

Tū ake ngā uri o Muriwai: Understanding Key Factors that Lead to the
Success of Rangatahi Māori from Ōpōtiki

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An exegesis submitted to the Auckland University of Technology in partial
fulfilment of the requirements for the degree of Master of Arts

2016

Te Ara Poutama – Faculty of Māori and Indigenous Development

Dedication

For my grandfather Te Ropiha Williams
and
my godmother Whiro Governor

Both of these members of my whānau held mana within Te Whakatōhea and Ngāi Tai
and worked strongly within their community and for their rangatahi.

Abstract

Ōpōtiki is a small rural town in the Eastern Bay of Plenty with a large Māori population. The town also has one of the largest youth populations, by percentage, in New Zealand. The aim of this research was to look at the rural community of Ōpōtiki and to understand the significant factors behind the success of rangatahi Māori (Māori youth) from this particular community. This research provides knowledge that will inform the whole community about nurturing these unique success factors so that they can contribute to a greater success rate of rangatahi within the community. The research is presented in two parts: a written component and an artefact - a 30-minute documentary about rangatahi Māori who grew up in Ōpōtiki.

The written section of this thesis answers the question: “What factors lead to the success of rangatahi Māori from Ōpōtiki?” It also explores te ao Māori (the Māori world-view) in relation to the methodology. Finally, it provides an in-depth analysis of the documentary findings relating to the research question.

The documentary (artefact) involved a select number of participants from various backgrounds - teachers, youth workers, and wider community members - in one-on-one interviews. These were then compiled and edited to develop the documentary. The interview questions were designed to examine the variables that contributed to the achievements of rangatahi Māori from Ōpōtiki, and the visual component provides an insight into their lives and what they, themselves, believe has made them successful.

This thesis critically examines the success factors in the lives of rangatahi Māori who have been acknowledged as high achievers in their respective fields.

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Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of university or other institution of higher learning.

Toiroa Williams

Acknowledgements

First, I would like to acknowledge the organisations that contributed to my research: Te Wānanga Aronui o Tāmaki-makau-rau (Auckland University of Technology), the Māori and Pacific Postgraduate Students Wānanga Series, for allowing me a space to complete my Master of Arts, and Te Ara Poutama (Faculty of Māori and Indigenous Development), for awarding me a postgraduate scholarship that gave me the opportunity to undertake my Master's degree. Without this support I could not have undertaken this research, I am truly grateful.

Te Ipukarea (National Māori Language Institute) and Te Whare o Rongomaurikura (International Centre for Language Revitalisation) have given me such valuable work and life experiences over recent years while working with Rea Productions. I have learnt a great deal of knowledge that is of value to me within academia and within our communities. I can see my experience being used within my community when I return home one day. To Ōpōtiki College staff and students, thank you for allowing me to return home and conduct my research within your premises throughout the year. To our very own organisation, the Whakaatu Whanaunga Trust, thank you for being the link between me and our Ōpōtiki community. Your support and guidance throughout this research process has not gone unappreciated. Thank you to Te Whakatōhea, Ngāi Tai and Te Whānau-a-Apanui for aiding me financially.

I would also like to thank other organisations that assisted me financially while I have been at AUT. To Te Whakatōhea Māori Trust Board, thank you for your annual support that spanned my six years of tertiary study. To Ngāi Tai Iwi Authority, Houpoto Land Trust, Tunapahore B2A Incorporated and Torere 64 Incorporated, thank you for all of your support while I have been at AUT. This support has been overwhelming and is a key factor in my journey with this research.

To my supervisor, Dr Rachael Ka'ai-Mahuta, you have guided me with perseverance throughout my Master's study. I am very fortunate to have had such a willing and caring support person who always went the extra mile in every aspect of my research. A unique quality that I admire in your teaching style is your ability to draw out my ideas and challenge my ways of thinking. I couldn't have asked for a more involved supervisor. You have not only been an amazing supervisor but also a wonderful friend. I am truly grateful to Jim Marbrook, for your experience and character that has been a perfect combination for this study. Your open support and critique not only challenged me to offer more, but to always think critically. My skills have developed a great deal since we began this journey. I thank you for your guidance and assistance; I couldn't have completed my documentary in such a way without your guidance. Ngā mihi nui kia kōrua.

To all my teachers who taught me throughout my years at University, thank you for helping me gain the right skills. To our Māori support, kai-āwhina and kaiako, Māori liaison services, especially Wiremu Tipuna and Margaret Mehana, your meetings with me and support for everyday issues have kept my waka moving forward, ngā mihi. To the Student Learning Centre, thank you for your support with teaching and workshops. To Abhishek Kala, Chayse Millar and Nelli Sorongan from the School of Communication Studies at AUT, thank you for your assistance with a number of technical speed bumps that I experienced along the way.

To all of my participants, you have given me the foundation for this research and your willingness to be included in the documentary shows your support of this kaupapa. Without your inclusion and backing, this research could not have been completed.

Deborah Blake, you have always acknowledged and supported students here at AUT. I am truly grateful for your support, especially over my four years as an RA at our AUT accommodation. Siobhen Brown and Dean Banks, your continued support over the past few years has been amazing. This helped me considerably.

Tania Smith, your support and knowledge has been such an asset, especially to me as a student. Your help has been greatly appreciated, thank you so much.

Professor Tania Ka'ai, I can't begin to express how your support has helped me since I began this journey in 2014. I want to thank you from the bottom of my heart for all of your encouragement and the opportunities you have given me. I have learnt so much and I'm truly grateful. Your passion to work with communities has ignited a flame within me that I wish to fulfil one day within my own community, ngā mihi nui ki a koe.

To all of my whānau who have supported me throughout my journey, the Williams whānau and Coleman whānau, thank you for understanding my journey while I have been away from home. Thank you for the emergency packs of kai you send up from Ōpōtiki and every aspect of support you have given towards my research and me personally. To my mother, Barbara Maria Williams, thank you for your 'straight to the point' nature and caring 'never say no' answers. You have always been beside me since I started this journey, you're the perfect mum. To my father, Maurice Lloyd Williams, thank you for being the pou within our whānau. You never leave home as you always say 'someone has to look after the farm.' It is your caring nature that you both have that has inspired me to continue; your support has always been strongly felt. Thank you also for selling half the cows to support me financially, I can't forget the cows. To my little, big brother Lloyd, despite living in Australia, your financial support towards this thesis has helped polish different sections within the documentary.

To all of my friends, I have split you into categories as there are many acknowledgements to cover. From Ōpōtiki, you all know who you are, thank you for still being involved in my journey, even if it means dropping me off, or giving me a place to retreat to, at times. Titahi Ki Tua whānau, you have been the backbone of this thesis, in terms of understanding rangatahi Māori and tracking their success. Be proud of your journey through higher education and remember those who supported you along the way because you have given me a space to achieve this myself. The Tribe and LSB Brothers, thank you all for giving me true friendship and support here at AUT, we will be lifelong friends. To my creative brothers, John Pelasio and Storme Hitaua, we have been on this journey since the beginning. Storme, your creative eye and John, your knowledge in digital media software has supported me in this journey. If it was not for your support, the documentary would have been extremely challenging to

shoot. Shot boys, no pun intended. To Whaea Ihaia (Renee Ihaia), April Pokino, and Kara Harawira thank you for all of your support in assisting me with my research, especially when exploring in the early hours of the morning. We made some good progress and made some humorous memories. HQ, Aini Grace and Josh Tupene, thank you for putting up with me in the best of times and in the worst of times. You gave me the strength and motivation to carry on when times became challenging. Your support has not gone unnoticed.

Finally, to everyone who has supported me and helped with my mahi along the way, thank you, thank you, thank you.

Preface

I have chosen to write in the first person throughout this thesis as it has been a personal journey. This thesis holds aspects that are personal to me that I hope my peers can relate to.

A portrait format has been used, as it is aesthetically appealing with the use of images and graphs relevant to parts of the written component. The documentary will be stored and presented via a custom USB drive.

Use of the Māori language

Each Māori word, when used for the first time, is followed by a translation of the word in brackets. Using a macron, with the exception of direct quotes, has denoted the use of a long vowel. A full list of Māori terms used in this exegesis can be found in the Glossary, for further reference.

The term rangatahi is used to identify Māori youth under 25 years-old. In te ao Māori, the term rangatahi can be applied to people older than this, however, for the purposes of this research, I have limited this definition to high school students and recent high school graduates.

Thesis Title

The significance behind using “Tū ake ngā uri o Muriwai” in the title was inspired by a song that is well known throughout the rohe (region) of Mātaatua (migration canoe which landed at Whakatāne). The title of this particular song is “Tū ake Whakatōhea.” This waiata is mentioned and explained within an episode of the documentary series Iwi Anthems, directed and produced by Hinewehi Mohi. “Tū ake Whakatōhea” is about the mana (prestige) of Te Whakatōhea, and challenges their rangatahi to stand tall and proud (Mohi, 2014). Moreover, Walker (2012a) states, that Muriwai is the prominent ancestor of Te Whakatōhea. Consequently, I have integrated her name within the title of the song, thus producing the phrase “Tū ake ngā uri o Muriwai” as this acknowledges both Muriwai and her descendants. This phrase translates to "Stand up the descendants of Muriwai". This is aimed at encouraging those who descend from

Muriwai to excel in what they do and stand proud of their achievements. The second part of the title, “Understanding Key Factors that Lead to the Success of Rangatahi Māori from Ōpōtiki,” explains the research output and covers the main topic in question, to look at Māori youth from Ōpōtiki and define and uncover potential factors they believe assisted or helped them become successful.

Documentary Format

The documentary was planned, filmed, and edited by me. Participants were invited to take part in the research and the documentary includes rangatahi Māori and people who have worked with rangatahi Māori from Ōpōtiki. The individuals used were identified through a case study of the Whakaatu Whanaunga Trust, their main line of work is social development within Ōpōtiki. The selection process was influenced by the Trust’s annual Rising Stars Youth Awards. This ceremony is for all youth from Ōpōtiki who have achieved and succeeded. The research was based on six individuals who were interviewed. The outcomes of these interactions informed both the documentary and written components.

Chapter Outline

Chapter One introduces the research question. This chapter focuses on methodologies which have supported the research. The relevant literature is also examined to develop a new model for the success of rangatahi Māori from Ōpōtiki, the Wangōhia model.

Chapter Two contains an overview of Ōpōtiki and the community’s initiatives that are in place for rangatahi Māori, such as award ceremonies. It provides an explanation of success from a Māori world view, and also touches on the importance of family support. There is also relevant literature discussed.

Chapter Three looks at the documentary methodology and methods used. Participants are identified and reasons are given about why they are involved in the documentary. This chapter also looks at how the documentary (artefact) was created, and the challenges that I encountered.

Chapter Four focuses on the research findings. It outlines the relevant findings of what leads to rangatahi Māori success, and why these factors are the foundation of the Waingōhia model.

Chapter Five summarises the findings from this research and the exegesis. It explains in detail the different components that make up the documentary and, finally, it reflects on how the artefact can be used efficiently as a valuable resource.

Chapter One

Research Methodology

Introduction

The rural community of Ōpōtiki is described by The Tindall foundation (2013) as having one of the highest youth populations, by percentage, in New Zealand. This research aims to answer the question, “What factors lead to the success of rangatahi Māori (Māori youth) from Ōpōtiki?”

This research on youth achievement includes an organisation and their criteria for youth success, as well as key individuals who work with youth on a day-to-day basis. The annual awards held by Ōpōtiki’s Whakaatu Whanaunga Trust, the Rising Stars Youth Awards (RSYA), provide a great starting point and foundation to select talented and successful rangatahi Māori in Ōpōtiki (Whakaatu Whanaunga Trust, 2014a). The RSYA includes the entire region of Te Whakatōhea iwi and were used to identify suitable rangatahi Māori to participate in this research. By using the Whakaatu Whanaunga Trust’s RSYA as a case study, the research focuses on special youth achievement within Ōpōtiki. These awards provide an indication of what is meant by the word ‘success.’ Understanding the potential factors that have influenced rangatahi Māori from Ōpōtiki to succeed, not only informs the research output, but also provides the community with an idea of the relevant factors that need to be developed so that more rangatahi can achieve and succeed. These awards were not the only source for recruiting participants. Ōpōtiki College alumni were also an important target area, as this is where the majority of rangatahi in Ōpōtiki are schooled. However, the selection of participants was still based on their achievements and future aspirations. Local youth workers and teachers were also invited to be involved with this research project.

Each student who participated in this research was nominated for the RSYA and had been acknowledged by the Ōpōtiki community as being a role model for rangatahi. This research focuses on identifying the factors that each individual believed helped him or her achieve in their respective areas. These factors are shown within the 30-

minute documentary. However, only specific parts of some of the interviews have been added to the final documentary. Other information gathered has been included within the written section of the research output. This research will have great relevance to researchers and academics working in this field, as well as providing a positive resource for departments, such as the Ministry of Education. It will also be beneficial for similar communities across the country, including surrounding areas such as Te Whakatōhea, Ngāi Tai and Te Whānau-a-Apanui. This research also focuses on certain initiatives established to improve youth success rates in Ōpōtiki.

Māori World View

Māori see the traditional past and our philosophy of life through a Māori lens based on our own knowledge and experience. It is necessary as a writer/researcher to acknowledge this lens. Charles Royal speaks about the Māori worldview as everything being connected. From the land to the forest, to the oceans, Māori are linked through whakapapa or genealogy, as this provides an explanation for the creation of the world but is also a basis by which Māori could engage the world they inhabit (Royal, 1998a).

Ka'ai-Mahuta (2010) provides an example of a Māori world view by using the upside down map of New Zealand, a method adapted from Professor Tania Ka'ai. This provides an example of how Māori viewed the world before colonisation. However, today we see both Māori and Western views present within the worldviews of some Māori individuals. To many the 'top' of the map begins with the northern part of the North Island of New Zealand whereas, with Māori, this can be viewed as the bottom and the southern part of the South Island is considered to be the 'top.' Individuals who are new to Māori customs and philosophy may not understand this way of thinking; it can be new knowledge to them. This is precisely the value of understanding the different worldviews.

Indigenous Methodologies

This research is based on a kaupapa Māori ideological framework. Analysis of the data collected will be undertaken from a Māori perspective and worldview. Mason Durie's Te Whare Tapa Whā model, developed in 1982 as a guideline for health centres in New

Zealand, is also universal in its application as it can be implemented in all areas in which Māori are involved (Durie, 2001). A recent study by Margaret Morice (2006) showed that Te Whare Tapa Whā's unique Māori elements enable Māori to take greater ownership of the insights the model can bring and, therefore, with this ownership, begin to reverse the impact of colonisation. Durie's model holds a significant Māori worldview on health and well-being. Pollock (2014) mentions that Te Whare Tapa Whā has four dimensions which are represented by different areas of a wharehau (meeting house). These dimensions being taha tinana (physical well-being), taha whānau (family well-being), taha wairua (spiritual well-being) and taha hinengaro (mental well-being) These dimensions are explained in the images below:

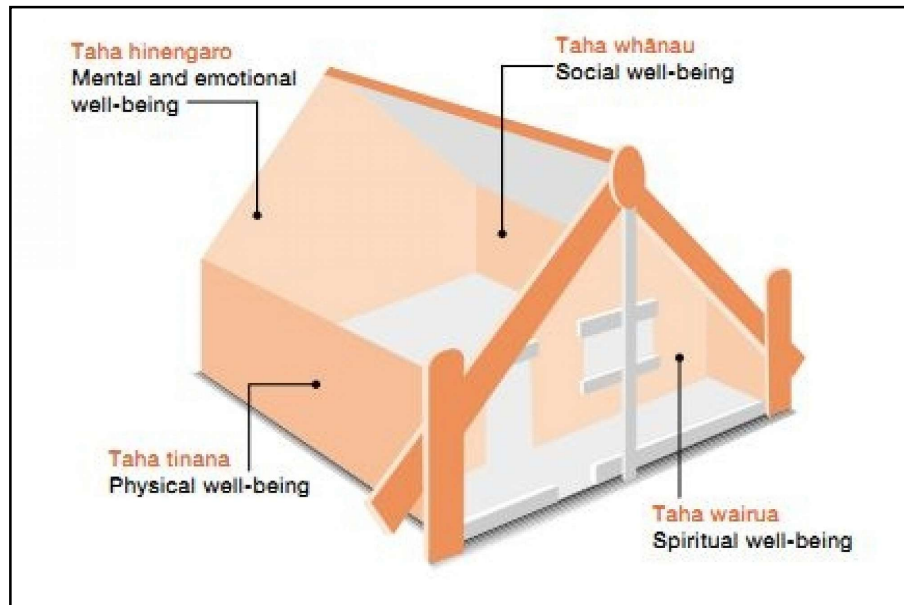


Figure 1: Te Whare Tapa Whā Wharenui Model

(Source: Te Kete Ipurangi, n.d)

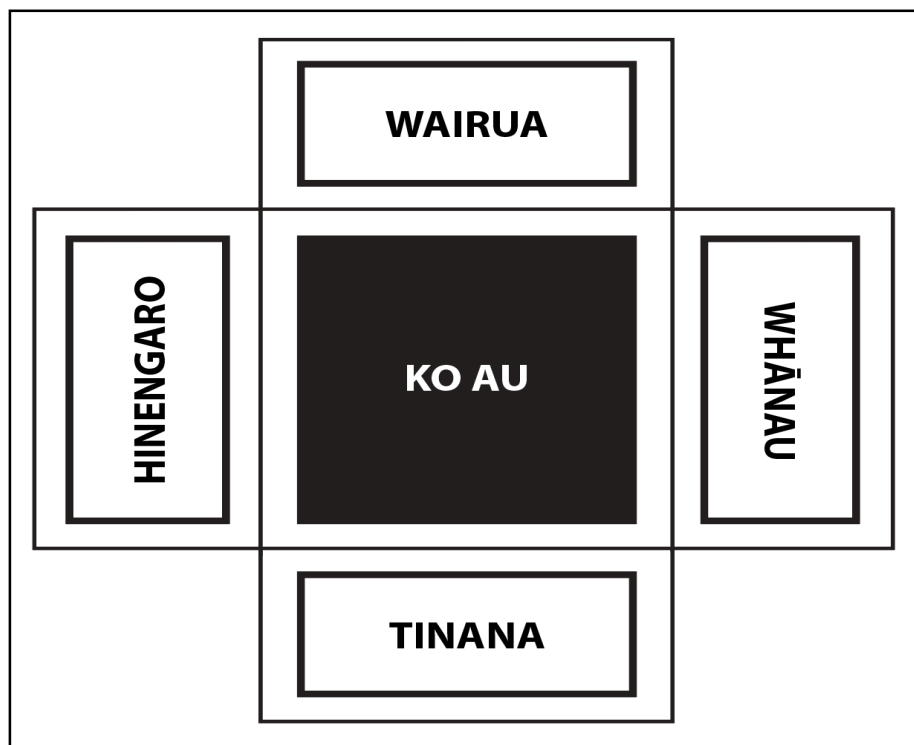


Figure 2: Te Whare Tapa Whā Kupu Model

(Adapted from Durie, 2001)

As seen in Figures 1 and 2, the four sections of Te Whare Tapa Whā are connected and contribute to the overall well-being of a person. If one or more sections is affected, this can affect an individual's performance and well-being. Durie (2001) views culture and cultural experience as crucial to the development and the maintenance of good health. Whereas the loss of a culture is a threat to health, culture also has the potential to become a positive resource for health promotion. The Te Whare Tapa Whā model can be adapted and be effective in uncovering problems and or issues that arise within the upbringing or social aspects of rangatahi Māori (Durie, 2001).

Taha Tinana: The Physical Domain

Taha tinana focuses on an individual's physical well-being. Included within the physical aspect of this domain, taha tinana is the physical waka (vehicle) in which individuals can portray their cultural beliefs and identity (Morice, 2006). Durie identifies that we must respect and nurture our physical domain (Durie, 2001).

The body and things associated with it are tapu (sacred). For example, in te ao Māori (the Māori world) a person's upoko (head) is considered tapu, anything associated with touching another's head is seen as disrespectful. In addition, cultural values and beliefs are expressed with our tinana. For example, Morice (2006) explains that shaking hands or pressing noses is more than a physical encounter, it is an intimate encounter between individuals. Having an understanding of tapu associated with the body, minimises the risk of disrespecting Māori protocol while enhancing your indigenous knowledge. (Durie, 2001).

Taha Hinengaro: The Domain of Thoughts and Feelings

Morice (2006) describes this as the domain of emotions and feelings. It focuses on the thoughts of an individual and it is understood that the mind and body are inseparable. They can be actively responding to each other rather than observing or listening. A person's thoughts, feelings and behaviour are fundamental to Māori health (Morice, 2006).

Taha hinengaro encompasses the full expression of thoughts and feelings. This includes, emotional communication, body language and spoken word (Morice, 2006). The way we communicate through emotions is seen to be more important and meaningful than exchanging words. For example, if Māori show what they feel, instead of just talking about their feelings, this is regarded as healthy.

Taha Whānau: The Social Domain

Te Taha Whānau is the family and extended family support or connections with individuals. It is the domain for individuals to have a sense of belonging by being a part of a wider connection or social system (Durie, 2001). Within te ao Māori, whānau is a collective, irrespective of genealogy. It is inclusive and not limited to friends, colleagues or likeminded people. A strength of this is to be who we are as an individual so that when we come together our individualism is used for the purpose of strengthening whānau. Whānau is about extended relationships rather than the Western concept of 'family'.

Morice (2006) recognises how a Māori world view focuses on affiliating with kinship groups, unlike a Western world-view which is generally more individualistic. This is seen through Māori values, such as collective actions and responsibility. Durie lists five positive capacities within the whānau structure, these include: Manaakitia (support), Tohatohatia (the ability to share), Pupuri Taonga (provide guardianship), Whakamana (empower) and Whanaungatanga (family connections) (Morice, 2006). It is important to note that whanaungatanga refers both to the sense of family belonging and the processes by which whānau ties are formed (Morice, 2006).

Taha Wairua: The Sacred or Spiritual Domain

Taha Wairua is an essential requirement for Māori health (Royal, 1998b). Te taha wairua is the spiritual well-being of an individual. Wairua is seen by Māori as one of the most essential elements for good health. However, wairua is nearly always the first to be overlooked by Western practitioners in the health sector. Wairua is not just about religion, although for many Māori this is a very important part of their spirituality. It is believed that without a healthy wairua, individuals can be prone to

more illnesses (Durie, 1998). Wairua also explores relationships with the environment, between people, or an individual's heritage. If these relationships were to break down this could result in individuals experiencing ill health or a lack of personal identity.

Te Whare Tapa Whā is a universal assessment tool for any physical, mental, social or spiritual condition (Durie, 2001). Durie's Tapa Whā model has assisted in the assessment of individuals and provided a framework and method that this research has followed. When the model was placed in context it assisted with defining the data and helped with the analysis. With this framework as guidance for the research of individuals in Ōpōtiki, it brought a kaupapa Māori way of thinking and Māori values to the interviews.

As stated previously, Durie's Tapa Whā model was developed for Māori within the New Zealand health sector to identify individuals' well-being (Durie, 2001). As well as being a universal model in terms of its application, its original implementation holds significant relevance to this research. If an individual is mentally stable, spiritually stable, has a strong connection with whānau and is in touch with their spirituality, these fundamental elements of Te Whare Tapa Whā can also be applied to how successful an individual will be in any area they apply themselves to. If an individual is missing a fundamental section or element of Te Whare Tapa Whā, this may create a more challenging task for them to become successful.

Durie's Tapa Whā model inspired me to create a new model to cater to the Ōpōtiki area.

The Design

The design below is named Waingōhia. The significance of using "Waingōhia" is a translation of the idea "to be successful." It was influenced by Mason Durie's health model, Te Whare Tapa Whā. This is a new model I created as an initiative to develop success in Ōpōtiki. It uses the shape of a cogged wheel, which was inspired by Ōpōtiki College. This is featured in the College's current logo, which symbolises Ōpōtiki's engineering ability to continue to develop and succeed (Ōpōtiki College, 2016). Although this model is aligned with Durie's model, it has additional sections, which are

represented by each of the eight cogs, with the individual being the centre and vital turning point. I developed this model of success as my research continued and I uncovered more findings. The interviewees and their answers have influenced these additional sections and the development of this model called for successful rangatahi Māori. This model symbolises the cogged wheel as representing development and positive progression. All eight cogs need to be connected in order for it to operate successfully.

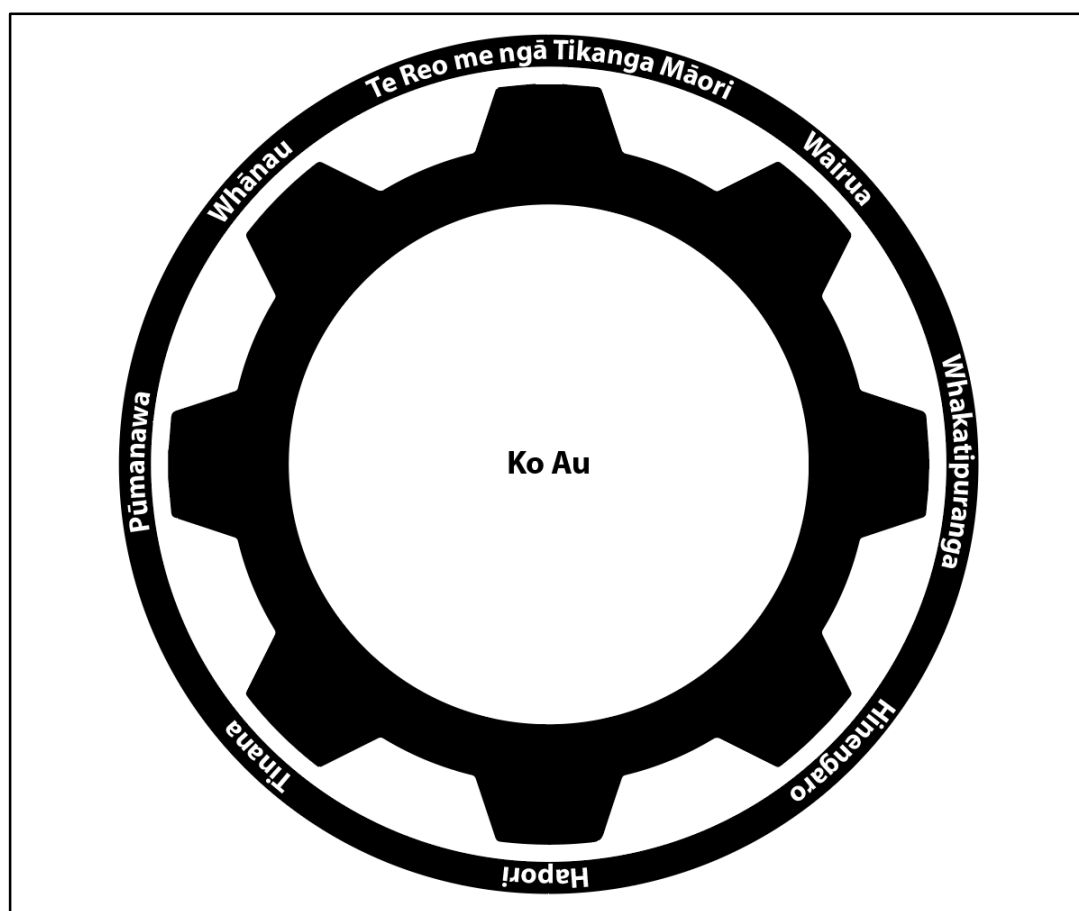


Figure 3: Waingōhia Success Model

The table below breaks down each section of the Waingōhia Model and explains its meaning.

Table 1: Waingōhia Model

Waingōhia Model	Explanation
Ko au (Me, Myself & I)	Ko Au represents the individual as a whole. For the cogged wheel to operate and turn at all it needs a central pivot point for it to revolve around. This pivot point is the individuals.
Te Reo me ngā Tikanga Māori (Māori Customs)	Tikanga Māori is the traditions and customs of te ao Māori that have been handed down through te reo Māori and whakapapa. To understand rangatahi Māori achievement, this section focuses on how the individual lives his/her life and whether traditional Māori customs and protocol are a part of their decisions and way of living, in some way, shape or form.
Hinengaro (Psychological)	Taha Hinengaro, much like in Durie's Tapa Whā model, includes the full expression of thoughts and feelings within an individual towards something.
Whānau (Family & Friends)	Whānau is the family and extended family support or connection with individuals. It is the capacity for individuals to belong by being part of a wider connection and their community. Much like Durie's model, whānau is a large part of this model. However, it still requires the support of other sections within the Waingōhia model in order to operate productively.
Tinana (Physical & Nourishment)	Tinana focuses on an individual's physical well-being. Included within the physical aspect of this domain, taha tinana is the physical waka (vehicle) in which individuals can express their cultural beliefs and Identity. This section was also adapted from Durie's model.
Hapori (Community)	The environment in which an individual is raised is what Hapori focuses on. The community and social system where rangatahi grow up play a part in their upbringing. What they are exposed to, or not exposed to, can potentially determine how much opportunity the community may offer for each individual.
Pūmanawa (Natural Talent & Intuitive intelligence)	Pūmanawa looks at an individual's natural talents. This can be explained simply as natural-born talent. This is an individual who is a part of, or participates in, something and finds that this skill may come to them naturally. These "born talents" can be seen as a positive starting point to build on, potentially, striving to succeed in these areas.
Whakatipuranga (Upbringing)	Whakatipuranga focuses on the growth and upbringing of an individual, and is the fundamental beginning of rangatahi as individuals. Whakatipuranga also takes into consideration past generations, and future generations.

Wairua (Spiritual)	Wairua is the spiritual side of the individual. It is commonly accompanied by religion but is not restricted to this. Wairua is a large part of an individual's connection with their tipuna, their whānau and whenua. To be connected with your wairua is to be steadfast in terms of spiritual health.
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Indigenous Research Ethics

Research ethics are important when dealing with indigenous peoples. By using kaupapa Māori research protocols, this can help the researcher to understand the participants' values and can also provide guidelines on how to engage with them. According to David and Resnik (2011), when looking at ethical decision-making in research, codes, policies and principles are significant and valuable, but they do not cover every situation. There is often conflict, and they require considerable interpretation. It is, therefore, important for researchers to learn how to interpret, assess and apply various research rules and how to make decisions and to act in various situations. The vast majority of decisions involve the straightforward application of ethical rules (David & Resnik, 2011). Consideration must also be made for non-Māori participants who work, or have a strong background, with youth, including rangatahi Māori.

Indigenous ethics and practices are important to this research as they protect the safety of the participants. I adopted similar ethics to those of Ka'ai-Mahuta (2010), where tikanga Māori is at the centre of this research:

- When research is undertaken about Māori, it must be beneficial to the wider Māori community.
- Māori knowledge is a privilege to access and the researcher should recognise this honour.
- Kaumātua or Māori leaders/elders are consulted about the nature of the research and they support this taking place.
- Māori protocol is observed and permitted by the researcher when collecting information.
- When conducting an interview from an indigenous viewpoint, it is essential to offer the informant the option for the interview to be carried out in either

English or te reo Māori as it is important to ensure that the participant is comfortable at all times.

- The researcher must respect, understand and accommodate the participants' needs, if required, before, during or after the research.
- The researcher must cite all sources of knowledge within their research.
- When the research or interview has been completed, it is vital to thank the participants and community by offering a koha or gift. Once the research project is completed, the researcher should present the thesis to the Māori community from whom the information was obtained.

These research practices were planned for, upheld and understood. There was no discomfort or embarrassment experienced by the interviewees. Information discussed and recorded was relevant to the participant as each individual spoke about their everyday lives and also commented about factors that contributed to producing successful rangatahi.

All relevant information was explained through the information sheet posted to each participant, in addition to direct personal contact with myself via telephone, email and social media platforms. Participants agreed to the use of their full names by signing a consent form. They were informed during the pre-production stage that this documentary would be used to profile successful rangatahi to a wider audience. Therefore, a specific mode was employed for this documentary, which is explained further in chapter three.

Summary

It is crucial that there is a high level of knowledge surrounding indigenous ideas and protocol when researching factors that assist rangatahi to succeed in their respective areas. Indigenous protocols and ethics are considered as best practice when conducting interviews with indigenous peoples, including rangatahi Māori. This was important as it protected the well-being of each individual, which affected the relationship I had with them.

The indigenous models, including Mason Durie's Te Whare Tapa Whā model, along with my Waingōhia success model, offer important elements which provide insight into a Māori worldview. By having an understanding of the many themes and concepts associated with this section, individual rangatahi success can be measured and as a result, supported, to develop more rangatahi.

Chapter Two

Overview of the literature

Within a kaupapa Māori framework, this chapter looks at the factors that contribute to the success of rangatahi Māori. It focuses on identifying the literature relating to initiatives that showcase rangatahi success. It also recognises the systems that have been implemented to support rangatahi achievement. This is present across many fields, including academic and community work, both locally and nationally. Within this literature review, several initiatives that have targeted success for rangatahi Māori will be analysed. The initiatives for youth success include those by the National Māori Youth Council, Newlands College, the Foundation for Youth Development, the Ōpōtiki School and community, and the Whakaatu Whanaunga Trust. Ōpōtiki and its economic development scheme will be examined and the national census statistics will be discussed. This chapter also identifies events held to target youth engagement, progression and succession. Forums held to celebrate rangatahi success will be a focus as they provide relevant examples of how to work with rangatahi. These forums also highlight the nominated individuals who deserve recognition. The themes that have been identified from this research are whānau support, youth-led projects, community engagement, and social development. These have been critically analysed in terms of understanding the factors that contribute to rangatahi success.

‘Success’ from a Māori world view

To better understand the factors that contribute to the success of rangatahi Māori, the term ‘success,’ must be defined. According to the Oxford Dictionary of English (2016), the term ‘success,’ is defined as accomplishing an aim or purpose. ‘Success,’ from a Māori worldview is similar. However, the aim or purpose is only accomplished with a focus on a Māori worldview (Ministry of Education, 2013). To accomplish an aim or purpose within a Māori worldview means to be able to draw on, or access, te āo Māori and apply this view towards a goal. Having access to tikanga (Māori customs), te reo Māori (Māori language), culture, marae and whānau is also what success from a Māori worldview encompasses (Ministry of Education, 2013).

The Māori worldview highlights that rangatahi must be nurtured and cared for by their whānau in order to be successful. Whānau is the fundamental building block within Māori society, and it includes not only the immediate family but also distant relatives (Mead, 2003). Whānau is seen as a strong framework of kinship, which illustrates how it is a collective effort to support the overall success and development of rangatahi (Ka'ai, Moorfield, Reilly, & Moseley, 2004). This is supported by a metaphoric analogy of whānau support seen in Te Pā Harakeke, the harakeke whānau.

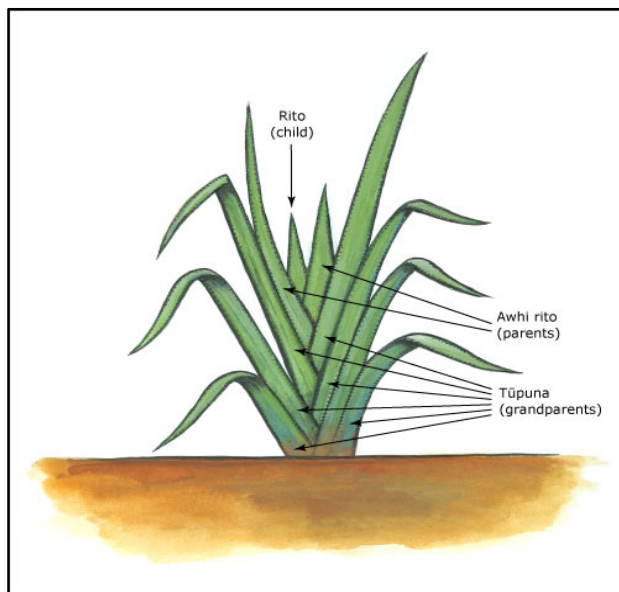


Figure 4: The Harakeke Whānau

(Source: Pa Harakeke Eco-Cultural Centre, 2016a)

In order for harakeke to thrive and survive, the rito (child) must be nurtured by surrounding harakeke, which consists of the awhi rito (parents) and the tūpuna (grandparents). If the rito is protected and the cycle continues, the generation will flourish and produce new harakeke year after year (Pa Harakeke Eco-Cultural Centre 2016b). This model is a great example of how whānau support helps rangatahi to succeed.

For the purpose of this research, success is framed specifically around rangatahi who whakapapa to Ōpōtiki. They have also been identified as individuals who are successful within the community of Ōpōtiki. This is explained through the nomination process for

the Whakaatu Whanaunga Trust's Rising Stars Youth Awards. By identifying the factors that assisted each participant's success, we can then understand and develop areas that can support more rangatahi to achieve.

Rangatahi Māori: An overview

Colonisation has significantly impacted the support structures in place for Māori. A direct consequence of this can be negative youth statistics. In 2010, while looking at ways to improve youth statistics, former Minister of Māori Affairs, Sir Pita Sharples, envisioned and developed a Māori Youth Council (MYC), which would serve to provide practical advice and feedback on public policy and initiatives that relate strongly to rangatahi Māori.

In June 2011, following the Minister's recommendations, a report was published by the Māori Youth Council, *In Their Own Words*, that was sent to parliament, specifically, to the Minister of Māori Affairs. This report identifies tools and opportunities to increase youth participation and representation on councils and boards, to enable them to have an influence and decision-making role on issues that affect rangatahi (Māori Youth Council, 2011a).

One aspect of involvement in decision-making is to identify the negative decisions youth make and how these can best be overcome. The Māori Youth Council identified a range of initiatives to prevent youth from making negative decisions and keep them from offending:

- Strengthening whānau and family parenting skills;
- Connecting whānau with the community in a positive way;
- Providing more positive role models – especially males;
- Providing more options other than schools, such as trades, for young people;
- Providing more positive places to belong – such as youth centres;
- Supporting leadership development; and
- Ensuring there are fewer liquor stores.

(Māori Youth Council, 2011b)

The MYC stresses the importance of whānau in supporting rangatahi Māori. Whānau of rangatahi have the most influence because of the amount of time they spend

together. They can encourage the implementation of these initiatives. Habits and influences are developed, learnt and retained from the environments the whānau of rangatahi create so that when the environment is unstable, so too are the lives of the rangatahi (Māori Youth Council, 2011.a). The MYC asks whānau to take responsibility and be accountable for the foundation of a safe and healthy environment. Whānau need to foster solutions that will help to change attitudes within their homes. According to the Māori Youth Council (2011a), the government can support fostering these solutions by increasing the funding for wrap-around services and the general whānau advisory services available. These are safe, yet independent, forums for whānau to take part in (Māori Youth Council, 2011a).

Having a well-managed youth centre with activities that are designed by rangatahi is a main initiative presented by the MYC. Focus groups and interviews were conducted by the MYC on rangatahi within their communities. This emphasised that a number of rangatahi believed that there were not enough activities available for them to be involved in. Rangatahi expressed that a lack of productive activity, such as sports days, resulted in individuals becoming uninterested in participating in activities held at the youth centre (Māori Youth Council, 2011a).

Rangatahi also expressed how there are a limited number of youth facilities where young people can meet and participate in activities. Those that are available are limited in their operating hours and are only accessible after school or during the weekends. The MYC supports youth centres, as they provide a space where rangatahi can acknowledge one another. Youth centres can play a pivotal role because, for some young people who are in difficult personal or domestic circumstances, the centre is the only place where they can meet in a safe environment and obtain the support they need (Māori Youth Council, 2011a).

The MYC expressed that the Rotorua Youth Centre was a good model for other youth centres to follow. It has a strong relationship with the rangatahi in the community. This is because of how the structure within the centre has been established. The Rotorua Youth Centre involves rangatahi in decisions about what happens at the centre, what facilities may be used, and what activities could be run. Consequently, their youth

have the option to participate in activities that are of interest to them and, as a result, the centre's activities become more popular (Māori Youth Council, 2011a). Research conducted by the Māori Youth Council (2011a) has found that in order for rangatahi to succeed or develop themselves in the community, the key factors to be considered are positivity, whānau support, and enjoyment. It has shown that the nurturing of positive environments and support of rangatahi Māori within school and communities relies on whānau support (Māori Youth Council, 2011a). Passionate and active communities can contribute to those factors.

This report serves as a general overview of rangatahi Māori within New Zealand. It is a strong foundation for the relevant factors present within the town of Ōpōtiki. This report provides the views of 15 rangatahi Māori and, according to the report, none of these 15 members have links to, or reside, in Ōpōtiki. Although the report provides a general overview, it does not factor in the answers and opinions of rangatahi Māori from Ōpōtiki. This research will focus on the contributing factors that support Ōpōtiki youth to become successful, thereby contributing to the literature on this subject.

Research conducted by the Ministry of Education on Māori students concluded that parental involvement through learning activities was positively improving educational statistics. According to the Ministry, a higher level of accomplishments both at home and school was a direct result of this parental contribution (Ministry of Education, 2008). The Ministry identified a programme being undertaken at Newlands College, which could be applied to other schools, including in Ōpōtiki.

The focus of the Newlands College case study is the school's experience in setting up the necessary whānau advisory group. The purpose of this group is for teachers and parents to join together purely for the benefit of rangatahi (Ministry of Education, 2008). Newlands College developed such a group in response to data reflecting the low achievement of their Year 9 Māori students. This group was formed to oversee Māori learners and to aid in the development of Māori student achievement. Following the establishment of this advisory group at Newlands College, in 2006, the Education Review Office expressed their support for this initiative and indicated how the group had the potential to benefit and lift the achievement of Māori students. The Education

Review Office commended the school, overall, for improving its use and analysis of student achievement data, and particularly for their support of Year 9 and Year 10 Māori students. Professional school leadership, effective and successful teaching, and whānau engagement have the potential to influence Māori learners' achievement (Ministry of Education, 2008).

This case study highlights the support from family or guardians of rangatahi Māori and emphasises how this support improves learning and achievement of Māori students through the collaboration of schools and families. Deputy Principal, John Murdoch, discusses the school's desire to see parents more involved and represented within the school. He wanted to involve parents by giving them a voice on the different ways the school could work with students and whānau. The purpose of this goal was to encourage the engagement and achievement of young Māori students at school and at home. A key contributor to this was managing relationships with parents and the school in order to keep the goals consistent (Ministry of Education, 2008).

Furthermore, the school's Māori Dean and committee member of the school's whānau advisory group, Craig Fransen, highlights the importance and significance of encouraging parents to be more involved. This would help the school to achieve the objective of improving Māori student engagement and Māori student success, specifically Māori students in Years 9 and 10 (Ministry of Education, 2008). This programme is relevant to Ōpōtiki. Ōpōtiki's only high school has achieved similar results to Newlands College, in particular, the cohesiveness of how the school works alongside whānau for the benefit of their students.

Ōpōtiki College students were part of the Rangiātea project case study, for the Ministry of Education, conducted in June 2010. The college was one of five mainstream schools selected for the research as it had higher-than average Māori student retention and achievement (Ministry of Education, 2011). This case study aimed to identify factors that supported Māori students' success within the school. It acknowledged the school's leadership team and identified their strategies to lift all student achievements throughout the bilingual school. The Education Review Office commented on the school's Māori student success rates, saying Māori student success

had increased across all levels of the National Certificate of Educational Achievement (NCEA) (Ministry of Education, 2011). In year 12, Māori students achieving NCEA level 2 more than doubled from 35% in 2006 to 71% in 2009. One reason behind this increase is the school's clear communication channels between teaching staff and the senior leadership team. The report goes on to state that because of this, employees are aligned with the school objectives and goals (Ministry of Education, 2011).

The senior management of the college ensured that iwi objectives were included within their school's curriculum. They believe this produces strong educational outcomes where Māori students learn about their community and their iwi aspirations (Ministry of Education, 2011). The increase in Māori student success rates within Ōpōtiki College can be identified as a result of the school having a cohesive relationship with whānau, and hāpori (community). The school works to actively involve them in the education of their rangatahi. These factors support rangatahi and their ability to achieve high standards and obtain their National Certificate of Educational Achievement. These case studies help identify and measure support systems in place for Māori to which their effectiveness can be reviewed.

Ōpōtiki: An overview

An important aspect of this exegesis is understanding the community of Ōpōtiki. By understanding the history of how the community has evolved, I believe that this can provide important insights into the reasons behind the community's development.

The Ōpōtiki area was originally rich in food resources. Mussels and crayfish were easily found within its harbours and the forests were full of native birds, such as kākā, weka and kiwi (Walker, 2012b). It is home to Te Whakatōhea, an iwi which consists of six sub-tribes: Ngāti Ruatakena, Ngāti Patumoana, Ngāti Ngahere, Ngāi Tamahaua, Ngāti Ira and Te Ūpokorehe (Walker, 2012c).

In the early 18th century and throughout the 19th century, the district experienced tribal warfare and battles against neighbouring tribes. European missionaries arrived in the 19th century and the distress they caused is thought to have led to the murder of German missionary, Carl Völkner (Walker, 2012c). He became disliked within Te

Whakatōhea, who believed he was a government spy. Mokomoko, the local chief was accused of Völkner's murder and was later hung. In retribution, and to satisfy settler demand for land, the government confiscated large areas of Te Whakatōhea, amounting to 144,000 acres (58,000 hectares), under the Government Settlement Act, 1863 (Walker, 2012c). Following this injustice, a native reserve was developed where the sub-tribes were forced to live together. This injustice was partially redressed in 1952 when a government grant established the Whakatōhea Māori Trust Board (Walker, 2012c). Understanding the history of this area puts into perspective how the community progressed and how the future of Te Whakatōhea was negatively affected.

The Whakatōhea Māori Trust has approximately 11,030 registered individuals affiliated to the iwi (Whakatōhea Māori Trust Board, n.d.). Te Whakatōhea Māori Trust Board administers a range of assets including buildings and two extensive farms. In addition to providing preschool and health services for Te Whakatōhea people, the board also provides training in dairy farming, hospitality, horticulture, aquaculture, commercial fishing, business administration and computing (Walker, 2012c). The Ōpōtiki Council continuously comments about the strong participation this tribe has in the economic, social and environmental spheres of the district. This can be seen through development incentives in the district such as the Ōpōtiki Harbour project, where Te Whakatōhea Māori Trust play a large part in this project (Ōpōtiki District Council, 2015a).

The district's border extends from Ōhiwa Harbour through to the northern end of the East Cape, covering around 25% of the whole Bay of Plenty region. In total, the Ōpōtiki district covers an area of 3098 km² (Ōpōtiki District Council, 2015b). The Ōpōtiki District Council (2015c) describes the area as a coastal region covering approximately 50% of the Bay of Plenty coastline. Roughly 70% of the district's land area is unrateable. Close to 50% of the landmass is in the Department of Conservation's (DoC) estate (Ōpōtiki District Council, 2015d). A further 12% is managed through Ngā Whenua Rāhui whose service is to protect indigenous ecosystems on Māori land in association with DoC (New Zealand Plant Conservation Network, 2016).



Figure 5: New Zealand Bay of Plenty Map

(Source: Statistics New Zealand, 2013a)

The Ōpōtiki town centre is found between the convergence of two main rivers, the Waioweka and Otara, and is the main urban area within the district. State Highway 2 and State Highway 35 are the main highways through Ōpōtiki. State Highway 2 follows the Waioweka Gorge through to Gisborne, whereas State Highway 35, the Pacific Coast Highway, follows the coastline around the East Coast and on to Gisborne (Ōpōtiki District Council, 2015b). Because of its coastal location, the district is well known for its agriculture, forestry, and fishing industries as illustrated by Figure 6. (Statistics New Zealand, 2013b)

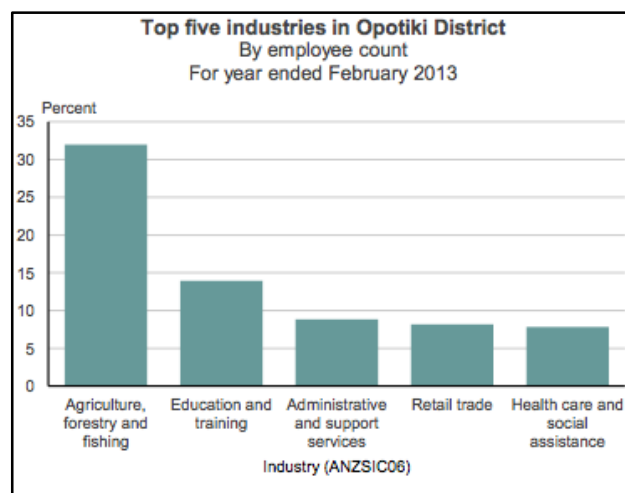


Figure 6: Top five industries in Ōpōtiki District

(Source: Statistics New Zealand, 2013c)

These industries employ over 30% of the local population, with the economy being mostly based on agriculture (Statistics New Zealand, 2013b). Approximately 75,660 hectares of the Ōpōtiki district is dedicated to agriculture, amounting to a total of over 400 farms in the area alone. Statistics shows that 38% of the Ōpōtiki area is in beef and dairy farms, 29% is in planted forests and 1% is in horticulture units, mainly planted with kiwifruit (Ōpōtiki District Council, 2015c).

According to Statistics New Zealand (2013b), Ōpōtiki has 8,436 people living within the district. Statistics show a population decline of 6% since 2006. The most recent census found that 34% of the population have no formal qualifications, which can affect their employment opportunities. In Ōpōtiki, over 60% of Māori aged 15 years and over have a formal qualification, compared with 66% for Māori overall in New Zealand. As of 2013, only 6.9% of Māori aged 15 years and over in Ōpōtiki District held a Bachelor's degree or higher. New Zealand's overall Māori population shows 10% holding a Bachelor's degree or higher (Statistics New Zealand, 2013d).

Not only is labouring the most common occupation in New Zealand, but it is also the main occupation in Ōpōtiki for Māori who are over 15 years of age. In saying this, as of 2013, approximately 11% of Ōpōtiki's population are unemployed (Statistics New Zealand, 2013d). Furthermore, the medium household income is around \$20,700 per annum compared with the national average of \$28,500 (Statistics New Zealand, 2013b).

The Ministry of Social Development describes Ōpōtiki as New Zealand's most deprived district (Dickison, 2010a). Reports show a high level of young people in the community with minimal opportunities. According to The Ministry of Social Development, a large number of young people are enrolled in job seeking initiatives in Ōpōtiki, as the majority of youth are on the unemployment benefit (Dickison, 2010b).

Māori make up a large part of the overall Ōpōtiki district population (Statistics New Zealand, 2013b). This population is spread across three iwi groups represented in the Ōpōtiki district, including several hapū or sub-tribes. The three iwi groups are Whakatōhea, Ngāi Tai and Te Whānau-a-Apanui. Over 60% of the population within

the district are Māori (Ōpōtiki District Council, 2015b). This is one of many reasons why rangatahi Māori are the main focus of this research.

Statistics New Zealand census reports reveal alarming results in terms of which statistics Ōpōtiki leads in (Statistics New Zealand, 2013b). Ōpōtiki is a small rural community that has a high population of Māori, one of the highest youth populations by percentage, a high percentage of people of working age who have no formal educational qualifications, and an average household income \$8000 lower than the national average. These statistics highlight the areas of the community that need immediate attention. These factors can potentially influence the decisions made by the community, which can then affect whether individuals are successful in Ōpōtiki. These statistics also highlight a very challenging task for parents and guardians: To support their rangatahi to succeed against the odds.

Rangatahi in Ōpōtiki

Identifying established initiatives that improve youth success rates in Ōpōtiki is important, as community ideas and projects can have a strong influence on its people. One initiative is the Ōpōtiki Youth Murals project, where over 16 murals have been painted by rangatahi around the township. This has received positive feedback from the public. Not only has the project improved community pride but it has also reduced the level of graffiti within the township (Laugesen, 2011). This project provides a platform for rangatahi to express their individual creativity. It also gives them a chance to be a part of a collective effort that can produce a meaningful output for the community.

Other initiatives also encourage youth pride. For example, the Ōpōtiki News (2014), reported about the march that occurred during Youth Week in 2014. It consisted of youth marching in recognition of their achievements. Youth worker, Kingi Williams, was interviewed by the Ōpōtiki News where he mentioned that the march was a success with close to 300 people participating (Ōpōtiki News, 2014). This demonstrates the number of youth within Ōpōtiki who actively acknowledge their achievements alongside their peers. This also reveals their ability to support each other.

Ōpōtiki Council supports youth community projects through initiatives such as the Art House Fence Project. This project enables young people to create murals in different parts of Ōpōtiki, this gives rangatahi the opportunity to showcase their artistic talents. This falls under the Council's Community Development Activity plan where the Council is involved in 'helping the community help itself' (Ōpōtiki District Council, 2015e). Ōpōtiki Council believes this helps them support the community to work towards positive and beneficial community outcomes (Ōpōtiki District Council, 2015e).

This support is also shown through the Council's leadership meetings that are held within the community. These meetings focus on getting the community voice heard and seeking advice from the public. The Council claims to work closely with tangata whenua by providing forums where Māori views are represented, both directly and indirectly. By providing these forums, this shows that the council acknowledges Te Whakatōhea iwi as mana whenua. This also shows their willingness to work collectively with Māori (Ōpōtiki District Council, 2016a).

The Whakaatu Whanaunga Trust shows an understanding of this concept and has implemented strategies that aim to support Ōpōtiki's youth. This support is identified through its services that have been delivered to Ōpōtiki since its inception.

The Whakaatu Whanaunga Trust was established in 1990. The Trust states that there was a recognised need for the community to offer a service aimed at social development. This was identified as a service that would help and support individuals and their families through providing health and social assistance to all community members (Whakaatu Whanaunga Trust, 2014b).

Whakaatu Whanaunga Trust provides outcomes-focused solutions that seek to recognise, acknowledge, reinforce and build on the strengths and capacities already present in whānau and the resources available to them to maximise their potential to improve and sustain their development and improve their quality of life (Whakaatu Whanaunga Trust, 2014b).

The Trust states that it will build on strengths already found in whānau. This claim acknowledges whānau as being one of the most important pillars in te āo Māori. As stated above, Te Pāharakeke identifies whānau as a strong framework of kinship, and

the Trust also believes building on whānau attributes will improve and sustain quality of life. Whakaatu Whanaunga Trust's philosophy statement posits: "We are a voice for those who cannot express and they are the expression of our voice" (Whakaatu Whanaunga Trust, 2014c). The Trust aims to serve iwi from Nukuhou through to Whangaparaoa (Whakaatu Whanaunga Trust, 2014b). The service initiatives within Whakaatu Whanaunga Trust that focus on Ōpōtiki's youth, were developed after the Ōpōtiki Council discontinued its annual Community Awards in 2010 (Walker, 2014a, personal communication). To combat the Council discontinuing these awards, Whakaatu Whanaunga Trust established the Rising Star Youth Awards in 2013 (Walker, 2014a, personal communication).

The Rising Stars Youth Awards (RSYA) are held in Ōpōtiki. This is evidence of additional work and service by the Trust towards rangatahi Māori. The RSYA has similar award categories and classifications as The Youth Achievement Awards, hosted by the Foundation for Youth Development. These include awards in categories such as education, sports, and music. However, unlike the Youth Achievement Awards, the RSYA event is specifically and only for Ōpōtiki youth. The Whakaatu Whanaunga Trust (2014a) offers special awards, including Youth Community Volunteer and Whaiao ki te āo Māori, the Young Rising Star Turn Around Award. This point of difference highlights the values of the community by showcasing various achievements throughout Ōpōtiki.

The RSYA provides a forum where young and upcoming 'stars' within the community are acknowledged. The trust states that it believes Ōpōtiki has produced some of New Zealand's finest achievers. Further information on these rangatahi can be found in the Rising Stars Youth Awards section of the website (Whakaatu Whanaunga Trust, 2014a). The Trust states that many rangatahi travel outside of their rohe (region) to seek employment, to further their studies, or to start anew (Whakaatu Whanaunga Trust, 2014a). Consequently, in order for some Ōpōtiki youth to explore the next stage of their journey, they must leave their homes. The lack of youth recognition led to the formation of the Rising Star Youth Awards, an evening of encouragement and acknowledgement dedicated to all Ōpōtiki rangatahi to celebrate youth achievement (Walker, 2014b, personal communication).

The Rising Stars Youth Awards is named after the Māori New Year, Te Matariki, and the evening event is held during the Māori New Year period. Community Action Youth and Drugs (CAYAD), is a branch of Whakaatu Whanaunga Trust and have been the producer of the annual event since its establishment in 2013 (Whakaatu Whanaunga Trust, 2014a). This event has seen positive outcomes aligned with the trust's goals. The community regards it in a positive light as Whakaatu Whanaunga Trust believes in nurturing their rangatahi both inside and outside Ōpōtiki.

The response has been amazing and that is no surprise when you consider that whānau are more than eager to see their rangatahi acknowledged; sometimes for the first time in more than two generations of that whānau. In a town where lack of employment and poverty related social issues exist there are still many reasons to celebrate but none more important than the triumphs of rangatahi for they are the next generation (Whakaatu Whanaunga Trust, 2014a).

This event is devoted to rangatahi who are from, or live in, Ōpōtiki. It also allows them to recognise that the surrounding community acknowledges them as role models and upholds their 'mana' (status).

This case study on the Rising Stars Youth Awards has informed me of what the community deems success to be in terms on their rangatahi. It also features rangatahi in a number of different areas, as individuals can be nominated across different categories. To give a clear understanding of how rangatahi are considered and nominated for an award they have to meet certain criteria developed by CAYAD and the Whakaatu Whanaunga Trust. The category criteria from the 2015 nomination form is shown below in Figure 7. There are nine categories each with their own criteria. The age for the categories ranges from 12 – 24, with two categories having different age ranges.

CATEGORY CRITERIA

Sports person of the Year – 12-15:

- ▶ Open to all people aged between 12-15 within the Opotiki District.
- ▶ Demonstrated a level of excellence in any category of Sports.
- ▶ A good role model for their sport and community.
- ▶ Has performed well in their chosen sport at a local, state, national or international level.

Sports person of the Year – 16-24:

- ▶ Open to all people aged between 16-24 within the Opotiki District.
- ▶ Demonstrated a level of excellence in any category of Sports.
- ▶ A good role model for their sport and community.
- ▶ Has performed well in their chosen sport at a local, state, national or international level.

Young Rising Star Achievement in Education:

- ▶ Open to all people aged between 12-24 within the Opotiki District.
- ▶ Performs to academic potential and beyond
- ▶ Involved in extracurricular activities
- ▶ Is a model of conduct and behaviour
- ▶ Works well with peers and teachers
- ▶ Leads by example

Consideration of his/her academic achievement, participation and contribution to extracurricular activities, demonstrated leadership qualities and fellowship with students and staff.

Young Rising Star Achievement in Creative Arts:

- ▶ Open to all people aged between 12-24 within the Opotiki District.
- ▶ Has shown outstanding potential in their chosen form of art.
- ▶ Anyone who has achieved in the below categories

Visual Arts – painting, drawing, printmaking, photography, sculpture, metalwork, ceramics, fibre, glass, collage, book arts, film, video, electronic arts, installation and interdisciplinary work combining one or more of these media.

Literary Arts – fiction, creative, non-fiction, playwriting, poetry, essays and interdisciplinary work combining one or more of these genres.

Performing Arts – choreography, dance, music (composing and/or performance in all genres – classical, electronic, jazz, rap, rock, etc), theatre and performance art in school, clubs, or recreation.



4 | RISING STARS 2015 | NOMINATION FORM
Whakaatu Whanaunga Trust | EM wwt@xtra.co.nz | PH 3155 174

Young Rising Star achievement in Outdoor Recreation

- ▶ Open to all people aged between 12 -24 within the Opotiki District
- ▶ Enthusiasm and passion for the outdoors
- ▶ Significant contribution to outdoor recreation and/or education
- ▶ Demonstrated commitment to personal outdoor recreational participation in the following categories:
Hunting & Fishing ■ Tramping & Hiking ■ Trail Biking ■ Diving ■ Forest & Nature track
- ▶ Enable greater awareness of outdoor recreation Opotiki

Young Rising Star Volunteer Award

- ▶ Open to all people aged between 12 -24 within the Opotiki District
- ▶ To acknowledge young volunteers who have made a positive difference in the lives of others through support and encouragement, often with self-sacrifice and without personal gain.
- ▶ To recognise young volunteers who work tirelessly behind the scenes to support local sporting clubs, Marae & other activities.
- ▶ Demonstrates commitment to their club/Marae through their service

Rising Stars Turn Around Award

- ▶ Open to all people aged between 12 -24 within the Opotiki District
- ▶ Any young person who has made significant change in their lives for the positive
- ▶ Anyone who has gone back into education or employment
- ▶ Anyone who has overcome a challenge in their lives.

Rising Stars Adaptive Award:

- ▶ Open to all people aged between 12 -24 within the Opotiki District
- ▶ Any young person who has overcome Physical and/or Intellectual Challenges.
- ▶ And/Or to acknowledge young people who have made a positive difference in the lives of others through support and encouragement.

Rising Stars Group Award:

- ▶ Open to a team of 5 or more young aged between 12 -24 within the Opotiki District.
- ▶ Any group that are involved in all forms of Sport, Cultural, Educational, Recreational, Arts & Community Events.
- ▶ Any group who have made a positive difference to the lives of others

NOMINATION & SELECTION PROCESS

- All nominees will be considered and shortlisted to a final three for each category.
- Finalists will be contacted via phone and/or email.
- A selection panel will be made up of representatives of the community who specialise in each category. E.g. Sport, Educational, Recreational.
- All finalists will be advertised in the Opotiki News.

Please send all nominations to:

Whakaatu Whanaunga Trust
94B Church Street
PO Box 593
Opotiki



5 | RISING STARS 2015 | NOMINATION FORM
Whakaatu Whanaunga Trust | EM wwt@xtra.co.nz | PH 3155 174

Figure 7: Category criteria

(Whakaatu Whanaunga Trust, 2014d)

In choosing the finalists, a selection panel is established, which consists of representatives from the community who are knowledgeable in the categories listed. To highlight the significance of these awards, a list of finalists is published in the Ōpōtiki News.

The Rising Stars Youth Awards are vital to the Ōpōtiki community as they acknowledge rangatahi success and achievement. These awards were the foundation for selecting individuals for the documentary section of this thesis, which is explained in more detail in Chapter Three.

An evening dedicated to encouragement and recognition of rangatahi achievement provides strong grounds to foster community pride and support that can manifest from positive events such as the Rising Stars Youth Awards (Whakaatu Whanaunga Trust, 2014a).

Summary

Positive encouragement should start in the home. Parents who acknowledge their children more actively can instil good ambitions for rangatahi; it is often fundamentals such as this that can be overlooked in our kāinga (homes). It is understood that parents and guardians have a vital role to play in providing a supportive environment for their rangatahi and their whānau. The concept of whānau is a very important part of te āo Māori as it is the foundation of Māori society. Whānau also provide a vital lens to develop and frame Māori initiatives and support programmes. This understanding comes as the Māori Youth Council stresses the strengthening of parenting skills in order to provide effective support to rangatahi. This is also supported by their recommendations to provide more positive places to belong to, such as youth centres. This caters for a range of rangatahi and their wider needs that the majority of parents and guardians cannot provide, such as team activities, youth-led initiatives, youth engagement, and development programmes. Māori identify their youth as the leaders of tomorrow and it is the plans and commitments provided today that will ultimately prepare them for this future. To provide forums that acknowledge youth and their achievements not only encourages the positive work of many young people but is also important in understanding how and why these youth have been successful. Ōpōtiki is

a small rural town with a large Māori population, including a large Māori youth population. There is a need for more youth-led initiatives and annual events that support the positive success of rangatahi Māori. This research provides a critical examination of these key factors that support rangatahi to become successful. It provides an in-depth understanding of these unique success factors that promote positive success for a greater number of rangatahi in future generations.

Chapter Three

Documentary Methodology

The documentary I created alongside this exegesis is based on key interviews with rangatahi from Ōpōtiki. They spoke of their individual achievements, the challenges that they overcame, and the motivation that helped them to persevere. The documentary was developed and produced after relevant documentary styles and methodologies were assessed. Therefore, Chapter Three is split into two sections. Section one identifies and explains how each participant was relevant to this research and gives a background to the selection process of each rangatahi participant as well as the youth workers and teachers who were involved. Section two of this chapter is focused on the methodology in which the documentary was developed. This section also discusses the entire production process and the reasons behind particular camera shots, angles, and cutaways. It explains the participatory and expository documentary modes and theories used throughout the production stage of the documentary. This includes a discussion on how and why I approached the documentary and each participant during the interview process. It was important to make sure that each individual's story was unique but still relevant to the kaupapa (purpose) of the documentary.

I have listed each participant interviewed for the research and the documentary, including the biography of each person, in order for the reader to have a basic understanding of each interviewee and their background, but also their significance within the research.

Participant Information

Interview 1: Rachel Paul

*Ko Mataatua te waka,
Ko Ōhinemataroa te awa,
Ko Pūtauaki te maunga, ko au te uri o Wairaka nāna i kī atu kia whakatāne ake
au i ahau. I tipu ake au i te taha o te ākau Ōhiwa, te taha tenei ki Ōpōtiki, te
hapū ō te iwi a Whakatōhea. Ko au te uri ō Ngāti Awa rāua ko Ngāti Manawa,
ko au te uri hoki ō Te Whānau Paora Te Whaiti kei Murupara me Te Whānau
Merito kei Poroporo.*

Rachel Paul is a descendant of Ngāti Awa and Ngāti Manawa. Rachel was brought up in the harbour of Ōhiwa, which is located in the rohe of Te Whakatōhea, so she claims to sit on the boundary between Ngāti Awa and Te Whakatōhea.

Rachel has a strong background in law with over 20 years of experience. She holds a number of different roles with her recent appointment as a youth lawyer. In the last seven or eight years, she has acted on behalf of children aged 1 -17 years-old. More recently, she has been appointed as a youth advocate acting for the Ngāti Awa and Te Whakatōhea region. Rachel acts on behalf of youth who are involved with criminal activity. She deals with different matters, including newborn babies and tamariki who have come to the attention of government departments (because of safety issues and parents disputes).

Rachel has close connections to the Eastern Bay of Plenty and strong experience with rangatahi and youth in the area. Because of this, she has a vital point of view for understanding rangatahi who are caught in the justice system for the wrong reasons. Her experience is with rangatahi who are not successful within the community, she highlights the reasons as to why this is occurring throughout her experience with cases she has dealt with. Rachel was identified from recommendations within the Eastern Bay of Plenty Ministry of Justice office. She was nominated by staff in the justice system as an ideal person to include as she brings a credible viewpoint to the documentary around rangatahi upbringing and achievements.

Interview 2: Awhina Kurei

*Kō Mātiti te maunga
Kō Waioweka te awa
Kō Ngāti Ira te hapū
Kō Ōpeke te marae
Kō Ira te whare tīpuna
Kō Te Kurapare te wharekai
Kō Ngāti Ira te hapū
Ko au te uri ō Ngāti Ira rāua ko Ngāti Tamahaua*

Awhina Kurei was born and raised in Ōpōtiki. She completed her entire schooling in the region, attending Te Kura Kaupapa Māori o Waioweka and finishing her education at Ōpōtiki College in 2010. Throughout her schooling, she has had many leadership roles as a young wahine, including being the Commander for Ōpōtiki College Cadet Unit and working for Whakaatu Whanaunga Trust as their youth coordinator. Awhina is also an inspirational mother, who was a teenage mother at the age of 17. Awhina's aspiration was to be a commander in the Army, however becoming a mother altered her outlook on this dream. Despite the challenges she has faced, she continues to provide for her whānau, friends and community. This makes Awhina an excellent candidate for this documentary, as her point of view adds a dimension of resilience and determination. Her view is the voice of someone who has faced adversity and has not given up.

Interview 3: James Rolleston

*Kō Mākeo te maunga
Kō Waiaua te awa
Kō Waiaua te marae
Kō Ruamoko te whare tīpuna
Kō Te Puritanga te whare kai
Kō Ngāti Patumoana te hapū*

James Rolleston or 'Boy' has become a household name as a result of his sheer talent in the film industry. As well as being well known for the movie Boy, he's also featured in numerous films, such as the Deadlands and Dark Horse, not to mention his involvement with various advertisements for Vodafone. James' sudden stardom during his youth presented some challenges as he juggled a thriving film career with his studies, sports, whānau, kapa haka and community involvement. James is a national celebrity, however, in Ōpōtiki, James attracts no fanfare. Instead, he is treated no differently from any other rangatahi. James' determination and perseverance to continue with his studies and other commitments makes him an inspirational rangatahi and a vital candidate for this documentary. His story exemplifies the idea of remaining grounded despite having a thriving career.

Interview 4: Robyn Abraham-Harris

Robyn Abraham-Harris has a strong background in education that spans over two decades, with 20 years of her career being at Ōpōtiki College. Robyn is a teacher and she is also the deputy principal of the school. She has been heavily involved with youth in other areas, such as coaching, mentoring and kapa haka.

Robyn's experience shows her expertise with Ōpōtiki youth. Some individuals have walked through Ōpōtiki College doors and gone on to become extremely successful in many areas. Robyn believes it is her duty to help unlock every young person's potential. She believes that the College's responsibility is to provide the best possible platforms to assist their students to excel in their future goals and aspirations.

Robyn's longevity within the college speaks for itself and shows her years of experience within education. Her viewpoint as a teacher, coach, mentor and principal are vital. She has had first-hand experience with rangatahi and their achievements. Ōpōtiki College is the only secondary school in the district and, as a result, it caters to a large number of Ōpōtiki rangatahi. It is Robyn's experience, passion and position at Ōpōtiki College that makes her an essential participant in this research. Her colleagues recommended Robyn as a key candidate when enquiring about suitable participants in Ōpōtiki relevant to this topic.

Interview 5: Janelle Dymus-Kurei

*Kō Mātiti te maunga
Kō Waioweka te awa
Kō Ngāti Ira te hapū
Kō Te Whakatōhea te iwi
Kō Ōpeke te marae
Kō Ira te whare tīpuna
Kō Te Kurapare te wharekai
Kō Mataatua te waka
Kō Muriwai te tīpuna*

Janell Dymus-Kurei is a young Māori woman (aged 22) who has experience in all areas of te ao Māori. Janell has a strong desire for Māori to live in, and create environments that support rangatahi and their interests. Janell was brought up in Ōpōtiki and attended Te Kura Kaupapa o Waioweka before heading to Ōpōtiki College. While attending Ōpōtiki College she was quick to rise among her peers and excelled in many school activities, as well as being awarded Dux in 2010. Her extracurricular activities were important to her as she was involved with kapa haka and playing at a high representative level for girls touch, rugby and netball. Janell's sports played a large role in her youth and she also credits her tikanga and te ao Māori. She was a part of Ōpōtiki College's Māori bilingual unit, called Kura ki Uta.

Her viewpoint is very strong and she believes in revitalising “mana motuhake” (independence and sovereignty) within rangatahi. Her passion around this has led to her current job working within Māori Public Health and Injury Prevention while pushing these kaupapa through our rangatahi. She is also actively involved with projects aimed at improving Māori rangatahi such as Te Ohu Mana Rangatahi, whose sole aim is to provide a voice for our nation’s rangatahi.

Janell has a strong connection with te ao Māori and a passionate vision for rangatahi. Her way of thinking and her upbringing is similar to other rangatahi from Ōpōtiki. This highlights her as a natural role model who is working in areas where she believes change can be made for the benefit of rangatahi. It is these qualities that made it easy to identify Janell as a good participant in this research. Contact was made via Ōpōtiki College initially, and then through her work place at Waipareira Trust.

Interview 6: Mania Campbell-Seymour

*Ko Kapuārangi ki Rāhui te maunga
Ko Mākeo te matere ki uta
Ko Waiaua te awa
Ko Ōmarumutu te marae
Ko Ngāti Rua te hapū
Ko Te Whakatōhea te iwi
Ko Mātaatua te waka*

Although Mania Campbell-Seymour affiliates herself with Te Aitanga-a-Mahaki, Rongowhakata, Tūhoe and Ngāi Tai, her heart resides largely with Te Whakatōhea. Ōpōtiki is where Mania’s grandparents live and is also where some of her whānau are buried. Therefore, she has strong connections to Te Whakatōhea.

For the past six years, however, Mania has had to leave the Bay of Plenty Area to pursue her degree in Auckland. She studied a conjoint degree at the University of Auckland and received her qualifications of a Bachelor of Medicine and a Bachelor of Surgery. Mania is now currently obtaining her junior doctor’s registration in the Bay of Plenty area, at Rotorua Hospital.

Mania has the desire to succeed; this is seen as “not a common occurrence” for many rangatahi Māori from Ōpōtiki. Being brought up in te reo and tikanga Māori is what Mania believes supported her to continue and achieve her degree. Mania shows commitment, drive and courage that can influence other rangatahi Māori. She is an example of a person with big dreams becoming a reality. I contacted Mania personally as we both attended Ōpōtiki College. At the time I was a junior student and she was a senior student.

Method for the Documentary

My decision to create a documentary was based on my desire to track rangatahi Māori success. This documentary is focused on Māori aged 18 – 25 who whakapapa (lineage) back to Ōpōtiki. I approached a group of Ōpōtiki rangatahi about the possible interest in reading a full thesis, or watching a 30-minute documentary on Ōpōtiki and rangatahi success. There was little to no interest from these rangatahi towards reading a thesis, however, a significant amount of individuals were interested in watching a documentary.

Consequently, planning and developing a documentary will add value and have purpose for research participants, the target audience and the community. Although this documentary is aimed at an immediate target audience, I also wanted the documentary to cater to a wider audience. This includes the parents or guardians of the rangatahi, similar communities throughout the country, and key organisations.

The documentary was a challenge as it involved a complex mix of elements. Most of the challenges revolved around documentary knowledge and my equipment skill set. I understood that I would have to colour grade footage retrieved from two different cameras, the Canon 5D Mark III and the Canon C100 so that they were consistent and similar in colour. I also needed to be confident during the interview process. I knew how to navigate through the interviews and was able to detect when a topic was too sensitive to discuss. I also used this time to explore methods and theories based on the different styles of documentary. My vision or outcome was influenced by certain methodologies and this is how I approached the development of this documentary.

With the decision to create a documentary, I first needed to understand what style of documentary would best suit the film I was making. I looked at Bill Nichols' (2010) ideas on modes of documentaries to select what mode of documentary I was going to undertake. Nichols (2010) explains modes as subsections of documentaries and they provide different ways for filmmakers to 'convey the truth' to their audience. This provides a general overview for filmmakers to adopt, to fulfil the expectations of their audience. Poetic, Observational, Reflective, Performative, Expository and Participatory documentary are all different modes that can be seen throughout many documentaries (Nichols, 2010). I watched different films that used each of these modes and from these, I decided to use the mode that best suited what I aimed to achieve. I have listed each division with its mode explanation below:

Table 2: Documentary Modes

Documentary Mode	Explanation
Poetic	Poetic documentary looks at visual associations. It is described by Nichol's as continuity editing that may be cut or edited to music with tonal or rhythmic qualities.
Observational	Observational documentaries aim to simply and spontaneously capture lived life with minimum interaction or intervention with participants.
Reflective	Reflective mode can be seen as a mockumentary. It aims to increase our awareness of how documentaries construct representations of reality.
Expository	This mode is seen to address the audience directly with the use of voiceover and titles. It is commonly referred to as 'the voice of God.' Nichols explains expository as bringing images together to illustrate an argumentative view.
Performative	Performative leans towards expressing emotions and is said to be subject to the filmmaker's own experience.
Participatory	Participatory involves the filmmaker and the participants within the documentary. It can consist of a number of interviews combined with the inclusion of archival footage. It displays the relationship between the filmmaker and his/her subjects.

(Adapted from Nichols, 2010)

Suggested Films

I liaised with my supervisor, Jim Marbrook, who has a strong background in film and television. He suggested a number of readings and films to watch that gave different perspectives on how to put together interview-based documentaries. In Table 4, below, are the film notes from a section of my diary. These notes explain different areas of the film I thought were portrayed well. These films highlight the different interview styles used and the ideas the documentary maker was trying to communicate.

Table 3: Film notes

Film	Commentary
<i>The Truth About Māori</i> (Kiwa Productions)	This includes lots of interviews cut together and organised by prearranged subjects, i.e. food, love, whānau. This works well together as it only uses recognised Māori faces. This creates a minimal requirement for the audience to identify them.
<i>War Stories Our Mothers Never Told Us</i> (Gaylene Preston)	This works in a sequential way. Women are individually interviewed and the audience gets to understand each story. This is a very articulate documentary as it is strategically cut to tease out themes. Each story creates a cumulative effect, enriching the storyline as it progresses.
<i>Grizzly Man</i>	The interviewer provides quite a dominant narration and interviews subjects. The voice over reframes archive footage and, eventually, judges/adds context to the ethos of the main subject. There is an analytical aspect to his story telling within this film.
<i>Biggie and Tupac</i>	An investigation into the deaths of the two rappers. Nick Broomfield specialises in being a naïve interviewer whose, sometimes, subtle presence underlies the whole of the documentary.
<i>Rain of the Children</i>	This documentary by Vincent Ward is set in the Urewera and the filmmaker returns to the area to examine a mystery that dates back 100 years. Vincent is a Pākehā filmmaker who is trying to understand an interesting story anchored in te ao Māori.
<i>Mental Notes</i>	Jim Marbrook's documentary was released in 2012. The use of interviews and how they relate to actual footage is of interest to me as it relates to my documentary. The film moves through specific themes and attempts to balance history and testimonies.

Films such as *The Truth About Māori* and *War Stories Our Mothers Never Told Us* included aspects I wanted to recreate. These films used interviews with participants at different locations. *The Truth About Māori* intercut their interviews based on themes they were talking about. I decided to cut my interviews between three main rangatahi Māori participants and two experts who worked with rangatahi Māori. The ability to move between each individual's story, while mentioning similar points, is a key aspect used within my documentary. I believe this was a good way to improve insight into the themes and set a clear structure for the mid section of the documentary. For example, Robyn Abraham-Harris, Ōpōtiki College Deputy Principal, states that many rangatahi are inspired by their grandparents; directly after this statement, Mania mentions that her grandmother was a main reason why she became a doctor because her kuia (grandmother) believed in her. James cuts in soon after also expressing that, without the unconditional support from his grandmother, his achievements would have been 'pretty tough' to do if she was not there. By placing these cuts next to each other, they highlight the support of their grandparents as being a contributing factor in their success. The audience can then understand Mania's and James' perseverance as young Māori role models. On the other hand, *War Stories Our Mothers Never Told Us* focuses on each participant's story then moves on to the next. Although interviews are an important aspect while creating a documentary, there are other factors that also need to be taken into consideration.

Māori customs need to be acknowledged and catered for within the film and its development. Christina Milligan's 2015 article *Sites of exuberance: Barry Barclay and Fourth Cinema, ten years on*, gives an analysis of Barclay as a Māori filmmaker. It references his use of the term 'fourth cinema' which describes indigenous cinema and philosophy from an ethnic point of view. Milligan highlights Barclay's concept about the importance of indigenous filmmakers being able to document more stories about themselves. For example, having more Māori creating films about Māori is very beneficial to our people as its content is presented by Māori for Māori. This is important because if the filmmaker is Māori, te ao Māori is placed within the film and decisions behind how, and why, the documentary is created are based on tikanga (Milligan, 2015).

Rain of the Children by Vincent Ward is a Pākehā view into te āo Māori. From a Māori perspective, Ward's dominant role within the film could be viewed as invasive. However, I believe this proved to be an important factor as it helped to create an interesting storyline. To advance the narrative in my documentary, I provided the voiceover myself in areas that required cleaner narrative transitions.

Whale Rider is a Māori story presented in a film by Niki Caro, which has not been directed through a te ao Māori lens. Stuart Murry's book, *Images of Dignity: Barry Barclay and fourth Cinema*, talks about Barclay's reaction to Caro's film. He had strong concerns regarding the film's indigenous authenticity; his concern was with the processes taken to portray indigenous culture (Murray, 2008). Milligan (2015), explained how Māori academics (Hokowhitu, Ka'ai, and Pihama), also had great concerns about the tikanga within the film, mentioning that some scenes shown would not actually happen within te āo Māori. This film still attracts controversy within the community today.

Their main argument was that the lens in which the director viewed the "Māori story" was from a Western worldview or, as described in New Zealand, Pākehā – European New Zealander (Milligan, 2015). This helped support my indigenous methodology and methods within this research. As a member of the Ōpōtiki community, I started this research with a wealth of 'lived Māori experiences and knowledge,' as opposed to an individual of non-Māori descent. Therefore, applying a Māori lens to decisions and methods undertaken for this research, came naturally. My life revolves around tikanga Māori, and this was a main factor within my research. An example is kanohi ki te kanohi (face-to-face), which is how I approached each individual. Because I knew how to approach Māori within my community, this affected my decisions as a director.

Pre-production

With much thought, I decided to take a participatory/expository approach. This was necessary to advance a rhetorical argument and to test the model, Te Whare Tapa Whā. The participatory approach was necessary to emphasise the ever-changing dialogue between me and the subjects themselves. This has generated a personal approach to the film as the audience and I, as the filmmaker, discover new ideas

together. From there, I interview different participants who share their stories about a common topic.

My methods for the documentary have been influenced by the relevant methodology across all pre-production, production, and post-production stages. In the pre-production stages of the documentary, planning for the shoot was just as important as the shoot itself. Since the beginning, I have used a diary app called Ever Note on my mobile to take notes, record meetings, take photos, and generate ideas. These have assisted with the post-production of the documentary as well as overcoming challenges faced.

I considered several options for contacting participants and formally inviting them to participate in the research. Participants identified were rangatahi Māori who had been nominated or were winners of the Rising Stars Youth Awards. As stated in Chapter Two, this clearly identified who Ōpōtiki believe are successful rangatahi. Participants were contacted, including those who were teachers or experts who worked with youth on a daily basis. The participants then replied by either accepting or rejecting the invitation. I then progressed with the participants who accepted the invitation and made visits *kanohi ki te kanohi* to further explain and answer any questions they may have had. I returned on a different day at an agreed location to film those who were willing to participate.

This process was suggested by my supervisor as best practice in understanding my participants. It was good *tikanga* to *mihi* (acknowledge) and meet about the *kaupapa* before heading straight into filming. This created a positive relationship with the participants before the shoot.

Production

The first step of the filming process was to meet at a location most convenient to the interviewee. I wanted the participants to be comfortable in the filming environment, as the location can influence the answers that they may provide. I explain this more in the post-production section of this chapter. The participants were then asked a series of questions about rangatahi success. The interviews were filmed to create a 30-

minute documentary. I organised and filmed each of these interviews with the support of two production assistants. Each interview took approximately one hour to complete and we had the freedom to film and pause as it best suited the situation. The interviews followed a documentary structure, where my interview questions were not included in the final product.

By analysing the development of the documentary from beginning to completion, I discovered that I had to take on many roles. This included being a director, a producer, a camera operator, an editor and working within a small team as well as on my own. There were also many challenges faced including sourcing participants, arranging equipment, and organising travel and interview times. The filming itself, followed by an entire full edit of the documentary, has proven to be a very big job. These were challenging things to manage on my own.

The production stage of the documentary proved to be very difficult to arrange, as I had to travel multiple times between Auckland and Ōpōtiki with a production team and equipment. The availability of participants was challenging as, at times, they would be away for long periods and sometimes not available at all. There was a lot of back and forth communication to arrange appropriate times to meet; this was so I could arrive and cover all of the interviews over a seven-day period. This was challenging, however, it was the most time and cost effective way forward. I was fortunate enough to be able to call on two close friends to assist me with the production stage of the documentary. It would have been extremely challenging without their support. I took a team of three, including myself, to assist with the shoot. John Pelasio and Storme Hitaua are past classmates who gave their time for free and assisted in any way they could.

Whakaatu Whanaunga Trust CEO, Steven Walker, also supported me as I requested an informal partnership to use and reference the Rising Stars Youth Awards. At the time, Awhina Kurei was the Trust's Anti-bullying and Drug and Alcohol coordinator, she also supported and facilitated parts of the shoot. An advantage of working alongside a Māori organisation was that it had a whānau environment. I was able to explain the

kaupapa of my documentary and the individuals involved were able to understand. In some cases, individuals could relate to the project, which made the process easier.

Despite the constant support, there were unforeseen challenges with participant involvement. I had to make crucial decisions around scheduling and availability issues. For example, in the end, one participant was not included in the research process. Although they were seen as a great potential candidate for this research, they were not included due to being unavailable on a number of occasions during the film shoots. Therefore, I focused on participants who were already identified and available.

Another problem faced was re-filming missed content from previous shoots. For instance, I had to schedule several trips back to Ōpōtiki to conduct more interviews and re-shoot certain areas. This included filming participatory shots of myself driving, cutaway footage of Mania at her marae in Ōpōtiki, and capturing Awhina with her daughters. We also had to re-visit missed sections and answers of Awhina's original interview. For example, the first scheduled shoot for Awhina was at her mother's house, this was the first initial location Awhina was comfortable to be filmed. Her whānau were still walking around in the background with her nieces and nephews present during the shoot. After reviewing the footage, I found that the background environment was disruptive to the interviewee and felt areas within the interview could have been explained more coherently and efficiently. I then returned back to Ōpōtiki to complete a second interview within the privacy of Awhina's home. Because of this, Awhina shared more precise answers and opened up about personal factors that have supported her journey. This has enhanced her interview for the audience by providing a personal reflection of her strengths and weaknesses. It also added more value to her section of the documentary. This example shows the importance of location planning and scheduling.

This footage was vital to the documentary, as it added context to the reasons behind rangatahi success in Ōpōtiki. Furthermore, the footage added value to participants' interviews by displaying a visual reference of the narrative within the film. These include visuals such as the local fish and chip shop and iconic stores within the

community. These are examples of the production process and difficulties faced when making this documentary.

Post-production

I then looked at unique themes that the documentary storyline would follow. The beginning of the film introduces the audience to the idea of Ōpōtiki's youth as being "su-peer heroes". I selected this title as a play on words. I combined 'super' and 'peer' as the participants are my peers and I believe that they are our community's young super heroes. Through this, I am giving my own meaning to the term superhero. Traditionally, a super hero is someone with powers or abilities who fights crime. I have adapted this concept to suit rangatahi Māori who are fighting the stigma and stereotypes associated with small rural towns like Ōpōtiki. They accomplish this through their individual achievements and positive success stories. The documentary provides an insight into the lives of each individual and also showcases the factors that supported them in becoming su-peer heroes.

I also thought about how to best include my personal story within this research. I asked myself questions such as, "Where does my experience growing up in Ōpōtiki sit in terms of this documentary?" and, "Did my upbringing have a significant impact on my personal values?" My life heavily involved all of my kaumātua, in particular, Koro Hemi and Nanny Whiro, who are also my godparents. This related to my peers' stories where they also acknowledged their own grandparents within their upbringing. Whakatipuranga is a theme that is highlighted in my findings chapter, Chapter Four, and is also an element of my Waingōhia model. It shows that more of our peers can accomplish anything with the right support and foundations.

A storyboard of the documentary helped me envision what I wanted the documentary to look like. The storyboard gave guidance regarding additional filming and identified key locations that would suit the documentary. It also helped me understand what shots I needed to take for my audience to understand what I was trying to portray. For example, I wanted to use a Drone shot at the beginning of the documentary to portray Ōpōtiki's remoteness and beauty, settled in the flats, surrounded by mountain ranges. This would set the scene for viewers who are unfamiliar with Ōpōtiki's geographical

location. This is just one example of my intentions behind using different shots. However, this process is something that can't always be planned and, at times, the shooting had to be spontaneous. Sometimes I needed to capture a moment or move more quickly to take advantage of opportunities that presented themselves.

I spent a substantial amount of time on the post-production stage of my documentary, due to determining the most effective structure for this film. I found it very problematic to create a story flow with the number of interviews I was working with. I was faced with this problem when deciding whether to cut the documentary into themes, found in the Waingōhia model or to create a linear story line. I came to realise that I couldn't include all of the participants involved in my research, in the documentary. Mostly this was because there were some participants who had similar answers during their interviews and then I had to make a decision based on who's story I could best portray. This was the case for Janell Dymus-Kurei and Awhina Kurei. Janell has not been included within the final documentary cut, however, she provided excellent points relating to rangatahi success, which I have included in the Chapter Four findings. The editing process proved to be a challenging task as it was difficult to identify a clear story with the information provided by the participants. This was because the answers presented in the interviews didn't have enough insight or information related to the question. I believe that they could have revealed more in-depth answers had the camera not been directed at them.

When meeting with interviewees prior to filming, they were happy to speak openly and were comfortable to talk about the topic in question. However, once the camera was set up to film, I saw a dramatic change in interviewees' expressions. Once we began filming the participants, the manner in which they portrayed themselves through their answers and āhua (character) differed from our original conversations. Our original conversations that were conducted off-camera were examples of answers that were not influenced because of the physical presence of the filming equipment. It is this valuable information that unfortunately was not captured. This could have potentially enhanced the documentary and possibly brought forward another section in my findings. Nonetheless, I respected my participants' answers as they provided this research with significant material that influenced its own unique path.

It was challenging to organise the lending of Design and Creative Technology's filming equipment. This was because the class schedules in Communications Studies restricted their availability. With great generosity, the Digital Media department allocated spare equipment to assist with this issue. I also used my production team's equipment, including the DJI Drone that was used on set, and privately-owned equipment courtesy of Te Ipukarea and Professor John Moorfield. Part of the editing process was completed on AUT University computers, which were up-to-date with the most recent version of Premiere Pro CC 2015 software. Additionally, I purchased this particular software for my private devices which were also used to edit the documentary.

Below is a list of resources used to undertake, research, and film the documentary:

- Adobe suite editing software. Premiere Pro CC 2015
- Apple iMac desktop computer
- Canon C100 camera
- Canon 5D MIII camera
- CN240 bicolour led light
- DJI Phantom 3 Drone
- Editing suite at Auckland University of Technology
- Sennheiser Sound equipment for camera
- 2x Manfrotto tripods

Copyright clearance was required for the use of archival material such as the Aotearoa soundtrack, as well as the feature film trailers for The Deadlands, The Dark Horse and Boy. Contact has been made with all archival material copyright owners and producers, and permission has been granted for the use of this material within the film. This is provided free of charge for the submission of my Masters, however, for any future distribution of the documentary within a public space for public screenings or film festivals, further discussions must be made with relevant copyright owners such as Transmission films to grant further permission. This process will be conducted by myself when necessary.

The documentary is a vital part of this research output as it provides a visual aid to complement the written research in areas where writing could not express the same stories and ideas. Carrying out research on Ōpōtiki was something that was close to my heart. My personal approach played an important role in the development of this documentary. My local knowledge and understanding of the Ōpōtiki area was a key part in the interviewing process. Because I was raised in Ōpōtiki, not only did I feel that I needed to do justice to it within this research, but also I needed to do it for my community. A personal drive was instilled within me and the passion for my place of belonging drove me to continue to persevere through all of the challenges that I faced. I believe I had an advantage creating this documentary, over other filmmakers not from Ōpōtiki, as I grew up there and had formed relationships with my participants before this research. Because of these factors, I was able to easily build a foundation for this research as interviewees were willing to participate. I also have strong Māori knowledge and experience of growing up in Ōpōtiki that cannot be taught quickly or read in books. A Pākehā filmmaker could potentially create a similar film, but they may find it more difficult to complete than me, as they would need to spend a significant amount of time making the connections and developing the relationships that I already have.

A Māori filmmaker from another community might also have been able to complete this documentary; however, they would also require time to make the connections and build relationships with participants and to understand the target audience.

The target audience of Ōpōtiki rangatahi, youth providers and other relevant organisations, will be able to readily access this resource via the community library. It will serve as a resource for future research in similar areas. By using participants who identify or whakapapa back to Ōpōtiki, this shows how these individuals represented their community through their success and achievements. It is this positivity that I want to enhance in order to and inspire others. Film and television are powerful tools that can influence and educate their audiences in many ways (Martin, n.d). Producing positive stories of rangatahi doing well in Ōpōtiki can encourage other rangatahi to do so as well. It is the responsibility of the directors and/or producers, to create a film or

documentary that provides audiences with an emotional response. This is key to persuading the Ōpōtiki audience; I want to provoke positive emotions.

Chapter Four

Findings

This chapter presents the findings from each of the six interviewees and the factors that contributed to their success. It is important to note that the documentary is the primary output of findings from the research. This chapter will endeavour to support and add to the documentary findings. Questions used across all of the interviews were made up of both generic and tailored questions for each participant. The qualitative approach of this research has allowed the participants to give extensive answers. These answers supported the development of the Waingōhia model. This model has previously been explained in Chapter One and is also outlined below with reference to the participants.

When I first looked at how to track rangatahi Māori success, I knew each individual's needs would vary. By understanding their needs, I was able to highlight contributing factors that, potentially, influenced their achievements. Mason Durie's Te Whare Tapa Whā model does exactly that, as it understands the well-being of an individual and highlights the four pillars that will lead an individual to live a healthy life and succeeding in their respective area. This theory has been a strong foundation of this research and its development. Themes, such as whānau, were a common factor that was mentioned throughout the interviews but also new areas, such as an individual's upbringing, were also mentioned as contributing factors to their success. The outcome of each participant interview influenced the Waingōhia model. This model includes not only the four elements of Te Whare Tapa Whā, that is, Whānau, Tinana, Hinengaro, and Wairua, but also four additional themes, Whakatipuranga, Pūmanawa, Hapori and Tikanga. A total of eight themes were incorporated with key references to participants and their responses from their interviews.

With the practice-led section of this research, participants had to agree to the possibility of being featured in the documentary. This was due to privacy and copyright laws as the documentary would be accessible to the general public. However, only four of the six participants were included in the final documentary; the reasons for this

have been explained in Chapter Three. Therefore, the name of each individual has been included in this section.

Waingōhia begins at the centre with the individual in their entirety. Without “Au” there would be nothing to measure. “Ko au” is represented by the final participants involved and each theme attached to Ko au via the cogged wheel diagram, as explained in Chapter One, are areas that need to be connected in order for rangatahi to flourish. I have listed each participant below:

- Mania Campbell-Seymour (rangatahi)
- Janell Dymus-Kurei (rangatahi)
- Robyn Abraham-Harris
- James Rolleston (rangatahi)
- Awhina Kurei (rangatahi)
- Rachael Paul

The first and main contributing factor or theme that arose from interviews was the individual’s support from their whānau. Mania Campbell-Seymour explained whānau as the reason why she is where she is today. She focussed particularly on her grandmother’s support. She said:

First and foremost, my whānau. This might sound cheesy but if it wasn’t for them I definitely wouldn’t be where I am now because they believed in me, they supported me through anything I wanted to do. My nan played probably the biggest role in why I decided to become a doctor. She just really encouraged (me) and said, you know bub you go be our doctor, be the first doctor in our whānau. Growing up this is what I’ve heard from my nan. I was just doing what I was told, just trying to be a good girl really and trying to please my nan and, yeah, so I have to thank her really for the path I’ve taken and because she believed in me and so, unfortunately, she wasn’t able to see me go to med school and see me graduate but you know that love just shared around the whānau and so my mum and my aunties all encouraged me to go to uni as well so I think they just saw something in me I didn’t really see myself, I was just doing what I was told and here I am (Campbell-Seymour 2015: personal communication).

Robyn Abraham-Harris, deputy principal of Ōpōtiki College, also spoke about rangatahi and the support of their grandparents throughout their journey. She stated:

There's a lot of young people inspired particularly by grandparents and I've seen young people go away and it's the strength of their koroua or kuia that have kept them going and because it does get tough when you go away to the big city and you're competing and there are just times you probably just want to give up and come home but I think it's sometimes that strength of that desire that their grandparents had for them to step outside and do something with their lives, it's kept them going really and when it gets really tough there's been that person there spiritually still encouraging them to hang in there (Abraham-Harris 2015: personal communication).

Janell Dymus-Kurei highlighted whānau members as role models as to how she was supported to continue on her journey:

I te timatanga it's whānau and the end of the day it's whānau. Having supportive role models regardless of what you do (Dymus-Kurei 2015: personal communication).

However, Awhina Kurei spoke about her whānau support as being her own daughters, seeing as she is a young mother. This brought another perspective to whānau as your own tamariki can give you a sense of motivation and courage. She explained how both her children gave her the strength to pursue her journey:

Because I was a young mum so much pressure was upon me too, people thought, "Oh now that she's a mum she can't reach her goals, what a waste," that sort of attitude, so I suppose having my children, that gave me more kaha to continue my journey, strength, motivation for them, everything is for them til this day (Kurei 2015: personal communication.)

When interviewing Rachael Paul, a youth lawyer based in Whakatāne, she explained that rangatahi who are not doing so well in life may need more assistance than just support from youth workers or support services, that it was more than just the individual rangatahi and their immediate family as she stated:

To deal with a youth on his or her own is just merely scratching the surface, you actually have to grab the whole whānau and get them in a room, and get them to all commit to a picture of how they want their whānau to be, then design with them with assistance how they're going to get to that picture, and then as a whānau do whatever it takes to get to that outcome (Paul 2015: personal communication).

Whānau is, understandably, such an important part of rangatahi development as a whole. It was clear from the interviews that this was where rangatahi felt that their main sense of support and motivation came from, from their grandparents, their parents and right through to their own children. Without this section of Waingōhia, it would leave a huge gap with rangatahi and how they motivate themselves and find support. This also applies to upbringing.

Whakatipuranga encompassed both rangatahi upbringing and schooling. It refers to what they were exposed to growing up and how this influenced their lives. Rachael Paul explained the upbringing through a key Māori metaphor:

Doing Māori kai, you till the ground, you make a good start, you look after it, you put lots of fertiliser on, you put the seed in, you watch it grow, you take out the weeds, you make sure that you are protecting that beautiful little growth until it can flourish and you protect it the whole time and I think the whakataukī about the harakeke is a perfect example of how if you look after the new growth it will blossom, so it's no different (Paul 2015: personal communication).

This was a main concept within this research as it explains in simple terms that, for the future of your whānau, and to be successful you must nurture and protect your tamariki until they grow into adulthood. Mania Campbell spoke about her schooling and the role her teachers played in her upbringing as well as kapa haka having an influence on her life:

Teachers at school, we had some amazing teachers at Ōpōtiki College even at primary school I had awesome teachers who just believed in me and had a big influence on why I decided to go down the career path I've chosen (Campbell-Seymour 2015: personal communication).

Mania also acknowledged that her cultural identity, or te reo me ngā tikanga, had a large part in her upbringing as well as her physical well-being or tinana:

Kapa haka played a huge a factor in my life 'cause that's something that I'm really passionate about and so I'm lucky enough to be involved with Ōpōtiki Mai Tawhiti and a few other haka teams as well. When I was at college I was in Kura ki Uta and we got to go overseas with kapa haka. You learn skills like showing up on time, discipline, not only following instructions but being able to lead from the front and money can't really buy those kind of experiences that you have like when you're at a wānanga, when you're at noho doing kapa haka. So that's why it's something that's really amazing about our culture, our ao Māori that a lot of

people will never get to experience but we're lucky to have it (Campbell-Seymour 2015: personal communication).

This is also heavily linked to the environment or community in which rangatahi grow up in. Hapori is exactly that, how the environments in which rangatahi are brought up in impact on their lives in the future. James Rolleston acknowledged his hometown, Ōpōtiki, as his sanctuary where he was able to return home and be at peace and not be flooded with the celebrity endorsements that came with being a young actor. He stated:

It's pretty cool to come back to a place like 'Opo' and no one really fusses about me. They just treat me like a normal person and that's what I really love about the place and same with the boys, like I still have the same mates, they haven't changed they don't treat me any different so it's real cool (Rolleston 2015: personal communication).

James also acknowledged Ōpōtiki community as a whole as being another area of support. He was nominated for the Whakaatu Whanaunga Trust's Rising Stars Youth Awards where he won the Creative Arts section. It was this type of acknowledgement and support that he believed continued to drive him:

I knew people were real proud of me, but to actually get together and sort out this award, I didn't know anything about it. I didn't know what was happening, they just got together and doing these awards for me and the other students and young people doing well. It was just, I was so happy, you see this is why I love this place bro, they get behind us and you know just little things like that (Rolleston 2015: personal communication).

Other initiatives that held value for rangatahi were the YWAC Centre, or the Youth Centre, in Ōpōtiki. Awhina talked about being involved with a community youth council at high school and that informed the decision to bring the YWAC to life. From here she spoke of how, over the years, it had developed to provide a stronger education service for rangatahi:

The YWAC Centre was for rangatahi to first go there and hang out and do their homework or any studies and now they've turned it into an educational centre so at the front of the YWAC is where the Bay of Plenty Polytech run courses and these are for students out there [who] may not be engaged in education or training or want to be a part of it (Kurei 2015: personal communication).

This shows the community's pro-activeness to educate youth in areas other than in primary and high school. It shows the community providing a space to be collectively involved with their youth. Janell elaborated more on community and listed other factors that also had a role to play:

I go with the whakatauki it takes a village to raise a child. Raised up in Ngāti Ira up in the pā, everyone knows where the pā is. Raised by my nan and koro, strong in their teachings and in our hahi, Te Hahi Ringatu but, always aware that everyone you interact with is influencing your lifestyle, your not so positive uncles, aunties they're modelling how not to be and the supportive ones from your teachers at kura right through to your sports coaches, and the dairy shop owner. (Dymus-Kurei 2015: personal communication)

Janell acknowledges her taha wairua and the influence that both her nan and koro had on her upbringing with their teachings from Te Hahi Ringatu. She was also clear about the fact that she does not agree with the systems in place for youth at present:

At a community level, we need to create awareness and help our young people to understand the system in which they live so that they can participate in such a system. To imagine another system is to enhance our participation in the current system. I guess what that means is to have participation in this system that we currently live is to give our rangatahi a voice, our community needs to make rangatahi safe places, so create environments that support our young people to achieve (Dymus-Kurei 2015: personal communication).

Mania believes that returning home to her community to encourage youth was something important that she needed to do to combat the negative and limiting thoughts a lot of rangatahi have, coming from Ōpōtiki:

I like going home and talking to the kids and just encouraging them and just showing them that they can achieve even though they come from a small, Māori, rural town you can do whatever you want to do (Campbell-Seymour 2015: personal communication).

Aspirations for Ōpōtiki are high for Mania as she looks to a day where her success will be a common story for the rangatahi of Ōpōtiki:

I look forward to the day where it's just normal where we have all these doctors coming out of Ōpōtiki and it's just like, "oh not another doctor." (Campbell-Seymour 2015: personal communication)

The Ōpōtiki College deputy principal held a similar view about rangatahi as Mania. She believes the school's role is to help youth unlock their pūmanawa and inner potential:

Our young people are pretty unique as well and I describe them as having this x factor. I think every single staff member who arrives here is always amazed by the natural raw talent that people have, whether that's on the sports field, performing arts, all sorts of things and so that gives them a real point of difference and it's what we can encourage them to do to meet that potential talent. We term it "Māori achieving success as Māori." (Abraham-Harris 2015: personal communication)

Robyn also related this to an individual's internal drive and passion. She talks about rangatahi being focused and having a set goal so they do everything they can to achieve it:

[It is] something within themselves that they know that this is [going to be] their way out or [they] know that education or the opportunity on the sporting or the haka field, can make the difference for them and so they find their own pathway. They make it against all odds and I've seen as many young people who come from what we might call successful backgrounds [compared to] young people who come from those other backgrounds that still manage to achieve to their potential I remember a story about a young woman who went off to university and she was in a discussion and people were saying: "Oh I came from this school and I came from that school" and she said she was made to feel that where she came from wasn't quite good enough and so she realised she had to stand up for where she came from and stand up for herself. There's a viewpoint from small rural low socio-economic communities that you [can] only be able to do [certain] things. The sad thing is we get our young people away to university and then they come back a year or so later ... and I wonder ... why they can't connect up there and realise it's all the things that they've got back here. It's how we build that resilience to hang in there when it gets tough (Abraham-Harris 2015: personal communication).

Mania's answer supported Robyn's statement as she spoke about her drive to succeed away from home was her only option:

I just wanted to just prove, you know, that being Māori and being from Ōpōtiki you can achieve what anyone else can achieve so that's what pushed me I think, that's what kept me going to classes, kept me in Auckland cause, yeah, I wanted to give up but I had my whānau behind me, I had my whole town behind me. It was funny I wasn't even in med school yet but the whole of Ōpōtiki thought I was already a doctor so I couldn't just give up and go back home, I'm too stubborn. I wanted to make sure I went to Auckland for a reason and I was going to do whatever I could to make sure I achieved what I wanted to achieve (Campbell-Seymour 2015: personal communication).

Rachael identified Māori culture, more specifically, the taha wairua aspect, as a strong element for rangatahi:

The aspect of a person's wairua is very real and is something that can be talked about and is something that can be nurtured (Paul 2015: personal communication).

Mania commented on te ao wairua within her life and home, and the role it played:

Te ao wairua plays a huge role in my life and in te ao Māori in general, it's a huge part of our ao Māori but whether or not people choose to acknowledge their ao wairua is another story. But we were fortunate enough to be brought up amongst our ao Māori and within our ao wairua, especially Ringatū. I was brought up going to the tekau mā rua at the marae, the different circuits and even the primary schools I went to, every morning we had to learn ĭnoi, the whakamoemiti and waiata and practise them on a daily basis so that's something that was brought up with me and we continue it today (Campbell-Seymour 2015: personal communication).

She also acknowledged avenues that helped keep her faith active within her day to day life. It was te āo Māori as a whole, and is strongly tied to te reo me ngā tikanga Māori:

Within kapa haka that's another way to keep our Ringatū faith alive. Within my immediate whānau, my mum she encourages us to have whānau hui like every month and then we do a Ringatū karakia every month when the whānau's back so we definitely try and practise those things and it's like a oranga wairua, oranga hinengaro/tinana cause if one of those things are out of whack then the rest are out of whack so it's important to keep all of them kind of flowing (Campbell-Seymour 2015: personal communication).

Here, Mania demonstrates the inter-connectedness of wairua, hinengaro, and tinana. Tikanga Māori encompasses a number of these themes. It has also helped Awhina in her day-to-day life, such as in her workplace, which is a Māori organisation:

Tikanga Māori, how to approach people, mihi, karakia, those sorts of things if you're working at a Māori organisation, the first thing you want to know is how to work with Māori and come up with Māori initiatives for Māori by Māori. My Pāpā was a tohunga for Ngāti Ira, so karakia, tekau mā rua, tikanga, kawa that was all part of me – it is still is a part of me til this day (Kurei 2015: personal communication).

Mania believes there is room for improvement with tikanga within Ōpōtiki and stated that that was a large part of her life that she will seek to provide for her tamariki and mokopuna:

I feel like our awareness around the importance of te reo Māori is not as strong in Ōpōtiki as I would like it to be and actually that's a big reason why I may not necessarily move home 'cause when I have a whānau I want to make sure I can send my kids to a kura kaupapa because I want them to know their reo, I want them to learn Māori first and be kind of fluent and walk confidently in both te ao Māori and te ao Pākehā, that's what I want for my whānau and I don't think Ōpōtiki can offer that to me as it is at the moment. Back home we've got a lot of things to work on in terms of you know, we need a wharekura there, it's really only Ngāti Ira who are carrying the can really to do with our ao Māori and other hapū need to get with it and implement a reo strategy cause that's a big factor for me and why I've succeeded (Campbell-Seymour 2015: personal communication).

Janell also looked to understand the past and then create solutions that could improve and better rangatahi from Ōpōtiki:

You look back to the impacts of colonisation and that's where we are directly affected, is through the cycles that do exist in our community, our people aren't being allowed to thrive and to flourish. As a community, I think we need to create independence, because we cannot be dependent on a system that's not set up to support us. If we are able to create systems, ecosystems for ourselves to create sustainability for our iwi, for all youth in Ōpōtiki I think we will see benefits and definitely at the community level it's that transforming people we want to be able to empower our rangatahi (Dymus-Kurei 2015: personal communication).

Summary

Throughout the interviews, there was a strong emphasis on certain themes. This emphasis also derived from various reasonings behind why and how these rangatahi have thrived. Whānau was a factor that each participant spoke about, this being a significant support structure. In contrast, a theme that was not as common was Taha Tinana. Although Taha Tinana was rarely spoken of, it is still considered a significant factor for individuals. This is because through a healthy physical and mental state you are able to create a positive and stable pathway in life. Participants also highlighted areas for improvement that they believed would benefit rangatahi from Ōpōtiki. Lastly, this chapter identified that the more support you have towards sections of the Waingōhia model, the greater your ability to succeed.

Chapter Five

Final Summary

This research demonstrated an understanding of the common factors that have contributed to the success of rangatahi from Ōpōtiki. The Ōpōtiki community can use and nurture these factors to produce a greater number of successful rangatahi within the district. Developing the documentary on Ōpōtiki rangatahi and telling their stories complemented the written section of this exegesis as it worked in parallel to my research findings in the written component.

Being able to use a visual component that was relevant for the intended audience was an advantage of producing a documentary. My decision to create a documentary was based on my desire to track rangatahi Māori success. Most of the experts who work with youth suggested that a video would be the most beneficial way to present rangatahi success stories (Kurei, 2014, Personal Communication). This creates a personal connection for audience members, as they can feel, sense and understand their peers' stories through the viewing. The written section then allowed an informative analysis of the many findings. It also presented new findings that were unknown when beginning this research and this helped me to develop a new success model for youth in Ōpōtiki.

Exegesis Summary

From the beginning, it was clear that the development of a documentary was a focus for this Master of Arts research. However, developing the documentary was a major challenge. Creating a film from pre-production through to post-production proved to be very time-consuming. Having a strong set of skills in documentary filmmaking proved to be an advantage. I have used the medium of film as a visual storyteller to best inform my intended audience, who include, but are not limited to, rangatahi Māori from Ōpōtiki.

Chapter One identified this research as being from a Māori worldview, it introduced the concept and defined its intentions and participant qualities. I examined a local case

study on Whakaatu Whānaunga Trust and explored their definition of success through the Rising Star Youth Awards. Comparisons were also made with organisations on a national level, as discussed further in Chapter Two. Indigenous methodologies, including Mason Durie's Te Whare Tapa Whā were examined and the reasoning behind the Waingōhia success model was also introduced and explained.

In Chapter Two, a review of literature from areas such as, national youth award ceremonies, national rangatahi Māori councils, and public schools were broken down into sections relevant to youth engagement, progression and success. In addition, an overview of Ōpōtiki's history and people provided an in-depth context of the community. Ōpōtiki's history was also explained with close reference to Māori and Māori youth. It also provided the background to the identification process of participants. I explored initiatives that have been implemented across different areas that relate to supporting Māori youth and reviewed their outcomes. These outcomes can be compared to initiatives already available in Ōpōtiki and I suggested areas where Ōpōtiki could benefit from similar frameworks.

Chapter Three focused on the documentary methodology and participants. I introduced each participant and provided their backgrounds. This was to give an understanding regarding the reasons they were involved in this research. This chapter also presented a summary of the documentary methodology. I researched certain films and their respective documentary modes to better understand the fundamentals of each mode. Following this, I selected and implemented the participatory and expository modes within my documentary, which helped break down my filming methods. I reviewed challenges faced during the production of the film and provided reasons for creating the film in this way. A personal reflection on the documentary as a whole was also provided in this chapter.

In Chapter Four, the findings from the interviewees were presented in relation to the inquiry. Reference was made to the Waingōhia success model as these findings were supported by the participants' answers and influenced its development. This chapter linked each of the themes within Waingōhia and highlighted factors that interviewees believed supported their journey and their success. From here, I indicated a number of

reasons that addressed the research question and supported the reasons why different rangatahi from Ōpōtiki succeeded.

Contributions to the Field

This research makes valuable contributions to its field in several ways. First, this research will benefit current and future rangatahi Māori of Ōpōtiki by providing information on factors that lead to rangatahi success and achievement. This research identified how these particular factors can be nurtured and sustained throughout the community. This research is also relevant and may be beneficial to similar communities across the country as well as surrounding tribes like Te Whānau-a-Apanui, Ngāi Tai and Ngāti Awa. It will also be relevant to researchers and academics working in fields such as youth work and social development. It may also inform The Ministry of Youth Development and The Ministry of Social Development in terms of supporting community initiatives aimed at youth. It has the ability to be viewed and used as a tool to inform individuals, whānau and schools about rangatahi success and what support they could implement or develop for their youth. I will also have the ability to present my findings and ideas about this research at conferences that support indigenous knowledge and have a focus on community and youth achievement. The documentary will be available to enter into relevant film festivals, which will display our community and their story while combating negative stereotypes associated with rural communities. Lastly, as the primary researcher, I will benefit from this research by having the ability to tell the stories of my peers in order to give back to my community and achieve a higher qualification by obtaining a Master's degree.

Further Research

It is my understanding that this is the first research into rangatahi Māori from Ōpōtiki. Due to restraints, such as resources and time, the topic was very specific in its inquiry; however, this research has the potential to explore wider support structures within communities along with factors that support urban Māori within New Zealand. Further research can be undertaken to provide and improve systems that assist the development of Māori in their respective areas. Each theme within Waingōhia can be explored in more depth and tested, which would extend its understanding. This could

be through providing continual opportunities and support to allow Māori access to their cultural identity as early as preschool.

Final Summary

From the very beginning, this research has been close to my heart. Ōpōtiki is my home, my place of belonging, tōku ūkaipō. A favourite whakataukī (proverb) of mine growing up was: *‘Ehara taku toa i te toa takitahi, engari he toa takitini.’* This proverb simply highlighted the fact that my achievements were not mine alone, but the work of many. My thesis sought to showcase young Māori success from Ōpōtiki and highlight the ‘many’ that contributed to their achievements. I acknowledge that there are many factors that supported people in their achievement and success, and this was the same for me. To be able to think critically and identify a design that can support and nurture rangatahi Māori success is something I am passionate about. In return, I hope that through the written section and visual element of my research, I can encourage community members to manifest these unique factors. These can support an even greater number of rangatahi Māori from Ōpōtiki to be successful in all that they endeavour to do.

Ko au tēnei, he uri nō Te Tai Rāwhiti. He uri nō Muriwai e whāriki nei i ēnei mātauranga, i ēnei kohikohinga āku hei koha ki ōku iwi. Nō rātou i whakatenatena i a au kia tū pakari i tēnei ao o tātou. Nō reira, e ōku iwi, whāia tō pae tawhiti kia tata, whakamaua kia tina.

Tataia atu, tataia mai, mai i nga kuri a Whareki ki Tihirau,
Tū ake tātou ngā uri o Muriwai e!

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Table 4: Glossary

The following Māori words, expressions and phrases are based on John C Moorfield's (2016) Te Aka Online Māori dictionary.

Word	English Translation
A	
Āhua	<i>A person's character</i>
Ao Māori	<i>Māori World</i>
H	
Hāpori	<i>Section of a group, family, society, community</i>
Hinengaro	<i>Mental, mind, thought, consciousness</i>
I	
Iwi	<i>Extended kinship, tribe</i>
K	
Kāinga	<i>Home, residence, settlement</i>
Kanohi ki te kanohi	<i>Face to face</i>
Kaupapa Māori	<i>Māori topic, Māori approach</i>
Ko Au	<i>I, me</i>
Koroua	<i>Elderly man, grandfather</i>
Kuia	<i>Elderly Woman, grandmother</i>
M	
Mana	<i>Influence, spiritual power, prestige</i>
Manaakitia	<i>To support or take care of</i>
Mataatua	<i>Migration canoe which landed at Whakatāne</i>
Matariki	<i>Māori New Year</i>
Maunga	<i>Mountain</i>
Mihi	<i>Pay tribute, acknowledge</i>
P	
Pākehā	<i>New Zealander of European descent</i>
Pūmanawa	<i>Natural talent, intuitive cleverness</i>
Pupuri Taonga	<i>Provide guardianship, manage resources</i>
R	
Rangatahi	<i>Youth, younger generation</i>
Rohe	<i>Region</i>
T	
Tamariki	<i>Children</i>
Tangata whenua	<i>Indigenous people</i>
Tapu	<i>Sacred</i>
Te Reo	<i>Māori Language</i>
Tikanga	<i>Custom, practice, procedure</i>
Tinana	<i>Physical, body</i>
Tohatohatia	<i>Capacity to share</i>

Tōku ūkaipo	<i>My home, origin</i>
U	
Upoko	<i>Head</i>
Uri	<i>Descendant</i>
W	
Waka	<i>Vehicle</i>
Wairua	<i>Spirit, soul</i>
Whakamana	<i>Empower</i>
Whakapapa	<i>Genealogy, lineage, descent</i>
Whakatakoto Tikanga	<i>Plan ahead</i>
Whakatipuranga	<i>Generation</i>
Whānau	<i>Family</i>
Whanaungatanga	<i>Relationship, family connection</i>
Wharenuī	<i>Meeting house, ancestral house</i>