

NATIVE DECOLONIZATION IN THE PACIFIC RIM: FROM THE NORTHWEST TO NEW ZEALAND

KRISTINA ACKLEY AND ZOLTÁN GROSSMAN, FACULTY

CLASS TRIP AND STUDENT PROJECTS,
THE EVERGREEN STATE COLLEGE,
OLYMPIA, WASHINGTON, USA,
WINTER 2011



KAUPAPA MAORI PRACTICES

1. Aroha ki tangata (a respect for people).
2. Kanohi kitea (the seen face).
3. Titiro, whakarongo...korero (look, listen...speak).
4. Manaaki ki te tangata (share, host people, be generous).
5. Kia tupato (be cautious).
6. Kaua e takahia te mana o te tangata (do not trample over the *mana* of people).
7. Kaua e mahaki (don't flaunt your knowledge).

Linda Tuhiwai Smith,
Decolonizing Methodologies (p. 120)

Booklet available as a PDF color file:

<http://academic.evergreen.edu/g/grossmaz/NZ.pdf>

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Maori Iwi (tribes)

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The powhiri (welcoming ceremony) of the kapa haka festival Te Matatini o Te Ra (The Many Faces of the Sun) in Gisborne, February 16, 2011.

STUDENT PROJECT PRESENTATIONS:

Wednesday, March 2 (*Longhouse 1007B*)

14. **Andrew Kuich**, "Non-Native Institutions Providing Mental Health Service in Native American Communities"
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Friday, March 4 (*SEM IIE1105*)

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18. **Elizabeth Lehuta**, "The Face of the Māori: Tā Moko and Kirituhi's Body Language in Pop Culture"
19. **Tyler Buntain**, "Indigenous Place Names in the Process of Decolonization"
20. **Colin Bossay**, "Funding for Maori Tertiary Education"
21. **Haley McClure**, "Living Landscape: a closer look at the role identity plays in environmental restoration"

Tuesday, March 8 (*Longhouse 1007B*)

22. **Shanetta Nielsen**, "Art as Necessity: Vehicles for Cultural and Self Expression"
23. **Candace Penn**, "Dance as a Form of Decolonization for Maori Youth"
24. **Tessa Cleveland**, "Kapa Haka in Public Perception"
25. **Sandy Jaime**, "Canoe Culture and Waka Communities in Aotearoa"

Wednesday, March 9 (*Longhouse 1007B*)

26. **Trevor Sikes**, "Maori Food Traditions: Looking How the World Views Maori Kai"
27. **Nathaniel Warehime**, "Language Interpretation as Cultural Cartography"
28. **Eva Marie Fuschillo**, "Representation and Self-Representation of Maori Culture in Museums"
29. **Laura Henke**, "The Power of Fourth Cinema"

Friday, March 11 (*SEM IIE1105*)

30. **Jenna Hollis**, "Maori Urbanization Through the Lens of Modern Media"
31. **Katrina Jones**, "Kaitiaki, Kaimoana: Northland Maori Fisheries Management in Aotearoa"
32. **Joëlle Rublee**, "Takutai Moana: Media and Public Opinion of Aotearoa Foreshore Issues"
33. **Kristine Fisher**, "Nisqually Nation and Maori: Leading Conservation Efforts to Restore Native Landscapes and Exercising their Rights as Kaitiaki"
34. **Otis Bush**, "Rakaumangamanga: Polynesian voyaging and land guardianship"
35. **Matthew Bryce Limón**, "Maori Access and Management Roles in New Zealand National Parks"
36. **Emily Tidwell**, "Mana Relationships between Maori and the National Parks Service"

NATIVE DECOLONIZATION IN THE PACIFIC RIM:

FROM THE NORTHWEST TO NEW ZEALAND

The Evergreen State College, Fall 2010 and Winter 2011

Faculty: Kristina Ackley Native American studies, Zoltan Grossman geography

Fields of Study: American studies, Native American studies, cultural studies, geography and international studies

Maori scholar Linda Tuhiwai Smith asserts, “Our communities, cultures, languages and social practices – all may be spaces of marginalization, but they have also become spaces of resistance and hope.” In this program we will identify and contextualize these spaces and the politics of indigeneity and settler colonialism. We will use the Pacific Rim broadly as a geographic frame, with a focus on the Pacific Northwest Native nations and the Maori in Aotearoa (New Zealand). A comparative study of the role of treaties in Washington state and New Zealand—in natural resources, governance, the arts, education, etc.—will provide a key framework for the program.

By concentrating on a larger region, students will have an opportunity to broaden Indigenous studies beyond the Lower 48 states, and explore common processes of Native decolonization in different settler societies. We will be studying decolonization through cultural revitalization and sovereign jurisdiction of First Nations. In order to examine the central role of Indigenous peoples in the region's cultural and environmental survival, we will use the lenses of geography, history, art and literature.

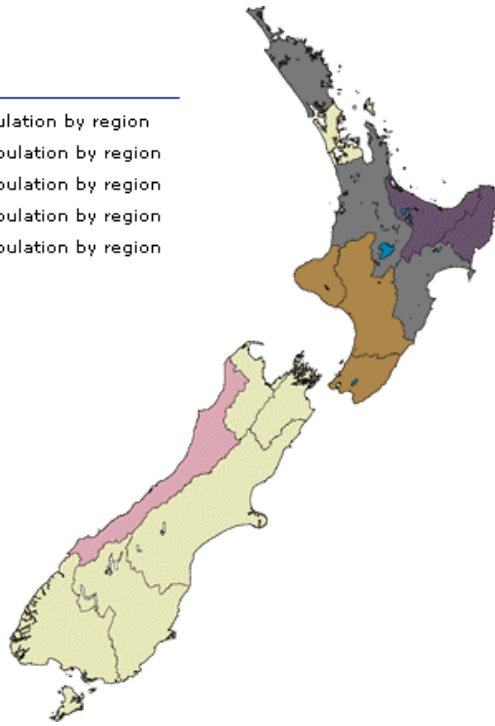
In fall our focus will be on familiarizing students with the concept of sovereignty, working with local Native nations, and preparing to travel to Aotearoa or elsewhere. The concept of sovereignty must be placed within a local, historical, cultural and global context. Through theoretical readings and discussion, we will move from state-building in the U.S. and Canada to Native forms of nationalism. We will stress the complexities and intricacies of colonization and decolonization by concentrating on the First Nations of western Washington and British Columbia.

We will later expand the focus to appreciate the similarities and differences of Indigenous experiences in other areas of the Pacific Rim, such as Native Alaskans, Aboriginal peoples in Australia, and South Pacific island peoples. We will emphasize common Pacific Rim concerns such as climate change, tourism, and cultural domination. For up to five weeks in winter quarter, many of us will travel to Aotearoa, where we will learn in a respectful and participatory way how the Maori have been engaged in revitalizing their language, art, land, and politics, and their still unfolding, changing relationships with the Pakeha (non-Maori) people and society.

Students will challenge post-colonial theory that merely deconstructs and move to a consideration of decolonizing practices. We will take as our basic premise in this program that those wishing to know about the history of a particular Native group should write it with a purpose to be in solidarity with these people today. Students will develop skills as writers and researchers by studying scholarly and imaginative works and by conducting policy research and fieldwork with Native and non-Native communities, and to compare community and government relationships in the U.S., Canada and New Zealand. Students will be expected to integrate extensive readings, lecture notes, films, interviews, and other sources in writing assignments.

LEGEND

- 0-15 percent of Māori population by region
- 16-20 percent of Māori population by region
- 21-25 percent of Māori population by region
- 26-30 percent of Māori population by region
- 31-40 percent of Māori population by region



2011 CLASS TOUR OF NORTH ISLAND, AOTEAROA / NEW ZEALAND

AUCKLAND

(THURS. JAN. 27 - SAT. JAN. 29)

Thursday: Tamaki Hikoi walking tour—Some students learning from local Ngati Whatua iwi at Orakei Marae (site of 1977 Bastion Point confrontation)

Sailing with the Ancestors Polynesian boat tour of Auckland Harbour with Stan Conrad

Friday: Tour of KFM and Te Karanga Gallery/Mana Moko/Tea Culture on K-Road.

Meet with Bethany Edmunds, Ramon Narayan, Ruth Woodbury

Tour of Maori Television studios with Stacey Garland

Saturday: Meet with Nga Puhi environmental scientist Brett Stephenson

Tour of Auckland War Memorial Museum

WELLINGTON

(SUN. JAN. 30 travel day - MON. JAN. 31)

Monday: Tour of Te Papa Tongarewa / Museum of New Zealand.

Meet with Professor Aroha Mead of Victoria University of Wellington

ROTORUA

(TUES. FEB. 1 travel day - WED. FEB. 2)

Tuesday: Stayed at Taheke Marae (community) of Ngati Hinerangi community.

Wednesday: Tour of Te Puia Maori Arts and Crafts Centre

including dance performance, carving/weaving schools.

Meet with artists June Northcroft Grant, Edna Pahewa, Tina Wirihana

Tour of Whakarewarewa Thermal Village (hot springs marae)

WAIPOUA FOREST

(THURS. FEB. 3 travel day - FRI. FEB. 4)

Thursday-Friday: Stayed at Matatina Marae, community near Dargaville

in native Kauri & imported Monterey Pine forest.

Meet with artists Colleen Waata-Urlich, Alex Nathan, Manos Nathan, Will Ngakuru, others

Saturday: Tour of kauri nursery and Tane Mahuta kauri tree

PAIHIA / WAITANGI

(SAT. FEB. 5 - SUN. FEB. 6)

Sunday: Waitangi Treaty signing anniversary in Waitangi,

including waka (canoe) arrivals, talks, concerts, commemorations, protests

RUSSELL (KORORAREKA)

(MON. FEB. 7)

Monday: Many students disperse to 3-week projects around Aotearoa / New Zealand

Some students take Bay of Islands trip on historic schooner R. Tucker Thompson,

Meet with Robert Willoughby, Marara Hook, others from Te Rawhiti Marae.

Photos by Zoltán Grossman unless indicated

AUCKLAND

January 27-29, 2011

Bastion Point
Sailing with the Ancestors
KFM Radio / Te Karanga
Maori Television studios
Nga Puhi scientist
War Memorial Museum

Auckland War
Memorial
Museum,
by marae
wharehuni
(meeting
house)



Prince Davis shows kids' art project at former army base, in his Orakei Marae at Bastion Point, site of a key 1977 land rights conflict.



Maori Television studios tour with Stacey Garland. The bilingual station was founded in 2004 and is one of the few Indigenous-run TV networks in the world.



Raising sails on the *Te Aurere* double-hulled waka (canoe) in Auckland Harbour, on a Sailing with the Ancestors tour



Visiting KFM Radio (reggae/soul/hiphop/R&B), Te Karanga Gallery, Mana Moko and Tea Culture (with Beth Edmunds, Ramon Narayan, Ruth Woodbury).



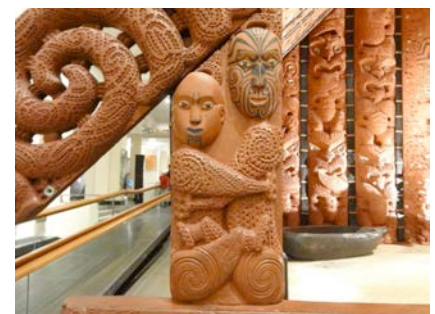
Nga Puhi environmental scientist Brett Ata Stephenson (former Evergreen visitor) discusses treaty rights, climate change, and museum representation.



Te Aurere captain Stan Conrad described Polynesian voyages using celestial navigation, and sailing his waka to Tahiti and Hawai'i.



Enormous historic waka (canoe) at Auckland War Memorial Museum



Whakairo (carving) on the pataka (storage house) at the Auckland War Memorial Museum

WELLINGTON

January 30-31, 2011

Te Papa Tongarewa /
Museum of New Zealand.
Aroha Mead.



Te Papa guide Rangimoana showing us the harakeke (flax) plant used in weaving, in the museum's garden



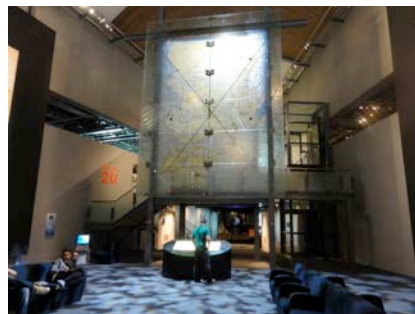
Meal of Maori foods: pikopiko (fern), horopito (pepper), karengo (seaweed), kutai (mussel), kumara (sweet potato), kawakawa (tea)



Modern marae meeting house at Te Papa, using innovative materials and designs. The class had read about Auckland and Te Papa museums before visiting them.



Whakairo (carving) and tukutuku (panel weaving) alternate in marae meeting house, representing a balance between male and female high arts.



Giant glass depiction of the 1840 Treaty of Waitangi, with conflicting translations in English and Te Reo Maori.



Meeting with Victoria University of Wellington Professor Aroha Mead, who discussed her "Sharing Power" conference, and her advocacy of Indigenous management of conservation areas.



Celebrating the end of a long bus trip from Auckland, and thanking our bus driver Craig Sutherland.



Down time in the evening by Wellington Harbour.

ROTORUA

February 1-2, 2011

Volcanoes
Lake Taupo
Taheke Marae
Te Puia Maori Arts Centre
Whakarewarewa Village
June Grant & artists



Mount Ngauruhoe, one of three active volcanoes in Tongariro National Park, south of Lake Taupo on the way to Rotorua.



Huka Falls on the Waikato River near beautiful Lake Taupo.



Class with painter June Northcroft Grant, weaver Tina Wirihana (who have both been visiting artists at Evergreen) and Tina's mother.



Taheke Marae on Lake Rotoiti, where we were first welcomed in a powhiri ceremony and spent the night in the Ngati Hinerangi meeting house.



Whakarewarewa Thermal Village, where people live among hot springs and geysers. There is a long tradition of guiding tourists in June Grant's home community.



The National Carving School at Te Puia. Tourist admissions pay for the tuition of the students.



Whakarewarewa residents cook their food in these hot springs ovens, where the food is steamed in minutes or hours.



Weaver Edna Pahewa (also an Evergreen Longhouse visitor) in the national weaving school at Te Puia.



Performance of poi (flax ball) dance and haka for tourist audiences at Te Puia Maori Arts Centre

WAIPOUA FOREST

February 3-4, 2011

Kauri Forest in Northland

Matatina Marae

Alex & Manos Nathan

Other carvers, clay artists

Tane Mahuta kauri tree



Evergreen tree-huggers embrace a kauri. The ancient trees have been displaced by plantations of Monterey Pine, and recently affected by disease.



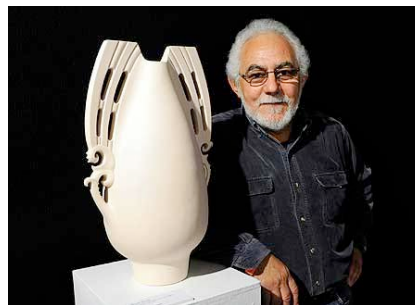
Steven King at the kauri nursery, for restoring the native forest. The Waipoua Land Trust also promotes the growth of manuka trees for medicinal honey.



Class at the beach on the Tasman Sea near Matatina Marae, with silver artist Alex Nathan and others from the community



Tane Mahuta, a famous kauri believed to be 1250-2500 years old. The Te Roroa iwi (tribe) has taken a leading role in protecting Tane Mahuta and other kauri, and seeking return of forest lands stolen from them since the Treaty of Waitangi. This photo is reminiscent of our fall visit to a Big Cedar in the Olympics.



Manos Nathan is a founder of Nga Kaihanga Uku the Maori clayworkers collective. He and his brother Alex led the Te Roroa land claim in the Waitangi Tribunal. Photo: Massey University.



The Nathans constructed the marae out of an old church; Manos carved the meeting house using innovative designs.



We were treated to profound hospitality at Matatina Marae, including the best meals we had on our class trip.



Clayworker Colleen Waata-Urlich not only is a gifted artist, but our amazing cook. She is related to geographer Brian Murton who visited our class.

WAITANGI / PAIHIA

February 5-6, 2011

1840 Treaty of Waitangi signing commemoration, waka (canoe) arrivals, talks, concerts, protests

The largest waka (canoe) is kept on the Waitangi Treaty Grounds and used on Waitangi Day (February 6), the anniversary of the treaty signing. Other canoes arrived from around the country



Many canoe crews participated on Waitangi Day, some all-men, some all-women, and some mixed.



Waka in front of the *Te Aurere* double-hulled waka which some students had visited in Auckland.



National Party Prime Minister John Key (right) and Maori Affairs Minister Pita Sharples (Maori Party) at the government's dawn ceremony.



Like in the Pacific Northwest, the revitalization of canoe culture is an important means of showing youth their Indigenous history and identity.



A canoe crew from Suquamish Reservation in Washington, hosts of the 2009 canoe journey, with two Quileute pullers in our class.



Protesters who feel that the government is not fulfilling its treaty obligations, and who oppose mining and deep-sea oil drilling.

RUSSELL February 7, 2011

Bay of Islands trip on
historic schooner
R. Tucker Thompson

The R. Tucker Thompson is a schooner tall ship, which has sailed the world. It has visited Tacoma. In the 1980s, it led flotillas opposing French nuclear testing in the Pacific and South African apartheid



The Bay of Islands had some of the earliest Maori waka landings, and the first European settlements. The schooner is modeled on those used by early European whalers.



The Bay of Islands, at Oke Bay near Cape Brett (Rakau-mangamanga, an important Polynesian navigation point.



Students took turns steering the schooner.



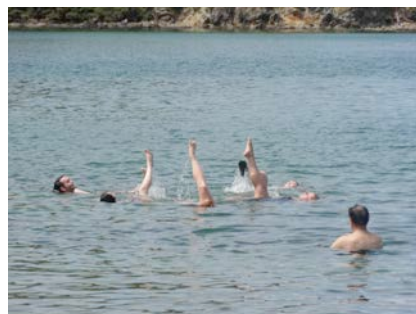
A major program theme has been the Indigenous "view from the shore" as opposed to the colonial "view from the ship." Here. Kristina demonstrates the concept.



People from the Te Rawhiti Marae joined us and explained some of the history and sights of the area.



Other students climbed the masts and rigging, and helped hoist and take down the sails.



Some of us swam to shore to examine a historic site, and had fun in the water.



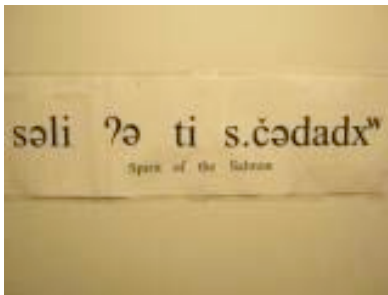
As students left each other at Russell to go to their project areas, they sang to each other the Quileute canoe song that had been gifted to our class to present at visits to marae.

STUDENT PROJECTS





Andrew holding a drum made during a cultural activity at Alesek's Spirit of the Salmon program.



Coast Salish sign inside Alesek's building at Wa He Lut Indian School near Nisqually



Circle of drums made by students and used in daily prayer.



Fun haunted house activity where Andrew dressed as a zombie to scare the kids.

ANDREW KUICH

Mental Health Service Institutions in Native American Communities

In fall quarter, I examined how negative stereotyped images of Native Americans can affect the development and well-being of Native youth. For my winter project, I focused my attention on the role non-Native institutions play in mental health treatment in tribal communities in Washington State. I specifically looked at issues prevalent in Native communities, their potential causes, and how treatment is pursued. I found out why colonialism can be perpetuated in mental health treatment and solutions to decolonize non-Native treatment of mental health issues.

The scope of my research included reading several books and examining the non-native Alesek Institute, which operates at Wa He Lut Indian School in Nisqually, Washington. The goal of Alesek is to improve the lives of Native children affected by domestic violence and substance abuse through educational and cultural activities. I am currently employed by Alesek as an assistant to their after-school and outreach programs, so I was able to speak with therapists and community members about their experiences in mental health treatment.

I discovered that the majority of problems in treating mental health in Native communities stems from ineffective treatment methods. Non-Native mental health professionals who do not invite Native healing and knowledge into their treatment plans fail to make meaningful changes in their patients. Western philosophies and scientific research are not effective alone, and perpetuate indirect colonialism. The field of psychology today has come from the direct ancestry of European thought and philosophy, the very same thought and philosophy that has subjugated Native American culture for five hundred years. Because of this, the wholesale transfer of Western psychology to Native communities is nothing short of neo-colonialism. Many Native American healing practices are vested in the spiritual realm of their belief system, and issues dealing with spirituality are not always scientifically quantifiable according to the current dominant standards. If there is to be a true cross-cultural relationship in the area of mental health, then there must be a cross-cultural acceptance of knowledge.

Mental health institutions can decolonize their treatment methods by becoming culturally sensitive and relevant. This includes many areas, including an understanding of Native beliefs about time and generations. Recognition of the historical traumas endured by the community can help the therapist or institution understand the cause of issues in their patients. It is very important to become part of the entire community and address the health of the group dynamic. Family structures must remain intact for the community to accept the institution. Because of the boarding school era, Native communities are very protective of their children. Any non-Native institution which quickly acts to remove children from their homes will not last long. This can be a difficult aspect at times, but it is necessary to understand if one wishes to work in Native communities. Finally, incorporating their own spiritual healing methods shows the patients that their ideas are important and respected. Mutual respect encourages the patients to have faith in their treatment and become engaged in the process. Mental health professionals and their patients have much to gain by combining their resources and learning from one another's strengths. Only through collaboration can decolonization take place.



Working at Tawera Gallery in Gisborne with Samantha Cotter (Maori Tourism Office), and Barbara Lloyd



Wrestling With the Spirits Exhibition in Hastings, honoring art gallery in Vancouver BC. Shannon with Henare Tahuri before the powhiri begins.



Mahia Peninsula



Baye Riddell - Uku (clay) artist and friend

SHANNON DELONG

Pacific Rim Indigenous Connections through Contemporary Art

In fall quarter, I examined Indigenous art created by Maori and Tlingit performers, which helped to build connections between Pacific Rim Indigenous cultures. In winter quarter I worked to identify the relationships that develop between Indigenous communities in Aotearoa as a result of art and cultural representation. I explored how art affects relationships to family, connection to land, and community. I was privileged to work with a number of recognized contemporary artists in order to evaluate outcomes and processes of cultural exchange. Through these connections I built strong friendships and was asked to contribute an art piece to an upcoming installation.

One day a week, I worked managing a contemporary Maori art gallery in Gisborne (Tawera Gallery and Studio) to engage with and integrate responses from a diverse audience. My goals were for the evidence to reflect the power in community exchanges for indigenous self-determination and decolonization, and to sustain and strengthen relationships with members of the arts community in order to be a point of contact for further exchanges in conjunction with The Evergreen State College.

My experiences in the contemporary Maori art gallery exposed me to a very political aspect of the art world. Most of the pieces that were in the current installation were geared towards sending messages about the foreshore, tribal codes, relationships with the Crown, and stereotypes. While working in the gallery I was able to have conversations with people about their different views of art. I was taken by Tawera and Henare Tahuri, well-known Maori performing artists, to their family marae and was exposed to the spiritual connection to the land that they had. This connection to the land was apparent in the artwork I had seen at Tawera Gallery and Studio.

I was involved in five art exhibitions, and experienced a range of different powhiri (welcome ceremonies), which deepened my relationships with the artists. The exhibitions provided me with an insider's perspective of what a Maori art exhibition aimed to represent to the public. Throughout these experiences I made connections between people's artwork and their connection to the land and their whanau (families). I spent three days in Mahia with an uku (clay) artist Anna Cirolli, where her family farm was located. The marae that she came from was called KaiUku Marae which means "clay food." I saw that her connection to the land was motivating her work. I was able to identify authentic tones in many of the uku artist's pieces and contrasted that with the tourist market "Maori Art." I attended the after-parties of two of the exhibitions with the artists and was able to discuss with them their connection to the art they create. Many different mediums of art were used in these exhibitions, but all had specific meanings to the artist on why they chose this type of work.

Overall I was able to experience a deep connection to the people and the land throughout the last eleven weeks. I was pleased to be asked to involve my own work in a gallery installation and through performing arts and was given opportunities to participate and deepen my personal understanding of my own culture and perspective on decolonization.



Will Ngakuru's carving of himself.
Photo courtesy of Will Ngakuru



Rafters at Rotorua, showcasing the interchanging weavings and carving patterns, demonstrating shared male and female power.



Carving by Manos Nathan on the front of his Matatina workshop.



Waitangi Marae on Waitangi Day

TESS AMES

Movements Across Mediums: How Maori Art Moves Us All Forward

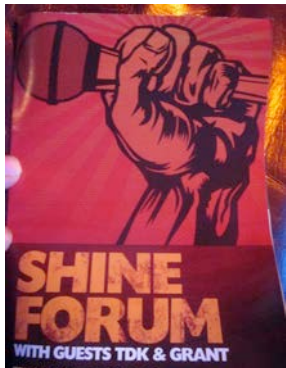
In fall quarter, I focused on political art movements within Native American societies. I looked at the use of art as language to communicate self-determination. In winter quarter in Aotearoa / New Zealand, I focused my studies on contemporary carvers and weavers. My goal was to answer the question: How do contemporary artists use their art to symbolize their past, presents and futures? I talked with artists about their work, and tried to find the similar design elements that translate across mediums. I also looked at gender roles within art, looking for female players in a typically viewed "man's game." As interpretation of all of these elements is crucial, I attempted to find how the mediums are accepted, rejected, or represented within both Pakeha (settler/non-Maori) and Maori communities.

It was apparent within my first few days upon arrival and work that my project quickly changed. My findings, however, were significant in discussions about challenging the hegemonic epistemology. Instead of focusing so intently on gender roles, I found myself looking more and more into ideas of 'contemporary' and 'traditional.' In particular, I spent most of my research time in a small, rural town in the northland called Waimamaku. Working closely with Will Ngakuru, a carver, I was able to focus my project on a more narrow topic. Here, through many discussions, some heated and others not as much, I gained an interesting look into the use of carving and weaving as a means for economic gain as well as a social movement. It became apparent to me as more and more conversations flowed that the contrasts, or contentions I had placed upon art for money or art for social gains was not as clear as I had once thought. The same can be said for the boxes of contemporary or traditional, where it became apparent that the lines had blended to show an "evolution" of art over time.

After leaving Waimamaku and going south to Wellington, I went back to Te Papa (The Museum of New Zealand) too look again at how art is showcased and what the particular artists have to say about their works. Though in all I spent less time looking at what the art pieces themselves were actually describing, I did want to hear the artists own descriptions of their work. This meant I spent less time interpreting the different shapes and styles of carving and weaving, and more time in discussion with the artists. Through these conversations, I have found many different ideas of what it means to be an artist living between two worlds, Maori and non-Maori society. It was in this place, the place between the worlds, that the art I focused on most is from. However, the place is different for every artist, and as I quickly learned, the language of the carving and weaving differs as strongly as their dialects. I was told that Maori language is a reflection of the landscape, and that as the landscape and scenery change, so do the peoples reflections and words about it. The same can be said for their carving and weaving styles.



Standing in front of the entrance to Rakinos lounge bar / music venue.



Shine Forum flyer for Rakinos show.



Bella Shanti, the female emcee of Shine Forum, freestyling.



Shake and Bake Festival flyer where Shine Forum performed in an outdoors, family-friendly venue.

JENNIFER NGUYEN

Maori Hip Hop: Creating a Political Space Through Public Performances

In fall quarter, I examined the role of Indigenous hip hop in the process of Native American and Canadian First Nations decolonization. Through the deconstruction of lyrics of various songs, I asserted how contemporary Indigenous music can encompass youth empowerment and incite its listeners to connect to their culture and advocate for change. Now, I have framed my winter project around the interactions between the performing artist and the audience within public venues, to show how live hip hop music can be used as a vehicle for self-determination within the younger generation of Aotearoa. I have investigated how the concept of self-determination through the lyrics is being expressed through the public performance. In doing so, I have asserted that the deliverance is just as necessary as the message conveyed in the music.

During my Project Period, I stayed in Auckland for the majority of the time with a brief trip to Paihia, a sleepy beach town that our class had initially visited on our group tour. The hip hop scene is most prevalent in Auckland compared to the other major cities in New Zealand, and I frequented a low-key music venue called Rakinos where conscious music ranging from hip hop to reggae to R&B is played every night. This is where I first saw Shine Forum perform; they are an up-and-coming hip hop duo from Auckland consisting of Bella Shanti and Mr. C. Their focus is to create conscious hip hop that is accessible to younger people, while connecting with them on a musical level that elevates them away from their programmed notions of life and upheld values influenced by mainstream society. During Shine Forum's break from their set at Rakinos, I was able to do a recorded sit-down interview with Shanti where I was given an in-depth look into live performances, as well as the messages and influential power that can exist within hip hop from the standpoint of a talented female Maori emcee. Comparing Shine Forum's performance at Rakinos to their performance at the Shake and Bake Festival, I was able to observe how the venue can affect the interactions of the public performance and audience by its influence on the musical approach of the performing artists.

In Paihia, I approached my project in a setting that is not the conventional, urbanized depiction of where hip hop can thrive. In doing so, I examined how the role of hip hop is just as influential to the Maori youth there in comparison to an urban environment such as Auckland. I also met an aspiring emcee that called himself The Funk, and was able to hear his insight on performing and how rapping is an outlet for those living in a hectic, commercialized city.

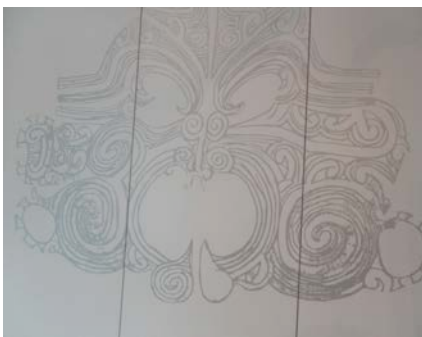
With a greater emphasis on the deliverance and the public performance, I have concluded that the collective empowerment that is provoked within an audience during a performance greatly depends on the venue and the jointly produced atmosphere. The audience needs to be willing to interact with the performer and the performer needs to be able to improvise, creating on the spot to fit the desires of the audience. Shine Forum enables this through their dynamic, expressive performances that combine the message they want to convey over the instrumental beats that the people want to hear.



Waitangi Day mannequin



International Tattoo/Arts Expo,
“Best Traditional,” Hamilton,



Maori Television, Auckland, NZ



Component Cut Collective mural,
Ponsonby Road, Auckland

ELIZABETH LEHUTA

The Face of the Māori: Tā Moko and Kirituhi's Body Language in Pop Culture

In fall quarter I investigated contemporary First Nations fashion designers, and issues of assimilation and appropriation of Indigenous fashion in the 2010 Vancouver Olympics. In winter quarter I continued with the topics of identity and gender in popular culture, but this time examined how tā moko (Maori body art, including tattoo) is viewed within cross-cultural meetings of Aotearoa / New Zealand. I also looked at Pakeha (non-Maori) moko, or kirituhi, and how it is viewed in Maori and Pakeha cultures, and in the context of urban consumerism. I was interested in how both kirituhi and tā moko are presented in the media, and how this projects Western society's perceptions onto New Zealand, and impacts Maori and Pakeha cultures.

When this form of art - of tā moko – entered the world, it was inevitable that it would enter the media. At some point moko has its own following and coherence as a celebrity object. For this particular project I considered media to be something that influences the public's understanding of moko as a form of communication. Moko is very personal to the wearer's identity, but the way popular media portrays moko is varied – sometimes it is depicted strictly in “artistic” terms and at other times it was referred to as a form of Maori cultural production.

Moko and kirituhi are now styles that are part of the larger tattoo culture, which seems to trace its roots back to the Maori moko and Samoan tatau. In many Western tattoo shops you might stumble upon a uhi (chisel) that was originally used to apply a person's moko. Use of the uhi was referred to as the “traditional way” at the tattoo expo in Hamilton while contemporary tā moko is more often applied by tattoo gun.

Prior to visiting the international tattoo expo in Hamilton, I surveyed the local media. One news article boasted the most tattooed man from New Zealand, and mentioned the increase of interest in tattoos. It's hard to ignore the amount of moko and kirituhi inked onto New Zealanders. The re has been a proliferation of urban tattoo shops that offer “moko” to the public, tourists and all. Moko-inspired tattoos have their own cachet for the wearer, with bits of koru (the spiral-loop designs in moko) and haehae lines (ladder, rays styles) wrapped around the arms of celebrity New Zealand rockstars. Urban graffiti shows touches of moko such as Kauae (female chin moko) in Auckland. One night I saw a commercial on television for Rexona (a deodorant) that showed the all Blacks rugby team and used the slogan “rituals of confidence,” as it showed a member of the team with a tattooed arm.

The audiences of the forms of media (TV, movies, museums, newspapers, radio, libraries/books, graffiti, books, ads, blogs, etc) have different reactions based on such factors as age, race, gender, etc. I think it's fair to say that Western or European audiences have a bit more ignorant responses to tā moko than the local New Zealand audience. Tattooing is increasingly presented in popular media as it becomes more accepted into the general international culture. Moko is central to this process.

TYLER BUNTAIN

Indigenous Place Names in the Process of Decolonization



From the trail to Hikurangi, a maunga (mountain) essential to identity in Aotearoa / New Zealand.



Young Nicks Head or Te Kuri o Paoa, “The Dog of Paoa,” the first land sighted by the British.



Waiotapu – “Place of Sacred Waters”



Gisborne or Turanganui A Kiwa, “The Great Standing Place of Kiwa” with road signs in both English and Te Reo Māori

In fall quarter I researched the colonization and decolonization of place names in the Pacific Northwest. For my winter project I researched place names in Aotearoa / New Zealand, with a focus on (but not limited to) the Tairāwhiti (East Coast) region. I identified common elements in Māori place names, and how certain choices in place names both represent and affect changes in society through time in Aotearoa. I looked at the correlative relationship between the identities of both people and places in New Zealand, and the story it tells. I asked questions such as: How does the relationship between people and the land they inhabit change or stabilize their identities, and how do place names contribute to this relationship? What are common mistakes made in the interpretations and pronunciations of place names? What is New Zealand’s policy on place name recognition, and how does it differ from the U.S., and what role do Indigenous peoples play in these processes?

During my independent studies I visited various place in the Tairāwhiti (East Coast) region of Aotearoa including Turanganui A Kiwa (Gisborne), Whataupoku, Te Kuri o Paoa (Young Nicks Head), Rere (Waterfalls), Hikurangi Maunga (Mount Hikurangi), Waiapu River, and incorporated them into research with places like Paihia, Waitangi, and Tāmaki Makaurau (Auckland). An issue I found in my studies is the lack of respect directed towards pronunciation and recognition of indigenous place names by many guests and even residents in Aotearoa. In order to better pronounce and understand place names in Te Reo Māori (the indigenous language of Aotearoa) I studied the language using feedback from fluent speakers of Māori dialects, and Tōku Reo, an online study resource. I practiced my newly acquired, though still limited, Te Reo Māori with our gracious hosts and others as I explored the rich stories woven into each place name. In the cases of Paihia, Kaitia, and other place names containing similar pronunciation with words like “here” and “tire” found in English, myths were created in order to aid with pronunciation. In other cases such as Whanganui or Wanganui, appeals were made to alter the official pronunciation of names.

While whenua (land) is of paramount importance to Māori culture, a Māori proverb states the most important thing in the word is “te tangata, te tangata, te tangata” (the people, the people, the people). In a sincere attempt to keep the tangata connected to the whenua in my studies, I examined the place names used in introductions common in Māori interactions. I found that each iwi (tribe) uses a mountain, a river, and when applicable a sea in their introductions. These places are carried with pride by Māori regardless of where they now reside, and they help reinforce their identity as tangata whenua (people of the land).

Organizations such as the Māori Language Commission, and media dedicated to the preservation and revitalization of Te Reo Māori, have recently taken steps to protect Māori identity. Weather stations have been taking efforts to pronounce cities such as Taupo (*toe-paw*) correctly, and grocery stores, libraries and road signs are now bilingual. However, it remains the responsibility of Māori elders to verify correct accounts of place name histories.



New Zealand Maori Education and Group Maori



Evelyn Newman and Colin.
Evelyn Newman is the director of Toitu Kaupapa Mātauranga (Maori Education Trust).



Te Ara Poutama serves as a liaison to assist Maori students at Auckland University navigate through college.



Attending college is an important way for Maori to learn and present their culture. Iwi (tribes) contribute funding in many ways to help their members attend college.

COLIN BOSSAY **Funding of Maori Tertiary Education**

In fall quarter, I studied the issue of funding for Native American education in the United States at the primary and secondary level and the cooperation between Federal government, State government and Tribal government to provide a quality education for Native students. For my winter project I am studying the funding for Maori higher education, particularly the Maori-run wananga (tertiary institutions). I also look at the relation between the New Zealand government and Maori higher education, and ask if Maori students have more opportunities for a college education than Native American students in Washington State. I also ask what power Maori have to run their own colleges.

Throughout my project I have seen a team effort to provide quality education to indigenous students. Here in Washington State the cooperation is between the tribes, Washington State Office of Public Instruction, the Washington State Legislature, and the United States Bureau of Indian Affairs (BIA). In Aotearoa / New Zealand, funding is a joint effort between the Maori Iwi (Tribes), the Ministry of Education, Tuitu Kaupapa Mātauranga (Maori Education Trust), and the wananga (college) of the student's choice.

Within the Ministry of Education is a group called Group Maori. Group Maori works with iwi (tribes) and tertiary institutions (colleges) to provide a quality education to Maori students. Most Maori students go to mainstream schools such as Auckland University. Ten percent of Maori students go to Maori-run wananga tertiary institutions. The Ministry of Education believes it is best to start early providing a quality education to Maori students. According to Peter Broughton of Group Maori, "Maori students are less likely to graduate just as Native American students in the United States, however they are more likely to graduate and go on to college if they are learning in their native language."

One of the ways that Maori students receive school funding is from an organization called Toitu Kaupapa Mātauranga (Maori Education Trust), which provides scholarships to Maori students for tertiary education. This trust receives money to provide scholarships to Maori students from many sources. These sources include estates, businesses, individuals, and Iwis. The requirements to receive a scholarship vary for each scholarship, however all require that they are Maori, they be full time and attend for a full year. In New Zealand a student that is full time has three papers to write per semester. In 2011 so far there are 372 students who will receive some kind of scholarship from the Maori Education Trust.

The last two pieces of the puzzle in providing a quality tertiary education are the student's school and the student's Iwi (Tribe). The school provides scholarships as well as financial aid. The student's Iwi contributes to the schools as well as to the Maori Education Trust. At Auckland University there is an organization called Te Tari Takawaenga, which serves as a liaison to assist Maori students navigate through college. I spent most of my research time in Wellington, the capital city where the Ministry of Education is located. In the course of doing my research I learned that Auckland University has a large number of Maori students and chose to conclude my research there.



Haley at Clam Beach north of the Arcata Marsh in California, observing representative salt marsh and native grasses



Arcata Marsh and Wildlife Sanctuary. Great Egrets visit the new salt marsh in Arcata.



Sign posted in Native plant garden at the Potawot Indian Heath Village in Arcata



Intertribal Friendship House and community garden in Oakland

HALEY MCCLURE

Living Landscape: a closer look at the role identity plays in environmental restoration

In fall quarter, I examined a collaboration between the Nisqually Tribe and local non-Native stakeholders in protecting and restoring the Nisqually watershed downstream from Mount Tahoma (Rainier). The tribe successfully convinced local economic stakeholders, including a prominent private farm, to protect the salmon that had been guaranteed to the tribes in treaties. As an environmental restoration volunteer, I experienced first-hand how unlikely alliances have been built to restore much of the salmon habitat. This winter quarter, I was in Northern California examining the role that individuals and coalitions play in transcending cultural differences, building cooperation between adversaries, and seeing the local common interest in protecting and restoring both ecological and cultural landscapes. At the center of my inquiry was to see how people identify themselves as inhabitants of a particular place or a particular mindset. I looked at how people “know” the landscape and how they convey that to others. Finally, I examined how this translated into the values held by different groups.

For the last five weeks I have worked as a volunteer at the Arcata Marsh in Humboldt County, California, as a vegetation surveyor and seed collector. I attended town meetings as notetaker for its sister organization Friends of the Arcata Marsh (FOAM). At a town meeting I learned about the local United Indian Health Services at Potawot Health Village. Also located in Arcata, California, the UIHS began in the late 1960s, and its development was Indian-initiated. It was envisioned as a solution to the ongoing challenges Northern California's rural Indian population faces to find adequate and appropriate health care.

While visiting the Potawot campus garden I struck up a conversation with Ms. Maggie John Dine, a member of an organization called Intertribal Friendship House located in East Oakland. She became involved with the garden after she cultivated Heirloom tobacco on the Hoopa Reservation, which now flourishes in many gardens and is used for ceremony and shared with elders. Maggie is currently the garden coordinator at IFH, and she told me if I made it to Oakland she would show me around. I followed the seeds to the Bay Area and spent time examining how native plant restoration can offer a space for Indian agency and the acknowledgment of traditional knowledge and identity. In Oakland I saw restoration practices that uniquely restore community wellness. I helped harvest winter vegetables; in exchange Maggie told the story of the garden project, its progression and the effect the garden is having on the local community.

All of us, Indigenous and non-Indigenous, share watersheds, live in the same cities, and are subject to the same decisionmaking process by our resources management agencies. We need each other. We need to work together. To work together means that there is equal input into whatever environmental discussions affect us, in an unfragmented way that integrates ecology and economy. I have concluded that biological diversity and cultural diversity are linked. You cannot have one without the other. And we do become affected by living with or without a cultural landscape. It is evident that people who live in a place for generations have a special connection to that place.



Shanetta with graffiti art by local artists at Youthline in Auckland (left)

Positive words posted around Youthline embodying the work of the South Auckland Poets Collective (below)



Haka at the powhiri (welcome ceremony) held before Te Matatini kapa haka festival in Gisborne.



Painting several panels to be used for "Haka," at Tawera Gallery in Gisborne, owned and run by Tawera and Henare Tahuri.

SHANETTA NIELSEN

Art as Necessity: Vehicles for Cultural and Self Expression

In fall quarter, I examined politically and socially charged contemporary art from Indigenous artists in North America. I asserted that the artists serve their communities in the same way an activist does. I challenged the notion that cultural identity is narrowly defined, and viewed art as an interface to foster greater understanding and relationships between Indigenous and non-Indigenous communities.

In winter quarter in Aotearoa, my primary focus was on cultural expression and the realization of self identity through the creation of art within Maori, Pacific Island, and other Indigenous communities. After completing the class group tour I returned to Auckland and spent time with the South Auckland Poets Collective. I was able to see the profound ways in which Maori and Pacific Island youth are collaborating and engaging in a supportive and creative environment in order to encourage cultural expression and self-discovery through the art of spoken word and poetry.

I was deeply moved by the willingness of the Collective to confront negative stereotypes of their communities with an artistic process that isn't often held in the highest regard. Many of the poets spoke openly about their struggle to deconstruct the preconceived notions society has placed on their communities on the basis of their age, race, and gender. Literature and public performances done by the South Auckland Poets Collective have been successful in their attempt to create safe spaces for youth to work through controversial issues of cultural identity, as well as inspire other people to arm themselves with their voice for the sake of self-determination. I visited Youthline, a youth support, counseling, and education center that supports the South Auckland Poets Collective.

With the energy of this collective still fresh in my mind, I headed to Gisborne to delve deeper into artistic movements for cultural expression taking place within Maori communities. The physical and meta-physical connections these Indigenous artists have been building together were true examples of how art is a necessity when reaching out to Indigenous communities and sustaining relationships. After volunteering and setting up an exhibit at a contemporary Maori art gallery in downtown Gisborne I observed how artists not only impact their communities through the process of sharing their own journeys but how they sought to value the journeys of others.

I was lucky enough to become a volunteer for the 4-day Te Matatini O Te Ra kapa haka festival. This event happens once every two years and is the largest Maori cultural festival in the world. Cultural pride was rich and apparent in everyone that I met and worked with, even far beyond the performing arts aspect of the festival. It has been clear to see the level of self-determination Maori communities have shown in the face of cultural oppression and severe colonization. Their movements for decolonization have been strong and continuously evolving in order to strengthen and keep their cultural presence alive. I've been deeply affected by the intensity and strength of the artistic processes not only in Gisborne or Auckland, but all of Aotearoa and feel compelled to conclude that art serves as a vehicle for self-discovery, inspiration, and change.



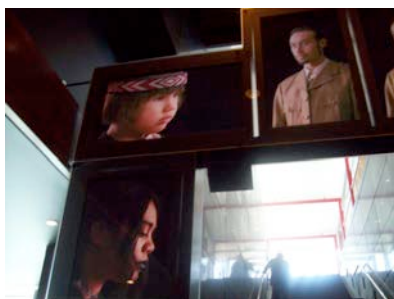
Candace volunteering at Te Matatini o Te Ra kapa haka festival in Gisborne.



Poi performance at Te Puia Maori Arts Centre in Rotorua.



Historical exhibit of poi (flax ball), Auckland War Memorial Museum.



Te Papa museum in Wellington.

CANDACE PENN

Dance as a Form of Decolonization for Maori Youth

In fall quarter I examined powwows as a form of cultural expression and an example of the revitalization of Native American communities. In winter quarter I examined decolonization and identity through the practicing of song and dance, particularly through the Maori performance art of the haka. I examined how public schools are using dance to revitalize communities and familiarize youth with their own strong cultural identities and traditions.

The relationship between the haka and Maori youth identity was my main focus. My observations during my visits to Maori communities, festivals and, institutions strengthened my project as well as a feeling of cross-cultural connection within me. I was also exposed to other forms of youth expressions that I deem very crucial to the decolonization of the Indigenous people of the Pacific Rim. Through experience and research I have been able to discover, strengthen, and retain relationships with cultural educators and familiarize myself with Maori culture.

Most of my independent study time in Aotearoa was spent in Gisborne. I had the opportunity to volunteer for the Te Matatini o Te Ra kapa haka festival. I had been in touch with event coordinators while in the United States before my arrival in Gisborne. As a volunteer at the festival I had valuable interactions with Maori performers. I had a great experience working with Maori youth, and was later given a tour of the school they attended. I was able to gain more information about how haka influences youth expressions, education curriculum, and positive self-identity.

While in Gisborne I was honored to participate in a small, informal workshop with local arts promoter and educator Ralph Walker. I learned about such forms of performance art such as the poi. Walker explained the work he had done with Maori and Pakeha youth and staff at the local school. He explained how when working with students and adults he would just give the objects to them and let them amuse themselves, play around, and get the feel of the objects. Then he would start to play music along with the movement of the poi then gradually move to a higher skill level. He would teach short and long poi as well as complex movements (such as cross-overs). I learned that you have to feel the song being sang and show expression through movement.



Sandy volunteering at Te Matatini o Te Ra kapa haka festival in Gisborne.



Intergenerational learning through waka (canoe) culture, at the Waitangi Day treaty commemoration



Young people involved in waka culture



Passing on waka culture to the younger children.

SANDY JAIME

Canoe Culture and Waka Communities in Aotearoa

In fall quarter I examined the Tribal Canoe Journey in the Pacific Northwest, and how tribal governments have supported it as a form of cultural revitalization for tribal youth and as a promotion of a substance-free campaign. The revitalization of canoe culture has had a major impact on cultural education programs throughout the Pacific Northwest, and during my stay in Aotearoa I was able to examine different youth-oriented waka (canoe) projects practiced, particularly in the East Cape region.

While in Gisborne, I was able to observe and participate in traditional paddling projects of waka taua (war canoe) and waka ama (double-hulled contemporary canoe) that are being practiced in Maori communities throughout New Zealand. Using traditional waka taua paddling techniques and canoe structure, waka ama clubs in the East Cape region are providing their youth with an awe-inspiring and timeless expression of tribal identity, and strength.

Working with the Horouta Waka Hoe Club, I was able to experience accessible methods of culture learning established by communities that are influencing and supporting both Maori and Pakeha youth. Horotuta Waka Hoe is a waka ama club with hundreds of paddlers of all ages, which allows participants to strengthen their cultural knowledge, physical ability, and compete nationwide. My experience with their club has outlined much of my presentation.

I was also able to examine approaches of Maori communities to encourage drug, alcohol, and smoke-free lifestyles through waka ama competition clubs, and through cultural events like the Te Matatini kapa haka festival and Waitangi Day opening ceremonies. After attending these events, it was interesting to compare the methods and enforcement of Northwest Tribal Canoe Journey communities and Maori communities in Aotearoa in promoting substance-free cultural activities and events.

I have been deeply impacted by the power of Maori communities in their fight to revitalize waka culture in Aotearoa. I examined such revitalization efforts at Waitangi Day celebrations, in the contemporary practice of waka ama, and in the ways in which institutions and education centers are finding their role within waka practice by incorporating it into their programs of study and through the funding of waka ama competitions. My experience in Aotearoa was rich, with a strong, powerful, culture that is continuously evolving.



Trevor in Rotorua



Auckland War Memorial Museum
hangi display



Waitangi Treaty Commemoration
food vendor - Family hangi



Mitai Marae Maori Experience
hangi food pit in Rotorua

TREVOR SIKES

Maori Food Traditions: Looking at How the World Views Maori Kai

In the fall quarter I focused on the health effects of foods, how Native Americans are slowly bringing back traditional foods and methods into their daily lives and how returning to many of the traditional foods would more than likely increase their health. In winter I focused more on food preparation and cooking techniques such as the Maori hangi (earth oven), as well as other preparation methods of Maori kai (food). More precisely, I wanted to see how Maori food traditions are presented to Pakeha (non-Maori) New Zealanders and to foreign audiences. I examined how Maori food traditions are shaped and reflected through museum exhibits, popular media, and tourism. I particularly focused on events and companies that promised to give tourists a “Maori experience,” which often involved a cultural presentation by the Maori people and a traditional feast.

In New Zealand, our class had the opportunity to travel all over North Island. I used the group time to map areas that might be helpful for my project. The two main areas that were of the greatest help were Auckland and Rotorua. In Auckland, I went to the Auckland War Memorial Museum, and got to see a replica of a traditional hangi. It was truly interesting how they portrayed it. They had it in a glass box so that people could see the different layers involved in the construction. After viewing it I was able to understand why it was a cooking method that is no longer used by the Maori people on a daily basis. It is a very time consuming process to build and cook food by this method and requires a fire pit that most modern Maori do not have in their homes. Also while in Auckland, I checked out bookstores and the public library. The biggest help was a book titled *New Zealand: Food and Cookery*, written by David Burton, which placed Maori kai in a larger national context. I learned that there are three main traditional ways for cooking Maori kai: steaming food with the hangi (earth oven), tunutunu (grilling) and kohua (boiling). The book also gave me the steps and the most common types of rocks and wood to use for a hangi.

I next traveled to Rotorua. The town’s economy includes an active tourist industry, and several Maori iwi (tribes) have used this to their advantage. I looked at the Mitai Maori Experience, a Maori-owned company that purports to offer an “authentic introduction to Maori culture.” I attended a tour that gives the history of the Maori people through dance, oral storytelling and finally a hangi feast. Interestingly, the hangi that was used looked nothing like the one at the Auckland Museum. This one had been modernized. After asking several questions I realized that the hangi is still used today by the Maori culture for big events or for shows and dinner tours, but thanks to modern appliances, the older traditional hangi have been replaced by more modern ones.

During my time in New Zealand I have learned so much in only a few weeks and I know I have only tapped the surface of this topic.



Nathaniel in front of an Auckland graffiti mural by the Cut Collective



Plaque on the grave of NZ's first Governor William Hobson, who drew up the Treaty of Waitangi.



Glass Treaty at Te Papa in Wellington



National Archives in Wellington, where the Treaty is on display.

NATHANIEL WAREHIME

Language Interpretation as Cultural Cartography

In fall quarter I looked at how the No Child Left Behind Act in the U.S. is problematic for both Native and non-Native public schools, focusing primarily how language revitalization has been stifled in tribal schools due to federal funding requirements. My project in New Zealand addressed linguistic controversies that have had implications in land claims and Maori-Pakeha relations. I looked at how the two versions of the Treaty of Waitangi differ, and how this complicates courtroom proceedings. This knowledge could be used to address similar issues within the Pacific Northwest, where differing translations also affected the interpretations of treaty rights.

My conceptual journey in Aotearoa kicked into gear at the Matatana Marae, talking with the Nathan brothers. They started me on my way by outlining the complications that have arisen from the use of Maori terms in the courtroom. In so many words, Manos Nathan told me that the best way to conceptualize the political and general relationship between Maori and Pakeha (European settlers) was a relationship that turned abusive. After the tour ended, I turned around and went back through the Waipoua Forest to stay with the artist Will Ngakuru, whom we met at Matatana. While staying there I had numerous conversations with Michael Marsden, son of the Rev. Maori Marsden author of *The Woven Universe*. He colored many of the concepts addressed at the marae while adding many more. He spoke often of, "the rules of engagement" as a key part of any group dynamic, but especially in terms of disputes between groups, or cultures. In his view, the warrior history of the Maori suggests a respect for these rules of engagement which they believed the British to possess. The Maori had instantly recognized the military protocol of British soldiers as similar to their own tribal customs. They were surprised when British politicians did not exercise the same levels of decency.

When the settlers arrived there was a sense of mutual respect and reciprocity despite the misdeeds of many of the colonists at the time. The relationship turned sour once the Treaty of Waitangi was signed and the Maori realized that the international intercourse was one-sided. As with any healthy relationship, one partner cannot mandate the terms on which they are to be loved if they expect it to last, but this is what happened. Rather than honoring the ideals on which the Treaty was signed, the British demanded that the Maori adhere to foreign laws in a language to which they were unfamiliar. Similar to the United States, New Zealand officials did not take long to steal land legally by using their own interpretation of the Treaty. Through the course of my studies I surmised that the Treaty itself was seen merely as a historical document by many of the early settlers, supremely offending the Maori who were led to believe it was part of the Constitution.

The Treaty of Waitangi has no independent legal status. It has attained semi-legal status only by reference through over 60 court cases. However, in many of these cases the judge and jury have been composed of a Pakeha majority. Accordingly, the job of interpreting and combining the two versions of the Treaty has necessarily excluded the Maori. I use the lens of "cultural cartography" to map how the use and misuse of language can affect relationships between Native and non-Native people.



Eva Marie with the Te Papa museum in Wellington.



Room in Te Papa that houses the four types of pounamu (greenstone.) The pounamu is accompanied by music, sounds created by instruments made out of pounamu.



One of many glass cases displaying Maori taonga (treasures) in the Auckland War Memorial Museum.



Exhibit of wood turners and the front panel of a different exhibit (Take Me To The River: the ardh mela) in Pataka Museum of Arts and Cultures.

EVA MARIE FUSCHILLO

Representation and Self-Representation of Maori Culture in Museums

In fall quarter I compared the representation of Pacific Northwest Native cultures in the Burke Museum at the University of Washington to the tribally operated Squaxin Island Museum. In New Zealand I examined how Maori are represented within museums, the Maori power over their representation and compared this Maori role to the Indigenous role in North American museums. I compared the National Museum of New Zealand (Te Papa Tongarewa) to the smaller Pataka Museum near Wellington, as well as the War Memorial Museum in Auckland. This project helped prepare me for a career in archeological photography and museumology, by taking account of the power of Indigenous peoples to represent their own cultures.

Although we visited the War Memorial Museum during the group tour, I did not accumulate enough information to fulfill my project. So I returned to Auckland for a longer visit. During the first trip, we only went into the exhibits concerning Maori and other indigenous cultures. I made it a point to go through the entirety of the museum, and got rather a shock. While reviewing exhibits on topics such as biodiversity and volcanoes, I felt as if I was in a different museum. The exhibit on Maori, while -full of artifacts and taonga (treasures) was structured in a classical museum style. There were rows and rows of artifacts behind glass boxes without anything to put the items in context of a culture. In contrast, the other exhibits drew in viewers with interactive properties through color and sound.

I spent the rest of my time in the Wellington area, staying in the city for three days. I then made my way to Plimmerton, which is about half-hour from Wellington by train. I returned to visit Te Papa Tongarewa at least six times. It is easy to overload on information at Te Papa, as there are a multitude of interactive videos and games, along with standard information cards. Te Papa has only been open for 13 years, giving it the advantage of having all its exhibits created from the ground up. I had some interesting conversations with John, an owner of Moana Lodge (my home base). He said in the 14 years of operation, only two people have ever disliked Te Papa; and both of them were museum curators. In a way I understand this. Te Papa is a museum created for people to educate and engage them. Simply housing artifacts is its secondary priority.

Pataka Museum in Porirua is located three trainstations from Plimmerton on the way to Wellington. I spoke with Bob Maysmor, who is a curator at Pataka (which is the Maori word for storehouse). He gave me a good sense of what Pataka is about; it is not a museum that just puts information out on display for the public. Its policy is to talk to the local community to find out what it is most interested in seeing. Most exhibits only last between three and five months, so this museum has put together many displays. Pataka is the most different of the three museums I visited to typical United States museums. I found it more similar to a tribally run museum than a traditional museum, as the exhibits are dictated by the local people who live near the museum.



Laura researching films at the National Film Archive



Barry Barclay, Maori pioneer filmmaker



Te Reo Maori language immersion school in Whirinaki



Pakeha (non-Maori) can be educated about Maori culture by visiting marae communities, or by viewing Maori-produced films.

LAURA HENKE The Power of Fourth Cinema

Fourth Cinema is about the struggle of Native people to be active creators of their own image and cultural identity as Native peoples. It involves documenting their values, histories, and narratives in a way that is meaningful and accurate to them. In order to understand the passion and veracity with which Indigenous Peoples have initiated this task, it is important to consider their perspective in being denied the opportunity to represent themselves; and even more so, in being culturally misrepresented by others for the sake of entertainment and intrigue. Barry Barclay offers a good comparison: “Imagine if you were born in London or Copenhagen, and the only--and I mean only--images of yourself were scripted and shot by people from Algeria or Tamil Nadu and transmitted simply to capture good ratings amongst their own viewers.”

In an attempt to take back their authority in creating and perpetuating their own image, Maori artists all over Aotearoa / New Zealand have been picking up the camera and telling their stories. Artists such as Barry Barclay and Merata Mita laid a strong foundation with Maori documentaries and feature films in the 1970s, '80s, and '90s—a legacy which many new young Maori artists are building onto. Film programs in universities, polytechnic schools, and primary schools are teaching young students as well as adults how to use this old tool in a new way. This medium is enabling communities to address traumas of the past in order to heal and work together toward the future. This medium is empowering youth to share their voices and actively engage with their communities. It is helping many people reconnect to their identity as Native peoples. A tool that was once used to oppress Maori is now being used by Maori filmmakers to revitalize culture. How is all of this empowerment and growth received by the public?

When a filmmaker creates something that advocates for unheard minority voices, the response from the majority population tends to be dominated by claims of underrepresentation or inaccuracy. When a Maori filmmaker creates a documentary about tangata whenua (people of the land) and their cultural identification with the land, the Pakeha (non-Maori) response is often that they also we feel connected to the land. The reaction is similar to the way men get defensive when women talk about women's issues, because they feel excluded and irrelevant in the discussion. They are missing the point. As the Te Manu Aute Constitution states, “Every culture has a right and a responsibility to present its own culture to its own people. That responsibility is so fundamental it cannot be left in the hands of an outsider, nor be usurped by them”

The growth that Fourth Cinema is attempting to achieve comes from people learning how to give space to other people's perspectives in the absence of their own interests. The growth comes from making ourselves accountable to the past in order to move forward in the future. The growth comes from listening to the voices that have not been heard, quieting the voices that have been too loud and giving due respect to anyone who speaks with honesty. This approach to filming, coined by Barclay, became know as the marae approach--deriving from marae protocol. If this approach is truly embraced by both Native filmmakers, and by Native and non-Native viewers, decades of misrepresentation can be replaced by accurate communication and balanced discussions.



Jenna on class visit to KFM in Auckland



KFM Radio studio



Maori Television studios in Auckland



Producing a documentary at Maori Television

JENNA HOLLIS

Maori Urbanization Through The Lens of Broadcasting

In fall quarter, I examined the cultural dynamics of urbanization by looking at the Duwamish tribe's history in Seattle. My project reviewed the tribe's struggle for federal recognition, cultural restoration and political rights. For my winter project, I began an analysis of Maori urbanization and its relation to contemporary media. I explored how Maori use television as a medium to empower indigenous communities, build greater connections between urban and rural communities, seek political rights, and revive cultural traditions. This experience began a study of how Maori television engages with Maori youth from an urban area. I was particularly interested in studying the effects of urbanization as well as cultural empowerment.

Urbanization has made a huge impact on Maori communities across Aotearoa. Not only within the cities, but also on rural Maori populations. Maori urbanization was due to World War II and deforestation. Since then, Maori communities have adapted to the change of the landscape but have also fought to restore their traditions and political rights.

Television broadcasting is a form of cultural expression and helps shape societal values. Television is fast-paced, seen around the world and continues to affect cultural structures. This method of cultural communication is an urban phenomena. Within the world of media, indigenous and minority communities are portrayed in a negative way. Specifically, New Zealand news networks rarely covered news about the Maori community. If there is any coverage it is generally about violence and poverty. New Zealand public radio is similar. Maori music is rarely on the air and there are only certain hours when they run Maori media. In response, Maori communities now have the right to their own broadcasting network. They used television broadcasting as a way to use their own voice, empower other indigenous communities, and restore cultural traditions.

During my experience in Auckland, I visited Maori Television, KFM Radio, and Base FM. My goal was to investigate Maori radio and television in order to understand the process of urbanization. The first step was to research urbanization. I talked with Manos Nathan, an elder of the Matatina Marae, and local Maori who lived in Auckland. I also researched in the Auckland Library.

The second step was hands-on learning. Visiting Maori Television was a rewarding experience. I talked with Jodhi Hoani at Maori Television. I saw how they used Te Reo (Maori language) in mainstream media and as a critical part of the urban population. Maori Television went on the air in 2004 with a bilingual channel, and in 2008 added a Te Reo channel.

I also looked at radio. I examined KFM as an example of Maori radio and compared it with Pakeha radio. My examination of Indigenous television and radio gave me insight on how Maori use media to link urban and rural Maori communities, and change the perceptions of mainstream New Zealand.



Katrina and a local fisherman after a night's catch in Russell, New Zealand.



An illustration from a book entitled *Manawa Hine: Women Who Swam Against the Tide*, by Queenie Rikihana



A measurement guide from the Ministry of Fisheries with the port of Russell in the background.



A map of the migration patterns for various species across the Pacific Ocean, including Yellow Fin Tuna.

KATRINA JONES

Kaitiaki, Kaimoana: Northland Maori Fisheries Management in Aotearoa

In fall quarter I researched the role Native Alaskan and British Columbia First Nations play in fisheries management, as well as the tribal co-management of fisheries in Washington State. I focused on seafood use and management within three realms: federal government, tribal government and corporations. I looked at the relationships between the three levels of government, and the roles that various organizations play within each realm to manage fisheries in the Northeastern Pacific Ocean. For my winter project, I ventured to the Southwestern Pacific and the land of Aotearoa to discover the ways in which Maori are asserting their role as kaitiaki (steward/guardian) over the fisheries and the moana (ocean) that has fed their people for generations.

My study in Aotearoa has observed Maori fisheries management in the Northland region. I have taken a look at the role Maori play in fisheries legislation on a regional level, as well as the area specifically relating to the people of Te Rawhiti Marae and the area of Deep Water Cove. I stayed in Russell with three members of the community who work directly with the marae. Russell is a significant Maori historical site and location of the first European settlement in Aotearoa. The once thriving port for whalers is now a tourist destination.

I have observed natural resource co-management on a smaller community level within Deep Water Cove. The local iwi (tribe) has instated a rahui (prohibition) on fishing in the cove. They have also created artificial habitat for local fish species, by sinking a retired battleship (Canterbury Wreck) in the cove. The Mataitai Reserve is monitored not only by members of the local iwi, but by the Ministry of Fisheries as well. I spent time with members of the community who were key in forming the management plans for Deep Water Cove. I met with Natasha Clarke, a Pou Hononga (Relationship Manager) in the Northland working on behalf of the Ministry of Fisheries to assure Iwi settlement guidelines are being followed. I discussed scholarship opportunities for Maori youth with Willow-Jean Prime of Te Ohu Kai Moana (Maori Fisheries Commission). I spent time with lawyers, managers and researchers working on customary settlements.

I have chosen to focus more on the ability of Iwi to manage their local fisheries and their influence in the larger-scale management of fisheries in the Northland. I have discussed the roles Maori and Pakeha (non-Indigenous) play in kaitiakitanga (guardianship) with elders and youth. I have explored views on aquaculture with members of the community. I have attempted to grasp the functionality of collaboration in fisheries management and the processes and outcomes of collaborative legislation.

In conclusion I am left with hope, that the model and manner in which the Maori have managed to re-gain some mana (power/authority) over the local fisheries can be repeated in other Indigenous communities that are still working towards co-management. I have hope that Maori will continue the fight far into the future and that all voices might be heard in regards to kaitiakitanga, hope that their voices will not be stifled by the government's proposed time constraints on Iwi settlements. Each individual has the responsibility to be a kaitiaki of the land that feeds him or her.



Joëlle on the foreshore (beach area between low and high tide) in Raglan, New Zealand.



The foreshore in front of Te Rawhiti, the marae that the people I stayed with are members of.



One of the billboards put out by Coastal Coalition against the treaty rights of iwi (tribes) to manage coastal foreshore and seabed.



Some of the grasses, such as Pingao, (golden sand sedge) that are in the process of being replanted in foreshore areas.

JOËLLE RUBLEE

Takutai Moana: Media & Public Opinion of Aotearoa Foreshore Issues

In fall quarter I explored stewardship of the stream and fish by the Quileute Nation on the coast of Washington State, which gave me a deeper understanding of the importance of the land flowing into the water. For my project, I looked at the shaping of law and public opinion in relation to the Foreshore debate in Aotearoa (New Zealand). I studied how the media portrays both sides of the argument and the effects of this coverage on the local population of the Northland region, as well as the effect of local actions by government authorities and courts. I also found what Maori communities around the Bay of Islands are doing to ensure their treaty rights are upheld in the foreshore. There are some service projects that are happening to ensure the vitality of the beaches and mudflats.

The Bay of Islands is a heavily visited area in the Northland, known for its beauty, beaches, and blue waters. The largest Iwi (tribe) in Aotearoa, Nga Puhi (encompassing 122,000 people), reside in the region. I visited Paihia, Russel, Whangarei, and Te Rawhiti.

The foreshore is the area between the high tide mark and the low tide mark. The seabed is the area between the low water mark and the outer limits of Territorial Sea (12 nautical miles). The debate stems from a clash of the definition of land. Maori believe that there is no difference between dry land and sea land, it is all part of Maori land, while the Crown sees the area as Crown property. In 2003, the Court of Appeal announced that Maori could make a customary claim for the Foreshore and Seabed in the Maori Land Courts. Days after Prime Minister Helen Clark put forth a bill saying this would not happen.

The Foreshore and Seabed Act (FSA) of 2004 took away all title from the Maori and put it into public domain, which is basically the Crown's hands. This would also allow the government mining rights and the ability to say yes to fish farming, both of which can have detrimental affects on the environment. Maori worldviews are not taken seriously by the government, including the Department of Conservation. While there may be common goals, mainly restoring the environment in areas, the pathways each take are vastly divided. Many marae have made submissions on the FSA to the government, without a reply. Nga Puhi is in the middle of its Waitangi Tribunal Process, which is a time for Maori to regain some of what was taken from them in direct violation of the 1840 Treaty of Waitangi. Because of the FSA, the Maori Party formed in 2004. Recently there has been a split in the Maori Party because of differing views on the FSA.

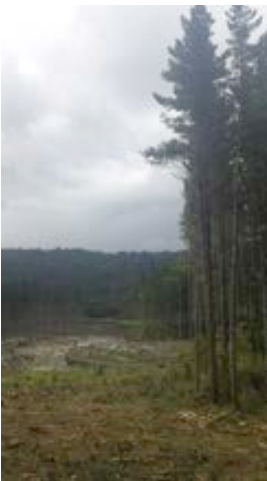
There is still much tension between Maori and Pakeha in the debate. The Pakeha that I spoke with either opposed Maori foreshore rights, commenting that they would not allow anybody to come on the beaches, or claimed the whole system is failing and nothing will be accomplished. The Maori that I spoke with felt strongly about the foreshore returning to their hapu (extended families) and that all people would still be allowed to use public beaches. There is thought that the government purposefully are using the "lack of public access" to sway the masses to follow its agenda. Many of their weaving materials and the fish and shellfish, which are some people's main food staple, are gathered from the beach. To retain their coastal culture, the foreshore needs to remain in Maori customary title.



Kristine in Waipoua Forest by a 500-year old Kauri.



Sign put in by the Department of Conservation and others on Waipoua Forest trail head.



Monterey Pine plantation and the aftermath of harvesting on Te Roroa tribal land.



Pine plantation worker cutting the lower limbs of the young pine to avoid knots later on. Cut about 4.2 meters up, for NZ\$1.20 a tree.

KRISTINE C. FISHER

Nisqually Nation and Maori: Leading Conservation Efforts to Restore Native Landscapes and Exercising their Rights as Kaitiaki

My fall project was working in alliance with the Nisqually Nation's Ohop Creek restoration work. The Nisqually Nation has been partnering with several other local environmental conservationist organizations to restore hundreds of acres of habitat in the Nisqually watershed. The rerouting of Ohop Creek is a project designed to create better habitat for salmon. The restoration from a streamlined and short Ohop back to a meandering and longer stream will provide these necessary features that the stream had post farm settlement. The Nisqually Nation is, by cultural virtue, dedicated to preserve their homelands. Salmon are also a culturally cherished element of the Nisqually Nation and a staple of traditional and contemporary diet, not to mention a huge source of revenue as many Nisqually are fisherman today. The parallels between the Nisqually Nation conservation efforts and Trust lands to Maori conservation efforts and Trust lands became ever more apparent during my five-week study in Aotearoa.

The history and evolution, as well as the present-day function of *Pinus radiata* (Monterey Pine) plantations, and resulting native Kauri displacement have been the focus of my inquiry while studying in Aotearoa. I have been analyzing the extent of Maori agency within forest and resource management within the pine plantation industry, the biological colonization of Maori land, and the efforts of Maori, particularly the iwi (tribe) of Te Roroa to decolonize forestry through restoration projects led by Maori. Guiding my inquiry are the questions such as: what stake or form of agency do Maori communities have in the forestry industry and the use of plantations in the carbon trading industry? Is the Maori community able to fully assert treaty rights within the framework of these industries, such as protection of native trees and resource management rights?

The Waipoua Forest Trust is a land base Trust started by Alex Nathan and Stephen King in the Northland region of North Island. The Trust is a coalition between the local iwi, Te Roroa, which owns much of the neighboring land, of which Alex is a member. The alliance between Maori and Pakeha (European) conservationist groups at the time the Trust began was rather unique, and Waipoua Forest Trust may have set the precedent for others to follow in more recent coalitions. The board of the trust is fifty percent Maori, and the iwi (tribe) and has a powerful voice within its decisionmaking processes. Though not many people are employed by the trust due to a lack of funding, those that are employed are also Maori.

The major goal of the Trust is to restore and protect the Waipoua Forest, the only Kauri forest in the world, containing some of the most ancient trees in the world. The Kauri have been endangered by a tree disease that is decimating some areas of the forest. Along with this goal come other positive effects in the forest: creating a space for native species (such as the endangered kiwi), supporting the local iwi in their kaitiakitanga (guardianship) rights of the land as tangata whenua (people of the land), preserving a scientific and educational forest space, and protect a wonderful resource for recreation and spiritual healing such as a ancient forest for all New Zealanders and the rest of the globe.



On board the *R. Tucker Thompson* schooner in the Bay of Islands, near Russell



Te Ara o Te Hunga taio – The Trail of Plants and Animals



Te Aurere – The Maori Voyaging Canoe that has sailed to Hawai'i, Tahiti, and elsewhere.



Te Rawhiti Marae – Guardians of Raukamangamanga (Cape Brett)

OTIS BUSH

Raukamangamanga: Polynesian Voyaging and Land Guardianship

In fall quarter I continued on with my interest in Indigenous restoration projects through doing volunteer work with the local Nisqually Tribe. I lived most of 20 years in Hawai'i, and last year stayed in the community of Hakipu'u on Oahu for seven weeks while helping to restore a taro patch. Hakipu'u was the historical residence of voyagers and was more recently notable as the starting point for the voyages of the Hawaiian voyaging canoe Hokule'a.

While in Aotearoa / New Zealand, I researched Polynesian canoe voyaging (past and present) while also looking at the historical importance of the mountain Raukamangamanga (Cape Brett) and how it has guided the traditional guardians of the area, the Ngati Kuta and Patukeha. Raukamangamanga, Hawai'i and Rapanui (Easter Island) were the three points of a vast navigational triangle charted by the Maori ancestor Kupe. I also researched how the mountain's historical significance may have strengthened the protection and restoration of the local area's environment.

The Polynesians who explored and settled throughout a vast area in the Pacific were adept canoe builders, navigators and seafarers. Their migrations were obviously deliberate as they involved taking the people, plants and animals needed to establish colonies on widely spread-out islands. One of the greatest skills shown by the navigators was their ability to use the sun, moon, planets, and stars to gauge their course in the Pacific Ocean. The knowledge and practice of the traditional methods of navigation declined after the Europeans colonized the Pacific, but there has recently been a resurgence of Polynesian voyaging, with the Hawaiian voyaging canoe *Hokule'a* and the Maori voyaging waka *Te Aurere* being among the prominent examples.

The mountain Raukamangamanga has its guardians, the Ngati Kuta and Patukeha hapu (extended family groups) who are part of the Ngapuhi iwi (tribe). Raukamangamanga is a rugged mountain, without much elevation, that is located near Rawhiti, a small village which is about a half-hour drive from Russell. Russell is a small town with much historical significance for New Zealand, that is located in the Bay of Islands in the Northland of the North Island of Aotearoa. I lived in Russell for the three weeks of my independent project and I got to meet many people and hear many stories about Russell and its surrounding areas. I spent one night at Te Rawhiti Marae, the meeting house of the Ngati Kuta and Patukeha. I visited here on another occasion and got to witness a powhiri (welcoming ceremony).

I also had the opportunity to go on a boat ride to a nearby island called Urupukapuka for the dedication of a pou (a structure similar to the totem poles of Alaska and British Columbia coastal tribes). During my time at the marae and on while on the island of Urupukapuka I learned about the area, met many people and heard about their land guardianship and ongoing restoration projects as well as some of their ideas for projects in the future.



Bryce in front of Mount Ruapehu, the volcano in Tongariro National Park that is the highest point on North Island.



Waikaremoana, lake in Te Urewera National Park that is a key food source for Tuhoe and Ruapani



Spraying at the lake for invasive plant species.



Management of invasive mammal species in the national parks

MATTHEW BRYCE LIMÓN

Maori Access and Management Roles in New Zealand National Parks

During my trip this winter I researched the complex relationship between New Zealand's National Parks and the Maori who consider those places culturally significant. I specifically examined Te Urewera National Park and the Tuhoe iwi (tribe), as well as learning from the Te Roroa iwi in Waipoua Forest, and accounts of their struggles with the Department of Conservation (equivalent to National Park Service and U.S Forest Service).

During fall quarter, I researched the relationship between Mount Rainier National Park in Washington State and the Nisqually, Puyallup, Muckleshoot, Yakama, and Squaxin Island tribes, including the partnership that has been formed between the Nisqually Tribe and the National Park Service. This will help me more fully understand the Indigenous perspectives in my future career, as I hope to work in a U.S. National Park.

When I visited the Waipoua Forest near the town of Dargaville, my classmates and I stayed at Matatina Marae, where I learned about the Department of Conservation and the current management plan that it has adopted for Waipoua Forest. According to the Te Roroa people, the Department of Conservation talks about management more than it actually manages, and the people who head the Department have a weak understanding of the forest ecosystem compared to the tangata whenua (people of the land). I was speaking with a Maori artist named Wheu, who works for the Department of Conservation. When I asked him why he was working for the very agency that stole ownership of his people's land, he told me that it is a way that he can get paid to look after it. This is the true meaning of decolonization; working within a system to reform it.

After our class tour, I went to the town of Gisborne, where I spoke with a man named Ralph Walker, who knows nearly everyone on the East Cape of North Island. Even though his iwi is Ngati Porou, he was able to put me in contact with Rose Pere, who is Tuhoe. Her life's work has been getting stolen land back in the hands of Maori iwi and reforming the education system. She is the recipient of an honorary doctorate, as well as the author of a book sold worldwide entitled *Te Wheke: A Celebration of Infinite Wisdom*, which explains the Maori outlook on life in a way that is universally accessible. I got the opportunity to meet with this woman and heard her interpretation of the recent claims process that the Tuhoe are currently involved in, attempting to use Articles Two of the Treaty of Waitangi to return National Park land and the seabed/foreshore to Tuhoe.

I also spoke with two men, one named Watene and one named Waipatu, who run the shuttle service into the Te Urewera Mountains (Tuhoe and Ruapani territory) who have a different perspective on the claims process. Watene, who drove me in told me that he and his friend do not believe that the Tuhoe should be in the claims process, because they never signed the Treaty of Waitangi. They also believe that the system is set up so that iwi cannot actually use the treaty to effectively return their land, because it was written by the colonizers. Subsequently, they both went to New York to meet with Kofi Annan, at the time the Secretary General for the United Nations in order to surpass the crown's claims process. The Tuhoe have a long and proud history of independence and resistance, which continues into the 21st century.



Emily by Mount Ngauruhoe volcano in Tongariro National Park, North Island.



Aoraki / Mount Cook National Park on South Island.



Ngai Tahu exhibit at the Otago Museum in Dunedin, South Island.



The legend behind Aoraki at the Visitor center at Aoraki / Mount Cook National Park.

EMILY TIDWELL

Mana Relationships between Maori and the National Parks Service

In fall quarter I studied how tourism affects local Native communities in the Pacific Northwest, and I have continued this research in Aotearoa / New Zealand. While in New Zealand I studied how national parks and ecotourism affect Maori iwi (tribal) communities. I was especially interested in the Ngai Tahu, the major Maori iwi on the south island. I was interested in how the iwi uses its Treaty of Waitangi settlements to retain culturally significant land and the part they play in tourism.

During my research time I found out how the Maori and DOC (Department of Conservation) agree and disagree on how national parks and conservation land should be treated. Though relationships between the DOC and Maori are, in comparison to the National Park Service and Native communities in the United States, on better terms, tension and struggles still exist. I studied in the national parks of Aoraki (Mount Cook) and the Fiordlands of the South Island. Both areas have special relationships with the Ngai Tahu in terms of traditional homelands, food sources, and tapu (sacred) areas.

Along with my research of national parks, I also looked at how the Maori participate within tourism, and specifically ecotourism enterprises. The Ngai Tahu are especially well known for their active participation in tourism from jet boat rides to nature walks. Their wealth from these businesses also extends into real-estate investments and the purchasing of land from Pakeha (European or other foreign peoples). I noticed links between the Maori and Native nations in the United States and how they participate in a tourism culture compared to how the Pakeha population in the area participates in tourism.

On my travels I explored a vast area of the south island. I spent my time at the base of the fearsome Aoraki / Mount Cook and discovered the Ngai Tahu's relationship to the mountains, how they participate within the park, and how the park works with the Ngai Tahu. From the towering mountains of the Southern Alps I traveled to the daunting peaks of the Remarkables and the Queenstown area. There, I got to see many of the Ngai Tahu's tourism activities such as the jet boat rides, and also saw many of the real-estate investments the Ngai Tahu have had within the last two years, which took up a major block of the downtown area. As I made my way down the southwestern tip of New Zealand I stopped at Te Anau and the Fiordlands National Park. This small community with a tourism-derived economy allowed me to talk to a DOC ranger and find out about the parks conservation plans compared to the Ngai Tahu. I finally ended my trip in the areas of Dunedin and Balclutha where I took advantage of a great library and the Otago Museum, which featured an exhibit entirely on the Ngai Tahu.

Aotearoa was an experience of a lifetime. I, and my project, evolved within project period and I look forward to completing the process.