

Te aho tapu uru tapurua o te muka e tui nei ā muri, ā mua
The sacred strand that joins the past and present muka strands
together

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Abstract

This is an exegesis with a shared collaborative creative component with two other weaving exponents, Jacqueline McRae-Tarei and Rose Te Ratana which is reflective of a community of shared practice. This shared practice and subsequent collaborative creative component will be based on the overarching theme of the written component, a synthesis of philosophy, tikanga rangahau (rules, methods), transfer of knowledge and commitment to the survival of ngā mahi a te whare pora (ancient house of weaving) in a contemporary context.

The sole authored component and original contribution to knowledge for this project is the focus on the period of 1860 – 1970, which will be referred to as Te Huringa. The design of this exegesis will be informed by Kaupapa Māori Ideology and Indigenous Methodologies.

Te Huringa, described as the period from first contact with Pākehā settlers up until the Māori Renaissance in the 1970s. After the signing of the Treaty, the settler population grew to outnumber Māori. British traditions and culture became dominant, and there was an expectation that Māori adopt Pākehā culture (Hayward, 2012, p.1). This period, also defined, as the period of mass colonisation, saw the erosion of traditional Māori society including the status of raranga as a revered art form.

The creative component will be a Whakaaturanga, an expression of taonga Māori (precious Māori artefacts) with a focus on whāriki (woven mat), whatu muka (finger weaving) and tāniko (another form of finger weaving). This work can be stand-alone, but can also sit within the wider, collaborative Whakaaturanga to create a broader conceptual design of the origins of raranga, whatu muka and tāniko.

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Attestation of Authorship

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

Gloria Taituha

Mihimihi

Tuia i runga, tuia i raro,
Tuia te muka tangata ka rongo te poo, ka rongo te ao
I te koorero, i te waananga.
Putakataka, puaawhiowhio
Te maarama aahu nuku, te maarama aahu rangi
Ka takoto ki te hau o Tuu
O Tuu te winiwini, o Tuu te wananwana
O Tuu whakaputaina ki te whei ao ki te ao maarama
Haumi ee, hui ee taaiki ee.
Kiingi Tuuheitia kei toonaa ahurewa tapu. Paimaarire
Kei ngaa mate taaruurua nui
Koutou te muurau aa te tini, koutou te wenerau aa te mano
He kura i tangihia he maimai aroha ki a koutou
Moe mai raa, moe mai raa.
Kei ngaa mahuetanga mai o raatou maa, ngaa kanohi kitea o raatou maa.
Teenaa koutou katoa.

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Finally, to my *Ahi Kaa*, Tuti (Margaret Bell) and Nin (Leayane Atutahi); you continuously keep my home fires burning bright, providing my whānau and I with ongoing support.

Preface

Māori words use macrons, with a glossary of Māori words available after the Bibliography. Macrons are used to denote the lengthened vowel. Where applicable, quotes have been written as they are in direct quotes.

The title ‘Te Aho Tapu’ is derived from a composition by the author’s father-in-law, Pumi Taituha (Waikato Tainui & Wintec. 2013). The title is chosen to acknowledge the threads within the research to the author’s iwi and to aptly capture the focus of the research, to thread and weave three pieces of research together as a collective pursuit towards enlightenment.

The titles of each chapter have been gifted for three purposes by whānau (Taituha & Toka, 2020). The first purpose is to provide an alignment to the focus or findings of each chapter. The second purpose is to support the reader in navigating through the contents, metaphorically, an ‘aho’ that threads each chapter to the one before it and the one after it. The third is to provide the reader with a pattern depicting that of each title. The sole contribution to the installation by the researcher is a whāriki and all 5 patterns refer to whāriki patterns.

Each chapter acknowledges a place or space in the research journey, building upon each other to realise the final product and findings of the research.

As provided by whānau, Chapter One, Te Aho Taketake, acknowledges the connection to our origins as an Indigenous people. Chapter Two, Te Aho Tuakiri, acknowledges the challenges to maintain identity as Indigenous people. Chapter Three, Te Aho Toi, acknowledges the art form that is instituted on origin and identity. Chapter Four, Te Aho Matua, acknowledges the dawning of new knowledge through the Whakaaturanga, ‘Teeraa Te Awatea’ (Waikato-Tainui, 2013), also the name given to Chapter Five. Further information on each can be found in corresponding chapters. Within each introduction, chapters are referred to as threads to and from each other as a symbolic acknowledge to the art form.

Te Huringa is the title I have chosen to refer to the era from 1860 to 1970 that is the timeframe for my research. I acknowledge this title coined by Hirini Moko Mead during the Te Māori Exhibition meaning ‘The Turning’ and referring to the period from 1800 to the present day. I

have adopted this term to mean ‘a period of transformation and change’ but with a different timeframe.

The term ‘Whakaaturanga’ meaning to show or display, has been chosen as the appropriate Māori term for my creative work to complement the written exegesis, as this research is located in a mātauranga Māori kaupapa.

Chapter 1

Te Aho Taketake: Te Ao Māori and a Māori Worldview

Introduction

The first thread provides the origin of the art form, the Indigenous worldview. An increased awareness of globalisation in the last 50 years has challenged humankind to think about the world in new ways. It is reasonable to state that humankind has been required to look closely at the relationship between people themselves and their relationship with the natural world.

The great passion of indigenous worldviews and cultures is unity with the natural world. We see earth, sea and sky as our parents and believe that all things are born from the earth. And because all things are born from the earth, all things are therefore kin. Life is to be lived consciously within this grand weave of kinship relationships ('the woven universe') and our humanity is experienced and understood through kinship relationships with the natural world. *Indigeneity* is the core wisdom of indigenous cultures and worldview. (Royal, 2020, para. 1)

Te Ao Māori – A Māori Worldview

The worldview of Te Ao Māori is of balance, holism and physical and metaphysical realities; it is dependent upon the maintenance of cultural traditions, practices and values. According to Sir Peter Buck, the traditional Māori view of the world provides an explanation about the evolution of existence, from the supreme god and leader (Io) to the gods born from the nothingness of pre-existence, the creation of the world and ultimately the creation of mankind. (Katene, 2013, p. 9)

Te Ao Māori, as we understand it through the teachings of our tūpuna (ancestors, grandparents), were created from oral narratives, myths and legends. From generation to generation, these teachings are held close to Māori and are by no means disputed or belittled.

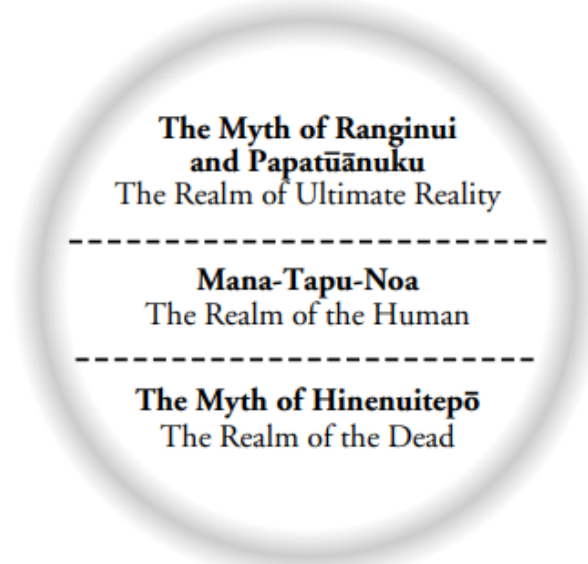
Figure 1: Tane-nui-a-Rangi separating Rangi-nui and Papa-tū-ā-nuku



Note: Within a Māori worldview, Tane-nui-a-Rangi separated the embrace of Rangi-nui and Papa-tū-ā-nuku in order for the sun to shine through and allow a new dawn and day for his people also ascended to Te Toi-o-ngā-rangi to bring back the three kete (baskets) of knowledge (Moorfield, J.C. n.d., para 1). Image <http://blogs.shsinv.school.nz/room9/2011/02/16/280/>

Te Wāo Nui ā-Tāne is the domain of Tāne, the Atua (god) of the forest, the birds and the insects. It is said that Tāne set out to find the female element to be a mother for the whole human race and create te ira tangata (human life). Despite not being successful, Tāne procured from those female beings, trees and plants (Royal, 2018).

Figure 2: Māori Worldview Structure adapted from the Ministry of Justice, 2001, p.11



Māori, do not and never have accepted the system, of a closed world. They believe the spiritual realm interacts with the physical world and vice versa. “Their myths and legends support a holistic view not only of creation but of time and of peoples.” To understand this concept, it is important to look at how Māori see the world that they live in. James Irwin describes the ‘Māori World View’ as a three-tiered structure (Ministry of Justice, 2001, pp. 10-11).

A worldview represents the distinctive way in which a people make sense of their world. This worldview ties them to the environment and to one another within a framework of shared beliefs and understandings about the way in which the universe is ordered (Mikaere, 2011).

Mikaere (2011) continues,

It has been suggested that the formation of a worldview, enables its possessors to identify themselves as a unique people. There is no doubt that the worldview bequeathed to us by our ancestors lies at the very heart of what makes us unique. It provides the lens through which we view our world. It determines the way we relate to one another and to all other facets of creation. It enables us to explain how we came to be here and where we are going. It forms the very core of identity (p.308).

The worldview lies at the very heart of culture, touching, interacting with and strongly influencing every aspect of culture. For Māori, classification of myths and legends strongly influence their worldview whereas for the western culture the focus on the natural universe, assumes that it is comprised of indestructible atoms of solid matter and conforms to strict mechanical laws. Therefore, western culture applies scientific methodology to understand and describe cause and effect (Royal, 2003).

The Māori worldview has been described as holistic and cyclic (Ka'ai & Higgins, 2004). This is because every person is linked to a living thing, the environment and to the atua and these are all interconnected through whakapapa (genealogy). Everything contained in the Māori world is part of a knowledge bank which provides Māori with the tools to understand all aspects contained within it, including taha wairua (spiritual world) and taha kikokiko (physical world). It also helps locate Māori within their current environment with links to the past.

All cultures evolve over time as new technology is introduced and as various ethnic groups are exposed to one another. Furthermore, all cultures in contemporary times have artefacts from the past that serve as cultural indicators of the way in which its people behaved and as reminders of where they came from (Ka'ai & Higgins, 2004, p.19).

This means that knowledge regarding raranga (Māori weaving) and whatu muka (finger weaving with the fibre of flax) in a contemporary context, is linked with the transmission of knowledge across generations. Ka'ai and Higgins (2004) provide a set of indicators to understand the Māori worldview. This has been adapted by the researcher to locate the

researcher as an ‘insider’ within the research itself as the worldview of the researcher is intrinsic and therefore it affects their research in every way.

Figure 3: Key Indicators to understanding a Māori worldview

Indicator	Explanation	Locating the Researcher within the Research
Tribal Identity	The importance of a sense of place and belonging through genealogical ties.	The researcher is from Ngāti Hikairo within Ngāti Maniapoto. The researcher is a kaiwhatu (weaver of muka) and is committed to the preservation of whatu muka for future generations of Ngāti Maniapoto following the teachings of her mentors who have passed this knowledge down.
Land & Landscape	The recognition by the people of the need to respect the harmony and balance of the land and the resources it provides.	The researcher is aware of the importance of ensuring the continual growth of the resource needed by adhering to all aspects of kaitiakitanga (guardianship). It is critical that the researcher is aware of maintaining a balance of usage regarding the resources needed for whatu muka following the principle of harvest what is <i>needed</i> , and not what is <i>wanted</i> .
Spirituality	Based on a spiritual view of the responses to the natural world.	The researcher observes the appropriate customary practices at the appropriate times especially when harvesting the required resources and on completion of the final artefact.
Elders	Elders serve as a critical link to the past in the present context to ensure cultural practices and tribal knowledge remain intact for future generations.	The researcher is privileged to have been taught this art form from highly respected Ngāti Maniapoto repositories of raranga and whatu muka who are also regarded as national icons in the field. The researcher acknowledges the extraordinary lineage of Ngāti Maniapoto weavers: Mere Te Rongopāmamao; Dame Rangimārie Hetet; and Dr Diggeress Te Kanawa.
Language	The recognition that the language contains so many cultural indicators that enrich one’s identity.	Within the field of raranga and whatu muka lies a wealth of language describing processes, techniques, customary practices and rituals which drive the researcher’s behaviour and sustains her motivation to continue this art form.
Culture	The importance of culturally-determined ways of thinking, behaving, communicating and living as Indigenous people.	Raranga and whatu muka are critical art forms in Māori culture because they are linked to significant Māori artefacts including wharenui (meeting houses), clothing, nets, matau (hooks), hīnaki (traps), basketry, etc., which identify Māori as Indigenous people of Aotearoa/New Zealand. The researcher has been involved in the restoration of wharenui within the Ngāti Maniapoto rohe to ensure the preservation of these significant cultural artefacts and bastions of Māori culture in the modern day.
Diversity	The celebration of tribal identity and a rejection of non-Indigenous labels and definitions that homogenise Māori people.	The knowledge associated with raranga and whatu muka has been transmitted down through generations of Ngāti Maniapoto women creating a legacy for others to embrace and continue, thus celebrating tribal identity.

Kinship structure	Based on collaborative/shared power system within social hierarchies where cultural concepts manage people's behaviour and their relationships with each other and their environment.	The passing down of knowledge related to raranga and whatu muka, demonstrates a sharing of knowledge within the Ngāti Maniapoto tribe with the aim of ensuring these art forms never die; that they flourish along with the natural resources required within the environment of the Ngāti Maniapoto rohe (district). Whānau take responsibility for the maintenance, care and protection of the resources such as pā harakeke including planting along the waterways.
Self determination	The recognition of the rights of Indigenous peoples to live as Indigenous people. To be healthy, Māori people need access to learning their language; to education and qualifications and quality learning environments; to be employed and a high standard of living; to have their culture valued in relation to Te Tiriti o Waitangi; to live as Māori and as global citizens; and to be active participants in determining their own future.	The impact of colonisation has taken its toll on the preservation of raranga and whatu muka generally. Its survival within the Ngāti Maniapoto rohe can be attributed to the tenaciousness and determination of several generations of Ngāti Maniapoto women. These women were committed to the transmission of knowledge related to the art form across generations. Their commitment also contributed to validity of the art form as a taonga (treasure) to the Indigenous Māori culture in a contemporary context in Aotearoa New Zealand.
Concept of time	Māori look to the past as a guide for the present and future.	The survival of raranga and whatu muka within the Ngāti Maniapoto rohe can be directly linked to the transmission of Māori knowledge by repositories of this art form across several generations. The researcher is a privileged recipient of this knowledge and is now part of the handing down of this knowledge to a new generation of Ngāti Maniapoto tribal members.
Cultural knowledge	Cultural knowledge is viewed in a holistic framework with all aspects interrelated. It enables one to function with a degree of comfort in Māori contexts and to understand what is going on within that context. Hence, the connection between cultural concepts and a Māori worldview.	Just as whakapapa connects people with their whānau, hapū and iwi (nation), with their land and with the natural world, it also connects people with cultural concepts and cultural knowledge. The art forms of raranga and whatu muka are expressions of cultural knowledge. These art forms also contain whakapapa connecting people such as the kaiwhatu (weaver) to the natural world.
Reciprocity	Based on the view that mutual respect is the cornerstone of human relationships and between humans and the environment.	Reciprocity can be expressed through the cultural concept of koha (gifting) associated with the traditional practice of raranga and whatu muka within a modern-day context. The researcher was taught the significance of koha in relation to her own learning of raranga and whatu muka by Ngāti Maniapoto repositories of this art form.

Note: Indicators adapted from Ka'ai & Higgins, 2004. Copyright Taituha, 2014.

Cram (2001) argues that research undertaken by 'outsiders' often results in "judgments being made that are based on the cultural standpoint of the researcher rather than the lived reality of the indigenous population" (p. 37).

The researcher has genealogical links to the Ngāti Maniapoto iwi and is a recipient of traditional knowledge relating to raranga and whatu muka handed down by tribal elders and repositories of knowledge of this art form. The researcher, therefore, can be classified as an 'insider – researcher' (Unluer, 2012).

Some research indicates ‘insider-researchers’ can be considered biased by being too familiar leading to a loss of objectivity (Hewitt-Taylor, 2002). A counterargument of this view to being an ‘insider- researcher’ is that the researcher understands a Māori worldview and specifically a Ngāti Maniapoto worldview. This includes the knowledge of raranga and whatu muka which was taught to her by Ngāti Maniapoto repositories of this art form.

During the 19th century, Māori felt the impact of an imposed western worldview of which Christianity was one of the major vehicles to enforce this change.

Social disorders are still present within Māori society today with symptoms of mental, spiritual, and organic diseases created by colonisation; and maintaining a Māori worldview becomes a constant battle. Social disorders are but symptoms of mental/spiritual disease (Royal, 2003, p.87).

The impact of colonisation on Indigenous people’s is well documented. Silva (2017) highlights the oppressive controlling power of colonial assimilation:

The popular African proverb that until the lions have their storytellers, the story of the hunt will always glorify the hunter, applies to the two connected binaries of the coloniser and the colonized, the oppressor and the oppressed. Telling tales is part of the whole realm of people, any people naming the world. To name is also to claim a particular relationship to the named. Language is a vast system of naming the world, which express the community’s total relationship to their environment, their economic activities, their political and social relations, and ultimately their view of themselves in the world.

Oppressors and their oppressing system understand that it is not enough for them to seize peoples’ land, impose their rule, but they go further and control culture and value system of the conquered.

Hence, in history, the conqueror has always felt it imperative to control the mind of the conquered. The easiest route to that conquest is language. Colonization of a people’s naming system is an integral part of an oppressing system.

(p.ix)

Marie Battiste emphasises the conflict between a cultural worldview and that of the coloniser. The voice of the Indigenous peoples who have survived European colonisation and imperialism, has become a new form of emerging perspectives on knowledge and truth.

Colonisation created a fragmentary worldview among Aboriginal peoples. By force, terror and educational policy, it attempted to destroy the Aboriginal worldview - but failed. Instead, colonisation left a heritage of jagged worldviews among indigenous peoples. They no longer had an Aboriginal worldview, nor did they adopt a Eurocentric worldview. Their consciousness became a random puzzle, a jigsaw puzzle that each person must attempt to understand. Many collective views of the world competed for

control of their behavior, and since none was dominant, modern Aboriginal people had to make guesses or choices about everything. Aboriginal consciousness became a site of overlapping, contentious, fragmented desires and values. (Battiste, p.84)

At the time of initial European contact, Mead (2003) describes Māori society as being organisational rather than structural. New ideas and things were simply assimilated into the old framework, and there were even efforts made to integrate stray Europeans into a Māori social system. Like many other colonised peoples, Māori experienced the domination of western powers. However, the trickle of western powers became a torrent and by 1858, the point of no return was reached when the population of settlers surpassed that of the Indigenous people.

Edward Said has provided a vast range of literature in his endeavor to understand how the people of the western world perceive the people of, and the things from, a different culture (Ranjan, 2015). Said is best known for his book 'Orientalism' of which this work has educated Indigenous peoples with his foundational texts for Post Colonialism or Post-colonial studies (Ranjan, 2015).

The Europeans defined themselves as the superior race compared to the Orientals; and they justified their colonisation by this concept. They said that it was their duty towards the world to civilise the uncivilised world. The analysis of British imperialist's public speeches and writings of early 20th Century Egypt by Said, found evidence of this superior attitude and justification of ruling power (Ranjan, 2015).

Said attempts to demonstrate how one's identity is determined by one's relationship with what he refers to as the "other" or the third world. His observations on this relationship between the West and the third world, are revealing such as, his discussions of western cultural representations of the non-European world, representations which tend to be crude, bigoted and permeated with a distinct odor of reductionism (Anaru, 2011, p.161).

Prior to British imperialism being foisted upon Māori society, the people abided by a structure and process that was readily understood and enacted by all. A system that evolved its own procedures to sanction appropriate behavior and to resolve conflict situation. In other words, Māori society did not exist from day to day in a predominately ad-hoc fashion, instead it followed an orderly pattern to accommodate both temporal and spiritual needs of its members. In addition, an intricate network of relationships relating to hierarchical order in term of roles, expectations and kinship obligations were clearly in place. The Māori world is full of social

groups that call themselves a whānau (Mead, 2003) and according to (Firth, 1959) the traditional whānau functioned as the unit for ordinary social and economic affairs. Firth (1959) emphasises that this unit as being ‘of the utmost importance because it had cohesion and very close relationships, thus the notional view that Māori society came of age with the advent of the Pākehā (foreigner), could not be further from the truth.

Kāhui Kairaranga (collective of weavers) within Māori society

Within the society Mead (2003) refers to various attributes were recognised within the tribal structure. In addition, kairaranga (weaver) is no different. Puketapu–Hetet (2000) states,

In traditional Māori society, older weavers watched the young girls for signs of a potential weaver. The teaching of a new weaver is normally undertaken by a senior woman of the family. Tuition was over a number of years – in a very relaxed, natural way - with no question of financial payment ever been raised (p.3).

Furthermore, Puketapu-Hetet (2000) reiterates,

... that a weaver normally experiences feelings of being linked with something greater than her herself and the present. Māori people call this a link with **ngā tupuna** (ancestors). Feelings of achievement and tiredness resulting from all the creative energy that has been expended add to the weaver ‘giving of herself’ when gifting that first piece away (p.5).

Such attributes include:

- She was a highly respected woman by the whānau (family, extended family), hapū (sub-tribe) and iwi and had significant mana (influence, status, power);
- She was closely linked to the tribal leadership;
- She had significant pūmanawa (natural talent/s);
- She had bartering prowess;
- She was one of the elite as her leadership was attached to whakapapa (genealogy, lineage);
- She had the ability to operate in a competitive environment;
- She was often isolated not only because of her mana, but to maintain a high degree of focus on accuracy, creativity and production of the finest works;
- She only used traditional materials and patterns which were historically small and yet sophisticated (mnemonics);

- She was a repository of knowledge contained within the *whare pora* (house of weaving) and responsible for the appropriate transmission of this knowledge.

These attributes are reinforced by the following statement, by Puketapu-Hetet (2000),

Traditionally, weavers were supported by their community as a mutual understanding and respect (*manaakitanga*) existed between both parties (Puketapu-Hetet, 2000). The weaver helped provide for the economic wellbeing of the people such as trading which formed part of the Māori economy. For example, Pendergrast (1997), gives an account where “an exchange of the war canoe *Te Toki a Tapiri* was presented to the chief *Te Waaka Perohuka* of *Rongowhakaata* for the famous cloak *Karamaene* (p. 4).

Penfold as cited in Pendergrast (1994) posits the following,

This incantation recorded by Grey, which, acknowledges the birth of a firstborn girl, tells of women’s tasks. The female in Māori Society is a sacred element in maintaining lines of descent, hence the title “*Te Aho Tapu*” for the book and the exhibition.

Te Aho Tapu is an exhibition of Māori clothing held at the Auckland War Memorial Museum when ‘*Te Māori*’ is at *Tamakimakaurau*. Māori clothing was not included in the ‘*Te Māori*’ exhibition; ‘*Te Aho Tapu*’ is therefore designed to complement and enhance the many fine carvings in ‘*Te Māori*’ just as the various arts complement and enhance each other in life (p.5).

However, while *whatu muka tāniko* and *tukutuku* (lattice work) have survived societal influences, such as colonisation and cultural imperialism, they have not escaped, the impact of these two processes. Examples of these negative impacts include multi-generational interruption to the transmission of knowledge, the reductionism approach to *te reo me ngā tikanga Māori* (the Māori language and culture), and the *Tohunga Suppression Act 1913*. The *Tohunga Suppression Act* and how it affects Māori, and particularly the *Kāhui Kairaranga* will be discussed further in Chapter 2.

The *Kāhui Kairaranga* played a significant role within Māori society (Puketapu, 2000; Mead 2003). *Kāhui Kairaranga* held the knowledge including *te reo me ngā tikanga Māori* relating to the practice of *raranga*, *tukutuku*, *whatu muka* and *tāniko*. The late *Kumeroa Ngoi Pēwhairangi* from *Ngāti Porou*, a well-regarded *kuia* (elderly woman), guardian and transmitter of Māori knowledge, explains what is involved in understanding Māori knowledge and shows the complexities of this.

When you learn something Māori, it has to be taken seriously. It involves the laws of tapu: genealogies, history, traditional knowledge, carving, preparing flax, in fact nature itself. Tapu is something that teaches you how to respect the whole of nature, because Māori things involve the whole of nature...This is how we get to know things. They're handed down from generation to generation and it becomes part of you. (Mikaere, 2011, p.303).

Oral Narratives

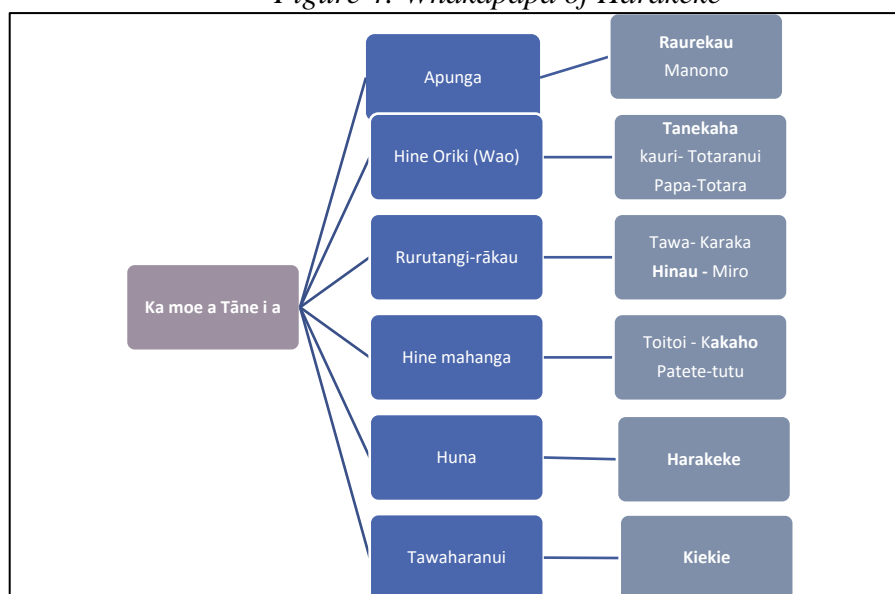
According to the creation narrative, Ranginui (Sky Father) and Papa-tū-ā-nuku (Earth Mother) were once joined in a close embrace and their children lived in the darkness between them. One of their sons, Tāne, began to yearn and seek for more space to grow and wedged his parents apart, thus creating the world of light. (Taituha, 2014, p.7).

As Best (1898) highlights, from the creation of light and the separation of Ranginui and Papa-tū-ā-nuku, he found Hinerauāmoa, the smallest and most fragile star in the heavens, who became the female element Tāne had been searching for to create humankind. Furthermore, from their union came Hine-te-iwaiwa, the guardian of raranga and whatu, childbirth and the cycles of the moon (Best, 1898 cited in Taituha, 2014). Therefore, with this whakapapa, the art forms of raranga and whatu naturally belong to women.

There are more atua associated with raranga such as Rukutia and Huna. Harrison, Te Kanawa & Higgins (2004) state, "Rukutia is believed to be the originator of weaving and plaiting. Her name means to be 'bound together'...alluding to the process of twisting the fibre, sometimes known as 'te miri o Rukutia' (Rukutia's thread making)" (p.124). Huna is the principal atua for pā harakeke (flax bush). The word huna means to hide, and because some of the processes associated with weaving were tapu (sacred) and secretive, Huna became significant in the art of weaving (Harrison, Te Kanawa & Higgins, 2004).

A weaver intrinsically aligns themselves with the atua of weaving; they connect the teachings to their everyday life and to them, pā harakeke is a living, breathing person (Best, 1898; Te Kanawa, 1992). Pā harakeke is identified and treated like a whānau unit (Best, 1898; Puketapu-Hetet, 2000). The following table shows the whakapapa link between Tāne and harakeke (R. Te Ratana, personal communication, June 26, 2014).

Figure 4: Whakapapa of Harakeke



Note: Adapted from *Ritual in the making: Critical exploration of ritual in Te Whare Pora* by R. Te Ratana, 2012.

According to Te Ratana (2012) without Tāne, harakeke would not exist. This is a connection not only in ancestral heritage, but also in the practical aspects of nature and the environment. A further explanation of the relationship between Tāne and harakeke is provided by Rose Te Ratana as told to her by Tawhao Tioke and documented on in Bushmansfriend. (Foster, T.2008). Please note that the whakapapa below is a direct quote; therefore, no amendments to the text such as macrons and orthographic conventions have been made by the researcher.

Figure 5: Explanation of the relationship between Tāne-Mahuta and Harakeke

<p>Ka moe a Tāne ki a Apunga ka puta ko ngā rākau iti katoa o te ngahere, me ētahi o ngā ngārara o te whenua, me ngā manu o te ngahere, ngā rākau iti katoa, ko Manono, ko Koromiko, ko Hanehane, ko Kāramuramu, ko Ramarama, ko Putaweeta me ētahi atu o ngā rākau iti o te ngahere.</p>	<p><i>Tane married Apunga and begat all the small trees, the insects and birds of the forest. Among the small trees were included the Manono, the Koromiko, the Hangehange, the Karamuramu, the Ramarama, the Putaweeta and a number of other shrubs of the forest.</i></p>
<p>Ka moe anō a Tāne i a Mumuhanga kia puta ko Totara nui, ko Tōtara poriro, ko Tōtara torowhenua, ko Tawini. Ka moe anō a Tane i a Tukapua ka puta ko Tawai, ko Kahikawaka, ko Mangeao, me ētahi atu o ngā rākau nunui o te ngahere. Ka moe a Tane i a Mangonui kia puta ko Hinau, ko Tawa, ko Pokere, ko Kararaka, ko Miro, ko Taraire.</p>	<p><i>Tane married Mumuhanga and begat Totara nui, Totara poriro, Totara torowhenua and Tawini. Then Tane married Tukapua and begat Tawai, Kahikawaka, Mangeao and others of the larger trees of the forest. Then Tane married Hine wao riki and begat Kahikatea, Matai, Rimu, Pukatea, Kauri and Tanekaha. These are the conifers with small</i></p>

	<i>rough foliage. Then Tane married Mangonui and begat Hinu, Tawa, Pokere, Kararaka, Miro and Taraire. These are the large broadleaf forest trees with edible berries.</i>
Ka moe anō a Tāne i a Ruru-tangi-akau kia puta ko Kahikatoa, ko Kanuka, ko te Kahikatoa te rākau e kia nei e te kōrero whakatauki “he tao huata te karo, he na aitua, tu tonu e kore e taea te karo”.	<i>Then Tane married Ruru-tangi-akau and begat Kahikatoa and Kanuka. It is from the Kahikatoa comes the proverb “the thrust of a spear can be parried, but that of death stands forever”.</i>
Ka moe anō a Tāne i a Rerenoa, kia puta ko Rata, ko Tataramoa, ko Kareao, ko Akaaka, ko Poananga, ko Piki-arero and Kaweaka. Ka moe anō a Tāne i a Puwhakahara kia puta ko Maire, ko Puriri.	<i>Tane then married Rerenoa and begat Rata, Tataramoa, Kareao, Akaaka, Poananga, Piki-arero and Kaweaka. These are the climbing plants that scramble for life on the trunks of other plants. Tane then married Puwhakahara and begat Maire and Puriri.</i>
Ka moe anō a Tāne i a Punga kia puta ko Kaponga, ko Mamaku, ko Punui, ko Wheki, ko Kotukutuku, ko Patate me ētahi anō o nga ngarara. Ka moe anō a Tane i a Tutoro-whenua kia puta ko Raruhe (ko te aruhe tenei e kainga nei e o tātou maatua. Ko ngā putake rahuruahu e kainga ana e o tātou maatua, engari ko ngā mea e tupu ana i ngā whenua tāhoata anake.	<i>Tane then married Punga and begat Kaponga, Mamaku, Punui, Wheki, Kotukutuku, Patate and a further number of ferns and insects. Again, Tane married Tutoro-whenua and begat Raruhe. (These are the edible fern roots consumed by our ancestor but restricted to those that grew in the pumice lands).</i>
Ka moe anō a Tāne ia Hine-mahanga kia puta ko Tupaatiki, ko Kakaho, ko Toetoe, ko Wiwi, ko Raupo, ko Parapara me ētahi atu o ngā tamariki a Tāne kei te repo e tupu ana.	<i>Then Tane married Hine-mahanga and begat Tupaatiki, Kakaho, Wiwi, Raupo, Parapara and others of Tane’s children that grew in the swamp.</i>
Ka moe anō a Tāne i a Tawake-toro kia puta ko Manuka.	<i>Then Tane married Tawake-toro and begat Manuka.</i>
Ka moe anō a Tāne i a Huna kia puta ko Harakeke, ko Kouka, ko Tikapu, ko Toi.	<i>Then Tane married Huna and begat Harakeke, Kouka, Tikapu and Toi. The flax and cabbage trees.</i>
Ka moe anō a Tāne i a Tawhara-nui kia puta ko Kiekie, ko Tuawhiti, ko Patanga, ko Mekomoko, ko Kiekie-papa-toro.	<i>Then Tane married Tawhara-nui and begat Kiekie, Tuawhiti, Patanga, Mekomoko and Kiekie-papa-toro.</i>
Ka moe anō a Tāne i a Hine-tu-maunga kia puta ko Para-whenua-mea, ko te wai whakamaaukuku tenei i ngā putake o ngā tamariki a Tane. Me mutu I konei ngā kōrero kia mau ai te tapu. He kupu whakamarama, kaua e wehi	<i>Then Tane married Hine-tu-maunga and begat Para-whenue-mea which are the waters that moisten the roots of Tane’s children. We close now that the sacredness may be respected. As a clarification, do not be afraid</i>

ki tenei whakapapa, kua oti ke te whakamaamaa kia ngawari ai, ki a tātou, me a tātou whakatupuranga.	<i>of these genealogies, they have been relaxed and subdued to protect us and future generations.</i>
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This is a very powerful narrative and relationship, not known by many New Zealanders, that accounts for the variety of plants in an ecological and anthropomorphic manner. It explains how the plants came to be created by Tāne mating with various female personifications. Tawhao Tioke (Urewera, Tūhoe) presented this at a wānanga in the Bay of Islands. I was privileged to receive this account and advised I was welcome to use this in my teaching (R. Te Ratana, personal communication, June 26, 2014).

Reclaiming storytelling and retelling our traditional oral narratives is to engage in one form of decolonisation. The use of pūrākau (story, legendary, mythical) has always been one of the keyways of sustaining and protecting knowledge within Indigenous communities (Lee, 2009).

Pūrākau, however, should not be relegated to the category of fiction and fable of the past. Pūrākau, a traditional form of Māori narrative, contains philosophical thought, epistemological constructs, cultural codes, and worldviews that are fundamental to our identity as Māori. Pūrākau are a collection of traditional oral narratives that should not only be protected, but also understood as a pedagogical-based anthology of literature that are still relevant today. Furthermore, pūrākau can continue to be constructed in various forms, contexts and media to better understand the experiences of our lives as Māori - including the research context. (Lee, 2009, pp. 1-2).

Whatu muka, tāniko and tukutuku are taonga (treasure, valued) and are in the realm of mātauranga Māori (Māori knowledge) within te ao Māori. This knowledge has been handed down, from generation to generation through oral narratives (Taituha, 2014).

All cultures evolve over time as new technology is introduced and as various ethnic groups are exposed to one another. Furthermore, all cultures in contemporary times have taonga from the past that serve as cultural indicators of the way in which its people behaved and as reminders of where they came from. (Taituha, 2014, p.19).

This means that knowledge regarding whatu muka, tāniko and tukutuku in a contemporary context, is linked to the transmission of knowledge across generations and embraces the role of the kairaranga as the facilitator of this transmission process.

For the Kahui Kairaranga oral narratives played an integral role to assist in the transmission of such skills throughout this time of colonisation and cultural interventionism.

For thousands of years, Indigenous knowledge has evolved because Indigenous peoples have a close and interconnected relationship with their surroundings, observe their environment carefully, and learn through experience. Here, the teachings of Indigenous peoples come from observing and learning from the water, the moon, the plants, the animals, the stars, the wind, and the spirit world. In turn, the world of Indigenous knowledge includes language, governance, philosophy, education, health, medicine, and the environment (McGregor, 2004).

For Indigenous Peoples, oral narratives are relevant in today's society because oral narratives connect the past to the present. Here, the orator constantly evaluates and balances "... old customs with new ideas" (Cruikshank, 1990, p.21) As such, to address these challenges and to avoid resistance by the young generation, teaching oral narratives and stories necessitate qualification, guidance, and creativity of the elders who need to bridge the past to the present. Indeed, one of the significant elements of the Indigenous narratives is "... understanding of a worldview embedded in Aboriginal oral traditions" (Archibald, 2008, p.13). A lack of cultural understanding of a particular Indigenous worldview limits the process of uncovering the layers that are embedded within the Indigenous stories, and Indigenous oral narratives may have many variations, metaphors, and symbols with implicit meanings and layers (Cruikshank, 1991, pp 11-21).

In her book, *Teaching Critical Thinking*, bell hooks (2010) adds another dimension to oral narratives. The two chapters, *Telling the Story* and *Sharing the Story* are compelling because of the similarity to Māori oral narratives and the transmission of knowledge from generation to generation.

Telling stories is one of the ways that we can begin the process of building community, whether inside or outside the classroom. We can share both true accounts and fictional stories in a class that help us understand one another. (hooks, 2010, p. 41)

She continues stories enchant and seduce because of their magical multi-dimensionality (hooks, 2010, p. 51).

Indigenous truths, or what Māori refer as pūrākau, pakiwaitara (legend, story, folklore) or kōrero tāwhito (ancient stories), particularly those pertaining to the creation of the world and how specific skills, arts or similar knowledge, was gained (Morvillo, 2010). For Māori, Indigenous truths form an important part of Māori ideology (Anaru, 2017). Ranginui Walker (1978) maintains that;

...mythology can be likened to a mirror image of culture, reflecting the philosophy, norms and behavioural aspirations of people. Myths can function in such a metaphor, in two ways. First, as an outward projection of an ideal by which 'human performance can

be measured and perfected'. Secondly, as a 'reflection of current social practice' in which case it is more about validation of existing behaviours and precedents (p. 20).

Kaupapa Māori Rangahau

This study adopts an 'insider research' approach as the researcher is:

- Māori with genealogical links to Ngāti Maniapoto;
- A recipient of traditional knowledge relating to raranga and whatu muka; and
- A kairaranga.

Nepe (1991) describes kaupapa "as a conceptualisation of Māori knowledge...and Māori knowledge has its origin in a metaphysical base that is distinctly Māori. (p.17). This research is located in a kaupapa Māori ideological framework, as it will allow for an analysis of Māori knowledge from a Māori worldview. Kaupapa Māori research has emerged from the wider kaupapa Māori education movement that seeks solutions from within Māori cultural understandings. It is a culturally safe and relevant research approach that is located within the Māori worldview and recognises the importance of te reo me ngā tikanga Māori (Irwin, 1994).

Nerida Blair (2015), an Indigenous scholar from Australia, supports the researcher's stance in stating, "I am an Indigenous thinker unapologetically in the centre of this research with other Indigenous peoples. I privilege Indigenous Knowing rather than Western Knowledge" (p.5). As a staff member of the institution Te Wānanga o Aotearoa (TWOA) for the last 20 years, starting as a Raranga Kaiako (weaving teacher) and now in a more senior academic role; the ongoing compromise of our cultural identity has been a continual battle. In saying this however, kaimahi (staff members) within our institution were not fully coherent and cohesive in our approach to lived practice hence the implementation of kaupapa wānanga (Edwards, 2013). Kaupapa (matter for discussion) wānanga (to discuss) is defined as a paradigm for research methodologies and ethics. Western frameworks and processes have directed our practices, but the implementation of this paradigm provides us an opportunity to privilege Māori wisdom and knowledge within the institution. Wānanga has culture, wānanga has a language and wānanga has a way. Within the institution, kaupapa wānanga drives the way in which we rangahau (research) by utilising elements of koha (gift), āhurutanga (safe space), practice kaitiakitanga (care for) and achieve māuri ora (state of inner essence or peace) (2013).

As the primary driver of this concept for Te Wānanga o Aotearoa, Edwards (2013) positions the following,

Kaupapa Rangahau is a localised approach dealing with methodology and ethics from our perspective. It recognizes that we wish to claim and reclaim place and space suitable to our taste that recognises that we have a distinctive culture, language and ways of being and doing that requires diverse approaches (p.193).

Using an insider approach, rangahau is the term of which the researcher aligns to, and what in most cases, is linked closely to non-Māori context research.

Rangahau has a holistic deeper meaning that is very different from the western notion of research. For Māori there is a simple explanation of Rangahau. It resonates throughout our culture, we breathe it, we eat it, we hear it and we see it in our whānau, hapū and iwi, on our marae. (Te Wānanga o Aotearoa Rangahau Strategic Plan 2015 – 2019)

Indigenous Research Ethics

Although there are and have been many negative connotations of how research, has been conducted with, or without Māori, we have now learned to participate, or not, asserting our terms and procedures for research. For example, Clarke (1998) metaphorically refers to the research as muka (the fine inner fibres of harakeke, New Zealand flax) and describes the procedures of research as binding and fitting together, a function of flax for our people for centuries as part of a distinct technological and naturalised culture.

Mead (2003) has suggested some culturally specific ethical considerations to be observed when conducting research in a Māori community. These will be applied to this study as well. Mead (2003) espouses that these ethical approaches are relevant to research in an iwi environment and are the responsibility of the researcher.

Smith, (1999) offers these elements of research processes,

- **Aroha ki te tangata** (A respect for people) allowing people to define their own space and meet on their own terms
- **Kanohi kitea:** (The seen face) the importance of meeting with people face to face
- **Titiro, whakarongo, kōrero** (Look, listen and speak) the importance of looking, listening so that you develop understanding and find a place from which to speak.

- **Manaaki ki te tangata** (Share and host people, be generous) taking a collaborative approach to research, research training and reciprocity.
- **Kia tūpato** (Be cautious) being politically astute, culturally safe and reflexive about our insider/outsider status
- **Kaua e takahi te mana o te tangata** (Do not trample over the mana of people) sounding out ideas with people, disseminating research findings; and about community feedback that keeps people informed about the research process and findings.
- **Kaua e mahaki** (do not flaunt your knowledge) this is about sharing knowledge and using our qualifications to benefit or community.

(p.120)

It is, contended that Māori ethics and kaupapa rangahau ethics, are unique and distinct. Ethics flow from the ongoing life of the community and are embedded in the customs of the hapū whānau and iwi and what Māori refer to as tikanga (correct procedure, custom), rangahau, and kawa (protocol, custom) that is ethical considerations involve present community realities (Edwards & Moeke-Pickering, 2005). Edwards and Moeke-Pickering (2005) infer that tikanga relates to practices and thoughts that are contextually acceptable and wise and are specific to a place, space, time and people. Following on from this statement, it is evident that Māori were not always, treated with the respect they deserved by those who were researching them. (Smith 1999)

According to Lambert (2012) “Kaupapa Rangahau is the application of the kaupapa wananga framework to rangahau activities, culminating in a framework for engaging in rangahau activities in Te Wananga o Aotearoa. In this respect, the takepū determine the way rangahau takes place in the institution at all levels and informs all facets of each activity” (p.4)

Bishop (1996) offers a further example of cultural redefinition through colonisation has distorted Māori epistemologies. This distortion has gradually silenced Māori narrative and ways of knowing the world. Kaupapa Māori then is an important Indigenous initiative because it carves out a space for Māori to articulate for themselves their own identity and realities in ways that are culturally appropriate.

It is fair to accept that Indigenous peoples, have not been treated well in the area of research either with or without their knowledge. This conviction has been well documented by esteemed academics in both Aotearoa and other Indigenous countries.

The word 'research' itself is probably one of the dirtiest words in the Indigenous world's vocabulary. When mentioned in many Indigenous contexts, it stirs up silence, it conjures up *bad* memories (Smith, 1999). As Smith (1999) points out, “We have a history of people putting Māori under a microscope in the same way a scientist looks at an insect. The ones doing the looking are giving themselves the power to define” (p1).

Moorfield (2006) also states the following,

It is of course important that the sources of writing are acknowledged. In the past this has not always been done, an example from Aotearoa New Zealand being, the texts in Māori collected by Sir George Grey in the mid-19th Century. While most of his material was written by Māori, especially Wiremu Maihi Te Rangikāheke, none of these authors were acknowledged by Grey in his publications (pp.115-116).

Durie (2011) provides insight about the ethics of engagement with Māori for research purposes. Engagement with Māori is more effective when the terms of coming together are clear and when the accepted protocols for encounter have been met. Table 3 below is an Indigenous bioethics framework developed by Mason Durie. The table is broken down into three categories which articulates and provides the researcher with an understanding of an ethical research framework. This framework by Durie (2011) defines the development of relationships as an essential element to the outcome of the research resolution.

Figure 6: An Indigenous Bioethics Framework

Ethical Domains	Ethical Principles	Ethical Outcomes
Eco-connectedness	Mauri-ake (integrity of species)	Integrity of ecological systems
	Tangata whenua (people & environment)	Balanced relationship between people and environment
	Matatū (endurance)	Resource sustainability
Engagement	Kawa-ā-iwi (procedural certainty)	Human dignity, safety & vitality
	Koha (reciprocity)	Mutual regard
	Whakamārama (enlightenment)	Gains for future generations
Empowerment	Rangatiratanga (retained authority)	Guardianship of data & processes
	Kaitiakitanga (Guardianship)	Increased research capability
	Whakamana (capability)	Benefits from research

Note: The ethical framework helps to define and validate the researcher's worldview. Adapted from *Ngā tini whetū: Navigating Māori futures* by M. H. Durie, 2011.

Moana Jackson (2014) offers yet another variation to the ethics of research. As a keynote speaker at the *He Manawa Whenua Indigenous Research Conference* in 2013. Jackson refers to the great “redefiner of who we are, Elsdon Best who wrote uncivilised folk such as our Māori are not bound to do much thinking, or to indulge purposefully in metaphysics...” (Te Kotahi Research Institute, 2014). In his keynote, Jackson noted the comment by Best as quite foolish and stupid. Writers such as Best are what Irihāpeti Ramsden refers to as ‘ethnographic trappers’ who portray and create negative images of Māori and these still tend to dominate the views people still have of Māori (Te Kotahi Research Institute, 2014). As Jackson argues if the early ethnographic writers explored Māori culture and its language with true ethical intent, then the negative images and definitions they advocated relating to Māori would seem immediately foolish (Te Kotahi Research Institute, 2014).

Indigenous Methodologies, Models and Pedagogies

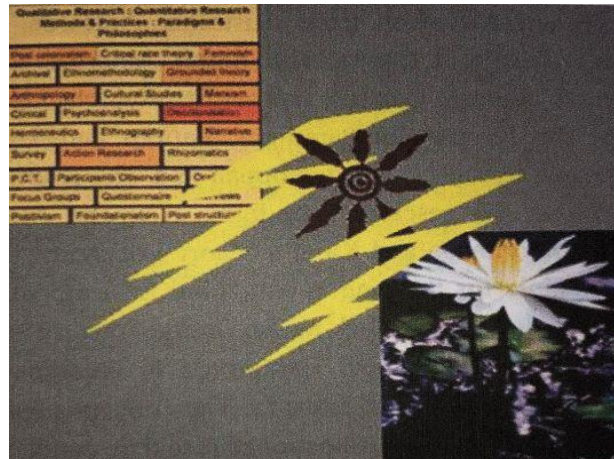
Many Indigenous scholars are developing their own exemplars from which to explain their research, which are located in an Indigenous framework as they are grounded in an Indigenous worldview.

Blair (2015) provides a perceptive example of how she as an Indigenous researcher has contested her space within a sector of colliding courses between the Academy and Indigenous knowing. Blair (2015) refers to the academy as the ‘Brick Wall’ and Indigenous knowing’s as ‘Waterlily’. She names her model of research, *A Philosophical Foundation – Lilyology*. Lilyology is not just the waterlily, it does not exist without a further context.

Furthermore, according to Blair (2015) waterlilies are grounded in the Country: water Country, connecting and relating through rhizomes, deep in the subterranean world. (Blair, 2018, p.37)

Blair (2015) further explains the water country connects through the rhizomes which lie deep in the subterranean world. Rhizomes, act as a vehicle for storage, carry nourishment, and growth. The rhizomes hold the spiritual knowing’s, and it is these stories along with wisdom that guide respective ontology. From the rhizomes merge the waterlily which has a long slender stem representing in Lilyology, Indigenous knowing (Blair, 2015).

Figure 7: Lilyology reclaims and repositions Australian Indigenous knowing's in a vibrant, theorising space

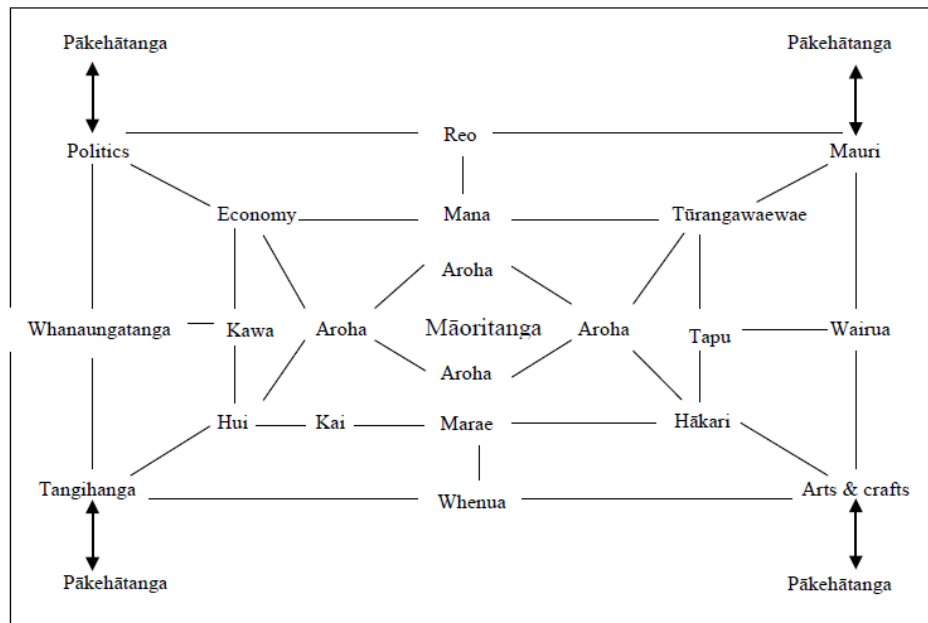


Note: From *Privileging Australian Indigenous Knowledge: Sweet potatoes, spiders, waterlily's, and brick wall* by Nerida Blair, 2015.

Indigenous methodologies help Indigenous scholars to frame their research, to locate their work and to utilise culturally appropriate paradigms. For example, the late John Te Rangianiwaniwa Rangihau “developed a diagrammatical model, which was designed to assist non-Māori to understand the Māori worldview more effectively” (Ka‘ai-Mahuta, 2010, pp.16-17). The

Rangihau Model demonstrates “the holistic nature of the Māori worldview and the interconnectedness of Māori cultural concepts” (Ka‘ai-Mahuta, 2010, p.16).

Figure 8: The Rangihau Model



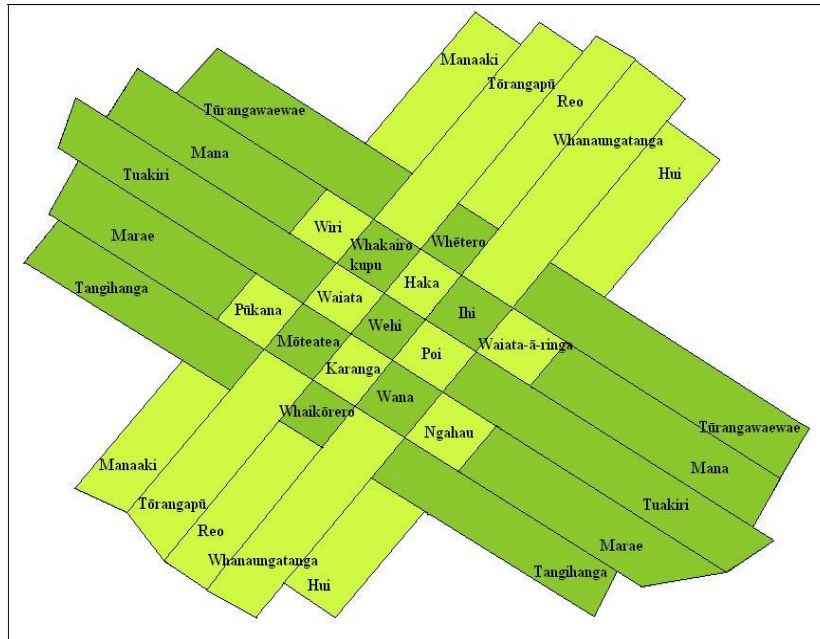
Note: The Rangihau Model is diagrammatical and helps non-Māori understand the Māori worldview. Adapted from Ka'ai & Higgins, 2004, p.16.

Another example is the Tīenga Model developed by Dr Rachael Ka'ai-Mahuta (2010) for her doctorate. Ka'ai-Mahuta (2010) used the Rangihau Model as a template to illustrate "the holistic nature of a Māori worldview" (p.20). Ka'ai-Mahuta's (2010) *Tīenga Model* "demonstrates how different concepts can be woven together in the form of traditional raranga, the art of Māori weaving" (p.20).

Furthermore, Ka'ai-Mahuta (2010) states,

This traditional art form, is closely linked to the performing arts as they both belong to Te Kete Aronui. Te Kete Aronui is one of the three baskets of knowledge and pertains to love, peace and the arts and crafts. Furthermore, they are linked through whakapapa. Raranga falls under the mantle of Hine-te-iwaiwa, who is the Atua of childbirth, raranga and anything pertaining to women (p.20).

Figure 9: The Tīenga Model

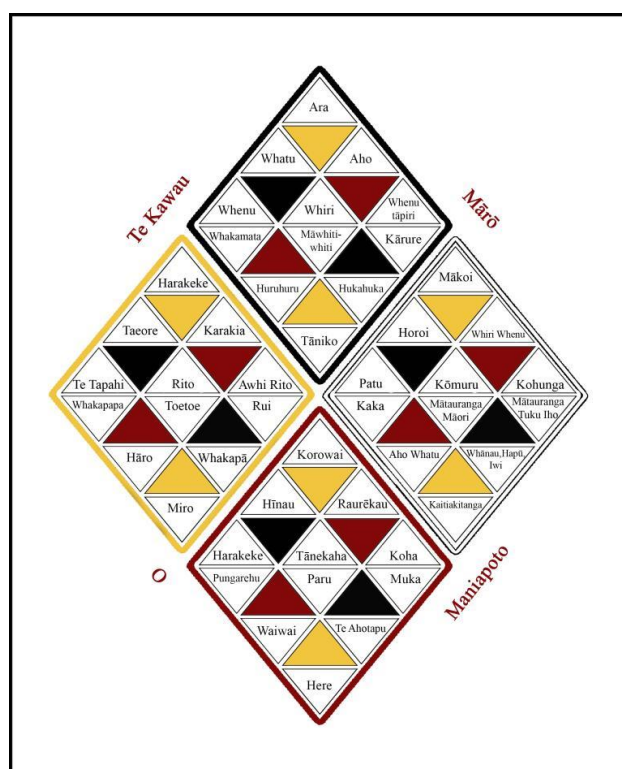


Note: The Tīenga Model highlights how Māori cultural concepts can be woven together. Adapted from Ka'ai-Mahuta, 2010, p.20.

Taking inspiration from the *Tīenga Model*, the Arts and Crafts concept in the Rangihau Model will be used as a portal from which the researcher has designed an Indigenous model and methodology specific to this research. This model was developed for the researcher's Master of Arts thesis and is framed within one specific iwi construct, that of the researcher's iwi, Ngāti Maniapoto. However, it has been informed by the collective iwi knowledge acquired by the kairaranga involved in this research.

The model, called *Te Kawau Māro*, is the Indigenous model the researcher developed for her Master of Arts thesis. It reflects her creative practice in the making of her cultural artefact because she made a korowai. It consists of four diamonds with 18 triangles in each diamond, a total of 72 inner triangles. Each of the four diamonds shapes are two triangles joined together, one reflecting the other as a mirror image. The nine inner triangles within each of the eight larger triangles symbolise the battle formation, *Te Kawau Māro*, a hallmark of the leadership of the ancestor Maniapoto.

Figure 10: Te Kawau Model

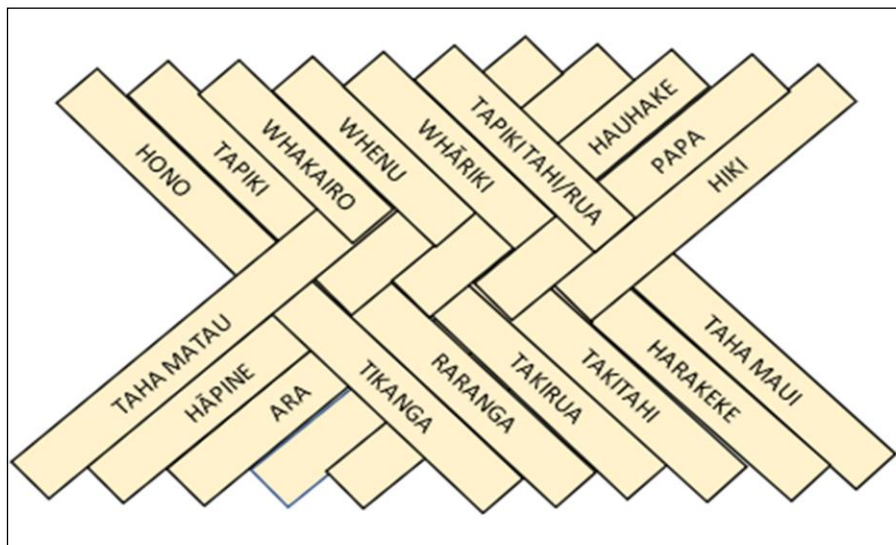


Note: The model Te Kawau Māro depicts the strength of weavers and their commitment to the preservation of the raranga art-form as it pertains to the making of korowai. *Te Kawau Model* by G. Taituha, 2014.

The colours contained within the triangles relate specifically to the colours used by Ngāti Maniapoto in whatu muka. These colours are raurēkau (bark used for dyeing yellow), tānekaha (bark used for dyeing reddish brown), hīnau (bark used for dyeing black) and the natural colour of the muka-fibre. Forty-eight of the inner triangles across all four diamonds, that is twelve triangles each contain key concepts related to the practice of whatu muka within Ngāti Maniapoto.

The following Indigenous model has been developed to reflect the creative practice of making a whariki, the cultural artefact for this doctorate. The model is called, “Te Pūtake”.

Figure 11: Te Pūtake



The name for the model in Figure 11 is Te Pūtake which means ‘the Foundation’. It is an appropriate name for this model as it serves as a reminder to the researcher of the importance of the *foundational* learning undertaken in the making of her whāriki; her creative piece. Of significance, is that the name Te Pūtake was used in a former whāriki project completed for her own marae – Napi Napi. Therefore, the researcher relates her learning and teaching back to her own whānau, hapū and iwi of Ngāti Maniapoto. This gives voice to the collective by showing another example of mahitahi through raranga and in this instance, the making of whāriki.

Like the Tīenga Model and the Te Kawau Māro Model the design is based on mātauranga Māori (Māori knowledge) and specifically the domain of Hine-te-iwaiwa, the spiritual guardian of raranga. Guided by Hine-te-iwaiwa, women are the main practitioners of weaving, and the guardians of the knowledge of raranga for future generations.

Each of the 18 strands of harakeke in the whāriki contains a name of a technique or process used in the making of whāriki.

Name	Meaning
Hono	To join
Tapiki	To lock off
Whakairo	Pattern

Whenu	Blade of harakeke
Whāriki	Mat
Tapiki Tahi/Rua	To lock off over and under one, over and under two
Hauhake	Harvest
Papa	Whāriki panel
Hiki	Seam – to join between each papa
Taha Maui	Whenu laid to the left
Harakeke	Phormium flax
Takitahi	Over and under one
Takirua	Over and under two
Raranga	To weave
Tikanga	The correct way
Ara	Row
Hāpine	To soften
Taha Matau	Whenu laid to the right

Creating Indigenous models of research provides an anchor from which to embed Indigenous knowledge or mātauranga Māori into the narrative. It allows the researcher to anchor her research within a specific Indigenous framework. It also creates a segue into understanding the use of Māori pedagogy in the researchers learning as the supervision process with her supervisor was based on the cultural concept of ‘ako’ (learn).

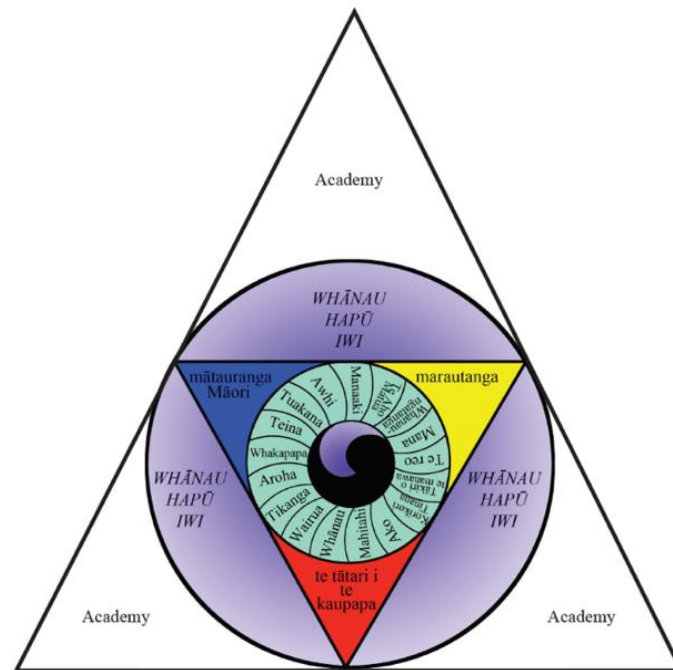
Mahitahi – An Indigenous Pedagogy

Professor Tania Ka‘ai of Te Ipukarea Research Institute designed an Indigenous model of supervision to illustrate the way she supervises her postgraduate students. It is simply called Mahitahi – a collaborative practice. Ka‘ai, Smith-Henderson, McRae-Tarei, Taituha, Te Ratana & Abraham (2021) say,

Mahitahi is underpinned by Māori philosophies, worldviews and values and is a unique Māori approach to supporting successful completion of studies by the Māori learner. It also supports teaching expertise and development of skills for the supervisor/s in their teaching and learning practice. Mahitahi adopts strategies such as tuakana-teina methods, whanaungatanga methods, culturally responsive methods that encourage cultural identity, sense of place and belonging and establishes the relevance of mātauranga Māori in postgraduate research supervision, and the teaching and learning

environment. Central are Māori concepts and cultural practices, for example, whanaungatanga (building of respectful relationships, creating a sense of belonging), manaakitanga (the caring process entwined within building respectful relationships required to build self-belief and confidence in learners) which are important elements of the Mahitahi Model. The use of these Māori concepts and cultural practices set up and enable a safe environment for teaching and learning. It also strengthens the relationship between student, supervisor, the institution and the community (pp.15-16).

Figure 12: The Mahitahi Model



(Source: Ka'ai et al, 2021)

Ka'ai et al (2021) describes the Mahitahi Model in Figure 12 as,

...feature[ing] multi-level interrelated connections and elements that are central to Māori and Pacific postgraduate students' educational success and development of their research capabilities and skills required for working within their communities. The Mahitahi Model is grounded firmly in te ao Māori; and there are twenty foundational pou (pillars) that underpin the model.

The learning that occurs in the mahitahi process, shifts from traditional Western models of educators / supervisors / teachers possessing all the knowledge, to a model that affirms mana-enhancing propensities for all involved including whānau and cultural advisors to Māori masters and doctoral students; where all are considered to be operating at the same level and as such, allows for ako (reciprocal learning and sharing) to occur which is integral to the postgraduate learner's success. Furthermore, the Mahitahi model provides insights on how to support Māori and Pacific postgraduate learners to be successful in both academia and when researching within their own communities. Through a greater understanding of how Māori and Pacific postgraduate learners experience postgraduate research supervision and their journey navigating the tertiary institution environment understanding the factors that affect completion (either

positive or negative), the academy is in a far better position to take actions that address any existing barriers to Māori and Pacific learners completion, and to developing new systems and processes that can enhance completion of their qualifications (pp.15-16).

It is the Mahitahi Model that was the cornerstone of our (three weavers within the collaboration) supervision with the Professor. It shielded us from the impact of Western rules and processes of the ‘academy’ that have historically been barriers to our learning, and helped us to be ourselves in the process. The Mahitahi model and indeed Te Ipukarea provided the space and the pedagogical framework that suited our needs as Māori learners.

The timeline and period of this exegesis 1860-1970, will highlight the approach that the kairaranga was required to adopt with the introduction of a new language, new materials, new technology, local and national government law and the interaction with new cultures.

The impact of colonisation on the kairaranga

Durie (2005) states,

The colonising process has been costly to Māori, not only in economic terms but also in terms of human suffering and cultural degradation. Understanding of tikanga that had served as guides for social intercourse, interaction with the natural environment, and encounters with other tribes, meant little in the new world where laws and regulation designed for western minds, and derived from British common law and custom, held sway (p.14).

Durie (2005) provides further information to a timeframe of events in the table below and the responses to colonisation. Durie (2005) states,

...that while severely testing Māori endurance, colonisation has also bought benefits that would not only position tribes to cope with situations of loss, but also to acquire skills necessary to compete in a wider arena including education and technology, agriculture and silviculture, trade and commerce, and management and professionalism (p.16).

Figure 11: Māori response to colonisation

	Positive engagement	Overt opposition	Withdrawal	Accommodation	Reclamation
Time-frame	1820-1859	1860-1879	1880-1899	1900-1974	1975-
	Trade	Resistance	Retreat	Acceptance of new systems	Political legal restitution; autonomy

Features	Technology	Defiance	Isolation		
	Education	Warfare	Detachment	State dependency	
	Religious conversion				

Note: The Māori response to colonisation. Adapted from Durie, 2005, p.15.

The various forms of assimilation forced upon our people during the period of Te Huringa (the changing) had a direct impact on the Kāhui Kairaranga. This was one of the main reasons leading to formidable barriers in the transmission of Māori knowledge, language, resources, and customary values relating to Ngā Mahi a Te Whare Pora.

Pendergrast, (1994) confers,

In the early days of the twentieth century cloak-making fell into bad times, seeming almost to have been exhausted by the creativity and innovation that had inspired its remarkable progress for over a hundred years. Huge areas of forest, and with the birdlife that depended upon it, had been cleared for farmland. The protection of native birds became necessary, and traditional feathers were no longer available for cloak-making. The economic depression and then World War 11 disrupted the rhythm of village life. You men left for the battlefields of Europe and North Africa, and women moved to the cities to fill gaps in the workforce. The last generation of cloak-makers went to join their tupuna (ancestors), taking with them their knowledge and skills. The craft almost died (p.11).

Durie (1997) further substantiates this,

But the greatest blow to the organisation of Maori knowledge and understanding, occurred in 1907 when the Tohunga Suppression Act was passed. By outlawing traditional healers, the Act also opposed Maori methodologies and the legitimacy of Maori knowledge in respect of healing, the environment, human behaviour, the arts, and the links between the spiritual and the secular (p.34).

To be fully understood and appreciated, the kairaranga must be liberated from the historiographies of the Western world that relegate raranga and by association kairaranga, to art and craft, and those who insist on explaining and describing them from outside of their culture.

Conclusion

This chapter provides the foundation from which to understand the origins and evolution of the teachings of Ngā Mahi Te Whare Pora and the role and status of the kairaranga and the

collective, that is, Te Kāhui Kairaranga within the timeframe of Te Huringa. The importance of a Māori worldview and the methodology adopted to frame the research. The chapter anchors the kairaranga in Te Huringa from 1860 to 1970 and begins to identify how her role changes with the impact of colonisation. Intrinsically, the kairaranga, draws upon the teachings of her tupuna and aligns herself intimately with her whakapapa throughout this period to survive and to protect her artform for future generations.

O coming generations, listen be strong,
Uplift the arts left by our ancestors for the good of the people of Aotearoa.
Be strong o youth lest the treasures of your ancestors be lost as a portrayal for the
future,
my inward strength stems from the dim path bought by our ancestors from Hawaiiki.
Rangimarie Hetet (2015)

Chapter 2

Te Aho Tuakiri: Examination of socio-historical constructs

Introduction

The second thread examines effects of socio-historical constructs by timespan that have impacted on the identity of the Kairaranga. Socio-historical processes discussed in this chapter involve a combination of social and historical factors relating to society. In this circumstance, the interaction between Māori and Pākehā and its impact on the evolution and journey of the Kairaranga weaved within these effects.

For the purpose of this exegesis, attention will be given to the impact of socio-historical factors on the role of the Kāhui Kairaranga. It is noted that these factors identified within this chapter are not the full and final listing of factors. The chapter intends to highlight a number of corroborate oppression systems and the impact of these activities to the historical and social influences of Aotearoa and the catalyst effect on the Kāhui Kairaranga.

The trickle effect of these oppression systems is subtle, unseen, implicit, but probe deep into the core of Māori society. With these effects come the abrupt, but necessary pivot of the Kāhui Kairaranga to hold her place within her customary space enacting a fight or flight mode, ‘adapt or die’. She would endure, tribal warfare, land wars, educational and cultural restraints, which did not respect and recognise her revered standing within her whānau, hapū or iwi-

To comprehend the impact of assimilation during the Te Huringa period, it is crucial to go back in time and to gauge the mindset of European intruders who ventured to our lands. It is fair to say that those European explorers who sailed into the largest ocean in the world were shocked to realise that the islands they initially thought they were discovering for the first time, had not only been discovered prior to their arrival, but had been settled for a long period of time by the Polynesian people (Finney, 1994).

When the early European explorers did happen to cross one of the Polynesian islands, the presence there of thriving communities of tall, handsome people puzzled these intruders from another ocean. As proud Atlantic seamen who had only recently developed the technology of the ocean - spanning vessels and of ways of navigating far out of sight of land, they had trouble conceiving how these seemingly primitive islanders who were without ships or compass could have preceded them into this greatest of

world's oceans. Some refused even to consider that idea that the ancestors of these Stone Age islanders could have every sailed, great distances into the Pacific to discover and settle the island there, and they sought to explain the presence of the voyagers' descendants in the middle of the ocean by other means. (Finney, 1994, p. 5).

The supposition from the earliest of European explorers of Polynesian methods of seafaring, including their canoes and methods of navigation were incompatible with intentional exploration and settlement of the numerous islands of the Pacific (Finney, 1994). These seemingly primitive islanders who could not have traversed the greatest of world's oceans, were in fact leading a very industrial existence, however they were soon to be invaded by an incursion of European explorers (Finney, 1994). Growing global awareness of minerals, flora and fauna and of the people in Aotearoa, began to intensify European explorer interest. Oceanic exploration was driven by the entitlement ideal of scientific investigation, thus began the charting from island to island, cataloguing the plants and animals and investigating the islanders, their languages and customs (Finney, 1994).

The drive towards Māori assimilation which was implemented through the Education Amendment in 1847 and underpinned by Government policy towards Māori until the late 1960s, and the wider implications of Government policy which impacted on the resources, which the Kāhui Kairaranga heavily relied on to continue their practice.

Western civilisation when it arrived on Aotearoa's shore, did not allow its womenfolk any power at all - they were merely chattels in some cases less worthy than the men's horses. What the colonizer found was a land of noble savages narrating ... stories of the wonder of women. Their myths and beliefs had to be reshaped and retold. The missionaries were hell-bent (heaven-bent) on destroying their pagan ways. Hence, in the re-telling of our myths, by Maori male informants to Pakeha male writers who lacked the understanding and significance of Maori cultural beliefs, Maori women find their mana wahine destroyed. (Jenkins, 1988, p.12).

Astute theorists such as Finney and Chomksy afford Māori and other Indigenous peoples with an immense collection of literature describing the intention of early European explorers to conquer and in turn oppress Indigenous peoples throughout the world.

Prior to the arrival of Europeans, hapū were the main political and economic unit, recognising the mana (authority) of a senior chief. The role of the chief, the concept of mana, and the importance of the chief's ability to provide food were crucial aspects of early Māori society. Māori leadership and kinship principles were resilient, flexible and adaptable (Ward, 1973, pp. 5-10).

Tribes had more than one principal food supply. Aruhe (fern root) was a staple food for all, with coastal tribes also relying heavily on fishing and inland tribes naturally relying more on forest products (Firth, 1959, p.67).

These examples of observations from a colonial voice provide yet a glimpse into the society that the Kāhui Kairaranga was a part of, and their connection to her community and land.

Between the decades of 1860-1970 socio-historical issues influenced the design of weaving practices, woven artefacts and the voice of the Kāhui Kairaranga. Possibly even more telling, is the silence of the Kāhui Kairaranga in available research or narrative within this period. This timeframe defined as the period of mass colonisation (Ashcroft, Griffiths & Tiffin, 2013), saw the erosion of traditional Māori society, including the status of raranga as a revered Indigenous art form.

As well as direct and indirect economic control, the continuing influence of Eurocentric cultural models privileged the imported over the indigenous; colonial languages over local languages; writing over orality; and linguistic culture over inscriptive cultures of other kinds of language (dance, graphic arts, which had often been designated as ‘folk culture’. (Ashcroft, Griffiths, & Tiffin, 2013 p, 53).

Socio-historical systems and structures strategically put in place a snowball of assimilation forced upon Māori. Socio-historical circumstances and the interaction between Māori and Pākehā organically began the evolution and development of Aotearoa New Zealand as a nation.

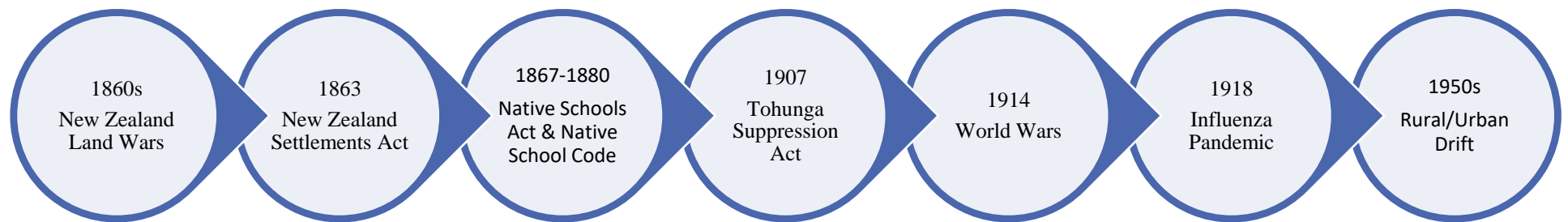
Māori Society was in disarray in the early nineteenth century. In the years following the signing of the Treaty of Waitangi, British forces, imposed peace, bringing an end to intertribal warfare, torture, slavery and cannibalism. The outcome for Māori was not catastrophic but demographic recovery as the Māori population steadily recovered from the ravages of the terrible past. The way ahead, could then be based on common identity and equality. That was a great achievement, to be celebrated (Robinson, 2016, p.5).

The above statement by Robinson (2016) “that was a great achievement to be celebrated” (p.5), does not sit well with the researcher. The interaction between Māori and pakeha brought about further unrest for Māori; this unrest was centered around land confiscation leading to loss their turangawaewae, identity, culture and language. It is also important to note that the unrest and injustice evolves throughout the decades concentrated on in Te Huringa with societal systems and events that impacted on the identity and of the Kairaranga. With these effects come the abrupt, but necessary stance of the Kāhui Kairaranga to hold her place within her customary space, triggering a fight or flight mode, ‘adapt

or die'. Over the decades she has endured, tribal warfare, land wars, educational and cultural restraints, all of which have not respected and recognised her revered standing within her whānau, hapū or iwi.

The researcher has identified the following socio-historical factors that validate this notion of an evolving effect on the Kairaranga and not a stagnant or completed one. The lack of voice of the Kairaranga, as outlined in the below socio-historical factors does not validate that there was an impact on the Kairaranga, more so the opposite as the lack of voice in most cases was due to the inability to have time and space to create, but a concentration on mere survival.

Figure 12: Timeline of socio-historical factors



New Zealand Settlements Act 1863

Prior to land losses and in the immediate decades following the Treaty of Waitangi signing, Māori were leading the drive in New Zealand's economy with much of the export income being produced, managed and laboured by Māori.

Economic activity throughout this period was characterised by trade, alliances, and new enterprise. Introduced crops, such as potatoes, and metal implements were incorporated into the economy. The British Government sought to regulate the affairs of New Zealand through the signing of the Treaty of Waitangi. Following the signing of the Treaty, Māori continued to increase their economic production and participation in the cash economy in order to fully participate in the increased economic opportunities provided by growing numbers of settlers (Consedine, B. 2007, p. 2)

Firth (1959) concurs "Tribes had more than one principal food supply. Aruhe (fern root) was a staple food for all, with coastal tribes also relying heavily on fishing and inland tribes naturally relying more on forest products" (p.67).

European settlers who were struggling to survive in Auckland and other towns were being fed by Māori. Land was a commodity and Waikato Māori under the leadership of the Kīngitanga (led by King Tawhiao (Figure 14) refused to sell (Ministry for Culture and Heritage, 2020). The fact that a people who were characterised by colonial empires as inferior were holding the upper economic hand did not sit well with European communities making their mark in New Zealand. The Social Darwinism theory of 'fatal impact' within a Māori context was proving to not work fast enough (Whittle, 2009). Māori weren't just disappearing as a result of socially connecting with European settlers. Something had to move this along and justify that Europeans could win the survival of the fittest.

Settlers and their supporters were successful in lobbying the British Parliament to establish a New Zealand Parliament in turn to give them more authority to acquire more land. The use of law would provide the desired colonial upper hand on Māori as with the establishment of the new parliament meant voting rights would go to landowners alone. Landowners were the settlers, not Māori.

The New Zealand Settlements Act of 1863 is felt by many iwi across the nation as the single piece of legislation whose whole and true purpose was to begin the act of raupatu, confiscation (Waitangi Treaty Grounds, 2020), (Te Kotahitanga o Te Atiawa, 2019). It is upon the basis of

this legislation, that many iwi have and continue to claim compensation and cultural redress. The New Zealand Settlements Act set in motion the sale of Māori land, the exclusion of Māori to make decision about their land (O'Malley, 2019). The Act connected any activity by Māori groups of protecting their rightful land as rebellious activity against the Crown and her subjects within New Zealand. The option for Māori being to give up land, or to die fighting for it. According to the Ministry of Culture and Heritage (2020), legislation was passed by parliament enabling "the confiscation (raupatu) of Māori land from tribes deemed to have engaged in open rebellion against Her Majesty's authority" (para. 1). Settlers had the queen piece of the game, given to them by Her Majesty herself ensuring the "primary legislative mechanism for raupatu – sweeping land confiscations that were supposedly intended to punish 'rebellion' while recouping the costs of fighting the wars" (O'Malley, 2018, no page number).

This was a shattering blow for Māori, who not only had their lands confiscated but faced generations of institutionally racist legislation. The Crown made amendments to the Act which meant that the land would be returned, but under the Crown rather than customary title, making it easier to be on-sold which led to the colonisers' ownership taking hold.

O'Malley (2018) writes,

Within parliament itself, James FitzGerald was one of few MPs to offer anything like unequivocal opposition to the Settlements Act, which he described as an "enormous crime" and "contrary to the Treaty of Waitangi". As Native Minister two years later, FitzGerald was personally responsible for some of the largest land confiscations under the Act...Few Pākehā in positions of power came out of the story unsullied (para. 15).

With the devastating impacted ownership and access to their traditional lands, accessibility to sights of significance and natural resources that Kāhui Kairaranga had relied on for generations to continue their practice (Taituha, 2014).

New Zealand Land Wars from 1860s

The Treaty of Waitangi was signed by 40 chiefs in 1840 on the lawn at Waitangi in the Bay of Islands. According to Robinson (2016), in relation to the signing of the Treaty was a great achievement. But was this in fact an achievement for Māori? After the signing of the Treaty, settlers began to arrive by ship enticed to Aotearoa New Zealand by the New Zealand

Company¹ with the promise of land. According to O'Malley (2019), Northern Māori soon began to feel the effect of the settlers' attitudes toward their 'ownership of promised land', this was the beginning of land conflicts in 1847 with the final campaign in 1872. These wars touched many aspects of life but the common and most obvious reasons for such conflicts was, Māori had land and the British wanted it.

Throughout Aotearoa one can often see the ridged hills, where fortified villages once stood or cenotaphs acknowledging a battle site. These landmarks are visual reminders of the land conflicts that took place during the period of 1845-1872. Within the Tainui boundaries, these visual reminders can be found and felt in the trench warfare battle site of Rangiriri (Pihama & Bennett, 2021).

For the people of Tainui, the proclamation to forcefully pledge allegiance to Queen Victoria on the 11th July 1863 was a terrorist attack on their lands. Kīngi Tāwhiao and his people then saw the rapid entry of troops into their boundaries, crossing the Mangatāwhiri Stream and signalling the beginning of a new warfare, not against other tribes but against a new common enemy of all tribes. In the eyes and hearts of Tainui, this movement clarifies the primary objective of the Crown and Governor Grey at the time, "to annihilate" (Pihama & Bennett, 2021).

Figure 15: Kīngi Tāwhiao



Note: From "The Cyclopedia of New Zealand [Auckland Provincial District], by Cyclopedia Company Ltd, 1902 (<http://nzetc.victoria.ac.nz/tm/scholarly/Cyc02Cycl-fig-Cyc02Cycl0151a.html>). CC BY 3.0

¹ The New Zealand Company was a private company formed to encourage people to move to the colonies

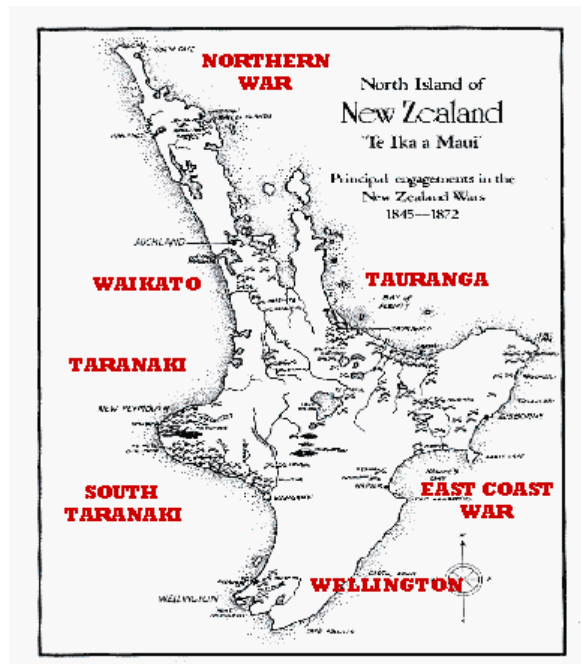
Inter-generational scars of injustice created in this period are also found in the names given to places caught in the crossfire of conflict. Within close proximity of the Rangiriri battle site is the lake Kōpūera named after the those gunned down from the overlooking hills as they attempted to flee the battle. Within Tainui, there are also many of the second and third generations of land defenders simply but powerfully named ‘Mamae’, ‘Mamaeroa’ as examples of the enduring pain or injuries of these brutal battles.

Historians refer to the wars of the 19th century in New Zealand as the Land Wars, Māori Wars, Anglo-Māori Wars or Colonial Wars (O’Malley, 2019, King, 2003, and Walker, 2004). The wars tested Māori and the Crown’s relationship. The Crown’s acquisition of land from Māori was in most cases by force. The effects of colonial warfare, caused thousands of Māori to leave their turangawaewae (homeland), consequently giving the British an opportunity to settle and or take possession of those lands. For Māori, the impact of the loss of their land continues today with ongoing land claims, negotiations and disputes. “There was a growing awareness amongst Māori of the colonisation process and impact of settlers arriving from Britain, Ireland and Europe” (Walker, 2004, pp 110-112). “Supporters of the King Movement (primarily the North Island) sought to retain their land, which they recognised as being the basis of their economic social order” (Ward, 1973, p.38).

From its origins in the 1850s, the King Movement was the first effort to create a Māori nation, a new polity with which to confront the onslaught of colonisation (Ballara, 1996). Historian, Sinclair (1991) contends the main reason for war was competition for land, with other factors such as the determination of the colonial government to assert authority over New Zealand and friction due to racial prejudice.

By 1865, the Crown had acquired the South Island, Stewart Island, and much of the North Island either by purchase, confiscation or it had been claimed as ‘wasteland’. There was, however, a large part of the North Island which remained beyond the current reach of colonisation and settlement much of which now came under the scrutiny of the Native Land Court’. Laws passed through this period were often conflicting and due to frequent amendments, not always easy to understand or apply. The Native Land Court, through its variety of laws, bestowed legal rights on individual Māori. In 1865 some nineteen million acres of land was considered to be in Māori customary title. By 1909 more than eighteen million acres of this land had been surveyed and was in individual ownership. Almost none if this land had been settled by Māori. (Consedine, 2007, p.6).

Figure 16: Map of the New Zealand Land Wars



Note: Ryan & Parham, 1986. Adapted from <http://newzealandwars.co.nz/maps/>

The New Zealand Land Wars is now acknowledged more accurately within mainstream New Zealand as not a romantic or unfortunate war, but a strategic move towards ‘an almost incomprehensible level of loss’ for its Indigenous nations (O’Malley, 2019). Moreover, O’Malley (2019) states that the wars were fought between Māori and the Crown, is slightly misleading because for one thing, Māori fought on both sides. Māori who did not fight against the Crown were promised that their lands would be retained and protected of which did not happen (O’Malley, 2019). The fighting may have ended in 1872, but Māori society continued to suffer at the strong arm of British assimilation and colonisation. The New Zealand Land Wars touched the living, along with those yet to be born (O’Malley, 2019).

In the context of the Kairaranga, the New Zealand Land Wars provides a point in time where the forced removal from lands would have also forcibly removed Kairaranga from their harvesting systems. It is the researcher’s opinion that this disruption in life would have disrupted the ability for a Kairaranga to continue their weaving practices in the environment they were accustomed to. Because of warfare, the ability to have the time and space to create may have taken a back step to the need to survive. In desperate circumstances Māori communities had to make life or death decisions to ensure the survival of their whānau and hapū (O’Malley, 2019). One of these decisions would be to move into areas with less harvest

or harvest that now required to support and resource more population. It is the authors opinion that the forced removal of the Waikato people into Te Rohe Pōtae would have created such an over-population (Belgrave, 2017). In the two decades after the Waikato wars, the Waikato-Maniapoto people under the leadership of the Kīngitanga ensured their continued sovereignty and survival by retreating to the thick bush of the Rohe Pōtae effectively ‘becoming a state within a state as its borders solidified, and its constitutional identity emerged’ (p.13). This necessary move increased the population of Te Rohe Pōtae, placing unprecedented pressure on the area’s natural resources. The aftereffects of war also placed an unprecedented economic and social, economic and spiritual depravity on the collective, with many accounts of the months after the battles being remembered as a time of hunger. It is the researcher’s opinion that the ability to lift out of a space of depravity to find time and space to create would have been a mountainous challenge. The fact raranga survives today is testament to the ability of the Kairaranga to do this, but the number would have decreased sheerly by death rates in this period.

Figure 17: At Haerehuka, King Country, 1885



Note: Haerehuka is identified as a primary meeting point for both Kīngitanga and Maniapoto chiefs of the time. The image also provides a visual representation of the decades after war where no woven dress is worn. 1885, New Zealand, by Burton Brothers studio, Alfred Burton. Purchased 1943. Te Papa (C.010034)

Native Schools Act 1867 and Native School Code 1880

Education in traditional Māori society was underpinned by rituals and transmission of knowledge from the beginning in the womb. Mothers chanted oriori (lullabies) to their unborn children (Calman, 2012a). Children grew up within a whānau environment learning the activities that were crucial to the survival of their extended whānau, hapū and iwi. Children were taught activities such as gathering and preparing food, how to weave, to carve and prepare for warfare. They learned within an oral culture, such as waiata (song) whakatauki (proverbs), korero tawhito (history), pūrākau (stories) and whakapapa (genealogy). Most importantly they learned to work within groups, learning how to cooperate with others for the betterment of their extended whānau. The Kairaranga within this setting was both a teacher and a learner within this setting, a part of a circle of knowledge that was creatively transmitting and embedding knowledge into pieces for storage for the next generation.

Still in economic, social, cultural, and spiritual disparity, the Kairaranga would now see a foundational component of the ability to continue legacies of Raranga within communities would be replaced with imperial teaching and learning structures. As the Governor of New Zealand from 1845-1868, George Grey through the power of the pen implemented a suite of “racial amalgamation policy” (Calman, 2012c, para. 3) bringing into effect the education system. According to Calman, the effect was “more like assimilation and this was the dominant theme in Māori education policy until the 1930s” (para. 3). The colonial way, as it has been for many colonised Indigenous nations is to take pity on Indigenous peoples who have found themselves in such depravity to “to turn them into ‘brown Britons’ (Calman, 2012c, para. 3). This assumption was yet another belief of the time of British superiority and their proficiency of civilisation. Māori were now seen by the government as beaten down enough where they would make a favourable young colony filled with labourers at the disposal of the Crown.

The 1867 Native Schools Act established a system of secular village primary schools under the control of the Department of Native Affairs. As part of the Government’s policy to assimilate Māori into Pākehā society, instruction was to be conducted entirely in English. Under the Act, it was the responsibility of Māori communities to request a school for their children, form a school committee, supply land for the school and, until 1871, pay for half of the building costs and a quarter of the teacher’s salary. Despite this, many communities were keen for their children to learn English as a second language and by 1879 there were 57 Native Schools. (Libraries and Learning Services, 2017, p.3)

The Native Schools Act of 1867 and the implementation of its systems under the Department

of Native Affairs set in motion the battle of the minds of Māori nationwide. Again, forcefully removed from their language this time, and given instruction in English with harsh penalties for reverting back to native tongue. The bullet had been replaced with the strap with dire effects on the language still being felt within families and communities over 150 years on (Ka'ai-Mahuta, 2011; Ministry for Culture & Heritage, 2021).

Missionary schools were established under the arm of the Anglican Church Missionary Society and soon to be followed by Methodist and Catholic churches; and by 1867 the Native School Act was implemented. This would now see the “village primary schools under the control of the Native Department. Māori were required to donate land for the schools and contribute to the costs of a building and the salary of a teacher” (Calman, 2012c, p.3).

According to Royal (2003), Marsden referred to the 1867 Education Act as cultural genocide. The 1867 Native School Act declared that Māori were not allowed to use their own language and the school grounds were deemed as a place of cultural conflict. By suppressing the language, Māori culture would be eroded, and assimilation ensured (Royal, 2003).

Furthermore, Mead (2003) argues the mere fact that a minority have an inherent understanding of tikanga Māori is testament to the ferocity of the pieces of legislation to the Māori society and its policy-driven intention to undermine and reject any forms of Māori knowledge as valuable. Mead blames a variety of reasons for this lack of understanding. Reasons include, “active suppression by agencies of the Crown...conversion of Māori to Christianity...the general belief among both politicians and educationalists that progress and development meant turning away from Māori culture and accepting only ‘proper knowledge’ from the western world” (Mead, 2003, pp.2-3).

According to Smith (2017), “the inspector for Native Schools, Mr James Pope introduced the Native Schools Code in 1880. The Native Schools Code was the foundation of the way the education system was to operate, and it also outlined the process for establishing Native Schools” (p.38). Furthermore, the Code informed teachers that te reo Māori was only to be used in the junior classes as a tool to introduce English to children. This assisted in reinforcing the assimilation policy and eroding the status of te reo Māori as a living and valued language in Aotearoa New Zealand (Smith, 2017).

The Native Schools Code of 1880 accepted an assimilationist language policy, calling for the initial use of Māori and rapid transition to English. By 1903, the new Inspector of native schools saw no reason for any delay in using English and imposed a ban on the use of Māori in school, aiming to implement the Direct Method for the teaching of foreign languages (New Zealand Department of Education 1917). These assimilationist language policies were a major factor in the department of bilingualism and the growing status of English. Māori were only permitted, back into school curriculum, as an option subject in 1909 (Spolsky, 2005, p.70).

Figure 18: Karioi Native School, 1908



[Auckland City Libraries - Tāmaki Pātaka Kōrero](#), Sir George Grey Special Collections
Reference: 7-A12343) ([heritageimages Record \(aucklandcity.govt.nz\)](#))

The drive towards Māori assimilation was implemented through socio-historical education systems until the late 1960s. Within the context of a Kairaranga, their place within the transmission of knowledge had been de-valued and primarily deleted. Her ability to learn and to teach had been shifted from a central component of the fabric of her society to a hobby.

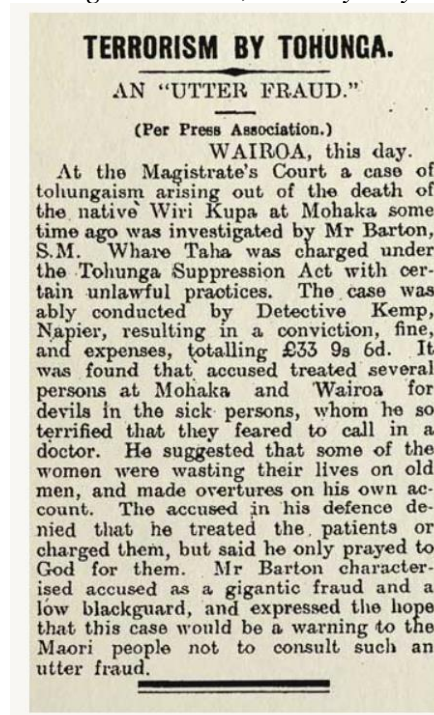
Tohunga Suppression Act 1907

Māori inherently understood and recognised the importance of good health. Within their communities they set values that reflected a close and intimate relationship with people and the natural environment (Durie, 1997). Traditional Māori healing encompassed the spiritual, psychic, physical and ecological with a wide range of healing-activities being practiced by tohunga (skilled person, chosen expert, priest, healer) (Durie, 1997). However, by the start of the twentieth century, the Māori approach to healing and health matters became a concern of the official of the day. The colonial pen would continue to challenge this worldview, and consequently the Tohunga Suppression Act of 1907 was introduced.

Every person who gathers Māori's around him by practising on their superstition or credulity, or who misleads or attempts to mislead any Māori by professing or pretending to possess supernatural powers in the treatment of cure of any disease, or in the foretelling of future events (Durie, 1997. p.44).

The Tohunga Suppression Act was legislation introduced to stop the use of traditional Māori healing practices that had a supernatural or spiritual element (Norris & Bedford, 2011). Legally the Act may have been seen as ineffective with only 9 convictions nationwide (Ministry for Culture and Heritage, 2021), the Act allowed for the general mocking and devaluing of traditional practices which had been held within Māori communities for generations. This would have impacted on a settler's psyche towards those of high standing with Māori communities. It would have also impacted on how Māori themselves saw these types of practices. This may have forced tohunga to go underground and although their skills were not entirely lost, their place within Māori society was impacted.

Figure 16: Terrorism by Tohunga Editorial, Poverty Bay Herald 6th September 1912



(National Library of New Zealand, 1912)

The word 'tohunga' was an identifier of expertise within many areas of Māori society, including the expert Kairaranga. The tragic loss of language, culture and knowledge and the interruption of the intergenerational transmission of knowledge and associated tikanga

(customs or customary lore) by the revered and wise kairaranga was impacted by the stigma placed on tohunga through the Act.

This was a time of enormous social change, with Māori laws and customs declining with each generation. The Tohunga Suppression Act 1907 was intended to turn Māori away from traditional medicine. In fact, it went further undermining their spiritual and philosophical values. An example of the undermining of Māori cultural practises such as healing due to the Tohunga Suppression Act 1907 is that of the story of Te Hikapuhi Poihipi, a descendant of the hapū Ngāti Pikiao of Te Arawa, was a tohunga of the art of tā moko (tattoo), healing and raranga. According to Ratana (2012), Hikapuhi was also a practising tohunga at the time that the Tohunga Suppression Act was passed.

Figure 17: Woven piece by Hikapuhi Poihipi for Augustus Hamilton. Held in Te Papa Tongarewa, the Museum of New Zealand, Wellington



Note: From *Ritual in the making: Critical exploration of ritual in Te Whare Pora* by Te Ratana, 2012.

Known as Te Hikapuhi of Te Arawa, she was born in 1850, the daughter of Wiremu Poihipi and Harete Ngāputu. She married Alfred Clayton, a surveyor from Tasmania, with whom she had five of her seven children. A healer and midwife known for her knowledge of Māori medicine; Te Hikapuhi did not hesitate to use European medicines as well. She lived among Ngāti Raukawa at Otaki, and Ngāti Kahungunu in the Wairarapa. She was an accomplished weaver, and one of two Māori women tā moko (tattoo) exponents between 1900 and 1920.

This was a time of enormous social change, with Māori laws and customs declining with each generation. The Tohunga Suppression Act 1907 was intended to turn Māori away from traditional medicine. In fact, it went further undermining their spiritual and philosophical values. A controversial figure, Te Hikapuhi was scrutinised by officials under the Act. Despite pressure, she asserted her right to maintain the practices of her ancestors. She died in 1931, and was buried at Te Wharetāinga Moko, near Lake Rotoiti (Te Papa Tongarewa, no date, para. 3)

Mick Pendergrast (2011) in his book, *Raranga Whakairo: Māori Plaiting Patterns*, also acknowledges the work and creativity of Te Hikapuhi for her contribution to raranga. These

patterns have been significant in the history and development of raranga as they are the earliest recorded examples of named patterns that exist.

The last century saw the tragic loss of language, culture and knowledge and the interruption of the intergenerational transmission of knowledge and associated tikanga (customs or customary lore) by the revered and wise kairaranga. This loss was further, exacerbated by the Tohunga Suppression Act 1907, which outlawed tohunga and forced them underground to operate out of sight and in isolation for fear of retribution.

Influenza Pandemic 1918

The 1918 influenza pandemic arrived in New Zealand as ‘a deadly new virus’ on board the RMS *Niagara*. Speculation was further fuelled by rumours that the vessel had been cleared only because two prominent passengers, Prime Minister William Massey and his deputy Sir Joseph Ward, had refused to be quarantined. The ship arrived in Auckland with cases of influenza on board a fortnight before the second wave took hold in the city. The influenza was in New Zealand from October to December 1918 and in those three months, New Zealand lost approximately as many people to influenza as it had in the whole of the First World War (Ministry for Culture and Heritage, 2020).

World War I had a devastating impact on Māori, however the influenza pandemic also hit Māori hard with approximately 2,500 deaths. Throughout the country, there were communities that were decimated and there were communities that escaped, unscathed (Ministry for Culture and Heritage 2020). Accounts of Māori fatalities were not widely reported on by Pākehā journalists of which prompted Aperatama Rupene of Ngāti Maniapoto descent, to write to the editor of the Auckland Star in 1918, providing an account of the devastation the pandemic was having on Māori communities.

Rupene reminded readers that while many Māori had ‘stood shoulder to shoulder with his pākehā brother’ during the Great War that had just ended, some Waikato men had been imprisoned for resisting conscription in protest against the confiscation of tribal land after the wars of the 1860s. He continued: ‘in most Māori homes there is weeping and desolation. Boys have died across the war, whole families have been wiped out by the influenza, and there are many aching hearts because these boys are in gaol.’ (Ministry for Culture and Heritage, 2020, p.5.).

Māori communities were left to fend for themselves to rely on their knowledge of herbs and remedies to cope with the dreaded scourge. The King Country² had lost 118 Māori by November 30th, 1918, and it was on this day that a Maniapoto Council Joint Health Committee was held with a strong Māori presence. Māori health inspectors were divided up into districts to visit kainga (homes), distribute disinfectants and medicine, check that the communities had food and report back in the evening. Although Māori in Te Kuiti did not escape this epidemic, the efforts slowed the disease down. Māori women were praised for their efforts.

Figure 21: Te Kūiti Paa used as the Māori influenza hospital



Note: From Te Kuiti Temporary Native Hospital by Dawn Marsh (<http://ketekingcountry.peoplesnetworknz.info/site/images/show/77-te-kuiti-temporary-native-hospital-1918>) CC BY 3.0.

Māori from Tuahiwi in North Canterbury suffered not only the widespread effects of the epidemic, but also condemnation and discrimination within their community. At a meeting of the Canterbury Hospital and Charitable Aid Board in February 1919 (in the aftermath of the epidemic), a nasty quip was made about Māori. During a discussion of the need to clean up ‘Maori pas’ to avoid another epidemic, a woman member of the board suggested, ‘Why not start by cleaning up the Maori mas?’ [Māori women] (Ministry for Culture and Heritage, 2020, p. 6). This unpleasant play on words brought a rebuke from W. D. Barrett, a Māori from Tuahiwi near Rangiora, who recounted his marae’s experience of the epidemic. The Tuahiwi marae belongs to the Ngāi Tūahuriri hapū of Ngāi Tahu. According to the Ministry for Culture and Heritage (2020), Barrett wrote that the Tuahiwi Māori,

² A central North Island region stretching from Taumarunui in the South, to Kihikihi in the North

...resent such language, and think it is a slight on all us Māoris, and most uncalled for, as during the influenza epidemic our Māori pa was far cleaner than the major portion of Christchurch, and probably cleaner than the woman interjector's home, as nearly all the Māoris in the Tuahiwi Māori pa were down with the influenza, but not one death occurred there, which, I think, speaks for itself. The Māori mas feel very much the slight cast upon them. Looking on the sad side of things, it does seem hard that some of the Māori mas, whose sons have bled and died on the battlefields of Gallipoli and Europe, for the liberty of us all, should have such unkind things said about them. There are mas and homes in Māori pas that would do credit to some Europeans (p. 6)

Post-War Rural / Urban Drift

During the post-World War II periods from the 1920s, Māori from rural regions were migrating to urban areas, as Aotearoa New Zealand was experiencing a booming economy that lasted until the 1970s (Gilbert & Newbold, 2006; Metge, 1995). The booming economy created a demand for unskilled workers in low paid manual occupations. Due to urbanisation and the detachment from one's societal structure, Māori faced a range of social and economic pressures to fit into their newly found urban white society. These pressures effected their wellbeing and sense of identity, ultimately changing relationships between, rural Māori and urban Māori, and between Māori and Pākehā (King, 2003; Sinclair, 1976; Smith, 2017).

Urbanisation intensified the cultural loss initiated by colonisation for Māori (Meredith, 2000). Furthermore, moving to the city saw Māori family's transition from an extended network to that of a nuclear arrangement which led to social alienation (Durkheim, 1951). Urbanisation resulted in an addition to the already snowballing effects of colonisation and impacted heavily on the decline of many parts of Māori societal structures including te reo Māori and according to Penetito (2010),

In the urban setting, the context for interpretation of social justice among Māori is related to the separation of whānau from the traditional well-spring of Māori custom and belief (the marae), forced associations with non-Māori people..., the domination of mainstream institutions and practices... (p.65).

The impact for Māori living in the urban centres was significant. Housing was of a low standard, and Māori featured high in statistics associated with "crime, poverty and low educational achievement" (Smith, 2017, p.45). In addition, Māori faced discrimination in the cities with employment, being refused entry into bars, hotels, and restaurants (Derby, 2011). The accumulative effects eroded Māori and their whānau unit that once underpinned everyday lives. As McCarthy (1997) highlights,

Living away from the tribal lands and separated from relatives; it has become increasingly difficult for Māori to meet obligations associated with whanaungatanga and to share in whānau activities (p.7).

Jack Hunn was the Deputy Chairman of the Public Service Commission and also, at the time the Acting Secretary to the Department of Māori Affairs (Biggs, 1961). Hunn undertook a review of the work the department undertook and presented his findings in August of 1960 (Biggs, 1961). His report (known as the *Hunn Report*) was released in 1961. According to Biggs (1961),

The Report is at once a statement on the Maori [sic] situation at present, a manifesto for future action, and a theoretical discussion on the inevitability and desirability of rapid racial integration, defined somewhat mystically as a combination but not a fusion of Maori [sic] and Pakeha [sic] elements in one nation, with Maori culture remaining distinct [sic] (p.361).

Jenkins and Ka'ai (1994) interpretation of the Hunn Report was that it was based on the notion that "we are one ideology" (p.153). Despite Hunn recommending equality for every student, his recommendation did not come to any realisation as those involved in State education in Aotearoa New Zealand were not supportive of his recommendation (Ka'ai-Oldman, 1988). Furthermore, according to Biggs (1968) "the Hunn Report drew attention to the educational disparity between Māori and Pākehā. Only 0.5% of Māori children reached the sixth form as against 3.78% for Pākehā" (p.24).

Ka'ai-Oldman (1988) believed that the Hunn Report advocated integration rather than assimilation. This view is supported by Gallhofer, Haslam, Nam Kim and Mariu (1999) who note that the Hunn Report, along with the Currie Report, was the beginning of the "ethnic relations towards promoting 'integration'" (p.778). In interpreting the word integration by Hunn, it implies that both parties should consent to integrating and that both should have input into what this would entail. This interpretation was effectively ignored by New Zealand's state education system (Smith, 2017). To gain an understanding of the interpretation, Ka'ai-Oldman (1988) uses the kahawai and shark analogy, "let's integrate, said the shark to the kahawai. Have I any choice? He replied" (p.24).

Māori resistance became more prominent, particularly in the 1970s as a generation of urbanised Māori leaders emerged and with that came the protests about land, language, and the Treaty of Waitangi (Ministry of Culture & Heritage, 2020).

Socio-Historical Impacts on the Kairaranga

Cultural, social, political, and historical processes are known to influence identity construction of people over time (Houkamou, 2010). Moreover, Houkamou, (2010) writes,

Women born prior to 1950 and raised in traditional Māori communities interpreted Māori identity as related to communal economics, resourcefulness and Māori spiritual beliefs. Those born after 1960 raised in urban (multi-cultural) communities struggled to form a positive sense of being Māori during their formative years and reported 'dislocation' from their Māori identities as adults. Those born after the 1970s expressed strong political views that reflected their early exposure to affirmative ideologies regarding Māori rights to equality. Marked differences in women's stories highlight the overarching influence of Māori identity politics at a collective level for personal interpretations of what it means to be Māori (p.179).

Socio-historical influences such as education, legislation, urbanization, influenza, and the world wars changed the course of Māori society. Salmond (2009) concurs as with other academic scholars, that Māori society was significantly altered by socio-historical influences of the Te Huringa period,

Since early contact times, the bases of Māori society have shifted profoundly. From the original subsistence economy, a peasant mode of livelihood developed, where flax, timber, food and kauri gum, were sold to European traders; and later the industrial society was introduced to New Zealand, with Māori people mostly operating as wage earners in the laboring echelons. From being an undisputed majority in the country, Māori was brought near to extinction, at the end of the nineteenth century by military clashes, diseases and tribal warfare with the musket (Salmond, 2009, p,18)

Political and socio-economic circumstances within Māori society of this time identified as Te Huringa also affected the status of the rangatira (chief) responsibilities. According to Katene (2013), 'the term rangatira is gender neutral. The ranga- of rangatira is an abbreviation of raranga and -tira signifies a group. One of the characteristics of a rangatira is to weave the group into one; to provide a sense of unity'. (p.33)

This validates the primary role and function of the Kāhui Kairaranga during the period of Te Huringa. The Kāhui Kairaranga, who was integral to the social, economic, and spiritual

wellbeing of her community was forced into using alternative materials introduced by the new settlers and was unable to attain the customary resources prohibited by new local body councils and Department of Conservation legislations. In some cases, even her own, whānau, hapū and iwi constraints were forced upon her, by former colonial directions. Despite these obstacles and barriers, the Kairaranga continued to practice the revered art form of her tūpuna.

Since the creation of the Settler Government by Crown with the 1852 Act, that Government and its successors have imposed a blatantly mono-cultural approach to legislation. By that process, the resources once owned by Māoridom, have been appropriated by the agent of the Crown (Government): which has resulted for Māoridom in “the massive development of underdevelopment” (Royal, 2003, p.24).

By the 1950s, there was a concern within the Māori Women’s Welfare League for the survival of the traditional art of Māori weaving. The introduction of new materials and resources into Aotearoa gradually started replacing those traditionally used by the weavers. The new materials were easily accessed and required little to no preparation for use.

The Māori Women’s Welfare League responded to the introduction of the new materials by seeking assistance from its members to teach the traditional art form. Dame Rangimarie Hetet, her daughter Dr Diggeress Te Kanawa, and members from the Maniapoto branch of the Māori Women’s Welfare League responded to the call. One of the tikanga-ā-iwi (protocols of the tribe) adhered to at this time was that it was not appropriate for women of one iwi to teach women from another iwi. Driven by the concern for the survival of this traditional art, the women gained the consent of their kaumātua (elder) and started to teach the art form. Turi–Tiakitai (2015) refers to two women who “had the mana to cross tribal boundaries to teach weaving. They were brave, courageous and had integrity” (p.43). Weaving classes were held in their homes. This was the beginning of a legacy that would transcend beyond the lifetime of these people. An example of intergenerational knowledge transfer was between Dame Rangimarie and Diggeress Te Kanawa, which was to ensure the survival of the art of traditional and contemporary Māori weaving.

Te Huringa was a time of devastation and colonisation in its beginning and evolved into a time of decolonisation and transformation of Māori communities across the country. The function and significance of raranga is a practice repeatedly contested in Waitangi Tribunal Claims such as WAI262. The hallmark of WAI262 is that activities, initiatives, and events is premised on

channeling awareness and that raranga must be grounded and located in te ao Māori. In particular tikanga Māori must revitalise the attributes of the kairaranga captured in this era and the position she held within te ao Māori in contemporary times. It is no longer an option for our society to dismiss the traditional role of the kairaranga, to merely a woman whose pastime is basketry. Taituha (2014) says,

The art of raranga (weaving) and whatu muka (finger weaving) as traditional Māori arts originate from Te Ao Māori (the Māori world). Such art forms are more than merely quaint artefacts from the past associated with an antiquated past-time or craft of the Māori native of days gone by. On the contrary, these art forms were a critical activity often associated with political decision-making of the tribe, trade and exchange, the clothing of the people and community and the adornment of nobility and the wharenuī. Implicit in these art-forms is a set of customary practices (tikanga) and processes which drive particular behaviors. This knowledge was passed down through the generations together with a whole set of language reflecting the significance of the transmission of knowledge across generations and the survival of raranga and whatu muka as we know it today in Ngāti Maniapoto (p.ii).

Binney (1984) states that “in traditional Māori thought there is a continuing dialogue between the past and the present. Ancestors appear to the living, the living assume the actions of the ancestors, and history is thereby renewed” (p. 346).

He whare pora Woven knowledge
Marangai mai ana Ancient knowledge
Te ao tawhito Indeed emerges once again
Neke pāpaka ana That slowly but surely releases
Nga paparanga e Information for the next generation
Hei niho taniwha To be painstakingly unearthed
Ma te ruanuku e By its family scholars of raranga
(Te Ratana, 2012, p.30)

Te Huringa spans a raft of historical events post-Treaty to the New Zealand Wars (King, 2003), including the impact of diseases brought in by Pākehā such as tuberculosis, influenza, whooping cough, typhoid fever, dysentery, and respiratory related diseases. According to King (2003), the diseases took a toll on the Māori population which in turn impacted on the once revered role of the kairaranga.

The erosion of traditional kinship structures and the change of demographics and population had a severe impact on the mana and leadership status of the kairaranga. This in turn brought into question the relevancy of the attributes of the kairaranga who struggled to maintain their role and function in this new, burgeoning, and pluralistic society. This change brought severe

consequences to the art form in that it reduced the art form to a ‘pastime’ – a common activity of the ordinary person, the majority of whom embraced in part, the introduction of new resources as they saved time, which was convenient.

During the Te Huringa period of 1860 – 1970, with the migration of new settlers to Aotearoa, new materials were introduced including candlewick, dyes and wool which were replacing harakeke, muka and other traditional resources. Mead (1968) states, that the settlers introduced new animals and the domesticated fowl into the country, and these too, brought changes to Māori clothing. Cloaks adorned with peacock, pheasant and domestic hen feathers appeared. Furthermore, with the arrival of the settlers also came industry. Textile mills were established that produced fabrics and the insistence of modesty by Christianity saw further reduction in the role of the kairaranga as western clothing clawed its way into the structure of post-colonial Māori society. McRae-Tarei, Lentfer, Te Pou, & Taituha, (2013) describe this period as turbulent and a time of change,

During this period came a time of inevitable change. By 1858 the settler population had surpassed the Māori population. New Western structures were introduced, including economic, political, educational, legal and religious. Assimilation into Western society produced profound consequences for Māori at all levels. Prolonged contact caused the substitution of traditional Māori attire with a European clothing style that gradually dominated by the end of this period (pp.155-156).

Figure 22: Socio-historical and cultural impacts for Kahui Kairaranga

	Te Huringa – 1860-1970	Impacts
Social environment	Battle Death Depression Forced removal from Mana Whenua	<ul style="list-style-type: none"> Disparity causes a time of silence in creativity due to the emphasis on survival
New materials	Wool Cotton Candlewick Nylon Silk Twine Mop string Rafia Rayon Plastic Wire Faux fur	<ul style="list-style-type: none"> Kairaranga settles for introduced materials and the access of customary resources diminishes.
New	Weaving loom	<ul style="list-style-type: none"> With new technology, the Kairaranga

technology	Spinning wheel Knitting needle Sewing machine Pasta machine Glue Double-sided Sellotape Artificial Feathers Printed tāniko band Artificial dye Knives Scissors Shearers comb Pegboard Timber		succumbs to the notion of quickly produced artefacts. Impact of the tourist trade places demands on the kairaranga and souvenir type work becomes dominate.
Language loss and revival	Rito Awhi Rito Toetoe Rui Whakapā Hāro Mākoī Miro Horoi Whiri whenu Patu Kōmuru Aho Kaka Whatu Ara	Whakamata Aho whatu Here Te Aho Tapu Kārure Hukahuka Waiwai Tānekaha Pungarehu Raurēkau Hīnau Paru Tāniko Tumatakāhuki Te Here o mā Tukutangotango	<ul style="list-style-type: none"> • Customary language once associated with Raranga becomes less prominent as is not required with the new technology and materials introduced. • Loss of Te Reo associated with the customary practices, becomes harder to revive with less Kairaranga using this language.
Patterns, Style, Colour, Form	<ul style="list-style-type: none"> • Kākahu developed into more colourful garments with the use of wools, coloured cottons and feathers from introduced birds. • Kaitaka, Paepaeroa and Huaki became less common as these garments required customary resources and were time consuming. • Customary Tāniko became a narrow form of embellishment. • Hieke (rain cape) are converted into coloured, refined forms, serving as another style of kākahu, as opposed to a garment for the rain. • Tukutuku panels commonly placed in wharenui were now visible in other places like; schools, churches, and community halls. 		<ul style="list-style-type: none"> • Kākahu created with new material, style and form, are now considered as the ‘<i>real thing</i>’ and are deemed as such. • Fewer, customary garments are produced. Customary kākahu soon become only artefacts seen in museums. • The Kairaranga /kaiwhatu embrace the new look except for the few who continue to practice with customary materials. This small group of Kairaranga/kaiwhatu begin to take a more specialised view with the hope of saving the dying art in all aspects of raranga/whatu muka.
Techniques	<ul style="list-style-type: none"> • A drawstring top to kākahu was introduced which meant the use of the poka (shaping around the shoulders) was not required. • Contemporary kākahu emerged, made with sewing machines - feathers glued or sewn on material and contemporary tāniko bands added. • The use of pegboard, coloured string, plastic and raffia, to construct tukutuku appeared in wharenui. 		<ul style="list-style-type: none"> • Customary techniques are deemed as too time consuming hence the loss of techniques. • Tāniko became more like embroidery. With the use of cottons and silk for this process the loss of knowledge for customary dyeing was fast becoming extinct. • Customary tukutuku tikanga of working the back and the front of the artefact was replaced with tukutuku

		being completed by one person. Kupu pertaining to the customary practice was not required for the new techniques.
Tikanga	<ul style="list-style-type: none"> During the period of 1950's onwards, intergenerational teaching now widened to those who wanted to learn to weave by way of schools and wānanga via networks like Māori Women's Welfare league and Te Roopu Raranga/Whatu Aotearoa. Traditions of Te Whare Pora gradually disappeared as the kairaranga and society adapted to the western way of life. 	<ul style="list-style-type: none"> Tikanga associated with the Kāhui Kairaranga and her role in society was lost albeit to the few. Western teaching took priority.
Te Wao Nui ā-Tāne	<ul style="list-style-type: none"> Restriction by Department of Conservation, Council and Iwi agencies to the access of natural resources. Tohunga Suppression Act NZQA funding restrictions and the reluctance to recognise weaving as Taonga Tuku Iho. 	<ul style="list-style-type: none"> Knowledge, practices, resources, language and tikanga associated with the customary practice of Ngā mahi a Te Whare Pora.

Note: Socio-historical and cultural impacts for Kāhui Kairaranga during 1860-1970. From Taituha, 2017

Buck (1970) claimed that post-European changes (such as the manufacturing of clothing) caused the art form [raranga] to almost disappear, and be relegated to a handcraft taught mainly in schools,

Downward weaving may be taught as a handcraft at schools to exercise the hands and the mind, but our young women must now devote so much time to learning new skills for a permanent occupation that they have little time to spare in learning, much less practicing, the, once important but now practically obsolete craft of downward weaving. (p.178).

During this time of assimilation and colonialism, Māoridom decided to oppose the monocultural system that was slowly eroding their self-esteem, humanity, and dignity. This resurgence in Māoridom was a direct response to the threat of the monocultural system. (Royal 2003, p, 37).

Māori quickly recognised that their lands, rivers, forests, and mountains were of an economic interest to the settlers. Māori had a spiritual value in these resources – how could legislation, be attached to spiritual value?

Royal (2003) states,

There is no specific term in Māori for the word value. With the holistic view of the Universe the Māori idea of value is incorporated into the inclusive holistic term 'taonga' – a treasure, something precious, hence an object of good value. The object or end valued may be tangible or intangible, material or spiritual. (p.38.).

Conclusion

Māori like other Indigenous people endured the settler colonialism of political, economic, and social institutional structures. The structures are both intentionally and incidentally biased towards the settler, particularly in the early years of colonisation (Reid, Rout, Tau & Smith, 2017).

Rangihau (1986) writes,

[The] history of New Zealand since colonisation has been the history of institutional decisions being made for, rather than as by, Maori people. Key decisions on education, justice and social welfare, for example, have been made with little consultation with Maori people. Throughout colonial history, inappropriate structures and Pakeha involvement in issues critical for Maori have worked to break down traditional Maori society by weakening its base – the whānau, the hapu, the iwi. It has been almost impossible for Maori to maintain tribal responsibility for their own people” (p.24).

There are two reasons for this. The first reason which is philosophical, is that even when the various aspects of the settler institutions are modified, they tend to remain foreign structures that replicate the alien worldview of the settler (Reid, Rout, Tau & Smith, 2017). This worldview is, in some fundamental ways, antithetical to the Māori worldview, where the former is abstractionist, rationalist, dualist, progressivist, universalist, and individualist and the latter emphasises phenomenological, holistic, cyclical, local, familial, and tribal (Barker, 2009).

The traditional patterns of Te Ao Tawhito in the time of pre-contact were replaced with new patterns in Te Huringa, which were influenced by Western ideology and technology. In some instances, however, the patterns were designed with a duality of meaning to cater for the Pākehā and Māori cultural lens. For example, Te Ara Poutama can be interpreted by the Pākehā lens as ‘stairway to heaven’ while a Māori lens would view this pattern as relating to the ascension of Tāne-nui-ā-rangi to retrieve the three kete (baskets of knowledge); Te Kete Tuauri, Te Kete Tuatea and Te Kete Aronui.

Royal (2003) clarifies the meaning of these three baskets: *Te Kete Tuauri* concerns the world of *Te Tuauri* (‘beyond in the dark’); *Te Kete Aronui* concerns the world we reside in, *Te Ao-Tū- Roa* (‘the long -standing world’); *Te Ao Tua- ātea* is referred to as *Te Ao-mutunga- kore*, the eternal world.

The Māori lens of the pattern Roimata Toroa depicts catastrophe and lamentation. Literally “the albatross tears” is a pattern denoting misadventure particularly to crops (Harrison, 1985) Niho means teeth and taniwha means a mythical creature. This symbolically illustrates the realm of mythology. It is like a saw-edged pattern of the chief and his lineage from the gods. It is the principal motif of tāniko weaving normally seen on the hems of Māori cloaks. It symbolises whānau housed within the tribe.

Figure 23: Poutama Design



(personal communication, Taituha.G.)

Figure 24: Niho Taniwha Design



(personal communication, Taituha.G.)

Figure 25: Roimata Toroa Design



(personal communication, Taituha.G.)

Pākehā law clashed against Māori lore from the 1840s causing huge dissention and often a clash of worldviews. This related to the invasive restrictions upon Māori communities as laws that were introduced reflected a Western lens and began to erode the traditional Māori kinship structure, which permeated whānau, hapū and iwi.

... indigenous communities and their environment, a relationship – unlike that of the conquerors crucial to their understanding of their ‘being’ as of the land rather than merely on it (Ashcroft, Griffiths, & Tiffin, 2013, p.72).

Consequently, Western laws have impacted on the Kāhui Kairaranga by effectively dissolving the Kāhui (group) where Kairaranga had no choice but to go their separate ways and operate in isolation,

Māori assertions of sovereignty have been expressed for at least 160 years and have assumed many different faces from lobbying, making submissions, presenting petitions, mounting deputations, to occupying land under dispute, organizing establishing various movements, organising marches, protests, boycotts, pickets, symbolic acts and demonstrations, and establishing political parties (Ka'ai & Higgins, 2004, p.181).

Access by weavers to natural resources have, over the years, proved problematic, as they have been restricted by government agencies such as the Department of Conservation (DoC). Access to the DoC estates and DoC controlled species (wherever they may be) is for Māori an issue of the greatest significance, because without access to Indigenous flora and fauna and the right to harvest, mātauranga Māori (Māori knowledge) cannot survive.

Kairaranga retreated to safe spaces and places during this period such as their tribal communities and marae (courtyard) - the open area in front of the wharehūi (meeting house), where formal greetings and discussions take place often also used to include the complex of buildings around the marae that they affiliated to. Here they could practice the art forms in a space which is considered to be the last bastion for the expression of Māori culture within the post-colonial period.

Chapter 3

Te Aho Toi: Māori Art - 1860-1970

Without the word we would be a people without a past, without a culture. No wonder, therefore, that Māori artists use words strongly in their work. They are visual symbols in themselves. They affirm the connection with the creative spirit. (Whiting, Adsett, Ihimaera, 1996, p.90).

Introduction

This thread pays tribute to the many Māori artists who championed Māori art as art specialists, education advisors and teachers in schools exploring techniques, colour, texture, form, creative practice and the various aspects or components of mahi toi which elevated Māori art to a respected discipline, influencing and shifting historical attitudes toward Māori art from being a mere pastime or simply folk-art of a ‘dying race’ to a respected art-form connected to Māori origins and te taiao, the natural Māori world. Many of these artists integrated contemporary and traditional Māori art forms into their works, however, many work[ed] in media other than raranga and whatu.

I have chosen a selection of these Māori artists based on my being given permission to include images of these artists’ works. Many of them were born in the Te Huringa period (1860-1970), but the impact of their work often extended beyond this period. However, this acknowledgment of Māori artists is not finite and so mention must be made of others who have contributed enormously to this field including Buck Nin, Hirini Moko Mead, Fred Graham, Para Matchitt, John Bevan - Ford, Ralph Hotere, Kāterina Mataira, and Cath Brown. Without a doubt kairaranga from across the whenua have also contributed to the development and evolution of Māori art. But given they/we contribute to the kāhui raranga of the modern era, I have chosen not to profile anyone specifically in this field. Furthermore, this chapter explores how Māori art has evolved throughout the Te Huringa period and the influence of European culture and imported materials upon these Māori artists.

It is important for me as a weaver, and in accordance with tikanga Māori, to acknowledge these champions of Māori art, their artwork, their creative practice and their impact on the evolution of Māori art often influenced by European culture and imported materials. As well as kairaranga, other traditional Māori artists of whakairo (Māori carving), moko (Māori tattoo

designs on the face or body done under traditional protocols) and kōwhaiwhai (painted scroll ornamentation, commonly used on meeting house rafters) have also been influenced by European settlers. This chapter also explores how Māori artists have utilised new materials and adapted to the restrictions imposed on them that prevented them accessing natural resources.

The Impact of Te Wānanga o Aotearoa on Māori Art

It is from these Māori artists and their emerging art, referred to within Te Wānanga o Aotearoa as ‘rauangi’, that we have a nexus between traditional Māori art and contemporary Māori art. According to Kim Marsh (2021), *Kairuruku Toi Rauangi & Māori Visual Art, Te Wānanga o Aotearoa (TWoA)*, the term ‘rauangi’ was coined by Kereti Rautangata to explain the Māori Fine Arts.

This is what we now refer to as Māori Visual Art. It is my understanding that the translation of Rau – angi is a reference to the finest of lines on a whakairo. As a point of whakapapa in Rauangi we always look to Buck Nin one of the founders of Te Wānanga o Aotearoa, being a well known painter as well as an educationalist. Buck is acknowledged as being one of a group of painters who have contributed to Māori art becoming more integrated with the western gallery traditions which many artists now participate in. In terms of the founding whakapapa of Toi at TWoA he stands alongside Paki Harrison and Diggeress Te Kanawa as artists our kaiako look to in their respective strands (Kim Marsh 2021: Personal Communication).

Te Wānanga o Aotearoa is currently the biggest provider of mahi toi programmes in Aotearoa, New Zealand with an average of 700 enrolments per year covering five dominant strands including: raranga, whakairo, mau rākau, Māori performing arts and rauangi. But it was Dr Buck Nin, a world-renowned visual artist, who was the advocate for mahi toi and rauangi at Te Wānanga o Aotearoa. He also advocated for the development of a range of programmes across the institution. Dr Buck Nin cited in Scribe Ltd, Cullen & Henskes (2005) said, “...the crafts and the arts are basic...but on that foundation must be built the economic means to make a point, to make the voice of the people heard” (p.30)

Figure 23: Untitled



(Source: Scribe Limited, Cullen, & Henskes, 2005)

He was followed by tohunga whakairo, Dr Pakariki Harrison (and his wife Hinemoa, who was also a weaver). Harrison regenerated whakairo as a relevant art form in contemporary times by developing the whakairo curriculum and for teaching hundreds of students, sharing his knowledge and expertise along the way.

The origins of Māori Art

Prior to colonisation, early European explorers used art to depict their understanding of the New Zealand environment. The topographical sketches surveyed the landscape and its features identifying “land suitable for settlement and encouraging emigration” (Ministry for Culture and heritage, 2018, p.2, para.1). However, the importance of art to Māori is evident in the creation narratives which describes a holistic Māori worldview.

Rārangi maunga tū te ao, tū te pō, rārangi tangata ka ngaro, ka ngaro.
A range of mountains stands day in and day out, but a line of people is lost, is lost
(Mead, 1984, p.20).

Mead (1984) uses the above whakataukī as an analogy to describe how ancient artworks can be likened to a range of mountains, they [the artwork] remain despite being created by an artist of another era.

According to New Zealand history (no date), European artists had visited Aotearoa New Zealand to sketch their impressions of the country long before colonisation. Their sketches surveyed the landscape and its features which also identified “land suitable for settlement and encouraging emigration” (p.2, para. 1). Māori were seen as “an ideal race untainted by civilisation” (New Zealand History, no date). European ethnologists who studied art when they arrived in Aotearoa New Zealand tended to infer that Māori art held little importance once the Europeans arrived. Furthermore, they believed Māori art had come to an end with the European arrival, but in fact, major forms of Māori art continued (McLintock, 1966).

Royal (2007) discusses the interdependent relationship between people, birds, fish, trees and the natural elements and how this view is recounted through whakapapa and pakiwaitara (stories). An example of this, is the Māori creation story³, which has been passed down from generation to generation. It began with Io Matua [Kore] (Supreme Being) and was followed by Te Kore (the nothingness), Te Pō (the night) and then Te Ao Mārama (the world of enlightenment). Papatūānuku (Papa) and Ranginui (Rangi) in the beginning were joined as one. However, their children wanted to separate them to allow light to come into the world. With their separation, the children became deities of different parts of the natural world (Royal, 2005). One of their sons, Tāne-nui-a-rangi (Tāne of the heavens, who is also the deity of forests and birds), responsible for pushing his parents apart, then hunted for a source of light for the world created by their separation.

Tāne found Hinerauāmoa, the smallest and most fragile star in the sky. She was also the female element he had been searching for to create humankind. From this union came Hine-te-iwaiwa, the spiritual guardian of weaving, childbirth, and the cycles of the moon. Guided by Hine-te-iwaiwa, women are the main practitioners of weaving, and the guardians of the knowledge of raranga for future generations.

Io matua [kore]
Te Kore
Te Pō
Te Ao Mārama
Ranginui + Papatūānuku

³ Each iwi has their own variations of the creation story

Toi te kupu, Toi te mana, Toi te whenua

Language (kupu), authority and prestige (mana), land (whenua)

Toi – Origin, source, home, knowledge, art. (Barlow, 1991)

From the creation story, comes multiple practical guides of how Māori function, how they view the world and how these stories continue throughout time. They are not only told by way of the word, but also by way of visual interpretations of a story. Figure 24 below is a perfect example of a visual interpretation of the creation narrative by Cliff Whiting. He uses the medium of wood which he has carved and painted.

Figure 24: Te Wehenga o Rangi rāua ko Papa



From *Mataora – The Living Face*, 1996 by Adsett, Whiting, Ihimaera.

Early ethnographers such as Best also discuss the origins of the kairaranga. In 1899 Best wrote, “of the origin of the art of weaving, H. T. Pio says, the first of our ancestors to understand the art of weaving clothing was Hine – rauamoā, who was the wife of Tane-nui-a rangi” (Landers, 2011, p. 63). Best further describes Te Whare Pora (in the Tūhoe area) as “specially set aside for teaching the art of weaving in its various branches” (Landers, 2011, p. 63).

Within the sacredness of Te Whare Pora, a tohunga (expert) would lead the teaching of a tauira (student) to ensure the ‘knowledge, taste, dexterity, and power’ to become an expert weaver would be fixed in her mind in a single lesson. She is now the daughter of Rua and Hine – ngaroa’ (Hetet-Puketapu, 1989, p.2). It is from this origin story that we learn the art of whakairo, symbolic patterning of which takes us into the world of Tangaroa, the deity of the sea. Hine-ngaroa, a contemporary of Rua has taught us the art of whakairo in weaving.

For Māori, art features in their carved house, raranga (weaving and plaiting) clothing and moko (Māori tattooing). However, the arrival of Pākehā saw a decline in traditional art forms for nearly a century, with the knowledge (tikanga of mahi toi and rauangi) held by a few tribal elders (Harrison, Te Kanawa & Higgins, 2004). In addition, much of the literature written in the colonisation era was by Pākehā which meant that “many religious and philosophical aspects of traditional arts have not been recorded or studied in depth” (Harrison, Te Kanawa & Higgins, 2004, p.123).

Resources that Māori commonly used for art purposes were, bone, wood, stone, and flax, and within the making process the adherence to kawa and tikanga was paramount. With the introduction of new materials and techniques, the creator and creation of artefacts began to take on the Western ‘making’ of art process. In the middle of the twentieth century an interest in Māori art grew, resulting in new innovations that amalgamated the old and the new (Harrison, Te Kanawa, & Higgins, 2004).

Contemporary Māori art – New tools, techniques and styles tell an ancient story

Contemporary Māori art forms were used as a vehicle to tell the ‘*stories*’ of the past, the present and the future. Within the period of Te Huringa, the most dominating story to be told is the arrival of the European cultures to Aotearoa. Māori art forms were used to emphasise the impact of, the land wars, loss of land, language and culture. The effects of European colonisation changed the social and political role of the art-maker. The function of art changed from a primarily spiritual role to protest against change and an assertion of Māori identity and beliefs (Ministry of Culture and Heritage). European artists began to capture Māori history through their art forms.

According to Harrison, Te Kanawa and Higgins (2004), through the renaissance of Māori culture, a resurgence in the traditional Māori arts began. Māori artists in the twentieth century embraced the introduction of new materials, style, techniques, and innovation, as this allowed for them to incorporate old practices into a contemporary context. With the end of the Second World War, Māori were experiencing the fast changing social and cultural conditions in Aotearoa New Zealand, and the urge to uproot and move to the cities was not only compelling, but a necessity to survive the impacts of colonisation. The relevance of customary Māori arts

began to be questioned and more Māori artists were drawn to the new contemporary crusade that the urban environment and context offered. As Mane-Wheoki (2014) highlights,

...a Māori art movement began to emerge in the 1950s and 1960s among artists who had studied at university art schools. They were introduced to Pākehā art practices and the types, styles, themes and materials of both classical and modern European Art. (p. 4)

Māori artists such as Selwyn Wilson, Arnold Wilson, Pauline Yearbury, Freda Rankin (later known as Kawharu) and Margaret Sampson were among the first Māori graduates from Elam School of Fine Arts at the University of Auckland who had qualifications in fine arts (Mane-Wheoki, 2014). In 1958, Northland-based contemporary Māori painters Ralph Hotere, Paratene Matchitt, Katerina Mataira, Muru Walters, Selwyn Wilson and Arnold Wilson held an exhibition. This was a first of its kind. These artists adapted Western modernism and incorporated Indigenous Māori tradition, described as a style known as primitivism (Mane-Wheoki, 2014).

The following section captures impactful historiographies of some of the significant people who have contributed to the status and development of Māori art in various ways through painting, architecture and sculpture, and traditional Māori art forms such as kōwhaiwhai, tāniko and tukutuku. Of significance is that they saw a place for Māori art in contemporary Aotearoa New Zealand society.

Sir Apirana Ngata (b. 1874 d. 1950) and Sir Peter Buck (b. 1877 d. 1951)

Sir Apirana Ngata and Sir Peter Buck also known as Te Rangi Hīroa were contemporaries who were responsible for retaining knowledge about raranga and whatu techniques (Sorrenson, 1996, p.1).

Ngata was particularly interested in cultural activities. He was an exponent of haka and promoted the Māori performing arts through tribal competitions. He was responsible for collecting and recording hundreds of songs and chants from the iwi (tribe[s]) of Aotearoa, New Zealand which became the four volumes of *Ngā Mōteatea*, with translations and annotations that he co- authored with Pei Te Hurinui Jones.

Ngata also encouraged and supported the decorative arts especially whakairo and tukutuku. Ngata's influence saw the establishment of the School of Māori Arts in Rotorua in 1926/27 and he was instrumental in the construction of wharehau around the country (Sorrenson, 1996; Harrison, Te Kanawa & Higgins, 2004) including wharehau on the East Coast such as Pākirikiri Marae which was opened in 1934 in Tokomaru Bay. The walls of the wharehau, Hinematikotai at Pākirikiri Marae are also adorned with tukutuku panels. The School of Māori Arts was based in Rotorua to take advantage of the master carvers in the area. It was Ngata's view that the school would "maintain traditional ways of life for all Māori" (Graham, 2014, no page number).

Figure 25: Students at work on several poupou (carved posts) at the Rotorua School of Māori Arts and Crafts



From Rotorua Museum of Art and History. Ref # CP-274 (<https://teara.govt.nz/en/photograph/43109/rotorua-school-of-maori-arts-and-crafts>)

Sir Peter Buck was a professional anthropologist for a significant part of his adult life. He spent considerable time in the Pacific and Aotearoa, New Zealand on field trips to record the culture and music of Māori communities. He was a prolific researcher and writer and published many essays in the *Journal of the Polynesian Society*, and a monograph, *The evolution of Māori clothing*, was published as a Polynesian Society memoir in 1926. Buck also spent considerable time in the Cook Islands and published his findings in, *The material culture of the Cook Islands (Aitutaki)* in 1927. It is said, that through these meticulous studies, amply illustrated by his skilful line drawings, Buck established himself as the leading authority on Māori material culture for his time. His corpus of work is still used and cited by scholars globally, particularly those studying Pacific anthropology, history, languages, and cultures.

Gordon Tovey (b. 1901 d. 1974)

People refer to the ‘Gordon Tovey Era 1946-1966’ and this is because he championed Māori art specialists including Pine Taiapa, a renowned Māori carver and John Scott, a visual artist who made a big impression in the 1950s.

Tovey’s talent was in painting with his first paintings being ‘accepted by the New Zealand Academy of Fine Arts’ (Henderson, 2000). His art took him to London where he designed posters for a railway company. Tovey and his family returned from England in April 1930. Tovey applied and was successful in securing a tutoring position at the School of Art at King Edward Technical College in Dunedin (Henderson, 2000). With his flare, leadership qualities and educational skills, Tovey was promoted to head of the art school, and he began adding his touch by introducing ‘innovative programmes, integrating art, drama, music and movement’ (Henderson, 2000, no page number).

Tovey is described as a visionary and revolutionist in the art world. Tovey saw the importance of Māori art and held a belief in the importance of the past and Māori oral narratives.

...an early advocate of biculturalism, encouraging the teaching of Maori cultural activities alongside European ones to both Maori [sic] and Pakeha [sic] children. Tovey [oversaw] the induction of Maori artists ... into art education in the 1950s. His support [would] prove crucial in the development of contemporary Maori art (Barr 1992, pp. 203-204).

Tovey wrote the book, *The arts of the Maori* in 1961 which was issued to every school in New Zealand. He was instrumental in introducing Māori art into the school curriculum, although at the time many schools did not take part. Even though there was reluctance, it was obvious that change was coming (Harrison, Te Kanawa, & Higgins, 2004).

Figure 26: Education Department Bulletin

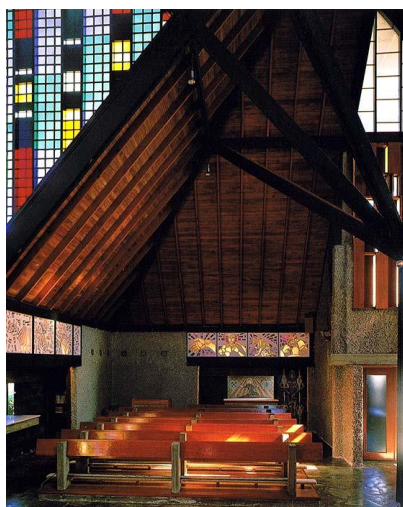


Education Department bulletin “The Arts of the Maori” prepared by Gordon Tovey national supervisor for arts and crafts. From NZEI Te Riu Roa and National Publicity Studios. PAColl-2647-01-011. Adapted with permission.

John Scott (b.1924 d.1992)

John Scott was a visual artist. Modern Māori art started to make an appearance from the 1950s in areas such as architecture and visual arts. A contemporary Māori artist, Scott was inspired by buildings in New Zealand that resembled the “whare and woolshed” (Walden, 2000, no page number). Scott designed a chapel for his old school St John’s College in Hastings, which led him to being commissioned to design the Futuna Chapel in Karori, Wellington (see Figures 15 and 16 below).

Figure 27: Futuna Chapel Entrance



Commissioned by the Catholic Society of Mary, designed by John Scott and built by the Brothers of the Society of Mary. From “Contemporary Māori art – Ngā toi hōu – Ngā whanaketanga hou” by J. Mane-Wheoki (2014).

Figure 28: Futuna Chapel Ceiling



Commissioned by the Catholic Society of Mary, designed by John Scott and built by the Brothers of the Society of Mary. From <https://futunuatrust.org.nz>

According to Waldren (2000) the Futuna Chapel combined “structural elements of the Māori meeting house – a central pole, rib-like rafters and low eaves – with traditional church architecture” (no page number). These elements were reflective of the modern European architects, thus portraying the blending of two distinct areas. The Futuna Chapel is often referred to as one of John Scott’s best works, as Walden (2000) notes, “the jewel in his career...a masterpiece of national and international significance” (no page number).

Cliff Whiting (b.1936 d.2017)

In the beginning was Te Kore, the void, then came Te Po, the potential, then te ao mārama, enlightenment, such was the creation of the world and the process for the creation of my art (Gardiner-Hoskins, 2015).

Cliff Whiting is often regarded as one of New Zealand’s most influential Māori artists (Waka Huia, 2015). Whiting went to Wellington Teachers Training College to study art. He further honed his art skills at the University of Otago. Gordon Tovey reintroduced Whiting to Māori art. It was through Tovey that Whiting, along with three other Māori artists, Ralph Hotere, Te Muru Walters and Te Para Matchitt went to Ruatoria to learn about the different types of Māori art (Waka Huia, 2015). While in Ruatoria, the artists met Pine Taiapa, a master carver from Tikitiki. Pine Taiapa taught the artists the ‘traditions surrounding traditional weaving panels’ (Waka Huia, 2015). Through the work of Pine Taiapa, Whiting began his service to the community in helping to restore the wharenui and tukutuku panels in the area. He worked with local Māori communities and with schools to actively promote the engagement with Māori art.

The lack of availability, and price of native timber led Whiting to investigate the use of modern materials in particular particle board and bold coloured paint. Whiting viewed the marae as playing a vital role in the maintenance and revitalisation of Māori art. This is depicted in two projects he led beyond 1960 (see Figures 17 and 18 below).

Figure 29: Te Rau Aroha Marae



From Waka Huia – Cliff Whiting. <https://www.youtube.com/watch?v=wB5LK4nJOnY>

Figure 30: Te Hono ki Hawaiiki



From *Whakairo – Māori carving – Carving in urban environments*. By B. Graham, 2014 ([Modern marae: Te Hono ki Hawaiiki – Whakairo – Māori carving – Te Ara Encyclopedia of New Zealand](#)).

During his lifetime, Whiting acquired a wealth of knowledge about raranga, dying, creating hīnaki, and tukutuku from his experiences in restoration such as Kauaetangihia Marae at Whangaparāoa (Cape Runaway) in Te Whānau-a-Apanui.

Arnold Wilson (b.1928 d.2012)

Arnold Wilson was a visual artist and sculptor of Ngāi Tūhoe and Te Arawa grew up in Ruātoki. Wilson attended Elam School of Fine Arts and was the ‘first to graduate with a Diploma in Fine Arts with first class honours in sculpture’ (The Arts Foundation, 2021). He went on to Auckland Teachers Training College and became an art teacher, a career he held for many, many years. Wilson was one of many who were instrumental in reviving Māori art in schools and the wider community. However, according to Skinner (2008 as cited in Graham, 2014), Wilson is reported as saying, “...reviving so-called Maori [sic] arts is a dead loss...all they’re getting is a template of what was done before 1840, or worse, a template of the template that was created by the Ngata revival” (p.12).

Wilson’s bicultural background can be seen through his work as a sculptor, which enabled him to explore and experiment with ‘traditional and non-traditional materials’ ([Arnold Manaaki Wilson | Arts Foundation \(thearts.co.nz\)](https://thearts.co.nz/arnold-manaki-wilson)). Wilson’s work expanded to working on marae projects, one of which was Awataha Marae on the North Shore of Auckland. He took students back to the marae where they experienced first-hand the cultural practices in a marae context, such as gifting work back to the marae and community, which highlighted the concept of koha, the customary gifting practice.

Wilson was an influential Māori artist who challenged the orthodoxies and practices of Māori and Pākehā art traditions. Wilson’s work as an artist was described by one art critic, Frank Davis “as raw, crude and powerfully expressive of which broke new ground and was a tremendous challenge to others” (Ihimaera, Adsett, Whiting, 1996, p.32).

Figure 31: Arnold Wilson in his studio



Influenced in its development by both Polynesian and European traditions, his work reflects his strong originality and integrity of purpose. From “The Sculpture of Arnold Wilson” *Te Ao Hou*, 52, pp.32-33.

John Bevan Ford (b.1930 d.2005)

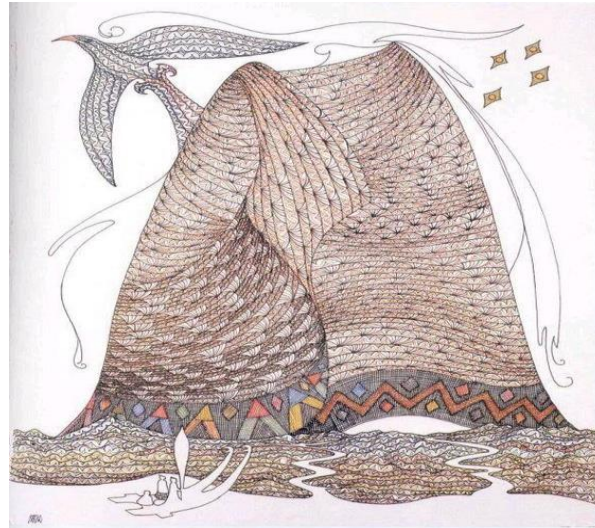
John Ford is another influential Māori visual artist. Ford specialised with coloured inks and liquid acrylic and at times, coloured pastels, and graphite. He was of the early generation of contemporary Māori artists. For 17 years, Ford was a professional arts advisor to schools. Ford was involved in tertiary education for nearly two decades; he was an arts lecturer at Hamilton Teachers College from 1970-1973 and a senior lecturer in Māori arts at Massey University, Palmerston North, from 1974-1988. It was at Massey University where Ford introduced Māori visual arts into the degree programme in Māori Studies.

Across the past twenty years my work has been greatly influenced by the cloak. This originated from our family history, where here in Aotearoa, New Zealand the Maori and European branches each needed the flax plant to carry forward their futures. As I contemplated the mix of outcomes from the 1840s, the rope works, the trading, the marriages, the continuing migrations etc these thoughts became materialised in twisting fibres that grew into great taniko bordered cloaks. Like birds who migrated as people did the cloaks fly into the sky. (Bevan-Ford, 2019)

Ford became a full-time artist in 1990 and his work has appeared in collections around the world. He has worked at the most prestigious museums and art galleries around the globe, such as the Museum of Modern Art in New York and the British Museum in London. His work also appeared in galleries in Aotearoa, New Zealand. Ford’s work ranges from traditional carvings

for marae, to sentinel figures in the minimalist style, to renderings of tribal traditions in ink. His inspiration was from his genealogy links to Ngāti Raukawa and Kapiti.

Figure 32: Aotea by John Ford



Aotea by John Ford. From *Mataora – The Living Face*, 1996 by Adsett, Whiting, Ihimaera.

Sandy Adsett (b.1939 - current)

Sandy Adsett is a painter and visual artist. He is considered one of the most important Māori artists in Aotearoa, New Zealand. The Tairāwhiti Museum (no date) describes Adsett as “primary mover and shaker of the Māori Visual Arts since the 1950s” (no page number).

Adsett’s art speciality is painting, but he also has experience in carving, weaving, costume, and stage design and of course tukutuku and tāniko (The Arts Foundation, no date). Adsett has committed a lifetime towards the advancement of Māori expression and has been involved in some of the most instrumental movements in Māori art history as part of the ‘Tovey generation’. An exponent of Māori visual arts and design, Adsett has taught painting and kōwhaiwhai to several tertiary students over the years.

An advocate for Māori Visual Arts and Māori expression, Adsett has been pivotal in setting up numerous art schools for Māori to thrive in, such as Toihoukura (Gisborne) and Toimairangi (Hastings) for Te Wānanga o Aotearoa. Adsett has influenced governmental departments, developing structural systems to support Māori art and artists to flourish locally and

internationally. An example of this is the development of Te Ātinga Committee alongside Cliff Whiting and Kura Waru Rewiri and others.

Adsett is one of the artists who was responsible for resuscitating the figurative and non-figurative traditions of kōwhaiwhai, liberating its form and its limited colour palette and returning it to its original vitality and exuberance. His work has centred almost exclusively on the form of abstract kōwhaiwhai, allowing it to leave the meeting house and find new places in schools, art galleries, museum and offices to be articulated to the ever-changing relationships of Māori within the world (Adsett, Whiting & Ihimaera, 1996). Of significance is that Adsett has been involved in the restoration of the wharenuī, Hinemihi at Rauponga, including the creation of tukutuku panels.

Figure 33: Sandy Adsett



Figure 34: Tribes of Pahuwera



An important point to make is that several of these artists were highly proficient speakers of te reo Māori (the Māori language). For example, Ngata, Buck and Wilson and so their contribution to Māori art often extended across the various elements of mahi toi and rauangi and as such helped to retain language specific to these elements which has helped in the revitalisation of te reo Māori. Kāterina Te Heikōkō Mataira was another example of this. Born

in Tokomaru Bay in 1928, she was an art teacher in her early years; another one of the ‘Tovey flock’. Then she, with the support of Ngoi Pewhairangi, co-developed Te Ātaarangi, a method of teaching te reo Māori utilising cuisenaire rods (rākau) and spoken language based on *The Silent Way* by Caleb Gattegno. Mataira became a champion of te reo Māori.

As an artist, a teacher, and an author, Mataira, along with several illustrators including Peter Gossage, Julia Crouth, Joy Cowley, Yvonne Morrison, and Joy Watson, produced numerous children’s Māori language books. These books provided children with Māori creation stories, an introduction to the wildlife and the native flora and fauna of New Zealand, stories of grandparents and oral narratives. These books detailed Māori kupu (word[s]), colourful images and captivating story lines to enhance the learning of the Māori language. However, it was her three novels, *Te Atea*, *Makorea*, and *Rehua* that were watershed moments in her career. Even though Mataira passed away in 2011, her legacy is kept alive by one of her children who is an artist in his own right and was an illustrator for some of her books in the 1960s.

All of these Māori artists mentioned throughout this chapter have championed the development of Māori art. Many of them have incorporated aspects of the traditional into the contemporary and repositioned the mana of Māori art as relevant and in some ways quite magical within the contemporary world. E mihi ana ki a koutou katoa mō ō koutou kaha me ō koutou māia me ō koutou ngoi! Tēnā koutou katoa.

Defining Māori Art/ist[s] – customary art or new art?

Mane-Wheoki (2014), states that Māori artists found a political voice that demanded action towards the lack of honour toward the Te Tiriti o Waitangi. Contemporary Māori artists who were practising visual arts outside of a customary tribal context were embracing the adaptations and innovations of European influence. The work attributed to this style was called into question by Māori traditionalists deeming it sacrilegious. Other opinions highlighted that Māori artists were dependant on, and controlled by, European culture (Ministry of Culture and Heritage).

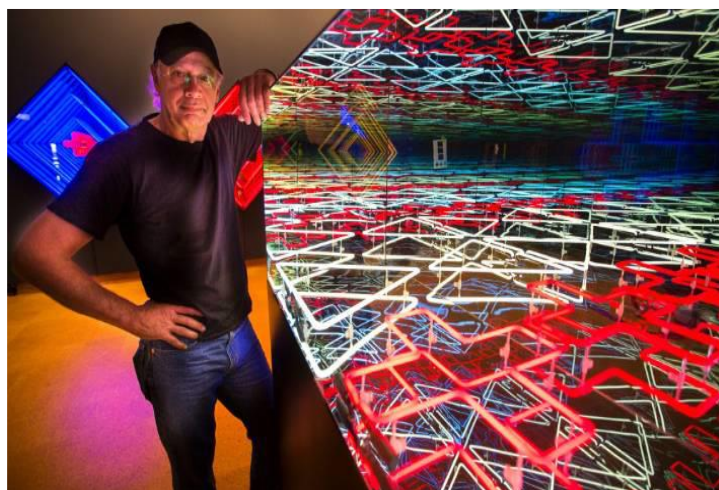
The relationship between this new art and customary art remained unclear. Practitioners and critics vigorously debated whether it represented continuity with tradition, or rupture. Kāterina Mataira noted the strong Māori affiliations influencing the sculptures of Arnold Wilson and Paratene Matchitt, and the use of Māori motifs, carving and kōwhaiwhai patterns in the paintings and designs of

Muru, Matchitt and Whiting. For Māori journalist Harry Dansey, on the other hand, it was the ‘absence of surface decoration and the presence of a smooth, lustrous finish’ that marked out the modern aspect of contemporary Māori wood sculpture. He was baffled by Hotere’s austere formalist abstractions, observing that they show. What would he have made of the work of Matt Pine, who was at that time based in Europe, and practising a severe minimalist sculptural style? (Mane–Wheoki, 2014, p.2).

Robert Jahnke is an example of a Māori artist who has employed various technologies in his artwork. For example, in 1996, he exhibited a remarkable use of new technology that portrayed the optical effects to capture the Māori notion of the emergence of Te Ao Mārama, the world of light from the darkness of, Te Pō. The exhibition named ATA, a third reflection, explores Māori creation narratives and prophetic imagery through light and reflection.

Jahnke translates neon forms into diamonds, triangles, crosses and clubs, and words such as ATA and TUKU, into illusionary, spatial reflections that appear endless and multi-dimensional. His approach uses rectilinear compositions associated with tukutuku, particularly the diamond. He revisits key iconographical devices associated with the Christian cross and the club that became part of the millennial religion of Rua Kēnana. Text remains a key element in Jahnke’s work as sourced from key tribal houses as early as 1842, or from the gateway entrance to Hīona, Kēnana’s roundhouse. When built in 1907-8 in the remote settlement at Maungapōhatu with support from both Tūhoe and Te Whakatohea, this unique structure was embellished with clubs and diamonds. As Jahnke states in this respect, “the grounding of the work in relevant narrative context maintains my desire to locate my work within a cultural paradigm of significance (Friend, Smith, & Jahnke, 2016, p.5).

Figure 35: Robert Jahnke



From *Hamilton’s newest sculpture: A ‘portal’ to the other side (of the river)*,
by M. Mather, 2019

Conclusion

Māori artists many of whom began their professional lives as artists as art specialists, education advisors and teachers in schools have made a huge impact on elevating the status of Māori art in contemporary times through their work in exploring techniques, colour, texture, form, creative practice, Western materials, tools, methods and the various aspects or components of mahi toi and rauangi, influencing and shifting historically negative attitudes toward Māori art. They were indeed champions of Māori art. Many of these artists integrated contemporary and traditional Māori art forms into their works, however, many work[ed] in media other than raranga and whatu.

The work of these artists continues to provide stories, paintings, carvings, sculptors and language of a time when Māori were completely disenfranchised from their traditional homelands, from their language and from their culture.

Chapter 4

Te Aho Matua

Introduction

This is the 4th thread of this exegesis which will focus on the preparation and beginning of a three papa whāriki as part of the Whakaaturanga. It is important to note that the researcher a practitioner of whatu muka and customary tukutuku, is taking on the role of a tauira, in the making of the whāriki. The documentation of the completed whāriki in full will be included in Chapter 5.

This thread will also cover the researcher's contribution to the collaborative piece for the Whakaaturanga; that being, preparation of whenu, aho and tāniko aho, for a muka korowai. The creative practice features three components:

- Individual pieces by each of the respective kairaranga
- A collaborative piece designed by all three kairaranga
- Whakaaturanga at the Apakura Campus of Te Wānanga o Aotearoa will be a team effort by all three kairaranga as well as a curator.

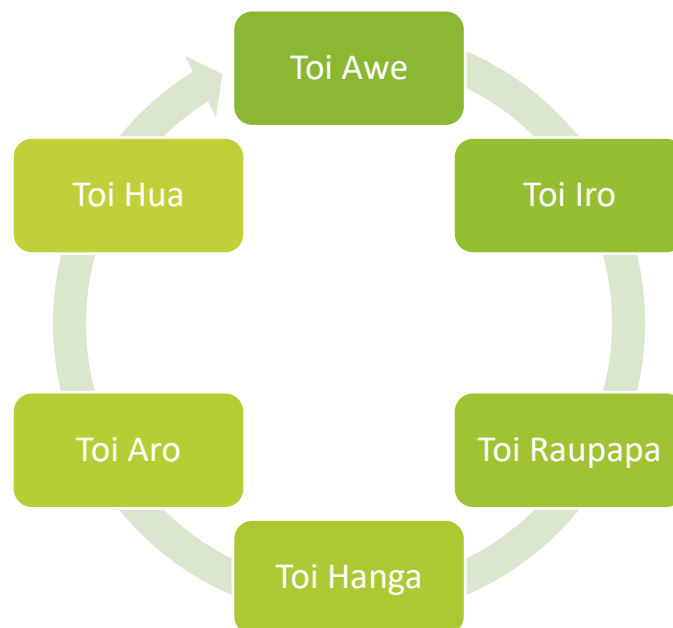
To further articulate the process of making art the researcher refers to, Pouwhenua Whakairo Kereti Rautangata who has developed a model to guide tauira and kaiako of Te Wānanga o Aotearoa, the largest provider of Māori art programme in Aotearoa. Kereti refers to the following model as the Toi Ideological Model.

There are six components of the Toi Ideological Model.

- **Toi Awe** (Creative Process) is the creative process which Māori engage in their work within the field of Toi Māori (Māori art).
- **Toi Iro** (Exploration): This principle is concerned with the exploration of expressive processes, potential of materials and ideas, the use of media to express ideas, personal and cultural perspectives, communicating visually and/or using voice, sound and movement.

- **Toi Raupapa** (Organisation): This principle is concerned with the effective management and organisation of time and resources to deliver a highquality product. This principle also incorporates the observance of tikanga and kawa and health and safety requirements.
- **Toi Hanga** (Creation): Toi Hanga is the application of technical skills that allow an artist to manipulate a medium and transform this medium into a completed body of work. This principle also relates to the ability of the tauira to apply the principles of Toi Raupapa, Toi Awe, Toi Iro and Toi Aro to their creative practice.
- **Toi Aro** (Reflection): Toi Aro refers to an artist being able to critically reflect and analyse the creative process. Through this process new learnings, innovations and future directions can be solidified.
- **Toi Hua** (Completed Body of Work): Toi Hua is the culmination of Toi Hanga, Toi Iro, Toi Awe and Toi Raupapa that results in a completed body of work. These principles combined allow the artist to flourish in their chosen kaupapa toi (area of specialty) and have all the skills necessary to produce quality art.

Figure 36: Toi Ideological Model



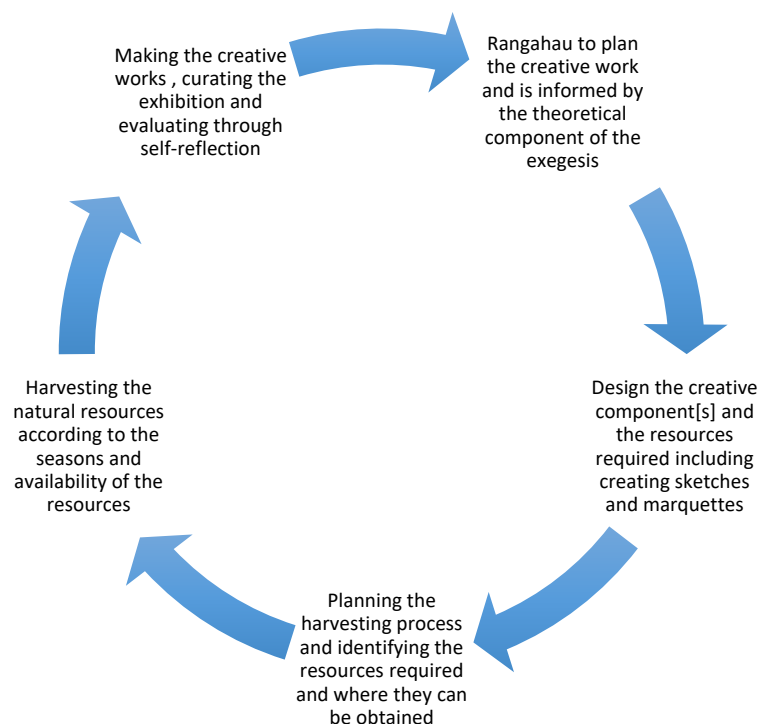
Note. The Toi Ideological model is a creative process that is framed by philosophical underpinnings of practice as cultural practitioners in developing their own individual work and their collaborative Whakaaturanga. Re-adapted from Rautangata, K. (2013). *Toi Awe, Toi Iro, Toi Hanga, Toi Hua*. Te Awamutu, New Zealand: Te Wānanga o Aotearoa (pp. 8-11).

A Visual Diary/Journal is the standard practice within Toi Awe. It provides a record and detailed evidence of the cultural practitioners thinking and journey from ‘the thought’ at the outset of the journey, to ‘the execution and presentation’ of the final creative output. A journal may contain ideas, concepts, experiments, sketches, images, calendar notes, research notes, personal communication quotes, observation notes, patterns, designs, techniques, samples, marquettes, self-reflection notes, etc.

Toi Awe: *looking into one’s **Soul** one’s **Spirit** for **Inspiration** on a chosen topic or project*

At a supervision held in Ruātoki in June 2018, with my colleagues and our supervisor, we discussed a model to describe the process involved in preparing artefacts for an exegesis and the Whakaaturanga. The process described in Figure below is important to understand as it will determine the quality of the final creative works. Importantly, this model shows the long process of creating the artefacts from planning to harvesting natural materials and the preparation process to making the artefacts for Whakaaturanga.

Figure 37: Creative Process



From this model I have drawn upon and articulated the creative process and philosophical underpinnings of practice that have been adopted as a cultural practitioner in developing my individual work and that of the collaborative artefact and Whakaaturanga.

This model of thinking and understanding is not a new concept, however as a kairaranga I have never articulated the process and put it into a visual representation. Kāhui kairanga make work, intrinsically following a process that has been taught and handed down to them. For the purpose of completing a PhD, it is important to define, clarify and share this learning. As a practitioner of customary practice, I have an obligation to share this learning to ensure that the learner, can if they wish, ‘tell my story’ in my context, space and time.

The Whakaaturanga and exhibiting of the completed artefacts outside my whānau, hapū and iwi, does not sit comfortably with me as practitioner, however, I understand the requirements to complete this study. The work I have completed in the past is by way of koha to my whānau, hapū, iwi and wider community; this work has been a contribution to my various marae of which I affiliate to in Ngāti Maniapoto and Ngāti Hikairo.

In the submission of my PGR9 to the Faculty of Culture and Society AUT Academic Board I stated the following;

It is intended that the Whakaaturanga will be informed by oral narratives and te reo me ngā tikanga Māori (Māori language and customary lore), as this knowledge bank is located within te ao Māori and mātauranga Māori.

- It will tell the story of the origins of Raranga
- It will showcase the natural resources within the environment, Te Ao Tūroa
- It will be a manifestation of life in that resources are regarded in te ao Māori as living organisms that give expression to our rituals and traditions
- It will symbolise interactions between humans and humans and humans and the natural world
- It will celebrate the mana and leadership of the kairaranga and her relationships with natural resources deemed to be her tuakana relating to whakapapa
- It will show the creative potential contained within the kairaranga and her ability to conceptualise, design and produce magnificent works inspired by the atua (deity) that maintains the integrity of the iwi

I am also reminded of a question that was posed during the presentation of the PGR 9 which was – “what will be the significance of the artefact to the exegesis”. I had also stated that possible artefacts may be in line with my speciality of whatu muka and customary tukutuku, but I was unsure at the time of what would be made. The question prompted me to re-think the artefact/s.

- What to make?

- Why am I making this?
- Does this contribute to a need within my whānau, hapū and iwi?
- Will I be challenged as a practitioner?
- What story will it be telling?

I chose to make whāriki for two main reasons. Firstly, this will be an acknowledgement to my treasured mentor Aunty Digger. During the time of learning whatu muka and customary tukutuku from Aunty Digger it was always intended that I learn to 'Raranga' and in particular whāriki. Contribution to our marae and whānau, hapū and iwi by way of continuing the teachings of muka korowai, customary tukutuku and whāriki was an important kaupapa of which she referred to as Ngā Taonga e Toru. Unfortunately, I did not get the opportunity to learn whāriki before Aunty Diggers passing in 2009.

Secondly, I saw a need for part of my Te Wānanga o Aotearoa community. Morning karakia at Apakura is a time where all kaimahi, tauira and extended whānau join to celebrate the day ahead. Tamariki and kaiako who attend the Early Childhood Centre - Te Kākano Apakura, are part of this time and for many years they have used a mat purchased from a local Coin Saver shop to sit on and participate in Karakia. Making my first whariki for these tamariki made complete sense as a gesture of koha to this whānau.

Toi Iro: *Understanding the Knowledge researched*

Toi Iro identifies the knowledge researched, its explorations and applications Whāriki has its place in Māoridom, and patterns placed on whāriki have specific placement within the whare tūpuna.

The word whāriki has been explained as meaning whā- ā- āriki meaning the four āriki or atua. The four atua are Tāne, Tū, Rongo and Whiro. They sit at each corner of the whāriki and are a reminder to us of the attributes that we share with these atua.

There are various types of *whāriki* used for different purposes as Erenora Puketapu-Hetet describes in her book, 'Maori Weaving' (p.54.)

- | | |
|----------------------------|---|
| • Tuwhara | course mat placed under a fine mat |
| • Tienga, tianga or porera | fine Kiekie mat usually patterned |
| • Pokepoke | course mat may usually only be one width wide |
| • Hipora | course mat made from untreated harakeke |

- Porapora plain mat
- Tapau or tapou small mat to lie on
- Takapapa mat to spread food on

Whāriki in the past during the classical period and transitional period were used to cover the floors of *whare*. However, toward the end of the transitional period and into the modern period, *whāriki* making depleted and in this current space and time, some *whare tupuna* have only one or two treasured *whāriki* and in some cases none. This was due to the advent colonial imperialism and the introduction of woollen carpets and mats. It has only been in recent years that our people have wanted *whāriki*, which we have been fortunate enough to still have knowledgeable ones that are willing to share the techniques (Paparahi, 2018).

Whāriki were traditionally used in ritual and ceremony. A ceremonial whāriki is named a takapau. Takapau was also used during the initiation into te whare pora the weaving house also known as te whare parapara and whare takutaku in other districts (Mead, 2003).

Jacqueline McRae-Tarei (2013) states;

According to my learning at least two whāriki are woven at a time. Some, may say two or more whāriki are woven so they are not mokemoke or lonely. Others say it is simply to reinforce and retails the learning knowledge. To retain this 'tikanga' a student weaver volunteered to weave a separate whāriki alongside. This approach converges together what I have been taught and my present developing creative thought process as a contemporary weaver (p. 31).

Toi Hanga: *The Design process and Creating a form*

Design

My journey as a tauira in the making of this whāriki begins with a discussion with my Kaiako, Ngāturu Paparahi. Ngāturu who is of Ngāti Kinohaku descent, was one of my first tauira learning whatu muka and customary tukutuku twenty years ago and she has continued her learning and teaching to the present day of which she is now runs her own class as a Kaiako under the Maniapoto Campus Te Wānanga o Aotearoa. Ngāturu has become an exponent in Whāriki sharing her skills with whānau, hapū and iwi.

The design will be Takirua with one row of niho taniwha on each papa. There will be no colour added.

Harvesting and preparation

When harvesting, it is important to follow all tikanga in relation to this process. Tikanga can vary between whānau, hapū and iwi so its is important to adhere to the correct practise and this can be as simple as using ones' common sense.

The Pā Harakeke is likened to whānau – each plant is made of of many whānau, rito (child), awhi rito (mother & father) and tupuna (grandparents). The rito and awhi rito are never harversted – this ensures the continual growth of the plant. We harvest from the tupuna outwards cutting on a downward slant (see figures 39 and 40).

Harvesting “*what you need , not what you want*” is always good practice as harvesting more than required and not be able to be prepared quick enough could be wasteful.

In preparing for the whāriki, harvesting for each papa (panel) will be done seapartely. This will allow me to gauge how many rau (blades of harakeke) will be required for the first papa. In discussion with my kaiako, I will harvest and prepare 600 rau of which will be sized in width and from this I will gain 1800 whenu (sized rau). Depending on how well the Pā harakeke has been looked after not all harvested rau can be used. Unused harakeke form my Pā Harakeke is taken back to the plant for decomposing naturally.

Figure 38: Identification of Harakeke



(personal communication, Taituha.G.)

Figure 39: Harvesting awahi rito



(personal communication, Taituha.G.)

Figure 40: Pā Harakeke left clean and tidy



(personal communication, Taituha.G.)

Figure 41: Cut away tāke(butt)



(personal communication, Taituha.G.)

Preparation for width and length of harakeke

The use of a shearing comb is now required to size each whenu (blade). In discussion with my kaiako, I will need to prepare at least 600 whenu all the same width and length. Each whenu will provide at least 3 to 4 smaller whenu. The shearing comb is pushed into dull side the whenu to create a slight incision – from there each smaller whenu will be separated out, preferably still attached to the butt.

Figure 42: Sizing for width



(personal communication, Taituha.G.)

Figure 43: Sizing for width



(personal communication, Taituha.G.)

Hapine (to soften)

Hapine is a process to soften the whenu in preparation for boiling. Each weaver will use whatever tool is suitable or available for this process. I am using a steel rod to complete this process. The dull side of each whenu is softened preferably still attached to the takē (butt of the

harakeke). When the harakeke is boiled and dried and then ready to use placing , 4 whenu together allows you to use 4 whenu at one time as you work on the whāriki.

Figure 44: Steel rod is used to hapine



(personal communication, Taituha.G.)

Figure 45: Mahi hapine on the dull side



(personal communication, Taituha.G.)

Rui (sorting for length)

Whenu can now be sorted into lengths. Another process that will help with the organisation of my harakeke. Bundles of 25 whenu in specific lengths will allow for good management of my

project. Well thought out organisation in preparation for completing an art piece is important. I am preparing for my first papa and I should have enough harakeke for the completion. The length of the harakeke must be long enough to allow an adequate width for each papa. You must be mindful to allow for the addition of the next papa to be joined. It is better to have it too long than too short or the joining of the next papa will be problematic.

Figure 46: Mahi Rui (sorting for length)



(personal communication, Taituha.G.)

Figure 47: Mahi Rui (sorting for length)



(personal communication, Taituha.G.)

Again the importance of good organisation at every point of preparation and tying in bundles of 25 means your harakeke is organised by the amount and ready for the next process which is to boil. The harakeke is tied in bundles of 25 and then two bundles of 25 are joined together to be boiled. They are joined in a way that can be hung over a line to dry. This also makes it much easier to retrieve from the boiling water with a stick for safety purposes.

Figure 48: Tying harakeke in bundles of 25



(personal communication, Taituha.G.)

Figure 49: Tying in bundles of 25



(personal communication, Taituha.G.)

Figure 50: Tying 2 bundles of 25 ready to boil



(personal communication, Taituha.G.)

Boiling of the Harakeke

Harakeke needs to be boiled to be preserved for the making of whāriki. Once boiled the harakeke can be stored until required for use. Once water is boiled a small amount of salt is put into the pot as this will help the preservation of the harakeke. Harakeke is then immersed in the boiling water. Harakeke is placed on a stick and placed into the boiling water. Leave for about 2 minutes and then take the harakeke out with the use of the stick. It can then be hung to dry

Figure 51: Boiling



(personal communication, Taituha.G.)

Figure 52: Boiling



(personal communication, Taituha.G.)

Figure 53: Drying



(personal communication, Taituha.G.)

Figure 54: Dried and ready to weave



(personal communication, Taituha.G.)

Commencement of whāriki

Figure 55: Beginning the first 3 ara using the Takirua weave



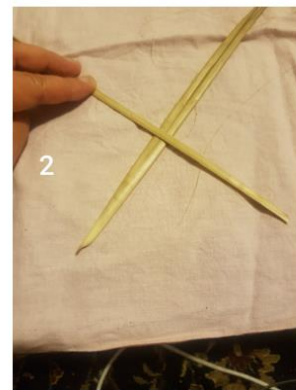
(personal communication, Taituha.G.)

Figure 56: Starting Takirua (images taken form my Journal)

Lay your 1st 2 whenu down toward the right

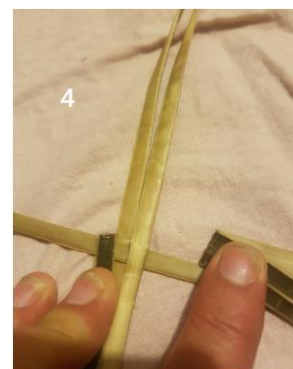
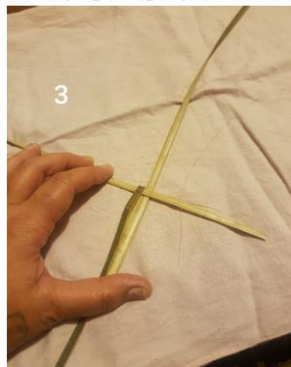


Place 1 over the 2 facing toward the left



Next placement is to your right. Its important to always make sure that your working in twos, image 3 u will see 1 whenu tonthe right, this images u have placed one beside it

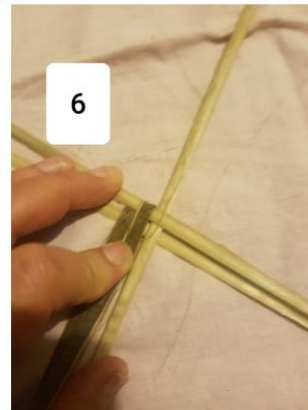
The first of the 2 laying to right you fold back on itself



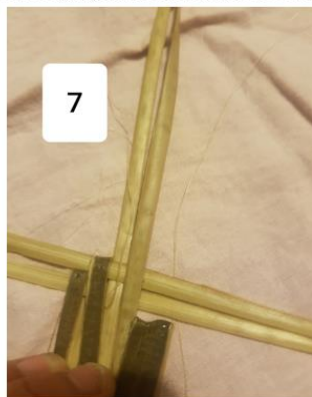
Next placement is to your left, placing the next whenu over 2.



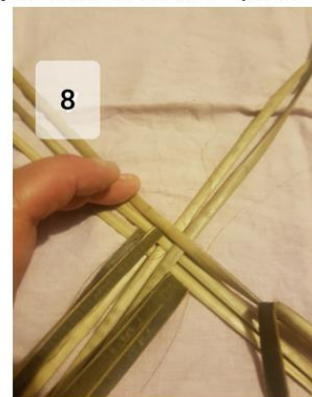
Next move is to pull back the whenu next to the one that is already pulled back, you can now start to the takirua technique taking shape, also u see the one on its facing the right?



Next move is to put a mate next the one that was on it's own, see image 6,. Here u will see 2 folded back and 2 flat facing the right, takirua has now started



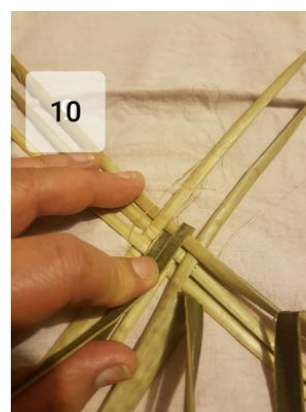
Now place your next whenu over 2 , as in the picture



Here is where u fold back into place the first whenu that was pulled on itself



Here is where u fold back the whenu that is next to the remaining one that is folded back. By doing that u have 1 on it's own that needs a mate. See next image



Here is where u place a whenu next to the one that was on it's own, again remebrr never to leave that 1 on it's own, that is how you will loose your ara. Also looking at the 2 folded back It is important to always have 2 folded back, if not then your ara will be out. Looking at this image u have complete the starting technique for takirua onna whariki

This image shows the next step which is a repeating the beginning pf the previous steps.



(personal communication, Taituha.G.)

Figure 57: Weave is too loose



(personal communication, Taituha.G.)

Figure 58: Much better tension



(personal communication, Taituha.G.)

Figure 59: Joining the width to meet the length



(personal communication, Taituha.G.)

Figure 60: Lost the ara



(personal communication, Taituha.G.)

Figure 61: Dampened too much



(personal communication, Taituha.G.)

Figure 62: Ruined mahi



(personal communication, Taituha.G.)

Figure 60 indicates a mistake of losing the ara. I have struggled with this technique continually losing the ara. It is important to keep an ara straight. You will not know what it means to do that unless you are doing it; making mistakes is good because you then realise the extra work, like having to unpick your raranga to fix the mistake. With unpicking you start to wear the whenu down and it will deteriorate quicker over time. If you keep to the technique, takirua, working both ways, left and right in sequence you will not go wrong. And it is important to always stop and check your mahi raranga. Moving left to right is not as easy as it sounds; I made many mistakes and had to continually unpick. I knew that I was ruining the harakeke which was really frustrating. Trying to keep the ‘ara’ add in whenu, and keep the correct tension was a disaster.

So, I’m thinking okay where is your common sense? Why are you not getting this right? But of course, it will come in time, patience and perseverance will always prevail.

Figures 61 and 62 show that I have made an enormous mistake. I had a week’s break from the weaving and to begin again I needed to dampen down the harakeke. I dampened it too much which meant once dried a stain mark would show. My kaiako said “just start again – this is ruined and cannot be fixed”. So, I began the whole process over again. Figures 64 and 65 show the new papa nearing completion.

This time I commenced the whāriki while the harakeke was still damp on the advice of my Kaiako. I am still trying to get the ‘touch’ of the harakeke and how to manipulate it using the takirua stitch. With the harakeke being damp it has been much easier to Raranga. My Kaiako has emphasised that the tension needs to be very tight to allow for shrinkage as this time I have not allowed the harakeke to dry out completely. My Kaiako made the decision that I should work with the damp harakeke and not wait for it to dry as I was struggling to comprehend how much to dampen and how much not to dampen. I feel so much more in control now, as the harakeke is moving where I want it to and I am not continually unpicking. Also, the harakeke is not being ruined and needing to be discarded, its being treated as it should be with love and care.

Figure 63: weaving upwards



(personal communication, Taituha.G.)

Figure 64: End of the row



(personal communication, Taituha.G.)

Figure 65: completed length required



(personal communication, Taituha.G.)

Toi Hua: Arriving at a place of Resolution for public Presentation

Toi Hua (Completed Body of Work): Toi Hua is the culmination of Toi Hanga, Toi Iro, Toi Awe and Toi Raupapa that results in a completed body of work. These principles combined allow the artist to flourish in their chosen kaupapa toi (area of specialty) and have all the skills necessary to produce quality art. The completion of the whāriki will be documented in Chapter 5 of which the final principles of this process will be articulated and contextualised to the completed body of work.

The Collaborative Creative Work: Whakamata

The name given for our collaborative creative work is Whakamata. Whakamata is the name given by master weaver Diggeress Te Kanawa. It is the very first line of whatu in a kākahu. The whakamata was placed 15 cm from the top of each whenu. It was the first ara (line) of whatu that marked the boundary between the tāniko and kaupapa of a kākahu.

The name Whakamata prompts conversations of rituals of Te Whare Pora and belief systems. The whakamata is connected to each of the turuturu. This ara begins from the left peg (noa) and ends at the right peg (tapu). The concepts of noa and tapu is prevalent in the weaving of the whakamata. This emphasises two points, first the need to maintain a balance of noa and tapu. Second, in the context of weaving the Whakamata, as you weave and complete each line, you continuously connect to the source of tapu and the knowledge of the Whare Pora.

Hence, the name Whakamata is valid and appropriate as it derives from the whakapapa knowledge of weaving and weavers.

Researchers' contribution to the Collaborative

The *collaborative* work has been discussed between my peers and I for the duration of this PhD journey. There were many concepts of what this piece or pieces would be but ultimately, we came back to the notion of bringing forward the teachings of the past to the present day and then onto the future. The understanding and use of the technique used to create Whakamata took priority as Whakamata is not commonly used and therefore could easily be lost over time.

My contribution was to prepare 500 whenu and 200 aho, documenting the process, techniques and tikanga associated with the preparation of whenu and aho for a Muka Korowai based on how I was taught.

Identifying the source

Taeore and Kohunga are the two common varieties of harakeke that the researcher uses for the making of this korowai. Taeore is used for the aho Kohunga for the whenu. Kohunga stands erect with a very thick texture which is essential for the body of a korowai. Taeore in comparison, has a drooping appearance; it has long silky fibres and once processed, these fibres

are very much like fine cotton. Harakeke, like many of Aotearoa/New Zealand's natural resources, is harvested according to Māori tikanga. Tikanga are the Māori beliefs, customs and values which are present in the many practices of the Māori culture.

Karakia

Many weavers have their own beliefs and practises regarding karakia. There are those individuals and groups who recite karakia prior to harvesting harakeke. However, the researcher has been taught to recite karakia at the beginning of the day and at the end of the day as this ensures a positive mind-set for the duration of the day.

Harvesting

Harakeke is a taonga and must be nurtured to ensure continual growth. The roots or clumps, from time to time need to be broken up and replanted when they become too thick. The harakeke blades are cut on a downward slant and as low as possible to the roots. The rito and the awhi rito are not normally cut, with the exception of pruning to ensure the wellbeing of the pā harakeke. Only the blades that are on either side of the awhi rito are cut in a downward slant and as close to the root of the plant as practicable (Te Kanawa, D. 1992, p6). The tikanga applied is to harvest a manageable amount of harakeke to minimise waste; one must always be conscious to “harvest what you need, not what you want”. The butt of the harakeke is cut off and left at the base of the pā harakeke; these will eventually rot and provide compost for the parent plant.

Figure 66: Harvesting the Resource



(Gloria Taituha, 2014)

Figure 67: Harvested Rau



(Gloria Taituha, 2014)

Preparation of whenu (warp thread)

This is divided into two sections: Toetoe; to strip into required width and rui; to sort into required lengths. Each harakeke blade was then stripped; the outer edge and back ribs of the blades were stripped away, and the remaining parts of the blades were stripped into even widths. The centre of the blades is likely to have more muka content, therefore the technique used was to strip from the centre to the outer edge. Once all blades had been stripped into the required width size, the hard ends of the blades were then trimmed off. The harakeke outer edges and back ribs were then discarded and returned to the bush to provide compost.

Figure 68: Mahi Toetoe



(Gloria Taituha, 2014)

Figure 69: Mahi Rui



(Gloria Taituha, 2014)

To rui, the blades were bundled into a workable amount; the hard end of the blades were placed on the ground and the top ends were held firmly. Sliding one hand up to the tips and releasing the bottom hand allowed the shorter strips to fall away thus bundles of harakeke in various lengths began to form naturally. The blades were then bundled into groups of 25; the tips were cut off all the blades which were then stored. Harakeke can be stored in a damp cloth, in a dark area for up to seven days before commencing the next process noting that harakeke tends to be more effective if it is damp, especially for the processes of whakapā and hāro.

Whakapā and Hāro- preparing for the extraction of muka

Taking a bundle of 25 blades with the dull sides facing up and finding the mid-way point of the bundle, a gentle incision was made in each blade. This technique takes a lot of practice to perfect and master to ensure the correct depth of the cut.

If the cut is too deep the blade is cut in half; if the cut is not deep enough, the fibre cannot be separated. You must hold the entire bundle in your hand; by doing this you can gauge the depth of the cut more easily and you are conscious of cutting through to the next blade or your knee. Some weavers will take each blade and make the incision on a piece of board. It is not advisable to do this as you will never learn to gauge the depth of your cut.

Figure 70: Mahi Whakapā (shiny side)



(Gloria Taituha, 2014)

Figure 71: Mahi Whakapā (dull side)



(Gloria Taituha, 2014)

A mākoī is now used to extract the muka. A mākoī is a very important tool and you need to have one that fits comfortably into the palm of your hand. The green- lipped mākoī are too fragile for this work and the researcher has found that her favourite mākoī can be gathered from Maketū in the Eastern Bay of Plenty.

The bundle of harakeke is now turned over with the shiny side up. The hallow side of the mākoī is then placed over the cut. The right thumb is on the top of the mākoī and the left thumb is placed on the right thumb. The right hand stays still, and the left hand pulls upwards without pushing the mākoī. The left hand should do all the work, while the right hand stays still. Drawing the blade with the left hand, you can then begin to see muka. The muka is taut with a flax loop against it. Continuing to hold the flax firmly, the left hand pulls until all the muka has been extracted from the blade noting that the hard end of the blade is always scraped first.

This process takes much practice, but the secret is to always pull with the left and hold the mākoī firmly with the right hand. When teaching tauira this process, the researcher does not have to be watching them to know if they are following the correct procedure. If the researcher hears a grating sound like, ‘*crrrrr*’ similar to nails on a chalkboard, the tauira are pushing the mākoī, however, if the researcher hears a sound like, ‘*shhhh*’ similar to a soft sweeping noise like a broom on lino, then this is the sign that they are allowing the left hand to do the work. Eventually, each weaver starts to use their own senses in that they begin to understand how to feel the depth of their cut; that they must pull with their left hand and hold the right hand still. All these techniques come with practice and patience.

Figure 72: Mahi Hāro (shiny side)



(Gloria Taituha, 2014)

Once the hāro was completed, all of the hard ends of the muka were wrapped around the top half of the bundle until the researcher was ready for the next process. The harakeke are put into bundles of 10.

Miro

The bundles of muka were then undone and the soft end of the blade was then ready to hāro. The strip of muka is divided into two equal parts and then “topped and tailed”; part of thick end is added to the thin end to attain equal thickness of each strand. The strands are held halfway along with the left hand; and with the fingertips of the right hand, one end is placed about a hand span above the bare right knee with the strands about 60mm apart.

Pressing firmly, you roll the strands towards the knee; as the strands meet, then lighten the touch and the miro will have rolled halfway between the wrist and elbow of the right arm. By rolling backwards along the thigh, by the time the hand reaches the starting position a two-ply cord should be formed. This miro practice is continued at the other end of the strand, which

then forms the whenu, that is, the warp thread of the korowai. It is important to have all whenu the same length and the same thickness. All whenu are placed in bundles of 25 and are washed in lukewarm water, using only cakes of sunlight or taniwha soap. Two whenu are set aside to be dyed black; these are called ngā whenu tāpiri and need to be a firmer twist than the other whenu as it is used for the body of the Korowai. Ngā whenu tāpiri are used to bind the first and the last white whenu, at the two edges of the korowai.

To complete an average sized korowai, one normally needs to have prepared 650 – 800 whenu. While learning this process, tauira begin to understand the physicality involved in this work and the importance of looking after their physical well-being to be able to continue to practice these artforms.

Figure 73: Mahi Miro



(Gloria Taituha, 2014)

Prepare muka for whiri whenu, patu and kōmuru

Whenu are now ready to be made into whiri whenu. Secure the tops of 50 whenu using both hands. Hold the bundle in the centre; twist the strands in the right hand backwards and then twist the strands in the left-hand forwards. Release the middle, third and little fingers on the left hand to hold the right strands and release the same fingers on the right hand to take the left strands. Release the left forefinger and repeat the process, whiri whenu will now be formed and is ready for the next process.

Figure 74: Mahi Whiri Whenu in preparation for mahi patu



(Gloria Taituha, 2014)

Figure 75: Mahi Patu



(Gloria Taituha, 2014)

Patu

It is not advisable to patu more than 400 whenu at one time as this is a very strenuous process on your body. Tools required for this process are a smooth flat kōhatu (stone) and a patu. The researcher uses a wooden patu which is made of maire, as she finds that the patu kōhatu is too heavy. This process requires two containers of water where the whiri whenu are left soaking in a bucket of water until the patu process begins and then they are transferred to the second bucket of water. The patu process of each whiri whenu is repeated at least three or four times. All whiri whenu are placed in cold water and once they are saturated begin to patu by placing one whiri whenu on the kōhatu and begin to patu. As you become more proficient with this process a rhythm soon begins to emerge, count 1,2,3 and patu, 1,2,3 and patu and so on until you have removed most of the moisture from the whiri whenu. Unplait the whiri whenu, shake

well, re-plait and place into the second container of water. Once all whiri whenu have been processed you unplait and hang out to dry until only slightly damp. The next process will be kōmuru.

Kōmuru

The whiri whenu should almost be dry, but still slightly damp, to continue with the kōmuru process. Grasp the whiri in the left hand, leave about 10-12 cm above the left thumb and forefinger and with the right hand, rub the whiri clockwise. Rub only a little at a time. This process can leave your skin very tender and may even cause bleeding. Hold as much of the whiri in the palm of the hand and then release what you have completed. The whiri should now appear to be a wave like shape; it is then put back into a whiri whenu and stored for use. If the whiri looks straight, it will then require additional patu and kōmuru.

Figure 76: Mahi Kōmuru



(Gloria Taituha, 2014)

Aho

For the aho, the preparation differs from whenu. Taeore is a preferred variety of harakeke used for the preparation of aho; the long silky strands are easier to gauge the thickness that is needed for aho strands. In some cases, the outer edges of the kohunga harakeke are set aside for the purpose of aho while preparing for whenu; however, the researcher prefers to use taeore.

As with the preparation of whenu, the extraction of muka from the hard end of the harakeke blade is completed first. Place the green (soft of the blade) between your knees and slightly jerk the muka end of the blade; with your right hand, gently brush the shorter muka downwards which will then be extracted with the remaining half of the blade. Only the longer muka will be kept, as the aho needs to be all the same length. Complete 10 blades following this process

and tie all muka together.

The muka is then washed in lukewarm water using Sunlight or Taniwha soap; once dry, take a hank of muka and begin to miro the strands. Take two strands from the hank and lay them across your lap; take another two strands making sure to “top and tail” and miro. The miro of aho must be very tight as the aho binds the garment together. Once the aho have been completed, 50 aho are then put into a kaka. For an average size korowai, you will need to have prepared five- six kaka and you will use at least eight aho per line of the korowai. It is important to remember that when making whenu, you miro, then wash the muka, but when making aho, you wash, then miro the muka.

Individual work - Whāriki

The processes, techniques and methods used to prepare the harakeke and commence the whāriki has been very challenging; particularly understanding how to manipulate the harakeke of which has been mentioned during the Toi Hanga section. All these stages are familiar to me as ‘knowing’ but not as ‘doing’ in reference to whariki.

Ngā Mahi a Te Whare Pora covers a wide range of teaching and although I have been fortunate enough to have learnt whatu muka and customary tukutuku, it is with the utmost humility that I take this opportunity to learn another practice of weaving.

I have much to learn to complete this taonga in the required time ensuring that it is of quality and ready to be presented to the public and meeting the criteria of Toi Hua: *Arriving at a place of Resolution for public Presentation*

Tribute to my mentor Whaea Diggeress Te Kanawa

Unlike the Whāriki the researcher is very familiar with the processes, methods, and techniques of Muka Korowai. These skills have been learnt in her own iwi of Maniapoto under the guidance and mentorship of Diggeress Te Kanawa.

I have had the privilege for the last 14 years to sit at the feet of a humble lady, respected mentor and soul mate, to learn, listen, watch, practise and practise again until perfection. While learning the art of whatu muka and customary tukutuku aunty taught me how to patient, to be strong of mind and body, to manaaki te tangata. She felt there was an

urgency to hold fast to the customary teaching; we must never let these skills fade hence one of my favourite whakatauki that she would always refer to:

A task that calls forth your agility of mind, abundant energy and patience; a craft of our ancestors to keep for coming generations.

Aunty was also passionate about empowering our people to support their whānau, marae, hapū and iwi by way of contributions of weaving. She would always say “we must teach our people to do the mahi themselves as there is nothing more empowering than to know that you have done it yourself.”

Aunty by nature was giving; she gave of her heart, her home and hands (adapted from Mana Magazine 2009, p.10)

The trials and struggles of the new learning the researcher has endured during the making and completion of the whāriki comes with great pride and honour because of a promise she made and has kept to her mentor, that is, to learn all three aspects of raranga – whatu muka, whāriki and korowai muka.

Conclusion

The art legacy passed down from the ancestors to the generations of today is a gift of great magnificence, a thing of beauty to many, a gift that touches our very souls. (Mead, 2003. p 253.) Mead (2003) also writes that;

Often the question is asked; How was it that our ancestors were able to create such beautiful art forms and produce such fine and measured work? There are many answers to the questions. An obvious one is that the artists worked with their people and for their people in a cultural context. There were shared beliefs and shared values (pp. 253-54).

Ma te rongo ka mohio/Through perception comes awareness
Ma te mohio ka marama/Through awareness comes understanding
Ma te marama ka matau/Through understanding comes knowledge
Ma te matau ka ora/Through knowledge comes well being

<https://www.rangiorahigh.school.nz/school/kia-eke-panuku/kia-eke-panuku- I.30215>

Chapter Five

Teeraa Te Awatea

Chapter and Installation name explanation

The name gifted for the installation is derived from a Waikato-Maniapoto waiata of the same title (Waikato Tainui & Wintec, 2013). The waiata is known as a memorialisation to the deceased but is provided by whānau as a metaphoric celebration of creative practice. The journey of mourning having similarity to the journey of creative process, where dark periods make way for the dawn of new findings, new enlightenment. The name also acknowledges the many who have travelled into the night, who have fought for and founded art forms known today. These ancestors have made way for creativity, and although our pain will never cease in losing them, we are blessed with the dawning of new creative days. The author's whānau also acknowledge the mountains and lakes of Tūhoe and Hauraki, the ancestors of Tūhoe and Hauraki who have traversed the way for the author's fellow researchers to reach their new day of enlightenment. (M Toka & G Taituha, personal communication, Jan 23 2021)

Teera te awatea, koohae ana mai
Te tara ki Taupiri, maarama te titiro.
Ki ngaa haerenga maha, o ngaa tuupuna.
O te iwi nui tonu, kua mene ki te poo.
Ngaa parekawakawa, i mihia iho nei.
Teenei maatou, kei roto i te aroha.
Tuurangawaewae, te mahuetanga iho.
I te mate kua ora.
I tawhiti kua tae mai.
E kore e mutu ee!

Introduction

Indigenous curatorship places emphasis on social history and the collecting of contemporary cultures in a dialogue with the community (Mallon 2019; Schorch, McCarthy, and Durr 2019). In Indigenous curatorship, objects are not treated as frozen in a timeless past, but rather they are living beings connected to the present and future in a continuous ongoing relationship (McCarthy, Hakiwai, and Schorch 2019). Objects connect people, places and events and also represent histories of continuity and change (Mallon 2019).

Teeraa Te Awatea is a culmination of shared practice between Jacqueline McRae – Tarei and Rose Ratana weavers and colleagues of the researcher. Aisha Roberts, Poutiaki Toi at Te Wānanga o Aotearoa guided and supported the curatorial processes.

The various wānanga required to come to a resolution of naming the Whakaaturanga was pivotal in summarising the written and the practical work of all three researchers, of which Mahana Toka and Glenda Taituha, generously provided.

Equally important to the researcher was the venue and location of the Whakaaturanga; and as all three weavers work for Te Wānanga o Aotearoa, being able to exhibit at the very first site set up as Waipa Kokiri Art Centre- Te Awamutu is both meaningful and respectful to the many whānau who carried the kaupapa of the Wānanga from its inception to the present day.

Site of significance- Pre-History of the Apakura Site

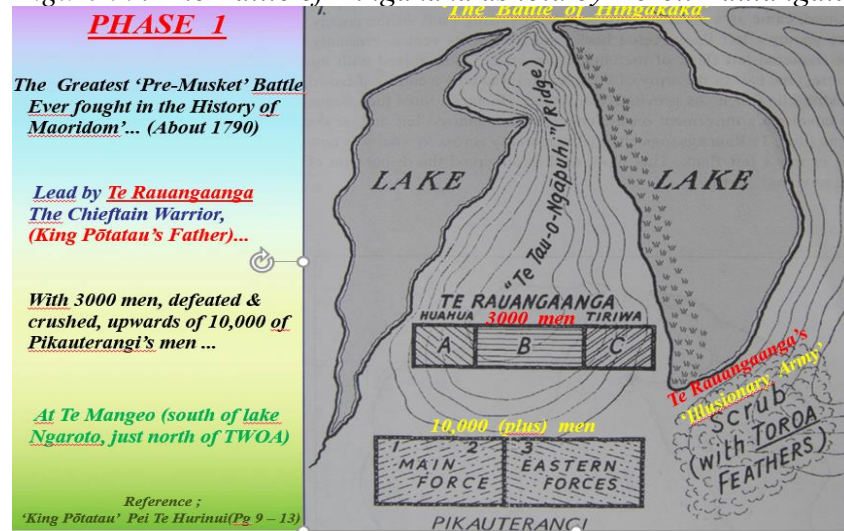
The battle for Mana Motuhake had been fought and won on the site of Te Wānanga o Aotearoa generations before it was built. The battle of Hingakākā took place in the now dried-up southern end of Lake Ngāroto, in close proximity to the physical location of where Te Wānanga o Aotearoa and its Apakura Campus was built. As Jones and Biggs (1995) state, this battle was the greatest ever fought “before the advent of guns” (p.348).

The battle which has been dated at around 1790 is remembered as a mammoth clash between King Pōtatau’s father, Te Rauangaanga and 3,000 men of the coalition of Tainui tribes against Pikauterangi and 10,000 men from the southern and eastern tribes of the North Island.

The battle which brewed between tribal leaders for over three years, is a testament to tactical warfare of Māori where the environment was used to provide ‘illusionary armies’ in scrub bush. The illusion using toroa feathers moving in the bush tricked the enemy into thinking there were large numbers of warriors waiting to attack. It is also a battle that has accounts of the use of the formidable battle formation ‘Te Kawau Māro’, which was executed so perfectly it created a wedge between enemy contingents, splitting them away from the latter war party. The history and scars of the soil that Te Wānanga o Aotearoa has grown upon is no accident or coincidence. The organisation’s founders would be warriors of the same battle for Mana

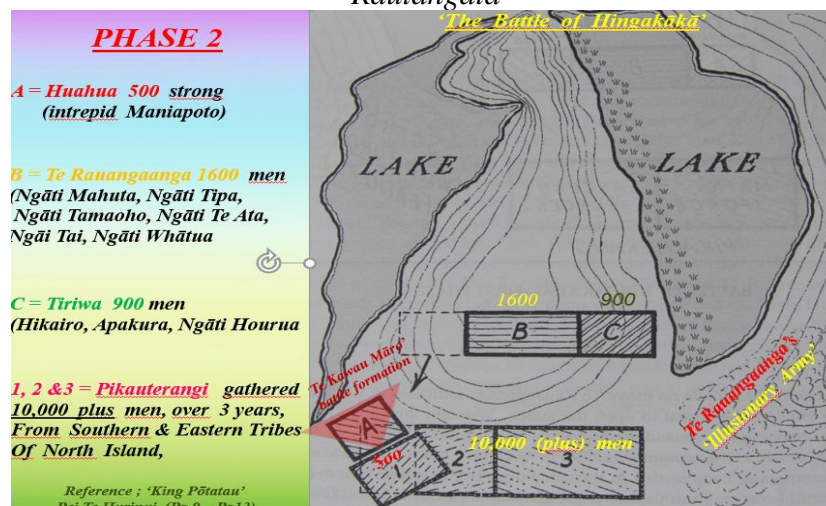
Motuhake. Their weapon of choice, was the power of educational equality. Their battle formation, the formidable Kawau Māro which continues to create a wedge between Māori and colonial educational practices, split them to taking a journey of transformation through education.

Figure 77: The Battle of Hingakākā as told by Kereti Rautangata



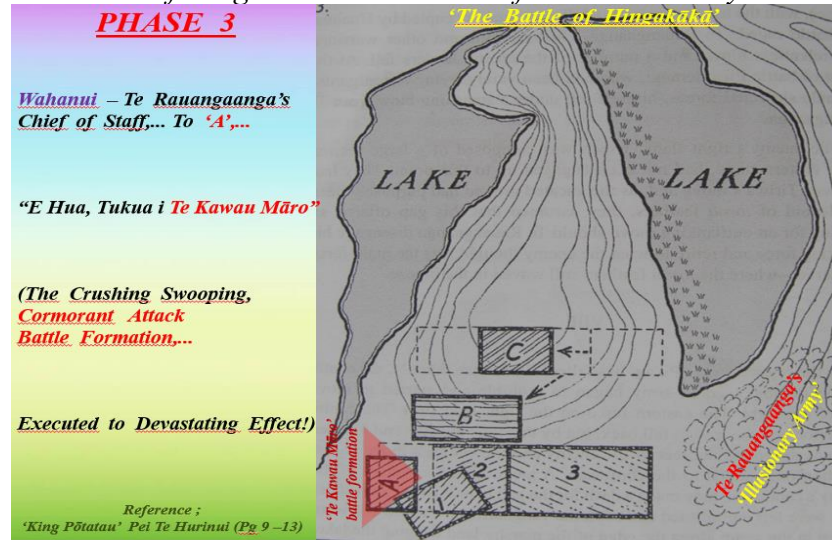
(personal communication Rautangata, K.)

Figure 78: The Battle of Hingakākā and the Te Kawau Māro formation as told by Kereti Rautangata



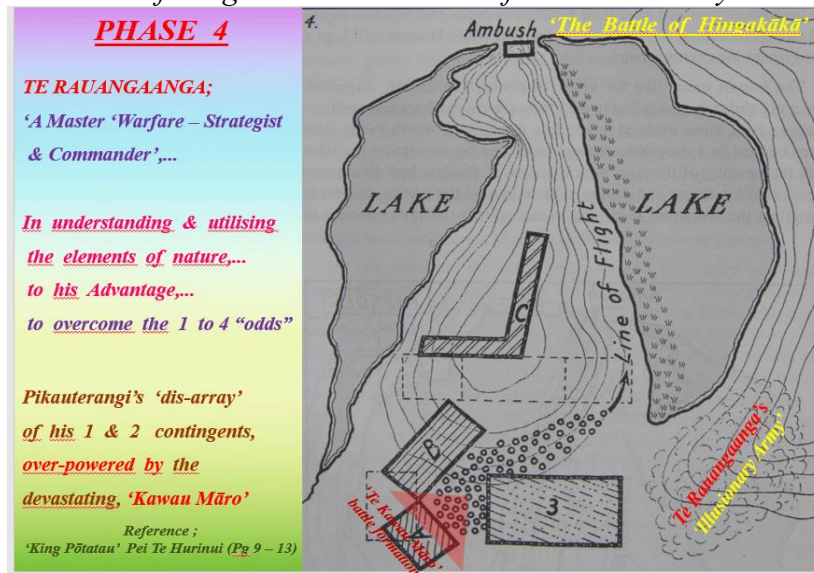
(personal communication Rautangata, K.)

Figure 79: The Battle of Hingakākā and Phase 3 of Battle as told by Kereti Rautangata



(personal communication Rautangata, K.)

Figure 80: The Battle of Hingakākā and Phase 4 of Battle as told by Kereti Rautangata



(personal communication Rautangata, K.)

Figure 81: The Battle of Hingakākā and Phase 5 of Battle as told by Kereti Rautangata



(personal communication Rautangata, K.)

Tihei Wānanga: Apakura Site and the early years of struggle and opposition

Rongo Wetere (cited in Scribe Ltd, Cullen & Henskens, 2005), states;

We have had a concerted drive and strategic plan that has gone on for the last twenty years on how we can turn this country around, how we can provide educational equity for the people who have been deprived of opportunities. In the past, our systems have been largely unresponsive to the needs of the indigenous people of Aotearoa. We stand here to make a difference (p.4).

The earliest roots of Te Wānanga o Aotearoa began as an idea to build a marae in a small farming community of Te Awamutu, and to use the project as an opportunity to train young Māori youth (Scribe Ltd, Cullen & Henskens, 2005 p.7). Rongo Wetere at the time was a member of the Te Awamutu College Board of Governors and witnessed a high number of youth being expelled, many being Māori. Rongo along with Boy Mangu; who was the only Māori teacher at the college saw a system failing these young people. The college environment lacked awareness of Māori culture further hindering the learning for Māori youth.

The Otāwhao Marae project would serve as a place to teach Māori social and cultural skills and as well to hopefully facilitate understanding and awareness of Māori culture and values into the local community. The Te Awamutu Board of Governors sanctioned this project, however, once the news became general knowledge, the wider Te Awamutu community saw no relevance or need to fund the project. Although the project had been funded, the funds to realise it were not, so begun the arduous work of fundraising and using networks to find people willing to support the project with little or no pay.

Figure 82: Construction of Otāwhao 1981



(personal communication, A. Roberts)

Many artists, carvers, weavers, painters and story- tellers, were asked to support this project from around Aotearoa, which was led by Tohunga Whakairo, Dr Pakariki Harrison. Otāwhao was officially opened in 1985. The Te Awamutu Dairy Company kindly donated an unused shed to construct the carvings and weaving and funding was secured from the Labour Department under a Work Skills Training Scheme.

Figure 83: Te Awamutu Rubbish Dump 1983



(Source: Scribe Ltd, Cullen & Henskes, 2005, p.17).

From the Otāwhao project saw the beginning of what we now know as Te Wānanga o Aotearoa. The Waipā Kōkiri Arts Centre was built on the site known as Apakura. The only piece of land that Rongo Wetere and his team- The Waipā Kōkiri Arts Centre- could acquire was the Te Awamutu rubbish dump. This was purchased for one dollar. Banks were unwilling to lend unsecured money which meant three members of the committee needed to use their homes as collateral for the bank loans.

Construction began with the support again from the Dairy Company. The unused shed previously used for the Otāwhao project was offered but needed to be dismantled within two weeks and removed from the Dairy Company property. The New Zealand Army were enlisted to help with this project and with great care and precision, a lot of the materials were able to be re-assembled for the new building.

Figure 84: Deconstruction of work shed



(Source: Scribe Ltd, Cullen & Henskes, 2005, p.18).

Figure 85: Waipā Kōkiri Arts Centre completed



(Source: Scribe Ltd, Cullen & Henskes, 2005, p.20).

The corrugated roofing in the Apakura Gallery now known as the Marie Panapa Gallery is a constant reminder to all kaimahi and tauira from Te Wānanga o Aotearoa of the humble beginnings and constant challenges we have faced as a tertiary provider. The car park at the back of Apakura, the old Te Awamutu Dump, was the only place that could be purchased by

the Waipā Kōkiri Arts Centre back in 1983. It floods continuously with an uneven surface which is yet another reminder to us to never forget where we started from.

This is the story of Te Wānanga o Aotearoa so far, but our story is far from over. The future looks great for our organisation and for our students. Over the next few years and maybe decades, we will continue our commitment to address the needs of the people and the needs of our nation as a whole. We have held strong to our kaupapa through the years since the birth of our organisation, and we intend to do so in the future. We will continue to deliver high-quality education that makes a difference in people's lives (Scribe Ltd, Cullen & Henskes, 2005, p.63).

Figure 85: Te Puna Mātauranga and Apakura Campus, Te Awamutu



From 1983 to 1993 the 'Wānanga' has had several name changes from Waipā Kōkiri Arts Centre to Aotearoa Institute and then it was given wānanga status. The government during this period did not provide the Wānanga with the capital funding that other tertiary providers acquired. In 1998, 700 wānanga kaiako, tauira and their supporters travelled to the Beehive with an emotional and powerful protest.

Figure 86: The Protest



(Source: Scribe Ltd, Cullen & Henskes, 2005, p.36).

We've increased Maori participation in tertiary education to a stage where it has outgrown all others, and no-one expected that ... I believe that we're strong enough

now, and the success is being enhanced everyday (Edwin Te Moananui, cited in Scribe Ltd, Cullen & Henskes, 2005, p.20).

Planning of the Whakaaturanga

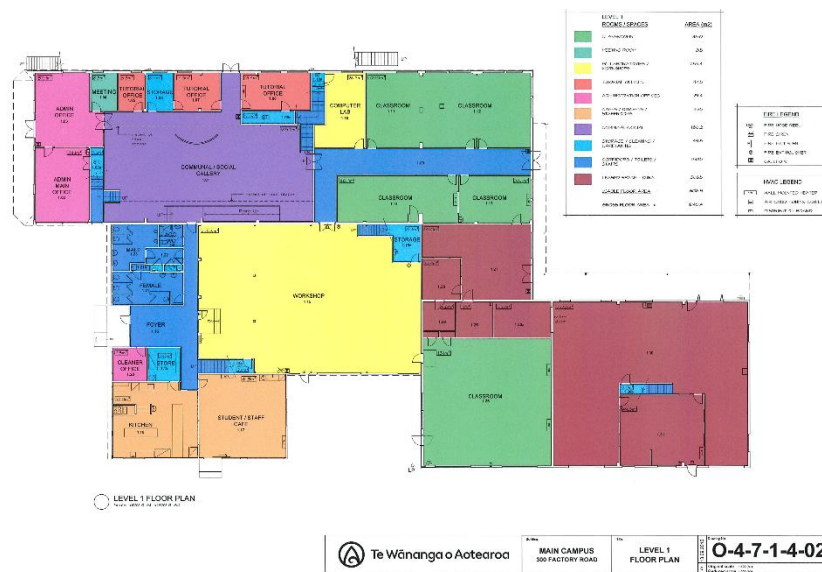
The collaborative creative work has been consciously named a Whakaaturanga rather than an installation or exhibition. An exhibition is typically identified as works of art for public display. The terminology 'exhibition' also has negative connotations for some Indigenous artists and customary practitioners, and has contributed to Indigenous people's misrepresentation and misappropriation of stories (Perkins, 2018).

The intention of the collaborative creative work is to be a part of the space it enters, to be installed into the space rather than being able to be uplifted from it easily. Within a mātauranga Māori lens, this may not necessarily refer to the physical creative works themselves, but the stories and narratives the collaborative works tell as they intertwine with the story of Te Wānanga o Aotearoa. The pieces are intended not to be seen as museum pieces that have reached their end of life, but as creative pieces beginning a new dawn. This is an example of the shift required to see the material culture of Māori as living experiences rather than primitive or extinct. This supports the idea of Māori culture as living and flourishing, rather than surviving.

Te Wānanga o Aotearoa has been a space and place for many transformations. The three kairaranga involved in this Whakaaturanga are no different, all finding a safe and loving home at Te Wānanga o Aotearoa for the knowledge they have been given by their kaumātua and for their own creative practice. There was only ever one place the Whakaaturanga was to occur and that is Apakura.

The Marie Panapa Gallery at Apakura Campus was renamed after the founding mother of the movement, Marie Panapa, passed away in 2017. An avid creative herself, the Marie Panapa Gallery has provided a platform for many exhibitions and installations of kaiako and taura of many mediums.

Figure 87: Floor Map of Apakura Campus, Te Awamutu



(personal communication, Taituha, G.)

Figure 88: Image of the Marie Panapa Gallery, Apakura Campus, Te Awamutu



(personal communication, Taituha, G.)

Storyboards have been created to serve as a guide for those entering the Whakaaturanga and providing a snapshot of the creative process for each piece.

Figure 89: Storyboard Plan for Creative Piece

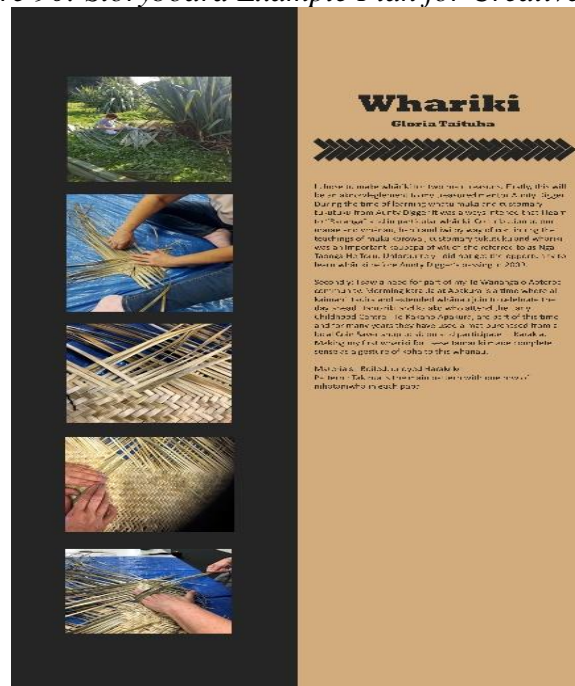
Wall 1- Ramp Wall
Original Scale: 1:20 (A3)



* Examples of signage wall in situ

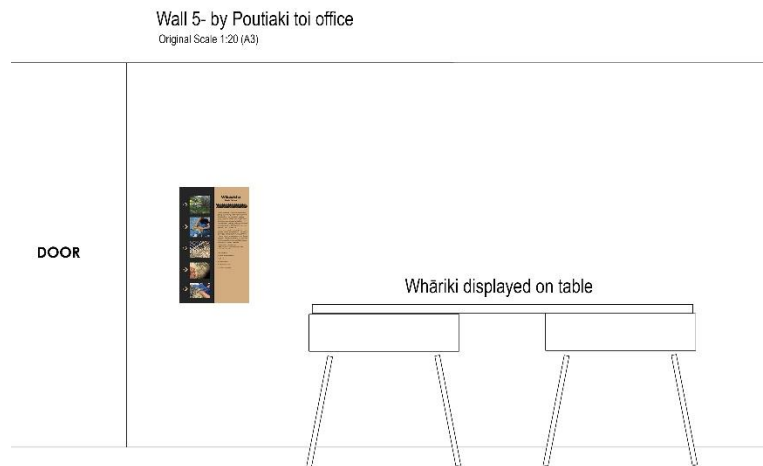
(personal communication, Taituha, G.)

Figure 90: Storyboard Example Plan for Creative Piece



(personal communication, Taituha, G.)

Figure 91: Whakaaturanga Plan for Creative Piece



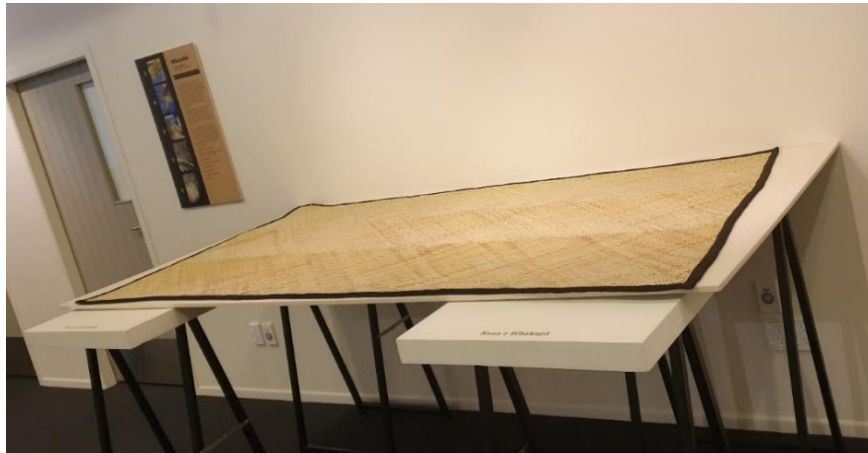
(personal communication, Taituha, G.)

Figure 92 : Opening of the Whakaaturanga



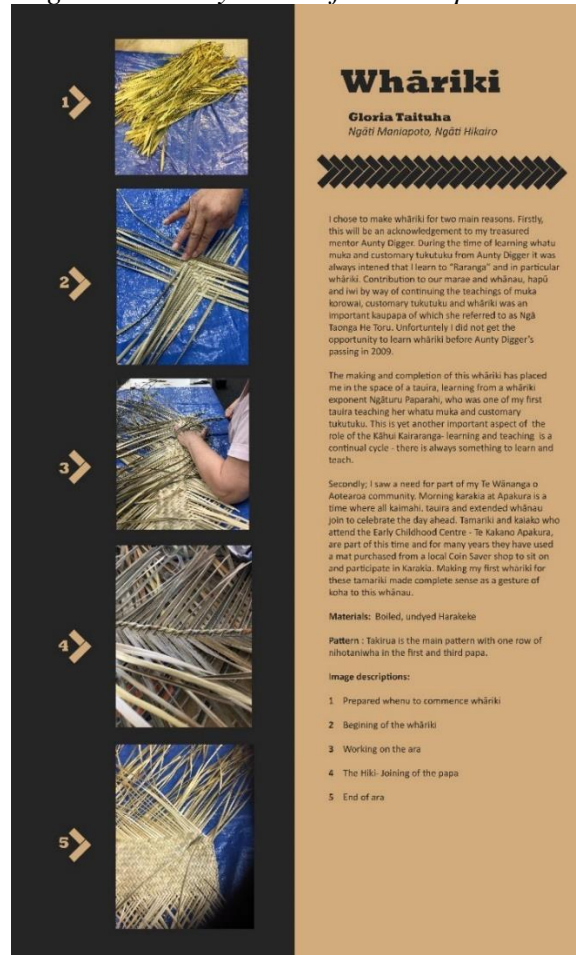
(personal communication, Taituha, G.)

Figure 93: Completed whāriki



(personal communication, Taituha, G.)

Figure 94: Storyboard of whāriki processes



(personal communication, Taituha, G.)

The Collaborative Creative Work: Whakamata

The name given for our collaborative creative work is Whakamata. Whakamata is the name given by master weaver Diggeress Te Kanawa. It is the very first line of whatu in a kākahu. The whakamata was placed 15 cm from the top of each whenu. It was the first ara (line) of whatu that marked the boundary between the tāniko and kaupapa of a kākahu.

The name Whakamata prompts conversations of rituals of Te Whare Pora and belief systems. The whakamata is connected to each of the turuturu. This ara begins from the left peg (noa) and ends at the right peg (tapu). The concepts of noa and tapu is prevalent in the weaving of the whakamata. This emphasises two points, first the need to maintain a balance of noa and tapu. Second, in the context of weaving the Whakamata, as you weave and complete each line, you continuously connect to the source of tapu and the knowledge of the Whare Pora.

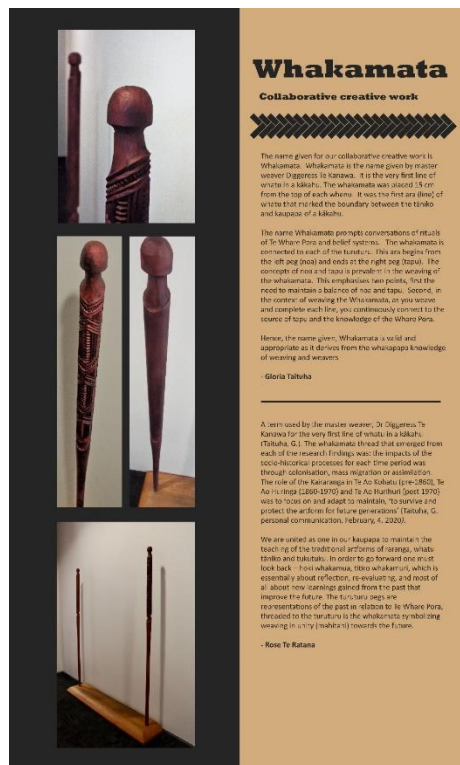
Hence, the name given, Whakamata is valid and appropriate as it derives from the whakapapa knowledge of weaving and weavers.

Figure 95 & 96: Whakamata collaborative piece



(personal communication, Taituha, G.)

Figure 97 : Storyboard of collaborative piece



(personal communication, Taituha, G.)

Figure 98: Three Weavers : Jaqueline McRae-Tarei, Gloria Taituha & Rose Te Ratana



(personal communication, Taituha, G.)

Conclusion

The final step of this formal research process, Teera te Awatea, signifies new learning, new enlightenment that has been forged within the research process.

The timeframe of Te Huringa 1860-1970, in which this exegesis focused on, was a time of, inter-tribal warfare, mass colonisation by the British leading to the loss of whenua, language culture and identify; and then toward the latter part of this timeline, an upsurge of reclamation of whenua, language, culture and identity.

The overarching thread was; *where was the Kairanga placed during this period?* We know that in the pre-1860s, the kairaranga held status within her whānau, hapū and iwi. However, during the time period of Te Huringa her voice became obscure. She did not venture too far from her safe rural confines; she did not embrace the new technologies and materials with open arms, and her language and culture were restricted for a time. However, against all odds, her voice and that of her Kāhui Kairaranga were not silenced. They were resilient cultural practitioners committed to ensuring knowledge transfer across the generations.

Mahitahi, a Māori way of knowing, working and thinking (Ka'ai et al, 2021) was innate for the Kāhui Kairaranga during the period of Te Huringa. The kāhui sought solace within the paradigm of mahitahi to ensure intergenerational transmission of all knowledge pertaining to ngā mahi toi o Te Whare Pora.

This research has highlighted the authenticity of mahitahi and its relevance in te ao Māori across many contexts past, present and as a concept for the future. As a postgraduate tauira of Te Ipukarea – AUT, mahitahi has been impactful on my/our learning because it has kept the process real, meaningful, non-judgemental and most importantly, our voice's were not silenced; instead, we were empowered with the tools and knowledge to articulate our research in both the written and practical forms to address the significance of the kairaranga and her kāhui from time immemorial to the contemporary.

Through a greater understanding of how Māori postgraduate learners experience postgraduate research supervision and their journey navigating the tertiary institution environment understanding the factors that affect completion (either positive or negative), the academy is in a far better position to take actions that address any existing barriers to Māori learners completion[s], and to developing new systems and processes that can enhance completion of their qualifications (Ka'ai et al, 2021).

*Ehara taku toa i te toa takitahi,
 Engari, he toa takitini
 Success is not the work of the one
 But the work of many
 (Adapted from Asher, 2014)*

Figure 99 : Title of the Whakaaturanga - Teeraa te Awatea



(personal communication, Taituha, G.)

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Glossary

Aho	weft cross threads
Ahurutanga	warmth, comfort
Ara	line of weaving
Aruhe	bracken fern
Atua	ancestor with influence, god, supernatural being
Awhi Rito	centre shoot of the harakeke
Hapū	sub-tribe, section of large group
Harakeke	New Zealand flax, <i>Phormium tenax</i>
Hāro	to scrape – used when scraping harakeke
Hieke	large course cloak of rough harakeke
Hīnaki	eel trap
Hīnau	<i>Elaeocarpus dentatus</i> - bark used to dye black
Horoī	to wash, clean, wipe, cleanse
Huaki	to open, uncover, rise (of the moon) dawn
Hukahuka	tassel of two strands (of a korowai)
Huna	moon on the eleventh night of the lunar month
Ira Tangata	human genes, human element
Iwi	extended kinship group, tribe
Kairaranga	weaver
Kāhui Kairaranga	group of weavers
Kaimahi	worker, employee
Kainga	home, settlement
Kaitaka	highly prized cloak
Kaitiakitanga	guardianship, stewardship
Kaiwhatu	weaver of muka
Kaka	bundle of muka fibre
Kākahu	cloak
Kaumātua	elderly, aged
Kauri	<i>Agathis australis</i> - Northern large forest tree
Kawa	protocol

Kikokiko	malicious
Kingitanga	kingdom, dominion
Koha	gift, donation
Kōmuru	to rub, erase
Korero	to speak, to tell
Kowhaiwhai	painted scroll ornamentation
Koura	salt water crayfish
Kūmara	sweet potato
Kupu	to speak
Mākoi	mussel shell
Mana	authority, prestige, power
Manaakitanga	kindness, hospitality
Mana Wāhine	authority, prestige, power of women
Mangō	shark, dogfish
Māori	Indigenous New Zealander
Marae	Courtyard- area in front of the meeting house
Mātauranga Māori	Māori knowledge originating from Māori ancestors
Mauri ora	call to claim the right to speak
Miro	to spin, roll, twist
Moko	Māori tattooing
Muka	fibre of the harakeke
Niho Taniwhā	saw edged pattern used in weaving
Ngā mahi a te whare pora	art of weaving
Noa	to be free from tapu
Oriori	to chant a lullaby
Pā harakeke	harakeke bush, group of harakeke plants
Paepaeroa	finely woven cloak
Pākehā	English, foreign

Pakiwaitara	legend, story folklore
Paru	mud used to dye the fibre of harakeke black
Papa-tū-ā-nuku	Mother Earth and wife of Ranginui
Patu	to pound, beat
Piupiu	garment made of harakeke
Poka	shaping in a korowai
Pungarehu	ash
Pūmanawa	natural talent, gifted
Pūrākau	legendary, mythical
Ranga	group, team
Rangahau	to seek, search out
Rangatira	to be of high rank
Ranginui	Sky Father
Raranga	to weave
Raupatu	conquered, confiscated
Raurēkau	Brachyglottis repanda- bark used to dye muka yellow
Rito	centre shoot of the harakeke
Roimata Toroa	weaving pattern depicting the albatross tears
Rui	to scatter, to shake
Tā Moko	to apply traditional tattoo
Taha wairua	spiritual world
Taha kikokiko	physical world
Takepū	values
Tānekaha	Phyllocladua trichomanoides bark used to dye muka
Tāniko	to finger weave
Taonga	property, goods possession
Taonga Tuku iho	heirloom, something handed down
Tapu	sacred, prohibited, restricted
Tāwhito	to be ancient, of old,
Te Aho Tapu	first line of tāniko
Te here o ma tukutangotango	stitch used in tukutuku

Te Reo	Māori language
Te Whare Pora	the art of weaving
Tikanga	correct procedure, customs
Tikanga- a -iwi	correct procedure pertaining to a specific iwi
Tira	travelling party, company of travellers
Titi	peg, pin
Tohunga	to be an expert, proficient
Tukutuku	lattice work
Tūmatakāhuki	binding stitch in a tukutuku panel
Tuna	species of eel
Tupuna	ancestors, grandparents
Tūrangawaewae	place where one has the right to stand
Wāhine	femail, women
Waiata	song
Wairua	spirit, soul
Waiwai	mordent used when dyeing muka
Whakaaturanga	display
Whakairo	to carve, ornament pattern
Whakamata	first line of the korowai
Whakapā	to cut, incise
Whakapapa	geneology
Whakataukī	proverb
Whānau	family
Wharenuī	meeting house
Whatu	to weave, finger weaving of fibre
Whatu muka	finger weaving
Whenu	to twist, spin, warp lengthwise threads
Whiri whenu	twisted whenu