Mahuru Māori: Māni Dunlop and Jamie Tahana

The following is a transcript of a panel talk by Māni Dunlop and Jamie Tahana, facilitated by Matariki Williams. It was recorded live at the Wellesley Boutique Hotel on 7 September 2022.

Transcript

Matariki Williams: Kia ora, ko Matariki Williams tōku ingoa, he uri nō Ngāi Tūhoe, Ngāti Hauiti, Ngāti Whakaue me Taranaki. Ko au te Pou Matua Mātauranga Māori ki te Manatū Taonga. E te hunga whakarongo, tēnā areare mai ō koutou taringa ki tēnei kōnae ipurangi.

Kia ora, I'm Matariki Williams, the senior Māori historian at Manatū Taonga Ministry for Culture and Heritage.

Welcome to the New Zealand History podcast channel, where you will find talks on Aotearoa New Zealand history, culture and society. The Public History Talks are made possible with the support of our co-hosts Alexander Turnbull Library.

This talk was recorded live at Wellesley Boutique Hotel on 7 September 2022.

Kiriana Haze: Tēnā rā tātou katoa. Ko te mihi tuatahi ki ngā atua me ō tātou tīpuna e manaaki nei i a tātou i tēnei rā. Ki te mana whenua, ki a Te Āti Awa, Taranaki Whānui, Ngāti Toa Rangatira, Ngāti Raukawa me ō koutou manu kōrihi rangatira ō ngā rā o uki. Tēnei te mihi ki a koutou. Tēnā hoki koutou, ngā tini mate kua wehe atu ki te pō, ā, kua whetūrangitia, haere i runga i te waka o Tamarereti i runga i te waka mokemoke o ō tātou tīpuna. Haere, haere, rere atu rā.

Ki a kōrua ngā manu kōrero o te rā, a Māni rāua ko Jamie tēnā kōrua me ngā mātauranga kua haria mai hei kai mā tātou i te rā nei. Ā, kāti, ko te kaupapa o te wā ko tō tātou reo Rangatira. E kīia ana te kōrero: Ko te reo te mauri o te mana Māori. Anei tētahi mokopuna o Ngāti Pikiao, Ngāti Makino me Te Arawa anō hoki. Nō reira, tēnā koutou, tēnā koutou, ā, huri noa i te whare tēnā koutou katoa.

Kia ora koutou. My name is Kiriana and I'm a Senior Advisor Taonga Tūturu at Manatū Taonga and it's my pleasure to welcome you all to this month's public history talk for Mahuru Māori, presented in collaboration by Te Puna Mātauranga o Aotearoa National Library and Manatū Taonga.

Last year we hosted Public History Talks that traverse the history and inception of iwi radio with celebrated te reo Māori champion Piripi Walker. We've also explored the New Zealand radio sound recordings made during World War Two with sound historian Sarah Johnston. So, we asked our speakers today to offer a perspective on broadcasting that the talks have not covered: to conceptualise, contextualise and historicise their positions as not just Māori journalists on national radio, but decision-makers on te reo Māori and te ao Māori content inclusion at a mainstream level.

Māni Dunlop and Jamie Tahana, thank you for agreeing to kōrero with us today. And no, it has nothing to do with Matariki and I doing some informal correspondence alongside Kate's more formal correspondence.

Our speakers know our people are used to seeing and being seen as stereotypes. Criminal stories, angry brown women, Māori scholarship students, the supposed ‘leg ups’. The

world can treat us a certain way because that is how our people have been perpetrated historically, especially in news media. But our speakers refuse to allow that perpetration to happen and more so are in positions, midday presenter and Māori news editor respectively, that elevate this refusal to become strategy. And this matters because every week more than 600,000 people listen to RNZ – where they work – and in 2021, the listenership of te ao Māori shows increased 55%. These numbers show that Māori representation in the newsroom matters, how Māori are represented a news stories matter, and that the use of te reo by journalists matters.

So Māni, full warning, Jamie had some input into the section for your intro. But Māni is a self-described Wellington city girl with Scottish ancestry on her dad's side and Māori whakapapa on her mum's side. When she was younger, she lived with whānau up north for a year where she attended kura kaupapa and gained a strong foundation for her reo and an even stronger connection to her Māoritanga.

At 20 Māni started as an intern at RNZ working in the general newsroom focusing on housing and social issues. And little over a decade later, Māni has under her belt being the first Māori journalist at RNZ to host a weekday show, and leading major coverage with veteran broadcaster Julian Wilcox for the likes of Matariki and Waitangi days. Māni also allegedly enjoys and encourages her colleagues to fondly refer to her as ‘Whaea Māni.’ Recently, she has passed the baton of Māori news editor to Jamie, allowing her to have greater capacity to focus on getting her midday show to where she wants it to be – even Māori-er.

Now Jamie grew up between being an angsty kid in the Hutt with his Dutch mother and the shores of Lake Rotoiti with his Māori father. It was here, being a general pest on the lake, that he was influenced by the likes of his nannies and koros and aunties and uncles. Jamie also started as an RNZ intern when he was 20 in 2014, where alongside finishing his Master's he worked for RNZ Pacific, formerly International, traveling to Te Moananui-a-Kiwa and Europe to report on climate change and political undulations.

Just under two years ago, he joined the Māori news team and then during 2020 stepped into his new role. This all lead to a fitting full-circle moment when one of his first trips as editor was back home to the shores of Lake Rotoiti to cover the tangi of his whanaunga and reo Māori advocate, koro Toby Curtis. So, for your enjoyment and enlightenment, this Mahuru Māori I'll leave you in the safe hands of our facilitator Matariki Williams, Pou Hītori Mātauranga Māori, Senior Historian. Kia ora.

Matariki Williams: I runga i ngā kōrero kua kōrerohia, i runga i ngā mihi kua mihihia, ā, tēnā hoki rā tātou katoa. Ka huri au ki ngā, ki te mana whenua o tēnei wāhi. Me mihi ka tika ki a rātou, a Te Āti Awa whānui, a Ngāti Toa Rangatira, Ngāti Raukawa ki Te Tonga. Āe, ko Matariki Williams tōku ingoa, ā, nōku te hōnore, nōku te whiwhi ki te noho i te taha o ōku hoa, a Whaea Māni me Matua Jamie. Ā, tēnā rā kōrua.

Āe, tōku pātai tuatahi mō kōrua: he kairīpoata kōrua, tēnā kōrero mai mō taua ara. He aha i whai ai kōrua i aua mahi? So you're both journalists. And I find it really interesting, especially in both of your work as Māori working in a predominantly non-Māori

environment. I'd just really love to hear how you chose this path. How you chose this vocation – did it choose you?

Māni Dunlop: Tēnei te mihi ki a koe e te tuahine, ā, ki a koe hoki Kiriana nāu i tuwhera tō tātou kaupapa o te rā nei. Ā, he aha te kōrero? Ko te kai o te rangatira. Otirā, tēnā rā koutou katoa. Ki ngā aituā maha puta noa i te motu, arā ki te, ki ngā pou o te ao pāpāho, te ao irirangi, ā, ko Whai Ngata tērā, ko Henare Te Ua tērā, ko tēnei te hua, ko māua te hua, nā rātou, nā rāua. Otirā tēnā rā koutou katoa te hunga ora.

Kia ora, sis. And no, I do not like to be called Whaea Māni. I'm not, I am not there yet. So, e kāo, Māmā will do at home. Yeah, so in terms of my pathway, there's kind of, there's accidental elements as also intentional elements, intentional being that, you know, our path was always seen by our tūpuna as we, as we all know, especially from mine, very, when mātauranga education was very key, and very important among our whānau, and that was entrenched, mai rā anō. So…

But in terms of the practical path and how I got to journalism, I was always a good communicator. Despite talking after, I started talking when I was five. So it was a late starter, just making up for lost time. And so I was either going to do acting or arts or something like that, or broadcasting and so I focused on broadcasting and applied for broadcasting school, got in and I hated it. I didn't see myself, I didn't see our people. I felt very isolated, despite you know, a few of us Māori and one Māori in our class, and also our Pasifika and journalism. And in the second year, I was ready to leave. I really, felt really

uncomfortable and just was being a sultry, late teen and trying to boycott the system essentially.

However, as I've said before, Coco Solid Jessica Hansell, writer, artist, producer, all of the things. She came and spoke to us, she did the course. She did TV at broadcasting school. And she echoed the similar sentiment that I felt, of not being, you know, not seeing ourselves in an industry and how important it was for us to be in the industry, so, ki a ia nei te mihi ki a ia because she's a key reason as to why I did stay in that particular course.

After broadcasting school, I by chance, went into Radio New Zealand as an intern in Auckland. I was 20. I never listened to RNZ, I had no idea. I thought they played ads. So that's kind of the picture of what I thought public broadcasting was. So when I started, I had no idea what I had gotten myself into. But I had an amazing Media Studies teacher at high school, who also said, always be the 'yes girl'. Always be the yes person and say yes to everything that's asked of you. So when I was asked to be an intern, I said, Yes. Did I have my license? No. Did I lie about that? Yes.

I was worried I wasn't going to get the role. I have my license now. Don't worry. So yeah, no, I carried on and what I did see in the newsroom, as a six month, in my six month internship, was the lack of Māori, the lack of stories being told by Māori with a Māori lens. And I used to go to murder trials, murder scenes, car accidents, all those sorts of general news things which really filled my kete up to be a general reporter.

And then the kind of, the most pivotal moment for me, because I didn't know if I wanted to do journalism, I found it really hard. I found, you know, we weren't there, we weren't

seen. And that is a struggle when you're on your own, you feel really isolated nē? However, when I realised our superpower, as Māori broadcasters was at the Urewera raids trial with Tame, Te Rangikaiwhiria, Emily Bailey and Urs Signer. And we know very well, I don't need to repeat how the media conveyed them. And it was not good. And that relationship was very severed, not only with authorities as a whole, but with the media as well. I sat in that trial, I covered it for most part. And when I realised how important it was for us to be there was when they came out after their sentencing. And Tame would only speak te reo. And there were many journalists there who had no idea what he was saying, however, there was a, there was a handful of us that did and there's a photo actually of this little baby journo with glasses on not knowing what the hell she was doing, ko au tērā, and, and other Māori journalists who I can now call my friends who were all in that scrum. And we knew and that's when we could assert, you know, our role in that and how we were telling the story.

And so from then on, that was also a key and pivotal moment in the advancement of why I chose this vocation. And why I continue to and I always come back to that moment as to remind myself why we are here. And a key theme in that, and I'll talk about it later, is visibility. So aroha mai, he tino roa tērā whakautu. Engari, kei a koe.

Jamie Tahana: How I start? Yeah, I'll start with mihi to Kiriana too, she's my sister. And yeah, I guess there is a element of you know, your path is chosen for you by your tūpuna as well isn't it. I kind of, absolutely, fell into journalism. You know, it's quite – drifted I was just vibing around at high school. You know, I took three sciences, thinking maybe medicine was a thing, you know, sort of thing, and changed last minute, did a BA, fell

towards, you know, politics, international relations, history-type subjects, did some media-ry things around that, had friends who were doing writing and stuff who sort of turned me I guess, towards, towards what in 2014 was called the 'diversity traineeship'.

And so, you know, and just tautoko to everything Māni said, you do arrive in these environments, and you are so conscious that you are the only Māori in the room, that your lived experiences and stuff are somehow part of an othering where you know, the neutral ground is that of discrimination is – and when you arrive as a 20 year old, it is quite like do I want to be here? At the same time want to pay huge mihi to people – you know, I started in general news, and then with Pacific and stuff, and there are people like, Koro Vaka'uta you know, Rosemary Rangitauira, Justine Murray. Māori at RNZ at the time who straight away identify you and wrap you in that korowai and really build you up to be like, No, we have a place here.

And there was several years of me working in general news in Pacific where, I mean, Pacific was amazing. And I think you're gonna – plan to ask it later, you got those ties to Te Moananui-a-Kiwa and the whakapapa and you travel around there and you know, various amazing experiences of talking, you know, shared experiences of colonisation of, you know, one of my greatest moments of my life, let alone in journalism, was at Avana Harbour in Raratonga with a rangatira there going like ‘Here is where Arawa departed’, you know, so I guess, you know, journalism kind of just happened I didn't train in it and things like that and I've left to you know study further and to travel and always somehow end up back at RNZ, end up back in journalism.

And yeah, I mean, there's this point, you know, journalism isn't that different from the storytelling and the kōrero that we grew up with from, you know, my Aunties, or in my case being used as child labour as you rub sand in at the springs of the koros and stuff and they tell you all the stories and you know, it kind of sounds arrogant, but that aspect of journalism is not that hard because it's so ingrained within us so it is natural and that's why it's so amusing to me when you hear news managers and directors and stuff go on TV and say you know, we need to train more Māori up we need to need to get them in, you know, we need to teach them the skills etc, you know. The problem – these institutions themselves, it's not our capacity, it's what they can do to you know, we've got it, yeah.

Matariki Williams: Āe, tautoko. I kite au i ērā āhuatanga i roto i ngā mahi katoa i raro i te karauna. He maha ngā kōrero i roto i aua whakautu, tino maha. Ētahi o ō whakautu he kōrero taumaha. Engari he, he hua i roto i aua whakautu ki a au, ki ōku rongo atu i a kōrua, ā, ko te whakapapa. Tēnā, kōrero mai mō ētahi o ō tuākana, ō pūkenga rangatira pāpāho i roto i o mahi.

So much of what you just shared was quite heavy stuff. Which I think a lot of Māori working with the Crown, definitely empathise with. But at least I was heartened by your talk of some of the tuākana that have worked with you. Many of their names came up in what you shared with us. So tēnā kōrero mai mō tētahi, tērā āhuatanga i roto i o mahi.

Jamie Tahana: I'm always reluctant to share those tuākana too, because there are so many you invariably leave off. But that has been such an affirming part of it. Yeah.

Māni Dunlop: The importance of having that, having mentors, especially in these spaces is so important. And it's a role that, you know, both Jamie and I have to, although we don't feel old enough to, we are, we don't have a choice. However, for me, it was having, a particular journalist Natalie Mankelow, who was in the Auckland newsroom, when I was a little, when I was in general news as an intern who really took me under her wing, and but in a very tuākana way. And it was what I needed, though, to say, to remind me of that, it's not about, it's not about us, me, it's, there's a bigger purpose as to why we are here. And I think that is really consistent in all of the mentors that we have.

You know, Shannon Haunui-Thompson, who was our Tumu at RNZ, has done a lot of mahi to slingshot us through to where we are as well. And Mihingarangi, Annabelle Lee-Mather Gosh, I know that it's always a bad thing to do. But also that –

Jamie Tahana: Annabelle too there are not within RNZ, Māori media, we prop each other off in many instances.

Māni Dunlop: Yeah, we often call it the Māori media mafia, where we, where we –

Jamie Tahana: And the aunties.

Māni Dunlop: Yeah, and the aunties, where we all have a role to play. And therefore we can draw on each other in order to be able to feel supported. And then if anything happens, you know, even outside of Māori media, when people write horrendous articles about the use of reo at RNZ, there's a whole tira of very amazing Māori who will come in and swing behind you. So you're never ever alone. And that mentoring, and that, those

tuākana and tohunga, I would say also, are very grounding for us, and we have many of them, which we're incredibly lucky to have because we wouldn't be here without them.

Jamie Tahana: Even to this day, like read our bio, and our titles and stuff and God, I still feel so out of my depth. But, you know, still getting mentored by like our tumu Shannon Haunui-Thompson and Julian Wilcox took me to Koroneihana a couple of weeks ago and just you know, the, what they do for us and also our own whānau, right kind of, you know, we often joke 'oh no Māori are listening to RNZ now' and fright of my life my aunty in Kawerau asked what Kim Hill's like, you know.

It's, it's, that's fair too and also you're whānau like, you know, I've got a whole bunch of firebrand Te Arawa aunties lawyers and stuff who are going, like, you have any problems there like, we'll get in if we need to. And, you know, there is that support from them too, knowing that they are listening and what you were doing is to you know, lay that path forward for that. Yeah, I mean, you know, when I was with Pacific and stuff, I mean, Shannon was always like, oh your desk is going to be over there when you come over, and eventually did and it worked out that, you know, when was it end of 2020 and, you know, rough year for everyone, well the country not just the media. But I was up home, Rotoiti I was, you know, summer was at Nanny Carol's and, you know, there's a history behind that, you know, she never got her reo, she's called Nanny Carol but was born Kararaina, you know, you see the impacts of that in your lives. It's not just some academic thing. And, you know, and we were sitting there, I'm just, aw you know, getting tired a bit di-di-di-da. But I've been offered a job in the Māori news team and just like that she's like, take the Māori job and you know, you don't say no to that. And that's how you end up in these

positions. So support of your whānau and the Māori media mafia, as we're saying and stuff is so crucial to keeping you through and keeping that fire alive. Yeah.

Matariki Williams: Well, he he pātai tāku e hāngai pū ana ki a, ki taua, ki te kaupapa o te wā nei, ā, ko te reo. I roto i o kōrua mahi e pūmau ana kōrua ki te reo Māori i roto i o mahi. Tēnā, kōrero mai… Ka taea te reo te kawe ake i te tikanga o te te ao Māori, ngā āhuatanga Māori i roto i o mahi. You've both mentioned the role of te reo in your work as broadcasters. And also this history as well of what has been lost and already the immense opportunity that you have in your work to really whiua ki te ao, whiua ki te rangi, whiua ki ngā iwi katoa. You both use reo. But I'd love to hear how you think te reo aids in the carrying of and the sharing of our tikanga or translating that or conveying that in your mahi because sometimes you're talking about te tangihanga o Tā Toby i ngā wā kua tata nei you know, what is the role of te reo in that in that mahi?

Māni Dunlop: I want to preface this by saying that I'm not a reo, you know, not matatau i te reo, not matatau i te, you know, i te mātauranga or ngā tikanga. But, you know I do, I have always been very, maybe forceful potentially, to use te reo Māori and make it normalised within the way I deliver as a presenter but also as a journalist. And that can be quite, has been quite polarising. And I think I think back to ten years, when I started getting reprimanded for saying Tāmaki Makaurau on air, to now where that's just the norm, right, and that's the work of many. But I feel for me, including te reo is integral to, you know, as a public broadcaster upholding our obligations to our charter, which obviously recognises the treaty, that it's hugely important in order to incorporate it.

However, that is not the be all and end all. That's just a very, a part of it in terms of for me, it's about kanohi kitea in these particular platforms, and having Māori in these platforms. You know, need I remind you the seat I sit in is the same seat that Shaun Plunkett sat in, it's the same seat that long ago, Mike Hosking sat in and so there have not been many Māori who have sat in that seat. And I did mihi to, at the beginning, i roto i te reo to obviously Henare Te Ua, Whai Ngata and those, you know, those who were our massive pou in broadcasting. Yeah, so in terms of the visibility of having us there is so incredibly important because what it's about is not only the reo but it's about showing that this is Aotearoa, we are changing the face, we are shifting perceptions of how Māori are represented. That we are hearing from our aunties, and nannies up north on the radio that people are going to be listening to, on our shows because of the work of Jamie and you know, I get to do that in my show as well.

However, it's ... because a lot of the trolls and a lot of the horrible feedback that I do get is around 'go to iwi radio and we'll talk about that later'. Obviously, go and do this, go and do that. Don't – this isn't your space, right? Actually, no, you know what, I am going to reclaim the space because it is ours.

Jamie Tahana: It's our land.

Māni Dunlop: And so that's, I think, the reo is a vehicle in order to reclaim that space and reminding people that this is the new Aotearoa, so hop on the waka or get left behind.

Jamie Tahana: But he waka eke noa. [laughs] Yeah, I mean, I'll preface this but I'm not fluent in Māori, or I try and use as much as I can and stuff. And that is an obligation on me

to use as much as I can and stuff. And but, you know, reo and tikanga they're related, right, you can't have one without the other, they are so intrinsically tied. And, you know, you can't just, they're more than words, right. And so, we have to use it and to the extent of using what I can, you know, as uncomfortable as I am with it, I am a Māori with a public role. And I therefore have an obligation to my people to all those who have passed who've cleared a path to where I am, to continue pushing that path, to make it acceptable so that people can feel safe to walk straight out of kura onto something like national radio. So as contingent, as much upon myself and Marnie, you know, it's an obligation on us, it's not just something we do.

It's – we've got to you know, and we, there's also a, I guess, to me, I don't know, I won't speak for you, even though I am a Te Arawa it's… There is a discomfort in the celebration and the praise, we do get for it sometimes, you know, sprinkling a mihi in our show or some kupu into a three minute package on Morning Report. I mean, you know, sometimes we're cheering bare minimums as great victories. And there's a certain discomfort with that, because we do have to ask if in broadcasting and any other structures is this change that's often self-congratulatory, truly transformational? And I don't know if we're at that point, yet, there is still so much still to do, like, you know, reprimanded for same Tāmaki Makaurau. And when I started, they didn't care if you pronounced reo correctly, but everyone was walking around with fake British accents. Like this, you know, there's pause for reflection and celebration, we have come a long way, but there is still so much more to do, and we have to champion it. You know, no one else is going to.

Māni Dunlop: Just to pick up on that I want to echo that and tautoko tērā kōrero because it is, I, like I said, I'm not matatau i te reo so I do feel uncomfortable with the praise that we constantly get. Because, for me, it's about having, like I said, visibility, but also having the right lens over stories, and using that platform for that. And to be honest, you know, I still get messages saying, you know, from whānau, saying you're not speaking enough. So, you know, it's, it's an interesting place to be in terms of how we continue to uphold that obligation, while also incorporating all facets of what that means to be in those spaces.

Jamie Tahana: Yeah, I think the fact we stand out as except – as exceptions we're at an event like this kind of tells a lot of where we are. Yeah.

Matariki Williams: That's so fascinating to me only because I do listen to RNZ. And I feel like I have noticed the difference over the – even the past few years. And the real proliferation of te reo Māori, and and by multiple journalists. Just would you be able to talk a little bit more about where you think it's going then or what you think a future could look like that you would feel you could congratulate yourselves for or the rest of your staff? What would that look like?

Māni Dunlop: I think an element of that is around the changes that are happening that we are seeing within media and Māori media at that. And that's around not only having – one thing I did notice when I first started, as you know, as a junior reporter that I had no idea the fights that you'd have to have internally, I can go out and be outside the court and grow and in our communities and nurturing, create those relationships to ensure that

trust for that person to speak with me. But when I get into the newsroom, and have to file, I don't really have much control over how it's edited, how it's going to be portrayed.

And that's the ngako of kind of where we're at and why the change that we are seeing and you're hearing and will continue to hear is because we have people like Jamie at the editorial meetings in the mornings and in the afternoons to catch things out. You have me with producers saying oh, we're talking about this particular issue in a rohe, which is predominantly Māori, so why are we speaking to a non-Māori? So it's that level at an editorial level that a lot of the strategies and a lot of the, you know, New Zealand On Air funding that is focused towards of having the you know, having us at the decision-making tables, because that's where you're gonna see change.

You can have all of the Māori journalists in the world, but if you don't have your sub editors, your, you know, bulletin editors and your producers who actually understand the stories you're trying to tell and protecting those, that mātauranga, and the messages in the interviews that you know that you're being entrusted with, then that's when it can kind of fall by the wayside and saying, nau mai ki te pūrongo on a show isn't going to necessarily fully reflect that.

Jamie Tahana: Yeah, just to tautoko that, we are just cogs in a machine right. And we can do all we can –

Māni Dunlop: Are you a manager?

Jamie Tahana: Of many. But yeah, and you know, we can do a mean as thing from a Māori perspective with Māori voices and things. But once you've written it, you pitch it to a programmer, I think the biggest example is, of recent, is when Moana Jackson passed back in March, and, you know, we bust a gut both of us to do, you know, the palpable sense of mourning right across the land in Māoridom was huge, and I just don't think that was graft, we busted our guts to do obits to get to the tangi, well all mainstream media knows by the time of Shane Warne dying and how many packages were there on TV news and stuff.

And, you know, you put that in, you talk to whānau pani and stuff when they are grieving the whole country, you know, because of what we've lost and it runs at 6:20 before, you know, the Oscars slap, you know, it's, there's still those kinds of things. So us chucking kupu and us doing good Māori stories, it's still Pākehā structure that is still based upon, you know, a colonial imperative and view where it's not, you know, a natural state of oppression is viewed as neutrality. I'll stop there.

Matariki Williams: Tēnā kōrua, well ka hoki anō au ki te kaupapa o te marama nei ko te reo tērā. Māni, i roto i o mahi i ētahi wā ka huri koe mai i te reo Pākehā ki te reo Māori. Tēnā, kōrero mai mō tētahi o aua wā.

Māni Dunlop: Āe, ki ahau nei kāre tērā he mea he rerekē. You know, mēnā e kōrero ana au ki tētahi rangatira, ki tētahi tohunga kei a, kei a ia you know te tikanga mēnā pīrangi kōrero Māori kei a ia tērā. So yeah. For me, from the min, you know, when I've always interviewed Māori, I've always given them the option, they always say Pākehā mai? Up to

you totally up to you, whatever you feel comfortable with. So that's a natural thing to, to navigate and to ask, and I've always done that. But I think the, the example that you're referring to is Dame Naida. And we all you know, for those who know, know, Dame Naida, you should never question whether or not she wants to speak Māori or not.

And so, but for me, I think that what that showed and why there was – I was quite surprised that there was feedback to that in the interview and it was about again, I want to bring back to the take that we were talking about and it was about Oranga Tamariki. It was about uplifts, it was about the minister of the time misquoting Dame Naida, and not taking into account a really particular, very important and pivotal report around Oranga Tamariki, and the transformation that was needed. And so she was feeling so frustrated at that, that, she said, Oh, I can't explain it in English. And so I said to her, me kōrero Māori, that's totally fine, you know, kei a koe. And so she did, and she beautifully encapsulated it, and you can hear it, if you don't speak the reo you can hear what she's conveying. And I just backing out saying, you know, quickly summarising what she said.

And that's, just goes to show why we need more Māori in these spaces and mainstream spaces to tell Māori stories, but also give the opportunity to, to the people that you're speaking to, to be able to do that and facilitate that. There aren't many presenters there who would have been able to do that at RNZ but there are many, you know, Māori in broadcasting that could. And I think that's beautiful in the way it conveys it but again, I go back to that kind of the frustration around the prominence of te reo when everyone was talking about how, you know, amazing it was that she, you know, on public radio transferred to te reo, but the take got lost, and I was like mmmmm, you know, you can’t

get more Māori than the issue of Oranga Tamariki and 70% of our children being in state care. Yeah, so that's kind of a really good way of – an analogy of the importance of encapsulating all aspects of being Māori in those spaces.

Matariki Williams: Āe, well ki au nei. I think aside from the fact that, you know, you offered that option. I think the important thing was identifying the need, that it took an empathetic approach to interviewing her. That was necessary at that time. And he mihi anō ki a koe mō o mahi e pā ana ki, ki Te Urewera, ā, nō Te Kohu ahau. Āe kāore au i mōhio kei reira hoki koe, engari yeah. Nei rā te mihi ki a koe.

Jamie, i mua i tō mahi Māori news director, i mua i tō tūranga, e mahi ana koe ki Te Moananui-a-Kiwa. He wāhi tino nui tērā engari, he hononga tonu i waenganui i ngā Moananui-a-Kiwa me Ngāi Māori, i roto i ngā reo o Te Moananui-a-Kiwa me te reo Māori. The Pacific, that is a massive area for you to have to cover, you know, within the team that you were working with at the time, but I wanted to know whether or not te reo as a great connector, the ocean, the moana as a great connector, how that aided your work. Did it aid your work in working across the Pacific?

Jamie Tahana: Absolutely. Like you know, there's – it's so linked right. There's that shared bond of whakapapa, we all descend from Hawaiki up there and I did find in many of my assignments out there that it did work as a kind of passport right being Māori you know, even down to asking your iwi kind of thing, it's incredible and powerful and it often did help and you know, and you have some truly special moments with people doing your mahi in the region and stuff as you, you know, as I alluded to earlier, you have these talks

about your shared histories, your shared whakapapa, your shared hopes and aspirations and all that kind of thing. I mean, you know you record your 10-minute interview and the next thing you know, you're still there four hours, later five kava bowls deep, like.

So that, that was awesome, getting taken for a spin out on a vaka in Rarotonga and seeing you know, this is where Tama-te-kapua would have departed and ended up in Maketū, which sounds, seems like a bad trade really. It's, um, love you Maketū. It's kinda, yeah, so it really was a passport. And you know, I'm not fluent in the reo. But what I did have and seeing the similarities and stuff was amazing. And often I think being Māori did aid in getting a lot of leaks from Pacific governments and big people and stuff, it was awesome, especially when they're frustrated with the New Zealand state, it was awesome. Yeah, from a journalist perspective.

Matariki Williams: Kua tata tae ki te wā pātai, engari ko tōku pātai whakamutunga. What is, what's been an experience that you've had in your careers that you're really proud of? I think so many times a lot of, a lot of our, a lot of what is shared, especially when it comes to te reo and your work, are those really negative stories. Those ones that are actually quite painful to read, even though I'm not there receiving the texts.

Jamie Tahana: We can forward them on if you like.

Matariki Williams: Oh, nah, nah, I'm good. But I'd just really love to hear something that you've been really proud of, or an experience that's been really heartening for you. Jamie?

Jamie Tahana: Oh, give me a few seconds for that one, aye. Um, bro.

Matariki Williams: Sorry, just while you think – unless you've got an answer now? – I was just gonna say, you know, I don't watch TV, but the amount of te reo in TVNZ, Oriini Kaipara, Te Rauhiringa Brown. It's, again, it's everywhere. And it's been very normalised. But again, they've gone through the same kind of experiences, I think that you've both shared –

Jamie Tahana: We've all shared with each other. Yeah, absolutely. And, you know, the mihi to Oriini and stuff. It's also worth giving a shout out to those who have done it for years like Te Okiwa for Te Karere up at Parliament and you know, they've celebrated 40 years this year. They're the OGs of this right, Henare Te Ua, you know, we talked about how lonely it was when we started in the 2010s imagine what it would have been like for him in the 60s, you know, it's um. Yeah, I did find myself – oh yeah, you go ahead whaea –

Māni Dunlop: I just think just on that note around, you know, the visi– the importance of visibility, and, you know, for our babies to look up at the screen and see Oriini sitting there. It's like, man e hotuhotu ana te manawa just because it just makes you want to cry and be happy and just, you know, all of these feelings that come to, because for me, you know, growing up, I had Stacey Daniels, who, you know, who I looked up to, and I saw on the screen, Tini Molyneux, Miriama Kamo, all of them, all of their faces, and especially Te Karere, you know, seeing them there. And that's where we saw ourselves, we didn't see ourselves really on mainstream, you know, and we saw some of the news readers, but in terms of telling those stories it was hard to find.

And so, now when we see so many of us, and we are still, there still aren't enough, and we're still getting a lot of backlash and vitriol and abuse for doing what we do. However, we know the importance of being there and how transformational it is, but I also do not want to forget iwi radio and you know those who are speaking to our karani mā, karani pā and they have a key role in telling our stories on a local level. And you know, RNZ complains about not having enough money, iwi radio Māori – even though there'll be, there's announcements this afternoon about the Māori media strategy, however, there's been – off the smell of an oily rag, you had a cool kīwaha around that they're barely surviving –

Jamie Tahana: They barely get the fumes of an oily rag.

Māni Dunlop: Yeah. And so I think that there is, a there is a shift into placing importance into, you know, the Māori media sector, where we have different, we're in mainstream for a reason that's a very intentional decision as to why we are where we are.

Jamie Tahana: And the Māori media sector had to fight to exist, they've created a ground for themselves where we shouldn't, and couldn't even try to go near, you know, look at what Radio Ngāti Porou and all those kinds of things do for their whānau and their communities like, we couldn't even dream of doing what they do. And the fact that they do what they do with how little they've got, I mean, something came up at Tā Toby's tangi a couple of weeks ago, I was jotting down notes for, he's got a memoir coming out in November, I'll give a little advanced ad.

You know, he was first chair of Te Māngai Pāho. And, you know, when they tried to make Māori broadcasting ventures, they always seem to be stymied, if they needed $60,000 they were given $40,000 pro rata Pākehā applicants were always given more. Then there's a nice little quote 'We weren't being greedy, we only wanted one station for each iwi'. So it's, but you know, they had to fight to get that space they have and to think we could even try to, you know, think of some kind of incorporation is just not tika.

Matariki Williams: I'm sorry, I did say that we're close to question time. But I just wanted to ask, you know, when someone like Tā Toby passes, and someone who has that incredible experience. What do you see your role in, in memorialising that kind of thing, not just, I guess, in your reports, but mō ake tonu because I also want to note, so many of these radio interviews make their way in to Ngā Taonga Sound and Vision and are kept there and looked after by the kaitiaki working there. And yes, so I just want to hear what you have to say about that role.

Māni Dunlop: I, I find it a huge privilege and honour to be able to cover tangihanga. You know, they are pretty, and ensuring that people understand, you know, the legacy that has left. Recently with Tā Toby passing, I did a poroaki on my show, the day, the morning of when he passed away. And I had all of these texts – the poroaki was about 45 seconds or something and I got these horrendous texts that I wanted to share, but I didn't want to because I want to take it away from you know, the taumahatanga of that, of that day, but it was that's a person that doesn't have any, you know, they're not a household name. I said, well, yes, he is, you know, for many Māori and non-Māori as well. And so, I think ensuring that the legacies of Tā Toby, Moana Jackson, Tā Wira, Dame June –

Jamie Tahana: We've lost so many this year.

Māni Dunlop: Oh yeah, and that, to ensure that we have the stories being told for when they pass. And to be able to, to be able to be there and listen and pay homage to their whānau as well for sharing these pou with us. And yeah, so I find that a huge, huge honour and privilege to be able to do and one of my most memorable, in the last kind of few years was Sir Hek, and going up there and far out, it was – and I listened back to some of the stories and some of the interviews I did then. And I do think about them being in Ngā Taonga and ensuring that those are a stamp in time of the beautiful and amazing legacies that they leave us with. And yeah, we are purely, we're purely someone with a microphone, being able to go to these events.

And when you asked us about, you know, our memories, and our most things that we are proud of, I don't think I could pinpoint something I'm proud of, I'm proud of all Māori in media to be quite frank, and everything that they've overcome, and what we continue to do and continue to fight and strive for. But I just do find it incredibly, an incredible honour to be able to go to all of these amazing key events, not just tangihanga but all of the things. Yeah, that's what I am so stoked and why I love been in this mahi, that's the good part of the mahi, right?

Jamie Tahana: Yeah. I mean, you get sort of strong stories and stuff, but they sort of fade. I mean, you get to the original question, the memories that linger for me is getting time to spend with – it's a privilege how you get let into these lives of these incredible rangatira and you know, have been telling us stories and be trusted with that kōrero and things like

that, is you know, just this year alone, getting to spend a day with the people at Parihaka. Just you know, to the point where they're sending me down to the beach to get firewood. I'm here to make a doco. Nah, nah, nah. And then, you know, going to the tangis of Moana Jackson and Tā Toby, and it is an absolute privilege in that sense, because yeah, as Māni says, we do only hold a microphone, they're the ones that have done the work –

Māni Dunlop: And a tea towel sometimes.

Jamie Tahana: Yeah, often.

Māni Dunlop: Those are the best stories. Off record.

Jamie Tahana: Yeah, yeah, you've got all the big, big shows up on the pae, aye, but you go to the kitchen and then round the potato bin and that's where you get the scoop and then – excuse a pun of scoops – and then with like, so yeah, it's those experiences that linger with that, you know, Moana's tangi and stuff. And, you know, Toby's was a bit weird because when that passed and they had to make an obit for him and stuff you end up calling up all these Pikiao and Tahanas and go oh, no, yeah, can you do an interview with me uncle? And it's like I guess you know, being, I guess, guess you had to go over talent is but like – it's a humble stock of Te Arawa men. And then, yeah, so that, to answer your question, I don't really remember many stories I've done. It's just those experiences you get. Yeah.

Matariki Williams: Awesome. Well, kua tae ki te wā pātai. If there are any questions out on the floor for our amazing panellists. Don't be shy.

Audience member 1: Kia ora, and thank you all for what you do. It's terrific. And it's great to hear te reo on RNZ. What I want to know is that when this great joining of RNZ and TVNZ happens, are we going to lose you and your programs? Or are you going to be swallowed up by the glitz and glamour of TVNZ in Auckland?

Māni Dunlop: Thank you, thank you for your question. I view the entity as something that is really exciting. I think it provides a fresh slate for public media in New Zealand. And I think for, like we've outlined today, there aren't enough of us in the media as a whole. And so I think that we will be safe. And we will – I am a staunch – now, after being there for almost a decade – I'm a staunch public broadcaster, who really dislikes being in front of a camera. So I will I will stay true to be trying to be on the radio as much as possible. So I can assure you that but yeah no, I think it's an exciting time. And I think that despite some reservations, I do think that if it's done right, we're gonna see some amazing changes.

Jamie Tahana: Yeah, we still don't know a fair bit of detail, aye, but it's, you know, I rambled a bit earlier about some of the structural inertia I think it could be an opportunity to truly get something transformational. Possibly, if it's done well. Yeah. And it's sort of, you know, we do have some strong Māori on that advisory board and stuff. So we'll see.

Matariki Williams: Any appetite for TV then Jamie?

Jamie Tahana: Na, bro.

Matariki Williams: No? Just noticed you didn't answer that part of the question.

Audience member 2: Kia ora. I wondered, you talked about your interviews going into Ngā Taonga. Do you, um, do you submit the great big long interviews that you do? Or do you just or do the bits that just get chopped up to be on a broadcast, which must be much much shorter than some of those things? Do they ever get preserved for the future?

Māni Dunlop: A lot of our interviews that we do that have aired on, that are on air, sorry, live, we usually post the longer versions on our website, not always the longer, longer versions like the raw, as we would say, however much longer and much longer versions of them so I'd like to say yes to that question. Yeah, and maybe – but that is a good reminder, aye Māori news director?

Jamie Tahana: Yeah, good point. Yeah, like the stuff on air and stuff definitely. I'm not sure about the stuff from the field actually. I might find out.

Māni Dunlop: Yeah, thanks.

Matariki Williams: So where does it go? Does it just –

Jamie Tahana: Oh, it's just sitting on my computer.

Matariki Williams: Oh, it's just on drives?

Jamie Tahana: Yeah, somewhere. I mean, fortunately for archivists I'm really bad at clearing my like recorder so.

Audience member 3: Tēnā kōrua, e maha ngā hua i roto i ō kōrua kōrero, miharo, tēnā kōrua. If you could go back and cover one event, before you were born, just for your own interest, what would it be?

Jamie Tahana: Oh my god.

Māni Dunlop: Oh, my God. I've actually, I've actually thought about this. Yeah, no, I have, I have, I have. The signing, the signing, the signing of the treaty. The signing of the Whakaputanga. Probably the hīkoi, led by Whina Cooper. Yeah. Being there.

Jamie Tahana: Embed yourself.

Māni Dunlop: Yeah, yeah, being there from the start to the end. I think. I've thought about that.

Jamie Tahana: On Ngā Taonga there's an amazing doco, I can't remember who recorded it. But it's with the 1984 Kotahitanga march that's well worth listening back and you hear from a whole bunch of young people who are big names now. So that's one version. Ah, can I cheat and pick a decade like that 70s period, like, you know, the petition, the first kōhanga reo, the land marches, all that stuff. Founding of the Waitangi Tribunal. All that kind of stuff. Yeah, yeah. I'll pick a decade.

Māni Dunlop: Yeah, we'd be here all day. But I also, I think to that, on a more personal level, I think when I was looking, I went deep into the archives yesterday and I found a interview that was done by my, one of my nannies from up north who I'd never met. And it was a recording from 1965, around, looking at kura tūturu she called them at the time,

but essentially the beginnings of creating a kōhanga and kura kaupapa movement in the north specifically. And hearing her reo, hearing her diction, hearing what she had to say I just, you know, it was incredible, but it made me feel really mokemoke and quite pōuri because I was like, man, I wish I could have been the one asking those questions and I didn't get the opportunity.

So I think going back and asking those questions of our tīpuna and probably getting really told off for our diction in reo and English because they were both incredible speakers. But I do want to just share something I did find in that kōrero that I was listening to last night that is relevant now than it probably was back then. And she said, kia mataara e tātou mā. Whaia te mātauranga mō a tātou tamariki, mai i te wā e iti ana ngā tau tae noa ki te wā e tomo ki ngā kura teitei. Mā te mātauranga anake hoki e whiwhi e rātou te mahi tōtika. Mā te mātauranga anake i whiwhi ai ki ngā tūranga nunui i whaia nei e ngā iwi o te ao. So shall we.

Matariki Williams: Kia ora. And actually that, I mean, how could we follow on from that? Maybe that's the best place to stop. Nei rā anō te mihi ki te tokorua nei. He mihi tino maioha. He mihi whakahirahira ki a kōrua mō o mahi tino taumaha, tino ātaahua hoki. Āe. Nōku te whiwhi, nōku te hōnore ki te noho i tō kōrua taha, ā, huri noa i te whare. Ki a koutou e mātakitaki mā runga i te rorohiko, tēnā hoki rā ki a koutou katoa. Ki a tātou katoa. Ki ngā kaiwhakahaere o te rangi nei, nei rā anō te mihi ki a koutou. Āe, me whakakapi i te waiata.

Jamie Tahana: I think Kiriana is leading the waiata.

Matariki Williams: Āe. Kia kaha Kiriana.

Waiata:

Kia kaha tātou

Ki te (HI!) kōrero Māori!

E minaka ana taku waha

Ki te kai a te rangatira,

Taku reo rangatira

Taku kuru pounamu tuku iho.

Mīharo kē ana

Ki tōna pakari kia ora

Tē memeha te wairua

ki te kōrero Māori

Kia kaha tātou

Ki te kōrero Māori!

Kiriara Haze: That was a specific request from Māni and Jamie.

Matariki Williams: Āe, me whakakapi i te karakia. Kia tau ngā manaakitanga o te mea ngaro ki runga ki tēnā, ki tēnā o tātou. Kia mahea te hua mākihikihi, kia toi te kupu, toi te reo, toi te oranga Māori. Tūturu o whiti whakamaua kia tina, tina. Haumi e, hui e, tāiki e.

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Hei konā i roto i ngā mihi.