

Chapter 18 – To Build an Indigenous Tribal Village



For almost a decade now the Renaissance Aotearoa Foundation has, among other things focused on ways to enable Maori, especially Tangata Whenua (People of the Land) who have recovered (or never lost) their ancestral land, and wish to return to it and build a Maori Village, more properly known as Kainga. This chapter summarises that work and in particular acknowledges Carin Wilson (Ngati Awa) and Makuni Ruth Tai (Tuhoë) for their work.



In 1928, in *Economics of the New Zealand Maori*, Dr. Raymond Firth* wrote:

One of the fundamental bases on which any society is organised is that of locality, since certain spatial relations are inherent in the very nature of every group, whether settled or migratory. And the great importance of association in common locality is that it represents not merely a physical fact, but also leads to the formation of a whole body of psychological bonds, due to the common interests of the members and their contact in everyday life. Among the Maori the local group, patent to the eye of every observer, is the village.

The Kainga was of sufficient importance to Maori that in the Treaty of Waitangi it was one of the four things Queen Victoria guaranteed: *Ko te Kuini o Ingarani ka wakarite ka wakaae ki nga Rangatira ki nga hapu -ki nga tangata katoa o Nu Tirani te tino rangatiratanga o ratou whenua o ratou kainga me o ratou taonga katoa*** (emphasis added).

The Kainga Village is how Maori and most other indigenous peoples lived until the 20th century. All aspects of life, protocol and sustenance was built around it.

About fifty years ago, the government of the time implemented a policy of encouraging Maori to leave their land and come to the cities to find gainful employment. Bad plan – it produced a whole new set of challenges that urban Maori are working hard to overcome. We have visited many marae (the Maori village common) and been taken on a tour of the land where bare grass paddocks lie – and we are told of the buildings that stood there in the lifetime of the elders. Many of these Maori know their ancestry and still feel a strong connection to their ancestral land. They want to return, but the reality of going to empty land with perhaps a whareniui (the long meeting/sleeping house) and wharekai (the dining hall) is unrealistic for most. Those who do return generally are elders or young pioneers willing to give it a go.

In one way, such tribes have an advantage – they already have the land and the people. The Founders are known as they are members of the tribe and the challenge of raising funds to purchase land is not one of the obstacles to face. However ancestral land does not fit well within the western banking system as it cannot be confiscated in the event of foreclosure. This

* 1928 R. E. Owen, Government Printer, Wellington, New Zealand, 2nd Edition 1959

** Literal Translation: The Queen of England guarantees and consents to the Indigenous Chiefs, the Indigenous Tribes and to all the people of New Zealand local sovereignty, their lands, their villages (kainga mean village, and also means field of operations or scope of work) and all they deem as treasures (which includes both goods, and intangibles such as their language, lore and that passed down from ancestors).

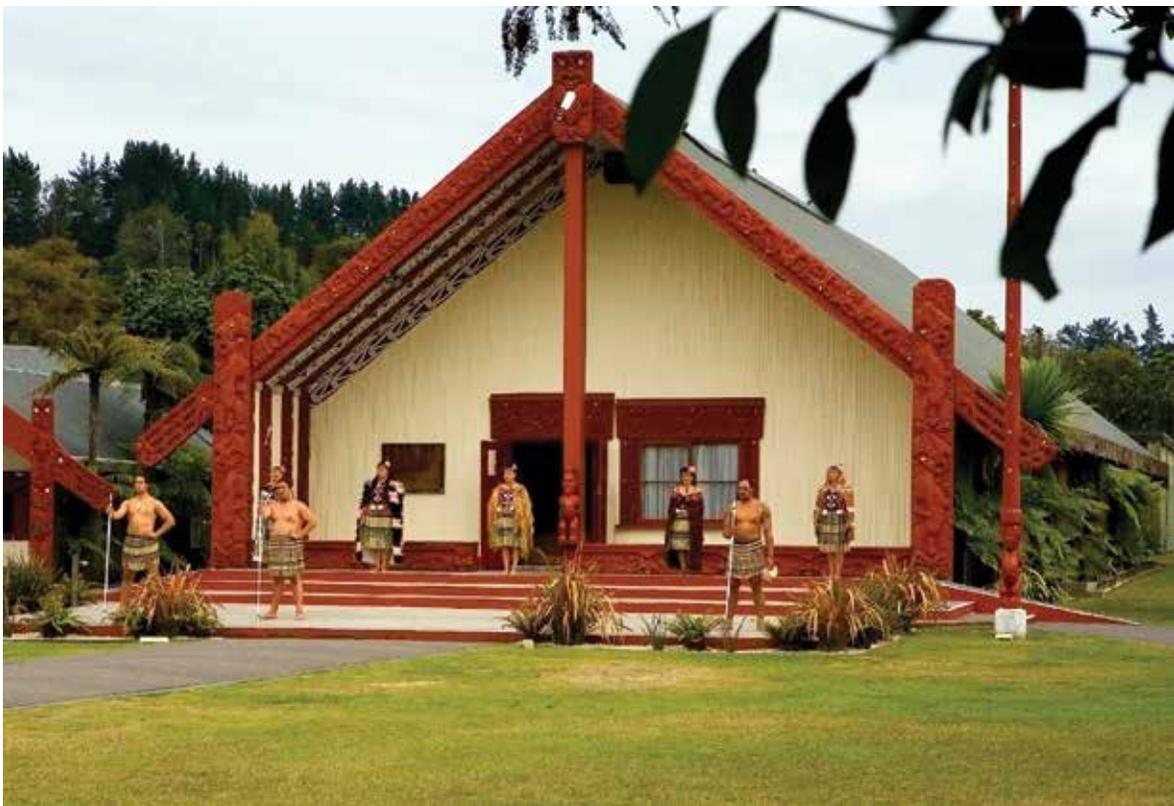
We note a curious anomaly that has been studiously avoided by most debate about the Treaty. This most pivotal line in the treaty not only guarantees these rights to the indigenous tribes and their leaders, but to "all the people of New Zealand", and a careful reading of the Maori version shows that where it wants to say all the Maori people, it does so. This blanket guarantee to all New Zealanders has never been explored in a mainstream public debate to the best of my knowledge, probably because authorities fear it would open a can of worms. However, it would be most interesting to explore within the context of the Villages, because it speaks so clearly to the principles of the Village.. For the Village to thrive, a measure of local control over local matters becomes important. While farmers will own farming land nearby, creating contracts where farmers grow a wide variety of foods for the Village residents. For the Village to be the centre of its own operations, where things happen, becomes crucial to its identity as does control over its assets and resources.

has produced bizarre rules such as a requirement that a mortgaged house must be designed so it can be jacked up and towed off the land in the event of a foreclosure. The problem with such housing is its impermanence. Villages made of stone last, those of wood vanish. Back in 1994 we visited islands off the west coast of Ireland and found young people were moving back to some of the stone houses abandoned by their forefathers decades before. Because the homes were of stone and aggregate, they were recoverable. A timber home made to be towed away would have rotted away. Plan for seven generations.

The primary obstacle to building a Kainga Village is developing a sustainable and thriving local economy. Unlike the likely market for a conventional Village – built within 90 minutes of a major urban centre, a Kainga Village must have a completely different economic base, because they chose the land not on proximity to a regional economy but because it is their ancestral land. Presuming they wish to be part of the national economy, this means figuring out how to bring money in following the same economic principles as discussed in the chapter of the Local Economy. The economy faces two challenges: The Economic Plan and the Bridge to get there.

Developing a plan for a sustainable diverse Kainga industry is one challenge, but like any start-up business, the first few years can be expected to produce more expenses than income. As with any start-up the first families to take the plunge need to keep fuel in the car, the lights on and the children fed and clothed, all while building up the new Kainga businesses. In the absence of venture capitalists, the typical way a start up gets going, the whanau (the primary Maori organisational unit) must figure out a way to make the bridge.

Then the business plan must be as strong as any industry plan, which suggests in the beginning it needs to be relatively simple and based on proven models. In our research we identified one of the strongest for rural, possibly remote locations is to attract visitors for whom the journey is part of the experience. In this chapter we set out the essence of that business plan.



Plan for change

In 2001 we developed a business plan that presumed global, discretionary air travel to New Zealand was a given. On September 21, 2001 we shelved that plan when people in large numbers cancelled plane flights due to four 737 commercial jets being transformed into weapons ten days prior on 9-11. Discretionary air travel has now resumed, but the lesson remains. When it comes to the modern, globally interrelated economy, just because something has been there a long time do not presume it can't vanish overnight – it can and recent history is littered with casualties who made such presumptions. It's always a good idea to have a contingency plan in case something you depend on ceases to perform.

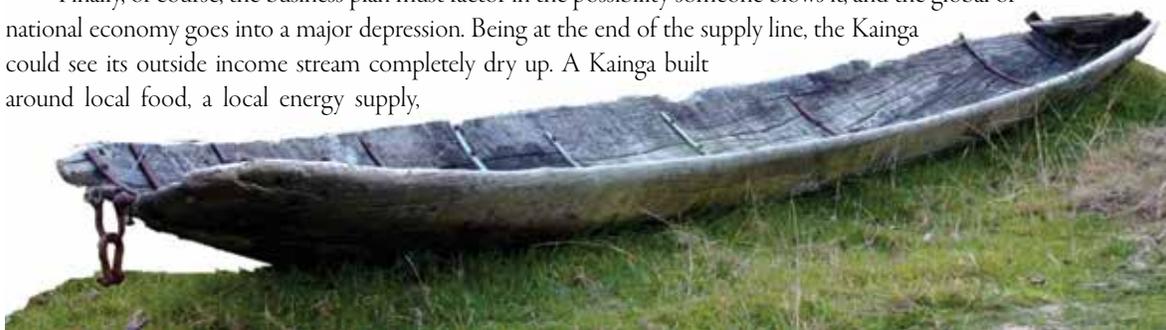
Like all Villages, it is best if the Economic Plan prepare for the three conditions:

- Conditions will stay the same as now
- The national economy will boom
- The economy will collapse and we have to look after ourselves.

Most likely conditions will stay as they are. Despite doomsayers predicting the world would go back to the stone age when the computers all quit just after the turn of midnight on 1 January 2000 – an event that seems to have been driven by computer manufacturers and software engineers who made megabucks replacing old computer systems with new – nothing happened. We may now fear the international monetary situation is an utter mess, ready for collapse, but as a remarkably bright PhD. from M.I.T. observed in 1999 when the Y2K computer meltdown was feared, “There are a lot of very smart people out there who are paid to make sure the worst does not actually happen.”

Things might get better. Better is a relative term, as it often means that access to money is freed up. When this occurs a Kainga Village finds it has competition from the bright lights of the big city as its young people feel drawn away to make the big fast buck. Thus any business plan must include a strong sense that *the Kainga is the centre of the universe, why would anyone want to leave it?*

Finally, of course, the business plan must factor in the possibility someone blows it, and the global or national economy goes into a major depression. Being at the end of the supply line, the Kainga could see its outside income stream completely dry up. A Kainga built around local food, a local energy supply,



sufficient water, low-maintenance shelter and limited dependence on cars will endure such hard times with little effect. Of all these, breaking the addiction to the car is perhaps the most important. Then in tough times, the Kainga will sustain itself and its people.

Food

Let's begin by looking at food and water. One reason land was important to Maori was the plain fact that land was food (Kai). While most Maori rely on supermarkets like the rest of us, health and security is better secured by growing at least some of ones daily diet. To become literally people of the land (tangata whenua), one must eat of the land.

Renowned Maori chefs such as Charles Royal (www.maorifood.com) are promoting both indigenous foods and indigenous food preparation. If conditions turn bad, the people of the land will be able to take care of their own.

When Charles took his Maori food to Europe, the response was stunning. The flavours, textures and presentation were like nothing they had experienced. Interest in things Maori are high in Europe, indeed we guess that over 50 million Europeans (especially Germans) would be interested in travelling to New Zealand to experience the Maori. Given that the NZ census

identifies only about half a million Maori exist, this suggests a very strong market.

Visitors to Maori are neither looking for a Disney experience, nor a conventional New Zealand tourist experience that seems to be built around motors or thrills – jeeps, jet boats and bungee jumping. Rather they are looking for authenticity. By this we do not mean historical re-enactment of an earlier time, but the opportunity to join in a way of life that seems normal for rural Maori, but is remarkably different than what the average European knows as day-to-day reality.

Visitor Food

We were advising one whanau in central North Island. The elders said they wanted first to build the Whare Kai – the large eating hall typically used for ceremonial gatherings such as a tangi (funeral) or hosting a large number of visitors. Such buildings are eligible for government and charitable funding which provides the “bridge” opportunity so essential to attracting the younger people to return home.

The economic challenge of a Whare Kai is that it is a cost centre, not a revenue source. It does not make money. Nevertheless regulations require it have a full commercial kitchen.

In this particular case, the Kainga was close to the main tourist route from Auckland to Rotorua, and we suggested that if a Charles Royal style restaurant were to be built as part of the Whare Kai, contracts with the tour bus operators could yield a steady income stream for the whanau. The elders expressed concern that the primary function of the Whare Kai must be to remain available on short notice for a tangi or other priority gathering. We replied that this would not require a separate kitchen, but only a second large room for eating. Further, we asked, how the elders would feel about inviting some such dining visitors (probably not the ones on scheduled busses however) to join them in the tangi, provided they understood and kept the protocol? They felt this was most appropriate under their principle of manakitanga/hospitality, so we suggested the design should allow an easy flow of people within the protocol of powhiri/receiving.

From this a plan for a very different Whare Kai began to emerge. A location was identified that put the building between the road entrance where good parking was available, and the marae grounds where the sacred private whanau events



occur. The large dining room facing the marae grounds would serve the whanau needs. On the other side of the building the restaurant dining would be placed, and logically, the commercial kitchen would be in the middle, serving both. The extra cost of the public dining room be a one time \$200,000, but could easily earn \$500,000 a year – and if most of the food was grown, prepared and served by the whanau members, most of that money would go into the Kainga local economy.

Of all the business plans, the Whare Kai restaurant is the easiest. Maori are familiar with building Whare Kai, and funding agencies are familiar with such applications. A survey of the talent of the members of the Whanau found that they already had the full skill base, young people in the hospitality business, in marketing, management and so on. They had the land, they had the location, and like much of rural New Zealand they have the purest drinking water in the world – fresh rainwater from the Southern Hemisphere that lacks industrial smoke stacks.

Traveller's Foods and Boutique Foods

Slow food is important, but the reality is that sometimes fast food is a necessity – especially for people travelling. Where at one time travellers were a small portion of the population, now many people travel every day. Fast food restaurants make billions of dollars serving food that tends to overdo the fats, sugars and other elements that are not very good for most people. Fuel stations now sell people fuel, a row of potato chips, another row of candy and large refrigerators filled with sugared water with various artificial colours and flavours. It becomes a real challenge for people who wish to eat healthy food to find consistent, recognisable traveller's food that is good for the body, tastes good and is affordable.

There would be a market demand for honest, good tasting, reasonably priced traveller's food that fits in a pocket and can be eaten on the road, on the trail or walking home from school. Such food should be free of new chemicals intended to make it pretty or last forever, and free of old chemicals that are bad for us, like loads of sugar, fats or salts. Such food could make a huge difference to children and especially to urban Maori and Pacific Island children if it were to be packaged and sold in the local stores. Brand it with a name such as Kai Aroha (food with love) or Kaimarire (bountiful) and price it as affordable as possible.

People like to take foods with them as gifts, and are prepared to pay for the privilege. In Newport, Rhode Island the pineapple is the symbol of hospitality because many of the ships that sailed from there went down to the tropics, including the South Pacific, where they picked up the then exotic fruit that they brought back as a gift. This is a different market than boutique traveller's food, which seems to mean fancy food packaged in a very pretty package with an especially premium price – where the packaging is what makes the product of interest.

We recommend you employ a skilled Maori designer to create the package, as this will become a kind of embassy gift and needs to both be clearly recognised and deliver the right message. The message should be authentic, timeless, confident, generous and understated.

Visitor Accommodations

As we walked their land, we found next to the Marae a ravine that would be an ideal setting for a small Village. The homes could be built just on the rim (presuming earth stability) and on the flat valley floor we could envision a series of work places. In addition to the homes, we suggested if small visitor accommodations were to be built – visitors would be most attracted by the authentic different experience of living for a short while among the people. Again, the market is a proven one, and as long as the details were right, it would likely be a strong one.

Details are important. For example, dampness and mould is unacceptable. For some reason we never comprehend the tourism officials used to berate hotel proprietors who did not install carpets in their hotels. Damp carpets give off a smell

that alienates visitors, and in a green country like New Zealand, it is smarter to work with environmental conditions rather than invest in air conditioning to create an artificially dry interior. We find stone to be an excellent flooring, especially if solar



The Wharenui – the traditional communal sleeping place on the marae – photo taken at Te Puia

By permission
Pungarehu Marae
Wanganui River

heated water tubes are laid in the concrete underfloor. We found raised timber floors to be problematic, but solved it by laying treated timber 2x4 (100x50 H3) wooden bearers in a concrete bed, extending 2 inches (50 mm) above the concrete floor and then installing the board floor on the bearers. Among other things, this sort of wooden floor is less likely to cause a major house fire and the bearers are the cheapest cut of timber because they have no span.

Rooms need not be large, but they should be done in the tribal vernacular. In the Hopi Reservation in North America, the Hopi Cultural Centre operates a hotel in which the exterior design is evocative of traditional Hopi architecture – a winner. Sadly once inside the rooms resemble any ordinary motel room, and it was explained at the desk that they had presumed this was what customers would want. Wrong. People who want conventional stuff don't travel long distances to experience indigenous ways of life. People travel to places like the Hopi territory come for the authenticity of the experience, and this lesson is relevant to visitor experience offered to people coming to most indigenous destinations. If the local Kainga has carvers and weavers, give them contracts to design and decorate the rooms.

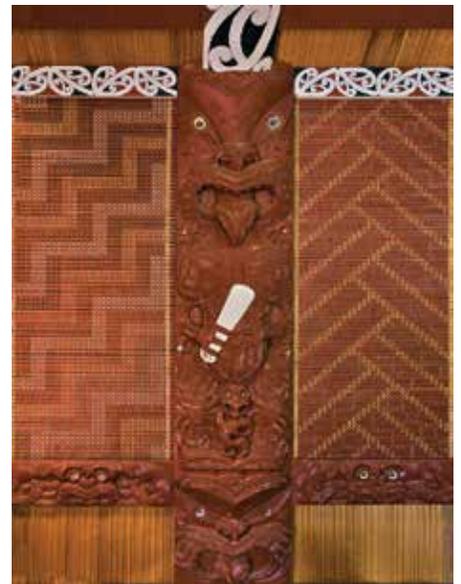
Fabric

In fact, I found myself in the Hopi Territory by accident – the Hopi Reservation happens to be in the middle of the much larger Navajo reservation and according to the guidebook that was the nearest hotel. The intent of my journey to the Navaho was to report back to a Maori tribe on the Navajo rug weaving business that has been operational for over a century. Among other things, I found that in addition to wool rugs, the Navajo weave upholstery fabric.

As discussed in Chapter 5 the market for home fabrics is one of those make-local sell-global industries in which authenticity assures protection from cheap imitations made in low-wage economies. For Maori, who have a tradition of design, this seems a natural industry.

Soft cotton-type print fabrics

If the Kainga offers visitor accommodations and a restaurant, it will be buying sheets, towels, table cloths, hand cloths, curtains and other related fabrics. Instead of buying these from an alien source, why not contract with Maori designers to develop both a traditional line and an innovative line of Maori patterns? When we were en route to our new land in New Zealand, we went via Provence where we stayed in a local farmhouse. The brilliant colours and patterns of the house fabrics were a delight, and we were further delighted to discover at the weekly Tuesday open market (which had been running since Pope Sixtus IV granted a license in 1483) that all these fabrics could be purchased off bulk roles. We had these cut into curtains and decorated our new home in New Zealand with them. However, when we discovered the strong southern sun had bleached them out and broken down the cotton fabric, we set out to replace them with the South Pacific equivalent.



By Permission Te Puia - Rotorua

Not so easy, as we found out. The famous Otara market in South Auckland, centre for things Polynesian, offered nothing, and finally we found a shop run by a Fijian Indian who sold Maori patterned curtain fabric made in Japan!

Soft fabrics include

- Curtains
- Table Cloths and Serviettes (Table napkins in US English)
- Aprons and kitchen towels
- Bed sheets and bed covers
- Hand, bath and beach towels, shower curtains
- Bulk rolls for purchase, suitable for light clothing

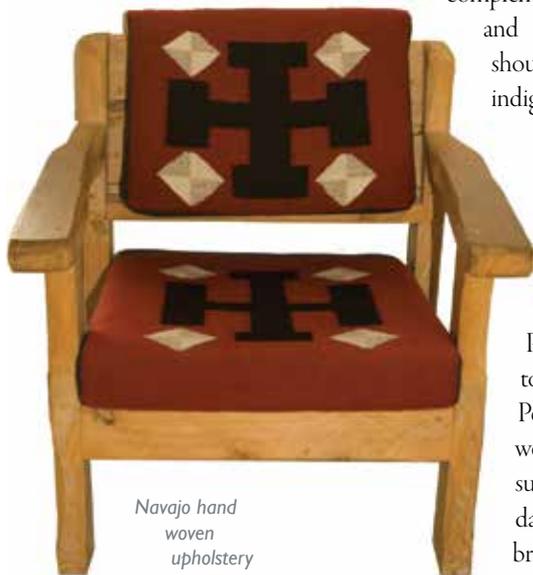
The market for Maori and Polynesian home fabrics goes well beyond New Zealand. Properly established, a collective of Kainga Villages would be able to open a market presence in Berlin, Paris and London that would serve as a much larger revenue stream – provided

- ◇ A certificate of authenticity accompanied all fabrics
- ◇ A document explained the meaning of each design, and that the design really means something important, not disrespectful pandering to ignorance
- ◇ A clear delineation is made between traditional patterns and new ones, and in the case of Maori a clear explanation if the design is tapu or noa (complex concepts: Tapu is under a kind of restriction related to sacredness. Noa is free from tapu)
- ◇ An interested buyer would know where the fabric was made, and if they wanted to they could visit that Kainga Village and see the fabrics being dyed (i.e. don't subcontract out the manufacture to another country – charge a premium for authenticity).
- ◇ In addition to its distinctive beauty, the quality and durability must be excellent. Navajo rugs last for centuries, but their lower priced Mexican competitors tend to fade badly in sunlight and not wear as well. The soft fabric dyes must not fade or the fabrics break down too rapidly.

Hard Woven Woollen Fabrics

In addition to the lightweight curtains, table cloths, bedspreads and towels made either of organic cotton or some of the newer environmentally friendly materials, the market demand for rugs, upholstery and wall hangings made from spun wool complements the light fabric industry, and such heavy fabric designs should provide a complimentary indigenous industry.

In the Navajo example, the spun wool originally came from Navajo sheep, but because the industry was stimulated by the railroad that linked the Atlantic and Pacific Oceans, they then began to use wool from Germantown, Pennsylvania, and some patterns went from the traditionally subdued to what is called the eye-dazzler patterns made from the very bright factory colours.



Navajo hand woven upholstery



Navajo eye dazzler rug using Germantown wool



Kauri Walking Flute made from Te Aurere Kauri by Waiheke flute maker Peter Forster

Carving

Maori carving never lost its connection to the past and as of late is experiencing a renaissance. Never-the-less, many carvers find they must supplement their artisan earnings with a day job, such as carpentry in order to keep the bills paid. If a Kainga Village were to emerge in which part of the visitor experience was to witness such carving, it opens up possibilities.

Furniture

When I was last in Costa Rica, I found a strong wooden furniture industry in which some of the smarter products are designed to be sold in a flat-pack that meets airline check in luggage specifications. They took credit cards and for a reasonable charge would arrange to have the flat-pack at the airport on the buyer's day of departure.

In looking at this industry, perhaps the strongest market is for home office furniture. We see a huge market for a wooden home office desk based on the old safari traveller's writing table – only upgraded with compartments to hold computers, phones and designed to hide the various wires and all the accoutrements of today's home or small office.

As a marketing approach, we identified three product levels: gold, silver and bronze. The bronze level was a high quality, well-made piece of furniture that would probably be purchased by 95% of the market – priced in three figures. This would be the primary product. However, in addition, one would offer the silver level, priced in the high four figures, which would represent the highest quality work, perhaps bespoke made, with the product being personally named. Finally, the gold level was a custom made product that may never actually get made. The price would be so high as to guarantee getting world-attention in the media... perhaps priced in the six or even seven figures. It would be a work of art, made with the rarest and finest of materials. The primary purpose of gold level is to secure free public attention, the sort of press no small business could afford to buy. However, for the gold level product to be taken seriously, it must truly be available for purchase and "worth" the price, meaning the top artisans were prepared to make it according to the specifications set out.

Musical Instruments – especially flutes and whistles

We were up at Hekenukumai (Hector) Puhipi Busby's Kupe Waka Centre in Doubtless Bay, New Zealand where Hector was building a new double hulled waka (sailing canoe) which he plans to sail with a crew to Rapanui (Easter Island) and back. Hector was making the boat out of two ancient, thousand year-old kauri trees that he, as a national treasure, was permitted to cut from the Herekino Forest. Very few can secure such permission, which required the support of the Prime Minister, the Director General of Conservation and the local conservancy. Yet when one works with a project the magnitude of an ocean going waka, the many chips of wood that fly from the tree, while honoured as Taonga (treasures) are frankly rather overwhelming. I asked for a few small pieces, which Hector kindly gave me.

I then began research into musical instruments, and as an amateur player of the Native American flute and the Celtic penny whistle, I sent off some of the kauri to the top makers of such instruments to get their opinion on the wood's potential. Patrick O'Riordan is regarded as one of the world's top makers of the whistle, and as an older gentleman he stopped taking new orders when his waiting list grew to many years. In addition to his evaluation, he sent me back some of the kauri now transformed into one of the sweetest whistles I have ever played. Combined with the provenance of the kauri wood, it becomes more than another instrument, but a treasure.

Because of the way the whistle is made (a solid block drilled), Patrick O'Riordan felt a harder wood would be better for a whistle, and he recommended it be used for the top soundboard of an acoustical guitar or similar stringed instrument. However, I took a sister block of wood to the pre-eminent maker of the Native American wooden flute, Lew Paxton Price, who observed that soft wood is typically used in the native process, because they make the flute in two halves and then glue it together. Lew is currently making a flute using the kauri from Hector Busby's waka stock. Lew is renown not only for his flutes, but also as the engineer who devised a computer mathematical formula to calculate the diameter and length of different types of native flutes, and the location and size of the holes. Most flute makers now use his formula, as it assures a better and more accurate sound. As of this writing, it is available from his web site lewpaxtonprice.us



Hekenukumai (Hector) Puhipi Busby's Kauri Waka Hull under construction 17.23 m (56')



Kauri Celtic Whistle made from Te Aurere Kauri made by Patrick O'Riordan



We recommend making such instruments because they offer an access path. The hardest time in learning any instrument is the first week or month, when the sounds one gets out of it can be awful. Not so with the whistle and the flute – especially the flute because its notes are so hard to play wrong. Having said this, we note the revival in original Maori musical instruments – taonga puro – as championed by the late Hirini Melbourne and Richard Nunns. These instruments should be made as well, but as I tried to play instruments carved by the notable Tainui/Te Arawa carver, James Webster, I would observe that many are more difficult to learn – their access path is hard. Some are played like a bugle others like a bottle or silver flute, with air precisely blown over a hole. Many do not rely on a series of holes for notes, as the sound produced is not so much based on a scale as the sounds of nature.

Keep in mind that the economic purpose of indigenous manufacture of various products is to create a steady supply of income for members of the Kainga that employs them in their craft rather than insecure or menial work that prevents the people from realising their full potential. Therefore we suggest selecting products that support the carving culture and at the same time find a ready market with visitors. Selecting portable musical instruments that are easy to learn and that use native timbers (that might otherwise end up as firewood), will find a strong market from visitors coming to the Kainga. If put on the internet, it may also stimulate an ongoing mail order business with buyers from all over the world.

In the same category as musical instruments are the tokotoko, which is a carved walking cane often used at the formal speeches especially at the powhiri receiving ceremony. Such a stick can be carved for use by visitors – both offering the practical benefit when tramping in the bush, and the formal use as a taonga (treasure). Inspired by James Gilliland, a Cherokee maker of flutes using Alabama native river cane, Waiheke Island flute maker Peter Forster carved a five foot walking flute to combine the art of the tokotoko with that of taonga puro – a walking stick that is played as a flute.

Building ornament

The international market for carved architraves, lintels, mantles and other functional but ornamental parts of a home is relatively untapped by Maori, yet the potential is great. This is an area requiring little introduction, as it is the primary area of traditional carving, although generally done only for the Whare Nui and other whanau buildings.

The first carvings would be those for the Kainga buildings, but the whanau would do well to plan the carving industry with an international market in mind. This is an area where the national arts organisations as well as the embassies and trade delegations may be able to assist.

Expand to form a network of many Kainga Villages

Imagine the potential if not one or two Kainga Villages were built, but hundreds, located throughout the country were to be built. Imagine if a network of the old trails and waterways were reopened, and then imagine that all created a new form of visitor hospitality, a completely new learning experience targeted at overseas visitors. Let us paint an imaginary picture:

The experience is arranged and paid for using the Internet. A sophisticated software package enables the Interactive Traveller to begin at the airport, and identify the number of weeks they plan to be in the country. The on-line map shows each Kainga Village and the route that connects it from others – some walking, others on horseback and others by traditional waka (boat). All such journeys are escorted by an organisation of Maori guides – young people who can't believe their luck, being paid to enjoy the most beautiful outdoors in the world. The map shows the recommended travel time, and distance, and as each link is selected, the software calculates the incremental cost. At each Kainga Village the software provides a recommended minimum amount of time to stay – such a journey is not for people in a hurry – and a selection of the sort of activities one might expect.

The activities are not entertainment. The traveller will participate in the life of the Village – working in the garden, helping the carvers prepare timber, learning to weave – and interacting with the Villagers in an authentic give and take relationship that refreshes both the host and the guest. In the Kainga Village, the visitor pays a predetermined amount for the room and meals. They eat what the hosts eat – understanding the food will be fresh, natural and healthy, with as much as possible grown locally. There will be no other costs in the Kainga Villages except for purchases of discretionary items like wood carvings or fabrics.



Putorino, a Taonga Puro Flute at the Te Puia museum

Composite of six photographs required to capture the full length of this waka hull under construction



When the traveller completes the organisation of the trip on-line, the complex reservation is made and guaranteed by credit card. Each leg of the journey is paid in advance following the incremental calculator. In this way, when the Traveller arrives they don't need to carry money with them. This permits their hosts along the way to greet and interact with the Traveller in a completely natural and human relationship of host and guest. In the greeting ceremony (powhiri) at each Kainga the printed receipt may be presented in an envelope as the koha (gift) but there would be no check in afterwards as there would be at a hotel, and no paperwork on departure.

If this imagining were to become real, and say 175 Kainga were to be built – we might be talking about upwards of 20,000 Maori living in the Kainga or working as guides. If properly marketed, especially in northern Europe where people love to walk and seek learning experiences, one may expect such a unique visitor experience to become a long-term venture most beneficial to all the Kainga. The primary risk to such a venture comes if international travel shuts down or if the world falls into another Great Depression where discretionary spending vanishes.

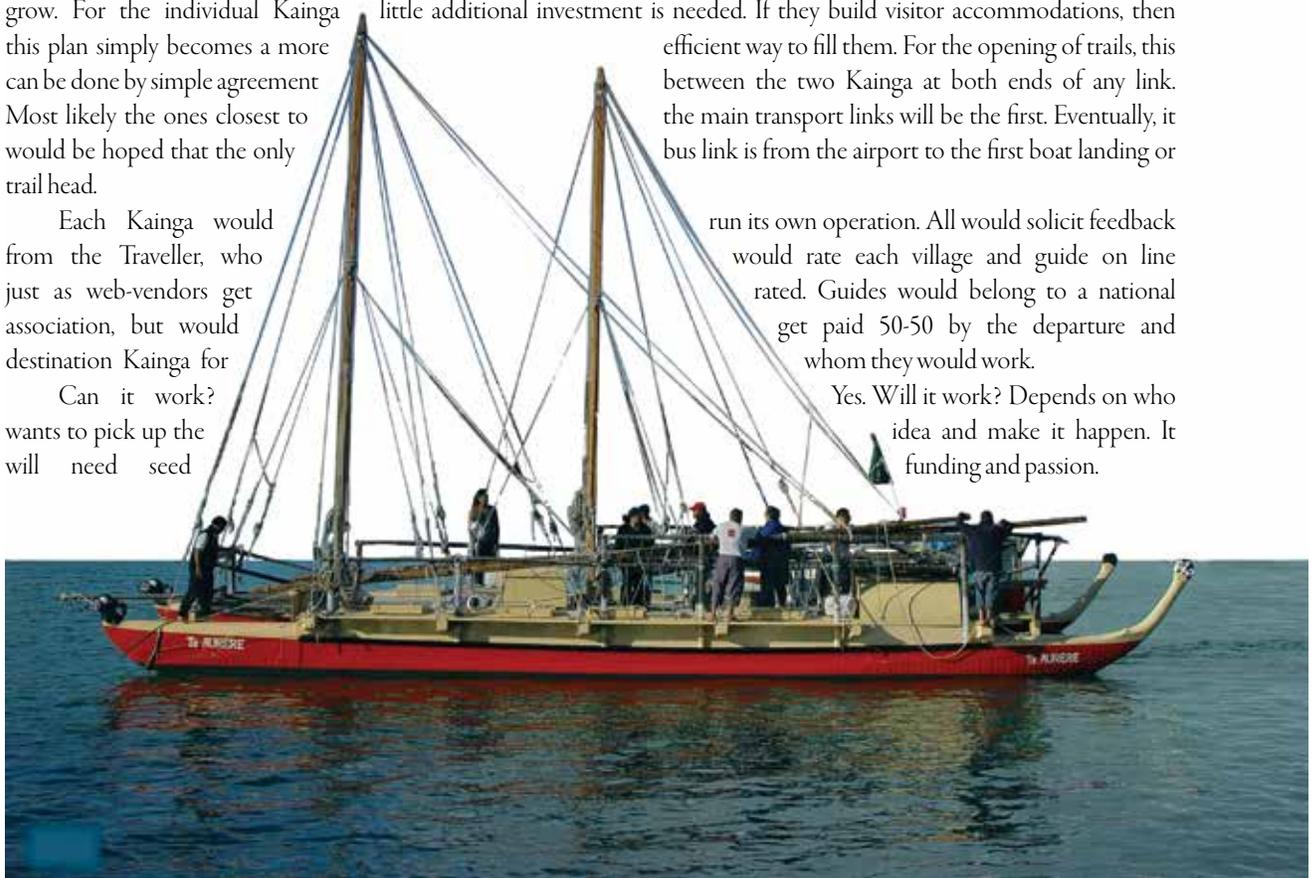
The attractive part of such a business plan comes in the limited investment required and the incremental way it may grow. For the individual Kainga little additional investment is needed. If they build visitor accommodations, then this plan simply becomes a more efficient way to fill them. For the opening of trails, this can be done by simple agreement between the two Kainga at both ends of any link. Most likely the ones closest to the main transport links will be the first. Eventually, it would be hoped that the only bus link is from the airport to the first boat landing or trail head.

Each Kainga would run its own operation. All would solicit feedback from the Traveller, who would rate each village and guide on line just as web-vendors get association, but would get paid 50-50 by the departure and destination Kainga for whom they would work.

Can it work? Yes. Will it work? Depends on who wants to pick up the idea and make it happen. It will need seed funding and passion.

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Yes. Will it work? Depends on who wants to pick up the idea and make it happen. It will need seed funding and passion.



Benefactors

Recently we learned a person from overseas has deposited substantial funds to restore a site sacred to Maori. It does happen, and if the relationship is right, it proves equally rewarding for both parties. If the hapu or whanau puts out the word that they are seeking to develop a relationship with a benefactor, it may provide a source of seed funding. The relationship should be one of good credit, not necessarily a charitable gift, because it is important that the village be economically sustainable and pay its own way. However, securing the bridge funds is more difficult than a conventional real estate development. If the Kainga chooses to go in this direction, it is of the utmost importance that a reputable chartered accounting firm or other independent and financially sophisticated trustee be charged with managing the funds to assure they are well spent and properly accounted for. If a benefactor has a good experience, it paves the way for others. If he or she has a bad experience, it ruins it for all.

The Difference

For Maori who wish to not only to reclaim their ancestral lands, but also create a way of living that weaves in ancestral patterns with present reality, we helped evolve the concept of the Kainga Village. Present day Maori reality includes money, the Building Act, electricity, machines, telecommunications and a host of things ancestral Maori would never have imagined. Never-the-less, it is important to preserve ancestral patterns including creating an environment where:

- Turangawaewae, a place to stand as of right, is restored
- Te Reo Maori, the Maori language, can become used in its original setting
- Manakitanga, hospitality to guests is restored to its proper place
- Whanaungatanga (kinship ties) and Whenua (land as sustenance) become intertwined every day, not just on tangi (funeral) or hui (meeting) visits to the marae
- Ohaoha, economic generosity is restored
- Mahi-a-rongo, the making of crafts, becomes part of the economic base
- Akoranga, ancient teachings Tangata Whenua held for the world may be taught

Many other parts of this book will be relevant for Tangata Whenua wishing to build their Kainga Village and there may be other economic plans that fit particular tribes such as fisheries, forestry, aquaculture and conventional western industry and manufacturing. The ideas presented in this chapter focus more on restoring and maintaining the culture of tangata whenua. They are intended to spark dialogue and inspire vision. Our dream outcome would be to travel to such 175 Kainga Villages as a welcome visitor.

Getting Started

Many of the processes described in the other chapters of this book apply to an indigenous village as well. Much of this chapter focused on the economic plan. Once such a plan is established and agreed, the biggest challenge is actually getting started and working to a fast pace. This requires focus.

Leadership

Good leadership and followership is essential to success. Leadership can be shared provided a clear agreement on decision making is set out and followed. Secure leadership training – even the best leaders find ongoing reminders make a big difference in effectiveness. In building the place of the home fires, consider looking to the kuia and whaene for leadership especially in decision making and money management. If you don't get the leadership right the rest will encounter difficulties all the way through.

Schedule

Don't set a target date to complete. Instead get a big whiteboard and magnetic cards and write out the steps required to build the Village. Begin at the end, the right side of the board, with a



completed Village, with details describing how many homes, work places, visitor facilities, public buildings etc. Then track back showing how they got there. Who built what, with what resources and costs. Work back to the building and planning consent process, the engineering and the design. In each step name people, apply costs and most importantly, estimate both work time and calendar time (delays outside your control).

Then on the bottom of the whiteboard put a start date on the left side and add up the time. By the time you get to the right side you will have a completion date. If it sounds as if it will take too long, examine each step to see if it can be done in less time, and what would need to be done to achieve this. Keep a copy of this whiteboard, perhaps reducing it to a planning software package if you have a talented computer wizard among the whanau. You will use this plan to manage the process of building.

Use the 100:1 scale model, and if your land has contours, consider modelling them on the board. If possible do this modelling work on the land, so you can walk it regularly and reality check your test ideas.

Workshop and storage

If you lack a workshop to set up the modelling, look into something that can go up quickly and inexpensively. One design uses telephone poles to make what in effect is a big tent. In some cases such a design is temporary. In others careful site selection recognises that it may remain for future use. Make such a workshop big enough to store collected building materials as well.

Collect Materials

Sometimes one can buy a whole house lot of doors and windows for next to nothing if a building is being demolished, but this is only of value if (a) you have the time and truck to collect them and (b) you have the place to store them.

If you do have the vehicles, be aware of the opportunity to collect stone off-cuts from companies that make bench-tops out of granite and marble. These companies can produce as much as a ton of off-cuts a day, and for them, the stone is rubbish they must pay to dispose of. If you have some creative people in the whanau, they can break these into smaller bits and make mosaic floors that can become works of art as well as long-lasting floors. Again this will require organising collection and storage prior to construction. When you build, be sure to include hot water tubes in the floor and substantial rigid insulation under the concrete to keep the floors comfortable and warm.

Begin with the profit centres

Unless full funding happens to be on hand, sequence projects by first picking ones that will generate income for the Kainga. This allows some people to begin to earn a living early on in the process, something that will give momentum to the balance of the development.



Checklist for building an Indigenous Village

- Identify the land and people
- Determine appropriate legal ownership of buildings – collective or individual title.
- Identify funding and assure no fish hooks (like only tow-away houses)
- Develop the leadership model and agree to hold to it – agree to agree
- Do a talent survey of all who want to live on the land
- Decide if you want to invite non-whanau/hapu (non-tribal) residents to join in
- If workspace is needed, build it on the land – Buy a large yurt if you can't build a fast pole barn that you won't regret later
- Create a time line to estimate how long it will take from start to finish
- Begin to collect raw materials to save money
- Secure a 100:1 scale model of the land, aerial photograph is good
- After laying out a first cut (fast and no commitments or serious arguments) have a major workshop on the local economy. Bring in experts. Develop a solid business plan. Remember seven generations to come.
- Develop a bridge plan to identify the costs and path to get the economy running
- Set out the business buildings on the scale model
- Set out the residential buildings
- Engage a professional to reduce the 100:1 scale model to a standard master plan to secure applicable zoning consents
- Build basic accommodations first for the residents who will do the construction
- Build the economic units (businesses) that will bring in outside income
- Build the rest of the Village



*Photo by permission of Te Puia
Carving Workshop - Rotorua*



Te Puia – To plant a seed



In Rotorua, New Zealand an ancient Maori village site became the Maori Arts and Crafts Centre by an act of Parliament in 1967. In 2007, a major upgrade to the facility, now known by its Maori name Te Puia, has been completed – a pre-eminent example of how to design with spirit. We went down to photograph the architecture for this book, but the dialogues we had opened new possibilities following the ideas discussed earlier in this chapter. Permit us to put these forward as a seed. Whether it falls on fertile soil, we leave to others.

It is said that Te Puia is the second largest visitor attraction in New Zealand. With its new facilities, it is authentic – not entertainment for tourists, but an opportunity for visitors to learn, to have an authentic experience of Maori. In my case, the experience came as a surprise. The designer, Carin Wilson was walking us into the entrance, explaining how it came to be. Suddenly, I found myself both breathless and full of breath at the same time, if such a thing is possible. Crossing into the circle, surrounded by the twelve carvings (“po”) shown on these two pages, the effect was physical, yet clearly was in the realm of what in Chapter 13 we call Aether (ether). With a large stone of ponamu (greenstone from South Island) in the centre, the circle was open to the sky and above each of the po rose a high pole on the top of which was a carving of the spirit realm. While some of its architecture is traditional – wooden carvings and poles; much blends the modern materials of concrete and stainless steel.

After a time we then walked into a building, much like walking into a turtle shell, kiva or an ancient long barrow, as one stepped down into a darker place where one learns of the culture of the Maori. This part of the experience was distinctly 21st century, using sensors to activate music or provide information, yet its message told of ancient ways and lore.





Then a third transition, this time back into the world of light and life as the door opened onto the marae, the traditional Maori architecture whose carvings and weavings tell the history of the tribe. Finally, we visited the carving and weaving schools on the grounds.

Te Puia has a shop as well, and the dialogue focused on the market for hand crafted Maori works. Visitors are looking for authenticity, for things made that cannot be found in tourist shops. We suggested that Te Puia might be able to create a market for these goods, and then approach different iwi and hapu (tribal authorities) with a proposal: Create tribal villages on your ancestral lands and include in your business plan the making of goods to be sold by Te Puia. As the largest Maori visitor attraction in the world, this offers considerable potential.

We then discussed the idea of reopening the ancient trails and waterways and connecting Maori Kainga Villages in creating a unique visitor experience where people travel by boat, foot or horseback and stay in the rebuilt Kainga Villages. An idea emerged suggesting that perhaps the best place for such overseas visitors to begin would be at Te Puia. The facility is already set up to educate and orient such visitors, to introduce them to the protocol of coming onto a marae and to the kind of arts and crafts that one may expect to find during the journey. This idea makes sense. Te Puia already has the core, these ideas would be enhancements.

The essence of such a plan lies in the potential economic engine of Te Puia. At present it collects an admission fee, and for the most part sells familiar goods obtainable elsewhere. Yet these very same customers possess considerably more spending power than presently tapped. Offer unique, high quality indigenous products and they will be purchased. Provide distinctive native experiences and they will attract visitors who wish to learn.

"I say to people, regardless of their culture, 'Set your place up, set your courtyard up to embrace people from all over the world, because they will come.'" So said Dr. Rangimarie Turuki Rose Pere CBE, CM, Tohuna of the Tuhoe tribe. We agree. The courtyard at Te Puia is built and millions come. Build more throughout the land.

This economic engine provides the income upon which Kainga Villages can be built. They may begin small, with one or two members of the hapu or whanau (tribe) returning to their ancestral land and setting up shop. Te Puia will need to require they make the goods on their ancestral land, or it would be less likely the Kainga Villages will emerge. Then open the dialogue about establishing visitor facilities on the ancestral land – guests paying for room, meals and guides. Initially look for people who may already be on the land, or those highly skilled in making goods that might be sold in the Te Puia store. Others will then emerge as they see how to do it.

The next area to consider follows a model developed by the Metropolitan Museum of Art both in New York City. Their shop sold replicas of museum pieces, and they then began to open commercial stores in other cities. Such stores would be well received in places like Germany provided the goods offered were of the highest quality and hand signed by their Maori maker. The opportunities are many, what is needed is vision, leadership, skill and commitment.

As noted in the beginning of this section, these ideas are but seeds. Someone else must plant them.

