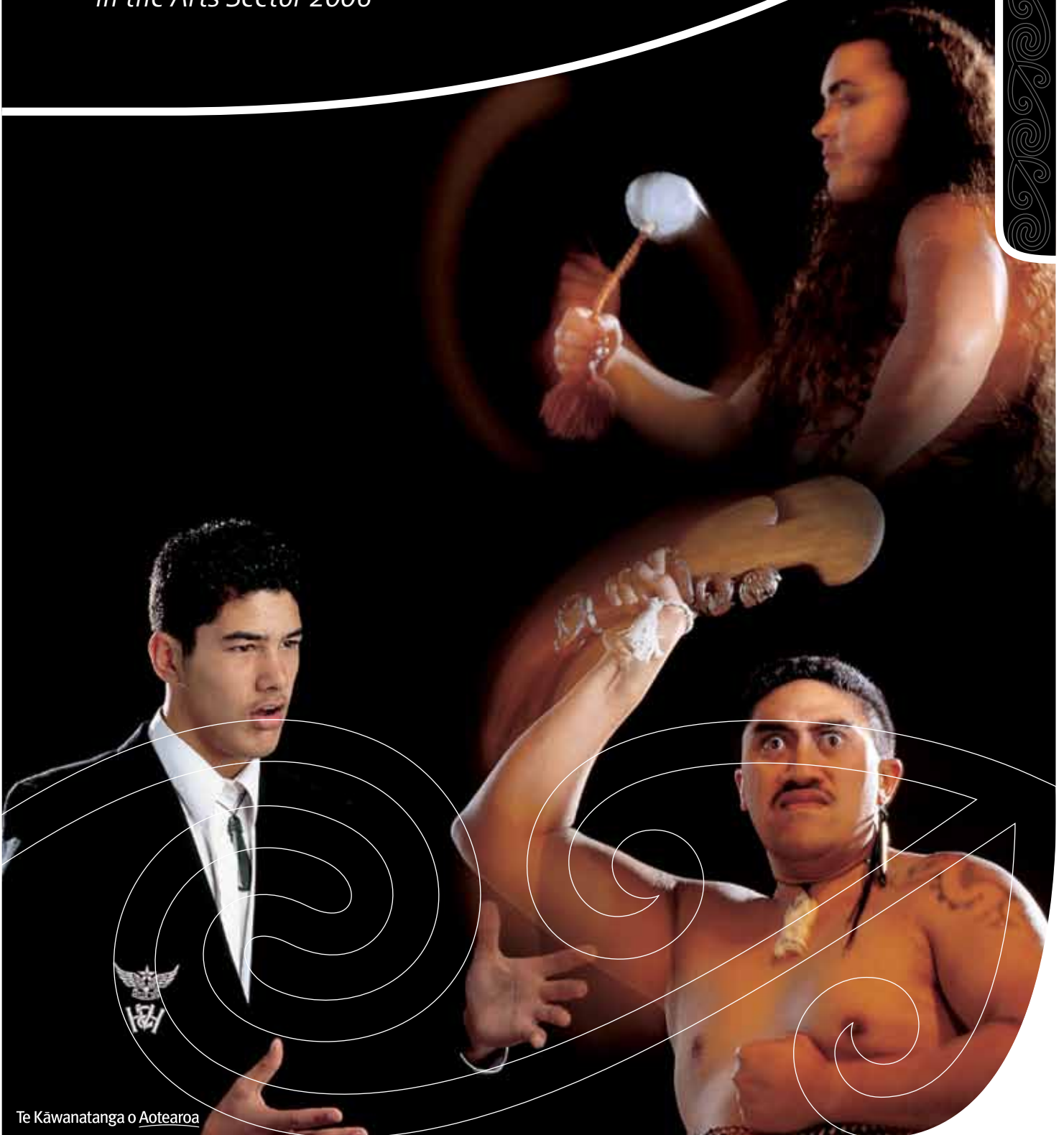




Te Puni Kōkiri
REALISING MĀORI POTENTIAL

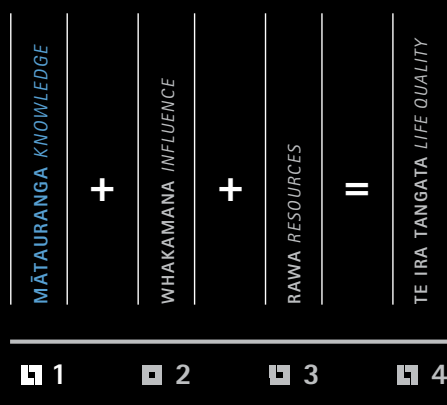
Te Oranga o te Reo Māori
i te Rāngai ngā Toi 2006
*The Health of the Māori Language
in the Arts Sector 2006*



Ko tōku reo, tōku ohooho; tōku reo, tōku mapihi
maurea; tōku reo, tōku whakakai marihi.

*My language is my inspiration, my special gift,
my precious treasure.*

REALISING MĀORI POTENTIAL



The framework above identifies three key enablers that are fundamental to Māori achieving Te Ira Tangata (improved life quality) and realising their potential. All our written information has been organised within these three key enablers or Te Ira Tangata.

1	<i>Mātauranga – Building of knowledge and skills. This area acknowledges the importance of knowledge to building confidence and identity, growing skills and talents and generating innovation and creativity. Knowledge and skills are considered as a key enabler of Māori potential as they underpin choice and the power to act to improve life quality.</i>
2	<i>Whakamana – Strengthening of leadership and decision-making.</i>
3	<i>Rawa – Development and use of resources.</i>
4	<i>Te Ira Tangata – The quality of life to realise potential.</i>

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EXECUTIVE SUMMARY

This report provides an overview of Māori Language Arts in 2006. It highlights key activities in the Māori language arts sector, particularly in Māori performing arts and contemporary Māori music, in recent years.

TRADITIONAL MĀORI PERFORMING ARTS

- In 2006, 28% of the Māori adult population were involved in activities such as kapa haka.
- Of those Māori adults with some degree of language proficiency, 79% were speaking at least some Māori in these environments. This is an increase of 12 percentage points from 2001.
- 19% of Māori adults worked at or helped out with kapa haka activities. The majority of this group did so on a voluntary basis.

CONTEMPORARY MĀORI MUSIC

- The visibility of Māori language in contemporary music has increased in recent years with popular groups like Upper Hutt Posse, Ill Semantics and Trinity Roots all using Māori language in their songs.
- A number of contemporary artists have gained national and international recognition for their work which is predominantly sung in the Māori language.
- In 2006/07, Te Māngai Pāho provided \$280,000 to support the delivery and development of Māori music.

OTHER ARTS ACTIVITIES

- Annual Māori speech competitions encourage a high level of Māori language fluency and foster creativity and performance skills among participants.
- Māori writing awards and workshops have been established to develop Māori writers (particularly those writing in the Māori language).
- Te Waka Toi provides funding to a number of Māori artists for projects, including those that specifically promote and strengthen the use of te reo, oral and written, across art forms.
- In 2006, approximately \$225,000 was distributed to artists for these projects by Te Waka Toi.

CONCLUSION

- The arts sector plays an important role in Māori language revitalisation as it provides a platform for Māori language on a national and international stage. Māori language arts help promote a receptive environment where Māori language is accessible and normalised in society.

WHAKARĀPOPOTONGA

Ka tuku tēnei pūrongo i te

tirohanga whānui o ngā

mahi Toi Reo Māori i te tau

2006. Ka tīpakongia ngā

hohe-ā-ringa matua i roto

i te rāngai Toi Reo Māori,

tae ake ki ngā toi mahi

ā-rēhia Māori me ngā

waiata Māori o ēnei rangi,

i ngā tau tata kua hipa.

NGĀ MAHI Ā-REHIA MĀORI

- I te tau 2006, 28% o ngā pakeke Māori i uru atu ki ngā hohe-ā-ringa pērā i te kapahaka.
- O ērā pakeke Māori e āhua matatau ana ki te reo, 79% i te kōrero i te iti rawa o te reo Māori i ēnei taiao. He pikinga tēnei o te 12 ōrau mai i te tau 2001.
- 19% o ngā pakeke Māori i mahi, i āwhina rānei i ngā hohe-ā-ringa kapahaka. Ko te nuinga o ēnei tāngata i mahi tūao rātou.

NGĀ WAIATA MĀORI O NĀIANEI

- Kua piki ake te kitea o te reo Māori i roto i ngā waiata o nāianei i ngā tau tata. Hei tauira ko ngā rōpū kaingākautia pērā i a Upper Hutt Posse, Ill Semantics and Trinity Roots, rātou tokotoru kei te whakamahi i te reo i roto i o rātou waiata.
- Ko ētahi kaiwaiata o nāianei kua rongonui rātou ki Aotearoa, ki rāwāhi hoki mō a rātou mahi, ka mutu ko te nuinga o ngā kupu waiata he kupu Māori.
- I te tau 2006/7, ka whakarato Te Māngai Pāho i te \$280,000 hei tautoko i te tukunga me te whanaketanga o ngā waiata reo Māori.

ĒTAHI ATU HOHE Ā-RINGA

- Ko ngā whakataetae whaikōrero o ia tau ka whakatītina ngā tamariki kia whai i te taumata teitei mō te reo. Ka tautokona hoki te taha auaha me ngā pūkenga ā-Rehia i roto i ngā kaiwhakauru.
- Ko ngā Whakawhiwhinga Tohu mō ngā kaituhi me ngā wānanga kaituhi kua whakatūngia hei whanake i ngā kaituhi Māori (tae ake ki a rātou e tuhi nei i roto i te reo Māori).
- Tuku pūtea ai Te Waka Toi ki ētahi kaitoi Māori mō ngā kaupapa kua whiriwhiria, tae noa ki ērā kaupapa ka āta whakatairanga, whakakaha hoki kia whakamahia te reo, ā-waha, ā-tuhi nei hoki, putea noa i ngā momo toi.
- I te tau 2006, ko tōna \$225,000 i tohaina ki ngā kaitoi e Te Waka Toi mō ēnei kaupapa.

WHAKATAU MUTUNGA

- He tūranga hira tō te rāngai toi mō te whakakaha ake i te reo, nā te mea ka tukuna he tūāpapa mō te reo i runga i te atamira o Aotearoa, huri noa i te ao hoki. Ko ngā toi reo Māori ka āwhina kia whakatairanga i te taiao tautoko mō te reo, kia taea e te tangata te uru atu ki te reo, ā, kia noho māori noa te reo i roto i te hapori whānui.



INTRODUCTION

PURPOSE

This report provides an overview of Māori Language Arts in 2006. It highlights key activities in the Māori language arts sector, particularly in Māori performing arts and contemporary Māori music, in recent years. This information can then be used as a platform from which to consider the future direction of this work in terms of language revitalisation goals.

INFORMATION SOURCES

This report draws on data and information from a variety of sources, including:

- The Survey on the Health of the Māori Language in 2001 and 2006 (HML Survey);
- information from the Ministry for Culture and Heritage, and Statistics New Zealand;
- literature in the area of Māori language; and
- other research undertaken by Te Puni Kōkiri.

REPORT STRUCTURE

The report is divided into four main sections:

- a brief history of the Māori language and Māori language arts;
- the Māori Language Strategy (MLS) and the government function of Māori language arts;
- an overview of the Māori language arts sector; and
- conclusions.

HISTORICAL OVERVIEW

During the 19th century and the first decades of the 20th century, the vast majority of Māori lived in rural communities where Māori was the principal language, used almost exclusively in Māori communities.

In 1880, with the introduction of the Native Schools Code, English was prescribed as the primary language of instruction within schools.¹ This meant that by the early 20th century, many Māori became bilingual, speaking Māori in the home and English at school.

This initial shift towards speaking English was noted by Māori leaders, and efforts to retain elements of the language were made. For example, from the late 1910s Sir Apirana Ngata worked with iwi and experts in Māori language arts to record traditional *waiata*, *haka* and *whaikōrero*.²

From the 1940s, this language and cultural shift intensified, accompanied by the urbanisation of Māori. To the detriment of the language, Māori adults almost completely stopped speaking Māori to their children. This negatively impacted on the intergenerational transmission (family usage) of language and cultural practices.³ The housing policy of 'pepper-potting' assisted in the shift away from the use of Māori language and culture in social settings. Schools continued teaching in English only.

During this time, Māori performing arts went through significant changes. Composers and Māori cultural advocates alike saw the benefit of integrating contemporary culture with Māori performing arts. This integration would appeal to the Māori youth of the time who had become



estranged from a great deal of their language and culture. By merging popular tunes with Māori lyrics, the youth became interested in learning waiata, and through it, the language and culture. Composers like Tuini Ngawai became well known for their compositions such as 'Arohaina mai', 'E te Hokowhitu a Tū' and 'Big Ben' which brought together popular American tunes with topical lyrics about the Māori Battalion and shearing.⁴

Kapa haka groups like Ngāti Poneke in Wellington also emerged as centres where Māori language and culture were maintained and transmitted to a displaced Māori population.⁵

Despite these efforts, by the 1970s concern about the survival of the Māori language reached significant levels. Research by Benton confirmed the Māori language was a dying language that, without intervention, would shortly have no native speakers.⁶ With the concerted efforts of Māori leaders and Māori communities, the revitalisation of Māori language began.

In addition to the education and broadcasting initiatives in the 1970s and 80s, the Polynesian Festival Committee (now known as Te Matatini)⁷ launched biennial national kapa haka competitions in 1972. The aim of these competitions was to foster, develop and protect traditional performing arts.

Around this time, the Queen Elizabeth The Second Arts Council of New Zealand Act 1974 also established a Council for Māori and South Pacific Arts to advise on the practice and appreciation of Māori and South Pacific arts.

The Government's recognition and support for Māori culture and arts increased in the 1990s through: the establishment of Te Papa Tongarewa (1992); the funding of the Māori Heritage Council as part of the Historic Places Trust (1993); the funding of Te Waka Toi⁸ (1994); and the funding of the biennial kapa haka competitions under Te Matatini (1998).

Nevertheless, perhaps the most notable occurrences in recent years (with regard to Māori language arts) relates to Māori language music. In particular, the singing of the New Zealand national anthem in Māori, by Hinewehi Mohi at the 1999 Rugby World Cup resulted in a significant change among New Zealanders. As a result, the national anthem is now sung in both Māori and English at major sporting events, increasing the visibility of the Māori language significantly.

MĀORI LANGUAGE STRATEGY

In 2003, the Government launched the revised Māori Language Strategy (MLS). The MLS outlines a long-term vision and goals for Māori language revitalisation activities. More importantly, it acknowledges the need for both Government and Māori to combine their efforts and ensure that the right activities are undertaken in the right way and at the right times. To this end, the MLS also articulates the roles and functions of the two Treaty partners towards Māori language revitalisation.

One of the Government functions identified in the MLS is Māori language arts. This function relates to Māori language arts such as kapa haka, contemporary Māori music, speech competitions



and new writing in Māori. It also includes other cultural activities that incorporate the Māori language and culture in some way.

Māori language arts support the status of the language thereby supporting language revitalisation. Māori language arts help promote a receptive socio-linguistic environment in which the language can grow by making the language accessible and normal in different parts of society.

The Ministry for Culture and Heritage has been allocated responsibility for leading this Government function. In undertaking this leadership role, the Ministry for Culture and Heritage works with other government agencies, arts providers and communities to support the development and delivery of Māori language arts.

MĀORI LANGUAGE ARTS OVERVIEW

There are a number of initiatives that seek to preserve, foster and promote Māori language arts in various ways. In terms of language revitalisation, the significance of Māori language arts is that it raises awareness of the Māori language to various audiences. Māori language arts initiatives, such as kapa haka, also provide a safe environment in which to engage with, learn or practice Māori language skills.

Perhaps the most prevalent of the Māori language arts activities are traditional Māori performing arts. There has also been an increased presence of contemporary Māori language music in recent years. In addition to these activities, this overview includes other arts activities such as Māori writing, speech competitions, and artwork.

TRADITIONAL MĀORI PERFORMING ARTS

Māori performing arts includes a range of disciplines and skills. Many Māori are involved in Māori performing arts either themselves or through their whānau.⁹ The majority of Māori performing arts activities are community led and include the following:

- kapa haka [performing arts groups] – work, school or whānau groups that come together to learn and perform traditional and contemporary Māori songs and sometimes compete in competitions (see below);
- kapa haka competitions – national and regional competitions held for schools and adult groups. For example, Te Matatini national and regional biennial competitions; Super 12 kapa haka competitions held in Gisborne every year; and school events such as Polyfest (in Auckland), Manuariki (Taurimaru) and Paerangatahi (Manawatu/Whanganui);
- wānanga – learning sessions or courses for various performing arts. For example, marae-based wānanga for learning local waiata; and mau taiaha wānanga held on Mokoia Island for learning taiaha; and
- festivals - iwi festivals or celebrations. For example, Tūhoe Ahurei held in the eastern Bay of Plenty; and Koroneihana (the coronation celebrations) in Waikato.

Data from the HML 2006 Survey indicated that 28% of the Māori adult population was involved in activities such as kapa haka. Of these people, young adults aged 15 – 24 years were more likely to



participate in these activities than any other age group . Over a third of participants had little or no language speaking proficiency. There are benefits in exposure to Māori language through kapa haka such as raising critical awareness about the language.

Of those Māori with some degree of language proficiency, 79% were speaking at least some Māori in these environments in 2006. This is an increase of 12 percentage points since 2001.

TABLE 1: AMOUNT OF MĀORI LANGUAGE SPOKEN AT CLUBS OR INTEREST GROUP ACTIVITIES, SUCH AS KAPA HAKA¹⁰

Amount of Māori language used	2001	2006
All Māori	8%	10%
Mostly Māori	12%	18%
Māori equally with English	16%	19%
Some Māori	31%	32%
No Māori	33%	20%

Source: HML 2001 Survey, HML 2006 Survey.

Data from the HML 2006 Survey showed that 19% of Māori adults worked at or helped-out with kapa haka activities. Almost three quarters of those who helped-out did so on a regular basis. Additionally, 87% of those who helped out did not receive payment or koha for this work.

CONTEMPORARY MĀORI MUSIC

The visibility of Māori language in contemporary music has increased in recent years. Following on from the examples of Prince Tui Teka and Dalvanius Prime in the 1970s and 1980s, popular groups like Upper Hutt Posse, Ill Semantics and Trinity Roots all use Māori language within their songs.

For example, Trinity Roots' albums, *True* and *Home, Land and Sea*, use Māori language extensively throughout many tracks and also on the album sleeve, which lists each band member's iwi.

Other artists have become well-known within New Zealand and internationally for their work, which is predominantly sung in te reo Māori. These artists include Moana Maniapoto, Hinewehi Mohi, Whirimako Black and the late Hirini Melbourne (who also used traditional Māori instruments in his songs).

Through their work, all these artists/groups raise the profile of the Māori language. Their work is valued and recognised as adding value to the music industry. Table 2 shows a number of awards that have been awarded in recent years for contemporary Māori language music.



TABLE 2: AWARDS PRESENTED TO MĀORI ARTISTS FOR CONTEMPORARY MĀORI MUSIC

Award	Artist details	Year
New Zealand Music Awards: Best Māori Album ¹¹	Richard Nunns & Hirini Melbourne – Te Whaiao: Te Kū Te Whē Remixed	2007
	Te Reotakiwa Dunn – Te Reotakiwa Dunn	2006
APRA Maioha Award	Ruia Aperehama - Hawaiki	2004
	Andrea Tunks & Pierre Tohe – Aio	2007
	Richard Bennet – E Hine	2006
	Whirimako Black & Anituatua Black – Tini Whetu	2005
	Ruia Aperehama – E Tae	2004
International Songwriters Award	Ngahiwi Apanui - Wharikihia	2003
	Moana Maniapoto – Moko	2003

Source: www.nzmusicawards.co.nz, www.apra.co.nz, and www.creativenz.govt.nz

Te Māngai Pāho supports the development and production of Māori language music through the provision of funding. In 2006/07, Te Māngai Pāho funded the production of six Māori music albums and ten singles. In total, Te Māngai Pāho provided \$280,000 for the development of Māori music project (outside of the radio funding it also provides).¹²

OTHER ARTS ACTIVITIES

Speech Competitions

Ngā Manu Kōrero speech competitions have been held since 1965 for Māori school students. The competition includes sections for speeches delivered in both Māori and English and is sponsored by a number of public sector organisations. These competitions are widely attended by schools throughout New Zealand and encourage a high level of Māori language fluency (for those competing in the Māori language sections). They also foster creativity and performance skills in participants as they compete for a range of highly coveted prizes.

Māori Language Creative Writing

In terms of creative writing, Huia Publishers has recently established the the Festival of Māori Writers to develop Māori writers (particularly in the medium of Māori language). In 2007, this festival included workshops for script and short-story writers and the announcement of the Pikihiua Awards for Māori writers that includes specific Māori language sections. This festival and the awards are sponsored by public and private organisations.¹³

Te Waka Toi

Te Waka Toi (the Māori Arts Board of Creative New Zealand) support a number of Māori artists every year through the provision of funding for arts projects including weaving, carving, sculpture



and paintings. One of the key funding areas is Māori language projects. These are defined as projects that promote and strengthen the use of te reo, oral and written, across art forms. In 2006, approximately \$225,000 was distributed to artists for these projects.¹⁴

KEY FINDINGS

Overall

- Māori language arts support language revitalisation by fostering a receptive environment for the culture and language, and by providing domains in which the language can be learned and used.

Traditional Māori performing arts

- In 2006, 28% of the Māori adult population was involved in activities such as kapa haka.
- Of those Māori adults with some degree of language proficiency, 79% were speaking at least some Māori in these environments. This is an increase of 12 percentage points since 2001.
- 19% of Māori adults worked at or helped out with kapa haka activities. The majority of these people did so on a voluntary basis.

Contemporary Māori music

- The visibility of Māori language in contemporary music has increased in recent years with popular groups like Upper Hutt Posse, Ill Semantics and Trinity Roots all using Māori language in their songs.
- A number of contemporary artists have also gained national and international recognition for their work which is predominantly sung in the Māori language.
- In 2006/07, Te Māngai Pāho provided \$280,000 to support the delivery and development of Māori music.

Other arts activities

- Annual Māori speech competitions encourage a high level of Māori language fluency and foster creativity and performance skills in participants.
- Māori writing awards and workshops have been established to develop Māori writers (particularly in the medium of Māori language).
- Te Waka Toi provides funding to a number of Māori artists for projects, including those that specifically promote and strengthen the use of te reo, oral and written, across art forms.
- In 2006, approximately \$225,000 was distributed to artists for these projects by Te Waka Toi.



CONCLUSION

The Māori language arts sector incorporates a range of creative disciplines and skills. However, regardless of the art form, all Māori language art helps to foster a receptive environment for the Māori culture and language. As such, it supports Māori language growth by making the language accessible and normal in different parts of society.

Traditional Māori performing arts and contemporary Māori music are particularly prevalent in the Māori language arts sector at this time. These activities provide a platform for the Māori language to be seen and heard on a national and international stage.

Given that arts projects are largely community developed and driven, the Government carries out its Māori language arts function largely through the provision of funding and sponsorship. The funding or sponsorship of activities such as Te Matatini, Ngā Manu Kōrero, Huia's Festival for Māori Writers and Te Waka Toi's Te Reo Arts funding programme ensures the presence of Māori language art across a range of arts disciplines. This funding also indicates the value of Māori language arts in New Zealand.



ENDNOTES

1. Ball, D.G. 1940. "Māori Education" in *The Māori People Today: A General Survey*, ed. I.L.G. Sutherland, Wellington.
2. Walker, R. 2001. *He Tipua*. Penguin Books, Wellington.
3. Benton, R. 1975. "Language and the Māori Child," in *Children and Language*. Ed. G. McDonald, Wellington.
4. Ngawai, T. 1985. *Tuini: Her Life and Her Songs*. Tokomaru Bay.
5. Dennis, J., Grace, P. & Ramsden, I. 2002. *The Silent Migration*. Huia Publishers, Wellington.
6. Benton, R. 1975. "Language and the Māori Child," in *Children and Language*. Ed. G. McDonald, Wellington.
7. The Polynesian Festival Committee later became known as the Aotearoa Traditional Māori Performing Arts Society before changing its name in 2004 to Te Matatini. For more information see Te Matatini's website, www.tematatini.org.nz
8. In 1994, the Queen Elizabeth The Second Arts Council of New Zealand was replaced under the Arts Council of New Zealand Toi Aotearoa Act. This Act established Te Waka Toi to recognise in the arts the role of Māori as tangata whenua and to allocate funding for Māori arts.
9. Statistics New Zealand & Ministry for Culture and Heritage. 2006. *Cultural Indicators for New Zealand*. Wellington.
10. All components may not add to 100% due to rounding. In 2001, 3% of those who responded to this question did not specify the amount of Māori spoken in this domain. For the purposes of this report, this 3% of respondents has been disregarded from the proportional calculations in this table.
11. This award was not awarded in 2005.
12. Te Māngai Pāho. 2007. *Annual Report for Te Māngai Pāho*. Te Māngai Pāho, Wellington.
13. Sponsoring organizations included Te Puni Kōkiri, the New Zealand Film Commission, Creative New Zealand, Te Waka Taki Kōrero, Huia Publishers, and City Gallery Wellington.
14. Other Waka Toi funding programmes include: heritage; new works; indigenous links; and experiencing Māori arts.



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