



Hawke's Bay Pasifika Mural

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Design explanation / elements:

This mural depicts the journey that was taken from our early Pasfikia ancestors from their homeland to the land of milk and honey. Along with depicting that journey it shows the past (the left Wall) and the present/ future (the right wall). The designs that have been used in this mural have come from a wide range of Polynesian countries such as Samoa, Tonga, The Cook Islands, French Polynesia, Fiji, Kiribati, Vanuatu, Tuvalu, Solomon Islands, Niue, Tokelau and Papua New Guinea.

The left Wall (Past):



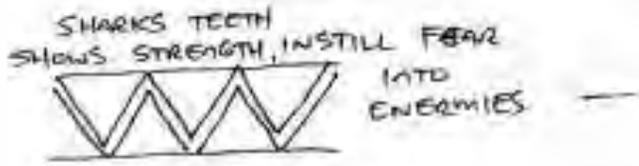
Green Sea Turtle:

With the left wall (the past) the main feature you can see is a Green Sea Turtle swimming through the ocean with a fale, a kava bowl, a church and traditional head piece. In the Polynesian culture the turtle (Onu), is a symbol of fertility, longevity and peace. The shell patterns are often seen in carvings and tattoos and are believed to represent family relationships and the concept of unity. The sea turtle is renowned for its navigational skills. They travel great distances and have an innate ability to find their way home. We used the sea turtle to symbolize the journey that our ancestors would have taken and with them they took our values and traditions as seen on the turtles back. The turtle carrying our values and traditions is a metaphor for our ancestors who when coming here to New Zealand may it be by a traditional Vaka or by Air New Zealand the journey they took would have been a hard and long one. When traveling our people always take apart of home with them through our values and through our traditions. Home will always be traveling with them, so as the turtle travels it always holds home with it as our people hold their motherland with them in their hearts no matter where they travel.



As the turtle is swimming through the ocean we have more traditional Polynesian designs from our different Polynesian countries. Behind the Turtle we have a traditional shark teeth design along with Vaka traveling along with the Turtle.

Shark Teeth:



Sharks are regarded as fearless hunters, powerful creatures that dominate the oceans. Based on their characteristics and on myths and legends, sharks (and therefore the shark teeth motifs used to represent them) are symbolic of strength, guile, protection and guidance as well as ferocity however, they are also symbols of adaptability in many cultures.

Triangles are an ubiquitous element in Polynesian art and the simplest, most common way to represent shark teeth. It's not a universal symbol though, since triangles can also represent other elements like trochus shells, bonito, tree roots, mountains and more.



Waka/Vaka:

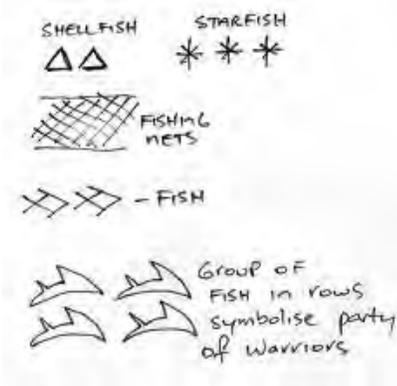
The Waka or Vaka behind it is the traditional canoe used by Polynesian people as they navigated using the stars and explored the many new horizons. As stated before the Polynesian people navigated their way using the stars and the many different star constellations at night. The stars themselves represent the 15 different islands of the Cook Islands, Rarotonga, Aitutaki, Manuae, Mitiaro, Mauke, Atiu, Takutea, Mangaia, Palmerston, Nassau, Pukapuka, Suvarrow, Manihiki, Rakahanga and Penrhyn. The star's flow through both sides of the mural as the navigation from the past to the present/ future.



Fish:



Fish have always been a fundamental resource in the life of Polynesian people. The richness of the ocean granted both to settled groups and to navigators a never-ending source of food that was fundamental during months-long voyages. Fish in general therefore symbolize abundance and prosperity, but they can take on other meanings as well, inherited from the specific characteristics of the different species. Hammerhead sharks for example symbolize tenacity, strength and determination. Since they move in large groups, often comprising thousands of them, they can also be a symbol of sociality.

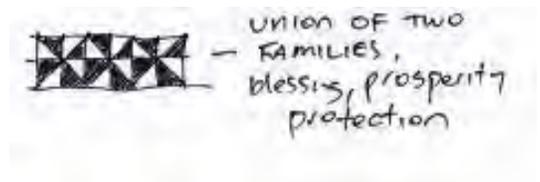


Bonitos belong to the tuna family, and they are an important resource that still plays the lion's share in many traditional Polynesian dishes. The traditional tattoo motif representing their tail, with the characteristic rows of triangles, closely recalls the shark teeth motif, and it's used as a symbol of prosperity and abundance.

A group of fish together in rows can be used to represent a group of people or a party of warriors.

Manulua:

The Manulua kupesi (motif) is one of the oldest found throughout Polynesia, and is now most commonly associated with Tongan designs. Manulua literally translates to "two birds" - "Manu" meaning "animal (bird)" and "lua" meaning "2." The design shows the silhouette of 2 birds meeting, the shaded areas giving the illusion of their wings. The Manulua symbolizes the coming together of two people or two families to form a union, becoming one. It's origins are unknown but similar motifs have been found throughout Polynesian art and in early Lapita pottery.



Background above the water:



Breadfruit and Pandanus Leaves:

Breadfruit in some pasifika islands can be eaten like a vege. Pandanus leaves are used to wrap food and put it in an over/ umu or as decorations such as lae's.



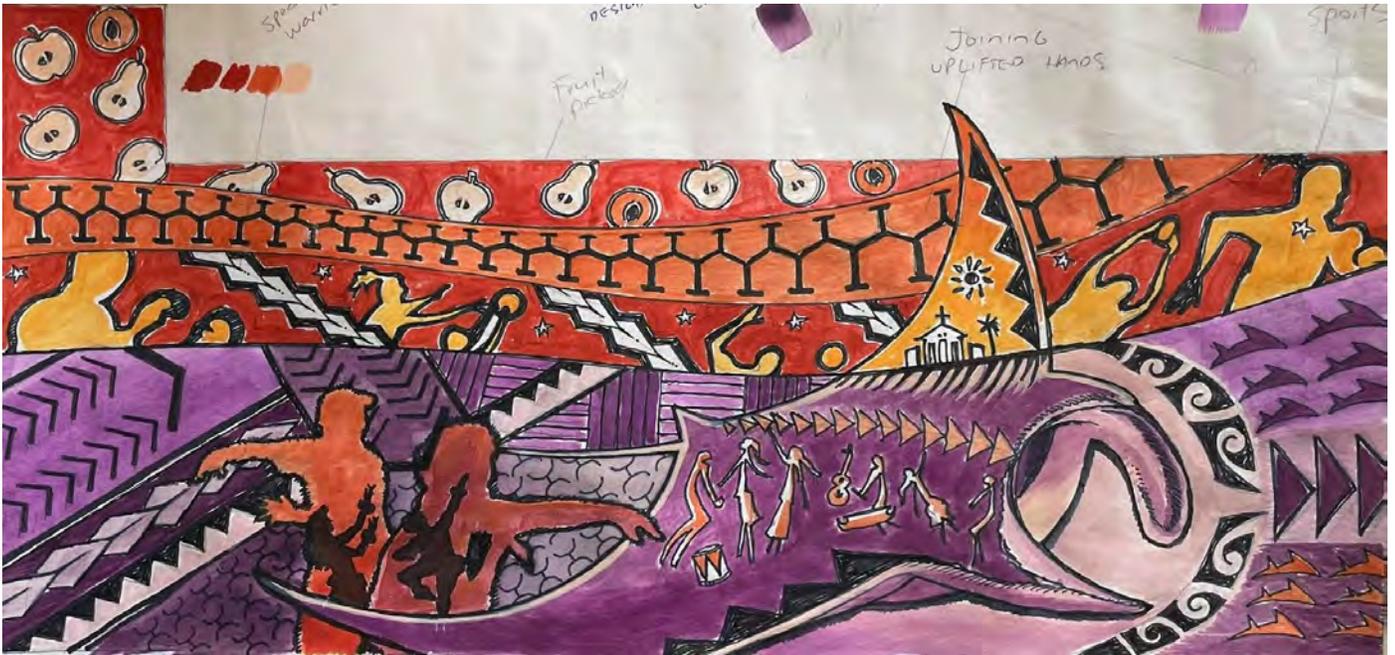
Unity design:



Unity is something our Pasifika achieve in great levels and numbers. This design is a traditional design and represents unity which is a key value for Pasifika people. Polynesian people are united through church and the wider community. Through coming together and worshipping at church the strength of the relationships with each other and made stronger and are able to unite and come closer as a community. However, with this design it means people are united but are alone with their respective communities



The right wall (Present/ Future):



Manta Ray:

Similar to the left wall (The past) the main feature on this wall (present/future) is the Manta Ray. Manta Rays are “birds” of the sea as they gracefully glide through the water near the surface as well as skirt right over the sandy bottom. Polynesian people see the Manta Ray as the symbol of Spirit Guardians representing graceful strength and wisdom. The symbol of the Manta Ray in the Cook Islands is to stay the course and be true to ourselves. Because the manta ray is able to navigate the ocean and the different depths, it is a reminder that we will get to our destination if we just keep moving forward. Some cultures believe that water is a symbol of our emotions and for the Manta Ray to be able to move through these waters un-phased is a representation of our ability to observe and be aware of our emotions and go through life with a calm that is representative of the manta ray.

The Manta Ray is symbolic of getting what we want in life by directing our energy into the proper avenues. The Manta Ray uses its large body to round up plankton and direct them to swim in their mouths, we can take this as a symbol of them using their energy wisely and for purpose.



Above the water:



Fruits:

Hawke’s Bay is renowned for being the fruitbowl of New Zealand for the many fruits we grow espically apples and other stone fruit. With this wall we have contrast the Breadfruit and the Pandamus Leaf for stone fruit in particular apples and pears. Polynesian people are renowned for being orchard workers here in New Zealand from pickers and thinners to heavy machine operators and pack house workers. We used this a background because for many



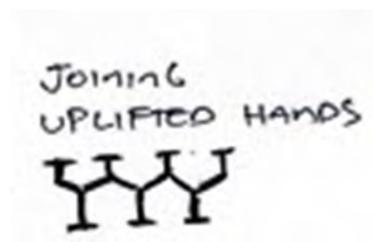
Pasfikia families here in Hawke’s Bay this is a source of life, by this we mean income to support their families not only here in New Zealand but also in the Islands. Many orchard

workers here come from overseas from Islands like Samoa and Tonga. The money they make is sent to the back home to the islands to support their families at home. Unfortunately, due to Covid-19 many seasonal orchard workers especially those from the islands had a choice whether to stay or go back home.

Enata (Joining hands):



Contrasted with the left wall this design shows joint uplifted hands to symbololise that all our pasfikia are united and the walls put up are now torn down are we are closer than ever before. In this morden day and age everyone is more connected than ever before through technology such as moblie devices and computers and the apps Snapchat. People can connect with a mere click of a button. Not only we are made closer through our adversity. This is also called an Enata, right are also used in rows as if joining Earth and Sky were once tightly lived in darkness between them until they joined to push their father up, thus letting the light in between them for humanity to see and prosper. On this account this motif represents ancestors and the sky as well, being known by the name ani ata, "cloudy sky".



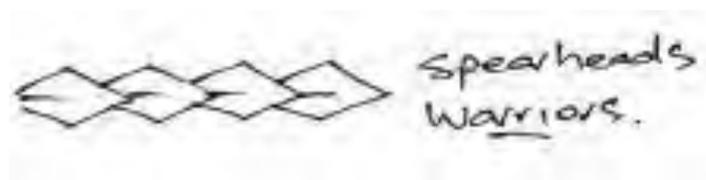
through technology such as moblie the house like Facebook, Instagram and eachother from around the world with through technology are we united but resilience and strength in the face of very simplified enata like the one to the their uplifted hands. Legends say that embracing each other. Their children

Sports Design:



Polynesian people are renowned for their sporting capabilities thanks to Pasfikia sportsman and woman such as: Valerie Adams, Steven Adams, Joseph Parker, Jonah Lomu, Sonny Bill Williams and many more. Pasfikia people love to play sports along with other recreational activities, from rugby and basketball to boxing and netball. Pasfikia people love to run, jump, kick and move around in general which is why they tend to have a fierce competitive side. Here in Hawke's Bay we have many Pasfikia sportsman who play for our local magpie's team such as Folau Fakatava, Neria Fomai and Anzelo Tuitavuki to name a few. Sports is a major part of life for Pasfikia people especially for our youth and young adults from competing in school competitions such and local club competitions.

Spearheads:



Spearheads or Fa'aulutao in Samoan, the spearhead represents both the warrior and the fisherman, as they were used by both of them. In the traditional Samoan male tattoo, or pe'a,

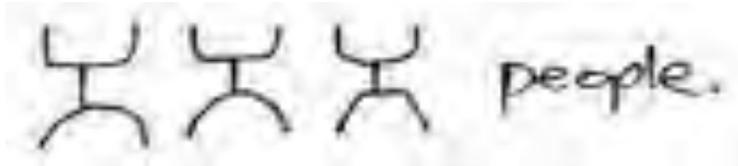
which extends from the back of the waist to slightly below the knee, the spearheads were one of the first elements to be inked. When a boy reaches maturity and is considered worthy of receiving his tattoo, the tufuga ta tatau (maker of tattoos, a title given only to master tattoo artists) starts studying the back of the boy to decide where the initial line should be drawn. He won't start until it's been commonly agreed with the parents of the boy. This line goes horizontally on the back and bends slightly upward on the sides of the torso to end almost on the front of the body, and it represents the canoe of the ancestors, symbolizing both the connection with the roots and that the boy is ready to guide his own canoe, to provide for his family. This is symbolized by the two spearheads that finalize the tips of the canoe on opposite sides. The Samoan symbol representing the spearhead reminds of the corresponding Hawaiian version, where spearheads are often arranged in patterns of several points side by side. Patterns with several spearheads arranged in a row are also typical in Tahitian tattooing, where the more figurative style includes more realistically designed rows of spearheads. They also appear in association with enata symbols to represent warriors.



Under the sea:



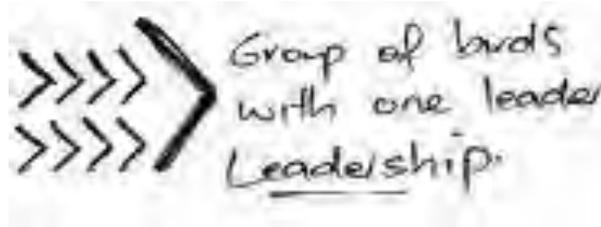
Enata:



Enata is the general word used to indicate the Marquesan symbols representing people. Some specific representations have different names based on their characteristics and particular meaning. Being strength a common trait related to heroes, many symbols depicting them, like the Kena variants below, simplify the figure to the extent of representing only arms and legs, or trunk and arms. The trunk is important in Polynesian cultures as the stomach was considered the center of a person's mana (vital energy, authority). This belief was shared by most cultures around the Pacific.

Birds:

Birds are an ever present symbol in Polynesian tattoos, enjoying a prominent role in many traditions throughout the whole Pacific Ocean. It's easy to understand why if we think that the observation of the migratory routes of some birds like the golden plover and the arctic tern inspired Polynesian navigators to embark on the oceanic voyages of exploration that led them to discover every land scattered throughout the whole Pacific area, reaching north to the Hawaii and possibly Canada, south-west to New Zealand and south-east to Chile.



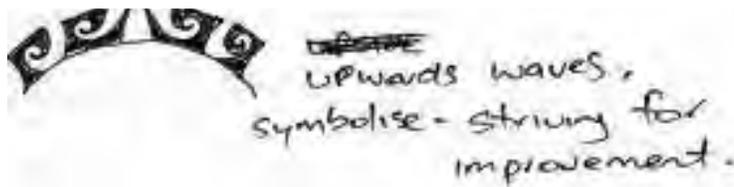
Birds are seen as messengers and emissaries of the gods, often having divine powers themselves. In Samoa the golden plover is considered an ancestor of humans: when the world was still only water and darkness, the golden plover was flying over it on a journey to explore this new world, until he got tired and asked for a place to rest. Tagaloa then threw some rocks, which became the land. There, when the bird pecked on a worm, breaking it into pieces, humans were born. On this account a chevron pattern that resembles the legs of the plover, called

fa'avaetuli (like the plover's legs), is used to represent ancestors, while a zigzag symbol called fa'aanufe (like the caterpillar) representing the chunks that the worm was split into, is used to represent people. A group of birds with one in front of them can symbolize a leader, while having a bird in front that is different can be a symbol of uniqueness and pride.

Upwards Waves:

Water is a constant, ubiquitous presence in the life of peoples from the islands, and the Pacific Ocean was a particularly rich one, which granted the life of those who turned to it for food. The archipelagos spread throughout the vastity of the Pacific Ocean had different geographical characteristics, which deeply impacted on the way of living of their inhabitants, on their traditions and on their designs.

Where the ocean was easily accessible, and with it its resources, people considered it as a second home, a giver of life, like in Samoa and Fiji for example, where tattoos were lighter and more symmetrical. Where the islands were steeper and without protection from the oceanic waves, fishing was harder and more dangerous, which led to clans fighting against each other for the best fishing grounds. Designs were consequently darker, asymmetrical and richer with war related elements.



Another proof of how important ocean and its characteristics were to survival has been observed in Sikayana and Ontong tattoos, which actually seem to replicate on the shoulders and along the arms the structure and characteristics of the ocean surrounding the islands, being darker where the coast dives deeper into the ocean, and lighter where shallow waters and sands surround the atolls.

Dance:



performed are from the islands of Hawaii, Tahiti, New Zealand and Samoa.

Oftentimes when talking about Polynesian dance, it's assumed that most of the dances seen being performed are hula. While hula is in fact a type of Polynesian dance, it is only one of many that are performed. Typically, the types of Polynesian dance seen being

The most commonly known form of Polynesian dance is from the island of Hawaii. Hula is actually the Hawaiian term for "dance," and is usually characterized by its slow and graceful hips and hands. This is actually a more modern form of hula known as Hula Auana, often accompanied by ukulele or more contemporary music. The more traditional form of hula is Hula Kahiko, with stronger motions and accompanied by chants or a singer playing an ipu, or gourd drum.

The fast, high-energy dancing with drumbeats is from the island of Tahiti. Tahitian ori, the Tahitian word for dance, is often seen in luaus and mistaken for hula. Tahitian ori is characterized by the fast drumbeats played on a slit-log drum known as a toere, and its fast motions. For the females, they use mainly their hips, but guys are known for the step with their knees, pa'oti.

The islands of New Zealand have several dances performed through chants and implements. The Maori Poi ball dance has women twirling small spheres attached to rope. What many people recognize is the Maori Haka—a war chant made famous by the New Zealand national rugby team: The All-Blacks, where they would perform this before every game.

Finally, from the islands of Samoa, there are many exciting and high-energy dances, or siva as they are known in Samoan. The Siva Afi, or fireknife dance, is a dance performed by spinning a knife that has been set on fire, and is often a highlight for most luaus. The Samoan Sasa is a synchronized dance that usually is distinct from each village, and has a large amount of people performing all at once.



These are just a few examples of the dances that make up the entirety of Polynesian dancing. Each one has its own unique style and culture behind it, and it's a pleasure for any performer to help spread this culture for others to enjoy. Kalakeke Pacific Island Dance Company is but one of many who wish to spread this culture for others to experience.

Music:

The music of pre-colonized Polynesia was almost entirely vocal, full of chants and story-songs that interacted intimately with dance. When European settlers came—specifically, when European missionaries came—they



brought instruments such as the guitar and ukelele, elaborate church hymns that glimmered with multi-part harmonies and, quite often, a ban on pre-contact songs because of their perceived aggressive, sensual and/or non-Christian spiritual nature. Polynesians adopted Western musical forms with great success, particularly the church hymns, which they sang rhythmically and with cascading harmonies, emphasized by grunts or nonsensical syllables, and, uniquely, with vocal phrases ending with notes that

twisted downward. Today's Polynesian music is a mix of all these things—Western in form and structure, but still deeply intertwined with the islanders' natural rhythms, spiritual take on the world, and drive to dance.