

scope

Contemporary Research Topics

kaupapa kāi tahu 5:

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This issue **Scope (Kaupapa Kāi Tahu) 5** is on the one hand a showcase of Kāi Tahu, Māori and other Iwi research at Otago Polytechnic and, on the other hand, an outcome of a growing commitment to Māori research aspirations at Otago Polytechnic and with the Māori community.

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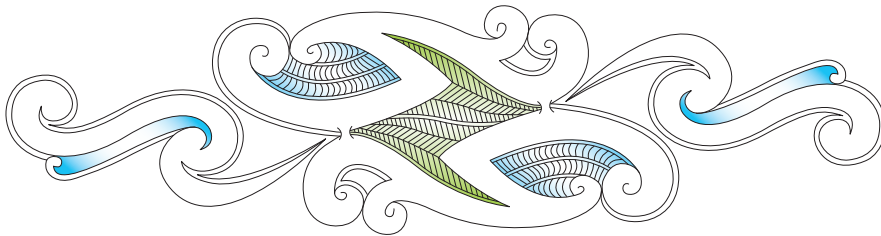
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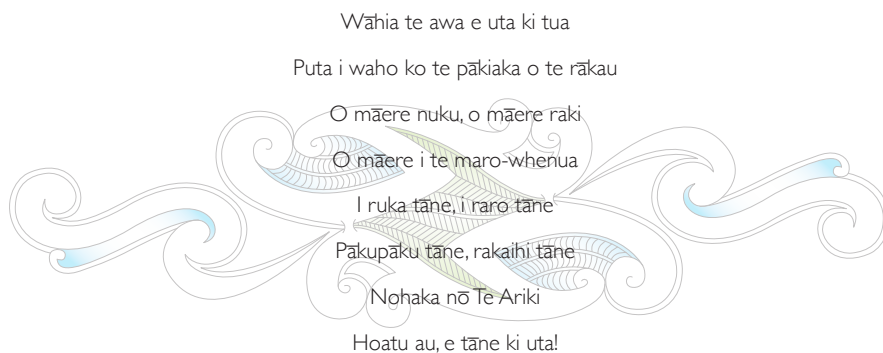
Kotahitaka (Unity)

Artist **Dana Te Kanawa (née Russell)**, Kāi Tahu

The overall pattern brings together landscape, seascape, Kāi Tahu, Otago Polytechnic and the people from all of the places that come here to study. It symbolises unity and togetherness.

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Kelli Te Maihāroa



This ancient karakia *incantation* was recited by Rākaihutū, the famous kaihautū *captain* of Te Uruao Kapuraki waka as he set sail from Te Patu Nui o Aio to Aotearoa. Rākaihutū chanted this karakia to clear the passage ways through the great Pacific oceans to Aotearoa (Beattie, 1918, p. 146). Kā pākitua was the name of the prow on Te Uruao Kapuraki waka and it has been said that this karakia refers to it being a double hulled waka (Evans, 1997).

Our first acknowledgement is to Rākaihutū, who navigated the uncharted waters of the Pacific to beech at Whakatū, Nelson. It has been said that this journey, and the navigation of other waka to these southern islands, were amongst the greatest achievements of humankind. Therefore, we honour the courage of our tīpuna that have traversed the moana and whenua before us.

Haere atu rā, hei whetū ki te raki, tīaho mai nei, mō ake tonu atu. *Farewell to you, who have become stars in the heaven, shimmering and immortal, shining forever.*

As we turn towards the living world, the cover image reminds us of the tranquillity we are able to experience whilst sailing on our awa and moana. We wish to acknowledge and thank Takiwai Russell-Sullivan for allowing us to use this image taken during the launch of the single hulled waka, Hiwa-i-te-Rangi, at Karitāne on the 26th of March 2019. This was a significant event for the Puketeraki community and represented a collective effort in working together to achieve a shared vision and purpose. Emeritus Professor Khyla Russell said Hiwa-i-te-Rangi was the second waka built by members of the waka club (including rakatahi from the local schools) from Ōtepoti, Karitāne and Waikouaiti districts. Additional support came from taira Māori studying at the Otago University and northern mataawaka students. The community also celebrated a visit by the Hauteruruku waka, which had been on a northern voyage and was loaned to the Karitāne community for a few weeks. This gave the opportunity for local waka ama members to paddle and sail the double hulled waka. These experiences also provided the opportunity to create and pass on

inter-generational waka knowledge within this rohe, as well as knowledge sharing mātauraka between southern and northern iwi. This event also contributes towards the current Polynesian waka renaissance throughout the Pacific, which connects us with our whanauka throughout the motu and across Te Moananui a Kiwa, the mighty Pacific Ocean.

We wish to acknowledge submission from Otago Polytechnic staff, learners and friends who heard the karaka to share their contributions to make the fifth Kaupapa Kāi Tahu journal a success. Each submission makes a unique contribution to the depth and breadth of Māori research interests across our takiwā, and beyond. These pieces of writing and selected images make connections, both between individuals and as a collective volume, capturing tribal knowledge, narratives and ideas that will strengthen both our unique histories and shared futures. We were also fortunate to be able to highlight some of the Māori students art work from the art exhibition 'Hōpua Whakaata'. Kā mihi nu nui ki a koutou.

Finally, the Office of the Kaitohutohu wishes to acknowledge the Editorial Board which helped to navigate this process and ensure that our waka was on the correct pathway forward.

It is a pleasure to present Scope: Kaupapa Kāi Tahu 5: Mauri Ora, which was also the theme for Otago Polytechnic's Māori Research Symposium in 2018. Here, mauri refers to the life essence of a person or object, and in an ethical research context, relates to whether the mauri of a person, object or thing will be compromised or enhanced (Mead, 2003). The cultural concepts of mana, manaaki and whanaukataka enhance the mauri of a person and their surrounding community. These kaupapa Māori concepts also form the foundation of Māori research principles that frame and guide rakahau Māori, *Māori research*.

The first pūroko article of this journal is entitled 'Mauri' speaks to the mauri and wellbeing of the whānau. This te reo Māori tuhika, by Te Urikore Biddle, this piece obviously builds on last years Māori research symposium and this years journal theme. Ko te reo te mauri o te mana Māori, *the language is the heart and soul of the mana of Māori*.

In 'Pūrākau: Embracing our indigenous identity and recognising the equality of the implicit other', Adrian Woodhouse presents an insight into his childhood days growing up on a Central Otago farm and how kai connected and maintained a sense of whanaukataka and community belonging. His work draws upon kaupapa Māori theory, utilising pūrākau as a metaphorical narrative to reclaim identity, language and culture as an authentic mode to communicate implicit cultural values and practices. Adrian's article is completed with a wero for teachers of Māori learners to embrace pūrākau as a way to authentically co-construct meaningful knowledge and understanding.

The third submission is a waiata composed by Moana Maniapoto entitled 'Moko', accompanied with images of Kelli Te Maihāroa receiving her moko kauae *chin moko* from tohuka tā moko artist, Rangi Kipa, and photographed by Katie O'Neil. The combination of kupu from Moana's waiata, Katie's photography and Rangi's artistry offers insight into some of the historical and contemporary reasons that people choose moko and wear their pride upon their skin.

The collaborative article, 'Māori Learner Experiences in the Bachelor of Leadership for Change Programme', focuses on the diverse learning experiences of four Māori learners at Otago Polytechnic. This article provides a deeper insight into how this programme and teaching pedagogies have been shaped around the individual learning needs of these tauira and the most effective ways to achieve their unique aspirations. They touch on the cultural concepts of whanaukataka, ako, kotahitaka and tūrakawaewae as the glue to culturally inclusive learning environments.

Gianna Leoni and Megan Pōtiki describe themselves as 'language avengers' and offer insights into the advantages and potential challenges of 'Academic writing in te reo Māori'. They set the context for te reo Māori as an official language of Aotearoa and within the global context of indigenous minority languages. As a cultural identity marker for all New Zealanders, they argue that there is much work to be undertaken in order to ensure that te reo Māori flourishes both within the home and educational settings, including academic settings. They offer an insight into various opportunities to build and strengthen te reo Māori communities, encouraging Aotearoa to become truly

a bilingual nation.

In 'Tūruapo Astronesian 3000', Metiria Stanton Tūrei shares images of her art practice as a symbol for Māori agency and self-determination; past, present and future. She draws on tāniko designs primarily in textiles, presented in bodily adornment through these photographs. Her work is accompanied by recounting several atua stories and the inter-relationship between each of these powerful deities and human beings. Metiria would like to acknowledge the āwhi and tautoko that she received from Chris Hansen and Jessica Latton.

Kelli Te Maihāroa recounts the trails of her pōua, Te Maihāroa, and his people in the article 'Retracing Ancestral Footsteps'. The two motivating factors to undertaking this journey and research was to: a) honour the mauri of the Waitaki awa; and b) commemorate Te Heke the Migration of 1877-79 through the Waitaki Valley. Whānau provided journals of their experience on Te Heke Ōmāramataka (2012), which traces the sacred ancestral trails and leaves footprints for future mokopuna to follow.

Similar to the above article, 'Lines from Within' traces a whānau journey, following Rachel Dibble and her two children as they journeyed to their ancestral rohe of Taranaki. Rachel acknowledges her growing understanding of mana whenuataka gained from working with Emeritus Professor Khyla Russell. She knew she needed to respond to the question that she asked her own students: 'Nō hea koe? Where are you from?' Presented as a slam poem, this prose shares her whānau experiences of connecting with the mana of her own whenua and Taranaki whānau.

'Hūtia te Punga' is a Ngāi Tahu-led education initiative which aims to utilise a collaborative framework across three institutions, build on the culturally responsive teaching that is evidenced and provide professional development to teachers of Māori learners. This collaborative article is written by Porsha London, Eruera Tarena and Joe Kuntz. It outlines a kaupapa Māori approach, which draws on Macfarlane's Educultural Wheel to gather feedback from tauira Māori and teaching staff. It presents a summary of the initial phase findings, the culturally responsive professional development workshops and interim insights.

The poem 'Butterfly Kisses', composed by Kelli Te Maihāroa, recounts her experience of suddenly losing a loved one, the process of coming to terms with physical separation and the realisation of eternal spiritual connection.

Last, but by no means least, we finish this fourth edition showcasing the creative mahi toi of our Māori students work from Hōpua Whakaata 2019. The pieces range from still life, to abstract, sculpture to jewellery and resin encased insects. Art reflects our cultural values and identity, it helps us share our individual and collective stories. This mahi toi provides an insight into the creative expression of the artists connections with tāngata and the environment. A big mihi to our Māori tauira for sharing their innovative and inspirational work.

This edition of Scope: Kaupapa Kāi Tahu presents as a mixture of previous editions, with a variety of genre comprised of photographs, poems, art, narratives and articles. It offers an insight into the southern world of Kāi Tahu whānui and reminds us of our whakapapa links across Te Waipounamu and Aotearoa. These contributions are both cultural and emotional expressions of how we learn and play in our everyday lives in order to maintain a balance of mauri.

Mauri tū, mauri ora - an active soul is a healthy soul.

Tihei, mauri ora koutou.

MAURI

TeUrikore Biddle



Ka noho au ki te koko o tōku whare ka whakaaro noa: Ko te mauri o te whānau, ko te oranga o te whānau

KUPU WHAKATAKI

Kua rongo tātau i te pāoro o te reo o Ngāi Māori e ngunguru ana i ngā tōpito katoa o tēnei motu. Tēnei au te tō mai i ngā kaupapa e whakaara nei, e tohe nei e ngā iwi. Ko te whenua tonu tērā, ko te reo Māori tonu tērā, ko ngā mahi kaikiri tērā, ko te aukati i ngā mahi tōnui-ā-whānau, ko wā tātau tamariki-mokopuna ērā. He uaua ka kite i tētahi kaupapa e kaingākau nui ana heoi mō tēnei o ngā tēnei tuhiinga ōkawa e whakaaro nui ana ahau ki te mauri o te whānau.

He aha nei ia te mauri o te whānau? E kī ana, e ora nei te whānau, te tangata rānei? E kī ana te kōrero he mauri atu anō i te taura here tangata e kapia nei i te whānau. I konei ka pihi ake ai te pātai, he aha hoki te whakatinanatanga mai o tēnei mea te mauri? He tapu tēnei mea te mauri? He wā anō tōnā ka āhua noa? Nō hea mai te mauri? Ka hoki te mauri ki tō tātau kaihangā? Kāti, kāore pea e ea katoa ēnei urupounamu āku i ēnei kupu torutoru noa iho nei nā reira me tīmata ake pea ngā kōrero ki ngā tūmomo whakatakotoranga rerenga kōrero kua kitea, kua rangona rānei e te taringa mō tēnei mea te mauri, te whānau, kātahi ka huri ki te whakatakoto whakaaro he ora pēhea nei te ora o te mauri o te whānau ki taku titiro.

MAURI

He nui ngā āheinga o te kupu Mauri. Hei tauira ēnei mō ngā tūmomo horopaki e kite ai te whakamahi o taua kupu:

Whaikōrero: Tīhei **Mauri** Ora

Karakia: Ōtī ka takina te **mauri**, ko te **mauri** i āhua noa ki runga ki ēnei taura, ki runga ki ēnei tauira.

Ko te Karere Maori 1855-1860: Volume 6, No. 20: E tika ana, e te iwi, e te runanga; kua tae mai au ki Huitierangiora, kua kite au i te rā; kua mahana au, kua hoki mai taku **mauri**.

He Ripōata Kāhui Wai Māori (Paengawhāwhā, 2019): Te Mana o te wai – Te **Mauri** o te wai

Ko te whakarāpopototanga o ēnei whakatakotoranga rerenga kōrero, he mauri tō ngā mea ora katoa, ā, ko ngā mea e ora ana te whakatinanatanga, he wakahuia o tēnei mea te mauri. Ka rua, ka taea te whakatō i te mauri ki roto i tētahi mea pēnei i te kōhatu hei mauri mō tētahi whare tīpuna.

Kei roto i ngā karakia e tākina ana e ngā tohunga te takenga mai o te mauri. He mea heke mai i ngā tipua, he mea whakatō rānei i ngā Atua Māori, ka mutu nō te taenga mai o te haahi karaitiana ki Aotearoa e whakaponono ana hoki te Māori i takea mai te mauri i te Atua, tō tātau runga rawa.

WHĀNAU

Ko te tikanga o te kupu whānau he kupu hei whakamārama i ngā tātai hono, ngā taura here tangata. E mea ana he uri kua heke mai i te tipuna kotahi. Hei tauira:

Ko Tangitawhiti tāku kuia

Ko Te Uua tāku pāpā

Ko Terehia tāku māmā

Ko taku whānau tēnei. Heoi, ki tā te Māori titiro ko ē whanaunga anō hoki i heke mai ai i te tipuna kōtahi o tō whānau. Ahakoa ka kīa e te Pākehā he karangatahi, karangarua ki tā te Māori titiro ko tō whānau tonu tēnei.

I ēnei rā nā te tokomaha o ngā Māori e noho tawhiti ana i tō rātau turangawaewae kua whai whānau anō rātau ki tō tāone, ki roto i wā rātau kapa, karapū, roopu hākinakina rānei. Me kī ngā te roa o tō rātau noho tahi kua piri hei whānau engari ko tō rātau kaupapa te kaitō i a rātau kua ko tētahi tipuna.

TE MAURI O TE WHĀNAU

Nā, i tohua e au tēnei kaupapa hei kaupapa kōrero nā te nui o ngā kōrero e rererē haere mō wā tātau tamariki kua kāhahia e Oranga tamariki, me te nui o wā tātau tāne, wāhine Māori kua mauheretia, ko te tokomaha hoki o wā tātau rangatahi e takahi nei i te ara ki a Hinenuitepō mō te whakamomori te take. Ka toko ake te pakirehua, he ora pēhea nei te ora o wā tātau whānau inā kē te nui o ngā uri whakaheke kua taka ki te hē, kua mau rānei i te ringa kaha o ātua.

Ka huri aku whakaaro ki tōku ake whānau. He uua ka puta te ihu i ēnei rā, ahakoa kei roto te tamaiti i te kura, e whai rānei ngā mātua i te mahi, ka whai waahi rānei ki te noho tahi, te tuakana me te teina, ngā tamariki me tō rātau mātua. He uua kia mauri tau te tangata, otirā te whānau. Hei tauira. Kei Pōneke ahau e mahi ana, Kei Waikato taku hoa rangatira e mahi ana. Ko te mataamua o te whānau kei Ōtākou, ko to māua tuarua kei Kawerau, ko te pōtiki kei Waikato. E noho marara ana te whānau.

Nā te aha i mōhio ai māua ko taku hoa rangatira kei te ora pai te whānau, ā, e ora nei te mauri o tō mātau punua whānau? Nā Kīngi Tāwhiao Pōtatau Te Wherowhero te kōrero, “Ki te kāhore he whakakitenga ka ngaro te iwi”. Kāore pea e rerekē ake mō te whānau. Me whai kaupapa te tangata, te whānau e mōhio ai ia he kai kei ōna ringa. He whakapānga nui tōna ki tōna oranga me te oranga o tōna whānau. Me whakamārama ki a ia, me mārama rawa ia he taonga ia, he taonga ōna hei āwhina i a ia, hei tākohia atu ki te ao.

I noho mātau ko taku punua whānau ki te whiriwhiri kupu mō ia tangata i roto i te whānau. Ka noho ko ēnei kaupapa, hei kaihere i a mātau ā whānau nei, ka tāmokohia aua kaupapa ki te kiri. Ko ngā kaupapa hei whakamārama i te ata

āhua o te tangata. E rima wā mātau kaupapa. Ko te Mātauranga. Nāku tēnā kaupapa nā te roa o taku takahī, tauawhi i tēnei kaupapa i roto i ngā tau. Ka mutu ko au te kaiatawhai i te huarahi ako o aku tamariki ka tae ki te tohu paetahi. Ko Auahatanga te kaupapa o taku hoa rangatira. He tangata whai i te ao pūoro, i te ao hakahaka, i te reo me ngā tikanga. Me ko Tānerore ia, ka noho ko au te ringa whakakaupapa i wā mātau nei mahi. Ko Rangatira te kaupapa o te mea mataamua. I ūtaina tēnei kaupapa ki runga i a ia nā te nui o ngā mahi me tūtuki e te tuakana o te whānau, ko ia hei whakatauirā mō āna teina tokorua. Ko ngā manako o ōna mātua, ōna kuia, koroua anō hoki kei runga i a ia. Ahakoa he taumaha tēnei kaupapa mā te poipoi, mā te ako i a ia e tūtuki pai ai tēnei mahi tuakana. Ko Pitomata te kaupapa o tō māua tamahine tuarua. He rite ki tana pāpā he tangata whai i te ao auaha heoi kei te kite i roto i a ia te pitomata e pupū ana. Kei te mōhio mātau ka tūtuki i a ia tētahi mahi atawhai, e puta ai te ngākau aroha. Ko Iho o te whānau te kaupapa o te pōtiki o te whānau. He mahi nui tōnā, ko ia te whakatinanatanga mai o te taura here i waenganui i a mātau, he tohu mō te aroha mau roa. Nā reira me whai kaupapa te whānau, me whai take ia tangata i roto i te whānau, me poipoi, me ako, whakaako rānei, me wānanga i tēnei kaupapa e mōhio ai te tangata he aha tōnā whakapānga ki tō rātau whānau ake.

Nā Hinenuitēpō te kōrero ki a Maui, ka mate ia rā, ia marama, ia tau e mōhio ai tātau ki tēnei mea te matemateāone. Ka pakeke te tamaiti hei rangatahi ka puta ia ki waho ki te rapu orange anō mōna. Heoi nā te tawhiti o te noho he uaua ka rongo i te orange, i te mauri o te whānau, engari me ū ki te kōrero, iti rearea teitei kahikatea ka taea.

He nui ngā hua o te ao hangarau. Mā konei e māmā ai te whakapā atu ki ō tini whanaunga ahakoa kei tawhiti e noho ana, he tuku pānui, he hui-ā-ipurangi, he tuku mihi, he tangi, he poroporoaki i te hunga mate. Koinei tētahi āheinga nui kia piri tonu te whānau, e rere tonu ai te mauri o ngā kaupapa e here nei i te whānau. Heoi, ahakoa te pai o tēnei taputapu, te ipurangi, waea pūkoro, pukamata kāore e pātata atu ki te noho kanohi-ki-te-kanohi.

He nui ngā kaupapa Māori e tō ai te tini ngerongerō o te tangata, ko Te Matatini tērā, ko ngā mahi waka ama tērā. Ko ngā hui-ā-iwi anō hoki te kairaranga i ngā uri whakaheke, ko Te Hui Ahurei a Tūhoe tērā, ko ngā wānanga o ngā hapū hei whakaako i te reo me ngā kōrero hitori ērā. Ko ngā hui o te hunga ora, o te hunga mate ka karanga i ōna uri kia hoki ki ō rātau maunga kārangaranga.

Nā, ahakoa ngā āheinga o te ao hangarau, me te rikarika o te ngākau ki te hoki ki ngā hui ā iwi, ā hapū hoki, me whai wāhi te whānau ki te noho tahi. Me rapu i tētahi wā e noho tahi ana kouotou ko te whānau ki te kōrero, ki te wānanga, ki te kata, ki te tangi, ki te tautohe, ki te takahī ngātahi i te whenua, ki te aru, ki te hīrika, ki te kauhoe i roto i ngā puna wai ora o te kāinga e tau ano ai te mauri o te whānau. Koinei katoa ētahi tohu e mōhio ai koe mēnā rānei kei te ora pai te mauri o te whānau.

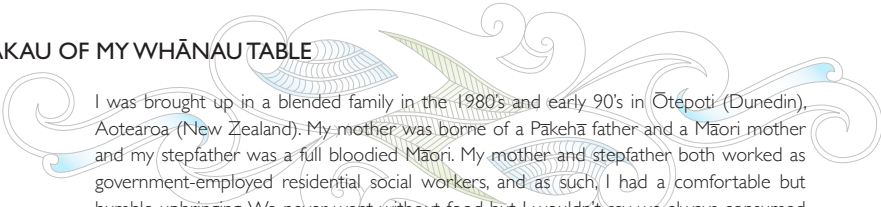
KUPU WHAKAKAPI

Kāore e kore he nui ngā rautaki e mahi nei e tēnā whānau, e tēnā whānau. Kāore pea he huarahi kōtahi, he akoranga kotahi hei āwhina i te tangata ki te whakamātau i te orange, te mauri ora o te whānau. Heoi, koinei taku whakaaro nui ki tēnei kaupapa, he whakatakoto i ngā mahi e mahi nei au, e mōhio nei au kua whai mana. Arā, kua kite au i te hua kei roto i aku tamahine tokotoru. Me pono taku kōrero nā te nui pea o aku mahi hē i mōhio ai au ki te tika. Kāore i tūtuki i te rangi tahi engari ia he akoranga e kore e mutu haere ake nei. Ko te ū tonu ki te kaupapa, ko te kaupapa, me tō aroha ki tō whānau hei hoa haere mōu otirā mō te whānau. E kore e tūtuki i te tangata kōtahi engari mā te miro whero, mā te miro pango, mā te miro mā e tūtuki ai te mahi, e ora ai te mauri o te whānau. He kōrero tā te Māori e kī ana, tāngata akonga ki te whare tūnga ki te marae e tau ana, rākau tū ki te pātūwatawata he tohu nō te rangatira. Ākongā, whakatōhia ngā mahi pai. Toi te kupu, toi te mana, toi te mauri ora, toi ko te whānau.

PŪRĀKAU: EMBRACING OUR INDIGENOUS IDENTITY AND RECOGNISING THE EQUALITY OF THE IMPLICIT OTHER

Adrian Woodhouse

PŪRĀKAU OF MY WHĀNAU TABLE



I was brought up in a blended family in the 1980's and early 90's in Ōtepoti (Dunedin), Aotearoa (New Zealand). My mother was borne of a Pākehā father and a Māori mother and my stepfather was a full blooded Māori. My mother and stepfather both worked as government-employed residential social workers, and as such, I had a comfortable but humble upbringing. We never went without food but I wouldn't say we always consumed the finer cuts of meat. Our humble upbringing meant that we often ate humble pie, not literally, but a figurative assortment of discount proteins and convenient frozen vegetables.

Both of my parents worked shift work at the same youth residence and this allowed for one of them to always at home, but at the same time, it was uncommon for both of them to be there at the same times. On those rare occasions that we were all at home together as a family, we would often feast collectively over a roasted piece of prized meat. The process of cooking, serving and eating the roast within our household had its own set of customs, rituals and associated social roles.

The roast was often on a Sunday and my mother would start the cooking process late in the morning, sometimes just after lunchtime, its timing all depended on the meat we were eating that night. The meat would be sprinkled with salt and pepper before being placed into a gentle oven to slowly cook for up to five hours. As the meat gently roasted away it would give forth its natural juices to the bottom of the pan. As it did so, we would take turns as children to bathe the meat in its own moist deliciousness. As is the way with a roast, some of its natural juices would escape the basting process and begin to caramelise on the bottom of the pan. These juices, combined with the rendered fat from the joint of meat, would eventually form the basis of a liquid that would be lacquered over the potatoes before they were returned to the roasting pan and cooked on their own. What resulted, was potatoes that were light and fluffy like little pillows but with a crispy exterior that was speckled with pockets of umami richness. Later on, as the meat and potatoes rested in a side dish, the ritual of making the gravy would begin.

As a young boy with an interest in food, I was often granted this responsibility within the family. It was part of the social ordering of the ritual, the first step on the pilgrimage before one gets handed the knife to the sacrificial lamb (leg). The roasting pan would be sprinkled with a dash of flour and returned to the warmth of the flame before the nourishing water from the cooked vegetables was added to the pan. This nutritious elixir of liquid would be brought to the simmer and seasoned with salt and pepper before finally being poured into the communal jug. On the odd occasion it lacked flavour, a sprinkle of bouillon or a teaspoon of Marmite might be added. What went into the sauce didn't matter to us at all, it just had to moisten the meat and nourish the soul.

When we sat at the table, the social conventions would once again play out their respective roles. As hungry children, we would wait patiently for the platters of the vegetables to be handed our way. We only took what we could eat because it was important within our family to respect the wants and needs of others. The meat was always rationed, and if any of it was left over, it became the focus for the following meal.

Once our dinner plates were filled, we would plunge our forks into the soft moist meat and stuff our mouths with its succulent richness. The first few mouthfuls were always the most enjoyable; the top pieces of meat would naturally be blanketed in the warmth of the silken thick gravy. As we ploughed our way through the food on the plate, we would find ourselves searching out for any lost remnants of gravy. Often, the lost gravy would be hidden under some cabbage, it would always be there, you just had to find the time to look around and find it. Eventually there would be no more gravy on your plate and you would kindly ask one of your family members to pass you the jug - a symbolic act of being inclusive and caring towards each other - the building of a truly authentic kinship.

This act of giving and receiving the gravy jug within the meal would break the silence in the room. This breaking of silence, was a call to bring forth and share the individual and collective family stories of the week. Because my parents were hardly ever at home together we would often talk about what we had been up to in sport or school. Most of the conversations were trivial and meaningless but they were important to us children and we felt a real desire to share them with our parents. Our parents also enjoyed listening to them – well at least they pretended too most of the time!

As human beings, storytelling is fundamental to our very existence. The telling of our stories is our personal enactment of the realities of our worlds through a form of shared communication.¹ Whether it be viewing rock paintings on a cave wall, reciting whakapapa on the marae or reading stories in a journal article, it has been the endeavour of the human existence to translate to others what it is that we know to exist within the workings of our minds.

For Māori, pūrākau is a traditional form of implicit and metaphorical storytelling which has recently been reconceptualised by indigenous academics as a form of cultural identity reclamation within the kaupapa Māori research movement.² It is also politically situated within the wider indigenous retaliation to the western hegemonic constructs of scientific research and its associated ideologies of imperialism and colonialism.³ For many Māori, adopting pūrākau as a research practice is part of the process of “decolonisation” and identity reclamations because storytelling has always been one of their key tenets of knowledge creation and retention.⁴

Traditionally, pūrākau was the symbolic form of storytelling within the visual arts such as wood and bone carving, and weaving in the form of tukutuku panels. Within these visual representations, it was typical to embed stories of whakapapa, as well as the ethical and moral lessons for living a healthy and spiritually fulfilled life. Pūrākau differentiates itself from pakiwaitara, due to the fact that pakiwaitara is the oral method of storytelling in the form of songs, haka and narratives. It is therefore through the conceptualisation and creation of the written story, that the Māori storyteller applies their mātauranga (wisdom and knowledge) through the crafting of the implicit and metaphorical pūrākau. As a reader of a pūrākau story, you are in fact in search of the messages which exist deeper within the work. Like all forms of storytelling, you will interpret different messages within the story, depending on your understanding of the storytelling medium.

As a doctoral student, culinary teacher and an emerging indigenous academic storyteller, I have adopted pūrākau as a means of constructing knowledge which has meaning and purpose to the communities I serve.⁵ Pūrākau is relevant and important to me as it allows for the crafting of a methodology which expresses epistemological constructs, cultural codes, and worldviews that are fundamental to Māori teachers and researchers and their way of being.⁶

My embrace of pūrākau as a knowledge construct has allowed me to perform stories of human emotional realities, while at the same time provide power and agency to those traditionally silenced voices within our communities. It allows me to communicate my story in ways that emotionally connect to the people I serve and to use a voice that they can understand and personally relate to. In adopting this approach to my scholarship, I do not present stories of the truth but I allow my stories to be interpreted and personalised in meaningful ways to my reader.

The opening pūrākau is a recollection of my childhood through my own eyes and due to its metaphorical nature, it has become a powerful story which connects and binds my culinary, teaching and scholarly worlds together. As a piece of scholarship it operates on multiple dimensions and within different paradigms. On a surface level, it introduces some basic principles as to who I am and how and where I grew up. However, if we stop for just a minute and look just beyond the surface and into a perspective less obvious, we can engage in other learnings that we may not have known existed.

PŪRĀKAU AS A TOOL TO COMMUNICATE THE IMPLICIT VALUES OF PRACTICE

The influence of our values, informs our lives in ways which we cannot escape. For many of us, we walk in this world being unconscious and unknowing in how their influence is guiding our everyday actions. We make decisions and enact our thoughts based upon a natural gut feeling or what just what makes sense to us in our own minds. Some of us have been lucky enough to sit down, reflect on our lives, and unpack and discover what drives the constructs of our thoughts. In essence, some of us have been privileged to engage in reflexivity and understand how our values have shaped the landscape of the realities of our lives.

Our socially constructed beliefs and values influence the nature of our actions within the worlds that we inhabit. The opening passage is my recollection of a shared family meal, it introduces you, the reader, to the early experiences within my life which have informed and shaped the values that influence my current framework of practice. Within this passage, I have intentionally crafted and interwoven three key implicit concepts into the fabric of the narrative.

The first of these concepts is the respect of others through the reciprocal sharing of that which we care for and value. My home dinner table was a sacred place where these values were regularly played out, but they also translate into my practices as a teacher where *ako*⁷ is a fundamental and an everyday tenet of my pedagogic practice. As a family we shared kai together, but we also shared with each other our lived experiences and personal stories.

We listened and acknowledged the stories of others while adding to them from our own perspective. Through this *wānanga* (place of shared learning), we developed a collective and shared ownership of *whakaaro* (thoughts) through a richness of *kōrero* (conversation).

The second concept is that of fostering and developing meaningful relationships which are built on bonds of kinship. Our family dinner table was a place in which we could feast together and tell the stories of our lives. Within these moments, the stories we told created a sense of belonging and developed the emotional bonds that would eventually strengthened the kinship of the *whānau*. In *te ao Māori*, this type of relationship strengthening and building is referred to as *whānaungatanga*.⁸ *Whānaungatanga* is important to me as an educator, because without having it in place, I find myself acting in a didactic, soulless state of content transmission. My pedagogic practice is based upon shared conversations in which I encourage students to bring the richness of their lives into the *mauri* (conscious life force) of the classroom.

The final concept within the passage is that of empowerment and self-agency. As children we were encouraged to do well, but live and lead our own lives in ways which were meaningful to us. The dinner table became a place where we could take what was necessary to fulfil our needs and desires but never at the expense or detriment of

the other whānau who shared the table. Just after I made the decision to become a chef (around the age of ten) I would sometimes be allowed to cut the meat at the family dinner table. This wasn't because the social conventions stated that the oldest male should cut the meat (I am in fact the second oldest); but it was in response to my desire to one day become a chef. My parents would entrust me with the knife, a physical expression of personal empowerment. What I came to realise later on in life, was with the power of the knife also came the privilege of determining who had what to eat.⁹ The concept of rangatiratanga¹⁰ or self-agency¹¹ is incredibly important to me. It is one of the principles of my pedagogic practice which I live and preach everyday but one which I also find myself having to fight for on a daily basis.¹² As a Kāi Tahu kaiako (teacher), the importance of providing safe spaces for my student whānau to live, learn and grow as self-fulfilling individuals is important to me.

The experiences of my family table serve as the foundational leaves of my pedagogic kete of practice and have informed my pedagogic practice values. As a kaiako, the lived experiences and stories of my life have informed how I see and act as a teacher. It is only through the process of standing back and reflecting on the stories of the past and crafting them into a pūrākau for the future generations, that I can now see that my kete of practice is based upon manaakitanga – a morality of care for others. The kete itself incorporates the te ao Māori values of ako, whānaungatanga and rangatiratanga into its structure forming a raranga (weaving) of practice from which all other actions are informed and enacted.

THE WERO

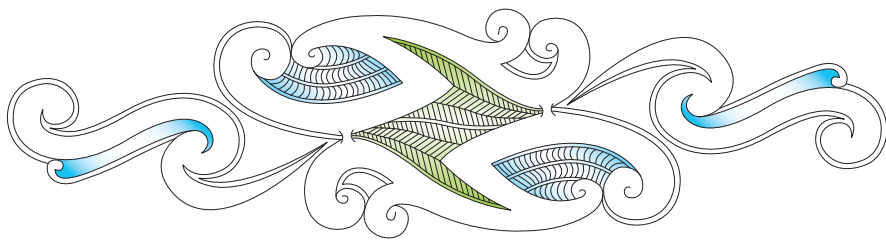
Within this article I have presented the pūrākau that I believe is the foundation of my teaching practices and which informs how I practise as a teacher. In doing so, I have revealed to the reader the concepts, theories and philosophies of my teaching practice that are interwoven within its construct in a manner that is intentionally explicit. This directness was necessary to demonstrate to the reader the unique insights and potentiality that pūrākau offers as an academic tool for meaningful and legitimate knowledge construction.

As I write I realise that in order to communicate to the reader how my pūrākau has informed my practice, I have sought to explain its wisdom by being overtly explicit. Therefore, I present a wero (challenge) to myself and the wider academy: that we must consciously abandon the dominant belief that academic knowledge needs to be explicit to be legitimate and to have value within the communities we serve. Instead, I suggest we learn to embrace the implicit beauty of knowledge and wisdom that only a carefully crafted pūrākau can encapsulate; and as kaitiaki we share these learnings with others. These actions will enable Māori teachers, and their students, to construct meaningful knowledge by understanding and embracing their culturally authentic self. The wero as Hunt notes, is that¹³ "Indigenous knowledge is rarely seen as legitimate on its own terms, but must be negotiated in relation to pre-existing modes of inquiry". Acceptance of this wero requires the worldviews and epistemologies that shape and inform the crafting of a pūrākau to be normalised and naturalised within the landscape of education. However, I suspect that this [normalisation] will be the true wero, as we look beyond the dominant explicit epistemologies to recognise the equality of the *implicit other*.

Adrian Woodhouse (Kāi Tahu) is the academic leader of the Bachelor of Culinary Arts programme at the Food Design Institute, Otago Polytechnic, New Zealand. As a chef and academic, Adrian's research is positioned within kaupapa Māori theory with a primary focus on kai (food), power and identity formation. In particular, Adrian's research focuses on the power relationships, that exist within, the explicit and implicit institutional systems and structures of society. Adrian is currently a doctorate candidate at Otago Polytechnic and is extending his research into indigenous storytelling through the methodology of pūrākau

Endnotes

- 1 See Connelly, F. M. and D. J. Clandinin, "Stories of experience and narrative inquiry," *Educational Researcher* 19, no. 5 (1990): 2-14.
- 2 See Lee, J., "Decolonising Māori narratives: Pūrākau as a method," *MAI review* 2, no. 3 (2009): 79-91.
- 3 Specifically speaking, storytelling is one of the twenty five indigenous research projects identified by Linda Tuhiwai Smith as part of the decolonisation process. See Smith, L. T., *Decolonizing Methodologies: Research and Indigenous Peoples*, (Zed Books, 1999).
- 4 Lee, "Decolonising Māori narratives," 79-91.
- 5 Russell Bishop states that the dominant western epistemological world view still privileges the written English language over other forms of communication. This presents challenges to Maori who prefer their knowledge to be retained through the narrative, collaborative storytelling approach. See Bishop, R., "Interviewing as collaborative storytelling," *Education Research and Perspectives* 24, no. 1 (1997): 28.
- 6 As a research methodology, Pūrākau has been utilised as a culturally responsive construct for narrative inquiry into Māori teacher pedagogy. Māori academics such as Jenny Lee have revived the methodology by creatively blending it through a bricolage process to ensure the methodology is still relative to the contemporary lives we lead. See Lee, "Decolonising Māori narratives," 79-91, and Smith, *Decolonizing Methodologies*.
- 7 Ako literally means to teach and to learn. It is built upon the premise that the teacher is not the fountain of knowledge but simply a facilitator within the learning context. Within this framework, the teacher and the student take turns in the learning conversation allowing them to story and re-story their realities. See Bishop, R., "Freeing Ourselves," in *Qualitative Inquiry—Past, Present, and Future: A Critical Reader*, eds. N. K. Denzin and M. D. Giardina (London: Routledge, 2015), 402-420.
- 8 Whānaungatanga as a basic concept, based on the idea of relationships. However the concept is situated within the deeper concept of whakawhānaungatanga which is identifying and establishing family relationships through bodily linkages to other people. For Maori, whakawhānaungatanga identifies through rāranga kōrero (the telling of stories) how all living and inanimate objects are connected to the world we inhabit. See Bishop, "Freeing Ourselves," 402-420.
- 9 Power, control and privilege have always been of interest to me. Why has society and its structures allowed certain individuals to be privileged over others. As I commence this academic journey, I once again find myself in this critical space asking myself these questions once again. However, I have not always been operating within a space of reflexivity and criticality. In my early days of teaching I was in fact, enculturated within a more individualistic and self-serving mind set. See Woodhouse, A., "Reflective Storytelling: An Examination of Culinary Spaces and Identity Formation," *Scope: Contemporary Research Topics - Kaupapa Kāi Tahu*, 4 (2017): 94-98.
- 10 Rangatiratanga is the concept of chiefly control although more recently it has been referred to as self-determination. This is premised on the right of an individual to determine ones destiny and to define what that destiny that will be for the individual. For rangatiratanga to be effective it relies upon the principles of ako (reciprocal learning) and whānaungatanga (meaningful relationships) to be present to facilitate the practice. See Bishop, "Freeing Ourselves," 402-420.
- 11 A deeper insight into the structural and embedded practices of student agency within my teaching practice can be found in the following article. See Mitchell, R. and A. Woodhouse, "Design as pedagogy: giving Culinary Arts students agency over their learning," in *Experiencing Food, Designing Dialogues: Proceedings of 1st International Conference on Food Design and Food Studies, Lisbon, Portugal*, eds R. Bonacho, A. Pinheiro de Sousa, C. Viegas, J. P. Martins, M. J. Pires and S.V. Estêvão, (London: Taylor Francis, 2017), 27-31.
- 12 Within my Masters degree, I explored the traditional culinary arts pedagogic system through my own experiences. Within my research, I proposed that between the integration of the explicit structural system of culinary education and the implicit hidden curriculum of the culinary arts teacher worked in tandem to create a pre-determined obedient Francophile culinary identity for the student. Within my facilitation role within the Assessment of Prior Learning for the Bachelor of Culinary Arts programme, I have benefitted from hearing the stories of many culinary polytechnic lecturers from all over New Zealand. Within these stories, it is evident that a predetermined construction of identity is still largely prevalent within the culinary education sector. See Woodhouse, A., "Culinary Arts Pedagogy: A Critical Enquiry into its Knowledge, Power and Identity Formation" (Masters thesis, Capable New Zealand, Research Gate, Otago Polytechnic. Masters of Professional Practice, 2015), 74.
- 13 See p. 3 Hunt, S., "Ontologies of Indigeneity: the politics of embodying a concept," *Cultural Geographies* 21 no. 1 (2014): 1-7.



MOKO

Moana Maniapoto and Kelli Te Maihāroa

Tēnei mātou te hunga moko e tu nei i roto i tēnei ao hurihuri ao tangata



I wear my pride upon my skin

My pride has always been within

I wear my strength upon my face

Comes from another time and place

Bet you didn't know that every line has a message for me

Did you know that



The word tattoo describes the marking of my patterns

Inserting coloured dyes under a smooth skin

The word moko represents a traditional custom in which

Spirals unique to Māori are carved deeply below the skin

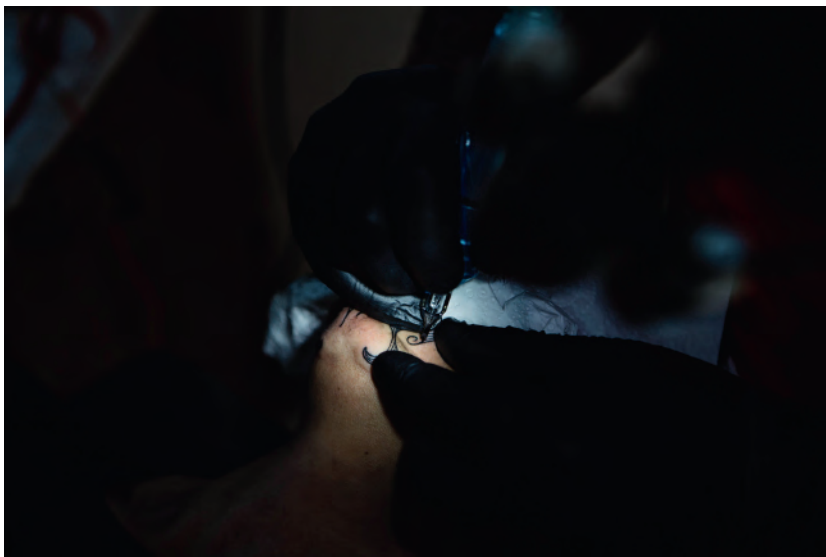
Surface to produce a groove scar – did you know that



Because the head is the most sacred part of the body was touched
Blood spilt the whole ceremony was tapu
The tip of a birdbone chisel dipped into sooty black pigment
Tapped by a beater to the sound of songs created to soothe
The painful process of creating moko so don't use that word tattoo
Every spiral has a name every line on the face don't use that word tattoo



The classic Māori moko has the male bearing complex spirals on
Both cheeks, both sides of the nose
Lines spread between the eyes to the temple, the nose to the chin
Over nineteen names have been identified for different parts of the pattern
Women recieved kauae or chin moko
Some copied their mothers or grandmothers
Others allowed the artist to express their creativity
The moko indicated genealogy, rank, accomplishment
It represented masculinity, beauty, warriorhood, identity
So don't use that word tattoo



The moko reflected the carvings and rafter patterns inside the whare tipuna

But some were made so distinctively they were like an autography

A beautiful signature written all over the face

In 1815 Te Pahi Kupe drew his own moko without the aid of a mirror

Every line firmly in his mind and then he drew the moko of his brother and son

Did you know that



The moko reflected the Māori way of life

Everything was connected, religion, war, lovemaking and death

For this generation, the kauae and moko were only seen in paintings

But now those images have come to life

Netana Whakaari said in 1921

You can lose your most valuable property through misfortune in various ways

You may be robbed of all your prized possessions

But of your moko you cannot be deprived

It will be your ornament and your companion

Until your last day

So don't use that word tattoo



Kōrero ki ngā tamariki tēnei kaupapa tā moko he taonga tuku iho ki ngā tīpuna

Waiata: Moana Maniapoto

Wahine: Kelli Te Maihāroa

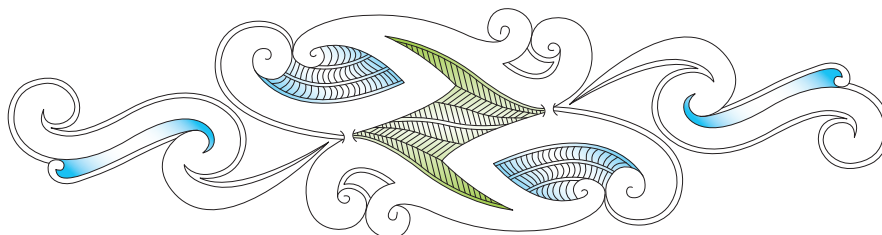
Tohunga Tā Moko: Rangi Kipa

Photographer: Katie O'Neil

Kelli Te Maihāroa (Waitaha, Ngāti Rārua Ātiawa) PhD candidate, MA, PG Dip Children's Issues, B Ed, Dip Teaching.

Kelli is the Tumuaki: Rakahau Māori | Director: Māori Research at Otago Polytechnic.

Kelli was a co-editor with Professor John Synott and Heather Devere for *Peacebuilding and the Rights of Indigenous Peoples: Experiences and Strategies for the 21st Century* book. She has published on Māori education initiatives, cultural revitalisation and indigenous peace traditions. Kelli is the great granddaughter of the Māori prophet Te Maihāroa from Te Waipounamu.



MĀORI LEARNER EXPERIENCES IN THE BACHELOR OF LEADERSHIP FOR CHANGE PROGRAMME

Kerri Donoghue-Cox, Scout Barbour-Evans, Cullum Harmer-Kapa
& Emily Severne

This paper explores the experiences of four Māori students studying towards their Bachelor of Leadership for Change, highlights the diverse motivating factors that propelled each learner into their course of study, and explores their varied experiences. Kerri shares her experience as an adult learner returning to study, the introduction and challenge of technology, the opportunity to shape processes through a kaupapa Māori approach, and the importance of leaving a legacy. Scout discusses how his disability and individual learning needs were supported, the symbiotic importance of 'ako', and the significance of a dynamic, fluid and evolving learning programme. Cullum highlights the significance of finding a course that supported their desire for freedom, creativity and making learning meaningful to his diverse career pathway. Lastly, Emily identifies the opportunity to develop a wider networking community, the importance of the support of an individual mentor, and a sense of belonging. The celebration of successful Māori student engagement, within this exciting and dynamic new programme of the Bachelor of Leadership for Change, offers a fresh approach towards realising Māori student potential in the context of a learning pathway focused on disrupting the status quo, and developing transformative and systemic change at multiple levels.

KERRI DONOGHUE-COX

Ko Taranaki te maunga

Ko Waitara te awa

Ko Tokomaru te waka

Ko Rahiri te hapū

Ko Taranaki rātou ko Ngāti Kahungunu, ko Ngātūwharetoa ōku iwi

Ko tamaiti whāngai he te whānau Pākehā

Ko tauira he Leadership for Change

Ko Kerri Donoghue-Cox tōku ingoa

It took me over seven years to get myself connected with Capable NZ and involved in a course. In 2011, I was invited and encouraged to take on a combined Social Work and Strategic Management Degree. I wanted to study, but I never took up that particular opportunity. For the next five years, Capable NZ re-invited me to apply. If I got nothing else during this time, I got a great demonstration of their stamina!

In late 2017, I saw an advertisement pop up on my Facebook news feed. It was an advertisement for Capable NZ and a new course: Bachelor of Leadership for Change. It asked, 'Are you a change maker?' and I thought, 'Why, yes... yes I am!'. I knew that THIS was the opportunity I was waiting for and I applied.

This is my very first degree, and I have not been in formal education for nearly 40 years. So far, I have learned a new language ('education speak' - exactly the same as 'government speak', but completely different). I learnt what a 'Zoom' room is. I am learning new ways of seeing, hearing and doing things. I've met a whole bunch of awesome people, and I have begun the art of reflection.

I have avoided reflection for nearly eight years because it's painful (one of my children died in 2010), but I am committed to my study and my mokopuna who are watching everything I do. I want them to love learning. So, I did what was required and I reflected - oh how I reflected - which is great because it is an integral part of self-development within the course. I reflected on myself, my feelings, my thinking, my doing, my journey, my history, my now, my then and my future. I reflected on the work I do, the team I work with, the community I work in, and the work we do together. Then I reflected a lot - a whole lot - on the change I want to make in the world. I am still reflecting.

Recently, the Māori rūpū of Leadership for Change had a hui to discuss an awesome opportunity for one of the Māori students, which was to attend the Ka Rewa: Māori Innovation Symposium in Auckland. After some discussion between the taura Māori in this programme, we decided that choosing one person was not kaupapa Māori, nor was it aligned to how we move in the world as Māori; we are often at our best as a collective. So, we took this whakaaro back to our facilitators who then did all they could to support our idea. All three of our rūpū attended the symposium, which was amazing given there was only enough pūtea for one. This was the beginning of our practice to facilitate change within the Leadership for Change programme. It was a great demonstration of tautoko from our tauiri facilitators. We were all very humbled by their efforts to support us to do things our own way. They believed in us!

My background is in family violence intervention. I work for Kōkiri Marae Māori Women's Refuge and have done so for about 30 years. I am a foundation member of this refuge. In my current role I work as a family violence therapist. I am waiting for a newly developed role that intends to recognise gaps in agency collaboration and provide solutions toward bridging those gaps. It could not be a more perfect role to support my study, and my study is perfect to support the new role.

SCOUT BARBOUR-EVANS

Ko Taranaki te papatūwhenua

Ko Whakapunake te maunga

Ko Wairoa te awa

Ko Ngāti Kahungunu rāua ko Ngāti Porou ngā iwi

Ko Evans rāua ko Barbour ngā whānau

Ko Kahungunu te tangata

Ko Takitimu te waka

He takatāpui ahau

Ko tauira he Leadership for Change

Ko Scout Barbour-Evans ahau

Statistics New Zealand have continued their research into the realities for disabled people in New Zealand. A study in 2017 identified that a whopping 42.3 percent of disabled youth (ages 15- 24) were not in any form of study, work or training. Disability is a big Māori health issue, and you don't have to have a PhD to see it. Anecdotes from my friends and colleagues indicate that this massive rate of disabled youth, not engaged in study, work or training, more likely than not correlates with the inaccessibility of traditional tertiary pedagogy – or, in plain English, how hard we find it to access education that meets our individual learning needs when we leave school. There is little to no specific funding for accessible education in the tertiary sector; so student support offices find themselves having to magic money out of thin air or trying to decide which five students are most deserving of a grant when there are thirty who desperately need it. And as a disabled Māori person trying to navigate tertiary education, this has been my experience too.

I failed NCEA Level 2, moved to Australia, repeated a year of high school, got my Queensland Certificate of Education by the skin of my teeth, bounced from a Bachelor in Psychology to a Diploma in Business to a Certificate in Human Services (which I graduated from), and then to a Bachelor in Social Services. My experience through all my education so far has been that the traditional systems, the classroom and lecture theatre environments, the heavy emphasis on 'death by power-point' learning and even classroom sizes have had really negative effects on my ability to learn and succeed. And then I discovered the Bachelor of Leadership for Change at Otago Polytechnic.

The Leadership for Change programme was written in 2017, and it was written with the goal of changing tertiary education to fit twenty-first century work. The degree recognises our prior knowledge, 'learners' and 'educators' find ourselves swapping roles in a stunning display of ako, and our assessment work is flexible, accounting for the fact that we have lives and that "sh*t happens". Assessment criteria has been written so that as long as we display our core competencies, how we present a piece of work doesn't matter. Educators treat us learners like adults. When there's a problem, we negotiate like adults to find solutions instead of being told that the system "doesn't allow for that".

When I've been stuck in bed for a week because of chronic pain, I can still attend class by video. I can control my own learning environment according to my sensory needs. If the suggested mode of a piece of work isn't working (for example a long formal report where I can't even read my own work), I can negotiate to complete it another way without having to get a doctor's note or go through Student Support, because staff recognise that every learner is different. It's realistic, it's dynamic, and it is twenty-first century learning. I am thrilled to be able to flourish as a learner without feeling the need to "cure myself" of my disabilities, and consequently my mental health is flourishing too.

CULLUM HARMER-KAPA

Ko Hikurangi te maunga

Ko Ngāti Porou, Ngāti Kahungunu, Kāi Tahu ōku iwi

Ko Kahuranaki me Te Whatuāi ā piti ōku marae

Ko Cullum Tanekaha Harmer-Kapa tōku ingoa

To be honest I had ambiguous expectations prior to starting this course. When I read the advert online it came across like a cheesy self-help seminar at first glance, but I thought to myself why not? And I clicked on the link and haven't looked back since. I didn't really know what to expect from this uniquely structured course because it strays away from the boring parts of studying which I'm all too familiar with. It's structured in such a way that you get a lot of leeway in creative expression without being bombarded with too many assessments. All the assessments are relevant despite the fact that every student in my class is veering off into different career paths. I didn't really know if they'd take me on either because my career choice was and still is, stand-up comedy and that in itself sounds like I could be taking the mickey, but I was dead serious about it ironically. I was a little worried because it's not your typical profession to go into considering that, prior to starting, I had never been on stage to do stand-up before but nevertheless they welcomed me in with open arms. To me that's saying something, because I felt as though I met the criteria and in a way it would've contradicted their values had they turned me down - which implies that they're legitimate with what they say. Ever since I started I've been given nothing but constant support which has helped me to keep this ship afloat so to speak. I'm given the freedom to create a world with words and, with a combination of their guidance and my obsession with comedy, this will help steer me into the right direction - even though I don't know where it will lead but I guess that's part of the fun.

EMILY SEVERNE

Kia ora koutou katoa

Ko Ngāti Tūwharetoa tōku iwi

Ko Tongariro tōku maunga

Ko Tongariro tōku awa

Ko Taupō-nui-a-tia tōku moana

Ko Hinekura tōku hapū

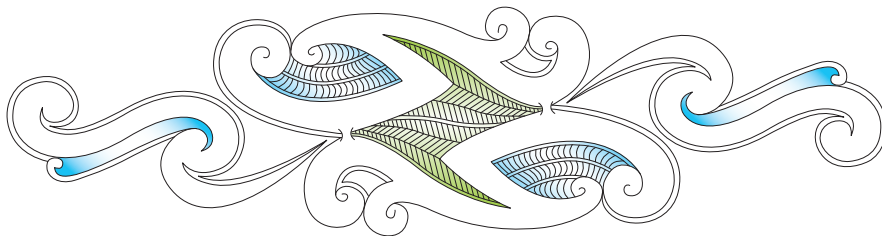
Ko Korohe tōku marae

Nō Te Awamutu ahau

Ko Emily ahau

As a young mother and parenting for four years, it was time to really think about the future for my daughter and I. At this time in her life, I felt that I'd done all I could do as a mother and it was time to gain some independence and social skills with other children. I was left thinking on what to do and my immediate thought was I need to study something, as I am one of those people who can't go back in time and go back to school. I've always heard about the Otago Polytechnic, but never did any research into the site until the day I saw the advertisement and thought I don't know about how I would go being a leader but change yes! And so I applied for the Bachelor of Leadership for Change. I had an interview, got accepted, but then I offered whānau to stay with me to make a change on their life style, and studying was not an option for this period of time. After getting my house back in one piece, my teacher happily accepted me back to begin study with the Otago Polytechnic. So far I have learnt a variety of things such as making new networks, and gaining a mentor as well as experience in what I have chosen to study. The one thing that has impacted me most so far is understanding who I am and what I am capable of. It's crazy breaking down all these never-ending layers and finding new things, and digging deeper and deeper into whakapapa and gaining more knowledge. Te Punaka Ōwheo is definitely an amazing place to have at the Polytechnic. It's an open space with amazing people who understand and who want to help and see Māori student flourish. Chris Roy from Te Punaka Ōwheo is a big founder in this as he has helped me gain experience and mentored for my development. It's a very safe and welcoming environment filled with lovely people, and computers if you need to quickly research before class.

I'm currently a student in the Bachelor of Leadership for Change; my change is around helping our Māori youth students find a sense of belonging at school. In this change, I would like to develop a programme within high schools where there are a group of Māori students who struggle to stay at school, or understand school. I want to help them find their place of belonging, to help them have future goals, because I know that I'm over seeing my peers pregnant, on the streets committing crime, or in a gang selling off drugs. I'm forever hearing about people dropping out of school and wishing they could go back in time and change that. I just want our young people to have understanding and to have a chance.



ACADEMIC WRITING AND TRANSLATION IN TE REO MĀORI

Gianna Leoni and Megan Pōtiki

Māori are often used as an example of success for the rest of the world particularly in indigenous and minority language revitalisation. This is evidenced by the establishment of Māori immersion education programmes,¹ iwi radio stations and broadcasting,² Te Taura Whiri o Te Reo Māori,³ and iwi language revitalisation programmes.⁴ Te reo Māori is an official language by law.⁵ A significant provision of government funding has been allocated to 'supporting' the language for example the 'Budget of 2016 provided \$34.6 million of operating funding over four years to support the revitalisation of te reo Māori across key Māori language initiatives.'⁶

It is officially recognised in the Māori Language Act 1987, that the language is a 'taonga'.⁷

Whereas in the Treaty of Waitangi the Crown confirmed and guaranteed to the Māori people, among other things, all their taonga: And whereas the Māori language is one such taonga.⁸

When people travel the world, te reo Māori and Māori markers of identity are what New Zealand is known for. It is here that it is used as a national language, for example, the All Black haka which is performed in te reo Māori and is a very Māori cultural expression, simply highlights the importance of te reo Māori. Furthermore, the Māori language becomes an identity marker for all New Zealanders, whether consciously or not.

Despite all of the positive steps forward, the 2013 Census showed a decline in speakers (125,352) from 2006 (131,613) when the previous census was conducted.⁹ The Māori population is growing, but the Māori speaking population has dropped. We can see that the majority of the speakers are 65 years and older and yet arguably intergenerational transmission is still not a complete success. Therefore, although we are a taura (an example) for the rest of the world, there is still plenty of work needed in the space of Māori language revitalisation.

One of the main issues for users of te reo Māori is having to choose when to use the language. Many people understand some Māori language but cannot necessarily speak back in te reo Māori. Some people want to use the language but would not be able to participate in a simple conversation. Therefore, we are in interesting times with the revitalisation of te reo Māori and we would argue that te reo Māori has plateaued in this ongoing journey. For example, the resource of proficient Māori language speakers for translation work is very limited in our experience.

Although many positives have emerged in relation to Māori language revitalisation as previously mentioned, the normalisation and maintenance of te reo Māori continues to be a challenge, and the use of the language is imbalanced throughout the different domains of New Zealand society. The authors work within the University paradigm and regularly use te reo Māori when writing academic work or teaching. This allows them to indigenise the domain that they work in. Dr Leoni wrote her thesis in te reo Māori,¹⁰ graduating in 2016 from the University of Otago. Both authors have published in te reo Māori¹¹ and see themselves as 'language avengers', actively promoting written Māori language in the academic domain. The authors deem the promotion of writing in te reo Māori as an important contribution to Māori language revitalisation. The authors have recognised the importance of using te reo

Māori in academia as a method of asserting the mana of the language in this area. This paper will discuss the highs and lows of writing in te reo Māori for academic purposes.

NGĀ HEKE

The authors have identified two problem areas that cause issues for writers and translators of te reo Māori. Firstly, there are wider societal difficulties and secondly, there is a limited pool of proficient te reo Māori writers.

One of the obvious barriers is that of the negative reception to te reo Māori. The authors have classified this response in people as “anti-reo humans” or those within the ‘Zero’ category of Rewi and Higgins ZePA model.¹² New Zealanders would be hard-pressed not to notice the negative reception towards Māori language and Māori translations. Anti-reo humans are particularly noticeable in public and social media. For example, Guyon Espiner, a well-known Pākehā journalist in New Zealand, has taken to learning te reo Māori and speaking it freely on his radio show. He has received very negative feedback speaking te reo Māori on air. He has quoted some of the negative comments in his recent article (including spelling mistakes):

“RNZ. Gee. Listen to Guy Espinsa go with his Māori,” wrote one listener from Gisborne, butchering several languages at once. “Dose he come with a grass skirt and dance with a spare too? How long before you have to wear shoe polish on your face? Another listener from Rotorua said he had “no interest whatsoever in learning the Maori words for the days of the week or anything else”. He said RNZ was adding more Māori language “to annoy the hell out of its listeners” and concluded I [Espiner] was the worst offender. “As for Guyon Espiner’s 7am greetings, well that is just pompous exhibitionism.”¹³

This is only a small example of some of the negative encounters people have in relation to te reo Māori, but highlights how advocates for te reo Māori are frequently faced with these barriers. The only way to combat this negativity is to continue on the pathway of elevating te reo Māori to be seen in all places and in all corners of Aotearoa and Te Wai Pounamu.

Another barrier is the lack of capacity, which includes the breadth of capable speakers, writers and translators. Although language revitalisation efforts have ensured that we have a growing pool of speakers, these speakers are not necessarily strongly proficient in every language domain. We note in our teaching of te reo Māori at the tertiary level, that a particular weakness is that of writing. There is a need to continue to develop the writing skills in good speakers of te reo Māori, honing their ability to write to a level of excellence and also in the many writing genres required. Beyond this, though, is that not all competent language speakers are in the academic world or have the desire to take it to that level.

There are translator and interpreter exams that individuals can sit in order to become official translators through Te Taura Whiri i te Reo Māori (The Māori Language Commission).¹⁴ In the authors’ experience however, the demand for quality te reo Māori translators is not presently able to be met. The authors themselves experience a regular flow of translation requests from many different organisations and areas. In order for te reo Māori to be seen in various publications like that of a Māori Strategic Framework, or on signs at an institution, a more focused succession plan to build the capacity of speakers and writers of te reo Māori is needed.

Capacity also becomes an issue within tertiary institutions in relation to supervision and examination.¹⁵ Although tertiary institutions provide opportunities for students and staff to produce work in te reo Māori,¹⁶ more thought

and consideration is needed in regards to capacity. For students wanting to produce assignments in a subject that does not have a capable Māori language speaker, it can be difficult to ensure that the assignment will be marked adequately. For example, at the University of Otago less than six percent (approximately 60-70) of the University's academic staff are Māori.¹⁷ Less than 20 of those would be confident enough to mark something written in te reo Māori, the bulk of which are based in Te Tumu: School of Māori, Pacific and Indigenous Studies. Furthermore, speakers may have excellent spoken, written and translation skills in te reo Māori but lack the qualifications required by the institution, or vice versa.

Another barrier to writing in te reo Māori is the lack of value placed on the work. Translation as an example is taxing and it can take many hours to translate English to Māori and vice versa, particularly if the English language is unusual or challenging. The fiscal return for this work is generally underestimated with very little understanding of the time it takes to write in te reo and translate.¹⁸ Some of the other issues translators and writers of te reo encounter are discussed below.

DIALECT

When writing in another dialect there is always an element of choice about particular language to use. An example with the Kāi Tahu language of the South Island is how the 'k' replaces the velar nasal 'ng'. Therefore, questions arise with particular words and whether to use the 'k' or otherwise, for example ngutu (lips) versus the use of the 'k' which will become kutu (this is generally translated in a standardised Māori language form as 'head lice'). Ultimately the choice lies with the translator or writer and who in-fact has commissioned the written work. Biggs writes about the choices translators and interpreters of te reo Māori have:

I consider that although there is room for free translations in popular versions of legends, and traditions.... yet in scientific publications the translation should conform as closely as possible to the sense of the original, sacrificing, if necessary, style to accuracy.¹⁹

KIA MĀORI TE TUHI

One of the challenges of writing in te reo Māori as a second language learner is making all effort to write the language as authentically²⁰ Māori as possible, that is as close to the native language as one can get. From personal experience, as second language learners, this can be a demanding task, as we do not have the innate ability to connect with the language as if it is our first language. This is also prevalent when translating te reo Māori sentences as it is critical to maintain the essence of te reo Māori, to 'be Māori in thought and mind' and not simply be a literal translation. The most frequent translation requests require texts to be translated from English to Māori. This can cause several issues as they stem from different language families (English = West Germanic, Māori = Proto-Oceanic)²¹ and are structurally diverse. An example of this is in the sentence: 'I am waiting for the bus'. A direct translation of this which is commonly used today and is often used incorrectly is 'Kei te tatari au mō te pahi'. 'Mō' has been taken from English as a direct transliteration for the word 'for', but in this context it is incorrect, as this actually translates as 'I am waiting about the bus'. In order to translate this authentically it needs to be written as 'Kei te tatari au ki te pahi', as 'ki' is used with certain verbs, such as 'tatari' (to wait) to connect the action to an object.²² Many common idioms and expressions in English do not directly translate into te reo Māori. For example, the following sentence was written in an Otago Polytechnic research publication²³ using the term 'twice as likely':

"The study also found a bonus for the babies sleeping in wahakura: at six months of age they were 'twice as likely' as the babies in bassinets to be fully breastfed."

THE MĀORI TRANSLATION:

"He hua anō hoki i puta i te rakahau mō kā pēpi e moe ana i kā wahakura: hei te pakeke ono marama, 'e rua whakarau te hua' mai o te whākote anake o kā pēpi wahakura i kā pēpi e moe ana i kā pouraka."

Often the translation process involves researching the meaning of the English term in order to understand the context and most appropriate translation to articulate the expression. This was applicable for this example in that the term 'twice as likely'. Although in English the term flows better than 'double as likely' or the 'probability is doubled', the translations of any of these are difficult as it is not a familiar concept in conversational Māori language.

Lastly, as authors and translators, it is our opinion that it is important to be correct. There is no need to accept a language that is flawed today. There are many excellent Māori grammar reference books and experts to provide examples of sound te reo Māori.²⁴ There is no need to craft te reo Māori that is simply nonsensical. There is a myriad of te reo Māori sources and examples online, in books, with proficient kaiako and so forth.

NGĀ PIKI

The positive aspects of translation and writing in te reo Māori are many. The Māori language, as an official language, should be afforded the mana that it deserves and be seen and published as a normalised language. It is astonishing that in 2019 we should be questioning the place of te reo Māori. Some of the positive features of translation and writing in te reo Māori will be discussed in this section of our paper:

COINING NEW KUPU

Although the corpus of words and phrases have grown exponentially over the last thirty years and particularly with the work of the Māori Language Commission, there are new situations and creations that necessitate coinage. Therefore, when writing in te reo Māori there are some words and phrases that are simply not readily available in dictionaries or so forth. There is great satisfaction in coining new words in Māori that are more than transliterations. It is not merely the process of coining new words but also coming up with creative phrasing and ways of wording for very difficult Pākehā concepts, similar to 'twice as likely' as previously discussed. An example comes from Dr Leoni's PhD thesis. She found that there were many words that were not available in te reo, such as 'reoruatanga ā-whakanōhanga' (institutional bilingualism) or 'pūnaha tuhituhi' (orthography).²⁵

CONTRIBUTION TO DIALECT REVITALISATION

The Kāi Tahu language as an example here is an important one because the iwi has lost their native speakers, with the last one dying in December 2011.²⁶ Therefore, writing in the Kāi Tahu dialect, a dialect of te reo Māori, contributes to the overall language revitalisation process. To be able to write in a dialect that was dormant as a native spoken language for some years is empowering and important. The Otago Polytechnic have made a firm commitment to writing and publishing their official documents in the local Kāi Tahu dialect; that stance has taken tremendous courage and they are acknowledged for that by local mana whenua. There are many examples of this on the Otago Polytechnic website that include Māori Strategic Framework documents and so forth.²⁷

HE MAHI NGĀWARI

Academic writing in English is challenging. The writing and then the editing are demanding. However, writing in Māori for the authors has become a more pleasant and easier task than writing in English. The words and the structures flow and this is not a reflection on the simplicity of te reo Māori, but it is a response to the time, effort and practice in writing te reo Māori. It takes a commitment to become a proficient writer in a language that is a second language. However, the reward of writing an excellent piece of te reo Māori instils deep fulfillment on both a personal and professional level.

CONCLUSION

Writing and translating in te reo Māori is a gratifying experience. It empowers the writer and assists in constantly honing their written skills. Translators and experts in written Māori language only become that with practice and diligence to the writing tasks. In a Māori language setting, we might choose to advise people "kia ū ki te kaupapa" - "be resolute in purpose". That is, remain steadfast to what it is that is being done well in the space of Māori language writing and translation. First and foremost, writing in te reo Māori will champion the language, assist in elevating the language and then normalise the language in the ongoing crusade of Māori language revitalisation. Written and published te reo Māori is a visual tool that solidifies a strong identity within our Māori youth in academic and vocational learning institutions. Any New Zealand tertiary institution that promotes written te reo Māori in as many spaces as possible is working as a genuine partner and honouring the Treaty of Waitangi partnership. Placing value on the work that it takes to translate and produce quality writing in te reo Māori is in turn valuing the official status of the language and the effort and skill required. In providing a chance for Māori language to be translated, written and published, this also provides the opportunity to build the human capacity in this area. People with this particular skill and ability in te reo Māori are still unfortunately few and far between. However, we need to continue to provide platforms for people to sharpen their writing skills on Māori language writing opportunities and tasks. This is not always attainable as many writers are learning language along the way, however we have developed a capacity in skilled writers and translators. The dialectal differences of te reo Māori across Aotearoa are closely connected and we need to ensure that the language remains true to the language of our tūpuna. Finally, on an important note, written te reo Māori seen in all corners of our world will only enhance our communities, bringing effect to the vision of a truly bilingual nation.

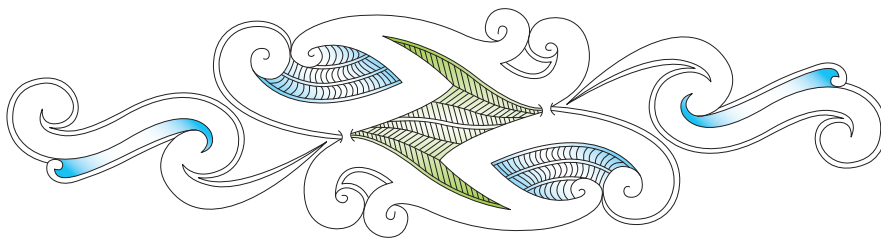
Megan Pōtiki (Kāi Tahu) hails from the Ellison family of Ōtākou where she was raised. She is a Lecturer in Te Tumu: School of Māori, Pacific and Indigenous Studies at the University of Otago. Her areas of research interest are te reo Māori, language loss, and Kāi Tahu history and whakapapa with a focus on Ōtākou. Megan is writing her PhD on the death of the Māori language at Ōtākou. She is also involved in language revitalisation within her own whānau, hapū and iwi.

Gianna Leoni (Ngāti Kuri, Ngāi Takoto, Te Aupōuri) is a recently appointed Lecturer in Te Tumu: School of Māori, Pacific and Indigenous Studies at the University of Otago. She graduated with her PhD from the University in 2016. The PhD (written in te reo Māori) focused on the use of and attitudes towards te reo Māori in government departments. Gianna is a proud 'language avenger' whose research interests include sociolinguistics, te reo Māori

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TŪRUAPŌ ASTRONESIAN 3000

Metiria Stanton Turei



Figure 1. Metiria Turei, *Mahuika Pao*, 2018, from Tūruapō Astronesian 3000 series, digital inkjet print, 290 x 420 mm.

*Me aro koe ki te hā o Hineahuone. Mai te tīmatanga, ko Papatūānuku te
whaea whenua. Ko Hineahuone te ira tangata tuatahi, he wāhine.*

Tīhei Mauri ora!

Pay heed to the dignity of women. From the beginning there was Papatūānuku, the Earth Mother. Hineahuone, the first human, was a woman.

Mahuika, the Atua of fire, is old and blind, and tricked by Māui into giving him almost all of her fire because he wants the power of fire for himself. He leaves her bereft.



Figure 2 .Metiria Turei, *Mahuika Tukaunga*, 2018, from Tūruapō Astronesian 3000 series, digital inkjet print, 820 x 530 mm.

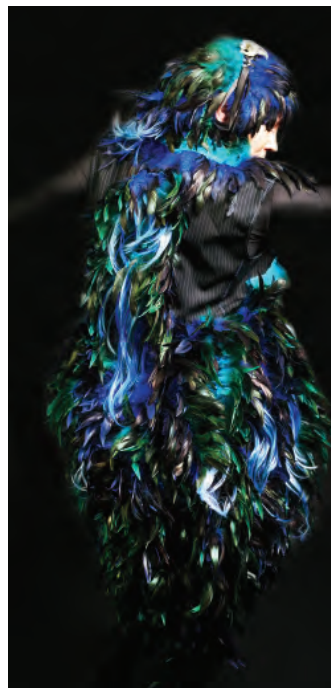


Figure 3. Metiria Turei, *Kurangaituku Whakaora*, 2018, from Tūruapō Astronesian 3000 series, digital inkjet print, 600 x 1272 mm.

Kurangaituku, Atua of small animals and birds of the forest, is befriended by Hatupatu. He kills her animal companions and steals her treasures. He pushes her into the boiling mud pools of Te Arawa after she hunts him down.

Mahuika was cheated and lied to by Māui, her moko. Kurangaituku was deceived and injured by Hatupatu, her beloved. Both Atua return to their home planet, which circles Atutahi.

And the Atua do not forget the hurt they suffered at the hands of the humans they loved, but they recover and do not think of them often.

Māori created the universe. Māori occupy space and time. This work is a spinning of ancient myths into future histories about the violence suffered by women at the hands of men, the hardship in carrying the stories of our tīpuna forward into time and transcendence from revenge to forgiveness.

The Astronesian has crashed on a strange planet circling Atutahi. Crawling from the wreckage, two creatures appear ahead; old, fierce and angry. The two creatures smell the Astronesian and are reminded of old hurts, violence and pain. They remember and seek revenge. They attack.



Figure 4. Metiria Tūrei, *Astronesian*, 2018, from Tūruapō Astronesian 3000 series, digital inkjet print, 420 x 420 mm.

We consider the tales of violence and betrayal against these Atua and reimagine what forgiveness and retribution may look like in a new world and in a new time. We can find ourselves and our tīpuna in this story.

The Atua finally see the Astronesian for who she really is, manawahine, her moko kauae shining on her face, her hair long. They remember their first purpose in creating whānau and choose forgiveness.



Figure 5. Metiria Turei, *Mahuika Manawaroa*, 2018, from Tūruapō Astronesian 3000 series, digital inkjet print, 820 x 530 mm.

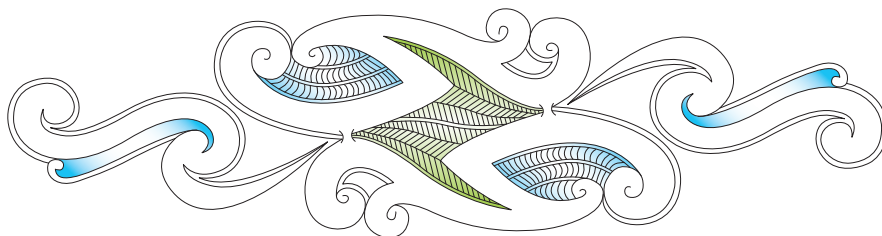
Metiria Stanton Turei

No Āti Haunui a Pāpārangī, Ngāti Kahungunu ki Wairarapa me, Rangitane.

Metiria Turei spent two decades in law and politics, as a member of the New Zealand Parliament and Co-leader of the Green Party Aotearoa New Zealand. She now studies at the Dunedin School of Art, Te Kura Matatini o Otago. She is developing an art practice that uses the design of tāniko as a metaphor for Māori agency and self determination in the present and the future. Her work is primarily in performative textiles, activated on the body and presented in film and photographs.

Acknowledgement: Many thanks to Chris Hansen and Jessica Latton.

Writing: writing is mine alone, while the story of the atua is sourced in Māori history. The italics text sets out the background story and the non-italic text comments on the contemporary theoretical setting.



RETRACING ANCESTRAL FOOTSTEPS

Kelli Te Maihāroa

INTRODUCTION

In Aotearoa New Zealand, retracing the footsteps of famous Maori tīpuna or ancestral trails is not a new phenomenon, but the availability of social media has enabled this information to be more accessible and to reach a global audience. These events and journeys span from retracing tribal battles, following ancestral mountain trails to the moana and beyond. One such voyage involved a group of 50 students from Tauranga Moana, who retraced their ancestral connections of the Takitimu waka back to Rarotonga.¹ The Commemoration of the Battle of Ruapekapeka also followed the footsteps of tīpuna, the famous warrior chief Te Ruki Kawiti and his peoples, whose memories were honoured by a 400 strong haka party, dignitaries, politicians and hundreds of people.² Rugby players followed the journey of Tainui rangatira, in a pre-season bonding exercise that Waikato Chiefs rugby coach Dave Rennie identified as beneficial for his players to learn more about their surroundings, and which was described as "...an arduous two-day torture test which connected with the past, the land, the people and the sea they will represent this season".³

Over the last three decades, there has also been an increasing interest in the histories of Māori prophets throughout Aotearoa New Zealand. The story about a journey by children from Parihaka through Te Waipounamu was subsequently made into a documentary named *Tātarakihi: The Children of Parihaka* (2012). This film followed the ancestral journey of their tīpuna, Te Whiti o Rongomai and Tohu Kākahi (and their people), arrested in Parihaka Taranaki for ploughing their land and wrongfully imprisoned in Christchurch and Dunedin without trial.⁴ The Tamakaimoana people also undertook a pilgrimage in December 2013 to retrace the footsteps of their prophet Rua Kenana from Maungapōhatu.⁵ Several Gisborne iwi recently retraced the route from Gisborne to the Rēkohū Chatham Islands following their prophet Te Kooti Arikirangi.⁶

Retracing the footsteps of ancestors is not only a physical undertaking but, for many, it is also an emotional, cultural and spiritual journey. The Waitaha People of Te Waipounamu South Island, retraced Te Maihāroa (? – 1885) and Te Heke (The Migration, 1877-79) on a contemporary peace walk called Te Heke Ōmāramataka (2012). The experiences of these trekkers were captured by filmmaker Bronwyn Judge in a free-to-view documentary entitled *Te Heke 2012 Waitaki Mouth to Ōmārama*.⁷ This paper is based on the whānau journals recorded by participants as they trekked from the Waitaki river mouth to Ōmārama in December 2012.

BACKGROUND

In 1877, Te Maihāroa led Te Heke from Te Umu Kaha to Te Ao Mārama, in Te Waipounamu, the South Island of Aotearoa New Zealand. There were two compelling reasons for migrating: (a) the necessary isolation from the

colonial settlers to protect their tribal identity, and (b) to assert tino rakatirataka (sovereignty) over ancestral land.⁸ Te Maihāroa was a direct descendant of the South Island's founding Waitaha ancestor, Rakaihautū (Waitaha founding ancestor), and strongly opposed Māori land sales to colonial settlers. He believed that Papatūānuku (Earth Mother) should not be sold or exchanged for what he considered "blood money" and that his people had not consented to the land sales.⁹ Te Maihāroa strongly advocated that the million and a half acres between Ashburton to Maungatua (Taieri) was never sold and therefore remained ancestral land.¹⁰

After fruitless deliberations with local and national entities, including the British Crown, Te Maihāroa concluded that only physical occupation of the hinterland would provide (a) the necessary isolation required to preserve tribal traditions and (b) retain occupation of ancestral land. In June 1877, Te Maihāroa led 150 of his people on the migration journey of almost two hundred kilometres from their home in Te Umu Kaha to Te Ao Mārama. This event was later named Te Heke Ki Te Ao Mārama (The Migration to Enlightenment) or the 'Promised Land', has been written about by several authors.¹¹

To this day, Te Maihāroa remains in our hearts as our spiritual guide, prophet and peaceful leader: His prophecy was for our people to return to Ōmārama, his vision of the 'Promised Land', to fulfil 'Judaic Law of Return'. Through Te Heke 1877, the migration for peace, Te Maihāroa kept alive ahi kā roa (the eternal sacred fires) of Waitaha, and asserted moral ownership within the interior hinterland. To celebrate 135 years since the original 'Te Heke', the Te Maihāroa whānui (family and friends) retraced much of the original route from the mouth of the Waitaki Valley to Ōmārama in December 2012. The latest journey named 'Te Heke Ōmāramataka' 2012 followed the sacred footsteps of our ancestors to remember their strength, courage, and motivation for undertaking the peaceful migration.¹²



Figure 1. 'The Promised Land' at Ōmārama, where Te Maihāroa and his people established a Māori village, 1877-1879. Personal whānau collection.

The suggestion to remember this historical event by retracing ancestral footsteps, transpired from a whānau discussion to celebrate this occasion and to honour the mauri (life-force) of the ancestral Waitaki River:

KAUPAPA MĀORI (MĀORI THEMED) RESEARCH

This paper explores participants' encounters through whānau journals and the visual representation of family photos, in order to not only highlight these experiences, but also to leave a trail of footsteps and memories for future generations. When the initial idea to retrace the footsteps of Te Maihāroa and Te Heke 1877 was first mooted in April 2012, there were two primary reasons driving this kaupapa: firstly, to commemorate Te Maihāroa and Te Heke (1877), and secondly, to draw attention to the diminishing mauri of the Waitaki River. Mauri is often referred to the life principle of a person, but in this context refers to the life essence of a river. This research adopted a kaupapa Māori or Māori potential approach towards gathering, writing and disseminating information in a way that honoured the experiences of the participants, and promoted agency and self-determination. Kaupapa Māori is a vehicle for transformative change by positioning 'Māori potential' through the lens of Māori philosophies, principles and values.¹³

Embedded within this approach are notions of integrity and respect for research participants, shared decision making, and working towards a shared collective vision.¹⁴ In alignment with kaupapa Māori research, there was no attempt to provide any interpretative overlay or analysis, rather the participants' narratives are arranged in a way that uses their own words to speak to the reader directly about their experience. Around the same time that the idea was floated to retrace Te Heke 1877, an archived photograph came to light in the Hocken Library, titled *Te Heke (The Migration) to Ōmārama*. This prompted interest within the whānau to find out more about the lives of our tīpuna. This photo also inspired the writer to consider potential ways of authentically recording participants' experiences of the contemporary event of Te Heke Ōmāramataka 2012.

PARTICIPANTS

The first point of contact with potential participants was to make contact with possible descendants from the original 150 tribal people on Te Heke 1877 via local iwi networks, including word of mouth, phone calls, emails, Facebook, and *Te Pānui Rūnaka* (the Ngāi Tahu Tribal Magazine). The names of interested people were collated, and a group emailing list was compiled, with an introductory email sent to potential participants explaining what the whānau journals research entailed. Approximately 50 people registered for Te Heke Ōmāramataka 2012, mainly drawn from the lower South Island, with approximately two-thirds of the participants directly related through whakapapa, and one-third connected through either a spouse or friendship relationship. Not everyone knew each other. The research data came from five kaumātua (aged over 55 years) and five adults (aged between 40 – 55 years), comprising of five women and five men.

Each participant kept a daily whānau journal over the four days of Te Heke Ōmāramataka, that is, 27 to 30 December 2012. The researcher threaded the narratives together under the heading of each day to provide an overall picture of the event, with participant quotes to illustrate a sense of belonging, context, space and time. It is also important to identify that the process of selecting which quotes would be included in a published paper resulted in some narratives privileged over others. Within the research context, the role of the researcher was to gather the whānau journals, draw them together, and arrange the quotes so that the reader gets a feel sense of the participants' experiences, including the synergies and differences between them.

WHĀNAU JOURNALS

The aim of this research was to invite whānau to record, in their own words, their personal experience on Te Heke Ōmāramataka 2012. The material provided within the whānau journals to participants comprised of three components: karakia, background information on the retracing the footsteps of pōua Te Maihāroa and blank 'journal' pages with a border of Māori words and values such as: ahi kā (ancestral fires), Papatūānuku, Rakinui (Sky Father), whanaukataka (relationships), passive resistance, hapū (sub tribe), iwi, tūpuna, whānau, wairua (spirit), kaitiaki (guardian), kotahitaka (unity). One of the front pages comprised of karakia for kai, sunrise and sunset. The following four pages of background information started by outlining the start, resting places and finish of Te Heke Ōmāramataka 2012, with the remaining text providing background information for participants.

There were two points of data collection, one at the end of Te Heke Ōmāramataka on 30 December 2012, and some journals were sent to the University of Otago within the following month. Ten whānau journals were received, then digitally transcribed, with transcriptions returned to each participant to check for accuracy. Once verified by the participant, each journal read as an individual narrative, to gain the essence of the experience for each writer. In order to maintain anonymity for the journalists, each whānau journal was assigned a coded letter from A to J. The ten texts were then divided into the four days of the event and placed under the heading of that day. The whānau journal entries were placed in daily chronological order, from sunrise to sunset, to give the reader a reflective view of that day. Due to word limits and in the interest of the reader, not all of the journal information was included into this condensed article.

WHĀNAU JOURNALS OF TE HEKE ŌMĀRAMATAKA 2012

WAITAKI RIVER MOUTH - 26.12.2012

The timeframe of 26 to 30 December, between Christmas and New Year 2012 dates, was chosen by the Te Heke Ōmāramataka 2012 steering committee, to encourage whānau and friends to join the walk over the summer holiday period when whānau were likely to be on annual leave. Whānau journals show that some participants had clear ideas and reasons for wanting to participate in this commemorative event. One elder identified an important intergenerational reason for the walk: "we have gathered whānau and supporters to make this journey so that in future, generations will be able to retrace Te Heke, having gained knowledge from this experience" (Participant J). The opportunity to honour the ancestors that undertook this journey was also echoed by Participant A: "The whakapapa behind Te Heke, the karaka of Aunty to take her whānau back into the hinterlands to visit the Hummock where our tāua (grandmother) rests... a place of spiritual significance, for our whānau to experience together". This journal entry, reveals the multiple layers of whakapapa and acknowledgement of an ancestress that passed away at the Hummock (after being evicted from Te Ao Mārama in 1879). This site was also poignant for another member:

We stand, gaze across to old pine trees standing as a landmark sheltering the urupā (graveyard) of our great pōua (grandfather) Te Maihāroa, pōua Taare and whānau who had been evicted from Te Ao Mārama in 1879, by legal process. It is a tearful time as we think of our whānau being threatened with Troopers carrying guns, burning down their thatched where they had built two years prior; ie. 1877. Our tāua (grandmother) pōua Te Maihāroa's hoa Wahine) has died up there and has been buried at the Hummock, (Participant J).

These accounts traverse across multiple time periods of time, from past and present reflections of this significant site, to future connections with mokopuna (grandchildren) being able to learn from these trekkers' experiences. They

also reflects a multi-generational view of whānau, an Auntie calling to whānau to come together; and remembrance of a tāua Kahuti, indicates that Te Heke Ōmāramataka will be a spiritual journey for the “whānau to experience together”, (Participant A). The referrals to the past, present and future generations create mental images that keep the memory of loved ones, and ones to come, close to mind and heart. A similar prediction was made by another journal writer, who also regarded Te Heke to be both a personal and collective spiritual journey. The following participant touches on the concept of rekindling ahi kā, where partaking on the journey also invited the people of 1877 to venture alongside:

Before starting the journey I was aware that we would be laying a pathway of ‘Light’ from the Waitaki river mouth to Ōmārama and as the journey progressed I became aware of the whānau who were with us. The people and the horses were returning as we opened the pathway of ‘Light’, rekindling the fires that allowed them to travel back to Ōmāramataka, (Participant B).

From these whānau journal entries, it seems apparent that there is a strong connection between the impending walk and remembrance of the tīpuna that undertook this journey 135 years previously:

Pōua was a tohunga, with special powers he climbed a maunga, with fixed look he received a vision pointing out the ngutuawa of our ancestral awa Waitaki, as the wāhi turanga to return with the whānau, which they did. Alas, the ancestral whenua our pōua was taking the whānau to, unknowingly had been seized by the Government. Things had certainly changed, and we became strangers in our homeland.

As whānau and friends assembled at the river mouth of the Waitaki River on Wednesday 26 December, the beauty of seeing familiar faces, art pieces and feeling the environment is expressed:

We arrive at the mouth. It is a beautiful place, and the stones make a sound like they are singing to you as you walk on them. I loved it instantly. There are several of the whānau members there, milling around. Several cars, vans and caravans. It feels good to see the familiar whānau faces, and I can’t believe that we are finally here. The anticipation grows as the night grows. We are all interested in the beautiful rauemi (resources) that has been made for Te Heke, (Participant A).

The elaborate, ceremonial art pieces (Figure 4.) were used at the beginning of Te Heke Ōmāramataka 2012. The time and dedication undertaken to make these pieces, were described by Participant E:

Arrived at the mouth of the Waitaki awa on the afternoon of the 26th of December 2012. Had been very busy for many months prior; making special taonga for this heke. It was great to be here at last. Went and collected water from the river mouth for the hue, used another taha for this purpose.

This whānau member had literally spent several months dedicated to making these taoka (treasures) to accompany the journey. The variety of resources from a bygone era, gathered and made from a bygone era especially for this occasion, seemed to prompt Participant F to consider the differences between the contemporary and historical worlds:

We had a karakia at the Waitaki Mouth. Whānau got ready the lighting of the fungi that would take the fire from the mouth and finish off in Ōmārama. Whānau gathered water from the Waitaki mouth in a gourd. It’s at this time I realised that we live in a Pākehā world – our ancestors must have done life very hard. Time was not by a watch on their arm. We spent the night thinking and learning.

Another journal entry describes the beginning karakia, the roles assigned to male and female participants, and also where the fungi is from and the role of keepers:



Figure 2. Two of the ceremonial pieces made especially for this event by Rua Pick, 27 December 2012. Personal whānau collection.

The daughters of the fire-keeper ... (I) know that the ahi is in firm hands with these kōtiro. There is excited talk as we marvel at the fungi (fungus that grows up the beech trees). Holes are made to keep the ahi embers. We talk about the kete that has been given to carry the fire – it looks amazing like a net of some sort. We head up to the river mouth for the sun setting / moon rising ceremony. The wāhine say the karakia that says goodbye to the sun and the tāne greet the rising moon, (Participant A).

Fire is a common theme in the journal entries made on the first night, with one participant describing fire as 'ahi kā', perhaps referring to 'ancestral fires' rather than the other meaning of 'occupation rights', although they are both synonymous. "This is the ahi kā (the lit fire) when our tīpuna lived in the whenua, built their houses, cooked their kai and left evidence of this in house sites, garden areas and hearth stones", (Participant J). The details required to keep the 'ahi kā' burning throughout the night and the fun shared trying to light the fire traditionally are also described:

... (we) next sourced fine sand for the ahi kā, found a small deposit in the paddock by the campsite, filled up a kete. Then prepared ahi tapu, upon the stony beach made a fire pit lined with kindling and wood, found a metal lid to maintain the heat and embers for the night. Brought some kauahi (bottom firestick) and hika (fire plough) to start the fire. Everyone had a go at trying to start fire by this ancient method, almost got it going – hot and smoking - but had to light the fire the modern way in the end, (Participant E).

The challenge and enthusiasm of trying to light a fire the traditional way is expressed as a collective whānau effort:

There is great excitement as we try to light the fire with a piece of dry old tawa and a stick. We rub furiously for almost an hour. The whānau work and move as one, giving it all that we have, and taking over when we need a rest. Even the tamariki are getting into it and it reminds me of the skills that tīpuna had to keep the ahi going, (Participant A).

Another participant also recalled how the fire-lighting occasion also seemed to cement relationships between the members. The fire represented both the literal warmth of lighting a fire, but also the warm atmosphere created by with karakia and waiata:

We all bonded as we tried to light the fire the traditional way – over a couple of hours we achieved heat and smoke but did not get a flame, this activity certainly warmed us. We lit the fire on the stony beach the modern way and in the light and warmth of the fire there was karakia and waiata. Whaea said karakia as the water was placed in the vessel to reflect and absorb the starlight, (Participant D).



Figure 3. Lighting a fire the traditional way by rubbing two sticks together and one of the fire-keepers maintaining the fire embers the next morning. Waitaki River mouth. 26 & 27 December 2012. Personal whānau collection.

The fire remained a focal point for the group, where several participants' journals touched on their own personal aspirations for the journey ahead and their ancestors: "I feel my tīpuna around me, especially as the night creeps in. Now we are in darkness, sitting around the fire and sharing stories" (Participant A). Another member described "a

sense of our tīpuna being near us, we feel their Wairua, we recall the kupu o aku waiata 'hoki mai e ngā whānau i te ao nei' and see the hawk soar above the mountains, brings us back to reality'. (Participant J). The fire-side stories continued long into the night, with whānau listening to the experiences of elders and even contemplating a final resting place:

We sat around the fire for what seems like hours, telling stories of the olden days and listening to tāua share her childhood memories of being of this whenua. We pay homage to our tīpuna who lay in Korotuaheka urupā. I am reminded of the dilemma that I have contemplated previously, of where to be once I pass over – wanting my bones to lay with the bones of my people, but aware that council has changed the rules and now we can't even use our whānau urupā on Te Maihāroa road, (Participant A).

The thought of tīpuna on the trails was also a thought for Participant J: "...as our people when they died were buried near where they stopped and marked with for example a stone fence where practical, or heaped earth". The night drew to a close, with a star ceremony conducted by a male elder. Again, the beauty of the resources made especially for this special time, attracted the attention of Participant A:

We embark on the star ceremony, and transfer the water of the Waitaki River mouth which is held in the hue, into the star bowl. The ipu is made from beautiful clay, specially sourced for this ceremony, with the white clay reflecting the stars and the moonlight. The opening ceremony is conducted in te reo Māori. It is ritualistic and haunting. The kōrero speaks about far off places and the names of our tīpuna. The names of the tīpuna on Te Heke have not been captured in entirety.

The rituals carried out within the star ceremony welcomed the new day. This is explained by Participant E who briefly outlines the progression and energy expended:

The whānau gathered around the ahi tapu, karakia were said. Next the water from the taha was poured into the ipu for the night stars to dance upon, karakia were woven into the waters followed by waiata. I was very fatigued following the creative build up by this stage and did not sleep well this night.

WAITAKI TO DUNTROON - 27.12.2012.

As the whānau prepare for the initial leg of the walk, three whānau journals reflect on the night ceremony and lack or depth of sleep that night. Participant B attributed this period as a change of time of spiritual change:

There was a lot of pressure towards the end of 2012 with the change in the Mayan calendar from the stone calendar to the water calendar and in my life there were big changes. I had one hour sleep and out to the Waitaki River mouth by 5.50am. Good to get there in time for the ceremony. There was a feeling of the unknown as to what was going to happen and I felt comfortable in being there and had a strong commitment to the task ahead. Beautiful sounds have stayed with me from the opening the start of the journey and the sincere, honest words that were spoken at the ceremony.

The dawn ceremony welcomed the new day and heralded the start of Te Heke Ōmāramataka 2012. Five participants described the dawn karakia, with Participant D noting:

Waking after little sleep, the group gathered to welcome the sun and farewell the moon with karakia, and Participant B acknowledging that 'everyone welcomed the sunrise (all the women) and the men faced the other way saying goodbye to the moon, then we gathered around the small fire with our prayers.

Whilst Participant E also recognised the greetings and farewells, a description of the morning's karakia was added:

...greeted the sun, farewell the moon, Karakia of unfolding peace pūkāea anupihī opened the way towards the mountains we began our long walk. The dawn ceremony seemed to draw whānau members together; as they prepared to embark on an unknown journey. It was important to the group to honour the mauri of the Waitaki River and carry the water up through the valley.

Three participants recalled the importance of carrying the water close to the heart. "A hue with Waitaki wai is enclosed in a smallish harakeke kete or basketry carried all of the journey ... to the stream at Te Ao Mārama" (Participant J). Participant E acknowledged that "the water from the ipu was placed in the hue tāpu carried against her heart in a rourou", and similarly, Participant D, greeted the process with honour "whaea said a karakia as the waters were poured into the hue for the journey, the pūkāea sounded, I harnessed the hue next to my heart and the journey began". Participant I, also mentioned prayers recognising the significance of the ceremony, water and journey ahead:

Prayers were said and a leaving ceremony with singing and horns. The fire was lit and stored for the journey, water from the Waitaki Mouth was gathered, to be carried (up) to Ōmārama and placed in the Ahuriri River to once again mingle and flow back to the Waitaki mouth and the sea.



Figure 4. The 'hue tapu' the vessel that carried the sacred water from the mouth of the Waitaki River to the Ahuriri River: Ōmārama, 30 December 2012. Personal whānau collection.

Preparation for the journey ahead included karakia for the primordial elements, as noted by Participant B: “such a simple ceremony, but one with all the earths’ elements included. The ceremony opened with sounding the conch shell, which was hauntingly beautiful”. The transporting of the fire embers is another common theme, as Participant D, describes how it will be carried amongst the walkers, “the fire carriers, placed the ember in the fungi in preparation for the day’s journey – they plan to relay throughout the Heke”. The finer details of the carried fire host is described by Participant E: “the puku tāwhai – Beech Bracken fungus is burning the ember carrier, made a kōhanga in a net bag swung on a wero – fiercely it burned many times adjusting it on this day and on days to follow”. Another walker, Participant D, acknowledged that “tending to the smouldering ember meant we had to stop frequently to ensure it was not burning too fast or about to go out - this was a learning experience - it worked and each time we stopped to tend to this we noticed different things on the way”.

The re-created traditional way of transporting and keeping the fire ember smouldering, was novel and intriguing to not only the whānau, but also passers-by, as mentioned by Participant D: “Tourists and locals were fascinated by the smoke coming out of the woven kete on the end of a stick and stopped to ask us about it, others had passed us on the road and they asked us why we were walking”. The water signified the mauri of the Waitaki River and the fire symbolized ahi kā roa (long-burning, ancestral fires of occupation). Some of the roles and challenges as guardians of the earthly elements also cared for the spiritual wellbeing of people:

I tautoko the water and fire walkers all the way both in te ao tangata me te ao wairua. There were many challenges managing both these elements. The first walk was a physical challenge for most as this was the longest leg 40km. The support crew were much appreciated, feeding us, providing a wharepaku also. The faster walkers were ahead most of the time. Keeping an eye on the smouldering fire with dry grasses around was a constant vigil, so we went at a slower pace in our group. We bonded and had lots of laughing on our journey, (Participant E).



Figure 5. The fire embers are maintained within the fungi, carried in a openly woven bag to let the air circulate and the remaining evidence of the fire embers that had been smouldering within the net bag, 28 December 2012. Duntroon. Personal whānau collection.

The companionship between the walkers was noted by five participants. Participant I commented on “the camaraderie of the walkers and support crew” and Participant D observed “the weather was calm with high cloud, the majority of the day was walked off the main road, once we got onto the main road the traffic was fast and constant. Stories and histories were shared on the way”. Participant C tallied “nine people were walking today with a rider behind, with a sign of warning to cars about ‘walkers ahead’ leaving plenty of room for cars to get around him, and the walkers ahead, on the other side of the road”. Friendships were formed not only between the walkers, but also amongst the wider support crew, as described by Participant H: “we had an interesting time following the walk from the Waitaki mouth to Ōmārama Ahuriri River. We couldn’t be there the whole time but enjoyed the company of the other people”. Another walker, Participant I, also walked and took on a support role when necessary:

I walked with my cousin most of the way to Duntroon. I rode some of the way with my Dad, as my feet were getting a bit sore. Had a catch up with the wonderful support crew. I cannot recall if I stayed long enough to greet all the walkers, but left to go home to Waimate as I had to work the next four days.

The support crew ensured that the walkers had the necessary resources to make the trek comfortable. Some journal entries were very practical, as noted by Participant G “Wednesday to deliver barbeque to whānau. Left on Thursday as support to walkers followed to Duntroon Domain. Helped set up then went home. Re-joined at Ōtematata for last day. Stayed at Ōmārama evening and left next morning”. Similar to the relay of the smouldering fire embers between walkers, the support crew passed on moral support along the way, as described by Participant C: “two or three of the supporters’ cars would stop to cheer them on, one car had a toilet in a trailer, and another had a caravan with food and water. I stopped with them along the way, to say ‘hi’ before heading to our next stop in Duntroon”. One whānau member, Participant F, outlined the essential resources required for the following five days journey:

I am one of Te Maihāroa’s descendants and of Waitaha. Our journey started on the 26th of December at the Waitaki Mouth. We arrived with our Bus Mobile Home. My husband would be doing the journey for the first day. We had arranged a trailer that had a BBQ in it as it was carrying water and some food supplies.

As walkers arrived into the small township of Duntroon, some trekkers had been walking for twelve hours. The preparations for the night were both physical and spiritual, as noted by Participant D: “the fire carriers and our spiritual leader lit the nights fire from the ember and the Camp owner shared stories of fire carrying that he had heard and even provided wood to enable us to keep the small fire going and the embers hot until morning. I slept soundly”. For one participant, there was also the realisation of guidance from a higher source:

The first evening when we arrived in Duntroon I was surprised when the ancestors instructed me to anchor the ‘Light’ to a very large piece of pounamu that was in the shape of an anchor...The first day was a long one but easier for me on the bike. It was not until we reached the main road to Duntroon that I realized the full extent of my role in the stern of the waka. The faster walkers had gone ahead where they were in the prow of the waka, they were cutting through the (waves) energy finding the way and the sacred treasures and fire where in the middle of the waka where they were cared for by this group. I was happy in the stern looking after the safety aspect and looking after the spiritual whānau who were travelling up the road. They were with all of us but I was aware from previous journeys that the Waitaha always travel up the left hand side of the road or track, (Participant B).

DUNTROON TO KUROW - 28.12.2012.

The following morning saw two of the walkers leave the group to re-join their family for the Christmas break. The following quote reflects the closeness developed over the previous day and the presence of each person as a 'gift':

The walkers started out about 9am, after a ceremony and blessing around the camp fire, and in a circle of people giving thanks and saying goodbye to two brothers who had walked the first day and were moving on today. We all shared hugs and hongi (nose to nose, brow to brow greeting or farewell), wonderful!! Quite emotional. Anne thanked each person for their particular gifts that each one brought into this journey, during this circle, before the walkers left for this leg of the trip, this special pilgrimage, (Participant C).

The historical significance of this area is commented by Participant J: "The Waitaki Valley is full of historic Māori place names, rock art shelters which were temporary places to stay, very few old ovens sites now visible, occasionally pounamu artefacts are still being found and gifted to our collection we hold". Just a few kilometres outside of Duntroon is Takiroa, an ancient site for Waitaha, consisting of limestone overhangs where tīpuna took shelter and left a record of their experiences on the cliffs through rock art.

Although there are multiple interpretations of what the rock art depicts,¹⁵ the originators of the rock art has been described to the 'first Polynesian travellers' and estimated to be at least 700 years old.¹⁶ Ngāi Tahu anthropologist Gerard O'Regan notes that the Takiroa rock art shelters containing 'archaeological evidence dating from the time of moa hunting'.¹⁷ Participant J, adds:

TAKIROA. Well known rock art site, a place of special significance and important to us as Waitaha. Walking into these areas brings 'goose pimples', another world almost, for within the towering lime stone cave is a strong feeling of spirituality, which takes one back to an older period, it is as if the ghost of our Tīpuna still exists and is watching over us, we feel that as a blessing.

The significance of walking through this historic landscape was observed by Participant E: "going through the limestone lands of māere whenua was good for all the senses. We stopped at Takiroa and listened to te pekepeke insects". Another walker, remarked on the challenges the ancestors would have faced:



Figure 6. Some of the fire and water carriers in front of some of the protected rock art at Takiroa, 28 December 2012. Duntroon. Personal whānau collection.

We stopped at Takiroa to acknowledge the Ancestors at the site of the Waitaha rock art. Our anchor man joins us on our short breaks as we tend to the ember and rest our feet... enjoying the scenery and reflecting on the Heke 135 years ago and how different the weather and terrain was then, the hardships they endured, (Participant D).

One of the aims of Te Heke Ōmāramataka, was to honour the mana of the Waitaki River and supporting tributaries, as acknowledged by Participant D: "The fire ember was prepared, I carried the water hue, the day started with a good pace and plenty of energy, and we were all in good spirits. We said karakia as we crossed the waters – they look so sad and depleted". Although the participants who carried the fire and water talked about the honour of doing so, these tasks were also added responsibility and challenging. The continuous burning of the fire embers were also of concern, as identified by Participant E: "(I) lined the net bag with wet mud from clay I procured from the camping ground. Which I hoped would buffer the hot ember from burning through the net bag. I found I had to deduct some during the walk as it was too heavy. I enjoyed this walk to Te Kohurau".



Figure 7. The popular 'yellow tardis', with whānau in a queue to visit the mobile port-a-loo, 28 December, 2012. Ōtematata. Personal whānau collection.

The physical environment also posed a challenge, both in terms of cars and the temperature. As the walk was over one of the busiest weeks of the year, between Christmas and New Year, and the roads can be long and straight, Participant C, wrote about her concerns for the safety of the walkers and the biker:

We moved on ... (where) it was safe to park and allow room for the walkers and (the biker) to relax for a short break. Many cars on the road today, a bit worrying for bike riding, not really enough bitumen to ride on safely, between the white lines and the grass verge.

In the early afternoon on the second day, a local reporter from the *Otago Daily Times* caught up with the walkers, as noted by Participant E: "An Otago Daily reporter came and took a photo of the fire and water walkers and young kōtiro" and Participant D: "We had our photo taken for an article in the ODT". As it was another long day's walk of up to twelve hours, Participant D recalled how encouragement and small indulgences helped to break up the journey: "We stopped for a coffee and an ice cream at Kohurau – little treats really enjoyed... Te Kohurau Museum people drove to greet us and encourage us on". Walkers sheltered in whānau caravans dotted along the route to rehydrate and eat some food. The fierce determination was shown by another trekker, who described the harsh walking conditions:

We lunched under a large tree and were joined by friends, we had a foot and leg massage – sooooo good! I had developed shin splints and blisters, my legs were so swollen – I haven't had this before - it was great to take the shoes off for a while. HOT HOT HOT! Sun is intense today! Each step was agony for me for 3/4 of the day, but I was determined to walk the entire journey. Again our support crew helped us along the way with kai, toilet and telling us how much further we had to go... The yellow Tardis port-a-loo was a welcome sight as this meant a brief spell and a friendly face, (Participant D).



Figure 8. Carrying the sacred waters from the Waitaki River mouth back to the Ahuriru River; during a heke to remember their ancestor Te Maiharoa, 28 December 2012. *Otago Daily Times*, 2 January 2013. Photo by Andrew Ashton.

The Kurow Museum holds some special Waitaha taoka and has a close relationship with the Waitaha people. As some of the walkers arrived into Kurow, there seemed a special welcome for them, as observed by Participant D: "The evening light was beautiful walking into Kohurau, the air was still and warm until we walked past the museum a breeze momentarily blew and the Waitaha Grandmother Flag at the Museum flew fully open to greet us into Kohurau". The warm atmosphere and tidy amenities were appreciated by tired walkers and supporters, as pointed out by Participant C: "We headed into Kurow, nice little town into the camping ground, a well-organized area, tidy and inviting, clean facilities – toilets, showers and kitchen area. The last of the walkers and rider came in around 8.30pm".

The evening provided a much needed rest for the walkers and supporters, although the moon and stars seemed to put on a show as mentioned by Participant D, “we joined the rest of the team at the camping ground and slept well under a full moon”, and Participant E added (we) “adapted the fire placing it in a ceramic pot then off to bed. The stars shone and Rākinui bathed the whenua in a silver korowai as Pareārau pulsed in the heavens”. One of the spiritual leaders, Participant B, revealed:

The second and third night the people and 'Light' were anchored and held by the camping Waitaha group. From my previous journeys I have made and journeys I have done, I am aware that there are protocols to be respected when moving with Waitaha, the Ancestors and Ancient Ones.

KUROW TO ŌTEMATATA - 29.12.2012.

The days for both walkers and supporters were long, with karakia beginning at sunrise and concluding the nights around midnight. Walkers tried to get on the road early as to get some kilometres behind them before the intense parts of the days heat, as recorded by Participant C: “we arose early around 7am, have to get on the road early today, it's going to be hot today and the walkers will need to use their fresh energy to move along the highway towards Ōtematata camping ground”. The energy seemed to be high this day with two participants noting the speed of the walkers as they moved through the valley, with Participant C, recording “I met the walkers around 10:20, they had done approx. 10kms by then and doing well, the first group had done about 15kms” and Participant D, also detailing the early progress: “again the day began with good energy and enthusiasm in our steps, a good pace was set. The traffic was full on today!”. After three long days of walking up through the Waitaki Valley alongside speeding cars, rests with the support crew were valued and appreciated, as recorded by Participant B: “I did enjoy the chats along the road when we stopped and sat as a group having a rest on the trail. I think that everyone worked very well together, the support people and the walkers and the people on the road could feel this support from the whānau”.

The trekkers were described as ‘our brave walkers’, whilst also acknowledging the support biker: “One person came in behind the last few walkers, on his bike, holding up the rear (or stern of the waka) whilst another pulled in for a chat, before heading further up the road, climbing steadily higher and getting more tiring for our walking whānau”, (Participant C). The significance of the journey was a heart-felt connection:

There are so many aspects and there seemed to be a lot going on, with many levels of activity. I remember biking along quietly and thinking about the ancestors, the whānau following us up the road with their horses and belongings and thought to myself, ‘this is huge what we are doing’ and the tears were flowing down my face as they are now as I type this. It is very close to my heart and the people have been able to return to their true home in the mountains where Te Maihāroa took them. It was good to see how everyone's skills blended together to create a successful and safe journey, (Participant B).

This stretch of the walk alongside Lake Aviemore, prompted two journal entries about the majesty of the surroundings. Participant C, detailed the “beautiful views of the lakes system and mountains are seen from this area, now with layers of misty blues and mauves of the higher mountains in looming up behind them, some still with snow”. For Participant D, the picturesque scenery was enhanced with the company of some new walkers: “others joined us throughout the day which was great. A long walk, lovely views of hills and lakes, we went for a swim when we reached camp very refreshing”. Another whānau member, also noted the company and support: “I did enjoy the chats along the road when we stopped and sat as a group having a rest on the trail. I think that everyone worked very well together, the support people and the walkers and the people on the road could feel this support from the whānau”, (Participant B).

By the end of another long day trekking in the heat, the walkers were physically put to the test once again. Participant C, offered extra support to some of the participants: "The walkers finally got in at 9pm. I gave a massage and healing to those with sore legs – very sore! It was blowing up a storm, we couldn't get any tent pegs into the ground securely, so hoped the tent would stay up through the night... Everyone enjoyed a 'hāngī' for dinner". The kai was appreciated also by Participant D: "had a nourishing meal and slept intermittently as it was a noisy and full campground at Ōtematata", with the desire for sleep winning over company of others for one whānau member: "joining with the whole group in the evening did not happen for me as it was getting late by the time we put up the tent and prepared food. Tired and just wanted to get to bed", (Participant B).

ŌTEMATATA TO ŌMĀRAMA - 30.12.2012.

This is the last day of walking, bringing a special surprise to those that rose early, as mentioned by Participant E: "Woke up before sunrise, showered, did yoga and said karakia with tōku porotiti, prepared. A beautiful double rainbow rose out of the mountains – it began to gently rain". Although another whānau member probably welcomed the addition of rain to a dry campsite:

It rained heavily all night and into today. The fire siren rang after going to bed last night and we could see some flames next to us, about 15 mins later, but it was the fire-keepers keeping the tradition of lighting a fire at each camp site and we hadn't had one last evening – someone had bought the 'hāngī' in – so no fire had been lit for cooking. The girls had done to bed and realised that they needed to have a little fire between our tents – in a small saucepan – so not too much to worry about – phew, (Participant C).

It seemed that the rain forced the walkers to bow their heads and be present, focusing just on the next step. Participant D made the following connections: "It was raining very heavily all morning and it was very cold as we trekked on up over the hill – Heads down under rain hats and I noticed we were literally walking in each other's footsteps as we chanted and sang to the pace of our footsteps along the way". Rain was a common theme on this last day, with the extra challenges of packing up a sodden campsite:

Rained heavily, only short periods of lighter rain, but got extremely wet packing up our tent and car, just getting the tent pegs out of the ground and roughly folding a saturated tent and lifting it up into the pod on the roof of the car was an effort... Caught up with the walkers and their guardian at the rear, (Participant C).

The cold, wet weather of the last day didn't seem to deter the high spirit of the walkers. As noted by Participant E, the addition of new whānau members seemed to invigorate the collective atmosphere: "(our cousin) joined our small group, we made good speed with new energy – the rain was heavy and it was very cold as we ascended the hill crossing the pass - we got soaked to the skin". Another member noted:

...such a beautiful scenery through here and I'm really recognising what a special pilgrimage / journey that we are all on – the carrying of the waters and the fire: the wind helping to move us along the way (the winds of change?) and the connection of feet to earth and treading softly – reconnecting to our earth mother – was so profound, (Participant C).

The connection between the changing earthly elements, the natural environment and those walking the landscape, seemed to contribute towards a feeling of support and appreciation: "The wild flowers were bright and beautiful in these stormy light, droplets of water glistened on the foliage. We stopped ... for a hot cup of tea and kai, this was very welcomed. We put on warm dry clothes and set off again – a bigger group now", (Participant D). This welcoming of dry clothes and hot tea was also echoed by Participant E: "Stopped at Sailors Cutting and changed our clothes to dry ones, had a hot cup of tea and some lunch – thanks to whānau camped there, whom then joined us for the walk and the sun came out warming us on the rest of the heke to Ōmārama".



Figure 9. A 'tohu' interpreted as a sign by the whānau that our tīpuna were happy with our accomplishments, Ōtematata, 30 December 2012. Personal whānau collection.

Now dry and re-energised, the whānau pushed on towards Ōmārama: "Energy was fluid as we made our way to Ōmārama. Beautiful scenery, karakia to the waters and the birds all the way. Arrived at Prohibition Road, all the walkers linked up and came to the Awa Ahuriri together" (Participant E). The ambience certainly moved from the challenge of completing the walk, to a feeling of achievement:

(I'm) just feeling this energy of those who have taken part in this walk, their pain, their companionship with each other; their tears and tiredness, their strong resolve touched my heart and soul so deeply... I have learnt so much, on so many levels of my being. A very big thank-you for your acceptance of me into your whānau, (Participant C).

Just after midday, the walkers had broken through the worst of the weather, with the rain clouds lifting to show the spectacular Waitaki River basin, now laid out behind them. The participants were now reflecting on this experience:

The group continued to grow in numbers, we arrived at the Ahuriri River in Ōmārama. We distributed flags and instruments amongst the walkers, we walked the last footsteps to the ceremony where the elders were gathered. We were all exhausted from the physical journey we had just done over the past days. This was an emotional moment as the culmination of the experiences and memories of those before us came to the fore, (Participant D).



Figure 10. Whānau enjoying a picnic together, after a morning of rain, Ōtematata, 30 December 2012. Personal whānau collection.



Figure 11. This photograph captures whānau at the pass near Prohibition Road, Ōmārama, 30 December 2012. Personal whānau collection.

The opportunity to follow the footsteps of ancestors was more than just a physical and emotional challenge. It created the occasion for not only kin, but also like-minded people to come together: "Coming into contact with Waitaha spiritual Ancestors was very natural for me and over a number of years there were a lot of journeys under their direction ... Te Heke was a journey with family and I felt enfolded by the whānau" (Participant B). The whānau experience on Te Heke was also celebrated by another member:

The circle of family, the wonderful 'invitation' to join the family, by one of the grandmothers and greetings from the spiritual leader and sharing of the story of the original walk of the Waitaha people from the Waitaki river mouth – (great grandfather and his families) the words and feelings expressed by several locals to the existing families of the Waitaha peoples, of apology for the ill treatment and sorrow inflicted on these peaceful peoples, (Participant C).

This view represents the only whānau member to write about the historical grief and loss associated with Te Heke 1877, (although it is quite possible that other whānau journalists may have experienced a mixture of feelings, no other sorrowful memories were recorded). Participants' recalled the closing ceremony as 'sacred, honourable, beautiful and extraordinary.' "The ceremony was a moving occasion with histories acknowledged, karakia and waiata, the water from the hue was returned to the spring and the fire to the earth with karakia from our matriarchs" (Participant, D). Another member wrote that "It was an honour for me to be asked to sit in the front at the ceremony and when I sat in the chair I felt a very strong energy around me ... It was beautiful to experience this, to feel the depth of it" (Participant B). The following whānau member documented in detail the unfolding ceremony:

(We) distributed ngā haki (flags) and taonga puoro (musical instruments) amongst the walkers. Carried a kete containing pūmoa (conch shell) blew a hue puruhau to clear the way for the walkers to the pōwhiri. Young kōtiro blew the pūpakapaka also. Met kaumātua at the puna, speakers spoke on both sides Korimako, Whekau, Riroriro, Pipipi, Mohua, Pouākai, Pūngāwerewere were some of the rhythms, aroha hou te Rongo was the outcome. Then took the wai tapu and ahi puruhau (large gourd) to the puna Waitaha kawē Wai Taha, Waitaha tiaki ranui— mission completed. 135 km, 135 years since the last heke, that we honouring, (Participant, E).



Figure 12. The end of the closing ceremony, where the water carried from the mouth of the Waitaki River was returned to the Ahuriri Stream, Omarama, 30 December 2012. Personal whānau collection.

For one participant, the late arrival on the last leg of Te Heke acknowledged a missed opportunity: “whānau had taken our bus for the last part of the journey too. My husband and I are both descendants of Te Maihāroa, yeah. On my return there were lots of tales to be told. I missed a fantastic journey. The nights my whānau spent all together; walking, riding, eating” (Participant F). Others felt that the ancestors were pleased with the actions undertaken: “We have blessed Papatūānuku and her sacred waters, sea and sky with our actions and the Waitaha people are very happy to be back in Ōmāramataka” (Participant B). The wairua had been rekindled through the valley once again:

The water from the mouth of the Waitaki river was released from the special gourd into the Ahuriri river; a sacred area where the Waitaha people had lived. The fire which was carried, quietly keep alight, along the journey was lit from the original fire on the foreshore at the start of this walk (sacred fire and prayer over) from the river-mouth to the mountains, taking with light with them, this was put into the earth near the stream – anchoring the energy of the peoples, their spirits, and their strength through their journey, (Participant C).

CONCLUSION

As captured within these whānau journals, the retracing of ancestral footsteps was a moving experience for all of the participants on Te Heke Ōmāramataka 2012, completing the two whānau goals of commemorating Te Maihāroa and Te Heke (1877), and honouring the mauri of the Waitaki River. One member, Participant D, felt that the group had honoured the tīpuna: “We did this to the best of our abilities in the modern day with our limited knowledge - we learnt a lot during the preparation and walking of the Heke. What an honour to participate in this Heke”. Te Heke Ōmāramataka 2012 was a heart-felt experience, weaving together connections between whānau and the landscape, and a trail of personal experiences entwined in whānau journals for future mokopuna. These memoirs highlight the strength of whānau connections, of not just those present on the trails, but also a time to honour those that have walked the trail hundreds of years before, and ngā atua, the origin of all things past, present and future:

We were all sore & blistered at the end yet it was an honour & a privilege to be part of such a tapu journey, to whetū hīkoi (star journey) in the many great cycles of heke ki te Te Ao Mārama. Tēnā koutou kātoā to everyone involved in making this happen. Waitaha ngā kaitiaki o te korowai o Rongo Marae Roa, kaitiaki mātua o ngā tātau o te rangimārie me te ora; Fire, rain, wind and snow followed – blessings from ngā atua, (Participant E).



Figure 13. Upoko Rangimarie Te Maihāroa and Tumuaki Anne Te Maihāroa Dodds. Omarama, 30 December 2012. Private whānau collection.

The participants' experiences align with the documented voices of other whānau hapū and iwi that have also chosen to reconnect with their tīpuna in a similar journey.¹⁸ These journeys inform us of a sense of spiritual undertaking, a reconnection with the past, present and future by following in the footsteps of ancestors to commemorate them and keep their memories alive. For the descendants of ancestors forcefully taken from their ancestral land and made to work under enforced labour, the experiences can be emotional, stirring up old memories and bring to the forefront the pain that the tīpuna suffered.¹⁹ The participatory experience of walking in ancestral footsteps therefore becomes an intimate intergenerational encounter of the body, mind and soul.²⁰

The walk of 135 kilometres was over four days, from the sea to the mountains, and each kilometre corresponded with a year that had passed since the original trek.²¹ The experience of retracing the footsteps of tīpuna is possibly one that cannot be erased from our body, memory or consciousness. The time spent in preparation of Te Heke, the journey itself and the points of reflection, provide bountiful gifts from this significant occasion. "Tuku tō ngākau, tō wairua, tō ihi mauri. Kia rere purehua ai, mai te moana ki ngā maunga tū tonu. Te Heke Ōmāramataka will once again relight ahi kā that Te Maihāroa maintained during Te Heke".²² At the end of this walk, the whānau agreed that Te Heke should be undertaken more regularly, as a peace march to preserve the wairua of the Waitaki River; the memory of tīpuna, and the heartbeat of the Waitaha people. As described in many of the whānau journals presented within this paper, Te Heke Ōmāramataka 2012 was a life-changing experience:

We are different people from the persons who started this journey as we have been enriched by the learning and the experience of the journey. The time was right for this to happen and it was completed with the respect and grace to our Ancestors, Aoraki, the Guardians of the Waitakai River and sacred places. We have much to learn and it is a wonderful experience to learn within the framework of Waitaha whānau and the world about them. Waitaha is the Twelfth Nation of Peace and this is where we stand in our Truth. I feel that Te Maihāroa is well pleased with our efforts and that this is a new journey for Waitaha. The opening of the pathway from the Waitaki River Mouth to allow Te Maihāroa and his people to return to Ōmāramataka and the opening of the pathway for Waitaha, (Participant B).

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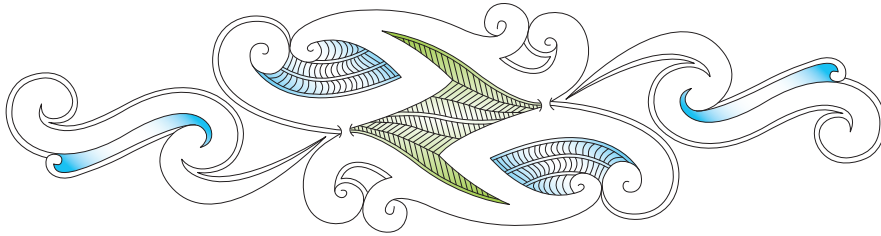
Kelli is the Tumukaki: Rakahau Māori | Director: Māori Research at Otago Polytechnic.

Kelli was a co-editor with Professor John Synott and Heather Devere for *Peacebuilding and the Rights of Indigenous Peoples: Experiences and Strategies for the 21st Century* book. She has published on Māori education initiatives, cultural revitalisation and indigenous peace traditions. Kelli is the great granddaughter of the Māori prophet Te Maihāroa from Te Waipounamu.

ENDNOTES

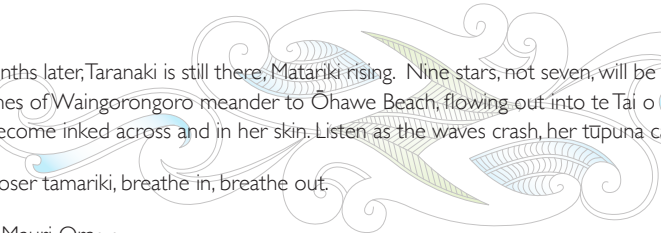
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- 15 See O'Regan, G., "The shifting place of Ngāi Tahu rock art," in *Islands of inquiry: colonisation, seafaring and the archaeology of ariite landscapes*, edited by O'Connor, S., Clark, G. and Leach, F. (ANU E Press, 2008); O'Regan, G., "Caring for rock art," *NZ Historic Places* no. 50 (1994):27-28; Fomison, T., MS-0928, Photocopies and sketches, (Dunedin: Hocken Library, 1971); Fomison, T., Tony Fomison Notebooks, Auckland Art Gallery, RC 2009/8/3/3; Trotter, M. and McCulloch, B., *Prehistoric Rock Art in New Zealand*, (Wellington: Reed, 1971); Andrew, C., ANSTO Report 2016 (unpublished); Robert McDougall Art Gallery

- Canterbury Museum, *Maori Rock Drawing: The Theo Schoon Interpretations*, Robert McDougall Art Gallery Exhibition 1985, 704. 03994 MAO, Christchurch. https://christchurchartgallery.org.nz/media/uploads/2010_08/TheoSchoon.pdf (accessed 10 November 2016).
- 16 McAllister, J., "Art before art history began", *New Zealand Herald*. March 2, 2013. www.nzherald.co.nz/janet-mcallister/news/archive.cfm?a_id=275 (accessed 10 November 2016).
- 17 See O'Regan, "The shifting place of Ngai Tahu rock art" p. 418.
- 18 See Te Kanawa, "Māori Students travel to Rarotonga"; Napier, "Chiefs retrace footsteps"; Forbes, "Warriors retrace footsteps"; Te Karere, "Tamakaimoana request pardon for Tūhoe prophet Rua Kenana" April 4, 2016, <https://www.youtube.com/watch?v=tWmkQfydL0c>; See Joseph, *Tatarakihi*.
- 19 Te Maihāroa, R., in Judge, *Te Heke* 2012.
- 20 Rosenberg, E., "The Geography of Memory: Walking as Remembrance," *Landscape Journal*, no. 13 (1994): 139-144.
- 21 "Ancestral journey retraced," *Otago Daily Times*. January 2, 2013. <https://www.odt.co.nz/regions/north-otago/ancestral-journey-retraced> (accessed 10 November 2016); MacLean, H., "Walk re-creates Te Maiharoa's journey," *Otago Daily Times*, January 16, 2016. <https://www.odt.co.nz/regions/north-otago/walk-re-creates-te-maiharoa-s-journey> (accessed 10 November 2016).
- 22 Ruka, P., Personal email, December 2012.



LINES FROM WITHIN

Rachel Dibble



Eight months later, Taranaki is still there, Mataniki rising. Nine stars, not seven, will be indicating a time to regenerate. Stretchlines of Waingorongoro meander to Ohawe Beach, flowing out into te Tai o Rehua. The Mother's lines from within, become inked across and in her skin. Listen as the waves crash, her tūpuna call forth the ancient karanga.

Come closer tamariki, breathe in, breathe out.

~~Tihei Mauri Ora~~

There are many ways to journey.

In September 2018, a much talked about, planned and thought through journey became *#inreallife*. As a result of how the trip was funded, I knew that I would write about the journey. So it was, from inception, ka mua, ka muri - looking behind to see forward, to move ahead, to remember what has been, to see what might become. As the planned journey with my tamariki became a reality, the shifting, the weaving of the past, present and future became almost tangible. The memories, more than the 20 gigabytes of photos attached, will be remembered as a once in a lifetime journey.

Becoming an educator in a tertiary institution has been a journey that is so entwined with my *#roadtripwiththekids*, and specifically, to this part of the world, where I became several layers within myself. I am tangata whenua. Taranaki is the mountain where my ancestors' bones are in the ground, of the ground. The story of Parihaka, specifically, *The Art of Passive Resistance*¹ toured around the country. In 2003, I found myself so heart-wrenched from grief that while standing in the Dunedin Public Art Gallery, tears trickled freely down my face. I had nowhere to go, and no small children to navigate. As my heart and eyes moved around the exhibition, I found myself face-to-face with the 'our-story'.² The mamae brought me into the Polytechnic, to connect and reconnect. Deciding to learn te reo Māori, I met with Whaea Theresa Boyd Te Kawa, the Programme Leader of the Kaupapa Tangata Whenua Diploma in Te Ao Māori. On that initial enquiry (ending in enrollment) Whaea Theresa said something to me that day that has stayed with me. As I struggled for words to explain who I was, why I was there, and how I have questioned my authenticity as others have questioned, or been oblivious to my whakapapa, she held my hand and said "You say this to them... Ko wai koe he pātai taku whakapapa? ... Ko wai koe he pātai taku whakapapa?"¹³ The lines from within became stronger over the years as those words have given me roots, like harakeke, to bury deep into the earth and stand strong against the elements of colonisation, one might say.

The slam poem, 'Lines from Within', was born of this journey of entering into a tertiary institution. Working for Emeritus Professor Khyla Russell gave me another perspective of authenticity and the strength of mana whenua.

Over the four years of working in the Kaitohutohu Office and birthing my two babies (not in the job description!), I found myself being of this place as tangata whenua, and yet not, but still connected. Taranaki maunga bringing me closer.

The first class I taught as an educator was focused on trying to talk about Te Tiriti o Waitangi from a depersonalised perspective. This was frustrating to say the least, and difficult for me to do. The story I was most easily able to relate to the learners was that of my own whakapapa and that of the connection with Ōtepoti and Taranaki. The pātai I asked of myself was “kei hea tāku whakapapa” – where is my whakapapa?

As my tamariki grew, with the names of their tūpuna waiting to be stories, their whenua was still in the freezer on a separate shelf. Tapu and noa in a contemporary setting. These whenua survived two burglaries of food and I knew that I had to journey with the whenua and take my tamariki to their mountain, so their pepeha would be realised for them, as not just words on a page, but the outline of a mountain, river and whare, from within.

It is difficult to write that I won an award which funded that trip with my children and compelled me to present something back to the Polytechnic whānau. I have recently discovered the power in the spoken word, or slam poem, so decided to challenge myself and to compose a mash up of 20/20, twenty slides in twenty seconds, put to a spoken word poem.

Ellis and Bochner (2000)⁴ give voice to the researcher as subject, allowing a space for “I” in writing and researching. As a Feminist Studies graduate, situating myself in my writing aligns with this research perspective. Whitinui (2014)⁵ writes from an Aotearoa perspective on autoethnography exploring and legitimising the ‘self’ as separate from ‘other’. I stand in front of learners and I find myself talking about “how Māori...” and “how we [as Māori]...” I try not to trip over these words, these descriptions of myself as an inclusive other; and I watch the other tangata whenua in the room travel on their own journey as they also learn about ‘Self’, ‘Other’ and ‘Othering’.

To write about this journey as research, to speak in my own voice, can be daunting. The subsequent vulnerability often leads me back to the room where whaea Kura gave me the words that gave strength to the words of my grandmother and mothers and aunts. I share this with the learners, and significantly, when my tamariki and I were standing in the urupā, with their namesakes’ headstones to the left and the right, the words “*It’s where your bones lie that gives you your whakapapa*” came to me. Koro Taranaki, visible the whole time, from Hāwera, to Parihaka, to New Plymouth and back. We are the maunga. That is our whakapapa.

This poem happened as a result of a journey into an Art Gallery, and many awesome people have given me tautoko/ support for the journey. I would like to mihi to them all, especially my whānau, and also to my work colleagues. There is a special place for Auntie Maata and Uncle Cousin⁶ Te Ahu Rei, for opening their whare to my tamariki and I.

LINES FROM WITHIN.

1. Normally I begin with pepeha, however the lines from within, the kupu on the page, have drawn their own story, scattered with the images of the superstars of my heart, my tamariki. I have been strategically guided, a framework if you will, has been integral in giving space to explore these
2. Lines from within becoming lines on a map connecting pepeha to place. Kanohi kitea, whenua ki te whenua. The pictures you see, were originally sourced online, hopefully compliantly. Delightfully, a roadtrip with the kids in September just passed, gave the chance to authenticate and illuminate, To be actually seen and, who knows – run on Ōhawe beach with sand between the toes.
3. This is the start of the a journey I I and 7 years in the making
With these tamariki ātaahua, the nowstory of theirstory
How their DNA of tūpuna Māori was
Starwoven; a timewarp with a weft of tartan.
With wings of steel we flew, with a Kia ora to Whataitai and Ngāke, the taniwha of Wellington Harbour jumping over Matiu Island.
4. And we went down to the river....
(And dropped the h) From Whanganui to Wanganui on the muddy banks, I identified
That teaching outside my rohe means I try
To integrate
Articulate and gesticulate
Encouraging te reo Kāi Tahu, but my tongue continues to korero to the home where my
Grandmother lies, Her truth though is in the earth, and on the earth, where she birthed my
māmā and six others.



5. We three cruise along coast,
 Bathing in Anika, Boh, Hollie, and feeling quite jolly
 as we talked about bones where our ancestors lie, I look out and I spy the
 maunga, in cloudless glory appearing closer than I expect and I reflect
 on a dream in the night of where we are from and who I might be?
 What am I teaching them, is love enough -
 And knowing it takes experience to be tough as a concrete waka...



6. TE POI! PATUA TAKU POI PATUA KIA RITE PA-PARA PATUA TAKU POI E
 We stop.
 The birds sing.
 Ko Aotea te waka, Ko Turi te rangatira,
 And there in the waka, is a pepi – and a mama, Rongorongo I wonder?
 We're off again.



7. At the iwi office in Hāwera we find, a generous uncle cousin, inside.
 He gives us his house key and simultaneously – a call from The Aunty sets the wheels in motion.
 Driving up to gates, wairua a-shiver; causing a commotion
 getting lost in the a wifi-less ocean
 then marvellously, found, at a marae waiting for we three and preparing for a hui!
8. The 18th in the marae of Te Whiti, Nanny keeps the moko close by
 Welcomed on welcomed in, the photos inside of ancestors long passed
 Keep stories well, and somehow shared in the eyes as the cry (as I cry).
 the afternoon: children at the river; the cries are over eels... but I get the feels as I look to these
 pictures and know that from the start, they have taken Koro TARANAKI into their heart.

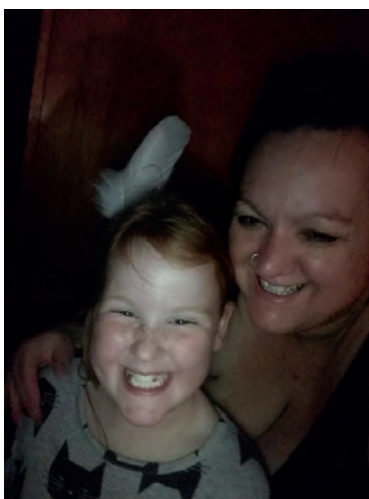


9. as the outside changes from sunlight to night,
 The Waiata starts and the name Tītōkōwaru brings smiles to the faces in unfamiliar places.
 As the stories of our tupuna are shared,
 the grief is powerful,
 And I remember on the 5th of November,
 it's about the legislated, confiscated, deliberated, loss.
 lines are connecting from without and within.

10. So jump around jump up jump up and get down
 and remember these days when you jumped
 so high you nearly touched the sky,
 and you walked with your head held high on the ground he once walked.
 Remember Purepo –with the view from innocent eyes, and not through the site of a constabulary rifle.



11. A girl, 'wearing the white plume'
 Like Hineteiwaia, weaving love and a future into your hair: The feathers of peace, *ngā raukura e!*
 As we talk of this once in a life time journey, your eyes grow a little wiser
 A mama calls to the lines not yet on your skin, don't stay within.



12. Our time in Parihaka connected cousin to cousin, from young to old
 Our truth is our history, a monument to peace in a very raw world.
 Yet from the harakeke the tangi of the bellbirds are clear
 We are here! We will not die!

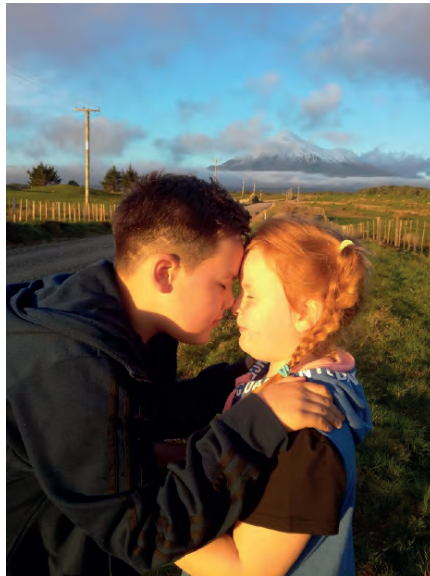
13. From the glass enclosures we see
Our history
Weathered and on display
the stories from mai rā nō tangibly handed on
the tohorā and the tongue, combined into one
A taonga of fierceness and a carving of art



I 8 July, the date you died, I was born.

Tītōkōwaru, you are in our heart.

14. Returning from Ngā Motu, gorgeously along the coast
The turnoff shows
Ararawhata road,
long and straight
I search for a memory from 0 to 7
Nothing but the mountain reveals itself and so we dance, entranced as the sunlight
Shines bright and a new memory is created, sadness eliminated.



15. Opunake Beach becomes a new favourite place
As we race to embrace all the light the evening has to offer;
I feel free from the trauma that has disconnected me to this childhood playground
The waves wash over our feet... this means....sand in the rental car
16. Near our wharehenui in Okaiawa is a Great Grandmother so very missed.
Tears in Taranaki, tears in Ōtēpoti as we read lines on a page, creating this story
so much untold to her she could not share
and my Grandmothers lines were invisible on her chin
but her breath is the breath of the wāhine toa, past, present and future.
This is a story of love from the whenua to the whenua

17. In a red chilly bin and lots of ice
Two whenua waited
For 5 days and nights
To find the resting place that called to me
for my tamariki and mokopuna to be,
Making sense of a kawa, a tikanga for today
Together we created a place to lay
Whenua ki te whenua
Ko Waingongoro te awa – I te taha o te Tai-o-Rēhua
Lines of whakapapa on sandy skin



18. Ko Aotearoa te marae the kupu I was taught
Returning to the maunga, the tamariki I have brought
A hongī, a Waiata, an Aunty and Uncle bring us
Closer, closer...

19. And still Waingongoro snores, Taranaki stands, the kaumātua whisper
Haere mai, bring your babies home,
to their place to stand, their tūrangawaewae
In this space and time
haere mai haere mai haere mai
You are star conception: earth woven.



20. Ko Taranaki te maunga
Ko Waingongoro te awa
Ko Aotea te waka
Ko Tūri te rangitira
Ko Ngāti Ruanui te iwi, Ko Nga Ruahine te hapū, Ko Aotearoa me Te Ngākaunui ngā Marae
Ko Haddon te whānau
Ko Kere tōku Kuia
Ko Warren tōku Koro
Ko Roseanne tōku Māmā
Ko Roger tōku Tāne
Ko James rāua ko Tallulah āku tamariki
Ko Rachel ahau



PLAYLIST

The bold, bracketed number (..) aligns a stanza of the poem to an excerpt of songs or references to songs that I discuss in teaching, or that have been significant to me on this journey.

- (3) "Time Warp", from The Rocky Horror Picture Show, 1975.
- (4) "The River", from The River by Bruce Springsteen, 1980.
- (5) "Bathe in the River (Live)", from their Acoustic Church Tour, by Anika, Boh, and Hollie, 2012.
- (6) Poi E, from Poi E, by Pātea Māori Club, 1983.
- (10) "Jump Around", from House of Pain, by House of Pain, 1992.
- (11) "Parihaka", single by Tim Finn and Herbs, 1989.
- (12) "Hutia (Hiirini Melbourne cover)", by Mons & Hooks, 2018.
- (14) "They Dance Alone (Cueca Solo)", from Nothing Like the Sun, by Sting, 1988.
- (18) "Closer (acoustic version)", by Six60 (for MTV), 2018.

Rachel Dibble was born and lived around her tūrangawaewae under Taranaki maunga until the age of seven. After a brief time in Australia, she essentially grew up in Ōtautahi (those influential High School years!) After two years in Japan she completed a Bachelor of Education (Primary). This amused her as initially papers (1992) were in Feminist Studies, however by graduation (2001) it had morphed to Gender Studies. During this time, Rachel was able to participate in a Tiriti o Waitangi Education course where tauira Māori were in hui separate from tauira Pākehā. The course was facilitated by Irihapeti Ramsden (Ngāi Tahu) and allowed Rachel to experience Mana wāhine and Mana Māori from an institutional perspective. Rachel has continued to utilise the learning from this hui in her teaching.

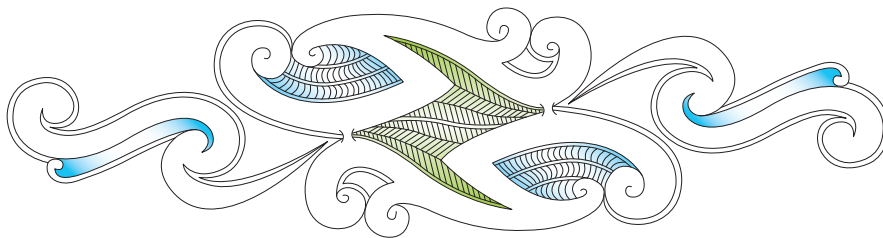
After training, Rachel moved to Dunedin and eventually to Otago Polytechnic as a student, a Student President, as an Executive Assistant the Kaitohutohu office working for Emeritus Professor Khyla Russell and as a Lecturer.

Influenced by her whānau, the readers, writers, lovers and dreamers they are, Rachel recalls the words of her grandmother, her Taranaki kuia, that being Māori is not “an amount” but “knowing where the bones of your tūpuna lay”. As she has read and researched, Rachel has been further influenced by the words of Leonie Pihama, the slam poetry of Te Kahu Rolleston, the art of Robyn Kahukiwa, her aunts and uncles, her own mother and the growing of her own babies, who were able to fully experience putting their whenua into the whenua.

Rachel Dibble (Ngāti Ruanui, Ngā Ruahine • BEd, DipTeaching & Learning (Canterbury University and Christchurch College of Education), Grad Dip Tertiary Ed., Cert Mata A Ao Māori)

ENDNOTES

- 1 Hohaia, T. M., O'Brien, G., Strongman, L., City Gallery Wellington, Parihaka Pā Trustees. (2001). *Parihaka: The art of passive resistance*. Wellington: City Gallery Wellington/Victoria University Press/Parihaka Pā Trustees.
- 2 Jackson, M. (2019, June 2). James Cook and our monuments to colonisation. *E-Tangata*. Retrieved from <https://e-tangata.co.nz/comment-and-analysis/james-cook-and-our-monuments-to-colonisation/>
- 3 Boyd Te Kawa, T. (2003). Personal communication.
- 4 Ellis, C., & Bochner, A. (2000). Autoethnography, Personal Narrative, Reflexivity: Researcher as Subject. In *Communication Faculty Publications*. 91. Retrieved from http://scholarcommons.usf.edu/spe_facpub/91
- 5 Whitiui, P. (2014) Indigenous Autoethnography: Exploring, Engaging, and Experiencing “Self” as a Native Method of Inquiry. *Journal of Contemporary Ethnography*, 43(4):456-487. <https://doi.org/10.1177/0891241613508148>
- 6 The term ‘uncle cousin’ is a term we use within my whānau, with a sense of humour and always aroha.



HŪTIA TE PUNGA

Eruera Tarena, Joe Kuntz, & Porsha London

The Aotearoa New Zealand education system is currently failing many Māori students.¹ Many Māori leave both secondary and tertiary education without qualifications, knowledge or experience, all of which correlate with reduced income, opportunities and increased social and economic harm.² Unlocking the potential of taurira Māori through education systems that are culturally responsive and affirming of their identities enhances Māori achievement and increases positioning, influence and contribution to the labour market and to the Aotearoa New Zealand economy.

Hūtia te Punga is a two-year applied research project using a collaborative framework within three different education contexts in the vocational pathways space, including Otago Polytechnic. Funded in conjunction with Ako Aotearoa, Hūtia te Punga aims to build on the established practice of supporting educators to be culturally responsive practitioners with targeted Cultural Responsiveness Professional Learning and Development (CR PLD). The practice specifically focuses on shifting beliefs and practices regarding culture, while at the same time supporting institutions to adjust policies, practices, systems and mind-sets to align with contemporary approaches to culturally responsive pedagogy and student learning.

Hūtia te Punga takes an innovative approach, facilitating Māori learners to share their knowledge and experience of te ao Māori, to inform culturally responsive teaching and learning strategies, and to co-construct (with educators, industry trainers, and area specialists) responsive pedagogy that embraces, respects, and advances te ao Māori. This approach closes the loop by infusing culturally responsive practices into the education experiences of taurira Māori. Tokona Te Raki, a Ngāi Tahu-led education initiative, coordinated the project as part of its portfolio of projects aimed at realising Māori potential within the Ngāi Tahu takiwā.

This research focuses specifically on the interim research findings from year-one of CR PLD implementation in Otago Polytechnic's tourism and travel programmes.

KAUPAPA MĀORI DESIGN AND METHODOLOGY

This kaupapa Māori case study approach draws upon mixed methods in order to assess the perspectives of participants.³ Data collection included focus groups and interviews with students and staff, professional learning and development, and institutional feedback via meetings and surveys. Interviews and focus groups were held face-to-face and via telephone and Zoom.

A kaupapa Māori theoretical and methodological paradigm underpins the grounded theory inductive methods. The participants, through interviews and focus groups, contributed to designing culturally responsive professional learning and development intervention frameworks.

The research questions established the overarching strategic direction of the evaluative feedback. Questions were developed to allow for the interview, focus group and qualitative survey questions to be open-ended. The questions aligned with Macfarlane's Educultural Wheel.⁴ The components, *whanaungatanga* (relationship building), *manaakitanga* (an ethic of caring), *rangatiratanga* (teacher effectiveness), *kotahitanga* (bonding), and *pūmanawatanga* (classroom morale and teacher attitude), are interrelated and key to building effective teaching and learning environments for *taura Māori* which centre on strong, positive relationships.

Protocols were approved by the Otago Polytechnic Human Research Ethics Committee and Māori Research Consultation process. In all instances, confidentiality was assured, along with the full rights of participants and consent to the research. The project team draws from S L Macfarlane's insight, "For Māori, the concepts of *tika* and *pono* are possibly the most succinct and accurate words to use when defining the term 'ethical'".⁵ Following Ngata⁶, S L Macfarlane points out that *tika* is about doing the right things, while *pono* is about doing things the right way. From a kaupapa Māori perspective, the processes of devising, constructing, and implementing the project must ensure the guardianship of Māori social and cultural values.⁷ Interview data has been anonymised and, at all times, the protection of the identity of the participants has been paramount.

Data was gathered concurrently throughout 2018. Baseline data was gathered at the commencement of the project and consisted of one-to-one interviews with students, kaiako, management, and leaders. Data from further surveys following each iteration of CR PLD, focus groups with students at the completion of their year of study, management surveys, and insights from meetings have been compiled to date. Data has been designed to be formative in developing the project intention of building co-design participatory methods and principles into the developmental learning process. Drawing from the kaupapa Māori design methodology has allowed us to take a creative developmental approach⁸ to evaluation, and to ensure the integrity of the project remains within the context that it is designed to serve.

RESEARCH BACKGROUND AND CONTEXT

Māori in Te Waipounamu are projected to become a more significant proportion of the general population over the next 20 years.⁹ It stands to reason that tertiary providers will see an increase in the proportion of Māori enrolments. Educational institutions are refocusing improvements of the educational pathways for Māori learners to prepare for this future. The initiation phase of Hūtia te Punga evaluated how to advance organisations' specific goals for prioritising Māori learner achievement, and educational and career pathways.

INITIATION PHASE FINDINGS

Otago Polytechnic leadership expressed being proud of their strong accountability and partnership model with the local *rūnanga*. They highlighted a vision for the future, describing a shift towards experiential learning approaches that they see aligning with Māori values. A leader noted that, "The best way to support Māori students in an organisation like this [is] to have an organisation that respects those students' response to their reality."

Staff recognise their success in integrating the Māori Strategic Framework, but understand there is a long way to go to reach true bicultural partnership, as noted below:

I think we have done well in certain areas, but I think we still have more things to do. We need stronger connection with our marae – how do we connect more with the marae and how do we bring our whole community to the marae or the marae to us? One of the things I like is [that] we always have Māori pre-graduation which is pretty amazing.

The organisation recognises that it needs to raise consciousness around te ao Māori and the lived experience of what is to be Māori. A Māori staff member made the following point:

We know our people have been ill-served in education since colonisation essentially [...] It's our collective responsibility to ensure that you know we do every little bit we can to change that because it's inherent in our institutions. Ultimately for me it's about our learners and their communities.

From all levels, there is a drive to include more te reo Māori in curriculum and in the teaching and learning environments within Otago Polytechnic. There was unanimity among tutors regarding their intentions and willingness to upskill their practices, especially in relation to culturally responsive pedagogy. Leadership and teaching staff discussed their intentions to attract more Māori learners. A member of the leadership team noted, "I think we need to walk the talk and I think generally as an institution we do it pretty well".

Leadership staff have a clear view of their transformation framework. The vision of staff extends to ensuring a positive community view of the organisation and a holistic student experience with experiential learning at its core. An organisational leader commented on the vision for the student experience:

They walk through the front door and it's their place. They know it, they feel it, they smell it. Not just the tangible things we see around us, but actually the way that people engage with us – how you greet them when they come through the door speaks volumes for how they're received, but also how they perceive the institution. It's everyone: from our cleaning staff to our front-of-desk to our instructors, teachers, our CE [Chief Executive].

Motivation for partnering in Hūtia te Punga stemmed, in part, from the leadership team's ongoing development of a Māori Strategic Plan – in response to the Māori Strategic Framework – that dovetails with each College/School and Service Area and, in part, from the organisation's commitment to Māori student success. This includes attracting greater numbers of Māori to tertiary study, while building capability to support tauira Māori to achieve **as** Māori.

With respect to the New Zealand Diploma and Certificate in Travel and Tourism qualifications, recent years have seen few Māori enrolments at Otago Polytechnic. In 2017, enrolments (n = 3) and successful course completion rates for tauira Māori studying on Travel and Tourism diploma and certificate pathways were low, at 33 percent and 50 percent, respectively. Change came in 2018, with successful course completion rates for tauira Māori at 80 percent, with enrolments slightly increased (n=4). Currently, Māori are better represented in the overall course enrolments in 2019. The proportion of Māori learners enrolled in the Tourism certificate and diploma courses at Otago Polytechnic continues to increase (n =5), to about 19 percent.¹⁰

Additionally, programme tutors identified areas of concern for students with regard to time management and late assignment submissions. Though common for students to face challenges navigating the work-life-study trichotomy, the programme leaders leveraged the opportunity to develop culturally responsive teaching and learning to provide better support outcomes for Māori, and for all learners.

In 2018, tauira Māori, as part of the initiation phase of the project, identified that te reo Māori and the connection to the Māori community within their current programme of study were quite limited. Students described the need for more Māori local stories, especially as they are learning about tourism. Māori knowledge and te ao Māori values are occasionally included in course content and in other aspects of the student experience. Nevertheless, students

still perceive that tutors value Māori cultural identities; they feel safe to be Māori and would like more opportunities to engage culturally, for example, to lead karakia or mihihihi at the start of a meeting or hui. CR PLD, at this point of the project, focuses on five key areas: beliefs, values and behaviours; Aotearoa history; culturally responsive practice; strategies for change; and, understanding place-based pedagogy.

CULTURALLY RESPONSIVE PROFESSIONAL LEARNING AND DEVELOPMENT

The co-constructed CR PLD was developed in consultation with findings from key members of staff: from consultations at the initiation phase that included leadership and teaching staff and learners at different levels of study; the professional experience of Tokona Te Raki facilitators; and the literature concerning cultural responsiveness in Aotearoa New Zealand teaching and learning environment, with particular focus on teachers knowing their professional and personal selves.¹¹ Bevan-Brown et al.¹² argues, that it is important to understand the ways Pākehā cultural values, attitudes, beliefs and assumptions continue to disadvantage Māori students. They argue for practitioners having a broad view of the factors that impact how learners and teachers locate their own and others' personal and cultural identities, while focusing on keeping relationships central in the teaching and learning context.¹³

Based on the co-constructed interviews and staff feedback, along with the evidence from the literature, the CR PLD sessions were developed around five themes: Cultural Identity, Values and Beliefs, Deficit Theorising, Treaty of Waitangi, and Pronunciation of te reo Māori and Māori students' names (See Figure 1. below).

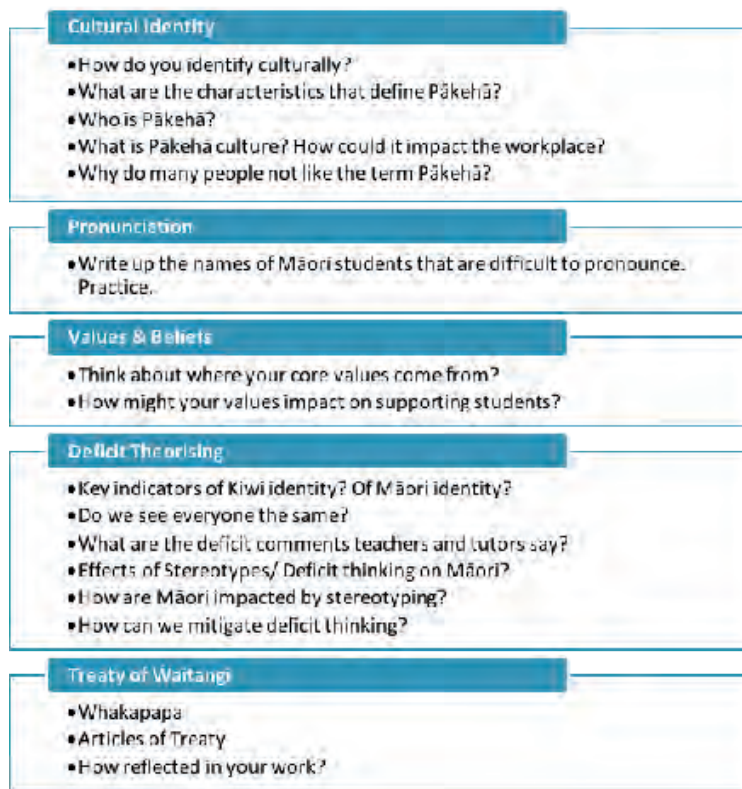


Figure 1. CR PLD Workshop Themes

DEVELOPMENTAL EVALUATION FRAMEWORK

The developmental evaluation that sits alongside this Ako Aotearoa co-funded partnership model has been designed to support the iterative nature of this project by identifying and articulating the levers of change throughout the duration of the project. Using a developmental approach creates the space for the research team to identify opportunities and insights, and to recognise and support CR PLD at pivotal junctures in the change process. Specific measures identified by the project team include: outcomes in the areas of the organisation including Teaching Delivery, Student Success/Experience, and connection to the vocational pathways in Industry (See Figure 2. below). These are the focal points of success, wherein the identification of the project's impacts is sought.

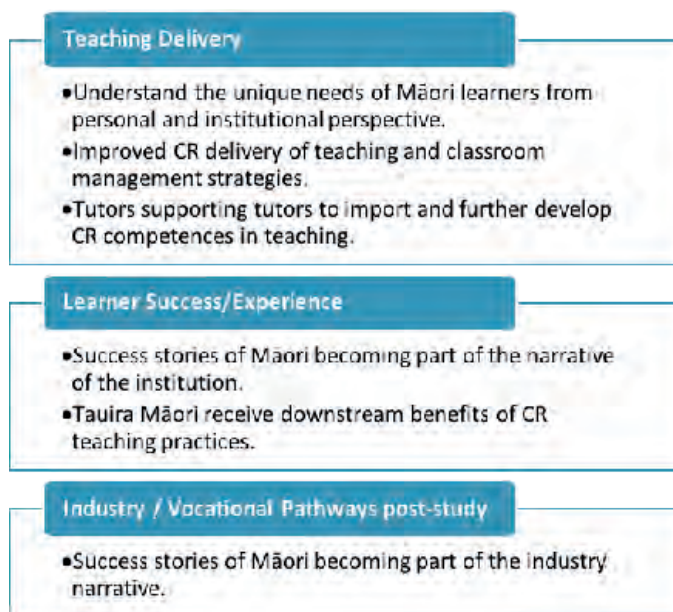


Figure 2. Focal points of success

The focus at the midpoint of the two year project is to understand, from the perspective of the students, experiences of culturally responsive practices in the teaching and learning context, larger institutional cultural changes notwithstanding. The evaluation framework seeks to articulate the impact of CR PLD and the unique needs of Māori learners for an institutional and professional audience, while maintaining the authenticity of the reported taurira Māori perspectives.

SUMMARY OF INTERIM INSIGHTS

The interim round of data collection commenced at the end of 2018, with the intention of ascertaining what was working well and what needed further improvement. These findings have informed the PLD design for 2019 and will continue to inform the development of CR PLD resources in 2019-2020. Part of the PLD process invites feedback on each session and asks participants to identify focus areas for future sessions. The most common feedback was for more support around learning and using te reo Māori.

In response to feedback from tutors and taura Māori, CR PLD evolved to include support for tutors to recognise cultural differences in how teaching and learning is experienced by taura Māori; to grow cultural knowledge; to begin to address implicit bias and deficit theorising; to learn new practices; and to use multiple sources of information, such as observations, discussions, and feedback from students and whānau, in order to identify who can help them to understand and close cultural gaps.

Taura Māori attending Otago Polytechnic's Travel and Tourism certificate or diploma courses were interviewed at the beginning of the year and then again at the close of 2018. The aim was to better understand how taura Māori perceived their courses and if they noticed changes that correlated with the professional learning and development that their tutors had received.

For the most part, taura Māori enjoyed the teaching and learning environment because of the comparatively low tutor to student ratio compared to other study experiences. Taura Māori had enjoyed their courses, were hoping to pass, but were unsure about 2019, with many of them hoping to 'find work'. They noted positive relationships with their tutors and observed that tutors were introducing more te reo Māori into their classes and more classroom Māori iconography. Tutors "tried to bring in te reo quite a bit - we support them and they greet us in the morning". Taura Māori described in positive terms, the learning environment, the student support, the relationships with their tutors and the community atmosphere that a smaller campus offers. Taura Māori noted feeling as though their tutors were receptive and responsive to their comments, they had ample opportunity to give feedback, and noted that their kaiako were "approachable" and "you can go to them with any problems".

Furthermore, they recognised the differences between the tutors' teaching styles, noting those who were more authoritative and those who left them to "do your own thing". Nevertheless, taura Māori identified that relationships have "changed over the year", shifting from a weaker relational pedagogy to an increasingly stronger one as the year progressed. Taura Māori described relationships between their peers as being warm and comfortable, their group building strong bonds through studying together. They also noted that the study support was "helpful". In contrast, though not necessarily contrarily, tutors noted that taura Māori do not consistently use study supports.

Taura Māori suggested improvements to their programme. For example, they suggested evenly distributing the theoretical and the practical aspects of their course across the duration of their study. Diploma students noted that the first half of the year was spent doing field trips, whereas the second half of the year was spent in class. Additionally, taura Māori commented that they felt 'continuously' assessed and preferred to have options for assessment types. They voiced that, "[We] don't like how we are assessed every two weeks" and that, from their perspective, the organisation, "could do assessment differently, not all reports - it could be orally".

As a cohort, they expressed wanting more links to vocational pathways after graduation. Few had mahi lined up following their study, others were even less sure of their plans. They noted some available employment resources at Otago Polytechnic (for example, a 'job board' and word of mouth). For the most part, taura Māori weren't in the process of transitioning to work. Taura Māori recognised that tutors are on a learning journey. They agreed that the observed changes represent good progress which is beneficial to their study.

Tutors were surveyed about the status of the organisation and the ongoing CR PLD support that is part of this project. The quantitative results suffer from low response rates, so are indicative only, as summarised here. The results were not in agreement, indicating that tutors have different experiences of the teaching and learning environment. For example, when prompted about the extent that tikanga Māori is woven into the organisation, respondents indicated at either end of the Likert-type scale. When kaiako were prompted about PLD that is 'most needed' and PLD that is 'most effective', tutors pointed to skills with te reo Māori and with cultural responsiveness. They also suggested that the organisation should prioritise staff attending cultural events, CR PLD, and making it easier to ask for help and support.

AN EVOLVING ROLE FOR CR PLD

Dedicated CR PLD sessions that cover core beliefs, the history of Aotearoa New Zealand, the importance of normalising te ao Māori, the connections to wider networks for continued help and support are examples of what is currently being covered as part of the Hūtia te Punga project. Highlighted in this study is the pivotal role of CR PLD: it reinforces and embeds the organisation's Māori Strategic Framework and provides a model for taura Māori success in the delivery of education and training. As identified in the project to date, CR PLD supports tutors to use a 'cultural lens' when making interim assessments of Māori learners' progress, identifying barriers to success, and developing interventions on a case-by-case basis to increase the likelihood of success. For example, discussions with Māori learners, wherein they can disclose information without risking their mana, are not only part of providing a culturally responsive and safe teaching and learning environment, but are also likely to result in positive outcomes for Māori learners. It also improves the understanding of staff with regard to the institution's obligations under the Treaty of Waitangi to ensure that taura Māori are succeeding *and* that they are able to do so *as* Māori.

CONCLUSION

The education system in Aotearoa New Zealand identifies the importance of alignment between policy and practice¹. However, this system has historically grown out of middle-class Pākehā values and many professionals working as educators come from these backgrounds². Hence, many educational professionals are guided by values that are very different from those of learners in their teaching and learning spaces. So, even though there are advances in inclusive policies¹⁶ and taura Māori achievement is highly valued and actively supported from an institutional perspective, value-differences inherent in teaching and environments remain. To avoid that taura Māori are disproportionately burdened with navigating those differences on their own, often to the detriment of their own Māori identities, educators must actively seek to understand and coordinate their own values with those taura Māori whom they are supporting on their learning pathway.

Several highlights from the project are worth noting in closing. Taura Māori started the year positively, enjoy both the learning environment and their tutors. They observed their tutors introducing more te reo Māori into the classroom and they attempted to include more mātauranga Māori into their study. They enjoyed learning at Otago Polytechnic because of the smaller class sizes, one-to-one support and positive relationships with peers. Changes in teaching delivery were highlighted by taura Māori. The lack of certainty about work or further study at the completion of their study year is an area for future focus.

The research continues to demonstrate that strong relationships with taura Māori lead to better outcomes for students. Furthermore, as the student voice is increasingly more central to driving the sector, taura Māori recommendations are concerned more with driving systems-level changes, rather than operational changes. They expressed their desire for fewer assessments, more access to transitional supports and work experience, and greater emphasis on study support as both opportunities for learning and for networking.

With regard to teaching and front-facing staff, connecting CR PLD content to tangible outcomes, both in the short and in the long term, supports staff to refine their culturally responsive pedagogies, while enhancing and deepening their capacities to understand, empathise and support taura Māori. Tutors and staff have significant influence on student achievement vis-à-vis learners feeling connected to the teaching and learning environment.^{17,18,19} With this in mind, research points to the importance of embedding professional development across an organisation to ensure strong, consistent cultural responsiveness towards learning and the teaching of taura Māori to continue to lift achievement rates.²⁰

Dr Joe Kuntz is a researcher, undertaking theoretical and applied areas, including kaupapa Māori projects in early childhood, compulsory and tertiary education sectors. He received his PhD in Philosophy from the University of Edinburgh.

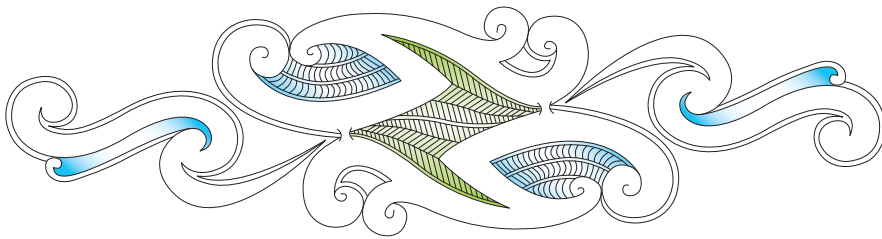
Dr Porsha London is a researcher at Tokona te Raki a social innovation arm of Ngāi Tahu. Her research includes the role of professional learning in building cultural competency in compulsory and tertiary education sectors. She received her PhD in Education from the University of Canterbury.

Dr Eruera Tarena is the Executive Director at Tokona te Raki, undertaking research and leadership in the role of social innovation, systems change and design thinking within a te ao Māori paradigm. He received his PhD in business from the University of Canterbury.

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BUTTERFLY KISSES

Kelli Te Maihāroa

This poem is for my treasured Apakura. It recounts the heartbreak of suddenly losing a loved one, signs of eternal connection, and human resilience to move forward together through grief.

BUTTERFLY KISSES

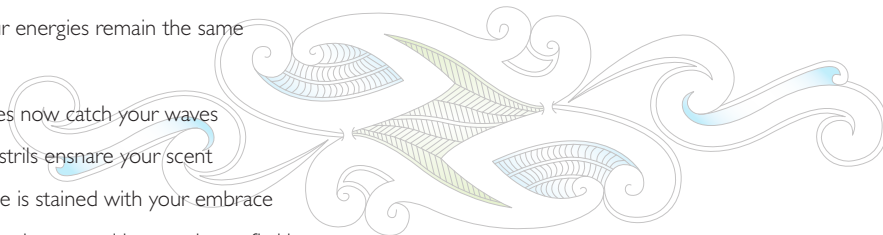
You tore my heart in two
And covered my spirit with yours
Through fate we have been separated
But our energies remain the same

My eyes now catch your waves
My nostrils ensnare your scent
My face is stained with your embrace
My mouth tempted by your butterfly kisses

If ever there was a time to believe
It is now
Stop crying you tell me
It's all going to be ok

I have to get out at the next stop
I can't come the full journey with you
Don't worry you say
You'll be back as usual

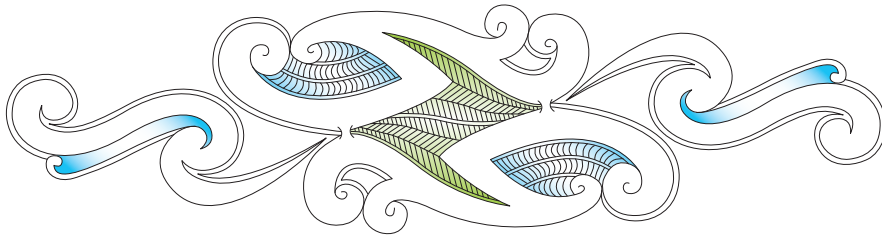
I feel you watching over me
Your butterfly kisses



Kelli Te Maihāroa (Waitaha, Ngāti Rārua Ātiawa) PhD candidate, MA, PG Dip Children's Issues, B Ed, Dip Teaching.

Kelli is the Tumuaiki Rakahau Māori | Director: Māori Research at Otago Polytechnic.

Kelli was a co-editor with Professor John Synott and Heather Devere for *Peacebuilding and the Rights of Indigenous Peoples: Experiences and Strategies for the 21st Century* book. She has published on Māori education initiatives, cultural revitalisation and indigenous peace traditions. Kelli is the great granddaughter of the Māori prophet Te Maihāroa from Te Waipounamu.



HŌPUA WHAKAATA

E-Kare Art Collective

In celebration of Puaka Matariki 2019, we were stoked to host a tauira Māori-led exhibition, *Hōpua Whakaata*, which featured some beautiful mahi toi from tauira Māori at Te Kura Matatini ki Ōtāgo!

Hōpua Whakaata was an open showcase from the 4th - 26th of July 2019, in the Hub of Otago Polytechnic. It featured diverse artworks, from video, painting, and textiles, to floral arrangements and jewellery. We received great feedback and will be back for the Puaka Matariki 2020!

Grateful acknowledgements to;

Kāi Tahu, Kāti Māmoe me Waitaha! Puaka Matariki festival, Te Punaka Ōwheo, Otago Polytechnic, Janine Kapa, Tessa Thomson, Simon Kaan, Rachel Aitken, Tracey Howell, Iain Frengley, Ian Barker, Mark Lane, Victoria Bell, Vicki Lenihan, and of course, the wonderful artists!

All photos by Jodie Gibson, Otago Polytechnic



Figure 1. Jessica Ross, Ngā Mahanga.



Figure 2. Haley Walmsley, Ngāti Kuri, Ngā Puhi ki Whaingaroa



Figure 3. Piupiu Maya Turei, Ngāti Kahungunu ki Wairarapa, Te Ati-Haunui-a-Pāpārangī



Figure 4. Metiria Turei, Piupiu Maya Turei, both Ngāti Kahungunu ki Wairarapa, Te Āti-Haunui-a-Pāpārangi



Figure 5. Moewai Marsh, Ngāi Tahu, Ngāti Kahungunu



Figure 6. Kohatu Mauri by Ziggy Gibbs, Ngāi Tahu, Ngāti Toa. Putiputi by Zoe Hikairo Morehu, Ngāti Maru, Waikato Tainui



Figure 7. By Sophie Graham, Ngāi Te Rangi, Ngā Tukairangi



Figure 8. By Joanne Craig, Ngāpuhi

