

Te Māoritanga
WELLBEING AND IDENTITY
Kapa Haka as a Vehicle for Māori health promotion

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MHSc

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Takutaku

Kura kura kura e

Ka hiihirihiri ooa

Taamaua kia oti

Taamaua kia iita

Taamaua ki a ea kua ea kua ea

Kua ea whakapiri Tae ngarohue

Whakapoua ki a taahina tou pito

Kururangi toi mai

He whatu manuao

He kare manuriki

He mea mahurangi e

Hui e, Hui e, Hui ee i

He Mihi

Tuatahi me tuku mihi ki a koutou ōku tīpuna, ōku pouārahi kua mene atu ki te pō hāere whakangaro atu. Ko te tumanako ko mātou te whakatīnanatanga a ō koutou wawata, moemoeā hoki. Ngā mihi mō o koutou tākohatanga me o kotou wānanga hei tapuwae tikanga tuku iho mō tātou ngā uri kei te whanake. Nō reira koutou ki a koutou, mātou ki a mātou, okioki mai.

Ki ōku pouako, ōku kaihāpai i whakatō nei te kākāno me te hihiri o tēnei mea te kapa haka, tēnā koutou. Mā ngā wānanga Māori mātou e poipoi, e akiaki ki te pupuri i ngā waihotanga o Kui o Koro mā. Mā te mātauranga Māori e whai wāhi ai te hunga rangatahi ki te whakanui i tō mātou taha Māori, ā, kia tūtuki pai ā mātou wawata, kia eke rānō i te angitū. Ki ōku pouako hāpai, e John F Smith, rāua ko Maui Hudson, tēnā rawa atu kōrua. Ko te tūmanako ko tēnei te timatatanga o ngā kōrero e pā ana ki ngā wānanga Māori me ōna torotoronga katoa.

Ki ōku Mātua tēnā kōrua. I whakatōria e kōrua te aroha, te manaakitanga, me te kaha ki te whai i ngā korero o roto nei. Kei reira kōrua i ngā wā katoa hei kaiarahi māku, me taku whānau hoki.

Ki aku tamariki, Khlani, TeAho, Te Aowai, me taku pēpē hou, tēnā koutou. Ko koutou taku kaha, ko koutou te hiko e whakakā nei i taku manawa ki te haere tonu i tēnei moana tāpokapoka o te mātauranga. E kore ngā mihi e mutu. Anei e whai ake nei te kohinga kōrero mo te kapa haka kua akongia e au, kua wahotia mā koutou.

Kei taku poutokomanawa, kei taku tangata taurite, taku hoa tāngaengae, e Te Hira, nāu i whakauru i ahau ki roto i ēnei mahi. Nāu i tautoko i au ki te whakatinana i ōku wawata kia eke i ngā taumata teitei. E kore te aroha e mutu. Ko te manako, kia whai i ēnei matauranga, kia whakanui ngā wānanga Māori kia tika, hei oranga mō a māua tamariki. Kia mohio rātou, he āo tapu tō te Māori, he ao mutunga kore. Anei anō te mihi.

Mauri ora.

Dedication

E tika ana ki a whakahoki ēnei tuhinga ki te wānanga me ōna mana, me ōna torotoronga katoa. Kua waiho mā te wānanga ēnei tuhinga e ārahi e tiaki. Mā te wānanga anō e whakakapi, e whakaoti. Mā te wairua Māori ngā wawata e whakatūtuki, mā te ara Māori e tūtuki pai ai te Māoritanga, me te oranga hoki.

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 a university or other institution of higher learning."

Signed:

Maria Paenga

Abstract

This dissertation is aimed at researching the relationship between wellbeing and identity for Māori. The research is investigating the traditional philosophies and practices that kapa haka (Māori performing arts) contribute towards wellbeing and identity as processes for Māori, that can be utilised in Māori health promotion. The state of Māori Health has been well documented by authors of recent times, but limited research exists around the concept that a secure identity aids in wellbeing for Māori.

The research was based in two paradigms; Te Ao Māori and Te Ao Mārama. Each has its own methodologies, methods and analytical processes, and are both found in the Te Ao Māori¹ worldview. These two paradigmatical approaches were taken in order to highlight the differences between researching traditional Māori knowledge, and Māori knowledge that stems from a contemporary Māori paradigm (Te Ao Māori paradigm) in research. The Te Ao Mārama paradigm is removed from contemporary influences in order to research the attributes, gifts and acts of Atua Māori² in the contexts of humanity (the human body) and the natural physical environment.

Two methodological approaches were used; Kaupapa Māori under the Te Ao Māori paradigm, and Whakapapa/whakaheke³ under the Te Ao Mārama paradigm. One method involved conducting interviews which were then thematically analysed using Kaupapa Māori analysis, and under Te Ao Mārama, whakapapa/whakaheke was analysed using wānanga⁴ as an analytical process.

Two distinct streams of knowledge were discovered, both different in outcome, but both found relevance in Māori health promotion through the vehicle of kapa haka. The outcomes that came out of the Te Ao Māori paradigm and methodology were very much around kapa haka and the process of participating in kapa haka. The major findings were that kapa haka is an important vehicle for; the learning

¹ Te Ao Māori = The Māori worldview

² Atua Māori = Gods that Māori people are descended from.

³ Whakapapa/whakaheke = Geneology of humans, and geneology of Atua Māori

⁴ Wānanga = Time and space intended to dissect, resect and repiece Māori knowledge of specificity and relevance to the subject under focus. Can occur in a group or in an individual (Royal, 1998).

and teaching of Māori knowledge, construction of a secure Māori identity which was part of wellbeing, whanaungatanga⁵, and learning skills that could transfer into other areas of life.

Using wānanga as a analytical process to analyse whakapapa/whakaheke took us through an understanding of the main Atua under traditional Māori bodies of knowledge that help to construct what modern day kapa haka is made up of, namely; Te Whare Tū Taua, Te Whare Tapere and Te Whare Pora. The main Atua and their gifts, attributes and acts were analysed in the contexts of humanity (human body) and the natural physical environment. Together with their contribution to kapa haka, they found relevance in Māori health promotion through; Internal and External control of self in behaviour management, and Te Ao Māramatanga or greater understanding of self.

Much is to be discovered and researched under the Te Ao Mārama paradigm. This research study is one of the first to attempt to use the framework proposed, utilizing the two methodological approaches outlined. What remains evident is that the Te Ao Māori and Te Ao Mārama paradigms are both important, the former to gain understanding about our contemporary reality as Māori, the latter to research Atua Māori and Māori cosmology to aid in reaching greater depths about our collective understanding about what traditional Māori knowledge was, and how it can transfer unimpeded into a contemporary context.

⁵ Whanaungatanga = making familial connections

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Chapter One

1.0. Introduction

1.1. Positioning of the Researcher

For as long as I can remember I have been involved in kapa haka. I was a leader of my primary, intermediate and secondary school groups and senior group. My Mum always made sure that I was involved, and that in turn my whanau were involved. My earliest memories are of her playing her three chords on the guitar, and Dad expanding on them. I was educated in mainstream, multi-ethnic schools for most of my life. The turning point for me in terms of really acknowledging that there was more to being Māori than kapa haka, was when I first attended Auckland Girls' Grammar School's (AGGS) Rumaki Reo/Total Immersion Unit - Kahurangi ki Maungawhau. Prior to this, I felt that to be Māori was something that was an 'other' and to 'be' a Māori person, you could play the guitar, swing a poi (albeit, badly in my case) and sing loud and in tune. I'm sure this view is shared by many Māori that have been educated in a mainstream setting.

It was at Kahurangi ki Maungawhau where I first met some influential, outspoken and extremely strong women. Each possessed a tenacity that was infectious. It was there where the seeds of Te Reo Māori me ōna Tikanga were first planted, under watchful eyes belonging to; Arapera Blank (nee Kaa – as she always signed her name), Rāhera Shortland and Patricia Henare to name but a few. It was also where I was introduced to a high level of competitive kapa haka and all that it entailed. I owe my love of Māoritanga, waiata, shaping of my identity and understanding of Mana Wāhine in part to my time spent under the wings of the kaiako at AGGS. They, along with my parents, instilled in me the skills of critical inquiry and the tenacity it takes to analyse the world around me, and to never be afraid to challenge the status quo.

Following my time at Kahurangi ki Maungawhau I started studying as a Physiotherapist at the Auckland University of Technology, and upon graduation I joined the health workforce. I became somewhat disillusioned at how much I could actually do for Māori when working in a mainstream health setting, and ventured into learning a little of Rongoa Māori and Traditional Māori healing, and Te Reo Māori to regain balance and perspective, a process that is ever-evolving and continuing. While working, I returned to AGGS to help take the

kapa haka that my sister was in at the time, and my passion for composing and tutoring began. Then during this time I was lucky to spend a few years under the tutelage of kaiako⁶ from Te Arawa waka, Ngāti Hine and Ngāti Kahungunu in senior groups. I learnt a myriad of skills and had a number of experiences in kapa haka and Māori weaponry, all of which aid in my understanding about Te Ao Māori and kapa haka in general.

It has been my shared tutoring mahi with my Hoa Tāne⁷ that has most opened my eyes to the potential of kapa haka to influence one's decision-making in their lives. We constantly battled with the rhetoric that the 'naughtiest' kids in the school were the 'best' students in our group. I cannot recall that I had to discipline any students that other teachers were constantly threatening to throw out of school, in their four or five years in the kapa haka. I saw the impact that success had in students and their families' lives, and the re-connection process that I myself had gone through was playing out before me, time and time again. The same experiences were repeated in Senior groups I had been in. I also saw that those who had grown up with Te Reo Māori and kapa haka as part of their lives from birth viewed kapa haka as an integral part of shaping who they are today.

I am currently a lecturer in Māori health and development and Māori health promotion at AUT University. I teach and learn with students about Māori health, the impact of colonisation on Māori health status, and the influence of Te Tiriti o Waitangi⁸ on the re-emergence of Māori health initiatives. I teach Māori and non-Māori students at all different levels of understanding about health promotion and Māori concepts of health. Every class that I've taught has at least five students in it whose outlook on life in New Zealand significantly changes from learning the material. It isn't traditional content, it is information that is readily available to anyone who searches hard enough, and yet the papers in Māori health represent a way of reconnecting or confirming their sense about being Māori. For Māori and non-Māori alike, the information has promoted discussion, debate amongst the peer group and transferred into home discussion.

⁶ Kaiako = Teachers

⁷ Hoa Tāne = Husband

⁸ Te Tiriti o Waitangi = The Treaty of Waitangi

All of the above led me to arrive at a few questions and assumptions about; what it meant to be Māori, how my has identity has been shaped as a Māori person, what kapa haka is, and where do its origins lie, what part has Matauranga Māori, and the acquisition of Matauranga Māori played in this process, what medium this knowledge is best learnt in, what it means to be 'healthy' as a Māori person, and what kapa haka can offer in other settings to benefit people? All of these can't possibly be answered here, but are addressed in this dissertation.

Therefore in this study I intend to investigate the potential of kapa haka as a vehicle in the shaping of identity, and promotion of 'health' for Māori – According to what both of these things mean for Māori yesterday, today and tomorrow.

Whaia te Iti Kahurangi, ki te tūohu koe me he maunga teitei

Reach for the highest peak, if you bow, lest it be to a loftier mountain...

1.2. Organisation of thesis

This research study is based in two research paradigms; Te Ao Māori and Te Ao Mārama. This is to deliniate between the contemporary Māori world of research and its position in the socio-political context it operates, and traditional Māori knowledge that has its own processes. The intention is that both are valued in this research study.

Chapter two begins with an examination of the literature about Māori health and identity. An overview of Māori health status and hauora Māori will then be presented, with a critique of Māori health promotion outlined in Chapter three. In chapter four, kapa haka in contemporary and traditional forms will be presented. Chapter five will outline both paradigms used in this study, as well as the methodologies employed. Chapter six then describes the methods used under both of these paradigms. The findings and results of the study are outlined in chapter seven, with both analytical processes of Kaupapa Māori analysis and wānanga bearing relevance on the findings. The relevance of these findings to kapa haka and Māori health promotion will be outlined in chapter eight, and chapter nine draws conclusions from the research.

1.3. Key Assumption

The major assumption that underpins this research is that Mātauranga Māori is inherently legitimised. Therefore legitimisation of the existence of Māori knowledge is not argued in the research. Rather, the research will discuss the differences between Te Ao Māori and Te Ao Mārama as research paradigms, and uses both methodological approaches of Kaupapa Māori and Whakapapa/Whakaheke⁹, to emphasise the differences in method and outcome when approaching Māori research from these two distinct paradigms.

⁹ Whakapapa = Geneology, Whakaheke = Theogony

CHAPTER TWO

2.0. Māori Identity

This section will discuss what identity means for Māori, in a number of contexts. It will start with a contemporary analysis of identity and its link to health outcomes for Māori, and move on to more traditional views of Māori identity and how this view has changed in recent times.

“Māori’ is a political and social construct with its own historicity. Prior to European contact, the word “Māori” simply meant normal or usual. There was no notion of a dominant “Māori” hegemony”. There was no concept of a “Māori identity” predicated around cultural or national semblance. Instead, the distinguishing features, which demarcated groups, were mainly attributed to tribal affiliations and the natural environment. (Meredith, 2007, p3).

The above statement frames a historical view of Māori, before ‘Māori’ became a term that needed legitimising within a western framework, and in opposition to assimilation with the advent of colonisation. Before the arrival of European settlers, the word Māori was not used to describe the original inhabitants of New Zealand, ‘māori’ in fact meaning ‘normal’ or ‘ordinary’ (Williams, 1975). The contemporary reality is that there are Māori separatists, assimilationists, integrationists (Huriwai, 2002) and traditionalists “existing in a number of diverse realities with varying degrees of access to and participation in things Māori” (p 1264). Therefore, queries about what it means to be ‘Māori’, often forms the focus of many Māori people’s current realities. ‘Te Ao Māori’¹⁰ therefore represents a space in which Māori realities, aspirations, and ideals can be expressed. Far from being a homogenous group, Māori are diverse peoples, and “while not disputing the idea that to be Māori means that one would recognise or acknowledge the significance of certain things (for example, whakapapa, iwi/hapu affiliations, te reo, kawa, tikanga) it does not mean that to

¹⁰ Te Ao Māori = The Māori world

identify as Maori means that one is absorbed into an undifferentiated ethnic mass” (McIntosh, 2001, p. 4).

A secure identity has been pinpointed as more than a signpost, but as a significant marker for Māori health and wellbeing (Borrell, Moewaka-Barnes and Cassell, 2002, Durie, 2001, Pere, R, 1982). Durie (2003) states that cultural identity is a prerequisite for good health for indigenous peoples globally, and states that deculturation has been associated with bad health whereas acculturation has been linked to good health.

A number of markers have been discussed as having access to; Whanaungatanga – kinship relationships, Taonga tuku iho – cultural heritage, Te ao tūroa – environment, and Tūrangawaewae – land base, and includes a focus on, and access to Te Ao Māori (Durie et al, 1995). The ability to maintain a sense of belonging through capacity to whakapapa, or find geneological ties to each of these structures within which certain obligations were maintained is important (Barlow, 1991, Durie, 1994). The same can be said for cultural practices such as language, customs, kinship obligations and traditions, as they are fundamental to the socialisation of Maori identities (Broughton, 1993, Rangihau, 1977).

Te Hoe Nuku Roa (1995) was the first longitudinal study which involved surveying a large number of Māori households about their lifestyles, family environment, and how they live. From this study conclusions were drawn about what made up part of ‘being Māori’. One major finding of the study was that it is essential that cultural identity be a measure of spiritual and cultural well-being. Other identity markers included knowledge of whakapapa, involvement in marae activities, competence in Māori language, links with ancestral lands, participation with Māori social institutions such as kapa haka and sporting clubs, associations with whanau and self-identification as a Māori.

Durie (2005) states that a ‘Māori paradigm’ is necessary in articulating the “aspirations, values and affiliations that align them with each other and with the range of institutions that characterise the contemporary world” (p. 13). Sharples describes Te Ao Māori, or the ‘Māori world’ in the same way (2007) in that cultural identity, cultural knowledge, the wellbeing of Māori language, culture and values are in everyday usage, and are a valued part of society. Durie (2005) also concludes that “Although there is no stereotypical Māori, and even allowing for diversity among Māori, it is possible to identify a number of

attributes that contribute to 'being Māori' (p. 13). These include; identifying as Māori, being part of a Māori network or collective, participating in Te Ao Māori, and enjoying a closeness with the natural environment, celebrating the use of Māori language, possessing some knowledge of custom and heritage, participating as a whānau member, and having access to Māori resources.

Sawicka, Barr, Grace, Grenside, Thomson and Williams (1998) in their study of the formation of cultural identity interviewed young people from Māori, Indian and Greek families to find out what ethnicity meant to them. The Māori respondents identified four main areas in which they felt most 'Māori'. These were when they spoke and heard Māori, when they were in Māori households, when doing kapa haka and on the marae. Almost all of them said that to be Māori largely depended on where you are, or what you are in to.

Sawicka et al's study alludes to the importance of having opportunities to be involved in the socialisation process of being Māori, or taking part in Māori activities such as kapa haka. Hence, there is merit in embracing a Māori environment in order to feel 'Māori'. What it doesn't refer to however is the complexities involved when Māori people know that they have Māori ancestry, but don't feel at home in such a environment, and may become alienated from it as a result.

Durie (2003) states that a goal of Māori health promotion is to promote a secure Māori identity, but that it is important to facilitate Māori entry into a Māori world. What this means is that cultural identity for Māori forms an important aspect of total wellbeing, but access to Te Ao Māori (the Māori world i.e. Marae, language) remains an impossibility for many Māori. The seems to be consensus in the literature about varying degrees of identity security for Māori, but authors differ on their views to do with identity and access to Te Ao Māori, and the impact that this has on Māori health. Herein lies the complexities of Māori health promotion in this arena. The facilitation of this process (reacculturation) for those who do not wish to engage in it, can offer difficulties for the health promoter or their programme.

Borrell (2005) offers some insight into this area through her research into urban rangatahi Māori and how they approach their identity. Her research concluded that some rangatahi Māori do not fit the conventional understandings of being Māori. She concluded that rangatahi Māori had strong and meaningful associations to the land, environment and community that engendered the

same feelings of security, belonging and connection that some may claim as the sole domain of Māori in tribal communities, despite being in an urban environment. She warns that forcing Māori (rangatahi in particular) to adopt Māori markers of identity may be met with opposition and frustration, and they must have had a positive first experience of being Māori, have adequate support and engagement in the process, in order to actively pursue a 'Māori identity' further.

Māori identity is ever evolving. It has been influenced by the impact of colonisation and the political dominance of Government. In more recent times however, a train of thought has emerged about the way in which we approach concepts in the traditional Māori worldview, and how today we consider these traditional concepts through a paradigm of what it means to be Māori today (Royal, 1998b). Royal states that our need to construct a contemporary 'Māori' identity, has come to dominate traditional Māori concepts which were created outside of such a paradigm¹¹. This requires us to take another look at how we are defining ourselves, especially in light of the literature around Māori health and how a 'secure Māori identity' (Durie, 2001) is at the absolute core of wellbeing for Māori.

2.1. Māori Health

This section will provide a brief background of the current state of Māori health and its impact on wellbeing. 'Hauora' will then be discussed, and will draw on literature from both the education and health sectors to demonstrate shortcomings in terms of its application in the health sector. Hauora will then be discussed with reference to traditional meanings, and application to Māori health promotion practice.

“My total wellbeing is not only paramount to me, but is paramount to my children, grandchildren and greatgrandchildren, because I am a unique being who links them up with the past, present and future. I am the one that can share the traditions and teachings of our ancient ancestors with them. I am the spring of water from whence they came”. (Pere n.d, p 1).

¹¹ Royal is referring to 'Te Ao Māori'

2.2. Māori health status

Significant health disparities exist between Māori and non-Māori. The latest Decades of Disparity Report from the Ministry of Health (Blakely, Tobias, Atkinson, Yeh, Huang, 2007) outlines that throughout the period from 1981 to 2004, Māori experienced the highest mortality rates at all ages. From the 1980s to the mid 1990s, mortality disparities between the Māori and Pacific ethnic groups and the majority European/Other population increased steeply. Yet from the late 1990s to the early 2000s, relative inequalities (mortality rate ratios) between Māori or Pacific ethnic groups and the European/Other ethnic group stabilised at more than eight years less than non-Māori in 2001 for both genders. In 2001, life expectancy at birth was 69 years for Māori males and 73 years for Māori females, while life expectancy at birth was 77 years for non-Māori males and 82 years for non-Māori females (Ajwani, Blakely, Robson, Tobias & Bonné, 2003).

Figure 1. Leading causes of death among Māori 2000-2004. Robson and Harris (2007) p 39.

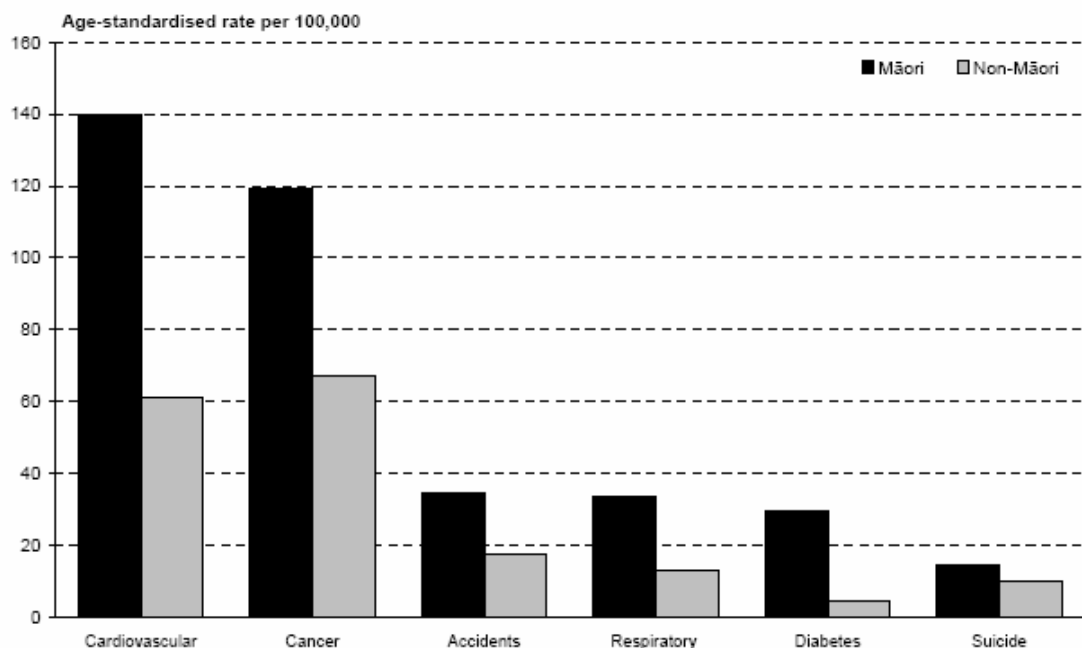


Figure 1 shows the higher mortality rates of Māori compared to non-Māori in the areas of cardiovascular health, cancer, accidents, respiratory illness, diabetes and suicide. Māori have different health priorities from non-Māori, as shown by the following table;

Table 1 shows that the major causes of death for Māori were chronic diseases. Ischaemic heart disease was the leading cause of death for both Māori and non-Māori males. Lung cancer was the second leading cause of

Table 1: Major causes of death 2000–2002, ranked by number of deaths
(Ministry of Health, 2007)

	Males	Females
Māori	Ischaemic heart disease Lung cancer Diabetes Chronic obstructive pulmonary disease Other heart disease	Ischaemic heart disease Lung cancer Chronic obstructive pulmonary disease Cerebrovascular disease Diabetes
Non-Māori	Ischaemic heart disease Cerebrovascular disease Chronic obstructive pulmonary disease Lung cancer Colorectal cancer	Ischaemic heart disease Cerebrovascular disease Chronic obstructive pulmonary disease Other heart disease

death for Māori. Diabetes featured in the top five causes for both Māori males and Māori females, but did not feature in the top five for non-Māori of either gender (Ministry of Health, 2007).

As well as higher mortality figures, Māori have the highest rates of all causes of chronic illness; with the total cardiovascular disease mortality more than two-and-a-half times higher for Māori than for non-Māori, and the prevalence of heart disease among Māori was one-and-a-half times that of non-Māori. Māori females had a lung cancer registration rate four-and-a-half times that of non-Māori females, rheumatic heart disease mortality was more than eight-and-a-half times higher in Māori than in non-Māori, and for Māori males, the liver cancer registration rate was five-and-a-half times that of non-Māori males (Robson, Purdie, and Cormack, 2005).

Underlying the health inequities between Māori and non-Māori in Aotearoa, New Zealand are a number of key points. The first is that many of the disparity rates for Māori in the areas of diabetes and complications of diabetes,

dental conditions, injuries, pneumonia, asthma, infectious diseases, injuries, congestive heart failure, and chronic obstructive pulmonary disease are preventable and/or manageable. Robson and Harris (2007) state that those causes that can be considered potentially preventable can be addressed with “good primary care, health promotion, and injury prevention” (p 100).

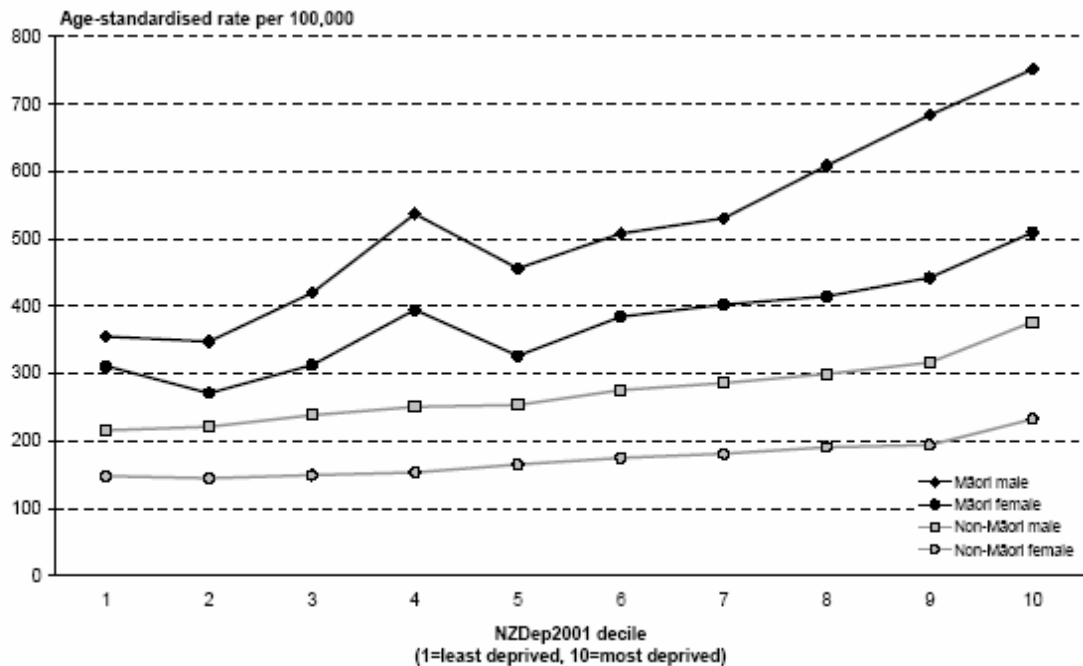
The second point is that there are drivers behind the disparities in health between Māori and non-Māori. These are characterised by differential access to the determinants of health or exposures leading to differences in disease incidence including deprivation (Ministry of Social Development, 2006), differential access to health care (Sadler, et al 2004), differences in the quality of care received in New Zealand, racial discrimination (Harris, et al 2006), and the continuing effects of colonisation (Robson and Harris, 2007).

2.3. Determinants of health

Health promotion has been defined in the Ottawa Charter as the process of enabling individuals and communities to increase control over the *determinants* of health and thereby improve their health (World Health Organisation, 1986). Many social, cultural and economic factors or determinants affect health. The National Advisory Committee on Health and Disability (1998), state that the determinants that have been shown in a variety of settings to have the greatest influence on health are; income and poverty, employment and occupation, education, housing, population-based services, social cohesion, culture and ethnicity. Socio-factors such as demographic change, participation in society, environmental adaptation, access to Te Ao Māori and health policies have been identified as the underlying determinants of Māori health (Durie, 2003).

Māori are in a unique position in New Zealand, as the effect on the socioeconomic position of Māori of historical decisions and actions (such as breaches of the Treaty of Waitangi and land confiscation and colonisation) (Durie 1994), remain central to Māori health outcomes today. Figure 2 shows deprivation rates and mortality, measured by the NZDep2001 decile (the New Zealand index of small-area deprivation);

Figure 2- All-cause deaths by deprivation (Robson and Harris, 2007). p 38.



There is a considerable disparity shown between Māori and non-Māori rates that correspond with each level of deprivation. Mortality increased as the levels of socio-economic deprivation increased. What is most important about the NZDep2001 study (Anjwani et al, 2003) is that they found that Pākeha¹² in the most deprived areas live longer than Maori in the least deprived areas. This study showed that when accounting for socio-economic differences between the different deciles, Māori could still expect a shorter life expectancy than non-Māori. Therefore, other factors such as ethnicity and the ongoing effects of colonisation needed to be taken into account when describing determinants of health for Maori.

“We cannot accept socio-economic status as an explanation of ethnic differences in health status unless we are prepared to accept as a given the unequal distribution of wealth and poverty by ethnicity” (Jones, 1999).

The Ottawa Charter (World health organization, 1986) states that “health is seen as a resource for everyday life, not the objective of living. Health is a

¹² Pākeha - New Zealander of European descent (Moorfield, 2005).

positive concept emphasising social and personal resources, as well as physical capacities. Therefore, health promotion is not just the responsibility of the health sector, but goes beyond healthy life-styles to well-being". This statement is most inline with the meaning of *Hauora*, in that it relates to well-being. However, it can be said that health promotion is the business of addressing disparities in health, and therefore reducing health inequalities using the determinants of health as 'tools' to tackle said inequalities. But as we shall see in the next section, *Hauora* as a traditional term encompasses much more than 'wellbeing', and is inherently linked to the determinants of health that affect Māori.

2.4. Hauora

'Hauora' is translated by Moorfield (2005) as meaning; be fit, well, healthy, vigorous, in good spirits, and health or vigour. The Ngata Dictionary (1993) defines it a number of ways; robust, vigour, air animate, and lively. The Williams dictionary (1975) defines it as; spirit of life, health and vigour. However, these are all static definitions of *Hauora*, and don't take into account the complexities of the Māori language and its nuances. Heaton (2006) concludes that although 'Hau' 'ora' is often described as the 'breath of life,' 'hau' is also literally translated by many cultures to mean the wind, the spirit and life. 'Hā' is the breath one takes and 'hāora' as oxygen, is the breath of life. Each of these somewhat brief definitions are an important part of wellbeing, yet may not necessary capture the notion of 'health' for Māori.

Heaton, (2006) states that various understandings of *Hauora* are evident in community of practices and in schooling. 'Hauora' tends to imply health related activities (Goulton, 2004, Durie, 1994), as well as a concept of health and physical well-being (Ministry of Education, 1993, Ministry of Education, 1999, te Tāhuhu o te Mātauranga 2000). The use of the term 'hauora' has developed after the idea of developing a Māori medium educational curriculum with that title. Words such as *hauora*, have become part of everyday language when talking about the Health and Physical Education curriculum, yet have lost the essence of what they mean to the very people whose language base it has come from. One could argue that *hauora* as a term, and how we are applying it today still does not incorporate the full-meaning of wellness for Māori. We are

not using the concept as it directly relates to the Māori concept of wellness or well-being, as opposed to the English translation of the word. To illustrate this, you need to look at the word itself. Within Haa-uu-ora is sustainability, life, aspirations, breath, reciprocity, grounding, nurturing, cyclicity, success, wairua links, internal processes, inner cognition (Heaton, 2006). Indeed, Ratima (2001) states that a debate in generic health promotion is further confused by a lack of consensus on the meaning of health. For those who embrace a capacity-based definition of health, the attainment of health and the attainment of broader human development goals may be one and the same. Therefore, the lack of clear definition of *hauora* and other related terms, reflect a tension in perspective about the term *hauora*.

Walsh-Tapiata and Webster (2005) at Hui Whakapiripiri¹³ 2005 presented a research report on what constituted Hauora for rangatahi¹⁴. A number of items of significance were investigated, and this youth-led project came up with a number of terms encompassing *hauora*, which are summarised in table 2¹⁵;

Table 2 - List of terms used by Youth to describe 'Hauora' (A)

Appearance	Aroha	Being Māori	Clothes	Communication
Confidence	Culture	Education	Employment	Exercise
Fitness	Food	Friends	Future aspirations	Girls/boys
Growing up	Health & wellbeing	Housing	Hygiene	Kapahaka
Mana	Manaaki	Marae	Maturity	Money
Music	Parents	Relationships	Religion	Respect
Role models	School	Siblings	Sport	Tautoko
Te Reo Māori	Tikanga	Tuakana/teina	Wairua	Whānau, hapū, iwi

What is interesting is the words in Table 3 were also referred to as reflecting aspects of *hauora*, although most have some negative associations

¹³ Hui Whakapiripiri – Māori health researchers gathering.

¹⁴ The term 'Rangatahi' has been extracted from the proverb "Ka pū te ruha, ka hao te rangatahi, the contemporary meaning being youth.

¹⁵ Adopted from Walsh-Tapiata and Webster (2005).

for youth. This suggests that their perceptions of *hauora* are balanced, broad, and inclusive;

Table 3 - List of terms used by Youth to describe 'Hauora' (B)

Abortion	Abuse	Alcohol	Cars	Crime
Depression	Discrimination	Diseases	Drugs	Drunk driving
Gangs	Gossip	Graffiti	Hooking up	Mental health
Miscarriage	Parties	Pregnancy	Racism	Sex
Smoking	Stealing	Suicide	Violence	

(Adopted from Walsh-Tapiata and Webster, 2005).

Kiro, Barton, Tauroa, Johanson, Gray, Ellison-Loschmann, Pearce, Kelsall, Steele, Hassal and Belgrave (2004) found that the word *hauora* was more recognised by Rangatahi than with Kaumatua which suggests that it refers to a more modern rather than traditional origin. Rangatahi in this study translated the work *hauora* as meaning health, whereas Kaumatua interpreted it as being more associated with 'wellness' or with a new life. Some kaumatua in the study suggested that *hauora* included the more spiritual and mental aspects of health, as opposed to just health as physical wellbeing.

Pere (2006) states that health is not analogous with the Māori term *hauora* and that *hauora* and health are not identical concepts. *Hauora* does not translate adequately into health. She states that there are overlapping similarities, but that *hauora* implies a broad perspective which incorporates all domains of wellness and may be more appropriately explained as 'contributing to health'.

2.5. Māori models of health

Māori models of health are forming an increasingly important foundation of a developing Māori health discourse. This discourse is being supported and nurtured by Māori health practitioners and leaders (Ellis, 2006). At a national meeting of Māori leaders, where the state of Māori health and education were discussed (Te Hui Whakaoranga, 1984) two significant Māori health models were presented; Te Whare Tapa Whā as presented by Mason Durie, and Te Wheke as presented by Rose Pere. Te Whare Tapa Whā (Durie, 1984) can be argued to draw on traditional concepts of Māori health, and can be metaphorically compared to the four walls of a house (all essential to maintain equilibrium, balance and strength). The four walls or dimensions of health identified are; Taha Tinana (physical health), Taha Hinengaro (thoughts and feelings), Taha Wairua (spirituality) and Taha Whanau (family). These help to form the necessary components of a holistic model of Māori health. Te Wheke (Pere, 1984) is based on the concept of an Octopus, and is largely focused on health from a whanau perspective. The body of the Octopus is the family unit, and each tentacle represents a different dimension of health.

Reflections and discourse concerning 'Hauora' in its meaning of wellbeing, and of holism, are in line with Māori peoples' desires to advance such holistic cultural models (Ellis, 2006) such as those previously described. However, Ellis (2006) contends that there are limited references which reinforce Te Wheke in particular, as part of Māori health practice. She contends that the notion that Māori health is holistic without due consideration of the way in which this holism is practiced emerges as an issue of contention. A way to do this may be to critically reflect and analyse the deeper meanings of the Māori words from a Māori worldview, and from a lexigramical¹⁶ position as described by Rose Pere (1999);

¹⁶ Lexigram = **lexigram** (*psychology*) A symbol that represents a word but is not necessarily indicative of the object referenced by the word, used in studies of communication. A lexigram or ideograph is a graphical depiction of a single word. The term **lexigram** has been used to describe a mystical property of words, similar to numerology. A lexigram decodes hidden messages in words or titles by putting together full sentences from letters in that word that convey a deeper meaning of the original word. It is considered a spiritual process (Wikipedia, 2008).

“This chiefly language has its own spirit of inherent wisdom, it is communication of the abstract, in order that outsiders might not understand it’s hidden depths. The problem at this time is there are many Māori who do not know its depths, or the breadth of the language.” (p. 3).

2.6. Traditional meanings of Hauora

Customary understandings of Māoritanga¹⁷ have been well documented by Māori Marsden (1992) and Rose Pere (1977). Marsden states that the path to Māoritanga can not be gained through the physical or emotional conduits alone. He concludes in this statement that Māoritanga has an inherent spirituality, and that the path towards Māoriness necessitates acknowledgement of this spirituality;

“Ko te ara ki tō tātou Māoritanga, ehara i te mea ka taea e te kikokiko, e te hinengaro ranei. Nō te mea he wairua tō tātou Māoritanga, me haere i te ara wairua, kātahi anō pea ka taea” (Marsden, 1992).

Rose Pere (1984) concurs with Marsden, in that spirituality forms the basis of what identity means for Māori people, and as a consequence, Māori health is inherently linked to Māoritanga.

Hauora defined in the context of a Western framework of knowledge has meant the word has become decontextualised from its language of origin and from where it draws its whakapapa.

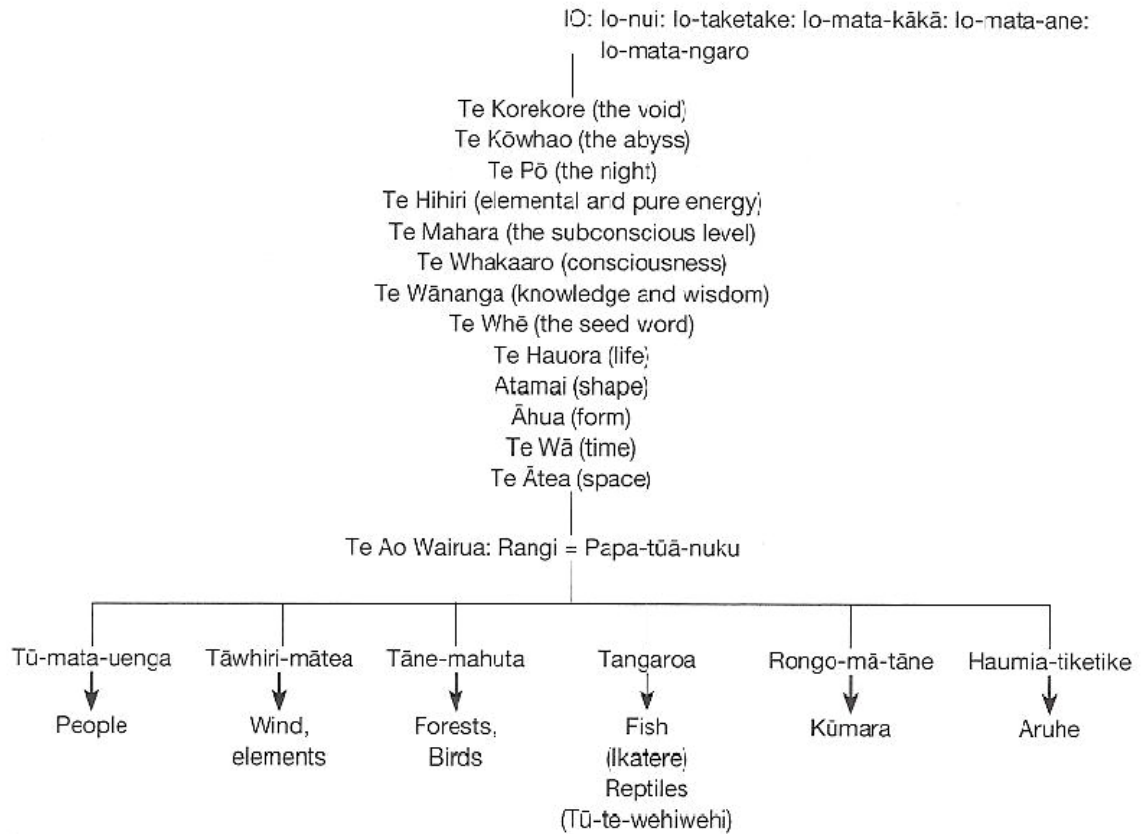
“‘total well-being’ being implied in the origins of Te Hauora becomes meaningful, and enables our individual and collective potential; when as citizens of Aotearoa we acknowledge and honour our personal and collective cosmology” (Kōhere, 2003, p. 23).

¹⁷ Māoritanga = Māoriness, Māori identity

The marautanga¹⁸ *Hauora i roto i te Marautanga o Aotearoa* (Ministry of Education, 2000) in figure 3 provides an example of the whakapapa of Hauora.

Figure 3 - Te Whakapapa o Hauora (A) (Ministry of Education, 2000)

Creation genealogy



Source: Adapted from Marsden, 1992; and Te Rangikāheke

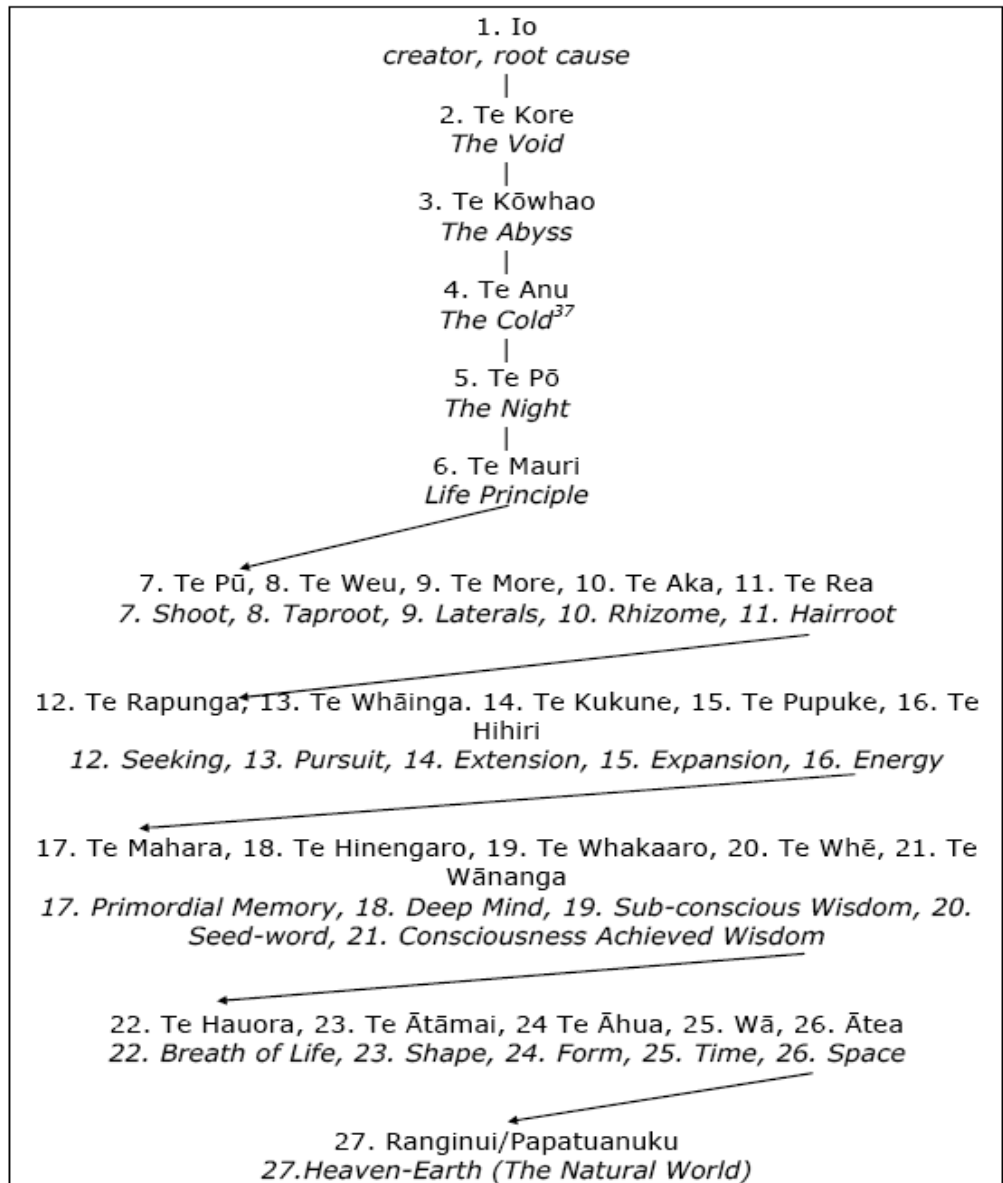
“Nā lo Matua Kore, Ko Wairua, ko Mauri Tapu, ko Oranga, Nā te Wairua ko ngā kete o te Wānanga, Nā ngā kete o te Wānanga ko te Hinengaro, Nā te Hinengaro, ka puta te Ira Tangata ki te whai ao, Ka puta ko Mātāmua ka moe i a Huatahi, ngā māhanga, ko Tuakana rāua ko Teina, he hauā tētahi, Oranga, he kaitiaki, Hauora” (Te Tāhuhu o te Mātauranga, 2000, p. 7)

Descending from lo Matua Kore to ngā kete o te wānanga the significance of lo and knowledge are acknowledged in the above whakapapa. Te Ira Tangata (human being) emerges into the world of light, whilst Hauora and Oranga are identified as guardians.

¹⁸ Marautanga = Curriculum

Royal (1998) gifts the following whakapapa from the Whare wānanga o Ngā Puhi (p. 56) as outlined by figure 4;

Figure 4 - The Whakapapa of Hauora (B)



This whakapapa (Figure 4) states that hauora is a child of wānanga. Royal explains that if we consider wānanga to mean education and learning, and hauora to mean wellbeing, we can conclude that wellbeing is the outcome of learning and education;

“..the Ngā Puhi philosophers are telling us that a process can not be called educative if wellbeing is not the outcome. Similarly you cannot have wellbeing without learning. This would appear to be a

fundamental notion on the process of education. Health and wellbeing must be the outcome.” (Royal, 1998, p 59).

Similarly, Shirres (1997) discusses Hauora as follows;

“The birth of Word and Wisdom now made, lo infused Te Hauora, the Breath or Spirit of Life, into the cosmic process and this gave birth to Atamai and Ahua - 'Shape' and 'Form'. So the birth of the material natural world of sense perception was set in train by the infusion of Hauora, the Breath or Spirit of Life. This was the moment of conception, the moment when mauri-ora, the divine life-force, was infused into the processes which had been planted within the realm of Tua-uri, “the world behind our sense experience.”

By developing a greater depth of understanding of whakapapa there may be potential to understand concepts such as *hauora* in its profundity and possible relationships in any given context, from a Māori worldview. Even so, Ellis (2006) states that in some instances Māori health concepts may not necessarily transfer unimpeded into conventional forms of health promotion, and the uncritical assumption that they do requires reconsideration.

3.1. Māori health promotion

Māori health promotion is the “process of enabling Māori to increase control over the determinants of health and strengthen their identity as Maori, and thereby improve their position in society” (Ratima, 2001. p 263).

Ratima states that Māori health promotion is not simply a targeted form of generic health promotion. Māori health promotion is building a Māori foundation and not necessarily adapting practice to the preferences of Māori in order to avoid offending Māori cultural sensibilities. The starting point according to Ratima is Māori beliefs, values, preferences and needs. Ratima states therefore that Māori health promotion should be securely rooted in Māori worldviews, within which Māori values, beliefs, processes and preferences are embedded. This is illustrated by Table 4 (Ratima, 2001, p. 229);

Table 4: Māori health promotion (Ratima, 2001).

Characteristics	Māori health promotion
<i>Concept</i>	<ul style="list-style-type: none"> • Māori health promotion as a process • Focus on health improvement • Emphasis on enabling Māori to increase control over determinants of health
<i>Concept of health</i>	<ul style="list-style-type: none"> • Positive concept • Physical, mental and social dimensions
<i>Purpose</i>	<ul style="list-style-type: none"> • The attainment of health
<i>Paradigm</i>	<ul style="list-style-type: none"> • Recognition of diverse realities
<i>Theoretical base</i>	<ul style="list-style-type: none"> • Eclectic
<i>Values</i>	<ul style="list-style-type: none"> • Social justice, equity, sustainability, group autonomy
<i>Principles</i>	<ul style="list-style-type: none"> • Holism, sustainability
<i>Processes</i>	<ul style="list-style-type: none"> • Empowerment, advocacy, mediation, capacity-building
<i>Strategies</i>	<ul style="list-style-type: none"> • Reorientating health systems and services • Recognising and strengthening pre-existing community skills and resources • Developing personal skills • Building healthy public policy • Creating environments conducive to good health • Effective and efficient funding based on evidence
<i>Markers</i>	Health status (positive and negative), structural health determinants, capacity of Māori collectives

Māori health promotion derives its conceptual influences from traditional Māori customs associated with health and well-being (Durie, 1994b, Ratima 2001), but draws its contemporary origins from the work of Dr Maui Pomare, the first Maori medical practitioner in the early 20th century. Maui Pomare promoted a five-point framework or plan for Māori health promotion which is stated to be a “podium for ‘contemporary Māori health approaches’.” (Ellis, 2006, p.182).

Sir Maui Pomare’s five point plan outlined a need for;

- Health leadership - sourced from medical experts and community leaders such as those from the Māori councils, Māori medical officers, and Māori chiefs.
- Linking of Social and Economic adversity with health – In that Māori health does not depend on the improvement of the human body alone.
- Establishing links between culture and health – that these links can sometimes be detrimental, but that Māori health advancement was conditional upon Māori maintaining close links to their cultural identity.
- Political advocacy – Political commitment to health was, he discovered,

equally if not more important than commitment at community and professional levels (Durie, 1999).

- Building capacity in the Māori health workforce – He recognised that the combination of medical skills with existing community skills helped ensure that community promoters possessed the appropriate skills. Ellis (2006) notes that once these systems were put in place, he strongly advocated for the community health workers to be Māori.

Two frameworks have been developed for conceptualising Māori health promotion; Durie's 'Te Pae Mahutonga' (1999), and Ratima's (2001) 'Kia Uruuru mai-a-Hauora'. These two frameworks build on the work done by Durie and Rose Pere (1984) in their development of Te Whare Tapa Whā and Te Wheke Māori health models, but address 'Māori health promotion' specifically.

Te Pae Mahutonga

Te Pae Mahutonga is a schema in which Māori health promotion is conceptualised into six stars as references or navigational points, and draws heavily on the previous work done by Dr Pomare.

"This framework provides the ability for health promotion practitioners to support Māori-led initiatives. It supports the desires of whānau, hapu, iwi and Māori to manage and initiate self-identified solutions in manners best suited to Māori. It also encompasses cultural values and practices, specifically te reo, tikanga and kawa". (The National Screening Unit, 2004).

The first point is *Mauriora*. This star is primarily focused on cultural identity as a critical prerequisite. Durie (1999) states that a task for health promotion is therefore to facilitate access to Te Ao Māori, which includes;

- access to language and knowledge
- access to culture and cultural institutions such as marae
- access to Māori economic resources such as land, forests, fisheries

- access to social resources such as whānau, Māori services, networks
- access to societal domains where being Māori is facilitated not hindered.

The second point is *Waiora*. Durie explains that Waiora is linked more specifically to the external world and to a spiritual element that connects human wellness with cosmic, terrestrial and water environments, although the distinction between Mauriora and Waiora is subtle. In this context health promotion is about harmonising people with their environments. It is about protecting the environment so that;

- water is free from pollutants
- air can be breathed without fear of inhaling irritants or toxins
- earth is abundant in vegetation
- noise levels are compatible with human frequencies and harmonies
- opportunities are created for people to experience the natural environment.

The third point of Te Pae Mahutonga is *Toiora*. Toiora is primarily concerned with risk-laden lifestyles. It acknowledges that Toiora depends on personal lifestyle, but acknowledges that if risk behaviours are condoned or implicitly encouraged, influenced by mixed-messages by Government and media, that entrapment into these lifestyles will result. Durie states that “entrapment in lifestyles which lead to poor health and risk taking is so closely intertwined with poverty traps and deculturation that macro-solutions become as important, if not more important, than targeted interventions at individual or community levels.” (p. 4). A shift from harmful lifestyles to healthy lifestyles requires actions at several levels and according to Durie, the key areas for consideration include;

- harm minimisation
- targeted interventions
- risk management
- cultural relevance
- positive development.

The fourth point is *Te Oranga*. It is primarily concerned with one’s ability to participate in society, through issues such as access, and ownership.

“In short, wellbeing, te oranga, is dependent on the terms under which people participate in society and on the confidence with which they can access good health services, or the school of their choice, or sport and recreation. And while access is one issue, decision making and a sense of ownership is another.” (Durie, 1999. p. 4).

Te Oranga is about health promotion enabling people to increase their participation in society at all levels, and is outlined by Durie as meaning;

- participation in the economy
- participation in education
- participation in employment
- participation in the knowledge society
- participation in decision making.

The prerequisites of *Nga Mana Whakahaere*, and *Nga Manukura* are noted as important in order for health promotion initiatives to be effective.

Nga Manukura is concerned with leadership at all levels of the health promotion workforce. Leadership for health promotion needs to reflect;

- community leadership
- health leadership
- tribal leadership
- communication
- alliances between leaders and groups.

Nga Mana Whakahaere is concerned with autonomy. “The capacity for self governance, not only for a specific health promotional programme but more importantly for the affairs and destinies of a group are central to notions of good health and positive wellbeing.” (Durie, 1999, p. 6). It is to this end that the promotion of health therefore requires the promotion of autonomy, and includes;

- control
- recognition of aspirations
- relevant processes
- sensible measures
- self governance.

Since its inception in 1999, Te Pae Mahutonga has been used in a number of settings, and an implementation planning guide has been published by a subsidiary of the Ministry of Health. Although the model lacked explicit reference to a theoretical or empirical grounding, Ratima (2001) states that its author drew from his extensive experience in the field which is seen as consistent with “Māori aspirations for health development.” (p. 237). She claimed that the Te Pae Mahutonga model is;

“the first step towards the development of a macro-theory for Māori health promotion...the model is ground-breaking in that it is the first to attempt to conceptualise Maori health promotion in a comprehensive way. “ (p. 237).

Kia Uruuru-mai-a-Hauora

In 2001, Mihi Ratima presented a framework for Māori health promotion that drew from both Māori health development and health promotion knowledge and concepts. The framework draws strongly on Māori concepts of health, and finds the intersection between generic health promotion, Māori health promotion and Maori health development. The purpose of the framework is to add to the discussion about Māori health promotion as a distinctive field.

The ‘Kia Uruuru-mai-a-Hauora’ framework acknowledges Māori values and beliefs, and is firmly rooted in Māori worldviews. The model identified six areas of health promotion that required attention, and put them forth as strategies.

These were;

- reorientating health services towards cultural and health promotional criteria
- increasing Māori participation in society
- Māori capacity building
- public policies that affirm health and culture
- cross-sectoral action for health and adequate resources.

Ratima developed a theoretical and empirical framework in which the links between generic health promotion and Māori health promotion can be made. In

fact, Māori health promotion is stated by Ratima as being conceptualised as the *meeting point* between Māori development and generic health promotion. She states that Māori health promotion has a dual focus; on 'health' and on 'Māori', with 'being Māori at the centre'. She concludes that it is "the health focus that is the key distinction between Māori health promotion and Māori development, and it is the Māori focus that distinguishes Māori health promotion from generic health promotion" (p. 230).

At the core of the debate on what sets Māori health promotion apart from generic health promotion is the recognition that promotion of a secure Māori identity is essential to Māori health promotion. This is seen to be achieved by the positive affirmation of Māori values, beliefs, preferences and needs. What hasn't been discussed as much is *why* the identity process or construction of a secure identity is so important for Māori in the health promotion setting, and how this might be implemented from a macro through to a micro level.

Ratima (2001) states that;

"..as a very minimum, Māori health promotion interventions will be consistent with Māori health worldviews, embrace a holistic concept of health, incorporate a focus on Māori identity, facilitate increased control by Māori over the determinants of health, and lead to gains in health, whichever way it is defined" (p 235).

3.2. Health promotion in Aotearoa, New Zealand

"Health promotion is the process of enabling people to increase control over, and to improve, their health". (World Health Organisation, 1986, p.5).

'Generic health promotion' is a formula for health promotion (see table 5) that is intended to be relevant to all peoples (Ratima, 2001), and both Te Tiriti o Waitangi¹⁹ and the Ottawa Charter (World Health Organisation, 1986) form the basis of health promotion practice in Aotearoa, New Zealand. So although health promotion has its origins in Western Public health (Carmichael, 1993), it is influenced by the World health Organisation's ecological, positive and holistic

¹⁹ Te Tiriti o Waitangi = The Treaty of Waitangi

way of looking at health (World Health Organisation, 1996) as well as Te Tiriti o Waitangi.

Te Tiriti o Waitangi (1840) formed a contractual relationship between Tangata Whenua (Māori) and the Crown and it was a declaration of the traditional Maori rights of sovereignty over Aotearoa (Health Promotion Forum, 1999a). Although it was signed by Māori and the Crown in 1840, today the Crown is represented by the New Zealand government and agencies which are funded or mandated to implement government policies. It has three main articles that are broadly phrased to include a transfer of governance (article one), guaranteed continuation of property rights (article two) and rights of citizenship (article three) (Durie, 1994). The relationship between Māori and the Crown in the health and disability sector has been based on three key principles that were identified in the Royal Commission of Social Policy in 1988 which are; **Partnership** – Working together with iwi, hapu, whanau and Maori communities to develop strategies for Maori health gain and appropriate health and disability services.

Participation – Involving Maori at all levels of the sector, in decision-making, planning, development and delivery of health and disability services.

Protection – Working to ensure Maori have at least the same level of health as non-Maori, and safeguarding Maori cultural concepts, values and practices (National Screening Unit, 2004).

The Health Promotion Forum (1999a) states that the underlying aspirations of health promotion can be seen in Te Tiriti o Waitangi as it is the key document which provides a framework for Maori to exercise control over their health and wellbeing. Therefore there is both a clear commitment to maintain the mana²⁰ of Te Tiriti o Waitangi and to use it as the basis of health promotion action in Aotearoa-New Zealand by the health promotion workforce.

The Ottawa Charter is also used in New Zealand and internationally as a framework for planning public health and health promotion strategies. The National Screening Unit (2004), responsible for forming implementation guidelines for Te Pae Mahutonga and the Ottawa Charter, states that the Ottawa Charter identifies three basic strategies for health promotion; advocacy for health to create the essential conditions for health, enabling all people to

²⁰ Mana = authority

achieve their full health potential, and mediating between the different interests in society in the pursuit of health.

The five cornerstones that are identified in the Ottawa Charter have significant relevance to health promotion, and opportunities are maximised when all five cornerstones are implemented together, these being;

- **Building healthy public policy** – Putting health on the agenda of policy makers and at all levels within society.
- **Creating supportive environments** – Creating living and working environments that promote health.
- **Strengthening community action** – Making it easier for concrete and effective community action to take place as part of a health promotion process.
- **Developing personal skills** – Providing information and education for health and enhancing life skills.
- **Re-orienting health services** – Moving the health sector towards health promotion beyond its responsibility for providing clinical and curative services.

Table 5 is shown below as outlined in Ratima's (2001) doctoral thesis, and provides the concepts, purpose, paradigm, theoretical base, values, principles, processes, strategies and markers of generic health promotion in Aotearoa, New Zealand.

Characteristics	Generic health promotion
------------------------	---------------------------------

<i>Concept</i>	The process of enabling people to increase control over the determinants of health and thereby improve their health
<i>Concept of health</i>	A state of complete physical, mental and social well-being
<i>Purpose</i>	The attainment of health as a legitimate endpoint
<i>Paradigm</i>	Mix of mainly constructivist and positivist positions
<i>Theoretical base</i>	Eclectic
<i>Values</i>	Social justice, equity, respect, common good, sustainability, participation, individual and group autonomy
<i>Principles</i>	Holism, positive health, accountability, sustainability, use of diverse resources, participation, partnership
<i>Processes</i>	Empowerment, enablement, community participation, advocacy, mediation, partnership, capacity-building
<i>Strategies</i>	<ul style="list-style-type: none"> • Reorientating health systems and services • Strengthening community action • Developing personal skills • Building healthy public policy • Creating supportive environments • Evidence-based health promotion
<i>Markers</i>	Health status (positive and negative), population health determinants, structural health determinants, community capacity

Table 5: Generic Health Promotion (Ratima, 200

1).

The Health Promotion Forum outlines six principles that form the foundation for generic health promotion practice in New Zealand; that health promotion works with people and not on them; that it starts and ends with the local community; is directed to the underlying as well as immediate causes of health; it must balance concern with the individual and the environment; that it emphasises the positive dimensions of health; and it concerns and should involve all sectors of society and the environment (Health promotion Forum, 1999b). The commitment by the Health Promotion Forum to Te Tiriti o Waitangi

is outlined in the document TUHA-NZ - A Treaty Understanding of Hauora in Aotearoa, New Zealand (2002), which is widely referred to in health promotion practice.

The practice of Māori health promotion

To supplement the argument for health promotion and the integration of hauora as a principle, Terry Huriwai (2002) states that questions are being asked around the integration of cultural components in programs (treatment and prevention) at a community development level. These include;

- How generic or tribally-specific does a program for Māori needs have to be?
- How knowledgeable and skilled do those presenting culturally-based programs need to be? – culturally and clinically.
- What is the ideal mix of cultural and clinical input to achieve a positive process which facilitates engagement as well as treatment outcome?
- Can Non-Māori work with Māori?
- In the development of an evidence-based body of knowledge, how valid are the concepts and principles presented in a kaupapa Māori program to recovery and healing?
- How do programs adjust to the varying cultural needs of their clients?
- Who sets the cultural curriculum?
- What emphasis is based on the importance of the process, as well as the content of the programme?
- What meaningful standards, if any, can be set on such components as genealogy or things spiritual?

Some work has recently been attempted on Māori community development and evaluation (Moewaka-Barnes, 2003; Cunningham, 2003; Kingi, 2003), but literature on community development projects highlighting cultural-specific interventions, particularly in the area of evaluation, is sparse. There is antedoctal evidence to suggest that aspects of traditional Māori knowledge, when integrated into health promotion (Seve, 2006), restorative justice (Sharples, 2007a) and community development and Māori sport initiatives (Ngawati and Ngawati, 2006), renders success for Māori in a number

of different facets of their lives. What they all do suggest, is that the core element of their program is centred around not *cultural*-specific content, but that the activity that they are doing is inherently *Māori*, the key concepts have links to *traditional methods and philosophies*, and they have competent practitioners tailoring and delivering the programme to suit different levels of Māori knowledge and understanding. On occasion, this success occurs not because the initiative is *overtly* Māori, but that the key concepts are integrated incrementally, to bring about a greater sense of Māori identity for the participant.

CHAPTER FOUR

4.0. Kapa Haka

Kapa haka is identified by Smith (2003) in his masters thesis as being “both a *regimental execution* and a *performance art*” (p. 5). He draws on the translation of the words ‘Kapa’ and ‘haka’ in the Williams (1975) dictionary as meaning ‘stand in a row or rank’ and ‘a dance’. Smith states then that ‘kapa haka’ denotes a regiment standing in rank and performing a dance. Kapa haka is, by today's standards, a performance art displayed in front of an audience either for entertainment or competition purposes.

Kapa haka is a modern and broad term which encompasses many traditional art forms of haka, poi²¹, waiata tawhito²², waiata-ā-ringa²³ and Māori weaponry. Regardless of context (formal or informal), competitive or not, kapa haka has many facets and many forms which are grouped under broad titles. Kapa haka as a term and practice, has evolved from the more traditional contexts in which the several genres of waiata and haka existed, and has interacted with western influences over the last centuries,

²¹ Poi = a dance performed with balls attached to strings. Poi are also used as a training aid for other ancient weapons like the Mere or Patu (Short club)

²² Waiata Tawhito = Ancient chant

²³ Waiata-a-ringa = Action song

“Haka is the generic name for all Māori dance. Today, haka is defined as that part of the Māori dance repertoire where the men are to the fore with the women leading vocal support in the rear.” (Karetu, 1993, p 24).

Kapa haka has long been a ‘flagship’ of identity for Māori, especially internationally, and in the area of tourism (Smith, 2003). McLean (1996), states that the first kapa haka groups hailed from the Rotorua villages of Te Wairoa, Ohinemutu and Whakarewarewa. By the late nineteenth century, Rotorua had developed as an international resort where tourists would enjoy the natural splendour of the ‘thermal wonderland’, and be entertained with haka and poi (Smith, 2003).

The Polynesian Festivals’ inception (since 1972) encouraged tribes to revive their own tribal disciplines of kapa haka (Te Awekotuku, 1981) as these are national competitions in which kapa haka became the modern day substitute for the traditional theatres of war (Smith, 2003).

Kapa haka has gone through many periods of development. Two of the most significant were; the time between the World Wars (I and II), and the decades of urbanization (post WWII). The World War One period heralded the emergence of the modern waiata-a-ringa or action song. Apirana Ngata has been credited with most successfully promoting the the waiata-a-ringa in that it became ‘galvanised into kapahaka history’ (Smith, 2003. p. 115) from this period on. The First World War period saw many traveling haka troupes exhibiting their waiata in concert form for fundraising purposes, and also in the Hui Toopu²⁴, and Hui Aranga²⁵ gatherings. In a magazine article entitled ‘Guardian of the dance’ Kuini Reedy contemplates the contribution of famous composers of the time, such as Tuini Ngawai;

“Many of her songs were from the war years, and she was renowned for keeping the spirit alive among the families who were mourning and grieving during those years. Her songs are powerful; they are still very much alive, we sing them today to remember those loved ones.” (Horsley, 2007, p. 15).

²⁴ Hui Toopu - Māori Anglican Church gathering

²⁵ Hui Aranga - Māori Catholic Church gathering

Although Waiata-a-ringa (action song) is the most modern item of the kapa haka disciplines it has the ability to use modern song and dance to teach and learn tikanga and kawa Māori. According to Mervyn Mclean (1996, p. 110) categories of waiata-a-ringa include; Powhiri, Poroporoaki, Aroha, Whakanui, Karakia, Tangi, Whakatoī, Ngahau, Whakahāwea, Whakapapa, Matakite, Mihi, Hahani, Patupaiarehe, Poi, Take, Tohutohu, Whaiāipo, Whakautu, Makamaka, Kaihaukai, Manaaki, Whakamānawa, tāonga and Taunu.

The decades of urbanization signaled the need for urban Māori to create Māori support networks such as Māori clubs;

‘Those Māori migrants who have now established homes and families maintain ties with other kin, have formed Māori organisations such as tribal associations, Māori clubs, Māori welfare committees, Māori Women’s welfare leagues branches, Māori youth groups, Māori church groups, organisations for teaching and learning Māori traditions, classical laments, carving, panel decorations and so on.’ (Hohepa, 1978, p. 106).

The haka that these groups exhibited were responsible for reconnecting urban Maori with aspects of their culture. Pan-tribal groups strengthened the culture and raised the level of performance by attending national festivals (Walker, 1990).

The contemporary reality of kapa haka is essentially shaped by the regional and national competitions of today, and has evolved from the organisations similarly named; The New Zealand Māori and Polynesian Festival (1972), Aotearoa Traditional Māori Performing Arts Society (ATMPAS) and more recently, the Te Matatini National Kapa Haka Organisation. Each body has been responsible for the biannual organisation of Australasia’s biggest cultural event.

One of the biggest criticisms of kapa haka in contemporary times is that tribal traditions are being abandoned in favour of contemporary performances that are esthetically pleasing, and more ‘modern’. Kuini Reedy reflects on this point;

“Over the years, community leaders have said, ‘let’s preserve our uniqueness – lets do it the Ngāti Porou way’ or ‘we in Waikato have

always done it this way', let's preserve our way of doing it." (Horsley, 2007, p 15).

Kapa haka now forms part of the National qualification framework NCEA (Ministry of Education, 2000), and is thriving in both rural and urban-based settings. Kapa haka as a practice has not yet received the accolades that it deserves in terms of its contribution to the construction of a secure Māori identity, and in its potential application to sectors such as education, health and restorative justice.

4.1. Traditional views of kapa haka

A start point of reference for gaining a greater understanding of the complexities of kapa haka could be the traditional origins of 'kapa haka' as a practice. The purpose of this chapter is to provide a brief background on the evolution of kapa haka through to contemporary times, but also to inform on the origins of kapa haka as it is placed in the Whare Wānanga²⁶ of traditional times.

Kapa haka among our Ancestors

Other than the significant contributions and characteristics by Atua, there are many publications and tribal stories that document significant actions and tribal history through haka and traditional waiata. Karetu (1993) also documents kapa haka among our ancestors that are researched, discussed and performed by many tribes today. Some examples are; Tinirau me Kae, Tamatekapua rāua ko Whakatūria, Ponga rāua ko Puhuhuia, Te Haka a Wairangi, Te Haka a Te Rauparaha, Te Kahureremoa rāua ko Taka-Kōpiri. Among these many stories are life lessons that guide and influence people through kapa haka, and elude to its foundation, which is formed in tikanga and traditional Māori knowledge.

Kapa Haka from birth

²⁶ Whare Wānanga – traditional houses of learning

Kapa haka and traditional Māori life went hand in hand. Precolonisation, Māori lived in a world untainted by conflicting worldviews. Kapa haka and tikanga Māori were inseparable. Many traditional waiata were used as learning tools to teach and influence the young. The subtle and vibrational sounds and melodies from the traditional chants and various karakia were infused into the development of the child, while informing and explaining particular tribal history and aspirations of the singer;

“The singing of a lullaby runs at an even tempo with fine sounding names interspread, and allusions to incidents in tribal history introduced here and there; a feature admirably suited to the purpose of soothing and lulling a child to sleep; with pleasant dreams of fish harvests, abundant kūmara crops, and with berry-fattened pigeons and other game preserved in their own fat as an added relish.” (Ngata, 2005, p XLVII).

Each traditional chant, haka and poi had its significant purpose pertaining to kawa and tikanga Māori. Haka, poi and chant were essential in piecing together, and retaining the many components of Te Ao Māori (Māori world). Thus, Kapa haka was one of the tools by which Māori were able to verbally and physically communicate kawa and tikanga through song, dance and traditional chant.

Kapa haka among the Atua²⁷;

There are many tribal variations around the conception of the haka. Best (1976) his research in Tuhoe talks about the ‘marriage’ between Takataka-pūtea and Marere-o-tonga forming *Ngā mahi a Rēhia*. According to Rapata Wahawaha of Ngati Porou this art is referred to as *Ngā mahi a Ruhanui*. This art form consisted of enjoyment through entertainment, and this was all under the domain of the Atua of peace *Rongomaraeroa*. This simple explanation provides an example of a relationship between the Ira Atua²⁸ and their contribution to kapa haka.

²⁷ Atua – God/s

²⁸ Ira Atua - Dieity/ies

Here are some examples of Haka cited in Karetu (1993) which provides the Atua and their type of Haka; Te Haka a Tāne-Rore (or Te Rore), Te Haka a Ruaumoko, Te Haka-a-Raumati, Te Haka a Hineruhi, Ngā Mahi-a-Reehia, Ngā Kōrero mō Māui, Ngā kōrero mō Rua-te-pupuke. Each Atua's name indicates their significant actions and characteristics, which help to form traditional Māori customs and beliefs.

The Poi

Poi is one of the most recognizable art forms of the Māori, and is evident in, but not limited to Te Whare Pora²⁹. The types, skills and occasions where you see Poi according to Ngāmoni Huata include; Poi Karaipiture, Karakia, Divination, Love and Flirtation, Marriage, Poi oriori, Peace, War, Conflict, Rangi Poi, Tangi Poi, Pōwhiri, The Opening of Houses, Poi Taparahi, Poi koha, poi for entertainment and poi for exercise (Huata, 2000. pp 34-49). She also noted the different disciplines of poi as being; Single short, Double short, Single long, Double long, Triple Long, Quadruple (one hand) and Quadruple (two hands) (pp. 150-153).

4.2. Traditional Māori Kapa haka content

In this research I will identify skills and kapa haka content that come out of traditional Māori wānanga and therefore from Atua³⁰. Wānanga is outlined in depth in the chapter on paradigms and methodologies employed in this study, but for clarity in this section it will be briefly described here.

Wānanga are referred to as meaning a body or bodies of knowledge. Wānanga is also a process by which traditional knowledge can be discussed, constructed, and debated. Each 'whare' or 'school of learning', contains several wānanga (bodies of knowledge), created by, and responsibility held by respective Atua. Royal (2007a) states that "Pā villages comprised a collection of institutions, such as the Whare Rūnanga, and each institution represented a body of knowledge; a group of experts and adepts; and a number of distinct activities" (p. 26). In this section, 'Whare' are referred to as 'collections of bodies

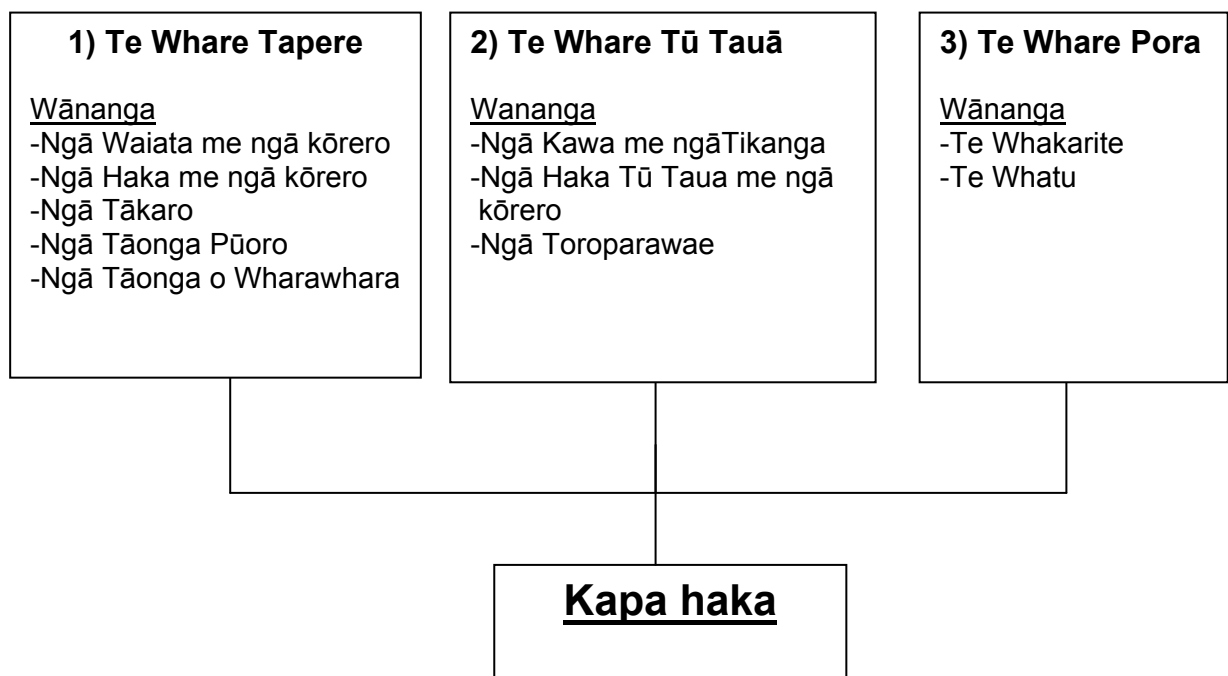
²⁹ Te Whare Pora - The traditional school/house of weaving

³⁰ Atua = Deities/god/s

of knowledge housed underneath different terms, to describe distinctive knowledge derived from Atua'. This comment is in line with Royal's notation that the term 'Whare' was often symbolic in nature, although physical structures were built and dedicated to each of these activities.

The following categories define content from *Te Whare Tapere*, *Te Whare Tū Tauā* and *Te Whare Pora* which can be seen under Te Whare Kapa Haka - Kapa haka of today.

Figure 5 – 'Te Whare Kapa Haka' – Kapa Haka of today



1) Te Whare Tapere

Royal, (1998) has discussed *Te Whare Tapere* in his extensive research as forming the basis of traditional kapa haka, and defines *Te Whare Tapere* as

both a physical place and body/ies of knowledge. It was where dance, song and games were developed, took place, and were performed. He includes the following categories as forming the 'content' of Te Whare Tapere (p 174-176); Ngā Waiata me ngā kōrero, Ngā Haka me ngā kōrero, Ngā Tākaro, Ngā Tāonga Pūoro, Ngā Tāonga o wharawhara, and Ngā Momo kōrero.

According to Best (1976. p 2) *Te Whare Tapere* includes the following skills and categories, Para whakawai, Whatoto/Mamau, Whawhai mekemeke, Tākaro tūpeke, Kai rere, Tākaro omaoma, Tī rākau, Tipao Kotaha, and Piki rākau.

2) Te Whare Tū Taua

Te Whare Tū Taua is the traditional school of Māori weaponry, including the art of war. According to Te Whare Tū Tauā Inc. (Sharples, 2007), the following categories constitute content in Te Whare Tū Taua; Ngā Kawa me ngā Tikanga o Te Whare Tū Taua, Ngā Haka Tū Taua me ngā kōrero, Ngā Toroparawae and Ngā Tuwaewae.

3) Te Whare Pora

Te Whare Pora is the traditional school of weaving (Yates, 1980), and includes in its learning; Te Whakarite and Te Whatu Kākahu.

“ The house was not actually a building , but rather it was the collective of weavers old and young who worked within the principles of the house, who protected its traditions and made sure that novices were properly inducted into the tikanga.” (Mead, 2003, p. 256).

4.3. The Kapa Haka Ako Process

In this section the Ako learning process which takes place in kapa haka is outlined. This significant Māori term (Ako) is defined by Bishop and Berryman as meaning both to learn, and to teach. They state that Ako is both the acquisition of knowledge, and the processing and imparting of knowledge (2006, p. 272).

The Kapa Haka Ako Process is placed in this chapter as it provides essential background information. Four different stages in the ako process has

been identified (Paenga, 2007), and each stage is unique with its mental, emotional, spiritual and physical aspects contributing to the whole kapa haka teaching and learning process. The first stage is *Te Wānanga*, followed by *Te Ako i ngā Wānanga*, *Te Mau Wānanga* and then *Te Whakatinanatanga o ngā Pūmanawa*. These stages are discussed in depth in this section.

1) Te Wānanga

Firstly the teacher must wānanga³¹ with his or her students. This wānanga space provides collaborative discussion and construction around the content for the kapa haka. The kapa haka content is in Te Reo Māori, and various skills and attributes are often taught in Te Reo Māori as the language of delivery. This content has been divided in to three categories which are termed as *Ngā Whenu Pūkenga e Toru*³². These categories will be discussed in the following paragraphs. Therefore *Te Wānanga* provides two options for the teacher and the students to produce the content. The first option is to create brand new content specific to the event, festival or kaupapa. Secondly, one is able to re-use existing content from previous compositions or tribal compositions, with the ability also to interweave this old material with new material/content. This shared process of wānanga is a positive approach to learning for the student as it is inclusive. She or he takes 'ownership' of knowledge and its content through this contribution, and becomes a 'better' student.

2) Te Ako i ngā Wānanga

Te Ako i ngā Wānanga is the explanatory stage of how one teaches and learns the traditional knowledge pertaining to the content of kapa haka. This content has been divided in to three unique attributes which are derived from kapa haka. Included are; *Ngā Whenu Pūkenga e Toru*, *Te Reo a te Wānanga*³³, *Te Reo a Rongo rāua ko Tū*³⁴, and lastly *Te Wero a Tūmatauenga*³⁵. These

³¹ Wānanga = meaning teaching and learning process in this particular setting.

³² Ngā Whenu Pūkenga e Toru = The three attributes of kapa haka

³³ Te Reo a Te Wānanga = Contextual language of the culture

³⁴ Te Reo a Rongo rāua ko Tū = Phonological Stimulation

³⁵ Te Wero a Tūmatauenga = Physical sensory motivation

three attributes are totally dependent on each other's function and purpose. These skills, when implemented should be in sync and harmony and therefore cannot operate without each other. This total fusion of *Ngā pūkenga e Toru* creates kapa haka. Kapa haka is the ultimate form of mental, physical, spiritual and oral communication.

2a) Te Reo a Te Wānanga:

- The Traditional Māori Language in written and oral form

The foundation of the Māori culture is its language. The Māori language is the only language able to carry the divine knowledge and skills in kapa haka.

“ Hei Tā Hēmi Henare i te tau 1979... Ko te reo te mauri o te mana Māori. Kāore he mana o te iwi kāore ake ōna reo. Ki tā te Māori, he tapu te reo nō te mea nā ngā atua i homai ki o rātou tīpuna, ā,koia nei te hononga o ngā iwi ki a Ranginui rāua ko Papatūānuku. He mauri, ā, he wairua tō te reo. Ko te reo te poutokomanawa o te ahurea Māori.”
(Tangaere, 1997. p. 8).

When one enters in to a kapa haka their ears and eyes function as receivers open to the visual and verbal forms of te reo. The teacher provides time for the students to analyse the text and discuss its meaning, its relevance and its purpose. The teacher and the students discuss indepth about the certain language functions such as colloquialisms, proverbs, metaphors that have traditional Māori meanings. Therefore when one enters into a kapa haka, in order for students to perform the material the teacher or the composer must wānanga the underlying philosophies and functions of each word and each phrase and its total contribution to the kapa haka.

2b) Te Reo a Rongo rāua ko Tū

- Te Reo Korihi³⁶: karanga, maioha, waiata, mōteatea
- Te Reo Korokī³⁷: whai kōrero, tauparapara, wairea, haka

³⁶ Te Reo Korihi = Feminine voice

³⁷ Te Reo Korokī = Masculine voice

- To Listen
- Rhythm
- Melody/Tune
- Traditional Māori Tāonga Pūoro
- Pākehā Musical Instruments

These are all functions that produce a unique voice or sound. These skills are both traditional and modern focusing on ones ability to listen and to produce sound or music.

“...there are many genre of te reo Māori that exist and which transmission particular forms of mātauranga Māori, some examples of this being te reo Karakia, te reo Pōwhiri, te reo Paki. This indicates in Māori society there are complex language and knowledge systems and therefore existed a range of pedagogical approaches that required a range of approaches and processes.” (Pihama, et al, 2004).

Kapa haka provides an opportunity for use of language functions such as metaphor or kupu whakarite within the spoken and written material. Kapa haka is a vehicle in which one is able to breathe life into such scripts or text by transforming it from words on a paper to a full oral, physical performance. These attributes allow the kaihaka³⁸ to produce a phonological sound through *Te Reo Korokī, Te Reo Korihī*, singing or making or playing music. Firstly, students are encouraged to practice traditional formalities such as the karanga (Māori formal welcome) or a (whaikōrero) formal speech. There are many genre within Te Reo Māori. Kapa haka provides an opportunity for students to practice and initiate such formal tikanga within a safe informal environment. Secondly, Māori rangatahi are also given the opportunity to showcase their musical and vocal talent. Kapa haka has a setting where both traditional and contemporary music can be produced. This attribute of music combined with te reo Māori is a vehicle for ‘loading’ of Māori vocabulary. One can also make reference to the positive effects of music and instruments which stimulate the brain.

³⁸ Kaihaka = Performer

“Mā te ara puoro e hono ngā muka herenga wairua ki te ao whānui, ki te hinengaro o te hihiri o te manako, ki ngā kōrero, ki ngā rongō o te ngākau, ki ngā kitenga o te whatumanawa, ki ngā tātai o te whakapapa, mai i ngā ariā o te ao, tae noa ki tēnā me tēnā puta noa i te ao whānui.”
(Ministry of Education, 2000, p. 79).

2c) Te Wero a Tūmatauenga

- Te Reo a Tinana³⁹: Ngā-ā-ringa, Ngā tūwaewae
- Te Reo a Konohi⁴⁰: Ngā whatu, Te pūkana, Te whētero
- Ngā Toroparawae⁴¹: Te mau i ngā taonga a Tūmatauenga
- Ngā Kapa⁴²: Aroākapa, Manungangahu, Te Kāwau Mārō

This is possibly the most significant form in kapa haka where one is able to give the body a mental and physical outlet through *Te Wero a Tūmatauenga*. This specifically refers to the physical nature of kapa haka. It refers to physical skills that necessitate the kaihaka to engage the whole body from head to toe through the use of traditional Māori weaponry.

“... not just the spoken language but the body language and it is really important for me to express this through dance song and chants.”
(Horsley, 2007, p. 14).

In order for the students to grasp these techniques the teacher must explain the relevance and the function of each skill. Students must learn the tikanga behind each āhei⁴³, ā-ringa⁴⁴ or group formation, as it has a significant reason within the message of the haka, waiata, poi etc. This is where kapa haka is different to mainstream dance and drama. *Te Wero a Tūmatauenga* must be more than visual aesthetics, rather, it must be rooted in traditional techniques.

³⁹ Te Reo a Tinana =Upper & Lower body movements

⁴⁰ Te Reo a Konohi =Facial expression

⁴¹ Ngā Toroparawae =Traditional Māori weaponry

⁴² Ngā Kapa -Traditional Māori formations

⁴³ āhei - Onguard move

⁴⁴ ā-ringa - hand movement

These techniques are relevant to each word or each phrase, and convey a message of emotion or reason.

3) Te Mau Wānanga

This is the process of learning retention. The students will be mentally, physically and emotionally challenged throughout *The Kapa Haka Ako Process*. *Te Mau Wānanga* is about the student's ability to hold onto new content and make understanding of it through repetitive drilling and positive motivation from the teacher and their peers. The student must be immersed in the content in order to process and absorb new knowledge.

“The total immersion of the recipient within the learning environment played an integral role in exposing the learner to the repeated recital of the waiata.”
(Smith, 2003, p. 50).

4) Te Whakatinanatanga o ngā Pūmanawa

The fourth and final stage of this process looks at the mental, physical, verbal and spiritual embodiment of the kapa haka content in the kaihaka. This is the end result of the intense training in which the kaihaka demonstrates a kapa haka performance. The student can now embody their total understanding and knowledge. Throughout the Ako process, the teacher must align these skills with the inner attributes of the student and their knowledge and learning technique. Students are not totally whole until all the above skills have been learnt and activated. These tikanga can be learnt through the Ako process, and be transferred as life skills and tools to help guide the individual in other areas of their lives.

In summary, this chapter provided a brief account of kapa haka in traditional and contemporary times, as well as the teaching and learning process that occurs in kapa haka. The research is investigating the traditional philosophies and practices that kapa haka (Māori performing arts) contribute towards wellbeing and identity as processes for Māori, that can be utilised in health promotion. Therefore an approach that integrates both traditional and

contemporary knowledge is important, in order to effectively inform the outcomes of this research.

CHAPTER FIVE

5.1. Theoretical Framework

The theoretical framework for this study was chosen specifically to allow Traditional Māori knowledge to transfer as unimpeded as possible into research. It is greatly influenced by the work of Maori Marsden, and Charles Te Ahukaramū Royal, and by the following passage;

“Mā te rapu i te ngākau Māori, kātahi anō ka kitea. Kia pā mai hoki ngā ahua o te Ao Māori ki te ngākau o te kairangahau, kātahi anō ka mārama. Koirā hoki te mate o ngā tohunga o waho, e kore rātou e whakaae kia pā ngā tikanga Māori ki ō rātou ngākau. Hē tonu atu i reira....” (Marsden in King, 1992. Nā Te Ahukaramū Charles Royal i whakamāori).

This section outlines a dual theoretical approach, where the paradigms of Te Ao Māori, and Te Ao Mārama both inform this research study. This is to allow differences in outcome between Kaupapa Māori research and research undertaken under the Te Ao Mārama paradigm to eventuate. The main aim of this approach is to investigate how Traditional knowledge can sit outside a Te Ao Māori paradigm in research, in order to remove it from contemporary

influence, whilst preserving Kaupapa Māori research as a legitimate research approach in explaining contemporary Māori realities. To reiterate, *two* research approaches are undertaken in this research study, Te Ao Māori and Te Ao Mārama, and the resulting research outcomes will be discussed in terms of their similarities and differences in chapter 8.

Paradigms

5.2. Te Ao Māori paradigm

The Te Ao Māori paradigm is used in this study to differentiate between a paradigm that is all-inclusive of things 'Māori', from those that are specifically 'traditional' in nature. The author recognises that although traditional knowledge can in fact come under a Te Ao Māori worldview, the origins of traditional knowledge, or wānanga taketake must (in research) be removed from any socio-political or contemporary influence in order to be discussed in a state that is unadulterated in nature. Sharples (2007) best describes what Te Ao Māori represents in this study;

“Te Ao Māori is about being alive in a world in which cultural identity thrives, in which cultural knowledge flourishes, and in which the wellbeing of our language, culture and values is demonstrated in everyday usage.” (Sharples, 2007).

The challenge when developing this 'space' for traditional or tūturu⁴⁵ knowledge, was to take into account the diverse nature of 'Maori realities' that are extreme in variation. Hinematau McNeill (2005) best describes these complexities in her Doctoral thesis examining Tuhoe Kaumatua⁴⁶ Mental Wellness. She utilises a model called *Te Ao Tutahi* which “provides a paradigm of Māori mental wellness that takes into consideration different cultural influences on Māori, while at the same time maintaining deference to traditional Māori thought demonstrated by the placement of *Te Ao Tawhito*⁴⁷ in the centre position” (McNeill, 2005 p 205). The conclusion can be drawn that the realities

⁴⁵ Tūturu = fixed, permanent, real, true, actual

⁴⁶ Kaumatua = Elder

⁴⁷ Te Ao Tawhito = Pre-contact ideological beliefs and practices (McNeill, 2005).

expressed in the *Te Ao Tutahi model* are all Māori, but the demarcation between ‘the different worlds in which Māori interact’ (p. 205) were essential in discussing the different influences on contemporary Māori beliefs and practices.

Te Ao Māori as a paradigm in this research takes into account the varying degrees of traditional Māori knowledge held by Tangata, Whanau, Hapu and Iwi, whilst not dismissing Māori (with Māori ancestry and whakapapa) who do not have access to such knowledge, or who McNeill describes as “by choice or circumstance, interact totally within the confines of Te Ao Pākeha⁴⁸” (p. 207).

Therefore Te Ao Māori as a paradigm takes into account all of the above arguments, and frames it as ‘Contextualised knowledge based on a kaupapa⁴⁹ - Māori knowledge subjected to differing worldviews and cultural influences.

5.3. Te Ao Mārama Paradigm

Te Ao Mārama as the Māori world view is discussed at length in Royal’s doctoral thesis entitled ‘Te Whare Tapere’ (1998). In extensive research that analysed whakapapa from various iwi he explains that the separation of Ranginui and Papatuanuku was a significant event or a ‘key nodal point’, as it gives rise to this world known as Te Ao Mārama, and Te Ao Mārama, therefore, must be a conceptualisation of the reality of this world. Te Ao Mārama therefore represents both the physical venue from within which Māori history is played out as well as a spiritual, philosophical and psychological orientation to the world. Royal concludes that it has also given rise to a societal philosophy and a value system which was applied and found expression in Māori history (1998, p. 91).

“Mātauranga Māori is created by Māori humans according to a world view entitled ‘Te Ao Mārama’ and by the employment of methodologies derived from this worldview to explain the Māori experience of the world” (Royal, 1998a. p. 6).

Many authors have written about the importance of whakapapa and Māori traditional concepts in the construction of a distinctive Māori worldview for their research, but this content is neither analysed or elaborated on as a point of

⁴⁸ Te Ao Pākeha = The Pākeha world

⁴⁹ Kaupapa = Subject

reference for their research, and is often abandoned as being based on deities that have no reference point for a strong foundation on which robust research can be formulated. Royal notes that most projects have been devoted to study examples of mātauranga Māori and very little work has been done on the paradigm out of which this knowledge is created. For this reason, much research into mātauranga Māori is conducted through the employment of non-Māori knowledge paradigms (1998a, p. 8).

‘Kaupapa Māori’ as a methodology is a very important framework in that it provides the space in which Māori ideals, values and experiences can be discussed in terms of the position of ahuatanga Māori and the legitimacy to exist. However, similarities of restriction for researching traditional knowledge can be drawn between ‘Kaupapa Māori’ and ‘Te Ao Māori’ as concepts. To elaborate, Royal (2007) states that Te Ao Māori talks of a ‘world’ prescribed with an ethnic prescriptor called ‘Māori’. What is important is knowledge, experience and action designed to uphold, and sometimes, defend a ‘world’ called Te Ao Māori. ‘Te Ao Mārama’ however, can be seen as follows;

“Te Ao Mārama, on the other hand, is a traditional set of terms (found in many iwi creation traditions) concerning the world of our actual experience, one could say the ‘real’ world. The movement through Te Ao Māori to Te Ao Mārama entails moving from consciously upholding or defending a world to embracing the world as it is and utilising mātauranga Māori in our engagement with it. I see this as a creative task – utilising our indigenous knowledge to make sense of our contemporary world. In a way, one can consider this as a move from an ‘artificial’ world called ‘Te Ao Māori’ to the ‘real’ world of Te Ao Mārama.”(Royal, 2007, p. 9).

What is important is that Te Ao Mārama becomes an extension of Te Ao Māori, and builds on the knowledge that already exists, in order for the creative potential of Mātauranga Māori to be realised.

Te Ao Mārama as the ‘source’ for traditional knowledge

The key point that distinguishes the Te Ao Mārama paradigm from the Te Ao Māori worldview as defined by Royal (1998a) is that traditional knowledge is sourced through methodologies such as whakapapa, which serve to give humans a paradigm, cosmological picture and worldview orientation. Royal states that this cosmological picture held an explanation for the creation of the world but it also generated a philosophical orientation to the phenomena of this world. The most important point that he makes is that the paradigm of Māori knowledge is, at first, generated from cosmology of this kind.

“There I argue that the Māori world view, the paradigm out of which all Māori culture was created is entitled ‘Te Ao Mārama’. This ‘Te Ao Mārama’ world view arises out of cosmological whakapapa or genealogies which are metaphorical of the creation of the world and of the psyche of the human being.” (p. 4).

In the context of this research, this is referred to as knowledge descending from divine knowledge or knowledge held by Atua. This is illustrated by whakapapa/whakaheke pertaining to these Atua in the chapter outlining the results of this study.

Methodologies

5.4. Kaupapa Maori methodology

The theoretical framework that underpins this research study is concerned with how to transfer traditional philosophies through methodologies such as whakapapa (Royal, 1998). So although it shares defining features of Kaupapa Māori in that it acknowledges the impact that colonisation has had on traditional knowledge, it does not attempt to frame traditional knowledge as a theory that has to be conceptualised through a contemporary lens, or its evolution through the process of colonisation in order to inform hauora practice. However, both Kaupapa Māori methodology, and whakapapa/whakaheke as methodology are used in this study, to highlight differences in research outcomes.

“Defining kaupapa Māori research is not a comfortable exercise. The need to define, discuss or explain its existence in itself serves as a reminder of the power of colonisation.” (Moewaka-Barnes, 2000, p. 4).

Linda Smith (1997) states that the historical links between research and colonisation has led to a general feeling of apprehension amongst many Māori to any type of research. The continuing colonisation process had seen Maori excluded from many areas of research and the corresponding benefits (Walker, 1997). Therefore Lee (2007) describes Kaupapa Māori as a “locally derived Māori theoretical framework that challenges Eurocentric ideologies of cultural superiority by assuming the validity of Māori knowledge, language and culture” (p. 23).

Bishop (1996) states that Kaupapa Māori emerged from the within the wider ethnic revitalisation movement that developed in New Zealand following the rapid Māori urbanisation of the the post World War Two period. The political consciousness of the Māori communities that ensued in the 1970s and 1980s has lead to a revitilisation of Māori cultural aspirations, preferences and practices as a philosophical and productive educational stance and resistance to the hegemony of the dominant discourse (Bishop, 1996).

Linda Smith (1997) outlines principles for Kaupapa Māori research which are derived from an educational context which can inform the researcher’s practice, and help towards achieving an outcome that legitimises Māori knowledge and values (Walsh-Tapiata, 1998), but also challenges using a universal approach to address Māori needs. She does however characterise Kaupapa Māori research as, ‘by Māori, for Māori and with Māori’.

Contemporary expressions of Kaupapa Māori have been summarised by Graham Hingangaroa Smith (1995) as;

“A Kaupapa Māori base (Māori philosophy and principles) i.e. local theoretical positioning related to being Māori, such a position presupposes that; the validity and legitimacy of Māori is taken for granted, the survival and revival of Māori language and culture is imperative and the struggle for autonomy over our own cultural well-being, and over our own lives is vital to Māori survival. “ (p. 100).

Pihama, Smith, K., Taki and Lee (2004) state that these features speak not to content per se, but to Māori aspirations, philosophies, processes and pedagogies, which are consistently found within successful Māori interventions. Pihama (1993) notes that in the New Zealand context distinctive modes of theorising have emerged, from Māori communities, which have as a common element the validation of Te Reo and Tikanga Māori. These movements have been framed under a range of broad terms, 'Tino rangatiratanga', 'Māori Sovereignty', 'Māori perspectives', and 'Kaupapa Māori', (Pihama et al, 2004).

Pihama (1993) contests that Kaupapa Māori modes of analysis and theory are by no means contemporary phenomena, but then contends that since colonisation Māori people have been actively asserting their positioning in this land as Tangata Whenua. It is suggested here then that colonisation is not a contemporary phenomenon, but is used as a reference point in time to locate the start of the struggle to validate Maori knowledge. Colonisation and marginalisation of Māori knowledge therefore help to form defining characteristics of Kaupapa Māori research.

That Kaupapa Māori research has emerged out of the continuing colonisation process which excluded Māori from many areas of research and the corresponding benefits (Walker, 1997), and that it's aims are emancipatory in nature, one must question the very essence of knowledge creation for Māori, before new Māori knowledge and therefore Māori research in it's current state took shape. According to Tuakana Nepe (1991) Kaupapa Māori derives from distinctive cultural epistemological and metaphysical foundations, however the 'content' that underlies the above features described by Smith, (1995) that help to define Kaupapa Māori research suggest that it is a way of validating or framing Māori knowledge, rather than attempting to source it from the worldview which that knowledge originates from;

“The concept of Kaupapa implies a way of framing and structuring how we think about those ideas and practices. Nepe argues that Kaupapa Māori is a conceptualisation of Māori knowledge” (Smith, 1996).

More research and commentary has been made on Kaupapa Māori research in recent times, but Smith (1999, p 184) states that “not all Maori researchers would regard themselves, or their research, as fitting within a

Kaupapa Māori framework”. As an example of this, Pere, (2006) in her doctoral thesis, mentions (as personal communication) Russell (2005) who claims the right to name her doctorate research as native theory based on Iwi epistemology.

5.5. Whakapapa/Whakaheke as methodology

Māori have complex and sophisticated learning systems through which mātauranga Māori is transmitted and received. One such system is through the use of whakapapa. Whakapapa is regarded as an analytical tool that has been employed as a means by which to understand the Māori world and relationships (Pihama et al, 2004). Whakapapa/whakaheke⁵⁰ is used in this research study to outline the theogony⁵¹ of Atua, and what ‘Attributes, Acts, and Gifts’ they contribute to the context of humanity⁵², and the environment⁵³. In short, which wānanga, or bodies of knowledge they are responsible for.

Whakapapa provides a metaphysical kaupapa of historical descent, pattern and linkage, whereby animate and inanimate are interrelated, descending from an ancestral origin, Io Matua Kore (Salmond, 1985; Robert, 1998). Marsden’s (1992) description of whakapapa is as a “paradigm of reality; of what is to be regarded as actual, probable, possible or impossible” (p. 12). As previously mentioned, whakapapa for Māori represents a ‘universal truth’, much in the same way that Kuhn (1970) describes a paradigm as being an “entire constellation of beliefs, values, techniques, and so shared by the members of a given community” (p. 175).

Roberts, Haami, Benton, Satterfield, Finucane, Henare, M., and Henare (2004) state that “the extent to which this underlying theoretical rationale for human whakapapa applies to the non-human has hitherto remained unexplored, at least in the published literature”, and that whakapapa on its own does not provide the reader with a full account of what knowledge it is revealing. They conclude that in its totality, Māori use of whakapapa and narrative creates a “metaphysical gestalt” (p.1) or whole, integrated pattern, for the oral communication of knowledge.

⁵⁰ Whakaheke = Genealogy descending from gods to man.

⁵¹ Theogony = Genealogy of gods.

⁵² Humanity = As in; gifts or responsibility for parts of the human body.

⁵³ Environment = The natural physical environment or Taiao.

Whakapapa is contended by Royal to be an analytical tool employed by Māori to understand the the nature of phenomena, its origin, connections and relationships to other phenomena, describing trends in phenomena, locating phenomena, extrapolating and predicting future phenomena (1998a, p. 6). He states that it is by understanding the paradigms of Māori knowledge and the application of whakapapa that the evolution of mātauranga Māori will re-commence (1998a p. 8).

Dual Analysis of data

This section explains how whakapapa/whakaheke sourced from various wānanga⁵⁴ are analysed in relation to the contextualised knowledge of kapa haka (through the interviews and subsequent thematic analysis), using two aspects of Royal's (1998a) analytical tool;

- locating phenomena
- connections and relationships to other phenomena.

Royal (1998a) states that the central idea of whakapapa is that two things, two phenomena come together to give birth to a third phenomena. This might be represented in this way (p 7).

$$\begin{array}{c} A = B \\ | \\ C \end{array}$$

Royal's principles of the application of this tool have direct relevance to this study. Principle 1 states that all phenomena arise from at least two antecedent, parental phenomena (illustrated by the above diagram). The tool can be reapplied every time a single phenomena is apprehended (principle 2) (see Royal 1998a). Therefore, to understand phenomena, we must understand relationships (principle 3). Principle 4 is the most important in terms of creatively moving from the acquisition of pre-existing knowledge as an end point to supplementing the acquisition of knowledge with the creation of new knowledge (Royal, 1998a). This is that future phenomena is dependent upon 2 or more things coming together to create new phenomena.

⁵⁴ Wānanga= bodies of knowledge

In this study, locating the phenomena, and examining connections and relationships to other phenomena is framed as follows;

$$\begin{array}{c} A = B \\ | \\ C \end{array}$$

A- Knowledge line, is represented by the acquisition of knowledge through various wānanga.

B- Context line, is represented by thematic analysis of contextual knowledge about kapahaka and wellbeing.

C- Knowledge + Context = New understanding

$$\begin{array}{c} \text{Knowledge} = \text{Context} \\ | \\ \text{New understanding} \end{array}$$

The analytical process of wānanga is essential in finding application of both sets of knowledge, in order to move forward through knowledge, to understanding.

5.6 Kaupapa Māori Analysis

“Research, Science and Technology can only contribute to a Māori knowledge base when a Māori analysis is enabled - Māori data can only be concerted to Māori knowledge through a Māori analysis” (Cunningham, 2000. p. 66).

Cunningham (2000) and Moewaka-Barnes (2000) both state that a Māori analysis is possible only through the employment of analysis that is rooted in a Māori worldview. The Māori experience is placed at the core of the theoretical base, and utilises technological advances within a Māori philosophical framework for the goal of Māori development (Cunningham, 2000). This is possible using both qualitative and quantitative methods of data collection, but a

Māori analysis can produce very different results (Cunningham, 2000) and will yield a meaningful outcome for Māori.

Thematic analysis

Data analysis is described by Ratima (2001) as a process by which collected data is categorised in order to address the research question, and is useful in prioritising what data should be analysed and why.

The data was analysed using a qualitative thematic analysis (Patton, 1990). The data was first transcribed and then thematically analysed in order to extract the main ideas. In order to do this, the transcripts were scanned for ideas. The transcriptions were also read and re-read and the key findings were discussed with the researcher's supervisors to seek their advice as to the way in which the views had been interpreted to ensure rigor, and prompt further discussion of the themes. The key findings were then discussed with the puwānanga⁵⁵ to ensure that their views had been interpreted appropriately.

Durie (1998) states that analysis of Māori research must incorporate the themes of a Māori inquiry paradigm;

“Analysis based on frameworks relevant to Māori must be a fundamental goal of Māori research....It recognises that the design of research and the interpretation of data are not themselves mechanical tasks but are very much shaped by context, values and assumptions” (Durie, 1998).

As a Māori researcher, these values and assumptions are important, and help to inform, not hinder the data analysis process.

This research is essentially about the argument in how best to discuss traditional knowledge and its application to health promotion practice. The research is not implying that within lie the keys to unlocking traditional knowledge, rather, that there are ways of viewing traditional knowledge, through such constructs like whakapapa/whakaheke, and there are ways to implement some of the philosophies and concepts into tangible representations of hauora through different mediums or vehicles.

⁵⁵ Pūwānanga - holders and utilisers of knowledge

5.7. Wānanga as analysis

In this section the method of wānanga is used in describing the analytical process of looking at whakapapa/whakaheke, and extrapolation of the 'Attributes, acts and gifts of Ira Atua and how they manifest in humanity and in the environment'.

“Wānanga is my tradition as much as mātauranga. Creativity is my tradition as much as knowledge.” (Royal, 2007b, p. 81).

Wānanga as knowledge, and the process by which knowledge is dissected, resected, linked together and understood, is currently absent in published debate. As a consequence, there is a dearth of literature that refers to wānanga as a legitimate process for gaining, and reaching higher understanding. Literature has largely focused on mātauranga as an endpoint of knowledge, rather than how wānanga as a process can be used creatively to form new matauranga Māori. Royal (2007b) illustrates this in his discussion paper about Perspectives on Māori Education;

“The discussion commenced with the question, what is wānanga? Here we discussed wānanga as process, wānanga as an activity and so on. As the discussion proceeded, we alighted upon ideas such as wānanga as an energy, a quality. In traditional literature, the term whare is often used for the human body⁵⁶ and so, if the whare refers to the body, then wānanga is something that takes place in or involves the body. Slowly, our thinking moved toward the idea that the whare wānanga is a figurative expression for the human person who is in possession of a 'phenomenon' called the wānanga and that the work of the institution called the whare wānanga is to create individuals who are the expression and embodiment of the whare wānanga concept. That is, they themselves are figuratively the whare wānanga.” (p. 66).

⁵⁶ For example, a whare tupuna is a meeting house which depicts the human body. (Royal, 2007 p. 66).

According to Royal (2007), a key idea is that the move to matauranga Māori inspired creativity is suggested by matauranga Māori itself. He postulates that Māori must move “from a preoccupation with mātauranga to the development of the faculties, skills and abilities of wānanga in an individual person and in a community” (p 4).

“One final way of thinking about this transition is by considering the move from mātauranga to wānanga. That is moving from the acquisition of pre-existing knowledge as an end point to supplementing the acquisition of knowledge with the creation of new knowledge.” (Royal, 2007, p. 10).

As previously mentioned, the method of wānanga is used in the analytical process of looking at whakapapa/whakaheke, and extrapolation of the ‘Attributes, Acts and Gifts of Atua and how they manifest in humanity and the environment’. This in itself does not serve to form an exhaustive list of each Atua and their wānanga, as the discussion is only held in the context of kapa haka. Kapa haka itself has been broken down into its components, to allow the role of Atua to become evident in this particular context. In this form, the traditional knowledge will be able to find application in health promotion practice.

5.8. Creating space for Traditional knowledge in research

“And the meager task of the carver is to humanise that which is divine, and consequently render divine that which is human, as is implicit in the word ‘Whakairo’ (Rākau) itself ‘To make manifest, gnosis⁵⁷, divine knowledge and profound understanding’ (in wood).” (New Zealand Qualifications Authority, 2005).

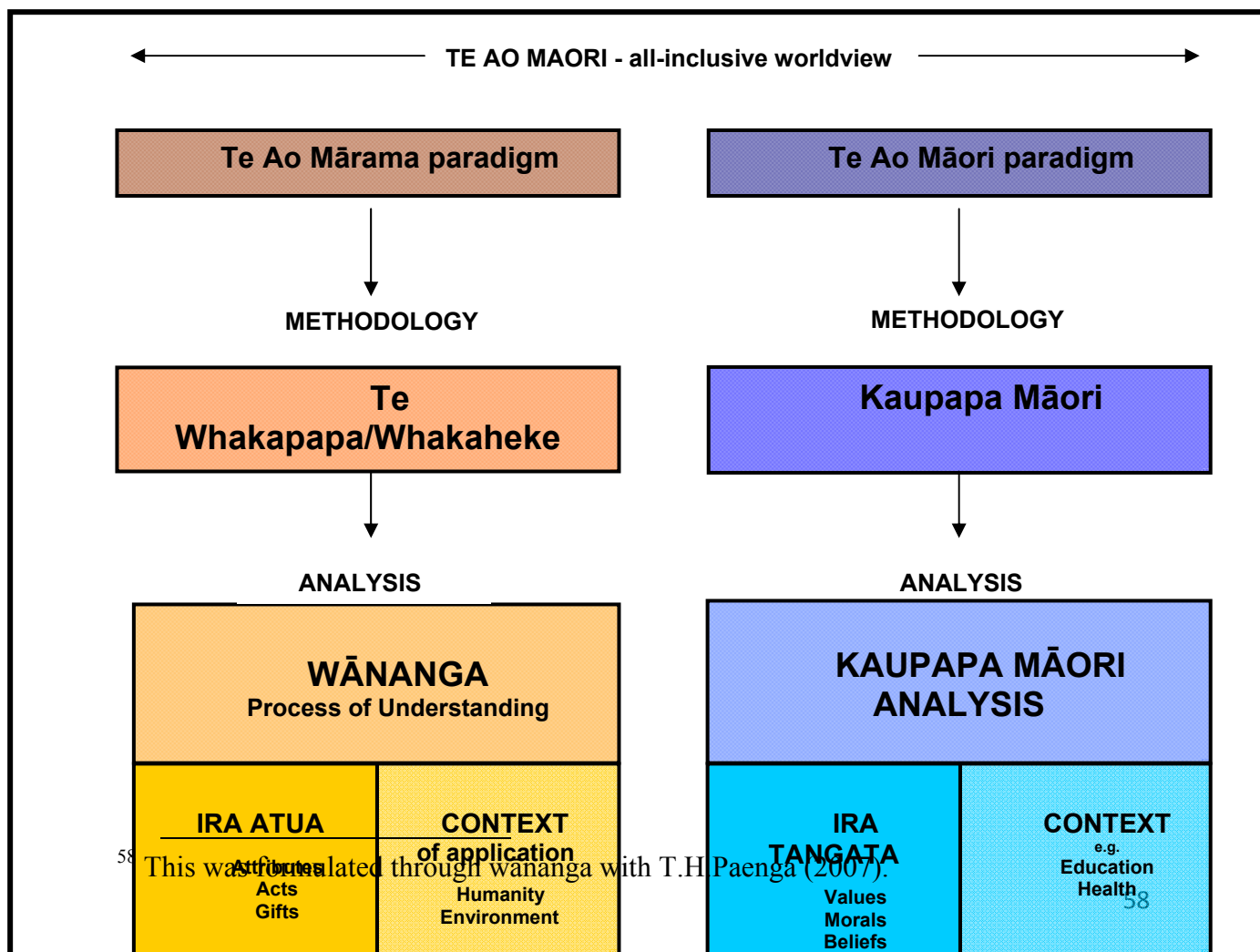
Much in the same way Kaupapa Māori research was born from the necessity to create a space in which Māori ideals, values and experiences can be discussed in terms of its legitimacy to exist, space needs to be created in

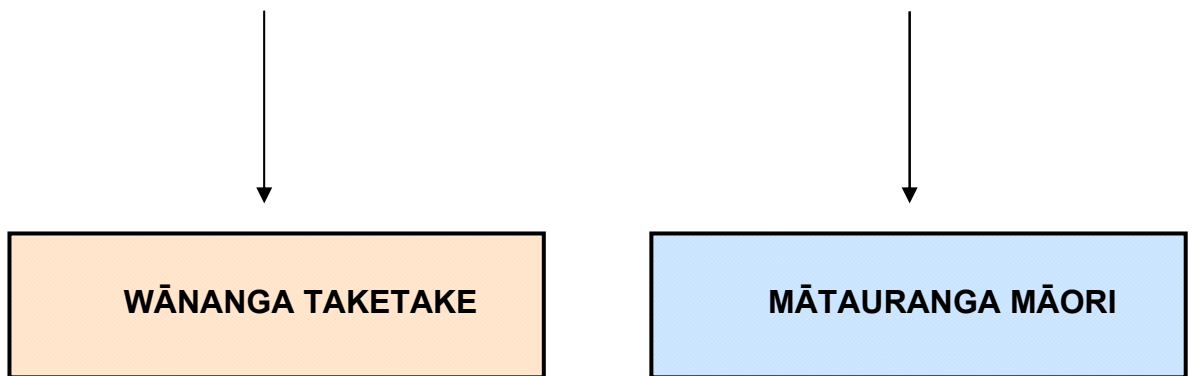
⁵⁷ Gnosis = direct experiential knowledge of the supernatural or divine.

which Traditional Māori knowledge can be discussed. The 'space' created by the following framework is fashioned out of the Te Ao Mārama paradigm.

Table 6 outlines the epistemological and theoretical framework for this study. It breaks down each step in the research process and how the two approaches (Te Ao Māori and Te Ao Mārama) inform the research outcomes, and how both contribute towards a new body of Māori knowledge, and towards Te Ao Māramatanga, or greater understanding.

Table 6 - THE KNOWLEDGE SPACES ⁵⁸ - A Framework for Research





CHAPTER SIX

6.0. Method - Te Ao Māori paradigm approach

My research under the Te Ao Māori paradigm and Kaupapa Māori methodology involved interviewing nine Pūwānanga⁵⁹. The interviews were to elicit their perceptions of the impact that Kapahaka has had on health and wellbeing for Māori.

6.1. Participant profiles

My criterion for pūwānanga for this study was; they have had a number of years experience in kapa haka at more than one level (i.e. tutoring and performing, judging and composing, supporting), they have openly acknowledged that kapa haka has had some impact on their life, and they have had directly or indirectly observed other effects that kapa haka has had (on themselves or others), either in health, education, or justice, outside the normal scope of competitive kapa haka. Initially, the participants were identified as leaders in their various fields, as well as kapa haka by the researcher. The

⁵⁹ Pūwānanga - holders and utilisers of knowledge

sampling strategy consisted of both purposeful sampling and snowball sampling. Purposeful sampling was chosen as a means to gather participants who were considered to have relevant knowledge in the area of kapa haka, and a passion for wellbeing for Māori. Snowball sampling was used to lead to other potential subjects being recommended by study participants based on their knowledge of the potential subject's particular expertise or unique perspective (Patton, 1990), as the researcher acknowledged that her own knowledge of such people was not limitless. A draft list of nine potential pūwānanga was compiled.

6.2. Contacting pūwānanga

All of the pūwānanga were initially contacted via telephone, email or approached personally at hui⁶⁰, by the researcher to make connections, establish common ground and gain agreement to participate. Some had whakapapa connections to the researcher;

“Māori who do research with our own people are granted permission to do so on the basis of whakapapa and trust.” (Gilgen, 1991, p. 51).

The majority of the participants reside primarily in Tamaki Makaurau, Auckland. All participants had whakapapa or connections to various Iwi, and most were heavily involved in Iwi and hapu activities and returned to their Turangawaewae⁶¹ frequently. In order to protect the anonymity of the participants, pseudonyms are used throughout the study.

6.3. Pūwānanga/Participants

Pūwananga One (P1)

Participant one is a young male in his twenties who has grown up with kapa haka throughout his life. He is a fluent speaker of Te Reo Māori, and is currently tutoring kapa haka at primary school, secondary school, and senior

⁶⁰ Hui = gathering or meeting.

⁶¹ Turangawaewae = domicile, place where one has rights of residence. Physical Homestead.

(adult) level. He is also currently teaching Te Reo Māori and kapa haka in a minimum security prison to Māori and Non-Māori.

Pūwānanga Two (P2)

Participant two is a female in her mid-thirties, and has always been involved in Kapa haka from an early age. She is currently working in Māori performing arts education at tertiary level, and is actively performing, tutoring, composing and judging kapa haka.

Pūwānanga Three (P3)

Participant three is a male in his late sixties, and had his first introduction to kapa haka whilst attending primary school. He has had significant influence in kapa haka, Māori education, health and justice at local and national levels for much of his adult life. He has had a significant influence in all areas of Māori development, and continues to be active in kapa haka at all levels.

Pūwānanga Four (P4)

Participant four is a female in her mid-thirties. She has had a significant impact on Māori education, particularly in curriculum development in the primary education sector. She has most experience in Haa-uu-ora Māori, but has had experience in kapa haka and Māori Arts.

Pūwānanga Five (P5)

Participant five is a male in his late-twenties. He has been involved in urban and iwi-based kapa haka from a very young age. He is actively involved in composing, leading, tutoring and judging kapa haka. He is currently teaching kapa haka and Te Reo Māori to inmates in prison.

Pūwānanga Six (P6)

Participant six is a female in her late thirties. She has had a self-confessed life removed from Kaupapa Māori through her youth, into young adulthood. This has led her on a journey towards reconnection to her taha Māori through kapa haka and Mau rakau. She is involved in performing and

judging kapa haka. She currently works in consultancy and Māori tertiary education.

Pūwānanga Seven and Eight (P7 & P8)

Participant seven and eight are a couple in their late forties/early fifties. They have been heavily involved in kapa haka for more than three decades. They are both very much involved in the development of Kaupapa Māori education, and have resided most of their lives in West Auckland.

Pūwānanga Nine (P9)

Participant nine has been involved in kapa haka at competitive level in Aotearoa and Australia for close to 20 years. She currently tutors her whanau-based group, and holds a National governmental position in the area of health promotion.

An information sheet (see appendix A) was sent out to the participants prior to the interviews taking place. Any questions pertaining to the study were discussed by phone or face to face prior to the interview and the signing of the consent sheet. The participants were told that they could withdraw from the interview process at any time and their information provided to that point would not be used in the study. They were told that they could receive a completed copy of the research if they so indicated on the consent form. Contact details of the researcher's and supervisor's details were also indicated, in case they required more information on the research.

6.4. Interview Process

Pūwānanga were interviewed in their homes or in a setting of their choice and at a time that suited them. After initial contact had been made, the information sheet, interview guidelines (see appendix C) and consent form (see appendix B) were sent out to them via email or letter prior to the interview taking place. The interview process and questions were designed to maximise elicitation of personal experiences and information. The questions were directive, but as open-ended as possible, to allow narratives to flow unimpeded

(Patton, 1990). Face to face interviews were selected as Smith (1995) states that the 'Kanohi ki te kanohi' approach is an important one in Māori culture.

The interviews were conducted in either Maori or English, as determined by the pūwānanga. The interviews lasted between one and two hours, and were taped with the view to transcribe the kōrero⁶².

Kōrero is a reciprocal process of giving and receiving, and while it may seem to be more informal than an interview process involving one person asking the questions and the other answering (Metge, 1986), it is an essential part of knowledge transmission in Māori research. Walker (2001) notes that Kōrero is a more appropriate way of describing an interview in Māori terms;

“Kōrero has many meanings and there are also different types of kōrero used on certain occasions. To kōrero ngā tahi is to talk, converse, discuss a kaupapa with one another. Kōrero also has a kaupapa, a purpose, and the purpose of the kōrero could be on any subject.” (Walker, 2001, p. 38).

“In the Māori way, knowledge is a taonga. The person who has the knowledge is a storehouse for the people. To pass it out as they need it, to pass it on to future generations.” (Awatere, 1984).

The interview questions covered four broad areas (see Appendix 3); why did the pūwānanga first become involved in kapa haka and what is/was their experience in the area, what impact do they feel kapa haka has had on their life and in any carry-over into other areas of their life, the positives and negatives of being involved in kapa haka and the impact they felt kapa haka has had on participants and how it has shaped their identity.

6.5. Method - Te Ao Mārama paradigm approach

The Te Ao Mārama approach to research necessitates collation of Whakapapa/Whakaheke in order to then analyse the genealogical links and attributes, acts and gifts of Atua Māori in the contexts of humanity and the environment. Whakapapa is the most sacred of Māori knowledge (Mead, 2003)

⁶² Kōrero = speech, narrative, story, news, account, discussion, conversation, discourse.

and is therefore protected from those who wish to use it for unscrupulous purposes. As previously stated, Royal comments that it is by understanding the paradigms of Māori knowledge and the application of whakapapa that the evolution of mātauranga Māori will re-commence (1998a p. 8).

The Whakapapa/Whakaheke used in this study was learnt under the tutelage of a well-respected elder and Tohunga steeped in Traditional Māori knowledge, and permission sought for its utilisation in this research study.

The aforementioned analytical process of 'Wānanga' was then undertaken with advisors and mentors well-versed in the traditional method.

6.6. Te Ao Māramatanga – New Understanding

“...Māori culture can be likened to Humpty Dumpty. When Humpty Dumpty sat on the wall, he was a complete being. But when Humpty Dumpty fell the whole being was shattered and broken into pieces. In the case of Māori culture, the pieces have been scattered – some have been destroyed, some hidden and others are just waiting to be reconstructed.”
(Mead, 2003, p. 306).

This research study is aimed at integrating wānanga taketake (Traditional Knowledge - through its own methodological framework, methods and analysis) into a contemporary Māori context.

This contemporary context is being described as 'Te Ao Māori' (all-inclusive Māori worldview), and acknowledges that different influences have impacted upon the formation of its cultural practice, values, morals and beliefs, but is not purely sourced entirely from knowledge derived from Atua Māori. Aspects of it therefore can be related to the above passage by Hirini Moko Mead (2003); in completing the reconstruction process Humpty Dumpty (Māori culture) will reach Te Ao Māramatanga (new understanding) but currently he sits in bits (fragmentation of traditional knowledge), with the reconstruction

process being labelled in the research setting as 'Matauranga Māori'. What is important is that Matauranga Māori not become an endpoint for research. Rather, that wānanga taketake inform Māori in the modern world how to best utilise traditional knowledge as a creative tool in any number of contexts. This can only be achieved by operating out of Te Ao Mārama as a paradigm⁶³.

6.7. Information dissemination

The findings of this research will be disseminated to; Māori communities (organised as societies, trusts, local and national), Iwi, Hapu, Whanau, academic Institutions, health agencies and settings, and those involved in Māori health provider settings and kaupapa Māori settings across sectors. The research findings will be disseminated through presentation of results at hui (e.g. Traditional knowledge conferences, health promotion conferences, education/health conferences) reports, presentations, publication in journals and media that will reach a Māori audience (e.g. Te Puni Kōkiri publication, Rūnanga publications).

6.8. The Taxonomy of Māori research

Table 7 is an adaptation of Cunningham's (1998, p 7) Taxonomy of Māori research. This framework highlights that Māori are participants at all points in the research continuum, but that Maori research practices based on Te Ao Māori or Maori worldviews allow the space in which traditional Māori ideals and values and research practices can continue to be articulated. Te Ao Mārama as a research paradigm needs to become the next focus of this discussion, particularly as it relates to issues of intellectual property and kaititakitanga or guardianship of traditional knowledge.

⁶³ It is important to remember here that Te Ao Mārama as defined by Royal (1998) is a pan-tribal phenomenon.

Table 7 - Taxonomy of Māori Research (Adapted from Cunningham, 1998).

Characteristics	Research not involving Maori	Research involving Maori	Maori-Centred Research	Kaupapa Maori Research	Te Ao Marama Research
Description	Research where Maori participation or data is neither relevant; Research whose results are thought to have no impact on Maori.	Research where Maori are involved as participants or subjects, or possibly as junior members of a research team; Research where Maori data is sought and analyzed; Research where Maori may be trained in contemporary research methods and mainstream analysis.	Research where Maori are significant participants, and are typically senior members of research teams; Research where a Maori analysis is undertaken and which produces Maori knowledge, albeit measured against mainstream standards for research.	Research where Maori are significant participants, and where the research team is typically Maori; Research where a Maori analysis is undertaken and which produces Maori knowledge; Research which primarily meets expectations and quality standards set by Maori.	Research is driven and participated in by Māori. Research where the knowledge is sourced under the Te Ao Mārama paradigm. Research is 'traditional' in that it is primarily based on Whakapapa studies. Research where wānanga and whakapapa as an analytical tool is undertaken. Research that informs Te Ao Māori worldview, but is analysed using the Te Ao Mārama methodology and methods throughout the research process.
Examples	Quantum chemistry; clinical trial; volcanology	Analysis of ethnic differentials in disease rates; genetic study of familial cancer	Longitudinal social science study of Maori households	Traditional study of cosmology; study of cultural determinants of health.	Research that uses Whakapapa as a distinctive methodology, or way of organising knowledge.
Control	Mainstream	Mainstream	Mainstream	Maori	Māori. Iwi, Hapu and whanau collectives hold intellectual property, and traditional knowledge rights.
Maori Participation	Nil	Minor	Major	Major, possibly exclusive	Māori. Informed by Iwi, hapu or whanau-based knowledge.
Methods/Tools	Contemporary – Mainstream	Contemporary – Mainstream	Contemporary – Mainstream and Maori	Contemporary – Maori and Mainstream	Traditional - Traditional tools such as wānanga and Kōrero. Collection of wānanga material is sourced within Iwi, Hapu and Whanau collectives.
Analysis	Mainstream	Mainstream	Maori	Maori	Wānanga.
Research outcomes contribute to:	Mainstream	Mainstream	Main stream and Māori	Matauranga Māori	Wānanga taketake

CHAPTER SEVEN

7.0. Findings and discussion

This section will employ the dual method of presenting the research of both the interviews in thematical analysis form, and the Whakaheke/Whakapapa sourced from various wānanga.

7.1. Section One: Descriptive Thematic Analysis

I analysed the data and extracted the major themes of the interview data through thematic analysis (Patton, 1990). The major themes have been organised into the following headings, using direct quotes from the pūwānanga;

- Kapahaka as an educational medium
- Tikanga Māori
- Identity
- Hauora
- Kapa haka as a vehicle for health promotion

7.2. Kapahaka as an educational medium

Kapahaka was commonly identified by participants as a medium for education about ahuatanga Māori⁶⁴;

“I’m a great believer that kapa haka is a great medium for education, but education of a whole another different level, spiritually, and just about living principally with principle and tenents. It’s also about teaching or educating people around disciplines and discipline.”(P9)

For some, kapa haka increased their desire to continue in Māori education;

⁶⁴ Āhuatanga Māori = aspect or feature of Māoridom.

“I had already had Kapa, for me Kapa haka sort of but um, to preserve Te Reo Maori and um, paved the pathway of becoming a, school teacher and so, that pathway, more or less really enhanced my, enhanced, my language and, enabled me to teach, I mean to learn the language.”(P7 and 8)

According to pūwānanga, teaching elements of kapa haka would come naturally to very young children, such as learning eight verses of a complex mōteatea⁶⁵ by listening and repetition. They stated that could then transfer into different contexts, such as the marae;

“...the elements of the, of these three Kaiako on how they nurtured the children through um, the students were able to just grasp “Po po” at the age of five. And not just, one verse but, all the verses. You know by the time they finished Kohanga Reo and they went to Kura and I’m talking about the very first group, they were doing “Pō Pō” out on the Marae Atea.”(P7 and 8)

The transmission of traditional knowledge was also seen to be a fundamental part of learning in kapa haka;

“...definitely um, was transmitting knowledge and also perceived to have knowledge which it did and um, in most cases it was a direct um link from ah, our ancestral years right through you know to the um, um to, this decade now and, um, that decade also when um Kaupapa Maori and Kohanga came about. Put it another way, it had its own encyclopaedia of knowledge.” (P 7 and 8)

Teaching and learning kapa haka was seen to be dependant on the skills of the tutor and the relationships that they built with their students, in order to reach their collective goals;

*“You have to find other ways of trying to help them to try and teach what you’ve been told you have to teach or what you want to teach and make them realise so. And the other thing is to get to know everyone single one of them, get to know what clicks, get to know what doesn’t so then you know what not to do....”
(P6)*

⁶⁵ Mōteatea – Traditional Iamonic chant

The delivery of kapa haka, according to the pūwānanga, was integral to how it was received. It was considered that youth and adults learning kapa haka had all different starting points in terms of their own 'Māori identity', and structuring the information to suit the different levels was seen to be essential;

“So it’s getting to know who you’re teaching and how to do this – same as the school system. Everybody has their own different way of learning so not all of them are going to enjoy writing, not all of them are going to enjoy the practical side of things. So just have a look and nine times out of 10 the roopu⁶⁶ that you have, there will be a few of them that like it this way.”(P6)

Tailoring of kapa haka to students' different levels was especially important in the prison system;

“I think I have to come down to their level and talk about things that they know about I’ve tried teaching them the reo but because they’re not all Māori –they’re not all hungry for it and it takes just one person in the class to not be hungry it affects the whole class, so with our rangatahi inside we have to try and initiate different competitions amongst one another you have to put a basically dangling a carrot in front of a horse to lead the horse and that’s what you have to do to our youth.” (P5)

Similarly in Alternative Education and tertiary courses;

“.....but you have to be really careful about how you do it. Cause for a lot of them they’re already whakamā⁶⁷ about being Māori, because you know our stats, our criminal stats, it’s like, why are you proud to be Māori. A lot of them will say they are proud to be Māori but they don’t really know why. So you have to be very careful about how you do it and a lot of it for Māori is keeping it fun. Keeping it fun so that they even engage.”(P2)

Issues around kapa haka and how it was being taught in schools through the curriculum today, held grave concerns for one pūwānanga. Her concerns

⁶⁶ Roopu = Group

⁶⁷ Whakamā = ashamed

were based on the premise that significant material and knowledge was not being captured by the current primary school physical education curriculum, and the way that matauranga Māori was being delivered fell short of its potential for reaching deeper levels of understanding;

“.....there’s this phys ed lesson for kapa haka were you have to swing the poi 10 times to the left 10 times to right 10 times over your head, heres an example of how our understandings have become so superficial or so belittled that they cease to have meaning for us as Māori, they’ve been contextually stolen from the real context where it has meaning for us. The poi as I know it has, a, if you take two poi and you turn it so that the aho, aweawe is at the bottom, and you turn it so...and the poi – it is a uterus, and then if you turn it – think balance, it is also the ure, the penis, so within our taonga that we might use within kapa haka, there’s also messages inside the messages.”(P4)

7.3. Tikanga Maori

Understanding and implementing Tikanga Māori, the reasons behind why you were learning something and the purpose for it, according to this pūwānanga, is what set kapa haka and Māori weaponry apart from other disciplines;

“....all they were focusing on was our weaponry side but what they didn’t realise was that there was a purpose for everything that we did, whether it was presenting, whether it was talking, whether it was actually it was the workshops that we were doing over there to the point that it was challenging them to go back and learn the reo of their weaponry, the aspects, the tikanga side of it, because some of them you could tell it was just a hobby.”” (P6)

Putting into practice what you learnt at kapa haka through wānanga, and forming close relationships with your kapa was also deemed important;

“....and you know, they put into practice all the things that we sang about, we sung about kotahitanga, we sung about aroha, that there was nothing more

than aroha, aroha ki te tangata, and all those things that we espoused in our songs they personified.” (P9)

“Looking out for someone else, more than yourself, that might come with maturity – its instilling values, principles, their young, disconnected from home, no reo or tikanga or limited, so basics like table manners or eating habits, saying women go first, that’s from dad, ‘you men let the women go first’, but then its also saying, hey to the women, we’ve got some men here, leave some kai. Teaching when we have manuhiri they go first, for lots, its like you know we’re hungry and we might miss out, in terms of kapahaka its that too, its still those principles, it all of that.” (P2)

Whanaungatanga

Kapahaka was expressed by pūwānanga as being a platform that provides a ‘place’ or ‘home away from home’ for many Māori. Whanaungatanga⁶⁸ formed the basis for this belonging;

“.....and that was the group of people in kapahaka that provided a real solid foundation – it was something we belonged to, me and my kids, so it was then that, and we’d made some really strong relationships, and those relationships persist you know to this day, and that gave me another dimension it was like, gosh this is like a family away from my family (P9)

“....because I’d seen it in action, I’d seen aroha in action, I’d seen aroha from people that weren’t even among my own kin, who loved me and my kids, as much as my family did.”(P9)

Having differing levels of whanau, from those not linked by whakapapa, to those distantly related, to close kin, was a reality for one kapa haka tutor;

“.....but you see the people we’ve surrounded ourselves with their, are our family. So they have to love us, but the other thing is trying to create that so our family, and my nieces and my nephews and my cousins and Aunties and

⁶⁸ Whanaungatanga – Belonging, process of finding belonging.

Uncles, we are trying not to recreate it but develop it, and build it, you know, a kapa haka capacity that reflects the whanaungatanga, and the other tenets or principles that we say that we believe in” (P9)

Whanaungatanga was seen to be a necessity in kapa haka as they had to work together as a group;

“Ahakoa te aha te rereke⁶⁹ of that one, that one, that one. There’s an element of whakakotahi⁷⁰ because everyone is in, a single mind of what, they’re there to do.”(P7 and 8).

One pūwānanga stated that it also instilled in people the ability to take skills back to their own whanau;

“So the survival of it is definitely there in terms of whanaungatanga and then to see that implemented in the whanau as well like when we go away to tangihanga and all that we may not go as Te Roopu Manutaki but the kapahaka is Te Roopu Manutaki and it could be like five of us so there’s another strength – there is a unity that brings people together.” (P6)

“You know like when someone dies from their whanau, because they’re urban, a lot of them don’t go home so they have their tangi in their sitting room in GI, or Mangere, or Manurewa and so for them sometimes our students, their whanau know that they’re on a Māori course and the whanau might not sorta know what to do so they’ll ask us, you know, whatta we do, whats tikanga or they’ll say, we don’t wanna have speeches and that, and we’ll say, that’s cool, well this is whats Tapu, and this is how you’d make yourself Noa again, and if you can try and take your kai out, do it in the shed, like for us, this is so basic, but for urban Māori this is like oh choice, cause we don’t want other Maoris coming and growling us oh we don’t wana take our mum to the marae cause we’ll get growling, we’ll get told off for doing this and doing that, so its that whole level of urban Māori too..”(P2)

⁶⁹ Rerekē = different/difference

⁷⁰ Whakakōtahi = togetherness, unity

7.4. Identity

As previously mentioned, cultural identity is an increasingly important aspect of wellbeing. This was seen to be achievable by pūwānanga through participating in kapa haka. Therefore being 'Māori' was accessible through kapa haka and all that it entailed. It provided a 'link back in' to Māoritanga for most of them;

"... it wasn't until I went to Australia and moved to Sydney, and all of a sudden became very aware that I was a part of a multi-cultural society, and I wanted to be Māori."(P9)

"And, in Auckland, um, their only link to, for me anyway being Māori, Māoritanga, was being in a group called kapa haka."(P8 and 9)

For some generations, kapa haka presented an opportunity to re-connect themselves and their whanau back into Māoritanga or their Māori identity;

"...yeah I think what is was at the time it was a vision that my old man had because my father never grew up in that type of lifestyle within Maoridom he had a vision for when we were born to push us in the culture as much as he could." (P5)

"But you see the thing is for us, there's a chance for us to impact upon parts of our family that we never thought we'd be able to. And I look at my nieces and nephews and I think, because a lot of their parents have been dislocated from the marae, this is a way in which they've come back, you know so, and it gets a little bit hazy because when we get to a competition and were picking teams, you know, (x) like going, she can't go, and I say, she has to be in, and they say but Mum, and I say, she has to be in, and I'll tell you why, because, this is the only thing, or tangible link that that part of our family has to this marae.....so were keeping that, its about building capacity at the marae, that's what this whole thing is about for us. (P9)

For those who were proficient performers, but who weren't fluent in Te Reo Māori, kapa haka also represented a way of holding onto that identity;

“But what it also brought out was the deficiency of kapa haka members not being fluent, ah within the Māori language. By having contact and being, belonging to a kapa haka group, it gave them that um, sense of value that well, I may not, be learning Māori but at least I can sing it and I can haka it and that was important, ah for me and also for my cohorts at the time.”(P8 and 9)

For people working in the prisons, the impact of what prisoners learnt through kapa haka was clearly perceived to have much wider effects;

“For us we're not tryna change the person in there. We're tryna change their families and were using the people that are in the prisons as a vehicle to get to their families for our job to make them feel like Maoris inside when they go down and meet their whanau in visits you know they will be talking about yea yeah my iwi is ... and their kids would be going a what's a iwi thinking about all this Maori stuff that his father would be learning because if you look at it it's the boys in the prison who are guiding their families taking their families up the road of what they are doing and that's what our focus is.” (P1)

The potential to damage a Māori person's identity through denigration of what they don't know about themselves was seen by one pūwānanga to be an important aspect to consider when teaching kapa haka;

“They just fail themselves because they hold it so dear to their heart when you say to a kid you're not supposed to do it like that their gutted it's over for what they were holding dear to their heart. But with kids I think they just get whakamā -You gotta bring them out of their shell – It's building up that relationship and you get some of them on your side then you're sweet and everything runs well.” (P5)

Building self-identity through self-esteem was seen to be a marker in a positive Māori identity;

“...they couldn’t keep in time, so you’re the leader, and so from then on I knew I was the leader, so I just excelled because I had a positive feeling about it, and that’s important....., so it was quite a thing, so what that tells you is that if you make people feel something good at the beginning, then maybe they’ll carry that through, I was like that, because I was told by that lady the first time that I did it that I was good because I kept the beat, so that was the beginning of my confidence in kapa haka.”(P3)

Kapa haka as a vehicle for facilitating the construction of a secure identity in youth was noted by one pūwānanga;

“...they’re there, they’re wiriwiri as, and like for me personally, those were my roopu that I’d like to say, I’d look after yous for the next five years, you know, we’ll sponsor that roopu in terms of our tuition and just see what you can do with them, that might be a research study for you. Grab a green group...you know, there’s a reason why they would submit themselves to that embarrassment if you like, and is it because they’re searching for something deeper, and they know that they are, or is it that they don’t know they really don’t come up to scratch, or what is that makes that little group of 15 get up when there’s a group of 50 coming up after them. So there’s something there with those ones.”(P2)

7.5. Hauora

The following theme of hauora was evident through analysis of the data, but within this theme, subthemes evolved, and were deemed important in terms of providing examples of quotes that help to address the research question.

The first comment related to meaning of Māori words and the wider concept of hauora and language, and is illustrated by this passage. This pūwānanga was concerned about Māori language and the importance of the meaning behind words used, and the proper portrayal of them to people participating in kapa haka;

“We’ve stopped looking at words, in their finer...we’ve been told by people in the Taurawhiri⁷¹ that you can’t do that, you can’t break words down into small pieces cause, you know, we have to use them like this. What it’s done is it’s beginning to limit the potential of our children.” (P4)

Physical

Physicality in kapa haka had multi-dimensional meanings throughout the different kōrero. For some, the opportunity was there to integrate healthy lifestyles into their kapa haka regime;

“So the desire to be really good at kapa haka is aligned in their minds, to the thought of being healthy, and lean, and fit, so already that click is being made...I think the thing to take out of that was a definite belief in that whole group, that unless you are, you know you gotta be fit and at the top of your game to reach, and make a dent, which probably not in sync with the current winners, or what we see on the stage now, but there’s a belief that if you’re lean and mean and fit and we can do all the things that we wanna do..”(P4)

Kapa haka was also about physical and spiritual expression through body movement for some;

“....being Maori and being able to express through, in this case kapa haka, express through your eyes, through your hands, through your every part of your body. Express it.”(P7 and 8)

“.....definitely health is a, it’s a physical, ah exercise. Um, body um, eye coordination um, coordination of all parts of the body, and um, movement, hours and hours of practice put in to it, I mean you’re not sitting on your bums doing the practice you know you’re continually standing and you know whakaeke, whakawātea get an excellent sweat up um, and you’re continually body building um, fast hand action movements um, with weaponry. Um, and the haka, haka is a posture dance you’re, um, building your physique to be sharp to be um, working one with, body, mind, and also your spiritual being.” (P7 and 8)

⁷¹ Taurawhiri i te Reo Māori = Māori language commission

What some may consider grotesque movements, were seen to be revered and marked for levels of skill by one pūwānanga;

“.....you’ve heard of um, whakapahaka in the haka, and that’s what that is, um those big fat, huge enormous, long gyrating their bodies and um, that is haka hehe and the more you do it, well they use to mark it at the Tamararo’s um the more marks they got for haka but that, and that was to entertain the crowd, it was also um, seen as an actual art, skill.”(P7 and 8)

The wairua⁷² element was seen to definitely inform that which was expressed physically;

“So you’ve got this mai i te tipua po ki te tipua ao as a cycle that goes in one direction, then you look at where we getting all this knowledge from in terms of kapa haka, in terms of learning in general alot of it has evolved through the land as well formed when we new it alot of it is from mai i nga hua o te whenua, so then it becomes human movement..”(P4)

“If you look at those four concepts you’ve got ao tipua po tipua tipua nuku tipua rangi, the tipua ao is like our movements our consciousness.” (P4)

Physical image was also seen as important by one pūwānanga, but as it related to physical health, not necessarily appearance;

“.... well I’m no Elle McPhearson but I do care about being healthy, and that our rangatahi, you know some of them have accepted , that to be obese is to be ok. And that’s where I’d question the role of kapa haka, but not to say, well actually it’s not, you know you’re obese, but to say, now how do we change that, because its not ok, for you, your whanau, your hapu, your iwi, its not ok because your only a baby, your 18, or 23, you haven’t even had kids yet, how you gonna cope when you do, you know.”(P2)

⁷² Wairua = Spiritual

Success

The element of success and its potential on a kapa's and individual's self esteem was highlighted by pūwānanga;

"... it can be a vehicle to make our kids belong, and then make our kids, um, strive for excellence 'cause were constantly doing it, they know that.. you know, my moko said to me, he's at Dilworth, and he's like, you know Nana we've got a school production and I say, you must be doing a lot of practice and he's like, yeah, we are, we've gotta practice, you now, and he already knows that and he loves it, at age nine, he knows, if you want to be good, you've got to practice, you have to be dedicated, you gotta do your mahi, so that nothing comes from nothing, you gotta put in the mahi , this sorts of things, and hopefully, they're able to align it with other things that they do...."(P4)

Wairuatanga⁷³

Pūwānanga identified Wairuatanga as being an integral part of kapa haka, but that it was also multi-faceted, and had multiple meanings. This pūwānanga talks of the spiritual worth of being part of a kapa, in what was espoused by the tutors;

"So that became almost like a, not like a religion, but I believed that I was, it became more a part of who I was, I felt there was some purpose in it, that I could put my, that these people and what they espoused were really tika, and that it was worthy of trying to emulated again."(P4)

Kapa haka as a many-sided journey was elaborated on, however, when wairua was brought into the conversation, another element was added;

"And with that you know your whole wellbeing would be, nurtured through the whole journey, you know your spiritual side, your physical, your mental and that ah, wairua side which, which is probably, I mean it's probably the one because I can't, I can't explain wairua with the other three because wairua brings a whole

⁷³ Wairuatanga = Spirituality

new dimension to, you know you can say oh te wairua or te waiata or to wairua korero but if you say oh the spiritual side of the korero or the spiritual side of that person is sort of different. So I suppose just you know the whole, it has that um, kapa haka, anything Maori, okay kapa haka and anything Māori has the potential to be, um, for the people, for Maori. (P7 and 8)

The healing power of wairua, and being part of a group on the same kaupapa was a common theme in the pūwānanga's kōrero;

*"...and so singing in a group, when your in tune and you're contributing to that massive sound, then that is cleansing I suppose, and you know the kaupapa, you're in tune and your passionate about it....it all that philosophical stuff, all that top level stuff, the wairua, and bringing in your Tipuna, and people go, how do you measure it, and yeah that's right, how do you. You'd love to come to our group and just be a passenger, just come in and say 'feed me' 'can you feed me please', like a lot of people that work in mental health, and teachers when we talk about a wānanga, they say we're here to just refuel my tank, and for the whanau we just have to refuel our tanks, I refuel my tank by going home....
"(P2)*

Life skills

Skills to do with management, finances and life were seen to be learnt through the kapa haka wānanga and transferred over into other parts of life;

"....I'd say organizational skills and management skills, I think that when you are involved with kapa haka as I have been as both a performer and a mum, as performer who has been under a strict regime."(P4)

"A lot of the mahi I do now is around project management a lot of the experience I have project management actually comes from running festivals, running a group, the logistics of keeping a group funded and clothed, and operational.....its given me a lot of practice in kapa haka and dealing with people, project managing, risk management, it really has impacted on the way I work and the things that I do and the way that I do them." (P4)

“A lot of my colleagues they’re used to running projects, that have got money to run projects, they’ve got money and I’m just saying it’s a luxury, you try running something with just the desire and then having to do it.”(P4)

“In terms of financial budgeting, being able to get your tamariki off to kura, its time management, in terms of getting your assignments in on time, organizing your calendar, all of that kinda stuff, in terms of whanau, immediate whanau, then wider whanau, and theres a new whanau, whoever you deem to be part of your support group for you.” (P4)

7.6. Kapahaka as a vehicle for health promotion

Kapa haka was seen by pūwānaga as a vehicle for promotion of health and wellbeing in different areas of their lives. For the most part, the experiences through their participation in kapa haka helped enhance their understanding about themselves as Māori people, but is also gave them international exposure and experience, and personal lifeskills that they could transfer into other areas of their lives. These were common themes in the kōrero;

“I see that a lot of things can come of it. I believe that my experience has been that its given me more experiences that I ever would of have if I wasn’t a kapa haka person, I think Nelson Mandella kissed me and I think I would never had met Nelson Mandella, I was this far away from Michael Jackson. I’ve been to places, I’ve seen things, I’ve experienced trips, been and met people from different places, I’ve been able to see different cultures , I’ve had a marine of experiences, some of them not all good, but all that travelling with a group.’(P4)

Kapa haka as an effective medium to be able to push healthy messages was highlighted;

“....have an understanding that your ability now to affect that listening audience is huge, and you continue giving those messages and continue with them, then that’s another way of promoting that message.and some times quite a few times korero ensues because of the take, and you might say, oh that’s rubbish, or nah gee that’s pretty good, or gee that’s the message they put out, engari,

that's not what they're really putting out afterwards in the beer tent. So it does create that thing, it is a medium by which you can create korero.....”(P4)

Kapa haka was seen by this pūwānanga as a tool in which health promotion education could be mediated;

“.....you've got a whole lot of ways in which you can use it as a tool, both because there are a whole lot of people doing it of all age groups, and the hope is that whoever their tutors are, they are telling them what the words mean, more than, this is what it means, what its about, how you should feel, and why and all of that, so there's a whole education or health promotion there, at that level.....” (P4)

In your own kapa haka, the potential to change the culture of some people's lives, and the culture of certain aspects of their lifestyle was important for some tutors, but it was gained through consistent delivery of those health promotion messages;

“So the long term view here is that with consistency in both message and the way its taught, and that, what we write and what we sing we actually believe in, and keep engendering that message on a consistent basis, you're setting a standard within your group, that people can start to model by, I'm not saying that our group is by any means a model of health, but little by little you can make those progressions, the hope is that, by the time my grandchildren, or even my great-grandchildren get on, that's where the change will be normal, that's where it would have reached, so it's a long term plan.....”(P4)

Demarcation of what was acceptable and what was unacceptable behaviour in a kapa, was an important part of maintaining wellness and balance according to some pūwānanga, as well as changing the culture around risk-taking behaviours such as drugs and alcohol;

“Ah drinking, drugs and smoking is not healthy living and, in some, Maori people know about it and, yet what are they, what are they doing, ah nothing. Um, I applaud the efforts of those that yes are getting on top of drinking and um,

smoking and drugs but it's still apparent within, within Maori, within the Maori population today. Um it needs to be, it must be kept out of kapa haka because again that, I think the more healthier and the more fitter the body is, and in again mind, physically and spiritually, um, the more, um, that kapa haka person, the more that person can handle with demands of kapa um, and um, with that, you know um, is a successful kapa haka group.” (P7 and 8)

“So just go forward within the kaupapa would be you know no. There is a place for that, there's definitely a place for celebration, definitely a place for, you know whakawhanaunatanga under, there is definitely that, within a, I wouldn't even use the word control but the word whakawhanaunga, just the kaupapa and learning how to celebrate, those teachings must carry on, on how to you know, how to drink, how to say no to drugs and how to say no to smoking. Those things must carry on, but definitely I would not assimilate kapa haka with any of those changes in lifestyle.” (P7 and 8)

“Māori have got issues around drugs and alcohol that we need to look at in terms of kapa haka, you know, how do we celebrate, you know we all go for a drink, it's just natural. At the end of regionals, whatta we do? We all go for a party, get off the nationals stage, where are we? We're at the bar, so it's kinda, is that how we celebrate as Māori? And if so, that's cool, you know, is there moderating, or is it cooler because we went for three days, mean rage, so what happens to your whanau around that.” (P2)

This was seen to come with leadership and kaumātua input and care around the issues, even at an individual level;

“.....those problems were there when, when I was, a, when I was 18 but it was controlled. I mean even grandpa, even grandpa knew I went out on the bash, it was controlled, we respected it and ah one of our mates he, he was in to drugs but he didn't, he didn't go off the edge and, he didn't let it take him over. Or us going out to different parties, we didn't let that take us over, we were able to cap it, to use that description.” (P7 and 8)

“You know he’s not a drinker as well (x) so they don’t have any alcohol issues about that porohaurangi⁷⁴ rubbish that goes on with some couples so they never had that. But they had a strong respect for what she was good at, what mum was good at and what dad was good at and then the marrying of the two of them. And so they shared those kind of stories with us, so if you haven’t got a grandparent or if you’ve got grandparents but your not close with them and parents you know, they are the, they’re the glue, sort of counselling, they do so much counselling.” (P2)

Kapahaka was seen as an important means of reacculturation, especially with youth;

“And the other one was um, that kapahaka and within Maori kaupapa, has potential to, rescue I suppose or um, those, like you know how we mentioned that not, there are students that are successful and, and the whole group is not successful but kapa haka has a potential to harbour the ones that are, that need that extra help.”(P7 and 8)

According to some pūwānanga, self-esteem issues for rangatahi could be addressed through kapa haka with care;

“.....kapa haka for us is a vehicle it’s a vehicle that builds their self esteem and confidence. For rangatahi that’s different its different to adults for rangatahi being in kapa haka and that and its progressive but because kapa haka has moved bolted forward and the in the last five years. But its them being able to stand and be proud and be counted not only as not a maori but someone who is contributing in a positive way to society, and so we use kapa haka to build their self esteem and confidence and that is to get them into actually to get them on the education waka because they already haven’t had a good go at education were ever they’ve come from.”(P2)

“So in terms of mahi aye, Te Reo has come full circle in that some parents would say, why do you wana study that it can’t get you a job, they say the same about kapa haka, so apart from building that self-esteem and confidence, that’s

⁷⁴ Porohaurangi = Drunkenness

it way more than that, it's the values that are instilled in you, and its building that solid foundation that gives you the balls or courage just to apply for that job position, because you're strong in who you are, even thought its another career in a different area, it might be business. A lot of our Te Waka Huia members will say how did you get that job, and it's because Te Waka Huia was on my CV." (P2)

Pūwānanga saw the development of personal skills learnt through the vehicle of kapa haka as having transferability for work in mental health, and other vocations;

"....people are ringing us about jobs and they want kids that are good at kapa haka, but the jobs got nothing to do with kapa haka, I'd be interested in that sort of research, all sorts, business, call centres, but it's the people, communication skills, all of that kinda stuff." (P2)

"Where I think kapa haka is going, in terms of the business we've got long-term unemployed and we've got kids that are not doing well at school, for us working with those sorts of people, kapa haka is going to be the vehicle to heal people, because our Māori mental health is just so horrific now, its almost, you know, one in four people have some level of mental illness, even if its just mental depression, so that's where I think we're gonna be going, we're gonna have to be looking after these people" (P2)

The potential of kapa haka to make a healthy impact in people's lives was a common theme. Insufficient resourcing and lack of effective funding partnerships were seen to be some of the issues faced when trying to meet these aims;

".....we need to be mean lean, you know, the lean mean Ngā Puhi machine, that sorta thing, you now, how are we gonna, do that well. We are gonna have to look at our own health, and what our health objectives are as the group. Whatta we gonna do, whose interested, you know, and working with the local PHO who happened to be in the same room as one of our members and she mentioned it and of course their eyes light up because you've got a group of 40

willing Māori who want to do something, albeit its not totally altruistic but its for their own gain as well, but yeah that interestingly enough that, vehicle in which, yeah.”(P4)

“...if kapa haka had that same backup and support then yeah, everyone on stage would be physically, well being would be intact. Um, so that’s a load of hogwash, it has definite potential to promote wellbeing and hauora and spiritually and, everybody, every one says. It’s definitely, definitely there’s no doubt about it.”(P7 and 8)

Te Matatini as the National kapa haka organisation was seen to be underutilising kapa haka as an effective vehicle for instilling hauora as a valued part of being Māori;

“Te Matatini as an organization probably needs to, for it to do that it would need to look at um, where they place in the priority, health promotion and i think at the moment, they don’t place it anywhere, its, what can smokefree give us, what can that give us, theyre really not buying in to the whole kaupapa, and so i think those health promotion things are like confetti really, not having any effect. At a more local and regional level, yes i think it can. I think Te Matatini is that conduit for funding from Culture and heritage could fashion things around, you know you’re projects, or they’ll say you know these projects will be given priority because they have a health promotion content to them, and that sorta thing, but as to their ability to that, and wether they would do, it ah.....It could be if you were thinking strategically and dynamically and you thinking more intersectorial, they tend to think of themselves as arts and culture and heritage, they don’t see themselves as a health vehicle persay. “(P4)

Creating a culture within a kapa was seen to be a hard road for some of the tutors, but they admit that inroads have been made in terms of consistent health promotion messages;

“...you now, it’s become part of it, so much so, part and parcel with the consistent message that’s been consistent, that even those ones who were our most ardent smokers, even say, oh nah if you fullas wana smoke you can go

and smoke out there, you know, they're even you know, some eight years later we can look back, but you know, that came with commitment, persistency, and everybody saying the same thing, an that our leaders say it, and then everybody in behind, but its taken eight years, and then there's still the sly sneaky smoke, we call it an uncomfortable smoke, its uncomfortable, he's not even having a good time, so you now, that's ok, but its one now, compared to the hundred that it was before.....and they're quite proud of the fact that there's only a small smoking group, you know they go oh, thank goodness, this is really good Aunty, gosh you should see those other groups, you know, there's heaps of them out there, and there out there thinking, at least there's not too many of us out here, and I think to myself, they're proud that their group is only little. So that's also a bit of a mindshift too.”(P4)

“.....cigarette smoking is probably the least of our worries, really when you think about it, there's so many other things, like, alcohol, and dak, you know marijuana, is probably one of the most prevalent use in Tai Tokerau, its like normal, and then you find yourself saying things like, shit I hope you're smoking marijuana and not P. Little by little we are making those in roads and then saying you know' we have to make sure we try and suppose set demarcation lines where its not appropriate just get people focused.” (P4)

Again, this was seen to be about leadership, and tutorlage, and maintaining integrity in what you believe in. Pūwānanga highlighted this as not always being an easy journey for those in positions of authority;

“So it's all that thing monkey see monkey do you know lead by example. So those are just some of the, I suppose some of the awesome things that we've learnt from them principles and values.”(P2)

“But if you're there for the mahi and not to be buddy buddies then that's the other thing as the kaiako or the person who plays an important role in the kapahaka field is that you've got to stay focused for what you're there and then with the results that come and that's the hardcase thing, after the hard training they come up to me and go whoa man that was the bomb and yet when they were training, oh man”. (P6)

Role modelling behaviours that espoused healthy living was seen by pūwānanga to be essential, if the messages that you wanted to integrate into your kapa were to be respected, and entrenched;

“...but those kind of qualities, like being a gentleman and what that meant, and being a gentlewomen being a classy women, looking after each other. See cause that’s another awesome thing with (x) and (x) is that them two together as a marriage just so strong, so for all of us that come in marriages like that is just a set of virtues.” (P2)

“that means that I have my stuff together off stage as well, that my husband are happy with us and our boys, and that I’m contributing in the extended whanau and that I’m a role model.”(P2)

Summary

This is a summary of results using thematic analysis methodology, and were analysed in relation to the studys aims. The research is investigating the traditional philosophies and practices that kapa haka (Māori performing arts) contribute towards wellbeing and identity as processes for Māori, that can be utilised in health promotion. Interview material provided a plethora of information relating to hauora and kapa haka, and four major findings have been identified in relation to the aim of the study. These findings are outlined here, and will be discussed in depth in Chapter 8.

1) Kapa haka is important for transference of traditional knowledge - The importance of using kapa haka as a medium for education in Māori tikanga was discussed. The delivery of kapa haka content, and the culture in which it is applied was deemed a delicate process, in that it required adequate knowledge, resources and strong relationships in order to be effective.

2) Kapa haka as a vehicle for reacculturation or construction of a secure Māori identity - Overall, kapa haka was seen by pūwānanga as being an effective medium for the reintegration of themselves into Te Ao Māori⁷⁵, as well as its role in the construction of a secure identity for Māori. This depended on a delicate balance of relationships and authority, and expertise by the tutor in delivering Māori knowledge through haka and waiata.

3) Kapa haka as a vehicle for health promotion messages -

The potential for kapa haka to be a vehicle in health promotion was greatly emphasised. Health promotion messages often occurred alongside a conscious effort by the tutors to initiate a change of culture, from one that emphasised negative connotations about kapa haka and Māori, to a culture that enhanced members' positive personal skill development and lifestyle/behavioural change. Deficient resourcing, ineffective intersectorial relationships, and lack of importance placed on the potential of kapa haka as a vehicle for hauora and health promotion were seen as the major barriers in reaching aspirations expressed by the pūwānanga.

4) Development of personal skills learnt through kapa haka that are in line with health promotion messages, were able to be transferred into other areas of life -

Pūwānanga identified that kapa haka held important aspects about the Māori concepts of whanaungatanga, hauora, ako (teaching and learning), organisational and personal skills that they could easily transfer into other areas of their lives. These skills were learnt in conjunction with the learning of traditional knowledge through Te Reo Māori.

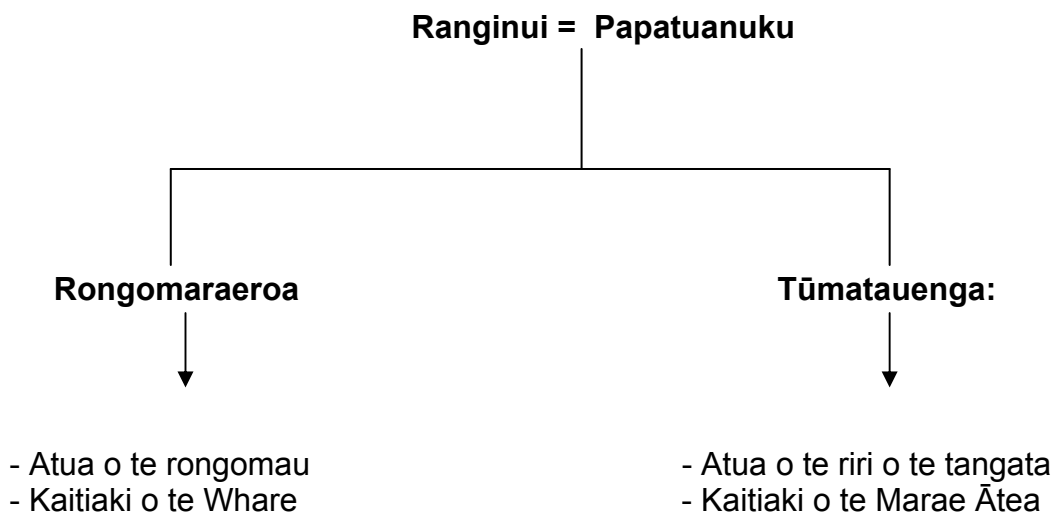
7.7. Section Two: Whakapapa/Whakaheke⁷⁶ analysis

⁷⁵ Te Ao Māori = The Māori world

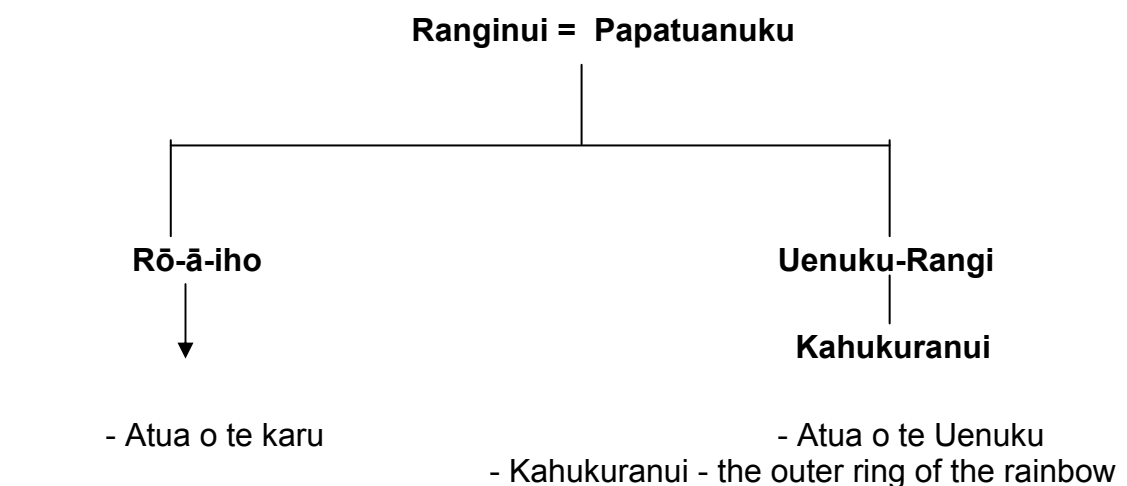
⁷⁶ Whakaheke – Lineage down from Atua/Theogony

This section outlines the whakapapa/whakaheke that was learnt by the researcher, and analysis of the whakapapa/whakaheke using the wānanga process. The following information outlines the whakapapa/whakaheke of Ira Atua⁷⁷ and some aspects of the knowledge that is derived from each of the Atua mentioned. Each Atua was chosen for their direct relevance to the traditional aspects of kapa haka as outlined by the different bodies of knowledge held in the ‘Whare’ of Te Whare Tapere, Te Whare Tū Taua and Te Whare Pora (see Chapter Four).

Te Whakaheke 1 - mo “Rongomaraeroa rāua ko Tūmatauenga”



Te Whakaheke 2 - mo te “Whētero” me te “Pūkana”



Te Whakaheke 3 - mō Whiro

⁷⁷ Ira Atua – Deities

Ranginui = Papatuanuku

Whiro



- Atua o te tuku whakaaro
- Atua o te whakaputa i ngā ariā, me te riri
- Thoughts and conscience, right and wrong

Nō reira kei te kite tātou i ngā hononga o ēnei ira atua mai i a Ranginui rāua ko Papatuanuku taenoa ki a rāua tini uri. Ka noho ko ngā ira atua hei kaitiaki hei kaupuri mo ēnei wānanga. He whakaheketanga tēnei e whakaatu ana i ngā pūmanawa matarau o ngā atua Māori. Ki ahau nei ko te mātāpono hei whakaarotanga pūmautanga mā tātou– e kore ngā mātāpono me ngā iho matua o te haka o te waiata o te poi me ngā mahi a Reehia otirā nga mahi kapa haka e puta mai i te atua kotahi. Engari he kaupapa matatini te kapa haka e āta kōtuitui ana i ngā pūmanawa me ngā wānanga katoa o ngā atua taketake katoa o te Māori. A ko ngā āhuratanga o ngā ira atua ka tāea te whakauru atu ki ngā horopaki maha hei pūkenga hei hihiringa mo tātou te ira tangata i tēnei ao hurihuri.

Thus, we can see the hononga⁷⁸ of the Ira Atua from Ranginui and Papatuanuku. They remain the guardians and caretakers for the knowledge that has been entrusted to them. The illustrated whakaheke depicts some of the characteristics and capacities of each Atua, but does not display their multifaceted application to any given context and many reasons for their existence. The maxim that guides Māori in the acquisition of knowledge in this instance is that the skills and content of Ngā Mahi-a-Reehia and kapa haka does not descend from the one Atua. Rather, kapa haka is a complex entity that is an amalgamation of the skills, knowledge and secrets of several ancient Atua of the Māori. Through this exercise we can see that the multi-faceted characteristics of Atua and their knowledge has application in any given context to enable Māori humans to make sense of the complexities of their world.

⁷⁸ Hononga = relationship

7.8 Analysis of the Atua - Tūmatauenga and Rongomaraeroa

Introduction

In this chapter the method of wānanga is used in describing the analytical process of looking at whakapapa/whakaheke, and extrapolation of the attributes, acts and gifts of Ira Atua and the contribution that they make to the context of kapa haka. Firstly, the role of Atua in their primary environmental domain is analysed (e.g. Tūmatauenga and Rongomaraeroa's role in the marae ātea), and the application of these atua to humanity will be articulated through the process of Te Mātātaki. This process is carried out by a kaiwero⁷⁹ and is directly applicable to the environmental construct of the marae ātea itself.

This analysis is then applied to the context of kapa haka. The role of the Auta Uenkuku-Rangi and Rō-ā-iho will be analysed in terms of their contribution to the kapa haka specific actions of Whētero and Pūkana. These findings are discussed in terms of their role in kapa haka and how they then contribute to health promotion.

7.9. Te Mātātaki-a-Tūmatauenga

The Mātātaki is the traditional Māori challenge that takes the kaiwero through different stages of mental, physical and spiritual domains/realms or phenomena. This experience takes place on the marae ātea which is under the domain of Tūmatauenga, the Atua of War. This domain has many references such as; Te Marae ātea a Tūmatauenga, *Te Rongo-a-Whare*, Te Umu Pokapoka⁸⁰, Te Papa-Whakatū Waewae⁸¹, Papa Tūtū te Pūehu⁸², and Te Papahororakau⁸³. Williams (1975) describes Te Mātātaki as being; 1-*challenge*, or 2-*To gaze at or inspect*. Te Whare Tū Taua (refer page 38) places Te Mātātaki as both the challenge, and the challenger, that takes place before the formal proceedings of

⁷⁹ Kaiwero = Instigator of challenge

⁸⁰ Te Umu Pokapoka = fiery ovens of Tūmatauenga - used to refer to the *marae* as being the realm of Tūmatauenga, the *atua* of war. A provocative and aggressive approach can be taken by speakers on the *marae*. (Moorfield, 2005).

⁸¹ Te Papa-Whakatū Waewae = A battlefield. The place where a type of haka with weapons called *tūtū ngārahu*, *tūtū ngārehu* and *tūtū waewae* in which the men jump up and down is performed (Moorfield, 2005).

⁸² Papa Tūtū te Pūehu = a phrase used to indicate a place where a great conflict has broken out or will erupt (Moorfield, 2005).

⁸³ Te Papahororakau = Type of battleground.

the Powhiri⁸⁴. Most people would know this process under the name of ‘Te Wero’.

Stages of Te Mātātaki⁸⁵

Te Ohu Tōtara

Te Whai ake i ngā i Kawa

Te Karere a Pūhoro

Te Wero a Tūmatauenga

Te Tohu Raukura

Te Mahau a Whiro

Te Tūmatakite

Te Tohu o Matariki

Te Ara o Matariki

Te Ohu Tōtara

“He Kupu Whakarite – he tūkanga hei kōwhiri i te toa”

Te Ohu Tōtara is the process by which the Pā whakawairua⁸⁶ bestows upon the Kaiwero the honour of being the kaupupuri of the mauri for their tribe and family. It is also a metaphorical phrase that enlikens the chosen one to the characteristics of a Totara tree. The Pā whakawairua will venture into a gathering of Totara trees with the vision of choosing the best one to ‘hull’ into a strong waka, in order to carry the mauri to its rightful destination.

Te Whai ake i ngā i Kawa

“Te tuku karakia, takutaku i mua i tō kaupapa. He tūkanga whakarite wairua, hinengaro me te tinana”.

From the proper mental, physical, spiritual, intellectual and insightful channeling of all aspects pertinent for this process, the Mātātaki⁸⁷ will be able to move forward into the domain of Tūmatauenga fully prepared for the challenge ahead.

⁸⁴ Pōwhiri = Formal welcome

⁸⁵ Te Whare Tū Taua o Aotearoa (Sharples, 2007).

⁸⁶ Pā whakawairua = Keeper or kaupupuri i te mauri, (*noun*) an expression for the *mauri* of a person or place. See also *mauri*. (Moorfield, 2005)

⁸⁷ Mātātaki = Challenge/challenger.

Te Karere a Pūhoro

“Te Pūtanga a te Toa; He Tangata tere, he tangata pakari”.

Te Karere a Pūhoro is a messenger of speed and strength. He or she is likened to the traditional tāmoko⁸⁸ design of Pūhoro which is seen on the waka taua⁸⁹. This pattern represents the power, strength and speed of the waves as the canoe moves through the water. These attributes are embodied by the kaiwero.

Te Wero a Tūmatauenga

“He whakaaturanga tēnei i ngā pūkenga a te Toa. He whakaaturanga a-tinana; mai i te ūpoko ki ngā waewae, me ngā pūkenga mau taiaha, mau patu rānei”.

Te Wero a Tūmatauenga is the stage where the kaiwero demonstrates all of his physical attributes and skills with the taiaha and patu. The skills demonstrated in this phase is one of total and continued focus, and is when the kaiwero is one in emotion, heart and mind.

Te Tohu Raukura

“He tohu ō te Rongomau/Te wero rānei”.

This is a symbol or physical tool that is presented by the Mātātaki/Kaiwero. The act of laying down of the Tohu Raukura enables the manuhiri to state whether they come in peace or war. Te Tohu Raukura is also referred to as; Te Ara tokotoko, Te Kōpere or Te Rau.

Te Mahau a Whiro

“Ko te wāhanga tēnei ā Whirō”.

Once the Tohu Raukura has been released, this indicates a time of uncertainty and unknowing. There is no pre-determined outcome of this event. The manuhiri could either choose to pick up the Tohu Raukura and declare peace, or could reject the offer, and initiate war.

Te Tūmatakite

“Kia tū, kia oho, kia mataara”.

⁸⁸ Tāmoko = tattoo.

⁸⁹ Waka Taua = War canoe.

When placed in the realm of Whiro, or uncertainty, the kaiwero has to conceal a predictive ability that enables them to pre-empt the actions of the manuhiri. Matakite is a special intuition that enables the holder to foresee events before they occur.

Te Tohu o Matariki

“He tohu whakanui, he tohu o te rongomau, he tohu o te manaakitanga, he tohu o te ora”.

The Matariki star constellation marks a time for starting all things new. Once the manuhiri declare that they intend to come in peace, the Tohu o Matariki would be displayed by the kaiwero in the form of an āhei, or specific move (incorporating both weaponry and body) to signify this next phase had begun. This would indicate to the manuhiri that what they were bringing to the marae ātea would be accepted by the hau kainga or people of that hapū.

Te Ara o Matariki

“Ka aratakina te manuhiri e te kaimātātaki”

The kaiwero now turns towards the Wharenuī, and becomes a guide for the manuhiri to ensure safe passage. The manuhiri are now welcomed on to the marae ātea where the remaining formal pōwhiri proceedings begin.

7.91. Te Rongo-Tūtauā

Te Rongo-Tūtauā is the philosophy in which the domains of *Rongo-a-Marae* and *Rongo-a-Whare* are situated. Te Rongo-Tūtauā is the joining of the two atua Tūmatauenga (god of war) and Rongomaraeroa (god of peace) and the process by which Tūmatauenga submits to the realm of Rongomaraeroa to enable an outcome of peace and understanding to ensue. The following two tikanga are derived from this Kawa; one reigns over the domain of the marae ātea, and the other governs over the proceedings inside the wharenuī. These two philosophies or tikanga within Rongo-Tūtauā (*Rongo-a-Marae* and *Rongo-a-Whare*) outline how this Kawa is embodied.

1) Rongo-a-Marae

The *Rongo-a-Marae* is the masculine process of forming peace through verbal and physical communication which takes place on the Marae-ātea (forecourt) which is the outside seating area in front of the Whareniui (formal meeting house). As previously mentioned, this domain is governed by the Māori god of war Tūmataunga. The Marae ātea provides an open mantle for people to articulate personal thoughts and emotions in front of the tribe. *Te Rongo-a-marae* was a specific contextual process on a Marae-ātea which is very aggressive, with orators using strong graphic metaphors and masculine body movements to interpret ones' thoughts of frustration, disgust and anger towards a person or the topic of discussion. Some examples seen in Kapa haka today could be those of; Ngeri, haka, traditional chant, Whakatū waewae⁹⁰ and Pōkeka⁹¹.

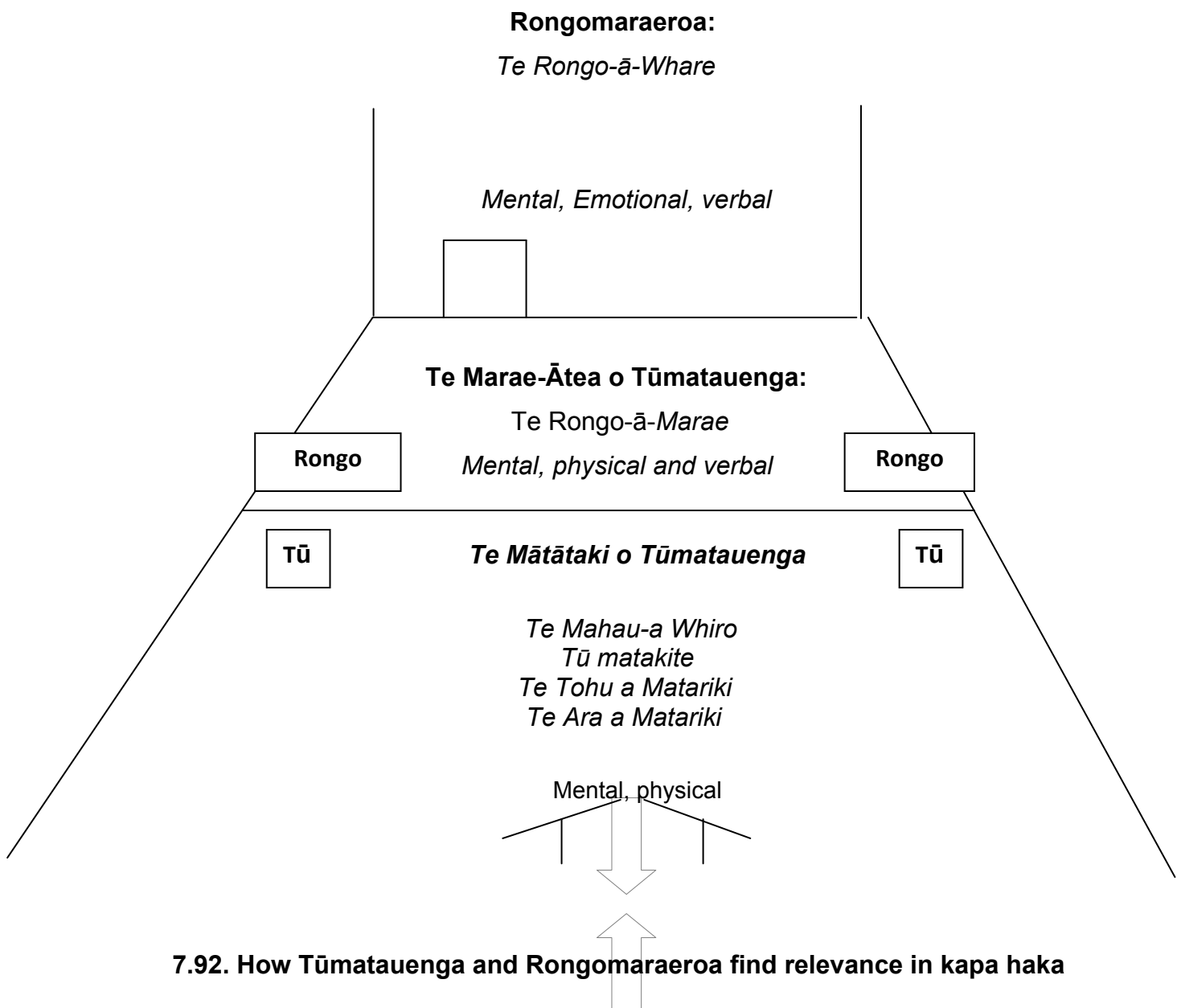
2) Rongo-ā-Whare

The *Rongo-ā-whare* is a tikanga that provides warm discussion that takes place inside the Whareniui under the domain of Rongomaraeroa-the Māori god of peace. Complex and intellectual discussions were under the domain of Rongo inside the whare between the highly respected females such as the Amokura- female grandmaster, Mareikura- chieftainess and the Kūia- respected elder where they would discuss positive based strategies around problem solving and day to day managerial issues.

Figure 6 -A- Te Marae o Rongo-Tūtaua

⁹⁰ Whakatū waewae = type of haka with weapons in which the men jump up and down. Also called *tūtū ngārahū*, *tūtū ngārehu* and *tūtū waewae* (Moorfield, 2005).

⁹¹ Pōkeka = a rhythmic chant without actions similar to *manawa wera* and peculiar to Te Arawa tribes (Moorfield, 2005).



Te Mātātaki-a Tūmatauenga in Kapa haka

Sharples (2007) talks of the kapa haka stage being likened to a marae ātea. He states that in 1971, when the rules were being decided upon, ngā tikanga a te marae were referred to heavily when deciding what was appropriate and not appropriate for the first NZ Polynesian Festival⁹² in 1972. One such convention was that the performing group would enter from stage right (the domain of Rongo) - to indicate that you came in peace. The four

⁹² NZ Polynesian Festival 1972 = New Zealand's inaugural kapa haka and Polynesian festival. In 2007 it takes the form of a kapa haka only festival, and is referred to as Te Matatini.

stages of Te Mahau-a Whiro, Tūmatakite, Te Tohu o Matariki and Te Ara o Matariki will be discussed as to how they manifest in kapa haka.

Te Mahau a Whiro

As previously mentioned, this indicates a time of uncertainty and unknowing, and the event cannot be predetermined. The group and its supporters could be successful in their outcome or events, or mismanagement of their preparation could lead to less than ultimate results. This comes in the form of both the tutor and the students being able to prepare mentally to overcome the uncertainty that arises, particularly as it pertains to completing the task at hand (completing the performance bracket);

“Kapa haka is about your inner self - your mind...It’s a powerful weapon, if you use it right, to defend and attack and to focus as one, as part of a collective”. (Morrison, 2002. p. 3).

Te Tūmatakite

As stated in the previous section, Te Tūmatakite is a special intuition that refers to the holder being able to foresee events before they occur. The tutors and their core support group’s role is to demonstrate this ability in preparation for the kaupapa.

“This year I put everything into changing the mentality of our performers and this was the result - it’s having that killer instinct.” (Wehi, 2002. p. 3).

Te Tohu o Matariki

This is the first stage after the mental preparation and uncertainty is complete. This stage signifies that the individual and roopu are able to move into the pathway that will lead them through to Hohou te Rongo⁹³.

⁹³ Hohou te Rongo = Peace-making process

Te Ara o Matariki

This is the path that the individual and roopu takes to enable them to move from the mental and physical readiness state, into that of Te Rongo-a Marae, and therefore verbalise their intentions.

7.93. Te Rongo-ā-Marae in Kapa haka

The learning environment of kapa haka is all encompassing. When situated in the domain of Rongo-ā Marae (inside the wharenuī) it is a safe environment conducive to supportive and encouraging learning. In this environment the student is able to verbally and physically express emotions through haka and performance. This is the environment in which the tutors, students and whanau can sit down and work out any trepidations and concerns that they may have as individuals, members of a group, or whanau. It is also the environment in which the tutor is able to relay solutions to enable people to move forward in their aims as a group. The tutor is also able to converse with whanau and supporters about what learning environment is appropriate for the group in this setting.

7.94. Te Rongo-ā-Whare in Kapa haka

The environment of the kapa haka 'classroom' must emanate the environment of Rongomaraeroa; one that espouses aroha, manaakitanga-ā wairua, ā-tinana and whanaungatanga.

This must be set and fixed in order for prime content learning to take place. This learning works on a strength-based approach, in that it respects and retains the mana of the teacher and students. From this approach, the tutor will be able to enhance the skills and knowledge of the student, and allow the group to move forward towards their goal.

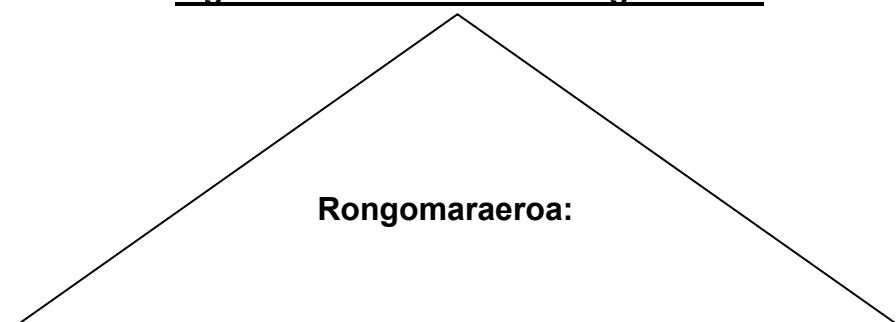
“Recognition and respect are to what the child already knows. New knowledge for the child is not seen as regarded as more important than the everyday tasks a child can already perform with confidence.”
(Pere, 1983, p. 76).

The tutor explains and sets achievement standards and possible strategies to reach those goals. This is a shared and collaborative approach between the students and the wider support group. These high standards are fixed where student's substandard achievements are not accepted. Therefore, the kapa haka and its wider support network must work collaboratively together in achieving the goal and its standards. This learning process encompasses not only the student and the teachers but also the whānau, community, local Marae, sub tribe, and or tribe. This support network is now approached to make some form of contribution towards the kapa haka and its kaupapa. A skills based approach is also taken when whānau are expected to take on key organisational roles in management of the kapa haka. This support promotes tikanga Māori such as "whanaungatanga" through acts of aroha and tautoko.

"Whanaungatanga deals with the practices that bond and strengthen the kinship ties of a whanau. The commitment of "aroha" is vital to whanaungatanga and the survival of what the group sees as important. Loyalty, obligation, commitment, an inbuilt support system made the whanau a strong stable unit..." (Pere, 1983, p. 26).

All acts of tautoko or support are crucial to the achievement standards of the kapa haka. Such tautoko includes, noho Marae or live-ins, fundraising, catering and cleaning, sewing and making kapa haka uniforms, tāonga and also transport .

Figure 7- B - Te Marae o Rongo-Tūtauā



Te Rongo-a-Whare

The Kapa Haka Ako Process

1) Te Wānanga



2) Te Ako i ngā wānanga

Ngā Whenu Pūkenga e Toru:

a- Te Reo a Te Wānanga

e- Te Reo-ā-Rongo rāua ko Tū

i- Te Wero-a-Tūmatauenga

3) Te Mau Wānanga



4) Te Whakatinanatanga o ngā Pūmanawa

Mental-Emotional-Verbal
Rongomaraeroa

Mental-Physical-Verbal
Tūmatauenga

Te Marae-Ātea o Tūmatauenga:

Rongo

Te Rongo-a-Marae

Rongo

Tū

Te Mātātaki o Tūmatauenga

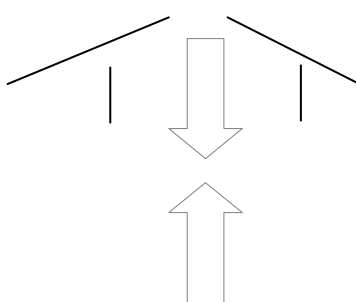
Tū

Te Mahau-a Whiro

Tū matakite

Te Tohu a Matariki

Te Ara a Matariki



7.95. Te Marae-Ātea o Tūmatauenga

Te Mātātaki o Tūmatauenga

Te Mātātaki o Tūmatauenga is an external positioning. This practice utilises physical and mental tools to manage external physical and mental influences through Te Mahau-a-Whiro (significant event). The skills displayed

here are dependant on the persons existing abilities to deal with the conflict. The stages of Te Mātātaki guide the kaiwero or individual through each emotion, physically and mentally to prepare for any external threat or event. Hence why the most capable of Toa was sent to perform this task. The skills and stages of Te Mātataki can help with issues that deal with external threat. This may take the form of what we deem to be the determinants of health; social status, schooling or education, political and environmental. These are all external influences. If we do not have the right tools to deal with these events/situations and journeys, then we are unable to deal appropriately with them.

Te Mahau-a-Whiro in Behavioural Change

Te Mahau-a-Whiro is governed by the Atua Whiro (refer Whakaheke 3, page 90). It is an undesirable place to be for the individual. It is the place in which poor decisions can lead to harsh consequences, and good decisions will result in the situation improving markedly. The trick is to recognise when this is occurring. Once the individual can recognise this space for what it is, then thoughts and conscience, right and wrong become potentialised. I am proposing that behaviour change can be affected by self-regulation or exercise of influence over one's own motivation, thought processes, emotional states and patterns of behavior (Bandura, 1994). In order to do this however, the person must have the knowledge to be able to potentialise this for themselves. This must be investigated further in terms of its potential for informing the debate around behavioural change and health promotion for Māori.

Te Rongo-a-Marae

Te Rongo-a-Marae refers to when Tū submits to Rongo by transitioning from a physical and mental state, to a state that utilises mental and verbal skills. The verbal skill of oratory is evident in this domain. It still deals with external influences or threats, but gives the person an outlet (verbal communication), time and space to deal with issues. This step in the process allows the person to submit the move through the physical process, into one that is more focused, articulated and thorough. This can be seen as the transition from being threatened by the external situation or issue, and interacting with it. They have

been given the skills and tools to be able to both make sense of the external word, and begin to act productively with it.

Te Rongo-ā-Whare

As described, Te Rongo-ā-Whare is the place in which productive learning and interaction can be undertaken - under the 'Ako' process. How you deal with internal and external stresses mentally, physically and verbally under the domain of Rongo is both taught and learnt in this environment. The person now has the skills to be able to internally manage emotions and thoughts, and can manifest them in a physical way that enables them to engage appropriately with the external world. An example of specific kapa haka techniques that can be applied to learning about internal and external locus of control are those of Whētero, and Pūkana. Because of the limited nature of this dissertation, I am only able to address these two specific kapa haka techniques, and they both come under the *Ako* teaching and learning concept and are skills in the subcategory of *Te Wero a Tūmatauenga* in the third stream of *Ngā Whenua Pūkenga e Toru* as previously discussed;

a- Te Reo a Te Wānanga

e- Te Reo-ā-Rongo rāua ko Tū

i- Te Wero-a-Tūmatauenga

7.96 How Whētero and Pūkana (kapa haka specific actions) find relevance in kapa haka and health promotion

Whētero (refer Whakaheke 2, p. 89).

“Te Arero whero o Kahuhura”

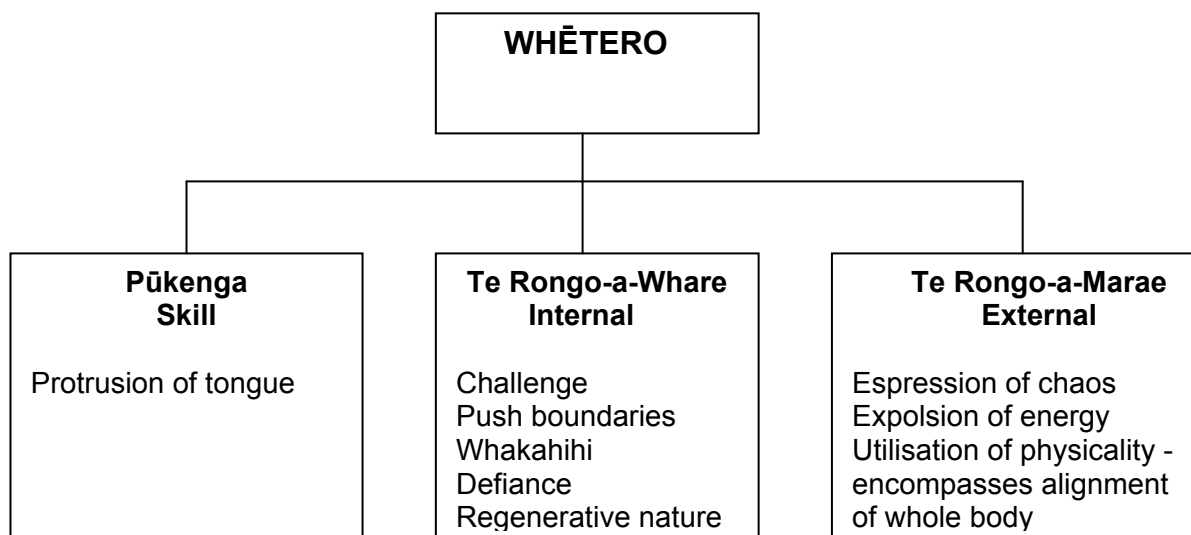
The above whakataukī⁹⁴ describes the outer ring of the rainbow which is Kahukuranui. Uenuku-Rangi governs the rainbow, and Kahukuranui is the eldest of his 12 children. The outer ring of the rainbow is Red in colour, and the whakataukī refers to 'the red tongue of Kahukura'. The act of Whētero is the protrusion of the tongue. The Whētero can be seen in the Te Mātātaki in the stage of Te Wero-a-Tūmatauenga. In this context it is an act of challenge, defiance and whakahīhī⁹⁵. This is displayed both by the kaiwero and his or her

⁹⁴ Whakataukī = proverb

⁹⁵ Whakahīhī = conceited, proud, arrogant.

weapon. In the context of kapa haka it is defiance and challenge, and it embodies aspects of external expression. Whētero will now be applied to the context of Te Rongo-ā-Whare and Te Rongo-ā-Marae (internal and external control of self) to aid in achieving *hauora* of the individual.

Figure 9 - Te Whētero



Whētero -Te Rongo-a-Whare (Internal control of self) in health promotion

The internal challenges that face Māori everyday are not so well dealt with by some individuals and families. This is true whether this event is external (i.e. financial burden, work stresses, family issues) or internal (threat to identity, inability to process and make sound decisions about issues). An example may be; a Māori person with no formal school qualification or family support, who struggles to get an adequate vocation, has a young family and stresses lead to family violence, smoking and bad decisions about lifestyle. The internal mechanisms needed in this instance are the tools that enable the person to challenge, push boundaries, have self confidence and resilience, with the ultimate goal of whakahīhī or pride in themselves.

Whētero - Rongo-a-Marae (External control of self) in health promotion

If we use the same example above, we can see that external control incorporates the tools to be able to express chaos and energy in a positive way, the utilisation of physicality - encompasses the engagement of the whole body

and mind through positive outlets of expression. Some of these are referred to by Huriwai (2002) as being cultural interventions such as Mau rakau⁹⁶ and kapa haka, but could quite easily encompass any activity that has grounding in traditional Māori philosophies and utilises the learning process (*Ako*) of kapa haka.

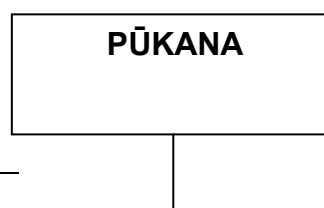
Pūkana (refer Whakaheke 2, p. 89).

“Ka putē ngā karu hei pūkanakana te hītiri o te tangata”.

“The enlarging of the eyes as an expression of feelings.”

The Pūkana⁹⁷ involves distending and distorting the eyes and eye balls. One aspect is governed by the atua Rō-ā-iho who inverts images through communication of the brain with the eye, and uses the eye as an outlet for expression. The Pūkana’s purpose is to transform the body in unusual ways and to make one’s appearance impressive (Orokotare, 2006). Royal explains here that through analysis of one particular *oriori*⁹⁸ where pūkana is mentioned, the composer includes metaphor which seems to speak to the potential of the person. There are two specific distinctions of Pūkana; one being the direct defiant challenge displayed through distention of the eyeballs which causes unrest in the observer, and the other an enchanting, attractive and engaging energy through dance, most often displayed by Women (Orokotare, 2006).

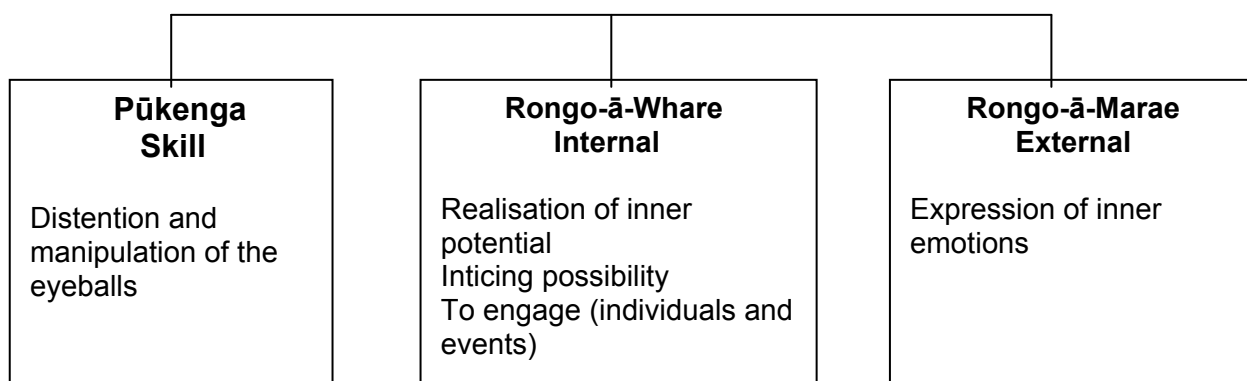
Figure 10 - Te Pūkana



⁹⁶ Mau rakau = Weaponry

⁹⁷ Pūkana = Pū = origin, root, base, foundation, centre, core, hub. Kā = alight, burning, ablaze. Whakakā = start up, realize. Kana = to stare wildly.

⁹⁸ Oriori = Traditional lullaby



Pūkana - Rongo-ā-Whare (Internal control of self) in health promotion

The internal realisation of potential is expressed through the technique and philosophy of pūkana. The inner confidence that emanates from an individual when they reach what they desire in terms of their potential is inspiring. This realisation of success is then transferred in to other areas of their life. This is what we see through the process of kapa haka. When all elements of the process are met and embodied to their fullest, other areas of the students' lives follow suit. This is true in most cases in the education setting for Māori youth, and there are accounts of this occurring in the health promotion setting as well.

Pūkana - Rongo-ā-Marae (External control of self) in health promotion

The expression of inner emotions in an appropriate way is the strength that Māori specific interventions have over generic health promotion interventions for Māori. Waka Ama and Mau Rakau are two such interventions. However, kapa haka uses all facets through the *Ako* process; verbal, physical, mental, spiritual and emotional expression. When this is combined with Ihi⁹⁹ and Wehi¹⁰⁰ it enables the person to outwardly express their inner emotions and energy, and couple it with such force that it becomes healing. Health promoters need to take this philosophy and make it a part of their interventions. This is most appropriately done in the *Rongo-ā-Whare* domain, where all parties are able to deal with and express their frustrations and come

⁹⁹ Ihi = essential force, excitement, power, charm, personal magnetism - psychic force as opposed to spiritual power (*mana*) (Moorfield, 2005).

¹⁰⁰ Wehi = something awesome, a response of awe in reaction to *ihi*. (Moorfield, 2005).

to some resolution about issues that are impacting on the person's ability for *hauora*.

In this chapter the method of wānanga was used in describing the analytical process of looking at whakapapa/whakaheke, and extrapolation of the attributes, acts and gifts of Ira Atua and the contribution that they make to the context of kapa haka. Firstly, the role of Atua in their primary domain was analysed (e.g. Tūmatauenga's role in the marae ātea), and then this was applied to the context of kapa haka. The role of Rō-ā-iho and Uenuku-Rangi was analysed in terms of their contribution to the kapa haka specific actions of Whētero and Pūkana. These contributions/findings were discussed in terms of their contribution to health promotion. In the next chapter, the discussion of wānanga material along with the findings from the thematic analysis of the interviews, will be integrated, and allow both paradigmatic approaches used in this study to draw conclusions from the research.

CHAPTER EIGHT

8.0. Discussion - The Role of Health Promotion and Kapa Haka in the Construction of a Secure Identity and Wellbeing

Both the major findings under Kaupapa Māori methodology and whakapapa/whakaheke analysed using wānanga will be discussed in this chapter. The similarities and differences will be made apparent, and both sets of findings will serve to inform the outcomes of the research. The discussion is centred on addressing the aim of the research which was to investigate the traditional philosophies and practices that kapa haka (Māori performing arts) contribute towards wellbeing and identity as processes for Māori, that can be utilised in Māori health promotion.

8.1. Kapa haka as a vehicle for reacculturation or construction of a secure Māori identity

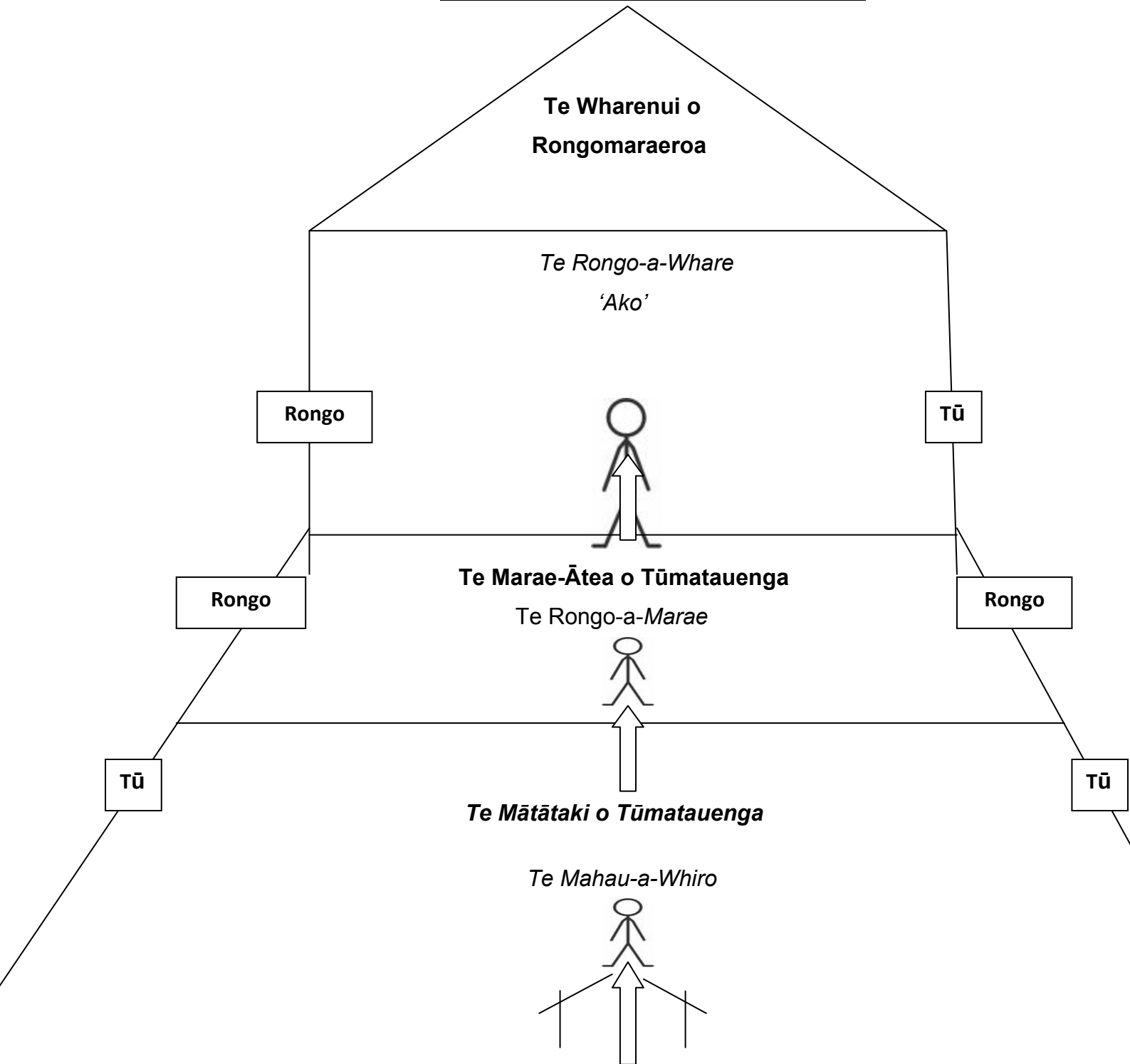
The establishment of a secure identity has been described in both the literature review, and the pūwānanga interviews as being essential for hauora. We have looked in depth at the contributions of Tū and Rongo in particular in the contexts of the marae ātea, and inside the wharehau under the domain of Rongo. We have dissected the kapa haka wānanga process, and the teaching and learning components that are involved in this practice. In the previous chapter we analysed Te Mātātaki o Tūmataunga and the domains of Te Marae-Ātea o Tūmataunga, and how they impact upon the ability of the person to manage internal and external situations and stresses. The kapa haka specific skills of Pūkana and Whētero were analysed in their role of internal and external control of self, and how they interlink with identity and hauora for the individual, and how they also are derived from the Atua Māori named; Uenuku-Rangi, and Rō-ā-īho.

The suggestion is that when identity is linked to relationships, a basis for healing takes form in the mainstream psychological term of relational therapy. Durie (2003) states that the underlying justification for relational therapy is based on two observations. First, poor mental health often stems from an insecure identity, and second unsatisfactory relationships with others – individuals and institutions – contribute similarly to personal problems and lack of well-being. The following discussion is based in the theory that conflicting

worldviews on the individual's own sense of self will often leave the person at an imbalance in terms of their own identity and place in the world.

Te Rongo a-Wairua Māori

Figure 8 - C - Te Marae o Rongo-Tūtauā



The above figure 7-C illustrates the three different stages before the person can enter the wharenuui, or domain of Rongomaraeroa. The aim of the

whole 'whakaeke' or entry onto the marae ātea is to get through this process, and transition from the domain of Tū, to the domain of Rongo. Along the way, the person is subjected to external influences that affect their sense of self and security. Given the right tools to deal with all three of these domains, one can navigate this process with ease.

8.2. Te Ao Māramatanga in Health Promotion

Te Ao Māramatanga is the Māori person's ability to apply *wānanga taketake* to their 'internal' and 'external' worlds, and to find creativity and security in this knowledge. The pūwānanga identified kapa haka as being important in this process in two ways;

- 1) The role of kapa haka in transferrance or transmission of traditional knowledge, and
- 2) Personal skill development learnt through kapa haka that can be transferred into other areas of life.

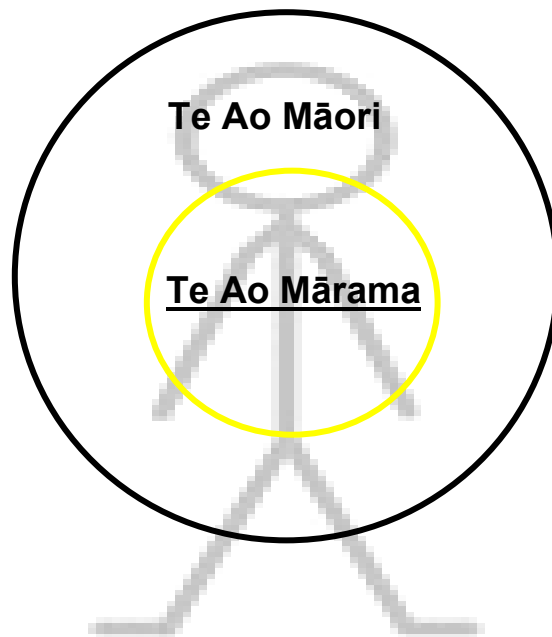
Te Ao Maramatanga is also seen through wānanga analysis to be the attainment of abilities to deal with internal and enternal stresses, and depends on Māori having the tools for 1) Te Ao Pākeha¹⁰¹ or the external contemporary world outside an individual's influence and 2) the Māori world/Te Ao Māori.

Figure 9 outlines the different external and internal influences that impact upon a Māori person's ability for *hauora* and *Te Ao Māramatanga*. The external influences are such things as education, economic status and institutional racism. The internal world or Te Ao Māori may be impacted upon by an event that makes them question their own identity as a Māori person. This leads to an imbalance, which may manifest externally and affect their ability for *hauora*.

Figure 11 - Te Ao Māramatanga in the Individual

¹⁰¹ Te Ao Pākeha = Contemporary New Zealand Society. Literally, 'The Pākeha world'.

External Influences



Pūwānanga identified that kapa haka held important aspects about the Māori concepts of whanaungatanga, hauora, *ako*, organisational and personal skills that they could easily transfer into other areas of their lives. The importance of using kapa haka as a medium for education in Māori tikanga was discussed; however, the delivery of kapa haka content, and the culture in which it is applied was deemed a delicate process, in that it required adequate knowledge, resources and strong relationships in order to be effective. These areas can be translated into advocacy and delivery of the *Te Ao Māramatanga* concept in health promotion and is the next logical step towards Tino Rangatiratanga as outlined by Barrett (1996);

"Health promotion for Maori means having control over their health or tino rangatiratanga o te hauora, or encouraging people to determine their own good health and wellbeing. Health promotion for Maori is the process that assists whanau to make choices to regain and maintain tino rangatiratanga o te hauora. It includes the process of social and political action for health development." (Barrett, 1996).

If a secure Māori identity is a pre-requisite for health, then Māori health promotion should have this at the centre of its delivery. Durie (2003) states that "a goal of health promotion is to promote a secure identity, and that this requires

facilitation of Maori entry into the Māori world” (p. 162). This process doesn't only mean that Māori should access the physical institutions of Māoridom. Although this is important, proper facilitation of reacculturation occurs when individuals are given the knowledge and skills to be able to deal with external threats to wellbeing, and to internally manage emotions and thoughts appropriately and effectively to do with Te Ao Māori. *Wānanga taketake* must find application in this area. If this can be achieved, then Tino Rangatiratanga for Māori will be on the road to being realised.

“And while access is one issue, decision making and a sense of ownership is another.” (Durie, 1999. p4).

Central to this process occurring is Māori involvement in health promotion. This means; achieving potential, making decisions, maximising choices, being part of the consultative process (Barrett, 1996), but also making sure that Māori knowledge and *wānanga taketake* help to form the core of Māori health promotion programmes, in order for *Te Ao Māramatanga* in the individual to be potentialised.

Advocacy in health promotion needs to continue in the area of addressing the determinants of health that impact on Māori. Māori are very much a part of two worlds; Te Ao Māori and Te Ao Pākeha or the external contemporary world. The external influences that reduce a person's ability to affect change must continue to be a strong focus for health promotion. Any headway made in this area will positively contribute to realising hauora for the individual and their community.

Workforce development, and the delivery of interventions by Māori health community workers is often bound by the realities and restrictions set by the Ministry of Health and their funding agencies. *Te Ao Māramatanga* as a process and goal will impact on the Tino Rangatiratanga of Māori people, and promote not just a change in behaviour, but sustainability of Māori people and their communities. The Māori health promotion workforce needs to be upskilled and prepared for this in terms of their training, and contracts need to start reflecting *Te Ao Māramatanga* as an outcome.

The delivery of kapa haka content, and the culture in which it is applied is a delicate process, in that it requires adequate knowledge, resources and

strong relationships in order to be effective. Training programmes for Māori health promoters should implement this knowledge, and place the goal of 'the attainment of a secure Māori identity' at the center of any intervention. The implementation of any Māori knowledge calls for an incremental approach to delivery and necessitates that the health promoter must be someone that is both knowledgeable in *Te Ao Mārama*, *Te Ao Māori*, and the *Ako* process that has been outlined in this research study. This is by no means an easy feat.

8.3. Kapa haka as a vehicle for health promotion

Currently, kapa haka is not being given due accolade for its ability to be a vehicle for the above, as well as a vehicle for health promotion and lifestyle messages. The potential of kapa haka to be a vehicle for health promotion was greatly emphasised by pūwānanga. They identified that deficient resourcing, ineffective intersectorial relationships, and lack of importance placed on the potential of kapa haka as a vehicle for hauora and health promotion were seen as the major barriers in reaching aspirations, and that health organisations and other bodies such as Te Matatini (national kapa haka body) should take heed of the potential for kapa haka to be a positive vehicle for Māori health promotion.

As previously mentioned, health promotion messages often occurred alongside a conscious effort by the tutors to initiate a change of culture, from one that emphasised negative connotations about kapa haka and Māori, to a culture that enhanced members' positive personal skill development and lifestyle/behavioural change. Therefore kapa haka is a useful means of reacculturation, developing a secure identity, and a mechanism for delivering health promotion messages. The main conclusion that can be drawn however, is that enhancing reacculturation through wānanga taketake is health promotion, that it can potentialise *hauora* in the individual, and that kapa haka can be an effective vehicle for this.

CHAPTER NINE

9.0. Conclusion

This research investigated the traditional philosophies and practices that kapa haka (Māori performing arts) contribute towards wellbeing and identity as processes for Māori, that can be utilised in Māori health promotion.

The research found that the traditional philosophies and practices that kapa haka contribute towards wellbeing and identity are essential in a number of ways. Namely, that kapa haka as a unique Māori practice is an essential link for Māori to be able to embody traditional techniques and philosophies into tangible representations of hauora. Kapa haka is an important medium for education in Māori tikanga and traditional knowledge as well as being important in the shaping of a secure identity for Māori. The research findings also indicated that traditional Māori knowledge can find relevance when Atua Māori and their gifts, attributes and acts are analysed using wānanga as an analytical process.

The findings that emerged from studying the research question under Te Ao Māori were much in line with those views held by authors in previous literature about Māori and well-being/identity. What using Te Ao Mārama as a paradigm yielded however, is potential for instruction on how exactly to nurture the facilitation of Māori through this process. Knowledge derived from Atua Māori has much to offer Māori health promotion, indeed we see remnants of traditional Māori knowledge used in contemporary times, but only by studying Atua Māori through analysing whakapapa/whakaheke will we gain greater understanding of Te Ao Māramatanga about our collective identity as Māori. Indeed, the main Atua studied in this research offered understanding of the issues of Internal and External control and understanding of self, which are both relevant to Māori health promotion. This understanding contributes to the possibility of aiding *Te Ao Māramatanga* in the individual.

Implications for future Māori health research

A starting point for all of this, is research done under Te Ao Mārama as a paradigm. The inherent ability of Māori to be innovative and enterprising in all

areas of health, business and education will be realised through slow, methodical, thorough dedication to Te Ao Mārama research, with *Te Ao Māramatanga* forming an outcome.

Discussion needs to be had around Kaupapa Māori research as it is being implemented at the moment, in terms of the 'space' that it needs to create for traditional knowledge in order to fully realise the creative potential of Māori knowledge. This cannot ever be realised under mainstream methodologies, methods and analysis. Wānanga taketake or traditional Māori knowledge has its own paradigm, methodology, method and analysis in the form of wānanga. This practice has been utilised by Māori ancestors for centuries, and this research study has taken Māori health promotion back to the important discussion about *hauora*, and our shortcomings in terms of facilitating this as a process.

Reflections on the study

Studying this topic has been both intricate and complex. The main issue that I grappled with as a Māori researcher and person who had the privilege of partaking in wānanga taketake, was drawing a deliniation between our reality as Māori in modern society and all that that entails, and traditional Māori knowledge - and then placing it under a Te Ao Māori worldview that is all-encompassing. This ensured that Kaupapa Māori research is valued for the gains that it has made for Māori in education, health and research, while stating quite clearly that traditional Māori knowledge has its own processes that have been around before our ancestors even thought about embarking on the journey to Aotearoa. I have tried to show how it has relevance today.

Māori health promotion is an increasingly important factor for the improvement of health for Māori. Just as generic health promotion needs to be on the agenda of every sector, Māori health promotion should be foremost in the future thinking of all sectors, generic or otherwise. Māori health status depends on those in the sector for their innovation, but it also is essential that every Māori health promotion programme, initiative, project and intervention facilitate the process of reacculturation, in order to maintain distinctive as a practice, and to facilitate the process of *Te Ao Māramatanga*, so we can see significant health gains for Māori start to occur. Ko tēnei te wero. This is the challenge before us.

Whaarere whaarere whaarere
Whaia te uunahi whaia te Tuupari
Kia uuru koe ki te waananga
Matai hokuura
Kawakawa te maahere o Tiitirangi
Ki a whai au
Ki a whai au
Te Manu-aa-Tama he puukenga paerau
Hui e, hui e, hui e ii

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GLOSSARY OF MAORI TERMS

Āhei - Onguard move

Aroha - Love

Atua/Ira Atua -Māori gods

Haka - War dance

Hauora - Wellbeing, contributing to health, breath of life

Hau kainga - family residents/caretakers of ancestral land

Hui- Meeting or place of gathering

Hui Toopu - Māori Anglican Church gathering

Hui Aranga - Māori Catholic Church gathering

Hoa Tāne - Male counterpart

Hohou te Rongo - Peace-making process

Ihi - essential force, excitement, power, charm, personal magnetism - psychic force as opposed to spiritual power (*mana*)

Kaiako -Tutor/Teacher

Kaihaka -exponent of haka

Kaipupuri - Holder, safekeeper

Kaiwero - Instigator of challenge

Kōrero - Conversation, dialogue

Kapa haka -Māori Performing arts group

Karakia - Prayer

Karanga -Māori formal welcoming call

Kaumātua - Elder

Kaupapa - Issue

Kaupapa Māori - Māori issue of importance

Kupu whakarite - Metaphor

Mana - prestige, authority, control, power, influence

Manaakitanga-ā wairua - Spiritual support

Manaakitanga -ā-tinana - Physical support

Māori - Normal, pure

Māoritanga - Māoriness, Māori identity

Manuhiri - Visitors

Marae - courtyard, the open area in front of the *whareniui*, where formal greetings and discussions take place. Often also used to include the complex of buildings around the marae.

Marae ātea - Forecourt
Matakite - Predictive intuition
Mātātaki - Challenger/process of challenge
Matauranga Māori - Māori knowledge
Mauri - life principle, special nature, a material symbol of a life principle, source of emotions
Mau rakau - Māori weaponry
Mihi - Greeting
Ngā tikanga ā te marae - Customs for a particular marae
Ngāti Hine - Sub tribe of Ngāpuhi
Ngāti Kahungunu - Tribe on the lower east coast of New Zealand
Ngeri - Haka with no set actions
Oriori - Traditional lullaby
Pā whakawairua - an expression for the *mauri* of a person or place, holder of mauri
Patu - Hand-held weapon
Pōkeka - a rhythmic chant without actions similar to *manawa wera* and peculiar to Te Arawa tribes
Poi - ball on a string
Pōwhiri - Welcoming ceremony
Pūkana - protruding of the eyes
Pūwānanga - Interviewees
Rangatahi - Youth
Rongoa Māori - Māori Medicine
Rongomaraeroa/Rongo - The personified god of peace
Rumaki Reo - Total Immersion Unit
Tā moko - Traditional Māori tattooing
Tangata Whenua - People of the land
Tāonga - Something prized
Tautoko - Support
Te Ao Māramatanga - Greater Understanding
Te Ao Māori worldview - An all inclusive Maori worldview
Te Ao Pākeha - The Pākeha world, contemporary world
Te Arawa waka - Descendants of the Te Arawa canoe
Te Marae o Rongo - Tūtauā- The realm of Rongo Tūtauā

Te Reo Māori - The Māori language
Te Tiriti o Waitangi - Treaty of Waitangi
Te Whare Kapa Haka - Kapa haka school of learning
Te Whare Pora - School of traditional Māori Weaving
Te Whare Tapa Whā - the four-sided house (Maori model of health)
Te Whare Tapere - School of Traditional Māori Performing Arts
Te Whare Tū Taua - School of Traditional Māori Weaponry
Te Wheke - The Octopus (Māori model of health)
Tikanga Māori - Maori custom/s
Tūmataurangi/Tū - The personified god of war
Waka Ama - Double-hulled canoe
Waiata - song
Waiata tawhito - Ancient chant
Waiata-ā-ringa - Action song
Wairua - Spirit
Wairuatanga - Spirituality
Waka taua - War canoe
Wānanga - body/ies of knowledge, traditional process of analysis
Wehi - something awesome, a response of awe in reaction to *ihi*
Wero - challenge
Whaikōrero - formal speech
Whakatū waewae - type of haka with weapons in which the men jump up and down.
Whakaheke - Theogeny (geneology of gods)
Whakahīhī - conceited, proud, arrogant.
Whakakotahi - Unite
Whakapapa - Geneology
Whakataukī - Proverb
Whanau - Family inclusive of intermediate and extended family members
Whare wānanga o Ngā Puhi - Ngāpuhi Traditional House of Learning
Whare - referred to as 'collections of bodies of knowledge housed underneath different terms, to describe distinctive knowledge derived from Atua'.
Whare Wānanga - School/house of learning
Whētero - Protruding of the tongue
Whiro - Personified god of treachery

Appendix A

Participant Information Sheet

Date Information Sheet Produced: 21st September 2006

Project Title

Te Māoritanga: Wellbeing and Identity. Kapahaka as a vehicle for Māori health promotion.

An Invitation

Kia ora. My name is Maria Paenga. My iwi are Ngā Puhi and Ngāti Porou. I am a student at Auckland University of Technology conducting research for a Masters in Health Science Degree in the Division of Public Health and Psychosocial Studies. I am conducting this research for the purpose of my dissertation, and have chosen this research subject because I think it is very important for development in Maori health research.

The aim of this study is to investigate what role Kapahaka plays in helping to construct a Māori person's identity and wellbeing. These principles will be analysed in terms of their potential contribution for health promotion for Māori. Information gathered in this research will strengthen the evidence base for validation of Māori principles in health promotion. The findings may be published in relevant journals or used as presentation material in relevant settings.

You have been identified by the researcher as an individual who has particular knowledge in this area. If you agree to participate in the study, interviews would take about one to two hours, and would be at a time and place of your choosing. You can speak in either Māori or English or both, the choice is yours. I would prefer to audio tape the interview but this would only be done with your consent and could be turned off at any time. You will be given the opportunity to see the typed interview, and can change, alter or delete any comments that you do not wish to include.

The AUT health and counselling centre are available to see you if you experience any emotional discomfort pertaining to the interview process. You can withdraw information at any time. If you decide not to be interviewed please let me know on Tel: 09 921 9999 ext 7072.

Thank you very much for your time and help in making this study possible. If you have any queries or wish to know more please contact me at:

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What do I do if I have concerns about this research? If you have any concerns about the research, please feel free to contact either of the research supervisors:

Dr John F Smith

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Concerns regarding the conduct of the research should be notified to the Executive Secretary, AUTEK, Madeline Banda, madeline.banda@aut.ac.nz, 921 9999 ext 8044.

Approved by the Auckland University of Technology Ethics Committee on _____ .AUTEK Reference number _____

Appendix B

Consent Form

Project title: *Te Māoritanga: Wellbeing and Identity. Kapahaka as a vehicle for Māori health promotion.*

Project Supervisors: *Dr John F Smith, Maui Hudson*

Researcher: **Maria Paenga**

- I have read and understood the information provided about this research project in the Information Sheet dated _____.
- I have had an opportunity to ask questions and to have them answered.
- I understand that the interviews will be audio-taped and that I will have the opportunity to review the typed interview, and clarify or make any changes I want.
- I understand that I may withdraw myself or any information that I have provided for this project at any time prior to completion of data collection, without being disadvantaged in any way.
- If I withdraw, I understand that all relevant information including tapes and transcripts, or parts thereof, will be destroyed.
- I agree to take part in this research.
- I wish to receive a copy of the final report from the research (please tick one):
 Yes No

Participant's signature:

.....

Participant's name:

.....

Participant's Contact Details:

.....

Date:

Approved by the Auckland University of Technology Ethics Committee on
 _____.

AUTEC Reference number _____.

Note: The Participant should retain a copy of this form.

Interview Schedule and guiding questions

Project title: *Te Māoritanga*. Wellbeing and Identity: Kapahaka as a vehicle for Māori health promotion.

Project Supervisors: Dr John F Smith, Maui Hudson (MHSc)
Te Whakatōhea

Researcher: Maria Paenga

GUIDING QUESTIONS

What led you to join a Kapa haka?

What aspect of your life led you to join in kapa haka activities? Was there any trigger?
Tell me about your experience.

What impact has Kapa haka had on your life?

Has kapa haka helped you in any way at all? Has it motivated you in any other areas of your life? Has it held you back at all in any area?

What motivates you to continue attending kapa haka?

What do you think the strengths of kapa haka are for Rangatahi? For adults?
Have you witnessed any positive or negative effects of Kapa haka on any individual?
How would you use Kapa haka as a vehicle for promoting wellbeing?
Has it supplemented your learning of Tikanga and Te Reo? What do you think some of the weaknesses of kapa haka are?

Has this process helped shape your identity as a Maori person?

What specific aspects? Why do these aspects stand out to you?
Is their value in this for others? Who specifically?
What impact has Kapa haka had on your personal development? Was it positive or negative?
What sacrifices have been made?

