



Haemata ^{Ltd}

Living Language and Education
te reo • kia ora • te ako • kia pakari



MINISTRY OF WOMEN'S AFFAIRS
MINITATANGA MŌ NGĀ WĀHINE

KARANGA

NGĀ REO O NGĀ WĀHINE MĀORI

Voices of Māori Women

Key Issues and Themes
from the *Karanga* recordings
2006



KARANGA – NGĀ REO O NGĀ WĀHINE MĀORI
Key Issues and Themes from the
Karanga Cassette Tape Series
2006

Prepared for the Ministry of Women's Affairs by



Haemata Ltd

Living Language and Education
te reo • kia ora • te ako • kia pakari

Te mana wāhine hei ara whakatipu

Recognition of women's mana is the pathway to equality

CONTENTS

1. INTRODUCTION	5
2. PURPOSE	6
3. PROCESS	6
4. COMMON THEMES	7
5. KEY ISSUES	8
• Women and Leadership	8
• Storytelling.....	9
• The Language and Custom of Karanga.....	10
• Māori Language Preschool.....	11
• Māori Language Immersion Schools	12
• Language and Teaching Methods	14
• Students	15
• Competitive Performing Arts Groups	16
• Modern Musical Compositions.....	18
• Writers and Publishers	19
• Teachers	20
• Excellence of Language in Broadcasting.....	21
• Public Servants.....	22
• Māori Language Commission	23

1. INTRODUCTION

Te Taura Whiri i te Reo Māori (the Māori Language Commission) declared 1995 New Zealand's Te Tau o te Reo Māori (National Māori Language Year) to focus attention on the status of the Māori language and encourage people to learn the language.

To commemorate Te Tau o te Reo Māori, the Ministry of Women's Affairs recorded interviews with 30 Māori women in te reo Māori on a range of subjects. Two hundred tape sets were made and distributed to language learning institutions such as Māori media, kura kaupapa, universities and kohanga, as well as New Zealand libraries and students of te Reo Māori.

The main objectives of *Ngā Reo o Ngā Wāhine Māori* were to:

1. promote the contribution Māori women make to the maintenance, revitalization, development, acquisition and use of te reo Māori
2. promote Māori women speakers of te reo Māori
3. provide a resource for Māori language learners and teachers
4. encourage and promote the use of te reo Māori.

The target audience for *Karanga* included learners and potential learners of te reo Māori, as well as speakers of te reo Māori.

Because of the demand for resources to assist in the learning of te reo Māori, the Ministry of Women's Affairs reproduced the *Karanga* tape sets.

In 2005, the Ministry of Women's Affairs contracted Haemata to analyse the eight *Karanga* cassette tapes and provide a report identifying key issues and themes discussed by the women who were interviewed. It was found that most of the issues and themes are as pertinent today as they were ten years ago. This booklet reports their findings.

We would also like to acknowledge those women who were interviewed who have now passed on and left this taonga for their whanau katoa and learners and teachers of te reo, now and for future generations. *Haere haere haere e kui ki te taha o ou tūpuna.*

We hope you enjoy listening to the tapes and reading this report.

2. PURPOSE

This paper provides a written summary in English of the key points and issues discussed by the 30 Māori women interviewed in the Ministry of Women's Affairs' *Karanga – Voices of Māori Women* project undertaken in 1995. Recording these issues will enable the voices of these women to inform the Ministry's policy development into the future.

Any queries on the contents of this paper should be directed to: Hineihaea Murphy, Haemata Limited, 24 Sunset Parade, Plimmerton, Porirua or by email to [hineihaea@haemata.co.nz].

3. PROCESS

The interviews, recorded on eight cassette tapes, have been reviewed to identify the common themes and key issues as identified by interviewees. While listening to the tapes we have noted the key messages and issues in the tables presented on the following pages. The issues are recorded according to the 14 topics covered on the tapes:

Wāhine Tapairu	(Rīpene 1/Taha 2)
Kōrero Pūrākau	(Rīpene 2/ Taha 1)
Te Reo Karanga me ōna Tikanga	(Rīpene 2/Taha 2)
Te Kōhanga Reo	(Rīpene 3/Taha 1)
Kura Kaupapa Māori	(Rīpene 3/Taha 2)
Te Atārangi	(Rīpene 4/Taha 1)
Ngā Ākonga o te Reo Māori	(Rīpene 4/Taha 2)
Whakataetae Kapa Haka	(Rīpene 5/Taha 1)
Waiata Hou	(Rīpene 5/Taha 2)
Kaitito Wāhine, Wāhine Tā Kupu	(Rīpene 6/Taha 1)
Kaiwhakaako Reo Māori	(Rīpene 6/Taha 2)
Te Reo Pāho	(Rīpene 7/Taha 1)
Kaimahi Kāwanatanga	(Rīpene 7/Taha 2)
Te Taura Whiri i te Reo Māori	(Rīpene 8/Taha 1)

From these messages, there are several key themes that come to light within each topic. The tables also identify these themes.

This process has enabled the identification of a few common themes across the topics, which are reported in the following section.

4. COMMON THEMES

While some themes identified are particular to specific topics, there are clearly a number of recurring themes raised by more than one interviewee across multiple topics. To some extent this has occurred due to the interview topics selected for the project which are closely linked to the purpose of the resource – that is, the celebration of Māori language year, 1995. However, it could equally be stated that the key themes are likely to recur in any discussion about Māori women or Māori aspirations and are equally as topical today as they were ten years ago, in 1995.

These themes, cross-referenced to the relevant tapes are recorded in the following table:

Theme	Reference	
	Tape #	Topic
<i>Te taonga te reo</i> Te Reo Māori is important to the retention of women's roles in Māori society and is the key to cultural sustainability.	1 2 3 4 4	Wāhine Tapairu Te Reo Karanga Te Kōhanga Reo Te Atārangi Ngā Ākonga o te Reo Māori
<i>Tūrangawaewae</i> Women and children need to be connected to their iwi, hapū, whānau.	1 2 3 4	Wāhine Tapairu Karanga Kura Kaupapa Māori Ngā Ākonga o te Reo Māori
<i>E kui mā, e koro mā</i> Elders have a key role to play in today's society in ensuring the survival of Māori language and tikanga Māori.	1 2 3 5	Wāhine Tapairu Karanga Te Kōhanga Reo Whakataetae Kapa Haka
<i>He taonga tuku iho</i> What we do and the decisions we make today, affect future generations, particularly in terms of cultural sustainability.	1 4 6 7	Wāhine Tapairu Te Atārangi Kaiwhakaako Reo Māori Te Reo Pāho
<i>Kia ū wāhine mā!</i> The key contribution women have to make in contemporary society is not necessarily in breach of Māori protocol.	1 5 7	Wāhine Tapairu Whakataetae Kapa Haka Kaimahi Kāwanatanga

5. KEY ISSUES

WĀHINE TAPAIRU	
Women and Leadership	
Cassette ref:	Rīpene 1, Taha 2
Pou Kōrero:	Matarena Rau-Kupa (Ngāti Mutunga, Taranaki Whānui) Jane Manahi (Kāi Tahu, Te Iwi Morehu, Waitaha, Kāti Mamoe, Ngāti Toa Rangatira)
Kaiuui:	Te Ripowai Higgins (Ngāi Tūhoe)
Themes	Key points/issues
Wāhine tapairu have a key role to play in Māori society	<ul style="list-style-type: none"> • Women born into this role were nurtured from birth. • They worked for their iwi, not just for their parents and whānau. • Wāhine tapairu learnt to carry out many roles, particularly domestic chores including how to: gather seafood, tend gardens and care for children. • The role could be lonely and difficult to fulfil because wāhine tapairu were often separated from their peers by their elders in preparation for their role of looking after their hapū and iwi. • Wāhine tapairu were repositories of the language, but this skill was developed passively, rather than actively like their brothers who also became repositories of the language through the learning of whakapapa, whaikōrero and other forms of oratory.
The role of wāhine tapairu for future generations	<ul style="list-style-type: none"> • The role of wāhine tapairu needs to be carried in to the future by the young women of today's generation. • The role needs to be explained to future generations in both English and Māori so that Māori women can fully understand the role and associated responsibilities.
Dislocation of Māori women from their tūrangawaewae	<ul style="list-style-type: none"> • Some Māori women are now returning to their marae. Others have Pākehā partners and their children may remain dislocated from their kāinga. • It is very important to Māori kuia that they be able to take their mokopuna back home with them.
Youth perception of leaders	<ul style="list-style-type: none"> • Many young people are disillusioned with the leaders of today. • This is vastly different from perceptions of young people in the past – male and female leaders were greatly respected and only needed to say things once to be heard.
Te Reo Māori	<ul style="list-style-type: none"> • One difference that has taken place in terms of te reo has been the assimilation of words from different iwi dialects.

KŌRERO PŪRĀKAU

Storytelling

Cassette ref:	Rīpene 2, Taha 1
Pou Kōrero:	Te Kiri Puai Te Ao Marere (Ngāti Raukawa, Ngāti Toa Rangatira, Te Atiawa)
Kaiuui:	Tawini Rangihau (Ngāi Tūhoe, Te Arawa)
Themes	Key points/issues
Contemporary forms of performance	<ul style="list-style-type: none">• Contemporary forms of performance can be an excellent way of telling stories from Te Ao Māori.• The most important thing is that the wairua (essence) of the story comes through.

TE REO KARANGA ME ŌNA TIKANGA

The Language and Custom of Karanga

Cassette ref:	Rīpene 2, Taha 2
Pou Kōrero:	Iranui Haig (Te Whānau o Ruataupare), Henri Sunderland (Rongowhakaata, Ngāi Tāmanuhiri), Te Rangiora Huhana Clarke (Waikato, Taranaki Tūturu, Ngāti Kahungunu)
Kaiuui:	Te Ripowai Higgins (Ngāi Tūhoe)
Themes	Key points/issues
Performing karanga	<ul style="list-style-type: none"> • When karanga are performed, the kaikaranga should not look directly in to the eyes of the manuhiri because she does not know what they might be thinking. • The kaikaranga should hold her head high so that she can throw her voice. • The karanga is drawn out to encourage the flow of tears and hupe. • It is important that Māori women return to their own marae to learn karanga. • The appropriate words used for karanga depend on the occasion. • Nowadays the words used in karanga lack the richness of the language used by our ancestors.
Karanga as a form of oratory	<ul style="list-style-type: none"> • The karanga is the woman's form of whaikōrero. • 'Pao' is a form of karanga that has nearly disappeared because there are very few women now who know this type of karanga. • Learning was done through listening and depended on a person's proficiency in the language. If a person was not proficient, they found it difficult to grasp the words needed for doing karanga.
Returning home to learn karanga	<ul style="list-style-type: none"> • Many Māori women today have been living away from their iwi for so long, it is very difficult for them to return. • It is important that women return to their iwi to learn karanga. • It is important that elders take on the responsibility of correcting women that are just learning to karanga.
Children learning karanga	<ul style="list-style-type: none"> • It is one thing for children to learn to pōhiri manuhiri at school, but it is another thing to learn to pōhiri at the marae. At the marae, children must learn and uphold the tikanga and kawa. • Nowadays, children in kōhanga reo and kura are skilled at reciting mōteatea and waiata.

TE KŌHANGA REO

Māori Language Preschool

Cassette ref:	Rīpene 3, Taha 1
Pou Kōrero:	Henrietta Maxwell (Ngāti Porou) Tawini Rangihau (Ngāi Tūhoe, Te Arawa)
Kaiuui:	Keri Kaa (Ngāti Kahungunu, Ngāti Porou)
Themes	Key points/issues
Establishment of the kōhanga reo movement	<ul style="list-style-type: none"> • Research around te reo Māori showed that there were very few speakers of the language that were highly proficient in the language. • It also showed that the language was not being handed down to the younger generations. • Many Māori did not pass on the language because of the way that they had been punished for speaking Māori when they were young.
Attitudes to the language	<ul style="list-style-type: none"> • Some people at the time did not believe that the language was in danger. • Others could not see any benefits in their children learning the language.
Setting up a kōhanga reo	<ul style="list-style-type: none"> • Some kōhanga reo have been established as part of marae. • This has been in response to the realisation of some hapū that the language is in danger. • In some cases, land has been gifted by marae to establish kōhanga reo and kura but with the proviso that if the kōhanga/kura closes down, the land will be returned to the hapū.

KURA KAUPAPA MĀORI	
Māori Language Immersion Schools	
Cassette ref:	Rīpene 3, Taha 2
Pou Kōrero:	Cathy Dewes (Ngāri Porou, Te Arawa) Tuki Nepe (Ngāti Porou)
Kaiuiui:	Tawini Rangihau (Ngāi Tūhoe, Te Arawa)
Themes	Key points/issues
English medium schools	<ul style="list-style-type: none"> • For many Māori children, English medium schools do not provide enriching educational experiences because there is very little Maori language and kaupapa Māori taught at these schools. • Many Māori children that go through English medium schools leave school early with very few or no qualifications and do not go on to pursue higher education. A major reason for this is that these children are not valued as Māori within this Pākehā context. For this reason, some Māori parents are deciding not to send their children to English medium schools.
Differences between Kura Kaupapa Māori and other schools	<ul style="list-style-type: none"> • All instructional language is in Māori. • One of the main differences between kura kaupapa Māori and other types of schools in New Zealand is that kura kaupapa Māori are based on Māori aspirations. • Kura play an important role in retaining the stories, tikanga and language/dialect of their hapū and iwi. • Children learn through Māori pedagogy which is based on whānau learning rather than one or two people taking this responsibility.
Te Aho Matua	<ul style="list-style-type: none"> • Te Aho Matua is the guiding document for kura kaupapa. • This document was developed by experts in mātauranga Māori and written by Katarina Mataira. • Te Aho Matua was developed to provide support and guidance for whānau wanting their children educated through kaupapa Māori schools. • There has always been a drive from within the kura kaupapa Māori movement for Te Aho Matua to become entrenched in statute. • Te Aho Matua is the only document that shows that a kura is a school with special character based on kaupapa Māori. If this difference is not recognised in statute, then any other schools that teach some form of Māori language component could claim to be kura kaupapa Māori.

<p>Returning home to learn about tribal identity</p>	<ul style="list-style-type: none"> • A big issue for kura in the cities is that many parents have been living away from their iwi for a very long time. Whānau need to return home so that learning in the kura is authentic for their children. • It is only through children learning about their tribal identity that a child's learning can flourish. This cannot be taught by kura kaupapa Māori – the learning can start there, but whānau must return home for this learning.
<p>Gaining buy-in from iwi/hapū</p>	<ul style="list-style-type: none"> • There are some kura that do not subscribe to Te Aho Matua. • Te Rūnanganui o Ngā Kura Kaupapa Māori are the kaitiaki of this kaupapa. • Only schools that follow Te Aho Matua have the right to claim to be Kura Kaupapa Māori. • It is sometimes a difficult task for the Rūnanga to gain buy-in from iwi/hapū enabling the Rūnanga to represent their interests in the kura kaupapa Māori movement. • The rūnanga now employs staff whose role it is to challenge the government on issues relating to kura kaupapa Māori.
<p>Issues facing wharekura/secondary school level</p>	<ul style="list-style-type: none"> • The process for establishing wharekura can be a drawn out and difficult process. • There is lack of Māori language resources for wharekura level, especially in the curriculum areas of maths, information technology and physical education.
<p>Supporting children's Māori language development</p>	<ul style="list-style-type: none"> • It is important that children learn to carry the practices and protocols of their ancestors. • The Ministry of Education now has the funding and policies to support children in kōhanga and kura kaupapa Māori, but the hope is that these movements continue to be led and governed by Māori. • Through kura kaupapa Māori, children are nurtured to stand proud as Māori.

TE ATĀRANGI

Language and Teaching Methods

Cassette ref:	Rīpene 4, Taha 1
Pou Kōrero:	Kirihou Temara (Ngāi Tūhoe) Rukuwai Daniel (Tuhourangi, Te Arawa)
Kaiuiui:	Tawini Rangihau (Ngāi Tūhoe, Te Arawa)
Themes	Key points/issues
Pedagogy of Te Atārangī	<ul style="list-style-type: none"> • The method of teaching used in Te Atārangī is similar to that used by our tīpuna. In Tūhoe for example, karakia were taught by one person leading the karakia line by line and the rest of the group repeating the words after them. Learning was achieved through listening.
Rules of Te Atārangī	<ul style="list-style-type: none"> • When students begin with Te Atārangī they are given a clear explanation of the rules of the programme. These include: <ul style="list-style-type: none"> – don't speak English – observe and maintain tikanga – support and encourage one another. • The main objective of the rules is to ensure that learners have a positive and supportive learning environment that will support them in achieving their own goals for learning the language.
Te reo	<ul style="list-style-type: none"> • Language comes from Te Atua, so it links to te taha wairua. • The language of today is different to the language of ngā tīpuna. Differences include pronunciation, accent and words. • Each generation has their own way of talking. As a result of the language changing, tikanga is changing. • However, for second language learners there are no noticeable differences between modern Māori language and the language of our tīpuna because everything is new. • Māori language is part of our identity as Māori.
Te Atārangī in the future	<ul style="list-style-type: none"> • The generation of today needs to set the example for future generations. • Te Atārangī will be around in the future because there are so many people wanting to learn the language.

NGĀ ĀKONGA O TE REO MĀORI

Students

Cassette ref:	Rīpene 4, Taha 2
Pou Kōrero:	Kylie Brown (Te Aupouri, Ngāti Porou) Aneta Rawiri (Ngāti Hine, Ngāti Rangī, Te Ati Haunui a Pāpārangi)
Kaiuiui:	Tawini Rangihau (Ngāi Tūhoe, Te Arawa)
Themes	Key points/issues
Growing up without Māori language	<ul style="list-style-type: none"> • For many young people today, Māori language was not spoken in the home when they were growing up. For some, their parents spoke to each other in Māori but not to the children. • Growing up away from their iwi is a reality for many young Māori people nowadays. • This reality means that young people grow up without hearing or learning the language of their iwi and hapū. The only option for some is to learn Māori language formally through the education system.
Learning Māori language through tertiary institutions	<ul style="list-style-type: none"> • Learning Māori language through a tertiary institution is regarded by many young people as a start on the journey towards learning the language - it is better to learn this way than not at all. • Some young people see themselves returning to their iwi and hapū in the future to learn their iwi dialects and see the qualifications they gain from attending university as a koha that they can take back to their people. • Many second language learners use their knowledge of English language to aid their learning of Māori language. • Some students studying towards other degrees at university also learn Māori language as a subject.

KAPA HAKA WHAKATAETAE

Competitive Performing Arts Groups

Cassette ref:	Rīpene 5, Taha 1
Pou Kōrero:	Tihi Puanaki (Ngāti Hine) Te Rita Papesch (Ngāti Porou)
Kaiuiui:	Tawini Rangihau (Ngāi Tūhoe, Te Arawa)
Themes	Key points/issues
Learning Māori language through kapa haka	<ul style="list-style-type: none"> • One of the main objectives of kapa haka is to support people to learn how to stand proudly on the marae. Participation in kapa haka provides people with the opportunity to learn waiata and hear Māori language in different forms. This can be a real aid to learning the language. • Some people join kapa haka without any Māori language at all so kapa haka is the only exposure that they have to the reo. Overtime their knowledge of the language grows. • Kapa haka can sometimes be the catalyst that sparks a person's desire to learn the language.
Composing waiata for kapa haka	<ul style="list-style-type: none"> • Composers have to write songs about a vast range of topics and themes so that the performers can hear the beauty of the language and learn about its different forms. • The challenge that faces composers is to delve in to various sources to find words and language that can readily express the thoughts and ideas of a particular song. • Kaumātua are a valuable language source for composers.
Women as leaders in kapa haka	<ul style="list-style-type: none"> • There are very few women that teach kapa haka. It is a difficult role to fulfil because traditionally, standing in front of the group was a male's role. • Preparing a group for competitions, composing the waiata, looking after the whānau and standing with the group on stage to lead them is a formidable task. • It is therefore inspiring for women to see other female leaders taking on this role. • Female leaders are not selected because they are good performers – they should be selected because of their ability to look after the group, to lead not just on stage, but in all the preparation too.

<p>Modern trends in kapa haka</p>	<ul style="list-style-type: none"> • Some kapa haka are pan-tribal groups, so the waiata that they sing do not relate to any particular iwi. • Children from kōhanga reo and kura have no problems standing to perform in kapa haka. This is because they have an understanding of tikanga, the language and waiata.
<p>Tribal identity in kapa haka</p>	<ul style="list-style-type: none"> • It is important for women to have a strong affinity with their tribal identity to lead a kapa haka group from another iwi. If a woman has a strong sense of her tribal identity and the support of the other iwi, then she can lead them with confidence.
<p>The future of kapa haka</p>	<ul style="list-style-type: none"> • The future of kapa haka is very bright, but needs a vehicle to carry it in to the next millennium. • Kapa haka is one of the only forms in which the language is heard in some schools. If the language is to survive, it is important that kapa haka grows.
<p>Intellectual property in kapa haka</p>	<ul style="list-style-type: none"> • Some women do not have an issue with intellectual property in terms of kapa haka as they regard it as a great compliment that other groups or people want to sing their songs. • However, it is a different issue if someone else is making money out of that song. Any funds received should go back to the creator.

WAIATA HOU

Modern Musical Compositions

Cassette ref:	Rīpene 5, Taha 2
Pou Kōrero:	Ringiringi Manawaiti (Ngāti Maniapoto) Kuini Wano (Ngāi Tūhoe)
Kaiuiui:	Tawini Rangihau (Ngāi Tūhoe, Te Arawa)
Themes	Key points/issues
Te reo Māori on radio	<ul style="list-style-type: none"> • There are many Māori who are very good at composing waiata despite the resistance from the broadcasting sector to give Māori language songs sufficient airtime.
Themes for modern composition	<ul style="list-style-type: none"> • Many contemporary waiata carry themes that challenge today's generation. • Māori language can be used for any style of song and for expressing any idea through song. • The important thing is that the theme touches the heart. If the heart is willing then the words will flow.
Government support for Māori language musicians	<ul style="list-style-type: none"> • While some government agencies offer funding support for Māori composers and singers, they often stipulate that a composer/singer must be supported by a recording company before they can apply for funding. • Lack of funding is a huge issue for all composers/singers in New Zealand, not just Māori. This is the reason that many musicians make the move to Australia to pursue musical careers.

KAITITO WĀHINE, WĀHINE TĀ KUPU

Writers and Publishers

Cassette ref:	Rīpene 6, Taha 1
Pou Kōrero:	Hepora Young (Ngāti Tuarā, Ngāti Kearoa)
Kaiuui:	[?]
Themes	Key points/issues
The growth of the Māori language publishing industry	<ul style="list-style-type: none"> • Learning Māori language as a second language is very difficult without resources to support the learning. • One reason that Māori publishing has grown as an industry has been the lack of Māori voices in the histories that have been written about New Zealand. • Māori have different ways of viewing and describing events and characters in history. It is important that these views are recorded to contribute to the history of the country. • Huia Short Story Awards were established to encourage more Māori to write.
Issues facing the Māori language publishing industry	<ul style="list-style-type: none"> • Very few Māori are willing to have a go at writing despite having the ability to write in Māori. • The other main issue is that the market for Māori language books is very small. This makes it very difficult to sustain the industry. • It is important to the survival of the language that a standard form of the language is established. • The stories that do the best are the ones that have universal appeal. These stories usually do better than ones with iwi or hapū specific themes.

NGĀ KAIWHAKAAKO O TE REO MĀORI

Teachers

Cassette ref:	Rīpene 6, Taha 2
Pou Kōrero:	Hine Tapua Rau Amoamo (Te Whānau a Apanui, Whakatōhea) Mereana Hond (Taranaki Iwi)
Kaiuiui:	Keri Kaa (Ngāti Kaungunu, Ngāti Porou)
Themes	Key points/issues
Teaching Māori language at secondary school	<ul style="list-style-type: none"> • Some Māori students at secondary school level are embarrassed to learn Māori. Many students learning the language are Pākehā. • It is important to support these Māori students and to teach them to be proud of their heritage and their Māoritanga.
Teaching Māori language at university	<ul style="list-style-type: none"> • At tertiary level, many students in the beginner level Māori language classes have very little knowledge of their whakapapa and where they are from.
Teaching Māori language as a second language	<ul style="list-style-type: none"> • A good starting place is the language relating to whānau so that people can talk about themselves and where they are from. • One of the hardest aspects of teaching Māori at university is getting the students to actually speak the language. Time in class is spent teaching students different language structures, writing examples, etc. • For the majority of students, Māori is their second language.
Teaching Māori language to non-Māori	<ul style="list-style-type: none"> • A student's ethnicity is not a consideration when teaching Māori – the important thing is their desire to learn the language. There is a need to increase the number of Māori language speakers regardless of where they are from.
Difficulties with teaching Māori language	<ul style="list-style-type: none"> • Students at secondary school level can be difficult to teach as it can be a challenge just to get them to come to school. • Another challenge facing teachers is to get students interested in learning the language – many do not see any benefits in learning Māori. This attitude often stems from their parents and whānau. • Some students just want to do haka, poi and waiata so when it comes to writing and listening they lose interest. • At university, the attitudes of students are quite different – the majority of students are hungry to learn the language.
The future of the language	<ul style="list-style-type: none"> • It is important that learners make the effort to speak the language. • Learners also need to return home to their iwi and hapū to enhance their learning of the language.

TE TAUMATA O TE REO PĀHO

Excellence of Language in Broadcasting

Cassette ref:	Rīpene 7, Taha 1
Pou Kōrero:	Maaka Jones (Te Whānau a Apanui, Whakatōhea, Kai Tahu) Puhī Rangiaho (Ngāi Tūhoe, Ngāti Kahungunu)
Kaiuui:	Tawini Rangihau (Ngāi Tūhoe, Te Arawa)
Themes	Key points/issues
Māori language in the broadcasting sector	<ul style="list-style-type: none"> It is important for the survival of Māori language that Māori language broadcasting is conducted completely in Māori. Listeners will then become accustomed to hearing the language. Even just a few words of English can interrupt listeners' attempts to attune their ears to Māori language.
Issues in Māori broadcasting	<ul style="list-style-type: none"> Lack of funding is a huge issue in Māori language broadcasting. There is inequality in the way that the government distributes funding across the broadcasting sector. There are very few Māori working in the broadcasting industry. The majority of the production technicians are Pākehā. For this reason, it can be a lonely industry for Māori to work in. It is difficult to see how the people responsible for distributing funding to the Māori broadcasting sector can make accurate decisions about the allocation of funds when they do not understand the language themselves.
Working in Māori broadcasting	<ul style="list-style-type: none"> Some of the benefits of working in this industry are the opportunities to interview kaumātua. Often these kaumātua are easier to understand than people aged 40 years and younger.
Revitalisation of Māori language	<ul style="list-style-type: none"> Working in this industry provides an opportunity to support the revitalisation of the language for future generations. Some Māori blame Pākehā for the fragile state of the language, but if the language is to survive it must be Māori that work to make it happen.
Translating from Māori to English	<ul style="list-style-type: none"> Sometimes the essence of the language is lost when it is translated into English. Tension can arise when people that control funding want material translated from Māori to English. In such cases the interviewer may have concerns about protecting the integrity of the knowledge and material that has been imparted to them.

The future of Māori broadcasting	<ul style="list-style-type: none"> • It would be wonderful to establish a support network for Māori working in the broadcasting industry. • There is also a need to support the growth of excellence in Māori language within the industry so that it provides quality examples of the language for Māori speaking communities.
----------------------------------	---

KAIMAHI KĀWANATANGA	
Public Servants	
Cassette ref:	Rīpene 7, Taha 2
Pou Kōrero:	Topsy Ratahi (Ngāti Kahungunu, Te Aitanga a Mahaki) Hekia Parata (Ngāti Porou, Kai Tahu)
Kaiuiui:	Te Ripowai Higgins (Ngāi Tūhoe)
Themes	Key points/issues
Māori women in the public service	<ul style="list-style-type: none"> • Nowadays, women have greater opportunities to pursue higher education. Women also have more freedom to enter in to a profession of their choice. • There are very few Māori women in high positions within the public service. • One issue for Māori women and men working in the public service is when Māori protocols and customs relating to the roles of men and women in te ao Māori are adopted in to the practices of government agencies. Government agencies can have difficulty managing the apparent paradox between the division of roles and EEO issues.
Māori language in the public service	<ul style="list-style-type: none"> • It is the responsibility of Māori to ensure that the language is spoken within the workplace.
Māori women in positions of leadership in the public service	<ul style="list-style-type: none"> • There were mixed responses from interviewees to the query whether a Māori woman could fill the position of CEO of Māori Affairs. • One interviewee felt that while a woman may not be able to stand and whaikōrero on her marae, this does not mean that she cannot stand in her position as a public servant. Positions in the public service should be filled by the person best suited for the job, regardless of gender. • The other respondent felt that the position of a CEO was very difficult work, so was better to be filled by a man. The respondent noted that this was the case in roles of leadership within te ao Māori.

TE TAURA WHIRI I TE REO MĀORI

Māori Language Commission

Cassette ref:	Rīpene 8, Taha 1
Pou Kōrero:	Anita Moke (Ngāti Hikairo, Ngāti Maniapoto)
Kaiuiui:	Te Ripowai Higgins (Ngāi Tūhoe)
Themes	Key points/issues
Establishment of TTW	<ul style="list-style-type: none"> • Te Taura Whiri i te Reo Māori (TTW) was established in 1987 under the Māori Language Act. • Iwi that were recognised as being strong in the language were approached to support the Commission. • The work of TTW was set out in legislation. • While some iwi did not support the establishment of TTW because they did not have a clear understanding of what the Commission was set up to achieve, ultimately most iwi supported the Commission's vision.
Development of corpora	<ul style="list-style-type: none"> • Iwi were asked to share their vocabulary and language with the Commission. • Many people were suspicious of this request and reluctant to do so. Part of this can be attributed to the fact that some Māori were just suspicious of government agencies in general. • As TTW set to developing new words, some people criticised the words that were being created by the Commission. • The process involved researching through the dictionaries of the time, gathering words from groups, agencies and kura that had already developed words but had not published them. They also looked at old Māori words that were no longer used in a modern context.
Changes to the language	<ul style="list-style-type: none"> • One of the main reasons that the language has changed so much is because of second language learners who have "learnt" the language through writing and practising grammatical structures. • A second language learner who has learnt this way will speak with Māori words and sentence structures, but their expressions and concepts are still Pākehā, so the language is essentially Pākehā in essence.
The future for TTW	<ul style="list-style-type: none"> • One of the Commission's dreams is the establishment of a whare wānanga aimed at strengthening Māori language.

**E hara taku toa i te taki tahi,
he toa taki tini ke**

My strength is not that of a single person, but it is that of many

