreement written in Māori and English, which was made between the British Crown and about 540 Māori rangatira (chiefs).

The treaty was to establish British law in New Zealand, but at the same time guaranteeing Māori authority over the land and culture. Lieutenant-Governor William Hobson had the task of securing British sovereignty over New Zealand. He relied on the advice and support of, among others, James Busby, the British Resident in New Zealand. The Treaty was prepared in just a few days. Missionary Henry Williams and his son Edward translated the English draft into Māori overnight on 4th February. About 500 Māori debated the document for a day and a night before it was signed on 6th February.

There is no single version of the Treaty, as there is one Māori version but at least five English versions! The translation of the Treaty into Māori was poor and for this reason there have been many problems caused since. In all there are 512 signatures on the Māori version, but only 30 Māori signed an English version.

Some very important chiefs refused to sign the Treaty which proved important in the land wars of the 1860's. One of the chiefs who refused to sign the Treaty was the chief of the Waikato tribes; Potatau Te Wherowhero (who would later become the first Māori king)

Today the Treaty is still a hotly debated topic, and there is much disagreement between Māori and non-Māori regularly. Every year since 1974, New Zealanders celebrate the signing of the Treaty. It is observed as a public holiday and many people attend services at the grounds to remember the signing of our countries founding document.



Waitangi – What really happened? (1 hour 48 min)

One of many chiefs signing one of the treaties



A party of activists marching on treaty related issues



Te Tii Marae – Waitangi Treaty Grounds



Treaty House – Home of former British resident James Busby



EXERCISE ONE

In pairs, fill in the gaps in the following article.

The Treaty of Waitangi is considered New Zealand's " _____ " document and it was signed on 06th _____ in year of _____ at the Bay of Islands in _____. It is an agreement between New Zealand _____ and the _____ Crown.

The Treaty established _____ in New Zealand, but at the same time guaranteeing Māori authority over the _____ and _____. Lieutenant –Governor William _____ was sent from Britain to New Zealand to make an 'agreement' with the Māori about setting up a British colony. With the assistance of _____ and Williams the Treaty was created and translated.

There is no single version of the Treaty, as there is one _____ version but at least _____ English versions! The translation of the Treaty into Māori was also poor and for this reason it has caused many _____ with its meaning. There are _____ signatures on the Māori version, but only _____ Māori signed an English version.

Some very important _____ refused to sign the Treaty which proved important in the Land _____ of the _____. One of the chiefs who refused to sign was the chief of the Waikato tribes, _____.

KINGITANGA

The kingitanga movement was created after Tamihana (son of the great Te Rauparaha) returned from England in 1851. He came back with the idea of forming a Māori Kingdom and electing a Māori King.

At this time, many Māori were saying that they needed their own political institution because the 1852 Constitution Act had not given them any power. It was thought it would be good to unify all tribes preserving the rangatiratanga of the chiefs.

Most of the Waikato tribes refused to sign the Treaty of Waitangi as they did not want to put their mana under a woman (Queen Victoria). They thought a Māori King would hei pupuri i te mana (**hold prestige of the people**), hei pupuri i te whenua (**hold the land**) and hei pupuri i te toto (**stop the flow of blood**).

The Māori kingmakers thought about various titles for their leader including Matua, Taungaroa, Kahutatarā and Toihau however decided to take the name 'Kingi' as they wanted to parallel the European aristocrats.

The King chosen was Te Wherowhero of Waikato who took the name Potatau. At first Potatau was reluctant to take up the offer of becoming king, however his tribe Ngāti Mahuta persuaded him to accept the honour. The King movement demonstrated the Māori feeling that they had been excluded from political decision-making and they wanted to determine their own destiny.

The position of the Māori monarch is not hereditary like the British monarchs. Each monarch in the Māori Kingitanga is elected by leaders



involved in the kingitanga movement on the day of the previous monarch's funeral before the burial. To date, every new Māori monarch has been a direct descendent of the first Māori King, King Potatau descending through 7 generations.

All Māori monarchs passed are buried on the sacred maunga Taupiri overlooking the magnificent Waikato region as well as the mighty Waikato River.

Today the Māori monarch is a ceremonial position, one that is de facto subject to the New Zealand Government. Although the monarchs of the kingitanga are not recognised by New Zealand law or many tribes, they do hold the distinction of being paramount chiefs of a number of important Māori iwi and wield some power on a local level especially within the Tainui iwi.

On the next few pages, you will see each Māori monarch, their names and from when their reign started and finished.

Māori Monarchs:

1st Maori monarch: King Potatau Te Wherowhero

1858 – 1860



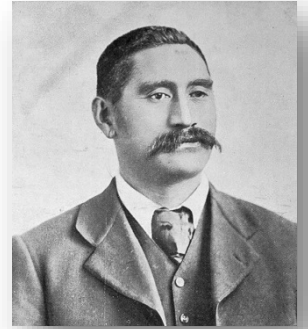
2nd Maori monarch: King Tawhiao

1860 – 1894



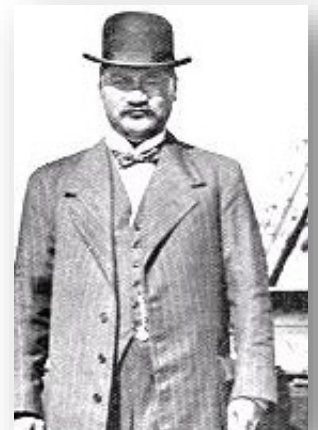
3rd Maori monarch: King Mahuta Tawhiao

1894 – 1912



4th Maori monarch: King Te Rata Mahuta

1912 – 1933



5th Maori monarch: King Koroki Te Rata Mahuta Tawhiao Potatau
Te Wherowhero

1933 – 1966



6th Maori monarch: Te Arikinui Dame Te Atairangikaahu
1966 – 2006



7th Maori monarch: Te Arikinui King Tuheitia Paki
2006 – Current monarch



FAMOUS MĀORI

Did you know that there are many famous Māori, some of whom are still around today and others who have passed on. Let's look at a few of them and see if you know who they are and what they are famous for. These leaders have influenced Māori and New Zealand as a whole, in so many different ways and forms with many putting Māori and New Zealand on the world stage.

EXERCISE TWO

a) Let's see if you can match up the following past Māori leaders from the list below:

Billy T James

Dame Whine Cooper

Sir Apirana Ngata

Dalvanus Prime

Sir Howard Morrison

Ngoi Pewhairangi

Parekura Horomia

PAST MĀORI

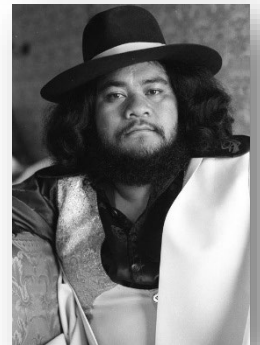
_____ (17 January 1948 - 7 August 1991) was a New Zealand entertainer, comedian, musician and actor. He became a key figure in the development of New Zealand comedy, a household name during his lifetime, and remains an icon to the present day. Definitely a household name whose laughter and comedy is still around. Said by many to be the creator of Maori comedy.



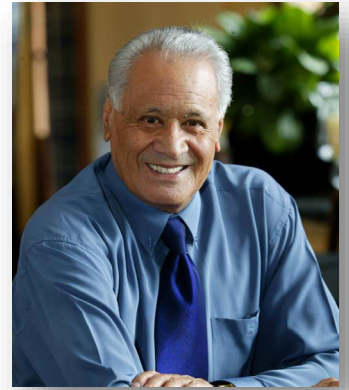
_____ (3 July 1874 – 14 July 1950) was a prominent New Zealand politician and lawyer. He has often been described as the foremost Māori politician to have ever served in Parliament, and is also known for his work in promoting and protecting Māori culture and language. His face appears on the New Zealand \$50 note.



_____ (16 January 1948 – 3 October 2002) was a New Zealand entertainer and songwriter. His career spanned 30 years. He mentored many of New Zealand's Māori performers, and was a vocal and forthright supporter of Māori culture. He became a campaigner for the return of mokomokai (preserved, tattooed human heads) from overseas museums and was an advocate for young people involved in court cases and victims of domestic violence.



_____ (18 August 1935 – 24 September 2009) was a New Zealand entertainer. From 1964 until his death in 2009 he was one of New Zealand's leading television and concert performers. The hymn "How Great Thou Art" became his *de facto* theme song for the latter part of his career, after a recording of it by him became one of the country's biggest selling singles. In 1976 he was appointed an Officer of the Order of the British Empire (OBE) for work with young Māori, and he was knighted in 1990 for his services to entertainment.



_____ (9 December 1895 – 26 March 1994) In September 1951 she was elected first president of the new Māori Women's Welfare League. The league was successful and she became well known throughout New Zealand. In 1957 she stepped down as president and the annual conference rewarded her with the title *Te Whaea o te Motu* ("Mother of the Nation"). During September and October 1975, the nearly 80-year-old Cooper again became nationally recognised, walking at the head of the Māori land march from Te Hapua to Wellington.



_____ (9 November 1950 – 29 April 2013) was a New Zealand Labour Party politician, and served as Minister of Māori Affairs between 2000 and 2008. He played a significant role in setting up Maori Television and expanding the role of iwi radio in New Zealand. Former Prime Minister Helen Clark said she had frequently relied on his knowledge of Maoridom and Maoritanga and his input was crucial to the Foreshore and Seabed legislation, which Labour passed in 2004 while he was minister. Said by many to be “the gentle giant of parliament”



_____ (29 December 1921- 29 January 1985) was a prominent teacher of and advocate for Māori language and culture and the composer of many songs. She spearheaded the Māori Renaissance in the late 1970s and early 1980s. Among Māori she is revered for her unflagging efforts to revive the language and the culture and for her work to ensure their central place in the hearts and lives of Māori and Pakeha alike. Among Pakeha who have heard of her, she is best known as the composer of the poi song *Poi E*, which topped New Zealand charts in 1984 in a recording by Dalvanus Prime and the Patea Māori Club, and sold 15,000 copies.



b) Now let's look at some other Māori leaders who are with us still and who have influenced our country in different ways. Match the names from the list below:

Temuera Morrison	Dame Kiri Te Kanawa	Pita Sharples
Willie Apiata	Buck Shelford	Whirimako Black

PRESENT MĀORI

_____ (born 26 December 1960), is a New Zealand-born actor. He has become one of the country's most famous stars for roles including the abusive Jake "the Muss" Heke in 1994's *Once Were Warriors* and as bounty hunter Jango Fett and the Clone Troopers in the *Star Wars* series. Unknown to most, he enjoys kapahaka and has been associated with Ngati Rangiwewehi, a prominent Te Arawa (Rotorua region) kapahaka group.



_____ (20 July 1941) is a Māori academic and politician, who initiated the Maori party co-leading alongside Tariana Turia. He held the Maori seat for Tamaki Makaurau (Auckland) from 2005 to 2014. In 2008, he was appointed to the role of Minister of Maori Affairs. He has been an avid supporter of kapahaka and has been the leader of Te Roopu Manutaki. He is the only Minister to have performed at a national kapahaka competition to date and in 2011 was honoured as being one of only two people to have performed at every national kapahaka competition since its creation in 1972.



_____ (born 28 June 1972) is a former corporal in the New Zealand Special Air Service who became the first recipient of the Victoria Cross for New Zealand. He received the award on 2 July 2007 for bravery under fire during the Afghanistan conflict in 2004, after carrying a gravely wounded comrade across a battlefield to safety. In April 2008, Apiata gifted his Victoria Cross of New Zealand medal to the NZSAS Trust, so that "the medal is protected for future generations". The medal remains available to Apiata and his family to wear on occasions.



_____ (born 6 March 1944) is a New Zealand Māori soprano who has had a highly successful international opera career since 1968. Acclaimed as one of the most beloved sopranos in both the United States and Britain she possesses a warm full lyric soprano voice, singing a wide array of works in multiple languages from the 17th to the 20th centuries. She is particularly associated with the works of Mozart, Strauss, Verdi, Handel and Puccini.



_____ (born 1961) is a New Zealand Māori recording artist. She sings mostly in Te Reo Māori and uses traditional Māori musical forms and collaborates with traditional Taonga pūoro instruments. She was made a Member of the New Zealand Order of Merit in the 2006 New Year Honours. Whirimako Black bears a striking traditional Maori female tattoo, or Ta Moko on her face, a cultural symbol of pride and beauty.



_____ (born 13 December 1957) is a New Zealand former rugby union player and coach who represented and captained the All Blacks in the late 1980s. In 1987, the first Rugby World Cup was held in New Zealand where he played in five of the six All Blacks games and was in the team that won the final against France. When he took over as All Black captain after the World Cup between 1987 to 1990, they did not lose a game, only drawing once against Australia. He played 48 All Blacks games captained the side 31 of those times. He scored a total of 22 tries in his All Blacks career. Today he is a



Poi e – Patea Māori Club (4.05 min)

MATARIKI

Once a year, twinkling in the winter sky just before dawn, Matariki signals the Māori New Year. Traditionally, it was a time for remembering the dead and celebrating new life. In the 21st century, observing Matariki has become popular again. Heaven-bound kites, hot-air balloons and fireworks help mark the occasion.

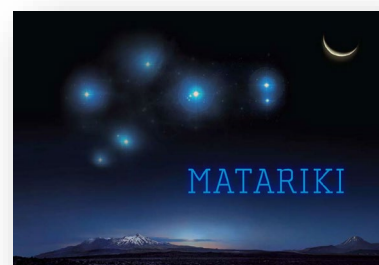
Matariki is celebrated in so many different ways around the country on a yearly basis and has become a part of many places in New Zealand.

Matariki is the Māori name for the cluster of stars also known as the Pleiades. It rises just once a year in mid-winter between late May or early June.

Matariki literally means the 'eyes of god' or 'little eyes'. According to myth, when Ranginui and Papatuanuku were separated by their children, Tawhirimatea became so angry that he tore out his eyes and threw them into the heavens.

Traditionally, Matariki was a time to remember those who had died in the last year but also a happy event – crops had been harvested and seafood and birds had been collected. With plenty of food in the storehouses, Matariki was a time for singing, dancing and feasting.

Matariki celebrations were once popular, but stopped in the 1940's. In 2000 they were revived. Few people took part at first, but in just a few years thousands were honouring the 'New Zealand Thanksgiving'. A special feature of Matariki celebrations is the flying of kites as according to ancient custom, they flutter close to the stars!



TE REO – THE LANGUAGE

The Māori language is a unique language. Over the next few pages we are going to look at the Māori language focusing on pronunciation, place names as well as Māori activities and attractions.

The Māori language is commonly referred to as _____ . Many kiwis are familiar with some Te Reo phrases and use them often in their everyday life, whilst others don't know any. The Māori language makes up one of only three official languages in New Zealand.

A glossary of Māori words and their English meaning can be found at the very back of this workbook. Refer to this glossary if there are words you may possibly not understand.

Many people have issues with the pronunciation of Māori words. Many of our towns, cities and even landmarks have Māori names, however some people find the pronunciation of these difficult; whilst others are fearful to even attempt! The correct pronunciation of words is important especially within the tourism industry. We are marketing ourselves and our country to the world, so why not take pride in pronouncing the names of our cities and towns correctly? Think about how you feel when someone mispronounces your name, it's no different when it comes to pronouncing our Māori names correctly.

This section spells out genuine every day Māori words in a phonetic way, so that you may read them and ascertain how each sound is pronounced correctly. We have included some of our cities and towns and even some landmarks around New Zealand.

Before we start learning these words & phrases, let's look at the Māori alphabet as this will help you with the pronunciation of the Māori language.

ALPHABET

Te Reo is quite simple in the fact that the alphabet has five vowels (just like English), only eight consonants and two 'digraphs' which are two letters combined to form one sound e.g.: **wh** and **ng**. This is a total of 15, whereas the English language has 26 letters.



CONSONANTS

There are eight consonants in Te Reo and they are: **H, K, M, N, P, R, T** and **W**

VOWELS

The vowels can be pronounced as either short or long sounds....in written form the longer the sounding vowels carry a 'macron' which looks like this; **ā**.

How do we pronounce short and long vowels?

EXERCISE THREE

The table below gives examples of how each vowel (short and long) should be pronounced. Within the examples, you'll see part of the word is bolded, this part of the word indicates how the pronunciation of either the short or long vowel is said. Let's practice!

VOWEL		SHORT	LONG
A	=	A bout	Far
E	=	E nter	Bed
I	=	I eat	Sheep
O	=	O awful	Pork
U	=	Put	u boot

DIGRAPHS

There are two digraphs in Te Reo and these are the combination of two letter but they make one sound:

- '**ng**' is softer but similar to how one might pronounce **singer**
- '**wh**' is pronounced as the '**f**' sound in the English language

Let's practice pronouncing these two digraphs using Te Reo

NGARUAWAHIA

WHANAU

TWO VOWELS

There are many words in Te Reo that have a combination of vowels that require correct pronunciation:

- 'au' is pronounced similar to 'toe'
- 'ai' is pronounced similar to 'shine'
- Other combinations you may see; 'ae', 'ao', 'ei', 'ou'.

Let's practise pronouncing these sounds:

- **TAUPO** : toe-paw
- **MOKAU**: more -koe
- **WAITOMO**: Why-tore-more



EXERCISE FOUR

a) In pairs, come up with some phrases likely to be spoken working in the travel and tourism industry including Māori words:

b) Practise saying these to another pair and vice versa.

WAIATA MAI

Let's have a go at some very basic Māori waiata based around the pronunciation of the Māori alphabet. The first song brings together the vowels for you to practice with and the second waiata helps teach the pronunciation of the Māori vowels using the entire Māori alphabet. Let's have a go!!



A E I O U Waiata (1.06 min)

A E I O U

A E I O U

Piko, piko, piko, piko, piko, piko, toro, piko

Toro, toro, toro, toro, toro, toro piko, toro

A E I O U

A E I O U

Piko, piko, piko, piko, piko, toro, piko

Toro, toro, toro, toro, toro, toro piko, toro

The next waiata is done in two parts. The smaller italic font indicates this is when the trainer or student who is leading the song sings and the bigger font is when the whole class sings together.



Ahakamana Waiata (53 secs)

A ha ka ma

A HA KA MA NA PA RA TA WA NGA WHA

E he ke me

E HE KE ME NE PE RE TE WE NGE WHE

I hi ki mi

I HI KI MI NI PI RI TI WI NGI WHI

O ho ko mo

O HO KO MO NO PO RO TO WO NGO WHO

Ae

A E I O U

U hu ku mu

U HU KU MU NU PU RU TU WU NGU WHU

	a	e	i	o	u
h	ha	he	hi	ho	hu
k	ka	ke	ki	ko	ku
m	ma	me	mi	mo	mu
n	na	ne	ni	no	nu
ng	nga	nge	ngi	ngo	ngu
p	pa	pe	pi	po	pu
r	ra	re	ri	ro	ru
t	ta	te	ti	to	tu
w	wa	we	wi	wo	wu
wh	wha	whe	whi	who	whu

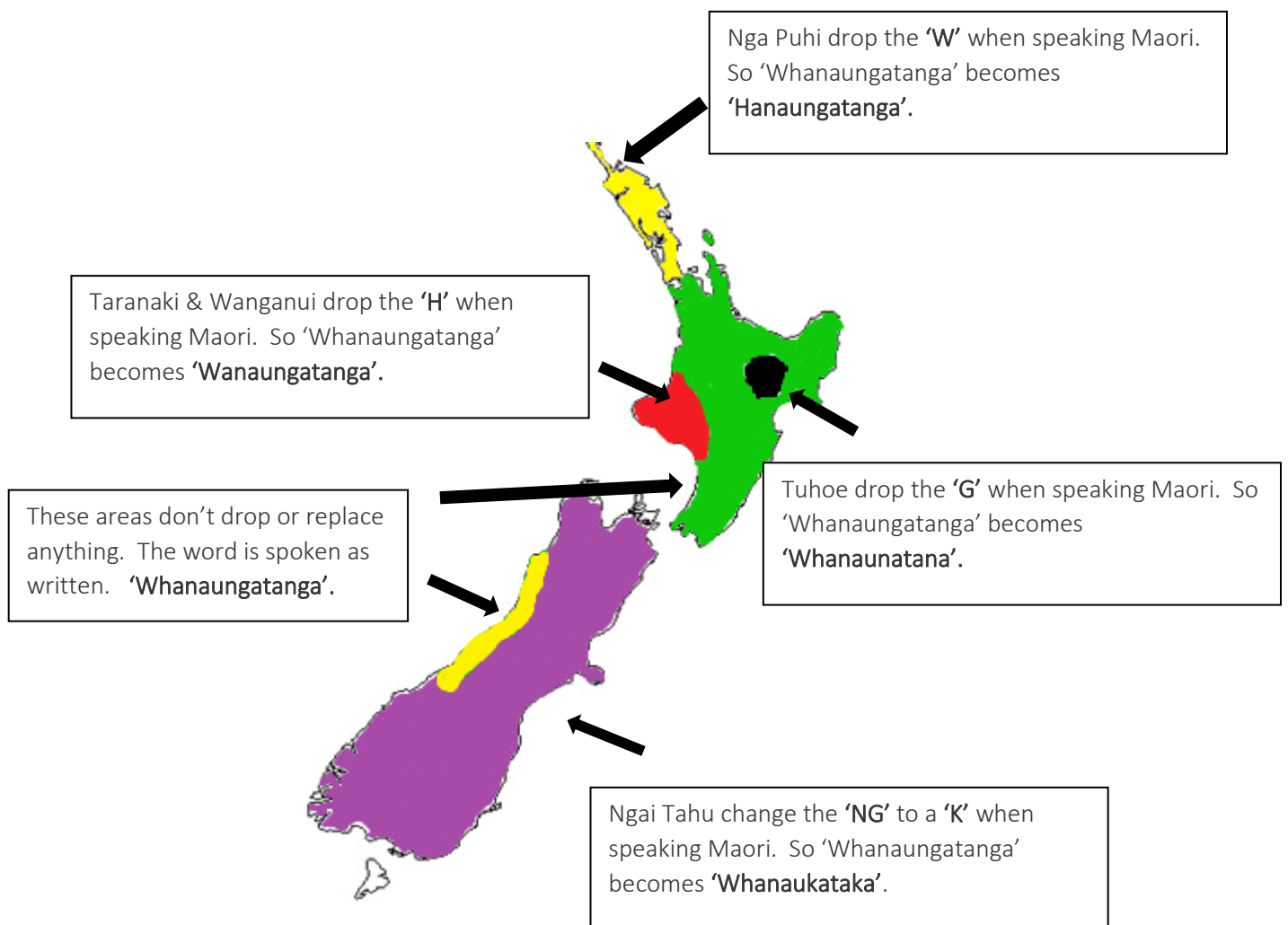
DIFFERENT DIALECTS

Have you ever been to a different part of New Zealand and someone has stood up to speak Māori but you've thought to yourself, gee that doesn't seem right? Aren't they missing letters out?

Although there is only one Māori language, there are several different dialects throughout the country; all of which are correct. One thing to remember is that no matter which area you are visiting, you would never be expected to adapt to the dialect of that area. The way you speak Māori is perfectly fine regardless of the dialect you use!

We are going to look at a few of these different dialects so that you are familiar with how the Māori language sounds in different parts of New Zealand. Most iwi speak the same language where no letters are replaced or changed however there are a few areas of New Zealand where letters are substituted.

We are going to look at the word 'Whanaungatanga' and how it is said in different dialects.



GREETINGS AND FAREWELLS

There are different ways in which you can greet and farewell in Māori just like other languages. We are going to split this section into two different groups to help familiarise you with these. The two types of greetings and farewells we will look at fall into two groups:

- Formal
- Informal

FORMAL

EXERCISE FIVE

Who would you use this type of greetings and farewells for?



Greetings include:

Tena koe	Hello to one person	Tear Nah - Quer
Tena korua	Hello to two people	Tear Nah - Core Roo Are
Tena koutou	Hello to a group of people	Tear Nah - Co Tow
Tena koutou katoa	Hello to everyone present	Tear Nah - Co Tow - Car Tor Are

Farewells include:

Haere atu ra	Farewell to you leaving	Hi Dear - Are Too - Rah
Noho ake ra	Farewell to you staying	Nor Hor - Are Care - Rah
Ka tutaki ano	We will meet again	Car - Two Tar Key - Are No

INFORMAL

EXERCISE SIX

Who would you use these types of greetings and farewells for?



Greetings include:

Kia ora	General Hello to one person	Key Are - Or Rah
Kia ora korua	Hello to two people	Key Are - Or Rah - Core Roo Are
Kia ora koutou	Hello to a group of people	Key Are-OrRah-Core Roo Are
Ka nui te mihi kia koe	A big greeting to one person	Car - Knew E - Tear - Mi He – Key Are - Queer
Ka nui te mihi kia korua	A big greeting to two people	Car - Knew E - Tear - Mi He - Key Are – Cor Roo Are
Ka nui te mihi kia koutou	A big greeting to three or more people	Car - Knew E - Tear - Mi He - Key Are – Co Toe

Farewells include:

Ka kite ano	See you again	Car - Key Tear - Are Nor
Ka kite ano korua	See you both again	Car – Key Tear – Are Nor – Cor Roo Are
Ka kite ano koutou	See you all again	Car – Key Tear – Are Nor – Co Toe
Hei kona	Until later	Hay - Core Nah
Ka kite	See ya	Car - Key Tear

‘Haere ra’ and ‘E noho ra’ can be considered formal or informal farewells spoken to one or more people.

EXERCISE SEVEN

Below are some useful words with their translations and English pronunciation for you to try. Create a large map of the North Island and the South Island. On the map, find and locate all the cities, towns and landmarks we have already covered and label these with both their Māori and English names. Use a one colour for cities and towns and a different colour for the landmarks so these stand out. Make your maps large as you will be adding to them throughout the module.

Māori Word	English Translation	English Pronunciation
Whanau	Family	Far No
Hangi	Traditional food	Har Ngi
Hongi	Greeting	Hoar Ngi
Hine	Girl	He Near
Tane	Boy	Tar Near
Ingoa	Name	In Ngaw Are
Taringa	Ears	Tar The Nga
Kai	Food	Car Eye
Kumara	Sweet potato	Coo Mar The
Moana	Sea/Water	More Are Nah
Wahine	Women	War He Near
Tama	Man	Tar Near
Whare	House	Far There
E Tu	Stand Up	Ear - Two
E Noho	Sit Down	Ear - Naw Hoar
Haere Mai	Welcome	Hi Ear There - My
Kia Ora	Hello	Key Are - Oar The
Tangata	Person	Tar Nga Tar

Mountain Name	Location in NZ	English Pronunciation
Ruapehu	Central North Island	Roo Ah Pear Who
Tongariro	Central North Island	Tong Are There Raw
Ngaruahoe	Central North Island	Nah Roo Are Hoi
Taranaki	West Coast North Island	Ta The Nah Key
Hikurangi	East Coast North Island	He Coo The Knee
Taupiri	Hamilton Region	Toe Pi Thee
Ruahine	Palmerston North Region	Roo Are He Knee
Tarawera	Central North Island	Tar The Wear The

North Island	Te Ika a Maui	Tear – E Car – Are – Mao E
Cape Reinga	Te Reinga	Tear – Thee Ear Nah
Whangarei	Whangarei	Far Nah They
Kaitaia	Kaitaia	Kai Tye Are
Russell	Kororareka	Cor Ro The Their Car
Auckland	Tamaki Makaurau	Tar Mar Key – Mar Co Tho
Hamilton	Kirikiroa	Key Thee Key Thee Ro Are
Tauranga	Tauranga-Moana	Tow The Nah – More Are Nah
Rotorua		Raw Taw Roo Ah
Whakatane		Far Car Tar Near
Taupo	Taupo nui a Tia	Toe Poor – Knew E – Are – Tea Are
Gisborne	Turanga nui a Kiwa	Two Ra Nah – Knew E – Are – Key Wa
New Plymouth	Ngamotu	Nah More Two
Whanganui	Whanganui	Far Nah Knew E
Palmerston North	Te Papaioea	Tear – Par E Oi Are
Levin	Taitoko	Tie Tor Co
Masterton	Te Oreore	Tear – Oar There Oar There
Wellington	Te Whanganui a Tara	Tear – Far Nah Knew E – Are – Tar The
Paraparaumu	Paraparaumu	Par The Par The Ew Moo
Ruatahuna	Ruatahuna	Roo Are Tar Who Nah
Waitomo	Waitomo	Why Tore More
Hawera	Hawera	Ha Wear The
Porirua	Porirua	Poor Thee Roo Are
Wairoa	Wairoa	Why Tho Are
Manakau	Manakau	Mar Nah Co
Otara	Otara	Oar Tar The
Mangere	Mangere	Mar Nga Their
Manurewa	Manurewa	Mar Knew Their Wa

South Island	Te Waipounamu	Tear – Why Po Nah Moo
Christchurch	Otautahi	Oar Toe Tar He
Te Anau	Te Anau	Tear - Are No
Nelson	Whakatu	Far Car Two
Blenheim	Waiharakeke	Why Har The Care
Timaru	Te Tihi o Maru	Tear – Tea He – Oar – Mar Roo
Greymouth	Mawhera	Mar Fear Thee
Mt Cook	Aoraki	Ow The Key
Oamaru	Te Oha a Maru	Tear – Or Ha – Are – Mar Roo
Dunedin	Otepoti	Oar Tear Poor Tea
Invercargill	Waihopai	Why Hor Pie
Stewart Island	Rakiora	The Key Oar The
Bluff	Murihiku	Moo Thee He Co

TRADITIONS & PROTOCOLS

Through this next section, we will be looking at different traditions and protocols in the Māori culture. All of these are important factors you need to be aware of.

MĀORI GAMES AND ACTIVITIES

There are a lots of traditional Māori games and activities, let's play some!



POWHIRI



Te Powhiri (14.16 min)

A powhiri is the traditional and central part of Māori protocol which takes place usually going on to a Marae. However, it is practised at different venues and places such as attractions, schools and openings throughout New Zealand.

The main purpose of a powhiri is to welcome guests onto a Marae, to a particular get together or in many cases, a welcoming to New Zealand. Powhiri generally will not be performed at night however this has been the case from time to time.

Powhiri's have been performed for celebrities far and wide including Michael Jackson, President Bill Clinton, David Beckham, Snoop Dogg, Beyonce, Robbie Williams, Prince William, Queen Elizabeth II and many more.

The powhiri requires two types of people:

- **Tangata whenua:** the people of the area/land
- **Manuhiri:** visitors/anyone not from the land

It is important to remember that in Māori custom, this practice is taken seriously and is not something you should joke about. When completing a powhiri, generally silence is required unless speaking formally or singing.

CASE STUDY – TAMAKI MĀORI VILLAGE

Before we look at the powhiri in more depth, let's have a look at one of our Māori tourism attractions and how they utilise the powhiri as part of the attraction. Tamaki Māori Village has been operating since 1989 and is set within a natural forest environment offering a unique insight into Māori culture.



The village is located approximately 15km south of Rotorua. As part of welcoming their guests to Tamaki, they perform a powhiri before they enter the grounds of Tamaki to distil this important Māori tradition. Once inside, their guests will experience ceremonial rituals, a powerful cultural performance before ending with a hangi feast.



Tamaki Māori Village Powhiri (5.20 min)

EXERCISE EIGHT

We will be looking at a powhiri based on a marae visit. A powhiri has many stages and below we will look at 8 stages which are a general norm throughout the country:

Important note: The 8 stages we will look at can differ from one region to another within New Zealand. None of these are wrong as the variations are purely slight changes to the order or steps of a powhiri. Some of these steps are missed completely but this does not mean that the powhiri process is incorrect.

1. _____

Normally manuhiri arrives at the entrance (tokokanga) of the marae with women and children at the front flanked closely by the men. This is the indication to the tangata whenua that they are ready. The tangata whenua gather in front or at the side of the marae; generally, to the right of the front of the whareniui. Karakia are generally said by both groups before the process is started.



2.

Although a traditional part of the powhiri, this isn't practised as much as it was in the past. Many people see this as an aggressive part of the powhiri, however it is seen as one of the most important. This is done to ascertain the intentions of the manuhiri. The warrior advances making challenges towards the manuhiri before placing his 'taki' (A taki is generally represented by either a branch, carving or any other item. This is held at the back of the warriors piupiu until required) on the ground. If the visitor picked the taki up, then this would be deemed that the manuhiri has come in peace. If the taki was stood on or walked over, this would indicate intentions that were not peaceful. In older days, this would initiate war or battle. Today however, it is seen as a mark of disrespect.



3.

This is always the first voice heard during a powhiri. It is a cry of welcome to the manuhiri who then respond. The tangata whenua and manuhiri exchange their calls until they reach the middle of the marae. As a symbolic gesture, the manuhiri stops to pay respect to those who have passed on from both sides before taking their seats.



4.

The tangata whenua begin this process. Some of the best speeches are given during powhiri when skilled speakers craft the language into a series of verbal images. Procedures for this stage will change depending on the region, however the general 'norm' is that tangata whenua speak, followed by manuhiri and the exchange continues until all who wish to speak, have spoken. This is always performed by men.



5.

These are always performed after every whaikorero. They will always align with the purpose of the powhiri e.g. funeral would be a sad song instead of a joyful song, celebration would be a joyful song etc. Traditionally moteatea (a lament) are sung after every whaikorero. However today an appropriate song is sung whether in Māori or another language.

6.

Generally, the last speaker from the manuhiri will offer a gift on behalf of the manuhiri, at the end of their whaikorero. The gift given generally holds money or a token of gratitude from the manuhiri. It is given to help cover costs associated with venue cost, food costs, funeral costs etc.



7.

After all the speakers have concluded, it is then time for this part of the powhiri. This consists of two people pressing noses and taking a single breath while noses are pressed. In Māori, this symbolises two strangers coming together and taking a breath together which joins two spirits allowing the two strangers to become one. At this stage of the powhiri, you are considered to be a part of the land/area.



8.

This is a chance for everyone (tangata whenua and manuhiri) to come together and enjoy a meal. The room is set up buffet style and everyone enjoys a well cooked meal consisting of foods such as hāngi, smoked eel, cream pua, fried bread and so much more. This generally becomes the final stage of a powhiri.



HONGI/HARIRU

Although we have covered this already, it is important to ensure your understanding of the importance of this part of the powhiri.

The hongī originates from Tane Mahuta (God of the forests) when he created the first female Hine-ahu-one. It is said that Tane formed her shape using clay on the ground and then breathed life into her nostrils.

Being a part of the tourism industry means that at some point you may be required to perform a hongī. This is why it is important for you to understand the purpose of this.

The hongī is about bringing two people from being strangers, to becoming one. This is done by the shaking of the hands, followed by the pressing of noses. While the noses are pressed together, both parties take a small breath through their noses which symbolizes two strangers coming together to become one. On occasion, there is a kiss added to the cheek after the initial pressing of noses. Females can kiss both male and females, however, males can only kiss females and not other males. The kiss is on the cheek and never on the lips. Both of these types of hongī are considered appropriate.

If you are put into the situation of a hongī, do not feel shy as it is rude to opt out of completing this.



HANGI



Making a Hangi (3.50 min)

Hangi is a traditional Māori cooking process using a ground oven. A hole is dug in the ground, piles of wood are stacked with stones on top (generally these are volcanic stones) and the fire is lit. Once the embers have gone out, the food is placed on top before being covered. The stones have the ability of holding the heat long after the flames have disappeared.

In traditional hangi cooking, foods such as fish, chicken, and root vegetables such as kumara and potatoes are used. You will find today however, pork, lamb, pumpkin, stuffing and cabbage are included.

Hangi food was traditionally wrapped in leaves but the modern hangi of today is more likely substituted for foil and wire baskets.

All of the food is placed inside the hangi pit which is then covered by sacks and then dirt. The dirt is placed over any steam to ensure the full essence of the heat is able to cook the food properly.

The food is cooked in the pit for approximately three to four hours which is all dependant on the amount of food to cook.

When the hangi is raised from the ground, the smell is aromatic. What's more, the food is tender and delicious.



KAPAHAKA

Kapahaka is commonly used to describe the modern-day performance of traditional and contemporary Māori song and dance. The performance can be competitive or non-competitive and can be performed by any number of people.

Modern performance is made up of disciplines which include:

- **Waiata Tira** – group dynamics generally the first item sung by the group.
- **Whakaeke** – a choreographed entrance onto the performance area, where all elements of all disciplines are utilised.
- **Moteatea** – usually traditional chants, however contemporary compositions are becoming more common.
- **Poi** – where the dancer utilising a ball attached to a length of cord exhibits the full ethos of grace, beauty, form, style and allure. Usually performed by women.
- **Waiata-a-ringa** – a song where hand movements in particular, the face, the eyes and the body combine to bring form to the words being sung.
- **Haka** – the war dance which generally speaks of a message. Although generally performed by men, at times women can have a part to play. This usually speaks of a message.
- **Whakawatea** – a choreographed exit performance, where once again elements of all disciplines are utilised. Generally, this is the last item of a performance.

Kapahaka is a chance for Māori to share with others cultural songs and to enhance the knowledge of Te Reo. Many tourists visit Māori attractions to view the kapahaka as they enjoy watching the unique performance and in many instances, become a part of the performance itself. These performances offer an opportunity for employment for those talented enough!

Many groups have now incorporated interactive components to the performance such as teaching the audience how to use 'poi'. This allows them to bring the audience into the performance and offer them a 'hands on' experience.

CASE STUDY CONTINUED – TAMAKI MĀORI VILLAGE

At the Tamaki Māori Village, they take tourists on a journey back in time to experience how Māori lived traditionally prior to the arrival of Europeans.

Every visitor to Tamaki Māori Village witnesses the unveiling of the hangi meal which has been cooked beneath the ground.

The village itself has a very interactive environment set in a natural forest where the tourist has the opportunity to stop at various stations to be educated in how life was at a Māori village.

Visitors will have the opportunity to participate in various activities such as stick games, warrior training, learn the poi and the opportunity to learn, understand and perform a haka.

At the heart of the village is the ancestral meeting house where tourists can relax while being entertained by a very powerful cultural performance which includes action songs, short and long poi, weaponry displays, stick games and the haka.

At the conclusion of watching the cultural performance, the group comes together to enjoy the buffet hangi feast which they previously saw being unveiled at the start.



Tamaki Māori Village Experience (6.44 min)

HAKA

The Haka is a traditional ancestral war cry, dance or challenge. It is a posture dance performed by a group or even individually, with vigorous movements and stamping of the feet with rhythmically shouted accompaniment. The haka is a symbolic ritual performed for different occasions. War haka (peruperu) were originally performed by warriors before a battle, proclaiming their strength and prowess in order to intimidate the opposition, taking their strength from Tumatauenga the god of war. It was thought by many that haka were only performed by men, however this is not true as haka are performed by all, men, women and children!



Today haka are performed for different reasons: for amusement, as a welcome to distinguished guests, to acknowledge great achievements, occasions or funerals. The haka has become an integral part of formal welcomes throughout New Zealand as well as being performed overseas to represent New Zealand.

Haka have always been composed to portray a certain message. In the past there have been many haka which talk about the Treaty of Waitangi, politicians, current events going on in New Zealand and so much more.

The most famous haka “Ka Mate” was composed by the Ngati Toa chief Te Rauparaha and is performed by most sports groups including the All Blacks, Black Sox and Kiwi’s rugby league team.



EXERCISE NINE

Watch the clip of a famous All Black haka that is performed before the kick-off of every All Blacks game. The purpose of this has always been to lay down a challenge to the opposition, to intimidate them. The very sound of an All Black haka being performed never ceases to make your hair stand on end! In the past, the All Blacks used to advance towards the opposition and face them toe to toe however, this created many issues which led to confrontation or even fights on field. The All Blacks now are not allowed to advance past the 22 mark on the field.



Māori Haka (10.46 min)

Ka mate, Ka mate

Ka ora, Ka ora

Ka mate, Ka mate

Ka ora, Ka ora

Tenei te tangata puhuruhuru

Nana nei i tiki mai whakawhiti te ra

A, upane! Ka upane

A, upane, Ka upane

Whiti te ra

Hi!



TE MATARAE I OREHU

This kapahaka group was founded by distinguished Māori tohunga Irirangi Tiakiawa. Te Matarae i Orehu continually push the boundaries of traditional Māori performing arts in a contemporary society. This award-winning team collaborated with the Royal New Zealand Ballet in 2001 for the production Ihi Frenzy. The performers hail from the shores of Lake Rotoiti within the tribal boundaries of Te Arawa and take their name from the sacred headland of Orehu.

Te Matarae I Orehu allowed Māori Television to give viewers a rare glimpse into the competitive world of kapahaka in a special reality series in 2013. **KAPA HAKA: BEHIND THE FACES** followed key figures in the group who were at this time the current national kapahaka champions. It followed the group as they prepared to defend their title at the 2013 Te Matatini Festival held in Rotorua.

The group was a major part of the opening ceremony of the 2011 Rugby World Cup. At one stage they were the main focus of the opening ceremony and definitely set them aside from other groups.

The group has been seen as a very 'athletic' group as their brackets always consist of vigil movements which is very fast paced. The ancient arts of kapahaka are passed on from their current leader Wetini Mitai-Ngatai (right); founder of the famous Rotorua attraction Mitai Village.

Te Matarae i Orehu have won in the following years;

- 2000 – Ngaruawahia
- 2011 – Te Tairāwhiti



Te Matarae I Orehu Kapahaka (15.42 min)



OUR WAIATA

Here at the New Zealand School of Tourism, we are fortunate to have our very own waiata which depicts who we are. This waiata was written in 2015 by Hemi Ruru and Alana Rahui. Hemi is the National Cultural Advisor for the New Zealand School of Tourism and Alana was a student with us; both based in Wellington. The name of our waiata is 'Nga Kete o matou'.

Our waiata talks about what our key values at the New Zealand School of Tourism are and how through our values, we strive to pursue excellence.



Our Waiata (3.04 min)

Below you will see the words for our waiata as well as a translation so you are able to grab an understanding of this.

Nga kete o nga wa	There are values that we have
Kia mau kia wawata	That make us who we are
E whai ake nei	
Ki te kaupapa	
Ko nga akonga matou tipua	Our students are our being
He tikanga tangata	We have an individual culture like no other
He kaha te tikanga	We have a strong culture
Ko nga wairua matou tikanga	Our culture is what we value
Whakaponono	We believe in all that we do
Tumanako	We have faith in all our accomplishments
Me te aroha	Everything we do, we do with passion
Ko nga mea nui o te ra	
Nga akonga	Our students, our staff
Nga kaiako	Together we share one voice,
Kotahi ra te korero	One vision, one ultimate goal
Te Kura Tapoi o Aotearoa X 2	We are the New Zealand School of Tourism



MIHI - SPEECHES

If you were delivering a speech, you would probably stand up and introduce yourself. A mihi or pepeha, is a formal introduction to your speech which is used during a powhiri or other circumstances. A mihi



involves individuals introducing themselves by sharing their whakapapa (ancestral and genealogy ties). This includes the person's name, tribe, marae, canoe, mountain, river, chief and other relevant information.

When reciting one's genealogy, you should always start with the highest point. For example, a maunga (mountain), if there is one. If not, then you do not have to start with stating a mountain. Then, work down the maunga, to the awa (river), then to the waka (canoe), until you get to yourself. This would always be the last part of your genealogy, as the rest is what makes you, "you!" (So to speak).

A mihi can be very long. It can include many pieces of information about a person which introduces them more to the group of people they are addressing. Longer mihi's may include information such as the name of their mother, father, children, siblings, grandparents etc.,



The Man who lost his head (27.23 min)

Let's take a look at a few mihi's to give you a better understanding of the structure before you complete your own.

Hemi Ruru comes from Levin, New Zealand and this is his mihi:

Ko Maungahaumi te maunga	My mountain is Maungahaumi
Ko Waipoua te awa	My river is Waipoua
Ko Horouta te waka	My canoe is Horouta
Ko Te Aitanga-a-Mahaki te iwi	My tribe is Te Aitanga-a-Mahaki
Ko Te Whanau a Taupara te hapu	My sub-tribe is Te Whanau a Taupara
Ko Takipu te marae	My sacred area is Takipu
Ko Hemi ahau	My name is Hemi

Ashleigh Hamilton comes from England, but she now lives in Wellington. Ashleigh bases her mihi on her hometown of Sunderland, this is her mihi:

Ko toku maunga	My mountain is <i>Not Applicable</i>
Ko Wear toku awa	My river is Wear
Ko toku waka	My canoe is <i>Not Applicable</i>
Ko Sunderland toku iwi	My tribe is Sunderland
Ko Tunstall toku hapu	My sub-tribe is Tunstall
Ko Ashleigh ahau	My name is Ashleigh

Gloria Siania's family originates from Samoa, but she now lives in Levin. Gloria bases her mihi on her Samoan heritage, this is her mihi:

Ko Vaea toku maunga	My mountain is Vaea
Ko Namo toku awa	My river is Namo
Ko toku waka	My canoe is <i>Not Applicable</i>
Ko Samoa toku iwi	My tribe is Samoa
Ko Saoluafata toku hapu	My sub-tribe is Saoluafata
Ko Gloria ahau	My name is Gloria



Simple Mihi (1:17)

“What are Iwi and hapū?” from Te Ara:

“The iwi (tribe) is the largest of the groups that form Māori society. Each iwi is made up of various hapū (clans or descent groups), which might have up to several hundred members. Traditionally, the main purposes of a hapū were to defend land, and to provide support for its members.”

Source: [Te Ara](#)

EXERCISE TEN

Your mihi

Prepare your mihi, and then, introduce yourself to the class. You may be able to complete some aspects of the mihi and some you may not. Have a go. Look at the previous examples to help you with your own mihi.

This will form part of your assessment.

If you are unsure of what to add in your mihi, then here are some pointers for you”.

“People need to do what feels right for them, so long as they develop their pepeha with good intent and ensure that, after checking it with a reo Māori expert (Māori language expert), it is delivered with both humility and respect”. Source: [Otago University](#)

If you are unsure of what to add in your mihi, then here are some pointers for you.

Only state and provide what is **relevant** for you.

- **Maunga & Awa** (Mountain & River) – use a mountain close to either where you live, or where you were brought up.
- **Waka** (canoe/ship/boat) – The waka that you affiliate to is....
- **Iwi** (Your tribe is....) – you can use ‘Pakeha’ if European, ‘Samoan’ if you are Samoan etc.
- **Hapū** (Your sub-tribe is) – Your hapū can include your parents, your grandparents, your cousins, and even your grandparents’ cousins!.

Ko _____ toku maunga

Ko _____ toku awa

Ko _____ toku waka

Ko _____ toku iwi

Ko _____ toku hapu

Ko _____ ahau

My mountain is _____

My river is _____

My canoe is _____

My tribe is _____

My sub-tribe is _____

My name is _____

MARAE

In Māori society, the marae is a place where culture can be celebrated, where Māori language can be spoken, where inter-tribal obligations can be met, where customs can be explored and debated, where family occasions such as birthdays can be held and where important ceremonies such as welcoming visitors or saying goodbye to the dead can be performed. A marae is a wahi-tapu (sacred place) and to many Māori, holds huge significance to their lives and their past; it is home! The one place where all whanaunga can come to be together.

A marae comprises of many areas including:

- Wharenui - Meeting house
- Wharepaku - Toilets
- Wharekai - Dining hall
- Kohanga reo - Kindergarten

WHARENUI – MEETING HOUSE

The wharenui is generally the main part of the marae. It is where most gatherings happen, as it is a building that is very large which allows for many people to be present at the same time. Wharenui are traditionally adorned with carvings both inside and outside which explain some history or even tipuna (ancestors) who hold great importance to the iwi or hapu and can take many years to create. Wharenui are the main place for tangihanga (funerals) to be held.

Some general do's and don'ts:

DO

- Take your shoes off before entering
- You can sleep inside

DON'T

- Do not walk into a wharenui wearing shoes
- Do not bring food or drink inside to consume
- No animals allowed inside
- Do not smoke inside
- Do not sit on pillows
- Do not step over people, politely ask them to move so you can pass



WHAREPAKU - TOILETS

The wharepaku is an area for the use of toilet facilities as well as showering facilities. When staying at a marae, it can sometime be days or even week's duration; so this forms an integral part on the Marae.

WHAREKAI – DINING HALL

The wharekai is considered to be the number one place for most social activities. It is the main area for eating; an area to congregate and come together to share a kai. The most common food you will find include Hāngi, smoked eel, boil up and the most important, pudding!! (Just to name a few)

Some **DONT'S** while in the wharekai:

- Do not sit on tables (Why would you sit where you eat?)
- Do not smoke inside the wharekai
- Do not throw food at all (Even the salt or pepper)
- Do not pass food over anyone's head (This is considered the most sacred part of the human body)

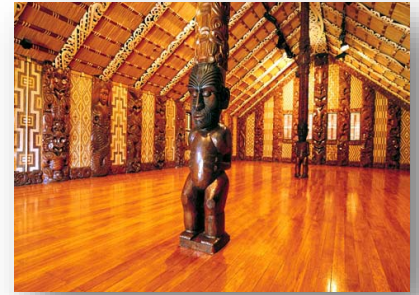
KOHANGA REO - KINDERGARTEN

Kohanga reo were first established in the early 1980's. The concept behind this was to ensure the continual survival of the Māori language and tikanga. Today the language still has a fragile hold in Māori society as a whole, but every year there are several thousand young children entering the education system already fluent in the Te reo and tikanga (customs) of their tipuna. Kohanga aren't always found on Marae, but in many they have become an essential part of the Marae atmosphere. A great place for tamariki to enhance their Te Reo and tikanga knowledge.

TANGIHANGA - FUNERAL

As much a part of our lives, tangi for Māori happen mostly at Marae. Generally, the tangi lasts for up to 7 days in duration. The tupapaku (body) is brought onto the marae where a powhiri is performed which includes a haka powhiri (Welcome haka). The body is then either laid at the very end of the wharenuī or on the marae atea. During the funeral time, the tupapaku (body) is never left alone; there is always someone who remains with the tupapaku. Usually the tupapaku will be adorned with pictures of family members as well as being draped in a korowai (cloak) that generally is from the hapu or whanau. At no point is it acceptable to have food near or beside the tupapaku.

A tangihanga is not just about grieving, but about saying goodbye. It is about having one last time with the person, to talk to them, to laugh with



them (have you ever heard the stories that can come out at a tangihanga about the person?) and to cry for them.

PO WHAKANGAHAU

Po whakangahau or Po whakamutunga is the final night. On this night people perform, sing, tell jokes and generally have a good night of laughter. It is to cheer the whanau pani (immediate family) up, knowing that the next day will be the hardest.



THE BURIAL

After the service, the tupapaku (body) is taken to the urupa (cemetery) for burial. If the urupa is close by, the tupapaku is usually carried to the urupa with everyone else following behind. Sometimes the carriers take shifts changing frequently to carry the tupapaku.

When everyone is gathered at the gate of the urupa with the tupapaku, the kai karanga will call everyone in. A final service is usually performed at the grave before the tupapaku is lowered into its final resting place.

Time is given for people to speak and say their final farewells. Some sing songs or perform haka, and when everyone has finished, there is an opportunity to file past the grave to drop either flowers or a piece of dirt. Unlike other cultures, whanau will then cover the grave with the remaining dirt before laying wreaths of flowers on top.



In Māori custom, Māori people are born of Papatuanuku (mother earth) so it is only fitting that they are returned to her once they pass. Today some Māori see cremation as another option however burial is generally the preferred option.

Once back at the marae, the whanau and friends await the arrival of the whanau pani (immediate family) before a powhiri is done to welcome them back on to the marae. It's then on to the wharekai, where the hakari is shared amongst all. It is an affirmation and celebration of life!

It is important to remember that unlike European funerals, Māori tangi can last up to 7 days. It is custom for everyone from the marae to be present for the duration to assist with many things in preparation for the daily tasks. Often whanau is the biggest support. It is very uncommon for people to just show up on the day of the burial (especially if you are from the marae, immediate family or from the iwi). Māori customs are vastly different to European traditions when it comes to tangi and these should be respected.

EXERCISE ELEVEN

- a) Over which body part should you not pass food as it is considered sacred in the wharekai?

- b) How long might a tangi hanga last for?

- c) How long might your stay last on a marae?

- d) What is the name of the final night of celebration at a tangi?

- e) Can you wear shoes in the wharenuui?

EXERCISE TWELVE

- a) In groups, design a section of the marae and present it back to the class.

- b) Develop a set of questions to ask your classmates which relate to the section of the marae you've create.

Write your groups questions and answers below.

MĀORI DESIGN



Māori art and design is very beautiful and unique. There are quite a few different designs, each with their own meaning. Because Māori had no written form of language pre European arrival, art was the only form of ensuring the culture and stories were kept alive. Let's look at a few of these.

The main colours used in Māori kowhaiwhai are:

- Whero - Red
- Ma - White
- Pango - Black

These colours derive from the story of creation through the eyes of Māori. The black represents "Te Po" the darkness from when Papatuanuku and Ranginui were as one, the red represents the blood that was spilt when the two were separated and the white represents "Te Ao Marama" - the light that came once Papatuanuku and Ranginui and separated.

The most popular Māori design is the koru as shown. It grows in the ponga tree shoots and has become an iconic symbol for our national airline; Air New Zealand being displayed on the side's and tail of every aircraft. This symbol has become an international identity.



Let's take a look at some of the most popular and well-known Māori designs:

KORU

Spiral design depicting new beginnings, growth and harmony.

HEI MATAU (FISH HOOK)

This symbolises strength, determination and brings peace, prosperity and good health.

HEI TIKI (TIKI)

Traditional Māori carvings generally represent the human form as highly stylized art. The gods were the only ones who could make the perfect form and Māori felt it insulting to the gods to carve exact likenesses.

MANAIA

Māori legends depict the Manaia as a birdlike figure with a human form, a spiritual guardian who provides and protects over the earth, sky and sea. Carvers and artisans have told that the Manaia is a holder of great spiritual energy and is a guardian against evil.

CROSSOVER AND TRIPLE TWIST

These represent a bonding of friendship; two lives becoming one for eternity.

TOKI (ADZE)

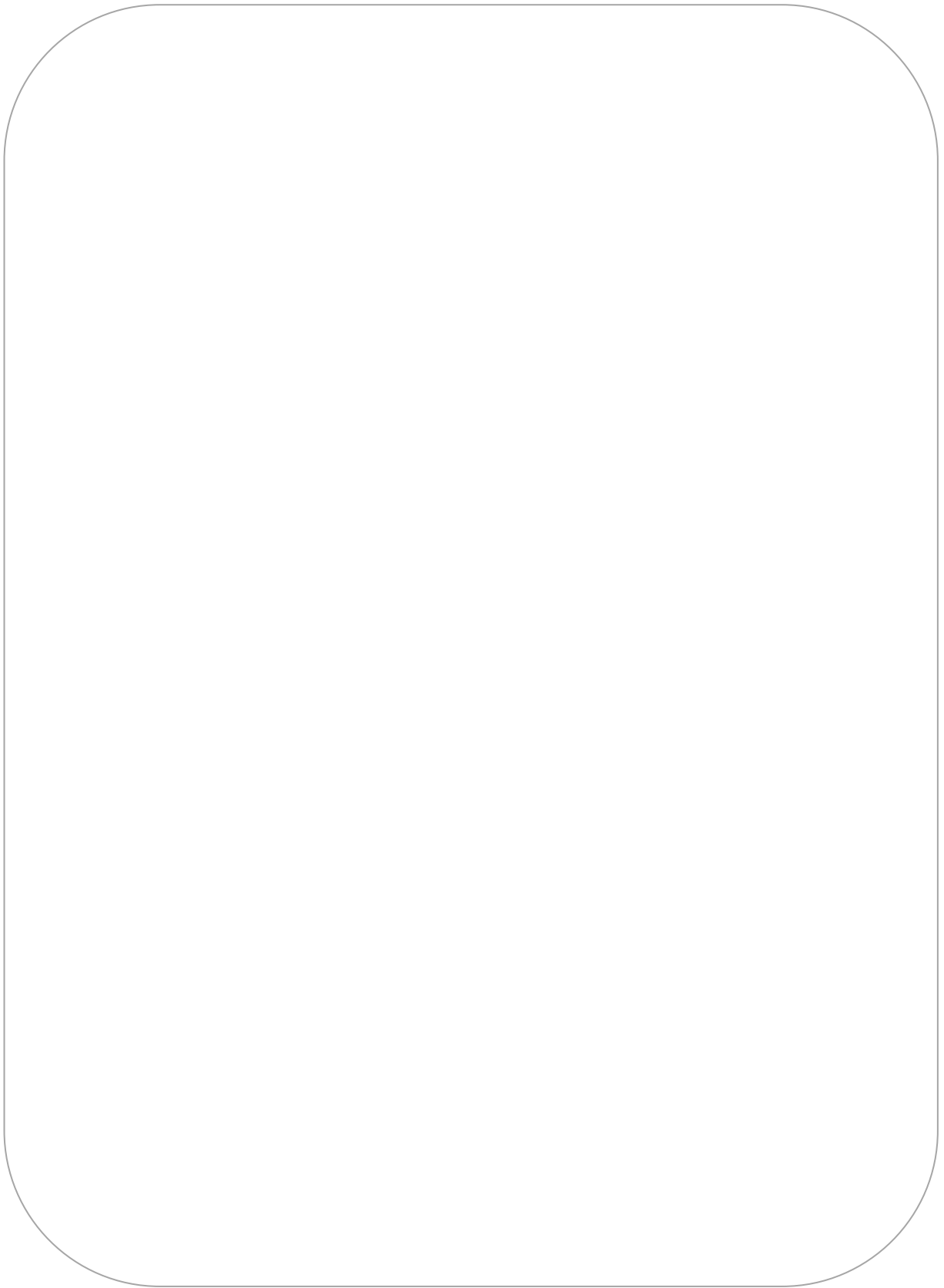
The Toki (adze) was an important Māori implement. In bone or greenstone, it was traditionally worn by Māori elders, as it represented power, wisdom and authority.

EXERCISE THIRTEEN

Can you identify the following Māori designs based on their descriptions?



Have a go at drawing your own koru influenced design for a logo required for a tourism attraction such as a mountain range, museum, hot pools etc.



MĀORI ARTS AND CRAFT

Māori create beautiful and detailed arts and crafts. Can you think of some forms of Māori art and craft?



Before the arrival of the Europeans, Māori myths and legends were told and handed down both orally and through arts and crafts such as carvings and weavings. There was no written language before the Europeans arrived, written language was introduced when colonisation started.

CARVINGS

In some respects, carving is a form of 'written' record of a people who, until the nineteenth century, knew nothing of writing. Carvings preserve much of the history and culture of Māori.

The distinctive style of Māori carvings is partly due to the isolation of the Māori from the rest of Polynesia. An abundance of timber such as tōtara and kauri provided a perfect medium for carving, as did an ample supply of pounamu (greenstone or jade).

Carvings are a record of tribal affairs and pay deep respect to ancestors, history and the people for whom they are prepared. The protruding tongue, as used in the haka (war dance), is intended as a symbol of defiance, determination and strength.



WEAVING

At first, Māori women used flax to weave baskets, containers and mats from the leaves. They then learned to obtain the strong fibre (muka) from the leaves by scraping the green flesh away with a sharp shell. The muka was pounded until soft, then washed and sometimes dyed. Twisted, plaited and woven, it was used to create a wide range of items, such as fishing nets and traps, footwear, cords and ropes.

Flax was not just useful - it was a way of passing on culture. Through the patterns in woven articles, stories were told and beliefs affirmed. Although European clothing replaced flax garments, weaving as an art survived.

Piupiu is another garment made from the fibres of flax. It is made up of numerous strands of prepared flax, woven or plaited onto a band. This enables the strands to hang loosely when worn. With movement these strands move to and fro, which is the meaning of the piupiu. The piupiu is most often seen today as part or main costume worn by performers of kapahaka.



CASE STUDY – TE PUIA

Te Puia is a Māori attraction based in Rotorua which has one of the best carving schools in New Zealand. Here the students learn how to carve using old traditions mixed with new instruments such as the chisel. The students spend years learning how to not only create masterpieces but how to ensure that every piece that is carved, is done so with its own story.

As part of the tours, groups will pass through Te Rito – The National Weaving School and Te Wananga Whakairo Rakau – The National Carving School to see a range of Māori arts & crafts being created by the skilled artists.

Students work with many different elements of Māori arts & crafts such as bone carving, wood carving, greenstone carvings and Harakeke weaving.

These items are made on site by the students and many are then passed on to the gift shop and taonga gallery on site for visitors to purchase as a memento of their time at Te Puia.



Te Puia (2.28 min)

WEAPONS

Rākau Māori (Māori weaponry) was designed for hand-to-hand combat. In battle it was common for warriors to take a long-handled weapon such as a taiaha and a short weapon such as a patu tucked into a belt. Māori wore little into battle apart from a maro or a tatua (similar to a belt). In some cases a dog skin war cloak or a cloak to shield spear thrusts was worn. Māori did not use bows and arrows, so fighting was almost entirely hand-to-hand. Famous weapons were given names and handed down from generation to generation as generally when carved, resembled the bearers genealogy.

TAIAHA

One of the most well-known Māori weapons is the taiaha. It is usually made from wood, though sometimes it is made from whale bone. Due to its shape, it is sometimes mistakenly referred to as a spear. The staff has a pointed end, and is usually between 1.5 and 1.8 metres long. The pointed end (the arero or tongue) comes out of the upoko (head) which then becomes the ate (liver) or tinana (body). It is used for stabbing, parrying (warding off blows) and striking.



TEWHATEWHA

A tewhatewha is a long-handled staff. Its shape is similar to an axe with a long handle, though it is shaped from a single piece of wood or sometimes bone. The end of the handle is pointed and blows from the axe-like part were made with the handle rather than the blade.



POUWHENUA

This is similar to a taiaha, but the end is more pointed and sometimes the blade or body is wider than that of a taiaha. It is also used to stab, parry and strike.

PATU

Patu were made from wood, stone or whale bone. Both the tip and the blade could be used. It was used for striking, stabbing or parrying. The patu was the most deadliest weapon in the Māori armoury.



MERE

Patu fashioned from pounamu were highly prized weapons, and were known as mere pounamu. This was also a symbol of authority. Traditionally Mere were handed down through generations to represent strength.



KOTIATE

The kotiate is a patu named for its shape, which resembled a split human liver ('koti' is cut and 'ate' is liver). It could be made from wood or whale bone.



WAHAIKA

This is shaped like a normal patu except that it has a small human-like figure just above the handle and the oval shape at the top of the patu is interrupted. The name means mouth (waha) of the fish (ika), which may refer to the hook-like shape of the patu.



PUTATARA

Putatara weren't made by Māori but found washed up on beaches. The shell is similar to a hermit crab (except much larger). Putatara were used in days of old to alert the tangata whenua that manuhiri had arrived. Different blows meant different things e.g.: 3 short enemies coming, 2 long tangihanga coming etc. These were used in battle to let the warriors know what was to come next in battle. Today, the putatara is still used however generally before a powhiri or in kapahaka.



ADORNMENTS - TAONGA

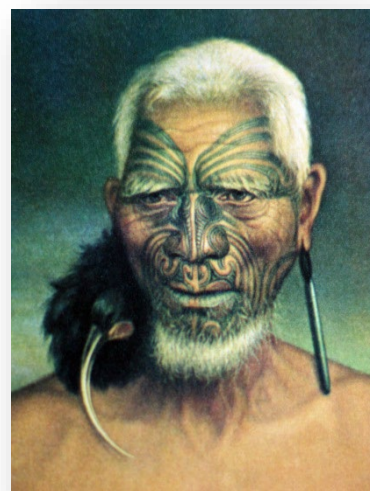
Māori wore many different varieties of adornments for different occasions. In the head were placed heru (hair combs) traditionally made from either wood or bone as well as various feathers from such birds as the Huia; its tail feather having such a strong view of high warrior ranking due to its white tip. Earrings were made from either bone, shark teeth, pounamu or sometimes, mummified heads of native birds. Around the neck were many different taonga including hei tiki, toki, and pig's tusks and carved whale tee (just to name a few). Each symbolised something different and were generally created for one person, then handed down through the family from generation to generation.



EXERCISE FOURTEEN

QUIZ

- a) What is the deadliest weapon in the Māori armoury?
- b) What was unique about the putatara?
- c) What is a Mere made of?
- d) What weapon most resembles an axe but is used the opposite way?



EXERCISE FIFTEEN

RECAP QUIZ

- a) Create 10 quiz questions from any of the previous sections in the workbook and write them down on a separate sheet of paper.
(Keep the answers).

- b) Swap your quiz with another pair's quiz and see if you can answer the questions. Swap it back to mark it!

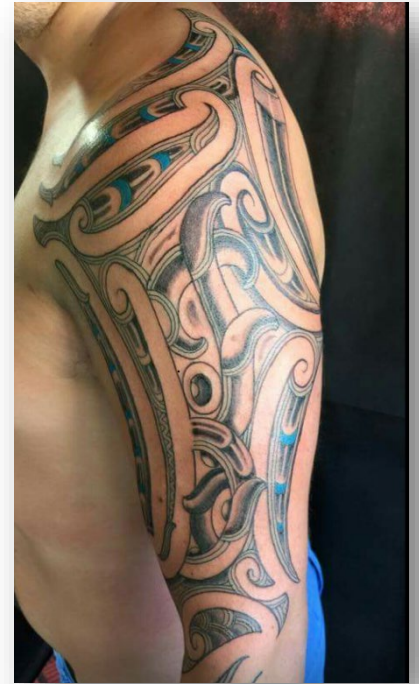
TA MOKO - MĀORI TATTOO

Ta moko is the ancient art of tattooing. Traditionally ta moko was made by using a 'uhi', a tool made from albatross bone which were hafted onto a handle and struck with a mallet. The pigments were made from the *awheto* for the body colour, and *ngarehu* (burnt timbers) for the blacker face colour.

In the early 20th century, Ta moko was reserved for rangatira or people of high rank to show their ranking. Men were predominantly the main people to adorn Ta moko however there were some women who adorned this art.

Since 1990 there has been a resurgence in the practice of ta moko for both men and women, as a sign of cultural identity and a reflection of the general revival of the language and culture. Most ta moko applied today is done using a tattoo machine, but there has also been a revival of the use of uhi. Men generally adorn the entire face while women only wear the moko kauae (lips to the bottom of the chin).

Ta moko should really only be applied by a traditional practitioner as there are certain karakia (prayers) that go along with this practice. Every tattoo that is applied to the skin, depicts something different but unique. In today's society it is not a huge thing if someone who is not of Māori origin wears a Ta Moko. The only request is that it is worn appropriately and not disrespected in any way.



MEANING OF TA MOKO

No matter where on the body you adorn moko, it will always have a meaning which is significant to the person wearing the moko.

When it comes to facial moko, these are designed to resemble different birds.

Women adorn only the chin and from time to time, the forehead. The bird the ladies wear on their chin is that of the ruru (Owl) which reflects as the guardian bird. Our women are seen as the guardians of our children.

The men however wear four different birds on their face.

The bat is placed at the top of the head (forehead). The head of the bat represents wisdom and the wings represent the stars or spirit world.

The parrot is placed on the nose which means that the man wearing it, is a great orator or speaker.

The ruru again is portrayed on the male's moko and is placed on the base of the face. With men, the ruru represents being the protectors of the family.

The last bird to adorn the males face is that of the kiwi. Two kiwi are placed on either cheek with only the beak and head. On the left goes the mothers design and on the right goes the fathers.



Ta-Moko – Māori Tattoo (9.39 min)

EXERCISE SIXTEEN

In groups, create a Māori design which tells a story. Present your design and story to your classmates.

EXERCISE SEVENTEEN

PREPARE FOR CAMPUS POWHIRI

You will be broken into different groups and given an area we have just covered in Māori arts & crafts. Your goal is to create a station to educate groups about one of these in more detail. Think of what you have just learnt, and how you could adapt this information to showcase your station more.

Practice the New Zealand School of Tourism waiata which you can perform to your fellow students on campus, during the powhiri.

MĀORI MYTHOLOGY



Māori Mythology – The start (6.45 min)

Before you learn about some Māori myths and legends, let's look at who the Māori gods are.

EXERCISE EIGHTEEN

Can you name the gods based off their description?

Name of god	Description
	Mother earth
	Sky father
	God of winds and storms
	God of the forests and all that dwell therein, especially birds
	God of rivers, seas, lakes and all that live within them
	God of war
	God of peace
	God of earthquakes and volcanoes
	God of kumara and all cultivated foods
	Guardian spirit of wild food
	God of evil

MAI TE TIMATANGA – FROM THE START

In the beginning there was Te Kore – the void. From Te Kore came Te Po – the night. There were many nights. The last night joined with space and there came into being two thoughts.

These thoughts were called Ranginui and Papatuanuku. They were so much in love that they held each other tightly and refused to let go of each other. Thus the sky and the earth were joined solidly together. There was no light on earth as Rangi and Papa's tight embrace prevented this.

Papa and Rangi gave birth to many children. They were all trapped between their parents and could hardly move. The children talked about what they should do. Tanemahuta suggested that he would separate their parents however Whiro was angry with Tane as he was the eldest, and should be the one to do this. Tumatauenga queried whether to just kill their parents. All but one agreed with Tane, Tawhirimatea wanted his parents to be left alone.

With their feet on their mother and their hands on their father, they took turns trying to push their parents apart, and all failed. Tane then stepped up and tried something different; he put his back on his mother and his feet on his father and pushed. Alas, his feat had succeeded and his father slowly left his mother's embrace.

Ranginui was pushed high above the land to become the sky father while Papatuanuku was left below to become mother earth. The blood from Rangi became the red of the sunset, and the blood from Papatuanuku became the red clay earth.

Te Ao was created – the light. The gods moved to the four corners but Tawhirimatea was still angry with his brothers and decided to leave earth to be with his father. He ripped out his eyes and threw them into the heavens, where they turned into the first two stars. He turned his blind fury on all of his brothers by blowing hurricanes, tornados, cyclones, tsunamis and huge storms; his anger had no end! Ruaumoko was said to have never been born as at the time of separation, was still inside the womb of his mother!

Papa and Rangi were unhappy and missed each other. They cried and cried. Rangi's tears became rivers, oceans and dew on the grass. The mist that rise from the ground are from Papa sighing with loneliness.



Mai te timatanga (7.03 min)

MYTHS AND LEGENDS

There are many myths and legends which have been passed down from generation to generation.

EXERCISE NINETEEN

a) Name two ways in which these myths and legends are passed through generations:

b) What Māori myths and legends have you heard of? List all the ones you have heard of before below:

-



THE LEGEND OF TARANAKI

Taranaki (*Te Maunga o Taranaki*) is a mountain god that lived peacefully for many centuries in the centre of New Zealand's North Island with other mountain gods, Tongariro, Ngaruahoe and Ruapehu.

Nearby stood Mount Pihanga . Covered in a cloak of deep green forest she presented a stunning sight and all the mountain gods were in love with her.

Taranaki dared to make advances to Pihanga and was reproached by Tongariro and a mighty battle ensued between them. The earth shook and the sky became dark as the mountains belched forth their anger. When the battle ended the lovely Pihanga stood close by Tongariro's side. Taranaki, wild with grief and jealousy, angrily wrenched his roots from the ground and left the other mountains.

Weeping, he plunged towards the setting sun, gouging out a deep wide trench. When he reached the sea he turned north and stumbled up the coast. As he slept that night the Pouakai Ranges snared and trapped Taranaki in the place he now rests.

The next day a stream of clear water sprang from the side of Tongariro. It flowed down the deep scar Taranaki had left on his journey to the coast to form the Whanganui River.

There are those who say that Taranaki is silently brooding and will one day try to return inland again to fight Tongariro. Consequently, many Māori will not live in the area between the mountains



EXERCISE TWENTY

Drama Activity

You will be split into 3 groups to come up with a drama to showcase the Māori legend your trainer gives you. Your goal is to educate everyone else in the class about your legend.

GROUP 1

HOW MAUI FISHED THE NORTH ISLAND

Maui dreamed of the day that he could go fishing with his older brothers. Each time his brothers returned from a fishing trip Maui would ask, "Next time, can I come fishing with you?"

But Maui's brothers would always make an excuse. "No you're much too young to come fishing with us. We need all the room in our waka for the many fish that we catch."

"I'll only take up a little bit of room, and I'll stay out of trouble, I promise," Maui would argue.

The eldest brother would reply, "You're so skinny we might mistake you for some bait and throw you overboard for the fish to eat."

Maui would get angry. "I'll teach them, he'd say to himself, "I'll prove how good I am!"

Secretly Maui hatched a plan to prove he was a great fisherman. One night when Maui was alone he began weaving a strong fishing line from flax. As he wove he recited an old karakia to give his fishing line strength.

When he was finished, Maui took a jawbone which his ancestor Murirangawhenua had given him, and bound it securely to the line. Early the next morning, Maui took his fishing line and secreted himself in the hull of his brothers' canoe.

When Maui's brothers pulled the canoe into the sea they noticed something a little different. "The canoe is much heavier this morning, are you sure you're helping?" said one.

"I think you've been eating too much kumara!" said another.

"Stop your bickering and get on with it!" said the eldest brother.

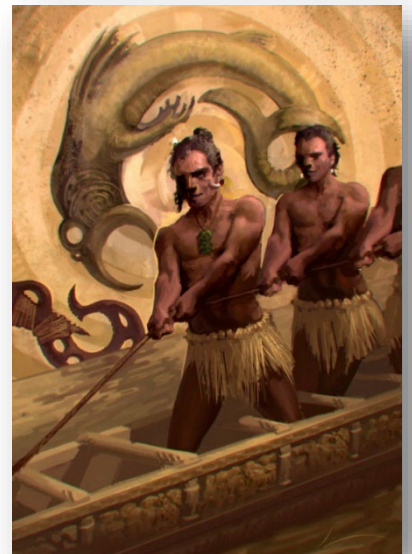
None of the brothers noticed Maui hiding in the hull. When Maui heard his brothers drop the anchor, he knew they were too far from land to return. Maui revealed himself to his brothers' surprise.

"What! What are you doing here? You tricked us! No wonder we have not caught one single fish!

The brothers were angry with Maui, but Maui spoke up. "I have come to fish because Murirangawhenua said I would be a great fisherman. Let your lines down as I say my karakia and you'll catch more fish than you ever have." Maui began his karakia.

The brothers threw their lines into the water and instantly began catching fish. One after another they pulled their fish into the waka. In no time the waka was full and the brothers were delighted with their catch.

"We're the best fishermen ever!" the brothers congratulated each other.



"Now it is my turn to fish," said Maui.

The brothers laughed when Maui pulled his fishing line from his bag.

"Huh, you'll be lucky to catch a piece of seaweed with that!"

"Or maybe a piece of driftwood to float home on!"

The brothers couldn't contain their laughter. Maui didn't listen, instead he recited his karakia and readied his line. "Can you give me some bait for my hook?" Maui asked his brothers.

But the brothers only laughed harder so Maui clenched his fist and hit himself hard on the nose. His nose bled and Maui covered his hook with his own blood. Maui then stood at the front of the canoe and whirled his line above his head as he recited his karakia. He spun his line out to sea, the line sunk deep to the ocean floor, down into the depths of the domain of Tangaroa, and instantly the hook was taken.

Maui's line went suddenly taut. The brothers stopped their laughing and held tightly to the side of the waka as they began to speed across the ocean.

"Cut the line!" a brother called, clearly quaking in his seat.

"We'll all be drowned," said another. "Please Maui cut the line!"

But Maui held tight to his line, and slowly a giant fish was pulled to the surface. The brothers huddled in the waka shivering with fright. The giant fish towered over their small canoe.

"This is the fish that our grandmother, Murirangawhenua, said would be gifted to us," Maui said. "Guard our fish, and I'll soon return with our people."

The brothers agreed to stay, and Maui headed back to Hawaiki. However as soon as Maui had gone, the brothers began chopping greedily at the huge fish, claiming huge pieces of it as their own.

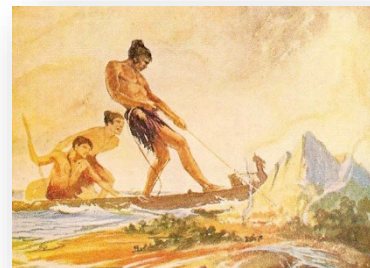
When Maui returned, his people were amazed to see the giant fish.

"Maui is the best fisherman ever," they marvelled.

As they neared the brothers were seen still chopping and arguing over which part of the fish was theirs. The people saw them for the greedy brothers that they were. They were so greedy that they had chopped huge gullies and mountains from the fish's flesh.

Over many hundreds and thousands of years, these gullies and mountains became part of the landscape of Aotearoa as we know it today. Birds, plants, animals and the people of Hawaiki populated the giant fish of Maui. And in time Maui's giant fish became known as the North Island of Aotearoa, and Maui's canoe the South island.

This is the story of how Maui fished the North Island of New Zealand.



GROUP 2

HOW MAUI SLOWED THE SUN

One evening, Maui and his brothers were making a hāngi for their evening meal. They had just finished heating the stones when the sun went down and it quickly became too dark to see. Maui was annoyed with having to eat his food in the dark. He stood in the light of the fire and addressed his people.

"Every day we have to rush to do our chores and gather our food before the sun sets. Why should we be slaves to the sun? I will catch the sun before it rises, and teach it to travel slowly across the sky!"

But one of the brothers was quick to criticise, not believing Maui could possibly do such a thing.

"It would be impossible to catch the sun, he's much bigger than any bird you've ever caught!"

"The heat and flames would surely burn you to death," said another.

"I think he's got sunstroke," another added, and they all laughed.

When they had quietened down, Maui took the sacred jawbone of his grandfather from his belt and waved it in the air.

"I have achieved many things that were thought impossible – gaining fire from Mahuika, catching the greatest fish in the world, descending to the underworld, and many more. With this magic jawbone, gifted by Murirangawhenua, and with your help, I will succeed in conquering the sun!"

The majority of the people agreed that Maui had achieved many great feats, they decided to help Maui in his quest.

The next day Maui and his whanau collected a huge amount of flax, Maui then taught them how to make flax ropes, a skill he learnt when he was in the underworld. They made square shaped ropes, tuamaka, flat ropes, paharahara, and twisted the flax to make round ropes. After five days the ropes were completed and Maui said a special karakia over them.

"Taura nui, taura roa, taura kaha, taura toa, taura here i a Tamanuiterā, whakamaua kia mau kia ita!"

During the night, Maui and his brothers hoisted the ropes and travelled towards the east to where the sun first rises. They hid under trees and bushes during the day, so the sun wouldn't see them approaching. They collected water in calabashes as they travelled, which Maui said was necessary for their task ahead.



On the twelfth night Maui and his brothers arrived at the edge of a huge, red-hot pit, dug deep into the ground. Inside the pit Tamanuiterā, the sun, was sleeping. The brothers were silent, terrified at what might happen if he awoke. Maui immediately ordered his brothers to build four huts around the edges of the pit to hide their long ropes. In front of the huts they used water to soften the clay and build a wall to shelter them. Maui and his brothers then spread their flax ropes into a noose, only just finishing before dawn, when the sun was due to wake.

"When Tamanuiterā rises and his head and shoulders are in the noose I will call for you to pull tight on the ropes," Maui instructed his brothers.

One of the brothers became worried and wanted to run while he still had time.

"Why are we doing this?" he asked another. "It's madness!"

"We'll be burnt alive, if we run now we might escape with our lives!"

The two brothers tried to sneak away but Maui caught sight of them through the corner of his eye.

"If you run now the sun will see you when he rises from his pit. You will be the first ones to die. There is no turning back!"

The brothers had no time to answer. The sun had begun to wake and was rising from the pit. They quickly ran back to their huts grabbed hold of their ropes and hid behind the wall of clay, trembling as they waited for Maui's orders. Maui hid and watched.

Tamanuiterā slowly emerged from the deep pit, not knowing that a trap was set for him. His head went through the noose and then his shoulders. Maui suddenly jumped from his hut and yelled to his brothers, "Pull on the ropes, now!"

At first the brothers were too scared to come out. Maui yelled again, "Quickly, before it's too late, and we are scorched to death!"

Just then the sun peered down to the edges of the pit and saw Maui standing before him.

Tamanuiterā was furious. He hurled a ball of fire towards Maui, but Maui ducked, holding tightly to his rope and once more chanting his karakia:

"Taura nui, taura roa, taura kaha, taura toa, taura here i a Tamanuiterā, whakamaua kia mau kia ita!"

The brothers jumped from their hiding places, grabbing their ropes just before Tamanuiterā could free himself from the noose.

"Aaaarrrhhh!" the sun roared in anger.

Maui fought off the intense heat and moved to the edge of the pit. He raised his magic jawbone above his head and brought it down hard on the sun. The magic forces from the jawbone flashed like a bolt of lightning.



"Why are you doing this to me?" Cried Tamanuiterā.

"From now on you will travel slowly across the sky, never again will the length of our day be dictated by you," Maui replied.

Tamanuiterā tried to struggle free, but again, Maui showed him the power of his magic jawbone. And Tamanuiterā finally gave up the fight.

Maui instructed his brothers to let go of their ropes. Tamanuiterā travelled slowly up into the sky, tired and beaten.

The days became longer for Maui and his people, giving them plenty of time to fish, gather food and do their chores. Maui's power and ability could never be questioned again, he had succeeded in taming the sun. From that day until this, Tamanuiterā has always travelled slowly across the sky.

And this is the story of how Maui slowed the sun.

GROUP 3

HOW MAUI BROUGHT FIRE TO THE WORLD

One evening, after eating a hearty meal, Maui lay beside his fire staring into the flames. He watched the flames flicker and dance and thought to himself, "I wonder where fire comes from."

Maui, being the curious person that he was, decided that he needed to find out. In the middle of the night, while everyone was sleeping, Maui went from village to village and extinguished all the fires until not a single fire burned in the world. He then went back to his whare and waited.

The next morning there was an uproar in the village.

"How can we cook our breakfast, there's no fire!" called a worried mother.

"How will we keep warm at night?" cried another.

"We can't possibly live without fire!" the villagers said to one another.

The people of the village were very frightened. They asked Taranga, who was their rangatira, to help solve the problem.

"Someone will have to go and see the great goddess, Mahuika, and ask her for fire," said Taranga.

None of the villagers were eager to meet Mahuika, they had all heard of the scorching mountain where she lived. So Maui offered to set out in search of Mahuika, secretly glad that his plan had worked.

"Be very careful," said Taranga. "Although you are a descendant of Mahuika she will not take kindly to you if you try and trick her."

"I'll find the great ancestress Mahuika and bring fire back to the world," Maui assured his mother.

Maui walked to the scorching mountain to the end of the earth following the instructions from his mother and found a huge mountain glowing red hot with heat. At the base of the mountain Maui saw a cave entrance. Before he entered, Maui whispered a special karakia to himself as protection from what lay beyond. But nothing could prepare Maui for what he saw when he entered the sacred mountain of Mahuika.

Mahuika, the goddess, rose up before him, fire burning from every pore of her body, her hair a mass of flames, her arms outstretched, and with only black holes where her eyes once were. She sniffed the air.

"Who is this mortal that dares to enter my dwelling?"

Maui gathered the courage to speak, "It is I, Maui, son of Taranga."

Huh!" Yelled Mahuika. "Maui, the son of Taranga?"

"Yes the last born, Maui-tikitiki-a-Taranga."

Then, a mass of clouds gathered and a torrent of rain fell to put out the many fires.

Mahuika's mountain of fire no longer burned hot.

Mahuika had lost much of her power, but still she was not giving up. She took her very last toenail and threw it at Maui in anger. The toenail of fire missed Maui and flew into the trees, planting itself in the Mahoe tree, the Tōtara, the Patete, the Pukatea, and the Kaikōmako trees. These trees cherished and held onto the fire of Mahuika, considering it a great gift.

When Maui returned to his village he didn't bring back fire as the villagers had expected. Instead he brought back dry wood from the Kaikōmako tree and showed them how to rub the dry sticks together forming friction which would eventually start a fire. The villagers were very happy to be able to cook their food once more and to have the warmth of their fires at night to comfort them.

Maui satisfied his curiosity in finding the origin of fire, although he very nearly paid the ultimate price in doing so. To this day the Kahu, the native hawk of Aotearoa, still retains the red singed feathers on the underside of its wings, a reminder of how close Maui was to death.

This is the story of how Maui brought fire to the world.

MĀORI ATTRACTIONS

Over the next part of this module, we are going to look at Māori attractions and how they have impacted our society as well as our country.

As said earlier, Māori attractions are definitely one of the main reasons tourists visit New Zealand every year.

Nowhere else in the world can you experience the natural and man-made Māori attractions and activities we offer here in New Zealand. They are unique and have become a major draw card for tourists over the years.



DEFINITION OF MĀORI TOURISM

There are many definitions of Māori tourism:

“Māori tourism refers to any tourist activities or attractions directly owned, operated or interpreted by Māori people. Thus, Māori tourism must at least directly involve Māori people either in control of the business or in the delivery of the product” (Keelan, 1996). E.g. Whale Watch Kaikoura though this example may not be accurate for the definitions below if it does not showcase indigenous culture.

“Māori tourism is tourism products and operations that utilise cultural, historical, heritage or natural resources that are uniquely Māori” (Ingram, 1997). E.g. Waitangi Treaty Grounds



However, for the purposes of this module, we will consider Tourism Māori attractions as indigenous, cultural experiences of interaction and engagement with manuhiri (visitors).

DEFINITION OF ATTRACTION

You have learnt about tourism attractions in previous modules, what is your definition of a tourism attraction:

EXERCISE TWENTY-ONE

Which regions of New Zealand have a big focus on Māori attractions & activities?

EXERCISE TWENTY-TWO

Based on the definition of Māori Tourism, how many different Māori attractions or activities do you know? In the space below, name as many as you can think of in and around New Zealand: Separate the attractions into man-made maori tourism attractions and natural maori attractions.

Let's have a look at Waitomo Caves.

EXERCISE TWENTY-THREE

- a) What do you already know about the Waitomo Caves?

- b) In which region are the Waitomo Caves located?

- c) What can tourists do at the Waitomo Caves?

SIGNIFICANCE OF THE ATTRACTION TO TOURISM MĀORI

The Māori attractions around New Zealand have a significant impact on tourism Māori. To really understand the significance of any given attraction to Tourism Māori, you need to have a firm understanding of the following aspects:

- Te Reo
- Rangatiratanga
- Whakapapa
- Wairuatanga
- Kaitiakitanga
- Kotahitanga
- Manaakitanga
- History
- Culture

EXERCISE TWENTY-FOUR

Let's go through each of these aspects in detail, before we move on to an activity where you will be able to research an attraction yourself. We will use the Waitomo Caves as an example to help illustrate each aspect.

TE REO – THE LANGUAGE

The Te Reo aspect looks at how the attraction is using Māori language on a daily basis in and around the attraction. Think about what it is the attraction offers and how Te Reo is being kept relevant? How is Te Reo kept alive? How might this attraction contribute to Te Reo?

Is it that there are signs up around the area in Māori which are translated into English or other languages or do the guides speak Te Reo when guiding you around the attraction?



RANGATIRATANGA – DOMINION/RESPONSIBLE FOR

In Māori culture you don't own the land that you live upon, the Tangata Whenua (local tribe) may have dominion over the area but it also implies that it is the responsibility of those that live upon the land to take care of it as it takes care of them. Māori Tourism was really the first eco-tourism in the market. Māoridom has always been about making sure that the balance of what you reap from the land is always replaced for the next generation. Think about this aspect in terms of tourism attractions.

How might a popular tourism attraction impact Rangatiratanga? What is the significance of the attraction to tourism Māori in terms of rangatiratanga?

WHAKAPAPA - GENEALOGY

Knowing where your roots are is very important to anyone Māori as it anchors you to the land that joins your family. The saying “there’s no place like home” really does mean something in Māori Culture. Think about how the attraction has links to the people who own, maintain or run the attraction. Has it been passed down from generation to generation? Is there a family connection with the land or even quite possibly the name? Is the attraction itself run by members of the same iwi or hapu?

How might a popular tourism attraction impact Whakapapa? What is the significance of the attraction to tourism Māori in terms of Whakapapa?

WAIRUATANGA – SPIRITUALITY

Spirituality to Māori is about having an awareness of one’s tipuna (ancestors), following ancestral customs and traditions and having a close relationship with the natural environment. Spirituality provides an individual with a sense of meaning, connection and purpose through these three areas. Do the people of this attraction believe that something there holds spiritual value? They might see their tipuna’s wairua (spirit’s) staying around to look after those who are there.

What is the significance of the attraction to tourism Māori in terms of spirituality?

KAITIAKITANGA - GUARDIANSHIP

In Māoridom the belief is that we don't own the earth, but are a part of it. It is the responsibility of the local families, communities and expanding out to all nations to look after not just our physical environment and all its species, but also includes the values, language, culture and wisdom. With the view that it will be passed onto the next generations guardianship in a better state than it was found. Kaitiakitanga is all about how the attraction is being guarded for future generations.

What is the significance of the attraction to tourism Māori in terms of guardianship?



KOTAHITANGA – AS ONE

Many cultures have the idea that working as one is always stronger than different individuals, including Māori. Bringing people together is something Māori enjoy doing and is a part of the culture. Many areas of an attraction, relish the opportunity to bring everyone together.

What is the significance of the attraction to tourism Māori in terms of kotahitanga? How does the attraction work together in order for it to stay successful?



MANAAKITANGA – TO LOOK AFTER

Manaakitanga in any culture is a strong focus. Would you want to go somewhere and just be left to guess or be looked after and shown what this specific place is really about? Manaakitanga is such a huge part of Māoridom. Māori look after everyone that they come into contact with.

What is the significance of the attraction to tourism Māori in terms of manaakitanga? How do they look after everyone when they are at their attraction?



HISTORY

All attractions have a history. Although it is important that as people we are aware of what the attraction is about, its history is just as important. Think about when the attraction was opened/started, why it continues to operate and what is the purpose of those who created the attraction? History can be about anything to do with the attraction from when the site was first selected, to when it opened to today!

What is the significance of the attraction to tourism Māori in terms of history? Has the attraction reached any milestones in their history?

CULTURE

How does this attraction portray the Māori culture? Culture is all about sharing this with other people. It can be portrayed in many ways and many forms. Think about what they do as part of the attraction, that enhances the Māori culture or how the culture is passed on to the visitors and tourists.

What is the significance of the attraction to in terms of the Māori culture? Do they run activities where visitors get an experience? Have they got a cultural performance that is performed at the attraction and if so, what is covered in the show and how long is it? How is it that this attraction showcases the Māori culture overall?



EXERCISE TWENTY-FIVE

Class research

As a class, you will be researching one of our Māori attractions located in Northland. In groups of 3-4, research the Te Reo aspect and two others of your group's choice in the space below. You will be given a time limit to complete this task before coming back together as a class to discuss answers.

The aspects you need to use, are located in the previous pages of the workbook.

By way of introduction to the attraction provide a short overview of the attraction, opening hours, and available facilities.

Attraction: Waitangi Treaty Grounds

Region: Northland

Description of the attraction:

Aspect 1: _____

Aspect 2: _____

Aspect 3: _____

Notes:

On the next couple of pages is a (portion of) speech which was delivered to a group of tourism operators by Pania Tyson-Nathan, former CEO of NZ Māori Tourism. As you read through this extract, highlight any interesting points. Answer the questions which follow the speech.

IMPRESSIVE GROWTH IN MĀORI TOURISM

Sourced from: <http://www.accomnews.co.nz/industry/154-news-in-brief/1957-impressive-growth-in-Māori-tourism>

There are a number of contributing factors that can be attributed to the growth of Māori tourism and they include, but are not limited to, the following:

- International demand for authentic experiences
- Greater awareness domestically of the depth and breadth of a Māori experience
- Leveraging trade relationships and brands
- Investment

Not so long ago Māori tourism experiences were measured by a category called 'culture' along with museums and the like. In a satisfaction survey one of the questions asked was 'have you rowed a waka?'

Of course we know you don't row a waka, you paddle! One of the responses was (I) thought Māori lived in grass huts and wore grass skirts, so our images and the narrative used did little to feed the curiosity of potential manuhiri (visitors).

Domestically there was little understanding of a Māori tourism experience, and marketing was predominantly focused on performance type activities. Five years ago we were being pushed by officials to focus on volume – something we ignored. Fast forward to now and whilst there is still a lot to be done, things have changed significantly. There is a greater understanding of the depth and breadth of Māori tourism experiences – hunting, fishing, guiding, sailing, home-hosted dinners etc.

Five years ago I was in Omapere at the Copthorne Hotel and Resort Hokianga (one of our members) having dinner. The American couple at the table next to me asked the waitress about the sand dunes and she launched into the story about Kupe's first landing spot and the two taniwha: Arai-te-uru and Taniwha Niwa, who stand guard on opposite sides of the harbour entrance.

I knew none of this, and like the manuhiri was fascinated with the tales of the area. They decided to stay another two days and asked the young woman if they could pay her to guide them – they wanted to know and learn more about Māori and the history of the area.



Speak to our operators and they all have similar stories. On the surface, the Copthorne is but another hotel, however Shane and Pip are committed to hiring and training local staff with local knowledge – local to Māori often relates to whakapapa (genealogy) so their stories could be as far reaching as Te Rerenga Wairua in the far north to Te Waipounamu in the South Island.

The richness of our story-telling has never-ending possibilities when developing itineraries. So, when people bang on about product development, I say "not quite" – it is not so much about product development but linking the whakapapa, which is exactly what a lot of our businesses have been doing for a very long time.

The only variation might be the type of activity one participates in e.g. stay in a hotel in the Hokianga, participate in a waka sailing in Napier, stay at Ahi Kaa in Gisborne, head down to Whalewatch in Kaikoura and finish off in a jet boat in Queenstown – whakapapa all the way!

By Pania Tyson-Nathan former CEO of NZ Māori Tourism.

EXERCISE TWENTY-SEVEN

Pair Research

In groups of two, you will again be researching one of our Māori attractions located in Rotorua. Together you will need to research the Te Reo aspect and provide a detailed description of the attraction and facilities.

Attraction: Mitai Māori Village

Region: Rotorua

Description of the attraction/facilities

Aspect: Te Reo

Aspect 2: _____

EXERCISE TWENTY-EIGHT

Assessment preparation

- a) For this activity you must select one man-made Maori tourism attraction: Please do not research Mitai Māori Village, Waitomo Caves or The Waitangi Treaty Grounds, as these have been covered in class (however, they can still be included as one of your attractions in your brochure).
You must also research 2 natural Māori tourism attractions.
- b) This research should cover the attractions/activities (including location and facilities and briefly include any one or more of the following aspects to help explain the attraction:
 - Te Reo
 - Rangatiratanga
 - Whakapapa
 - Wairuatanga
 - Kaitiakitanga
 - Kotahitanga
 - Manaakitanga
 - History
 - Culture
- c) **Write a brochure to present the information. (See assessment for details).**
- d) You will then deliver your findings back to your class via a presentation. You can present your findings to the class in any way you want e.g.: PowerPoint presentation or a simple verbal presentation.
- e) In your presentation, you will be required to complete the following:
 - Greet the tour group in Te Reo using the correct greeting
 - Recite your mihi in Te Reo (This will not be assessed and should not be included in your brochure).
 - Present your chosen attractions.
 - Deliver your chosen greeting/farewell words
 - Your brochure will need to be attached to your assessment.



There are examples you have already done as a class throughout the workbook and there is The Waitangi Treaty Grounds example over the page which can help point you in the right direction. There are also a few extracts at the back of this workbook to help you.

WAITANGI TREATY GROUNDS

Attraction: **Waitangi Treaty Grounds**

Region: **Northland**

Description of the attraction and facilities:

Te Reo

The Waitangi Treaty Grounds are significant to Māori tourism by way of Te Reo (the language), in that the Te Reo language is kept alive in many ways. The guides talk in Te Reo as they guide you around the grounds, there are many signs which are put in Māori and then translated into English and the daily cultural performance keeps the traditional aspects of everyday Māori life alive

History

History is significant to Māori tourism at The Waitangi Treaty Grounds because The Waitangi Treaty Grounds are part of the 506-hectare Waitangi National Trust estate, which was gifted to the nation by Lord and Lady Bledisloe in 1932. Lord Bledisloe stated that the estate was never to be a burden on the taxpayer, and as such it is not government funded. The estate is administered by the Waitangi National Trust Board, whose members represent various sections of New Zealand people. This is the place of which the Treaty of Waitangi (our founding document) was signed.

Kotahitanga

The Waitangi Treaty Grounds are significant to Māori tourism in terms of Kotahitanga, which refers to 'the bringing together as one'. The Waitangi Treaty Grounds is a place which brings iwi from all over the country together as this was the place where in 1840, Māori from around New Zealand came to Waitangi to sign a treaty between themselves and the British crown. Nowadays it is a place where Māori come to remember the 6th February 1840 and to remember their tipuna who were apart of this founding document.

This page has been kept free for Trainer activity.

GLOSSARY OF MĀORI WORDS

The following are a list of common Māori words and what they mean in English. You will find some of the words throughout the workbook and this table will help you to remember their meanings:

Aotearoa	New Zealand
Arero	Tongue
Awa	River
E Noho	Sit Down
E Tu	Stand
Haka	War Dance
Hakari	Time to eat
Hapu	Sub-Tribe
Harakeke	Flax
Heretaunga	Hastings
Heru	Hair Comb
Hongi	Māori Greeting
Ingoa	Name
Iwi	Tribe
Kai	Food
Kaitiakitanga	Guardianship
Kapahaka	Māori Dance
Karanga	Call
Kingitanga	Māori King Movement
Kirikiroa	Hamilton
Koha	Gift
Kohanga Reo	Kindergarten
Korero	To Speak
Kotahitanga	As One
Manaakitanga	To Look After
Manuhiri	Visitors
Marae	Sacred Area
Marama	Month
Matariki	Star Constellation
Maunga	Mountain
Mihi	Speech
Moteatea	Traditional Chant
Ngaamotu	New Plymouth
Otautahi	Christchurch
Otepoti	Dunedin
Pakeha	European ethnicity
Patu	Short Club
Piupiu	Skirt made of flax
Pounamu	Greenstone/Jade

Powhiri	Traditional Māori Welcome
Putatara	Conch Shell
Rangatiratanga	Dominion
Ta Moko	Māori Tattoo
Tae	Colour
Tamariki	Kids
Tangata Whenua	People of the land/area
Tangihanga	Funeral
Te Ao	Day
Te Ika A Maui	North Island
Te Po	Night
Te Reo	Māori Language
Te Waipounamu	South Island
Timata	Start
Timatanga	Start
Tinana	Body
Tipuna	Ancestors
Titiro	Look
Tupapaku	Dead
Upoko	Head
Urupa	Cemetery
Wahi Tapu	Sacred Place
Waiata	Song
Waiata-a-Ringa	Action Song
Wairuatanga	Spiritual
Waka	Canoe
Whaikorero	Speech
Whakaeke	Entrance Song
Whakapapa	Genealogy
Whakarongo	Listen
Whakatuu	Nelson
Whakawatea	Exit Song
Whanau	Family
Whanau Pani	Immediate Family
Whare	House
Wharekai	Eating House
Wharenui	Meeting House
Wharepaku	Bathroom
Whenua	Land

WAITOMO CAVES EXERCISE

The Waitomo caves are the resting place of many native birds – extinct and still around today. The ‘spirit caves’ are said to be the first caves explored and hence are significant because they have a very spiritual feeling for the local Māori and the descendants of Chief Tane.

The Waitomo caves date as far back as 1887 when they were first explored by a local Māori Chief Tane Tinorau who was accompanied by English surveyor Fred Mace. After exploring the caves many times, they were officially opened to the public in 1889 where the chief and his wife would conduct tours for a small fee. This is significant to tourism Māori in that it started what is now a ‘must-do’ draw card to the region.

At the Waitomo caves, many of the descendants of Chief Tane Tinorau operate the caves and are responsible for the maintenance of the Waitomo Caves. They have taken it upon themselves to ensure that the caves are cared for, for future generations. The entrance fee and fees from the different tours, ensure that the upkeep is continued.

This aspect becomes significant from the moment you arrive at the Waitomo Caves. They have huge carvings that adorn the outside of the main buildings. The staff share the Māori culture orally as they escort the tour groups around as well as telling stories about the caves from the viewpoint of Māori.

The Waitomo caves have signs in Māori located around the attraction which also have English translations. During the tours, the guides speak in Māori before translating back into English so that everyone can understand the importance of these caves to Māori.

The descendants of Chief Tane maintain the grounds of the Waitomo caves to ensure it is around for future generations. They pass on the stories of how the caves were founded and how they are still the same today. The majority of staff who work at the caves, are direct descendants and they work together as a family to ensure that the caves are cared for.

The caves were first explored in 1887 by Chief Tane Tinorau and the English surveyor, Fred Mace. The chief and his wife would escort tours around the caves from 1889. Today, most of the staff working at the caves are direct descendants of Chief Tane and his wife. This aspect has become an important part of the Waitomo caves.

The staff ensure that there is always a staff member who can assist any visitor and point them in the right direction. Their customer service values are significant in impacting this aspect. The staff aim to provide the best experience possible and are on hand continuously to ensure everyone is comfortable.

Waitomo caves bring people from all walks of life together to experience the natural wonders of the caves. Every year people travel from around the world to come and see the amazing caves. Tours are conducted regularly with many people in each group from various countries and ethnicities.

EXTRACTS - MĀORI ATTRACTIONS

MITAI MAORI VILLAGE



Mitai Maori Village is located on Fairy Springs Road, next to Rainbow Springs, just a five minute drive from the town centre. Courtesy transport is available within the Rotorua city limits.










196 Fairy Springs Rd Rotorua, New Zealand 3015
 PO Box 302, Ngongotaha, Rotorua 3041
 Phone + 64 7 343 9132 Fax + 64 7 343 9133
 Email reservations@mitai.co.nz

www.mitai.co.nz

BOOKINGS ESSENTIAL

MITAI MAORI VILLAGE

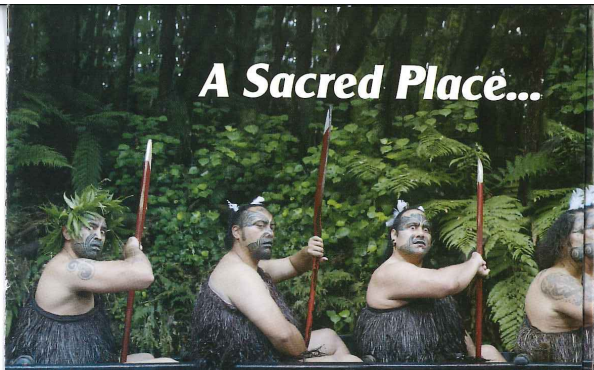
ROTORUA NZ



Wetini Mitai-Ngatai
 'New Zealand Male Leader for Kapa Haka'
 'Kapa Haka Hall of Fame'
 'Choreographer of the official opening ceremony of the Rugby World Cup 2011'

An authentic traditional Maori experience

- › Cultural performance & hangi meal
- › Sacred spring & waka (canoe)
- › Bush walk & glow worms



A Sacred Place...

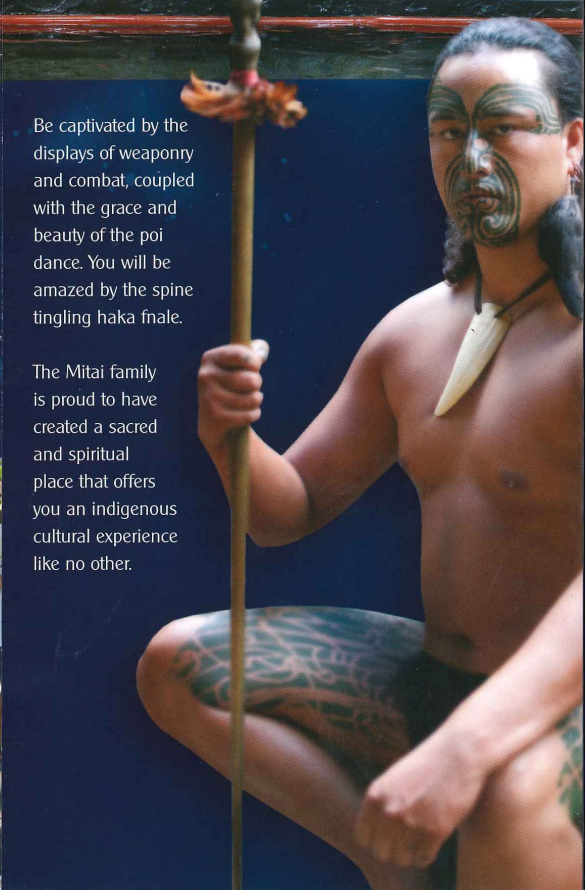


An evening at Mitai will give you an authentic introduction to Maori culture leaving you amazed and in awe. Enter the world of Mitai. Be enthralled by the natural bush setting, see warriors in traditional dress, paddle a waka (ancient warrior canoe) down the Wai-o-whiro stream, and do not miss your only opportunity in the Rotorua area to see glow worms in their natural habitat.

Marvel at the crystal clear water full of eels and trout, flowing directly from the earth at the sacred Fairy Spring. See your traditionally cooked hangi meal being lifted from the ground. During our cultural performance, you will learn about our past, carvings and ta moko (tattoo art).



A Spiritual Place...



Be captivated by the displays of weaponry and combat, coupled with the grace and beauty of the poi dance. You will be amazed by the spine tingling haka finale.

The Mitai family is proud to have created a sacred and spiritual place that offers you an indigenous cultural experience like no other.



A Cultural Performance To Remember

Our cultural performance is real, raw and earthy. It is a fascinating performance full of emotion and power.

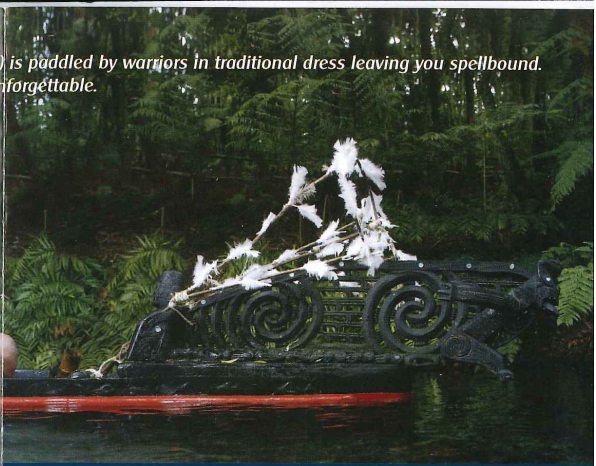
In the tranquil natural bush setting, our performers take you back in time when the ancient Maori customs and traditions were part of everyday life. Through songs and dances plus tales and legends told, you will learn a great deal about our fascinating past.

You will hear tales about the way we interacted with the European settlers many generations ago, our music, carving and ta moko (tattooing). Tattoos are just one of the ways that demonstrate the strong ties that Maori people have with their cultural heritage and we will explain why.

The displays of weaponry and combat that are shown during the performance will fascinate you. Coupled with the grace and beauty of the poi dance and the spine tingling haka finale, this is an interactive, and unforgettable experience for absolutely everyone to enjoy.



Hand carved by the Mitai family, the waka (ancient war canoe) is paddled by warriors in traditional dress leaving you spellbound. This experience is powerful, emotional, truly captivating and unforgettable.



Traditionally Ground Cooked Hangi Feast



Your menu includes a hot selection of succulent New Zealand lamb & chicken, potatoes (riwai), sweet potato (kumara) and stuffing (a combination of bread, mixed herbs, corn, carrots and peas).

Side dishes include scalloped potatoes baked with a cheese topping, freshly baked garlic bread and a range of salads are on offer. Your hangi meal is complemented with rich brown gravy and thick mint sauce.

Desserts include tropical fruit salad, chocolate log, pavlova and trifle with cream. Full bar facilities are available.

Bush Walk & Glow Worms

Mitai Village is home to Rotorua's only glow worms in their natural setting. They make a spectacular backdrop to the beautiful stream that flows through the bush.

Sacred Spring

Mitai is also home to the sacred Fairy Spring, that releases over twenty four million litres of pure spring water every day.

This guided bush walk will let you learn about the history of the area, the old medicinal uses of the native flora and fauna and fascinating myths and legends.



New Zealand's Most Awarded Cultural Experience

- Transfers to and from all Rotorua accommodation
- Traditional welcoming ceremony
- Living Pre-European Maori Village
- View the lifting of the hangi meal
- Powerful and entertaining cultural performance
- Traditional Hangi Buffet Feast
- Wheelchair accessible, High Chairs available
- Vegetarians and other special dietary requirements catered for upon request
- Licensed Bar available
- Please bring a warm jacket, sensible footwear and your camera!

"Our evening at Tamaki Maori Village was magical - one which I will remember for a long time to come!"



*Tamaki Maori Village is open nightly!
To book your authentic cultural experience*

Ph: 07 349 2999

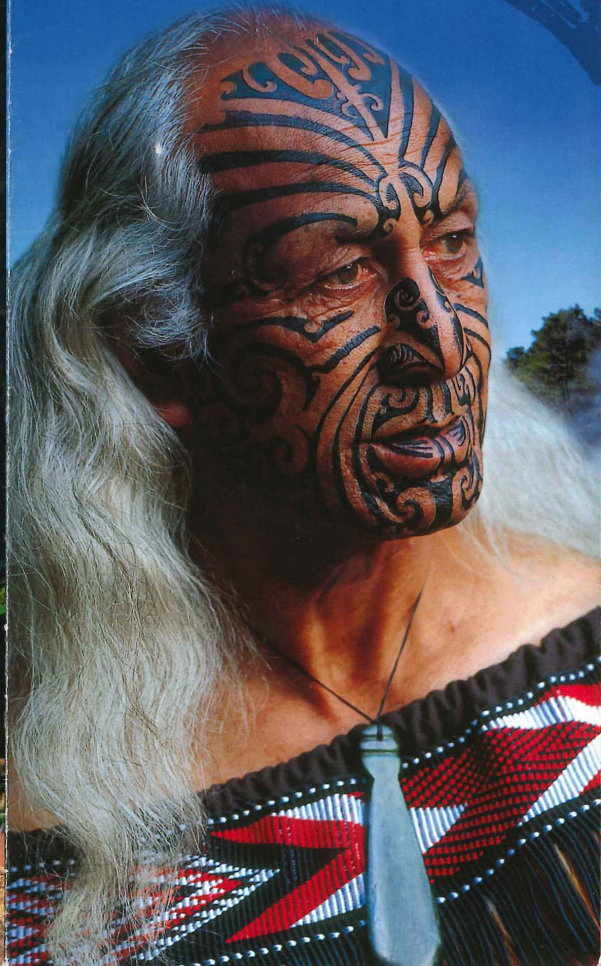
Email: bookings@maoriculture.co.nz

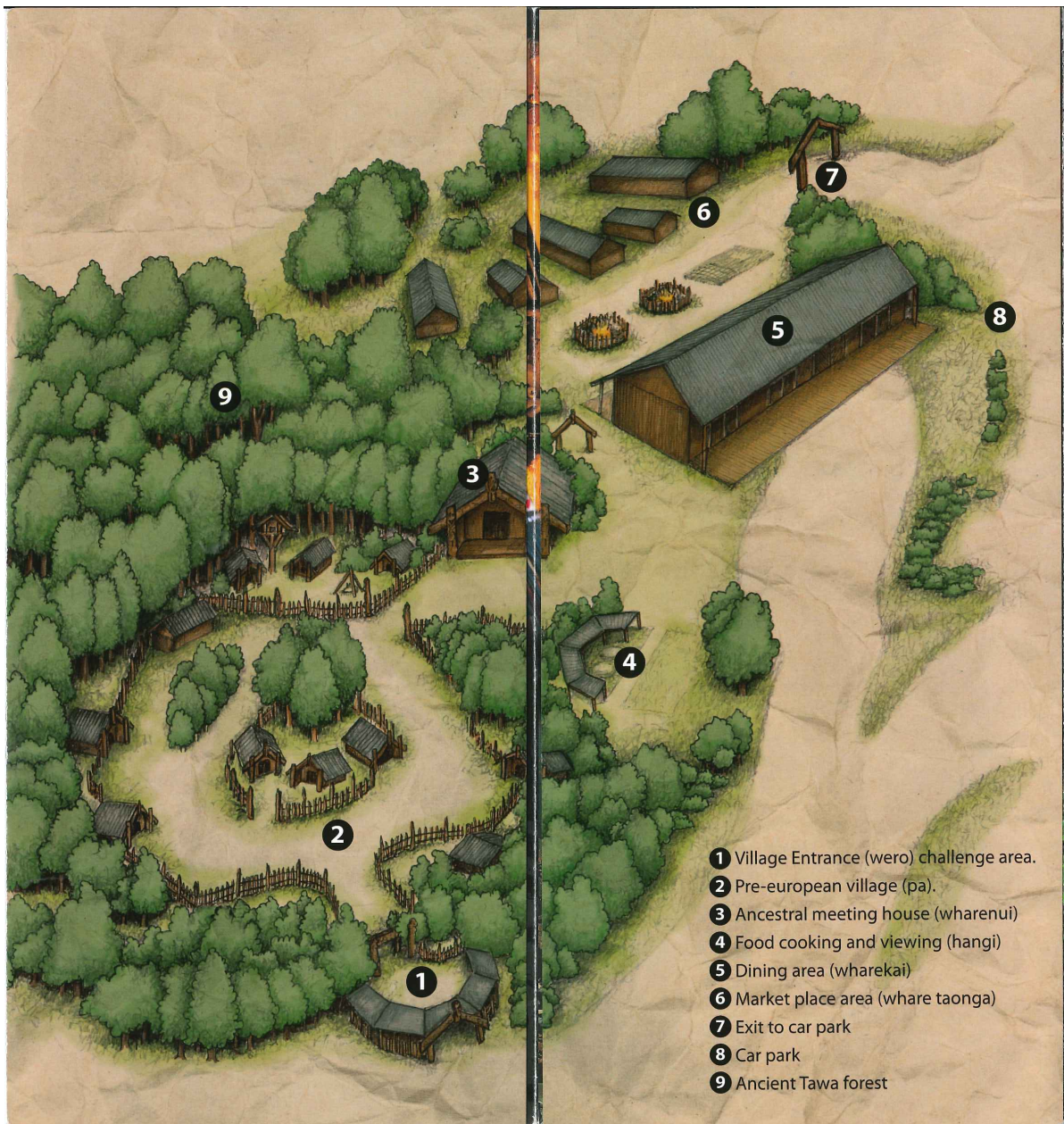
www.tamakimaorivillage.co.nz



MAORI VILLAGE

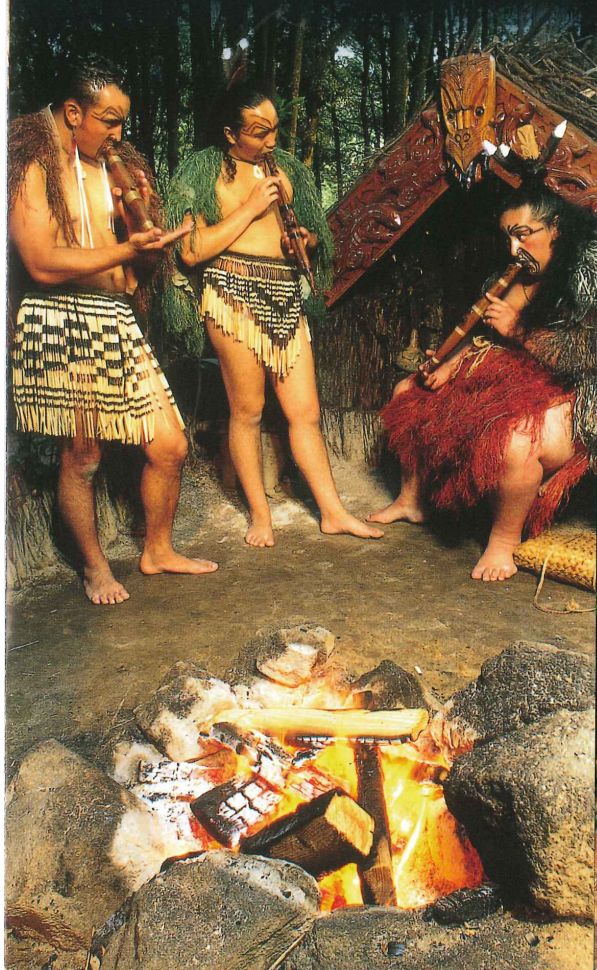
ROTORUA | NEW ZEALAND





*"Ki mai koe ki a au,
he aha te mea nui tenei ao:
He tangata, he tangata, he tangata."*

*"If you should ask me what is
the greatest thing in the world,
the answer would be:
It is people, it is people, it is people."*



Experience the warmth of our people during an evening of ceremonial rituals, powerful cultural performance, storytelling & hangi feasting!

TRADITIONAL: Share in the Powhiri; our ancient ceremony of welcome before you are invited into our Pre-European Maori village nestled within the native Tawa forest

EDUCATIONAL: Enter our living village, as it comes alive with the sights, sounds and activity of days gone by, including facial tattooing, weaving, carving and demonstrations on how our food was cooked and preserved many years ago. See, touch, take time and talk to our people as you wander through our village – you may even be invited to take part in stick games and warrior training.





INTERACTIVE: Witness the earth being scraped carefully away from the hangi pit by your selected Chiefs, to reveal baskets laden with your sumptuous, mouth watering feast, which has been cooked beneath the ground on hot stones.

ENTERTAINING: At the heart of the Village, enter our ancestral Meeting House, and relax as our family entertain you with a powerful Cultural performance, including action songs, poi, stick games and the world famous “haka” – Maori War Dance

FEASTING: The sharing of food is an important part of Maori custom – so we now invite you to join us for the traditional hangi buffet feast, followed by our New Zealand dessert. The evening draws to an end with the Poroporoaki – the official closing ceremony. There will be waiata (songs) and whaikorero (speeches), before you are safely transferred back to your Rotorua accommodation.

TE PŌ

indigenous evening experience

www.tepuia.com

Te Pō is Te Puia's evening cultural experience. It is a feast of cultural storytelling, entertainment and Māori cuisine.

When you visit Te Puia at night, you enjoy an in-depth experience of the customs and traditions of Māori, with a traditional pōwhiri (welcoming ceremony), a warrior's challenge and a full kapa haka (performing arts) concert.

You will enjoy a first-class meal, with cuisine that incorporates indigenous ingredients, traditional hangi-cooked food, and contemporary Māori dishes.

When the evening ends we take you to view Pohutu, our famous geyser, under the stars.

6pm - 9pm daily

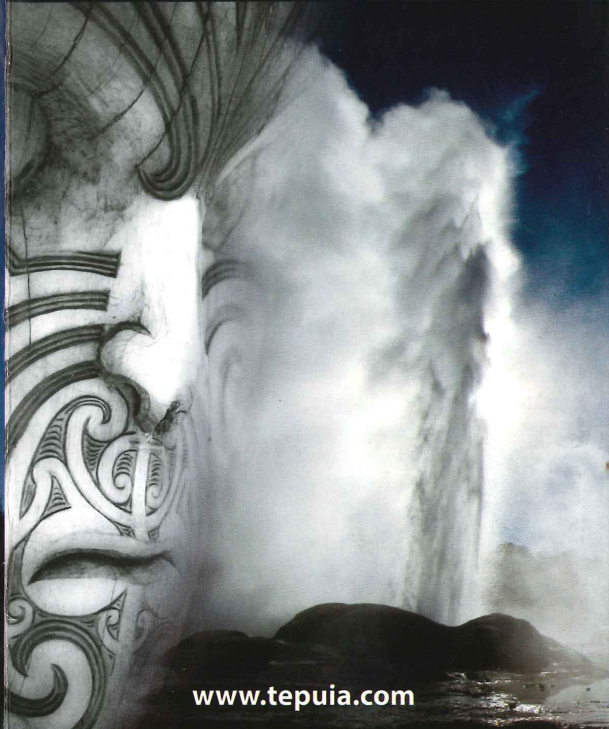
Te Pō Combo starts 4.30pm daily

(Combo includes exclusive guided tour of Te Puia)

TE PUĪA

NEW ZEALAND MĀORI
ARTS AND CRAFTS INSTITUTE

New Zealand's premier Māori cultural centre
and home of the world famous Pohutu geyser



www.tepuia.com

Te Whakarewarewa Thermal Reserve

Rotorua, New Zealand

TE PUĪA

NEW ZEALAND MĀORI
ARTS AND CRAFTS INSTITUTE

Hemo Road, Rotorua, New Zealand
PO Box 334, Rotorua 3040
Telephone 64-7-348 9047
Freephone 0800 TE PUĪA
0800 83 7842
Facsimile 64-7-348 9045
reservations@tepuia.com

www.tepuia.com



Opening Hours

Summer (October - March) 8:00am - 6:00pm daily
Winter (April - September) 8:00am - 5:00pm daily

Guided Tours Hourly from 9:00am.
Last tour departs 5:00pm Summer, 4:00pm Winter

Daytime Cultural Performances 10:15am, 12:15pm, 3:15pm

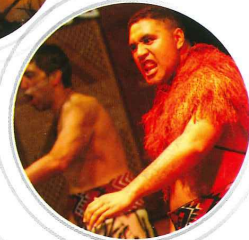
Te Pō: indigenous evening experience 6:00pm - 9:00pm

Te Pō Combo (An exclusive guided tour of Te Puia and Te Pō: indigenous evening experience) 4:30pm - 9:00pm



Our Guides

Te Puia's guides are part of a guiding legacy that reaches back before the beginning of the 20th century. Collectively they have conducted millions of people through the valley and affection for them continues to carry to every corner of the globe. Te Puia's guided tours are an insightful and intimate way to experience all that Te Puia has to offer.



Daytime Cultural Performances

In these 45-minute events, experience the sense of inclusion and warmth we know as manaakitanga (hospitality), while enjoying the very best of Māori performing arts. **Performance Times: 10:15am, 12:15pm, 3:15pm daily**

New Zealand's premier Māori cultural centre and home of the



Te Heketanga a Rangi

The main entrance to Te Puia is called Te Heketanga a Rangi (heavenly origins). Twelve monumental contemporary carvings reach skywards, each representing a celestial guardian in Te Arawa culture.



Ngā Manu Ahurei - Kiwi House

A rare opportunity to view New Zealand's national bird, the endangered kiwi. Explore also why the kiwi is held in such high esteem by Māori and why their feathers are prized in cloaks for chiefs.

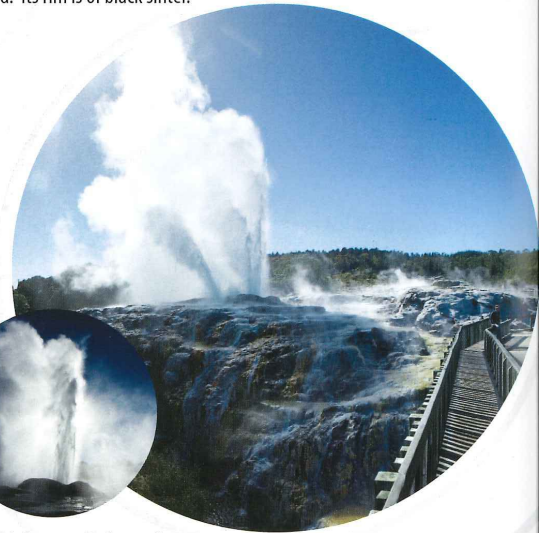


Te Aronui a Rua Meeting House

This is one of the few fully carved wharenui in New Zealand where anyone can enter and take photographs if they wish. The wharenui's intricate designs, carvings and woven features were created by tutors and students from Te Puia.

Ngararatuatara

Experience how our people utilised the natural geothermal waters of Ngararatuatara for cooking foods such as corn, seafood and eggs etc. . . The surrounding edges of this fascinating boiling spring of crystal clear water resembles the skin of a Tuatara, New Zealand's largest native lizard. Its rim is of black sinter.



World-famous Pohutu Geyser

Pohutu is the largest of several geysers in the valley. It erupts on average once or twice each hour and can reach heights of 30 metres (100 feet).



Pikirangi Village

Get a feel for everyday life in the past from a visit to this village, reconstructed as it would have been in pre-European times. You will see traditional arts and crafts and typical tools and household wares in the context of daily existence.

the world famous Pohutu geyser



Ngā Mōkai-a-Koko Mud Pool

A large pool of boiling mud whose name means the pets or play things of Koko, a notable chief of the original Rotowhio Pā. The European name “Frog Pool” was given because of the similarity between the plopping mud and leaping frogs. This mud pool is the result of acid gases and steam that cause the decomposition of minerals to form a clay called Kaolin.



Tour highlights

Te Rito - The National Weaving School

Māori devised a method of producing fine thread from flax fibre from which they wove garments and other items of extraordinary beauty. Our weaving school trains students in the art and skills of traditional weaving. You can watch and photograph them continuing the traditions of their ancestors.



Te Wānanga Whakairo Rākau - The National Carving School

In this school, the prestigious art of carving is taught, passed on to young trainees under the skilled guidance of graduate and master carvers. You can watch and photograph the carvers as they carry out their practical training in the workshop area.



Taonga Gallery and Gift Shop

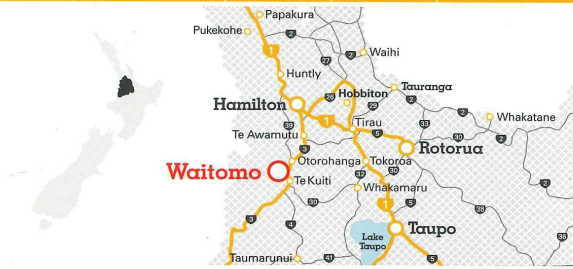
Here you can see the range of works created at Te Puia by our skilled artists – carvings, woven items, greenstone and other authentic treasures. Items specifically developed by Te Puia are marked with our very own mark of authenticity. Take home something very special and unique from Te Puia.



GETTING TO WAITOMO

Waitomo is conveniently located close to the North Island's main centres with Auckland just 2½ hours drive away. Driving times are subject to traffic and conditions.

FROM	DISTANCE		DRIVING TIME
Auckland to Waitomo	202 km	125 mi	2½ hours
Matamata (Hobbiton) to Waitomo	83 km	52 mi	1½ hours
Rotorua (Te Puia) to Waitomo	147 km	91 mi	2 hours
Tauranga to Waitomo	153 km	95 mi	2¼ hours
Taupo to Waitomo	158 km	98 mi	2 hours
Ohakune to Waitomo	187 km	116 mi	2¼ hours
Wellington to Waitomo	465 km	289 mi	6 hours



Waitomo Glowworm Caves Visitor Centre

39 Waitomo Village Road, Waitomo. Ph: 0800 456 922 or +64 7 878 8228
email: caveinfo@waitomocaves.co.nz

The Legendary Black Water Rafting Co.

585 Waitomo Caves Road, Waitomo. Ph: 0800 228 464 or +64 7 878 6219
email: info@blackwaterrafting.co.nz

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Waitomo



WAITOMO
GLOWWORM CAVES®

2014/2015



Ruakuri Cave.

Aranui Cave.

THE LEGENDARY
BLACK WATER
RAFTING CO.
EST. 1987

AT THE WAITOMO GLOWWORM CAVES VISITOR CENTRE

Experience award-winning design inspired by a hinaki (Maori eel trap). This unique and world-leading complex will surprise and delight.



LET'S GO SHOPPING

To remember your unique experience in Waitomo and New Zealand, take time to enjoy the extensive range of gifts, souvenirs, mementos and your personal photo book, all available from our Gift Shop.

PLANNING AN EVENT?

The Waitomo Glowworm Caves Visitor Centre provides a range of meeting rooms and spaces. There are two private meeting rooms, or larger evening events can be catered for up to 250 people under the canopy of forest and sky.

SCHOOL HOLIDAYS & SPECIAL EVENTS

Check out www.waitomo.com to find out more around great activities for children during the school holidays and future events at the Waitomo Glowworm Caves Visitor Centre.



@BlackWaterRaft
@WaitomoCaves



• Waitomo Glowworm Caves
• LegendaryBlackWaterRafting



Discover Waitomo

BOOKINGS

0800 456 922 or +64 7 878 8228

39 Waitomo Village Road, Waitomo

www.waitomo.com

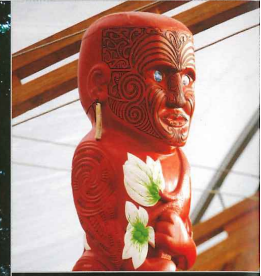
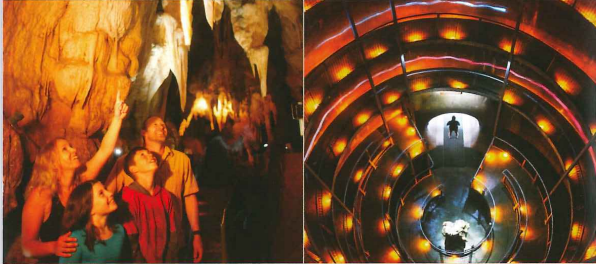
TOUR INFORMATION

- **Waitomo Glowworm Caves (allow 45 minutes)**
Tours run daily every ½ hour from 9am with the last tour at 5pm from 1 Apr to 31 Oct. Last tour at 5.30pm from 1 Nov to 31 Mar. Last tour on Christmas Day is 4pm
- Enchanting Twilight tours run at 6pm and 7pm from 26 Dec to 31 Jan
- **Ruakuri Cave (allow 2 hours)**
Daily tours at 9am, 10am, 11am, 12.30pm, 1.30pm, 2.30pm and 3.30pm. Additional tours available on demand. Open 364 days a year (closed Christmas Day). Transport can be arranged on request
- **Aranui Cave (allow 1 hour)**
Regular tours run daily from 9am with last tour at 4pm. Open every day except for Christmas Day.
- Bookings are recommended for Ruakuri Cave and Aranui Cave
- Tours depart from the Waitomo Glowworm Caves Visitor Centre, 39 Waitomo Village Rd or The Legendary Black Water Rafting Co., 585 Waitomo Caves Rd, Waitomo
- Check in 15 minutes before tour time for Ruakuri Cave, Aranui Cave and The Legendary Black Water Rafting Co.
- Caves are suitable for all ages. Please note that silence is required at times during the tours
- Ruakuri Cave is wheelchair friendly
- Photography is permitted in Ruakuri Cave and Aranui Cave, but not in the Waitomo Glowworm Caves
- To complete the Triple Cave combo in one day, please arrive by 1pm
- Bring comfortable walking shoes and a warm jacket
- For more information phone: **0800 456 922 or +64 7 878 8228**

THE LEGENDARY BLACK WATER RAFTING INFORMATION

- **Black Abyss (allow 5 hours)**
Daily tours 9am and 2pm
- **Black Labyrinth (allow 3 hours)**
Daily tours 9am, 10.30am, 12pm, 1.30pm and 3pm
- **Black Odyssey (allow 5 hours)**
Daily tours 10am and 3pm
- **For Black Abyss and Black Labyrinth**, bring swimsuit and a towel. Wetsuit, booties, cave helmet and light, 'goofy boots', cave raft and technical equipment will be supplied.
- **For Black Odyssey**, bring an underlayer (i.e. shorts, t-shirts and a pair of socks). Overalls, helmet and light, boots and technical equipment will be supplied.
- Additional tours may be available subject to demand
- Open 364 days a year (closed Christmas Day)
- Tours include hot showers and soup
- Bring an appetite for fun and adventure
- For more information phone: **0800 228 464 or +64 7 878 6219**





Discover spectacular Ruakuri Cave, full of legends and tales. Go deeper into the story as you descend the dramatic spiral entrance. Your two hour trip will include an intimate and educational experience with small tour groups.

- See breathtaking cave formations and marvel at the softly folding shawl-like limestone formations and crystal tapestries created over millions of years
- See glowworms up-close and learn about their fascinating life
- Experience the dramatic spiral entrance, built to safeguard a Wahi Tapu (sacred area)
- Hear the distant thunder of the subterranean waterfalls
- Easy access for everyone, Ruakuri Cave is one of the few wheelchair and pushchair accessible caves in the world



Be amazed by the thousands of magical glowworms above, as you glide silently by boat in the world famous Waitomo Glowworm Caves.

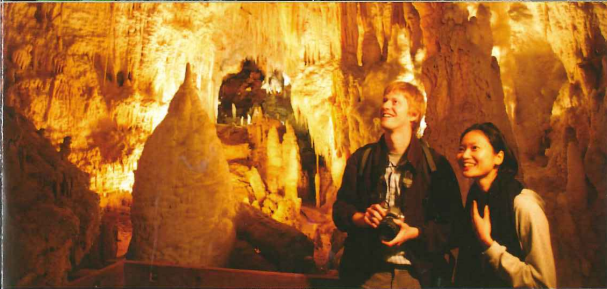
Many of our current guides are descendants of the Maori chief who originally explored the cave and can share with you the remarkable history of the area.

- Enjoy the world famous boat ride under thousands of magical glowworms
- Walk through the majestic Cathedral Cave famous for its acoustics
- Enjoy listening to stories about Maori culture from our local guides
- Guided since the late 1880s, this is the original, iconic NZ attraction



RESTAURANT AND CAFE

Dine amongst New Zealand forest, under the canopy of the award winning Waitomo Glowworm Caves Visitor Centre.



A GREAT PLACE TO EAT

Our Restaurant has a delicious blackboard menu featuring a selection of light and quick dishes together with a menu that combines local seasonal produce, with iconic 'Kiwi' café culture.

Relax and look out over the New Zealand forest and enjoy a taste of Waitomo. For a more casual setting, the café upstairs provides a selection of tasty hot and cold snacks with coffee and ice creams.

We offer a full menu daily that includes Vegetarian, Halal and Gluten Free considerations for diners as well as a range of childrens meals.

High chairs are provided and baby changing room facilities are available.



Experience magnificent Aranui Cave, set within a natural forest reserve.

Explore ancient cave formations, high chambers and huge stalactites and stalagmites.

Get off the beaten track and discover one of Waitomo's best-kept secrets!

- Bring your imagination to life in this intimate cave exploration
- See stunning cave formations with magnificent white, pink and brown stalactites, stalagmites and flowstones
- Take an amazing journey of discovery with highly experienced, local guides and small groups
- Catch a glimpse of the cave dwelling weta
- Learn about New Zealand trees and plants on the easy and enchanting forest walk



discover
Waitomo



WAITOMO
GLOWWORM CAVES®

2014/2015



Ruakuri Cave.

Aranui Cave.

THE LEGENDARY
BLACK WATER
RAFTING CO.
EST. 1989

TICKET PRICES

discover
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COMBO TOURS

MOST POPULAR COMBO

	Adult	Child	Family*	Extra Child
 + 	\$85	\$31	\$183	\$19.5
	Save \$33	Save \$17	Save \$104	Save \$23.5

TWIN CAVE COMBO

 + 	\$70	\$31	\$153	\$19.5
	Save \$28	Save \$12	Save \$83	Save \$12.5

TRIPLE CAVE COMBO

 +  + 	\$93	\$41	\$204	\$30
	Save \$74	Save \$28.5	Save \$201	Save \$29

INDIVIDUAL CAVES

	Adult	Child	Family*	Extra Child
WAITOMO GLOWWORM CAVES	\$49	\$21.5	\$118	\$16
RUAKURI CAVE	\$69	\$26.5	\$169	\$20
ARANUI CAVE	\$49	\$21.5	\$118	\$16

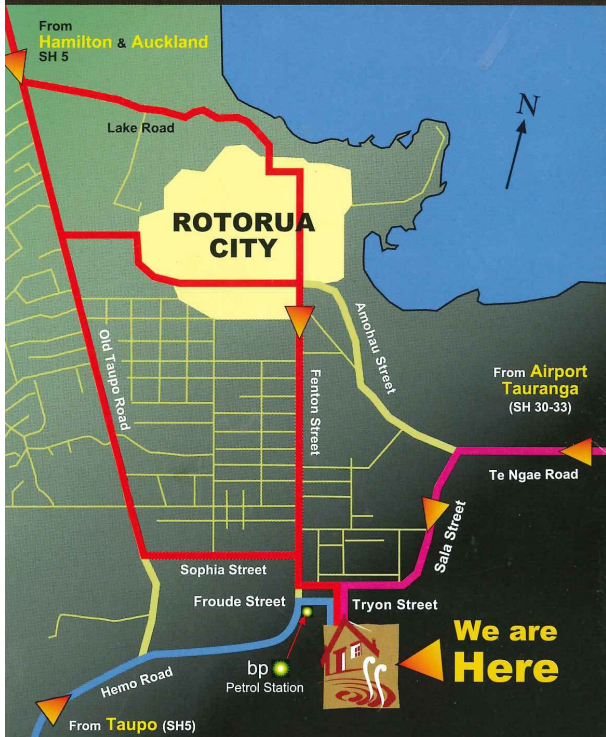
Rates are in NZD, are valid from 01 October 2014 to 30 September 2015 and are inclusive of 15% GST.

Saving is on individual cave prices compared to combo prices.

*Family Pass (2 adults and 2 children) with extra child available to add to family pass. Child prices are for children ages 4-14 years inclusive (proof may be required). Children under 4 years of age are free.

Booking Conditions: Prices and tour times are valid from 01 October 2014 to 30 September 2015 and are subject to change without notice. Tours are subject to availability and weather conditions.

Whakarewarewa
The Living Thermal Village



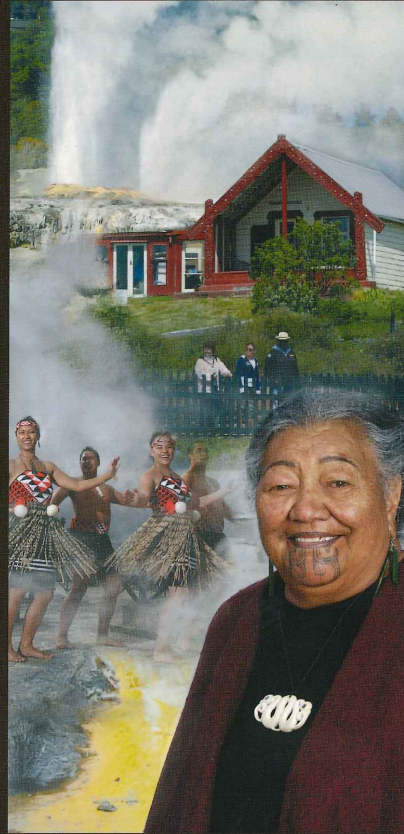
P: +64 7 349 3463
E: info@whakarewarewa.com
W: www.whakarewarewa.com



Open 7 Days (except Christmas Day)
Hours: 8.30am to 5pm
Guided Tours: Daily from 9am to 4pm
Cultural Performances: Daily 11.15am and 2pm

ROTORUA NEW ZEALAND

Whakarewarewa
The Living Thermal Village

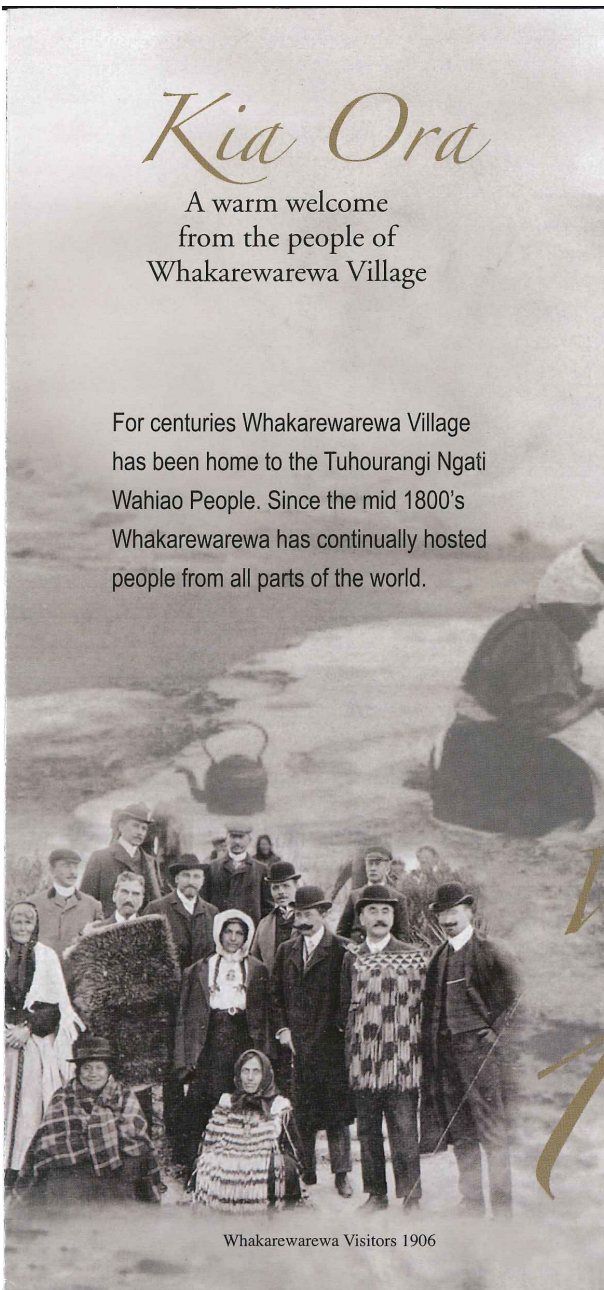


*New Zealand's only living Maori village set within
the geothermal wonders of Whakarewarewa.*

Kia Ora

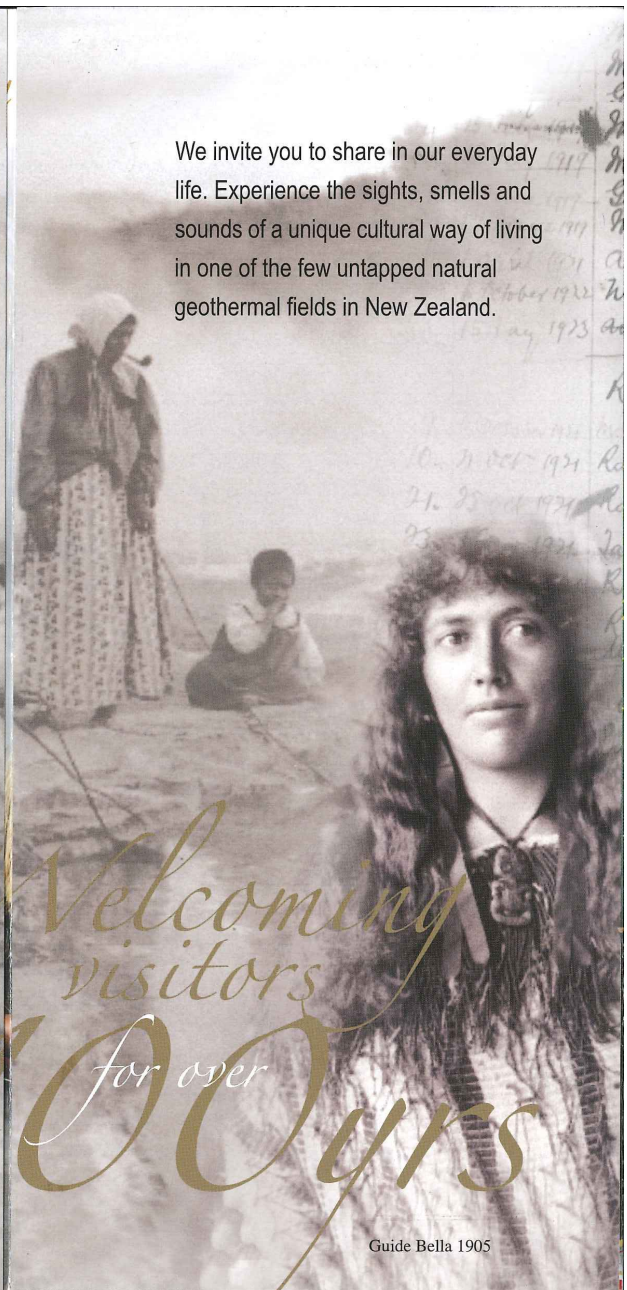
A warm welcome
from the people of
Whakarewarewa Village

For centuries Whakarewarewa Village has been home to the Tuhourangi Ngati Wahiao People. Since the mid 1800's Whakarewarewa has continually hosted people from all parts of the world.



Whakarewarewa Visitors 1906

We invite you to share in our everyday life. Experience the sights, smells and sounds of a unique cultural way of living in one of the few untapped natural geothermal fields in New Zealand.



*Welcoming
visitors
for over
100 years*

Guide Bella 1905



Whakarewarewa



A Living Culture

For over 300 years we have utilised the geothermal resources for daily cooking, bathing and living.

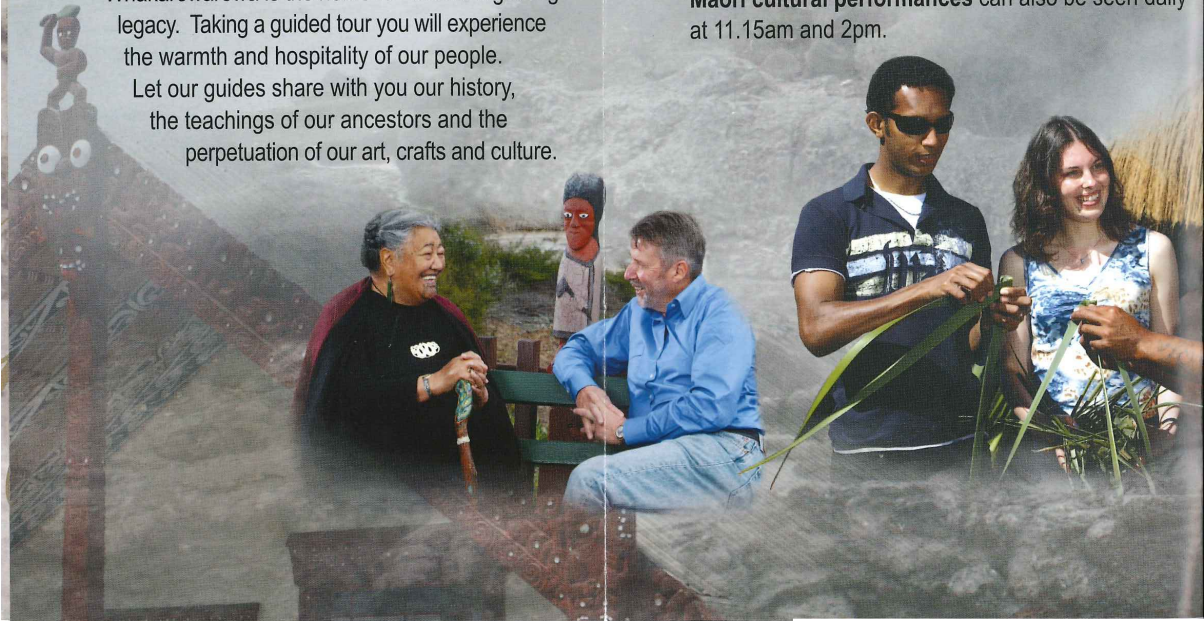
On a guided tour you will learn why this village is so important to us and how our cultural traditions have developed over time.

Maori cultural performances can also be seen daily at 11.15am and 2pm.



Our Guiding Tradition

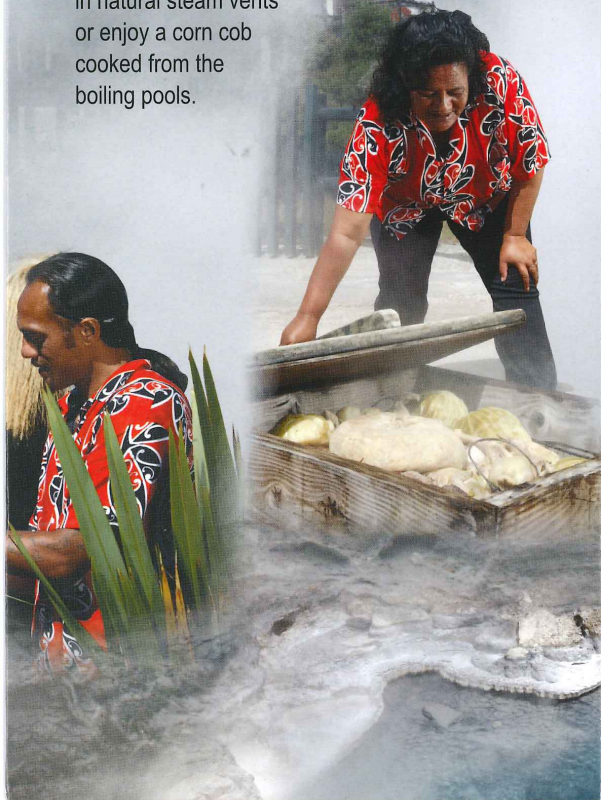
Whakarewarewa is the home to Rotorua's guiding legacy. Taking a guided tour you will experience the warmth and hospitality of our people. Let our guides share with you our history, the teachings of our ancestors and the perpetuation of our art, crafts and culture.



Living Thermal Village

Try our hangi meals cooked
Observe weaving demonstrations and other
traditional art and crafts made available from our
locally owned gift shops.

Try our hangi meals cooked
in natural steam vents
or enjoy a corn cob
cooked from the
boiling pools.



A Land of Wonders

Whakarewarewa is a landscape of active
geothermal activity that is continually changing.
Bubbling mud pools, boiling
mineral springs, silica
terraces and erupting
geysers are some of the
natural wonders that can
be admired within our
village.

In your own time,
explore our nature walks,
colourful steaming
lakes and thermal pools
unique to Whakarewarewa.



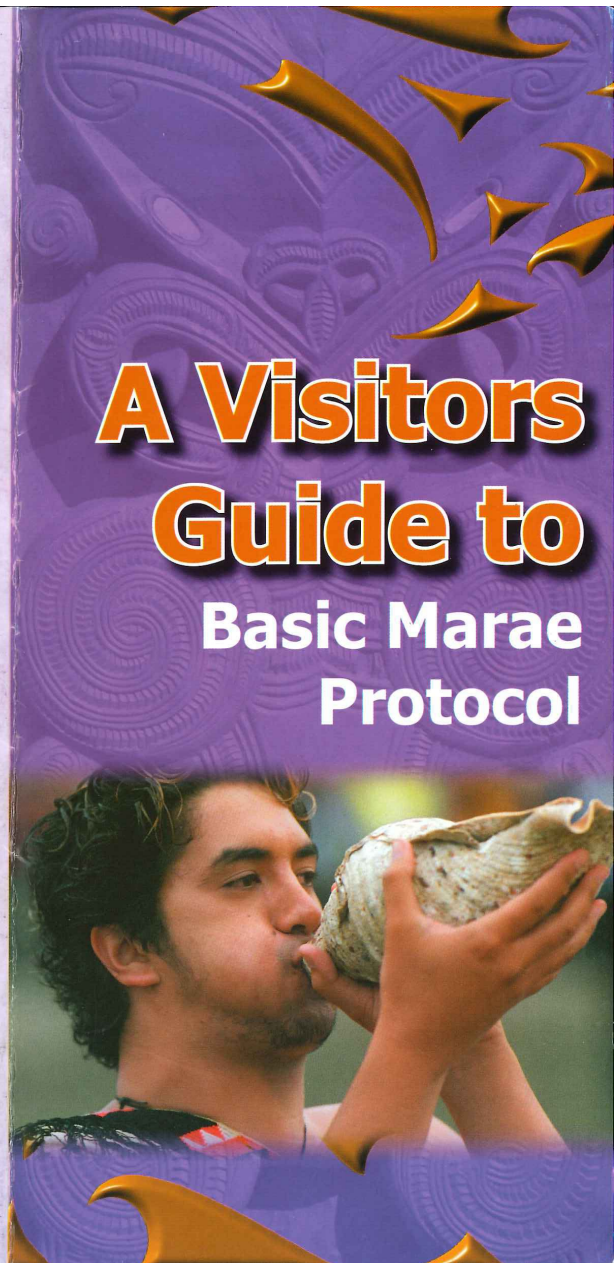
Common Maori Words, Phrases and Translations

- **ae** - yes
- **Aotearoa** – New Zealand (land of the long white cloud)
- **aroha** - love
- **haere mai** - welcome
- **haere ra** – good bye
- **haka** – war dance
- **hakari** - feast
- **hapu** – extended family
- **hongī** – gentle pressing of nose and forehead between two people
- **hui** – meeting
- **iti** - small
- **iwi** – tribal group
- **kai** – food
- **kaikaranga** – caller
- **kaimoana** – seafood
- **kaore** - no
- **ka pai** – good
- **karakia** – prayer
- **karanga** – call
- **kaumatua/kuia** – elders
- **kia ora** – hello, thank you
- **koha** - gift
- **korero** – talk
- **mana** – authority, prestige
- **manuhiri** - visitor
- **Maoritanga** – Maori culture
- **marae** – gathering place
- **marama** - moon
- **maunga** - mountain
- **mihi** - speech
- **moana** – ocean
- **moko** – face tattoo
- **ngaru** – wave
- **nui** – big
- **paepae** – designated areas for visitors and the people of the land
- **pakeha** - European
- **Papatuanuku** – Mother Earth
- **poroporoaki** – farewell ceremony
- **pounamu** – greenstone
- **powhiri** – welcome ceremony
- **ra** - sun
- **rangi** - sky
- **reo Maori** – Maori language
- **tamariki** - children
- **tane** – man, husband
- **tangihanga** – funeral
- **tangata whenua** – people of the land, hosts
- **taonga** – things held dear, treasures
- **tapu** – sacred, forbidden
- **tikanga Maori** – things Maori
- **tipuna** - ancestors
- **urupa** – burial round
- **wahine** – female, wife
- **wahi tapu** – sacred sites
- **wai** - water
- **waiata** – song, poetry
- **wairua** – spiritualness
- **waka** – canoe
- **whakapapa** – origins or genealogy
- **whanau** - family
- **whare** – house, hut
- **whare kai** – kitchen and dining room
- **whare paku** - toilet
- **whare nui** – meeting house
- **whenua** - land



Compiled by Trish Riki
Published by Tourism Eastland &
Te Runanga O Turanganui A Kiwa

Printed by **terau** Print



At the end of the visit, the **poroporoaki** (farewell ceremony) takes place. This is a time to reflect on the visit and is just as important as the welcome. The visitors begin the speeches and will thank the people of the land for their hospitality and say farewell. After the reply from the hosts, a prayer will be said.

Guide to Basic Maori Words and Visits to a Marae

The Maori language is an official language of New Zealand. Travelling around the country one may hear Maori greetings or see signs with "Haere mai" or "Kia ora". Words like 'kai', 'tapu' and 'whare' are often used, many Maori words are used in conversational English.



Maori words create place names that describe a location, an event that took place or a Maori ancestor eg. Wainui: Wai=water, nui=big, this indicates the name could translate to big water, in the case of Wainui Beach at Gisborne, the surf there is often big!

Te reo Maori (The Maori language) is a sacred and deep language that stems from the dawn of time. The language is very important to Maori people. The Maori language is a treasure that connects the people with the land, sea, their ancestors and stories from the past.

The purpose of this brochure is to give visitors some understanding of the language and to help them relate to the people. Following are some helpful tips in pronunciation and a list of commonly used words and phrases.

Pronunciation

The ten consonants in Maori are: **h, k, m, n, p, r, t, w, ng** and **wh**.

The first eight are pronounced with sounds quite different to the English alphabet. The sounds come from using the breath, breathing the sounds out.

Ng is pronounced as the **ng** in **sing**.

Wh is pronounced as the **ph** in **phone**. (NB-Dialect differs in tribal areas)

The five vowels are: **a, e, i, o, u**.

The vowels are pronounced either short or long. Long vowels are indicated by a macron or double vowel, eg. **ā** or **aa**.

Short

a as **a** in **far**

e as **e** in **hen**

i as **e** in **he**

o as **o** in **for**

u as **o** in **who**

Long

ā or **aa** as **a** in **father**

ē or **ee** as **e** in **egg**

ī or **ii** as **ee** in **feet**

ō or **oo** as **o** in **store**

ū or **uu** as **oo** in **zoom**



Visiting a Marae

People visit a marae for a wide range of different occasions i.e. family reunions, funerals, weddings, meetings etc. In today's world of travel and tourism, more and more visitors desire an authentic Maori cultural experience. A marae visit is an opportunity for visitors to see and feel the rich custom and protocol.

The marae is a meeting place that belongs to the local Maori people. It is a place where people can gather to discuss issues, celebrate, mourn, share knowledge and come together. It is a focal point in the community and a source of pride and strength for the people of the land.

Each marae represents the ancestors of the tribe, the people of the land and has very special significance. The sense of traditions, warmth and challenges are wrapped in the essence of time and legends.



Not all visitors will experience a full traditional welcome on to the marae. This depends on the purpose of the visit. Some visitors may have the good fortune to partake in the traditional welcome, which is a sacred and important event. Others may be calling by in the hope of experiencing something of the Maori culture and what it is like on a marae.

It is essential that visitors contact the appropriate people of the marae to ask for permission before visiting.

Following is a basic guide to a traditional welcome on a marae. This is to give the visitor some understanding of customs and rules.

Marae Kawa (Rules)

There are specific rules and guidelines to follow whilst on marae. These have been set to show respect to the creator, tribal ancestors, people of the marae and tikanga (things Maori).

Below are basic rules and guidelines to follow. There may be additional protocol to adhere to on various marae. It is advisable to comply with the protocol on each individual marae.

- Visitors must obtain permission from a caretaker or elder of the marae before entering the grounds.
- The meeting house and foreground are sacred areas and must be treated with respect. This goes for all facilities and amenities at the marae.
- Alcohol must not be taken on the marae.
- Remove shoes before entering the meeting house.
- No food and drink to be taken into the meeting house.
- No smoking inside the meeting house or dining/kitchen area.
- Be respectful if someone is speaking.
- Do not run inside the meeting house.
- Do not sit on tables or benches.
- You must check with your hosts before taking photos.
- Giving of koha (gift/donation) acknowledges the hospitality of the people. In today's society, the standard form of koha is money and usually presented to the elder of the marae in an envelope.

The Meeting House

The Meeting House is a dominant feature of any marae. The design has persisted since the twelfth century. The shape is typically rectangular with a pitched roof. The meeting house is often named after an ancestor and may be referred to as a Whare Tipuna.

The structure symbolically represents a person: the carved head (koruru) at the front apex of the roof represents the head, the barge boards (maihi) represent the outstretched arms, the ridge pole (tahuhu) that extends down the centre of the building symbolises the backbone, the rafters (heke) within the house symbolise the ribs.

The ornate carvings, woven tukutuku panels (lattice located in between the carved upright slabs, in the interior) and the kowhaiwhai (painted rafters) typically embody myths, legends, historical events and revered people.

Traditional Maori Welcome and Farewell on the Marae

Powhiri (Welcome) is the greeting of **manuhiri** (visitors) by **tangata whenua** (hosts) on to the marae. This could be for a **tangi** (funeral), special occasion, meeting on mutual issues, a visit by visitors etc. There are specific stages that make up the welcome. It is a sacred and important ritual.

In the past, the **wero** was a challenge from the hosts to see whether the visitors came in peace or war. In today's society the wero is more of a ceremonial challenge.

The **kaikaranga** (caller) calls the visitors on to the marae and a woman accompanying the visitors will reply. This allows a safe passage for the visitors to move on to the marae.

The visitors move towards the vacant seats reserved for them, and are seated. The seats will be opposite where the hosts are seated.

The hosts will begin the **mihi** (speeches). The speeches acknowledge the creator, the **tipuna** (ancestors) of the tribe; welcome the visitors and states the purpose of the

hui (meeting). After each speaker a **waiata** (song) is performed. This shows support for what has been said. Tribal custom will dictate order of speeches. Either all the host speakers will speak first, followed by the visitors speakers or speeches will alternate between the two groups.

Koha (gift) is given to the hosts from the visitors, after the final speaker. Traditionally, the gifts were precious **taonga** (treasures) such as, **pounamu** (greenstone), whale bone etc. In modern times the accepted form is money. This helps to cover general running costs of the marae. The gift shows appreciation of the hospitality provided by the people of the land.

It is now time for the hosts and visitors to shake hands and **hongi** (greeting by pressing nose and forehead together). The visitors walk in a line and greet each of the hosts. This way of greeting is significant for sharing the breath of life and unites the two groups.

The final stage of the welcome ceremony is sharing **kai** (food) at the **hakari** (feast). **Karakia** (prayer) is said before eating starts. The hosts prepare the food and will usually specialise in food from the region.



