Recollections of
MĀORI MARSDEN

A Podcast Series

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Haunui Royal

A thesis submitted to Auckland University of Technology in fulfilment of the requirements for the degree of Master of Arts in Māori Development

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Te Ara Poutama

Exegesis Editor: Teena Brown Pulu

Podcast Editor: Toiroa Williams

ABSTRACT

Recollections of Māori Marsden is an audio podcast series accompanied by an exegesis for a practice-oriented Master of Arts thesis in Māori development. The artefact presents five podcasts, which are personal memoirs of the late Reverend Māori Marsden, an Anglican minister and traditional tohunga who was renowned within Māori society as a repository of mātauranga Māori or Māori knowledge systems.

The contributors are Marsden's immediate and extended whānau in the following order: Myself with Toiroa Williams, along with podcasts I have conducted with my brother Te Ahukaramū Charles Royal, Bishop Te Kitohi Pikāhu, Shane Jones, and Marsden's adult children, Rangitane, Raiha, Kahu, and Raphael who were interviewed together.

The exegesis addresses a practice-oriented research inquiry: with the proliferation of digital devices, can podcasting provide a straightforward way to disseminate meaningful content to Māori audiences that might otherwise prove difficult to publicly access? It contextualises the process of gathering personal recollections via podcasting, particularly when information is being shared due to whānau relationships between the podcaster and discussants. Importantly, it presents ethical considerations that can arise when podcast contributors may not altogether want unedited conversations about their whānau made available to the public.

Figure 2. Haunui interviewing Māori Marsden's adult children, Rangitane, Raiha, Kahu, and Raphael in Whangārei.

EMBARGO and QR CODES

The exegesis *Recollections of Māori Marsden* is uploaded to the AUT research repository Tuwhera open access with the quick response (QR) codes to the podcast discussions. However, one of the podcasts with the late Reverend Māori Marsden's adult children is permanently embargoed, meaning that the audio content will not be made publicly accessible, although excerpts from the discussion have been included in chapters *4 Commentary* and *5 Project Reflection*. My decision to embargo this particular audio podcast is noted in chapter *5 Project Reflection*.

An important consideration about this approach is that only Reverend Māori Marsden's adult children have access to their unedited podcast. Hence, the family's recording remains secure and accessible to Marsden's direct descendants and those whom his adult children choose to share the information with. This is a way of protecting the integrity and privacy of valuable kōrero that a family would prefer to keep within their ranks, and which according to university research ethics, they are entitled to do.

While one podcast interview of five remains unpublished, it is important to note that as a whole, these rich conversations contribute direct memories and insights to the body of knowledge created about Reverend Māori Marsden.

Description	Five podcasts presenting personal recollections of the late Reverend Māori Marsden. Contributors recall Marsden's unique approach to understanding mātauranga Māori or Māori knowledge systems.
Podcast Contributors	Haunui Royal, Te Ahukaramū Charles Royal, Bishop Te Kitohi Pikāhu, Shane Jones, Rangitane Marsden, Raiha Marsden, Kahu Marsden, Raphael Marsden.
Sound Recordists	Toiroa Williams, Te Haua Taua.
Digital Photographs	Toiroa Williams, Te Haua Taua.
Podcast Editor	Toiroa Williams.

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LIST OF FIGURES

An assortment of digital images have been reproduced in *Recollections of Māori Marsden: A Podcast Series*. Most of the images belong to the researcher. The list of figures cites the images, including one screenshot in the order that they appear, and references photographs that belong to other people.

Figure 12. Page 63. Royal, H. (2024d, November 2). *Haunui with Māori Marsden's adult children Rangitane, Raiha, Kahu, and Raphael in Whangārei* [Photograph].

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 another degree or diploma of a university or other institution of higher learning.

Haunui Royal

July 2025

ACKNOWLEDGEMENTS

My postgraduate journey has been challenging but rewarding. Challenging in the sense that I returned to study after twenty years, and at the same time, embarked on a new career path, lost my father, raised my tamariki, and faced significant health issues. But the journey towards thesis completion was rewarding too in having seen the research through to the end with wrap-around support from supervisors, whānau, and peers. I have many people to thank.

Kā nui te mihi ki a Teena Brown Pulu raua ko Toiroa Williams. I thank my supervisors for their dedication, time, and work. Teena prepared the ethics application and edited, structured, and formatted the exegesis. Toi audio-recorded and edited the podcasts, and designed the e-posters with QR codes. Te Haua Taua kindly audio-recorded the interview in Whangārei with Uncle Māori's adult children. Te Ara Poutama, the Faculty of Māori and Indigenous Development at Auckland University of Technology (AUT), deserves a special mention for establishing a learning environment encouraging of Māori-led research for community benefit.

Māori Marsden's immediate and extended whānau who gave their time and knowledge to the podcast artefact and exegetical writing were integral to making this a substantive piece of practice-oriented research. Their

willingness to share personal memoirs for public dissemination, knowledge that is usually only given to whānau, is an expression of aroha that will stay with me forever. Kā mihi ahau ki te whānau me toku ngākau aroha.

To close, this thesis is dedicated to my children Hana, Te Rangiura, and Waimarie.

Figure 3. Haunui Royal, Bishop Te Kitohi Pikāhu, and Toiroa Williams at St Paul's Anglican church in Paihia, Te Tai Tokerau,

ETHICS APPROVAL

Research ethics for *Recollections of Māori Marsden: A Podcast Series* was approved by the Auckland University of Technology Ethics Committee (AUTEC) on 27 March 2023: ethics application 23/71.

THIRD PARTY COPYRIGHT

There are photographs reproduced in this exegesis that either belong to podcast discussants or have been published on the internet. The researcher has sought the appropriate permissions to reproduce the images and has referenced the photographs to their owners in the *List of Figures* and the exegesis chapters.

1

INTRODUCTION

Recollections of Māori Marsden: A Podcast Series presents a practice-oriented thesis. By this, the thesis explores a research inquiry around the proliferation of digital devices and whether or not podcasting can provide a straightforward way to disseminate meaningful content to Māori audiences that might otherwise prove difficult to publicly access. To explore this query required practical engagement. Hence, with the technical assistance of my co-supervisor Toiroa Williams, I created audio podcasts as a research output; a digital artefact that I could draw meaning from to make sense of my own research question (Lindgren and Loviglio, 2022). *1 Introduction* provides the reader with a contextual background on why I elected to create five audio podcasts with the late Reverend Māori Marsden's immediate and extended whānau, my brother and I included, on our personal recollections of the life and times of this Anglican minister and tohunga. Within this cultural context, I am referring to Reverend Marsden as a tohunga by way of having been an expert in mātauranga Māori, or Māori knowledge systems, during his lifetime.

> A truly educated person is not one who knows a bit about everything or everything about something, but one who is truly in touch with his centre. He will be in no doubt about his convictions, about his view on the meaning of life and will show a sureness of touch that stems from inner clarity. This is true wisdom.
>
> Māori Marsden (from *The Woven Universe*, 2003).

To begin by narrating my whānau story, my parents met while attending the University of Auckland in the early 1960s. My father Tūroa Kiniwe Royal was raised on his whānau papakāinga, meaning communal Māori land at Waimango on the Firth of Thames. On his father's side, his iwi (tribal) affiliations were Ngāti Whanaunga and Ngāti Tamaterā of Hauraki and Ngāti Raukawa ki te Tonga in the Horowhenua region. On his mother's side, he descended from Ngāti Whārara Ki Hokianga, Ngāpuhi, and Ngāti Hine.

My mother Maryrose was Pākehā with ancestral links to the Fraser clan of Inverness in Scotland. She grew up on the Northshore of Auckland. My father expressed an early desire to follow in his father's footsteps and become a dairy farmer. He was one of fourteen children and along with his older brother Wiremu had boarded at Wesley College in South Auckland. Not long after both boys had finished college, their mother's younger brother arrived at the family farm. After a discussion with my grandparents, he told Uncle Bill and my father to get in his car and then drove them to Auckland, enrolling both in university. This was a lifechanging event not only for my father and uncle, but for our extended whānau and community. Uncle Bill graduated university as the second Māori architect in New Zealand, and my father graduated with a teaching degree, and went on to be the foundation chief executive of Whitireia Polytech in Porirua, and the inaugural chairman of Te Wānanga o Raukawa. The maternal uncle who enrolled Dad and Uncle Bill at the University of Auckland was Māori Marsden. Even before I was born, Māori Marsden had considerable sway and influence over my family.

Reverend Māori Marsden, born in 1924, grew up in the far north of Aotearoa at a time when significant change was happening within tribal culture. He and three of his brothers joined the Māori Battalion and fought in North Africa during World War II. He was educated as a tohunga, which in those days signalled to certain people who were selected to mediate between old gods and the iwi. After participating in the last of the Ngāpuhi whare wānanga for tohunga, along with the esteemed rangatira Sir James

Henare, he then trained as an Anglican minister. His training in traditional Māori lore coupled with his theological training in a western tradition gave him a unique perspective derived from Māori philosophies and Christian theologies. His writings, much of which have been archived in libraries, form part of the seminal literature in the modern study of mātauranga Māori, or Māori knowledge systems.

As a teenager in the 1970s, I was extremely fortunate to meet Reverend Māori when Ngāti Raukawa ki te Tonga initiated the Whakatupuranga Rua Mano (WRM), or Generation 2000 tribal plan. Conceptualised and designed by Professor Whatarangi Winiata, WRM provided a marae based educational structure that evolved into te reo hui rumaki, a series of Māori language immersion hui, and ultimately New Zealand's first tribal university, Te Whare Wānanga o Raukawa. Hui rumaki organisers would invite prominent kaumātua (elders) from around the country to provide instruction, and share their mātauranga with students. It was at a hui rumaki that I first remember meeting my Uncle Māori.

At every evening hui, an elder would speak on a theme, a topic, followed by student questions (Salmond, 1983, 2005). I can recall Uncle Māori speaking at length on comparisons between handmade tukutuku panels in a wharenui and the human deoxyribonucleic acid (DNA) structure. That was the one point I have retained from his kōrero, which I found incredibly complex to decipher due to his unfamiliar northern dialect and the depth of his ideas. When his presentation had concluded, the audience were invited to ask questions. Not surprisingly, there was dead silence, which showed it was not just me struggling to grasp the intricacy and involvedness of his thinking. I had never encountered a Māori elder who could converse in a profoundly philosophical manner as Māori Marsden, and his mere presence left an enduring impression on me.

Researcher positionality

My researcher positionality is shaped by my own whakapapa – Ngāti Raukawa, Pare Hauraki, and Ngāpuhi – and my research project was influenced by the layers of lived experience that brought me to this topic (Wesley-Esquimaux, 2010). At Victoria University in 1982, I enrolled in a film criticism course where I discovered my passion for visual storytelling. I had been looking for a communication platform from where I could contribute work aimed at strengthening and normalising te ao Māori in public media. Visual storytelling offered a compelling method of documenting and presenting on-screen the kinds of social and cultural change happening within the Māori world (Archibald, 2008, 2019; Christian, 2019).

Back in 1992, the invisibility of Māori stories on primetime television drove my determination to become a documentary filmmaker. My first venture into long-form documentary filmmaking for television was the director's role for *A Whales Tale* (Royal, 1992). The story relates how a hapū of Ngāi Tahu morphed from widescale community unemployment to building one of the most successful tourism operations in New Zealand. Over the following decade, I directed fourteen primetime documentaries centred around Māori themes. In particular, the visual narrative reframed the 1990s as an important era of Māori cultural and economic rejuvenation. My focus on primetime television was strategic: Māori shows were not slotted into the most popular viewing times, and to disseminate Māori stories to the widest audience relied solely on if the director/producer could convince the mainstream broadcaster TVNZ to screen their projects.

I am a product of my time working in the media industry where I directed documentaries during an era of linear television, an era prior to the internet and digital platforms, which have diminished television audiences. Due to the lack of competition for viewership in the late twentieth century, New Zealand's three television channels could attract large audiences by today's standards. In 2008, I was appointed Māori Television's general

manager of programming where my role oversaw the Māori Television schedule and the commissioning, production, and acquisition of content. I am therefore experienced in telling Māori stories in visual formats of film and television, specifically content that is Māori-led and community partnered, and which makes a positive impact on the way te ao Māori and mātauranga Māori is viewed by public audiences.

Figure 4. The researcher, Haunui Royal, interviewing Amster Reedy for the television documentary *Ta Moko* at Whāngārā Marae, Te Tai Rāwhiti, 1993. Photograph supplied by Haunui Royal.

Figure 5. Māori Television executive Haunui Royal with Carol Hirschfeld and Julian Wilcox. From the *Stuff NZ* piece, 'The little station that could,' 2014. Photograph by Lawrence Smith for Fairfax New Zealand.

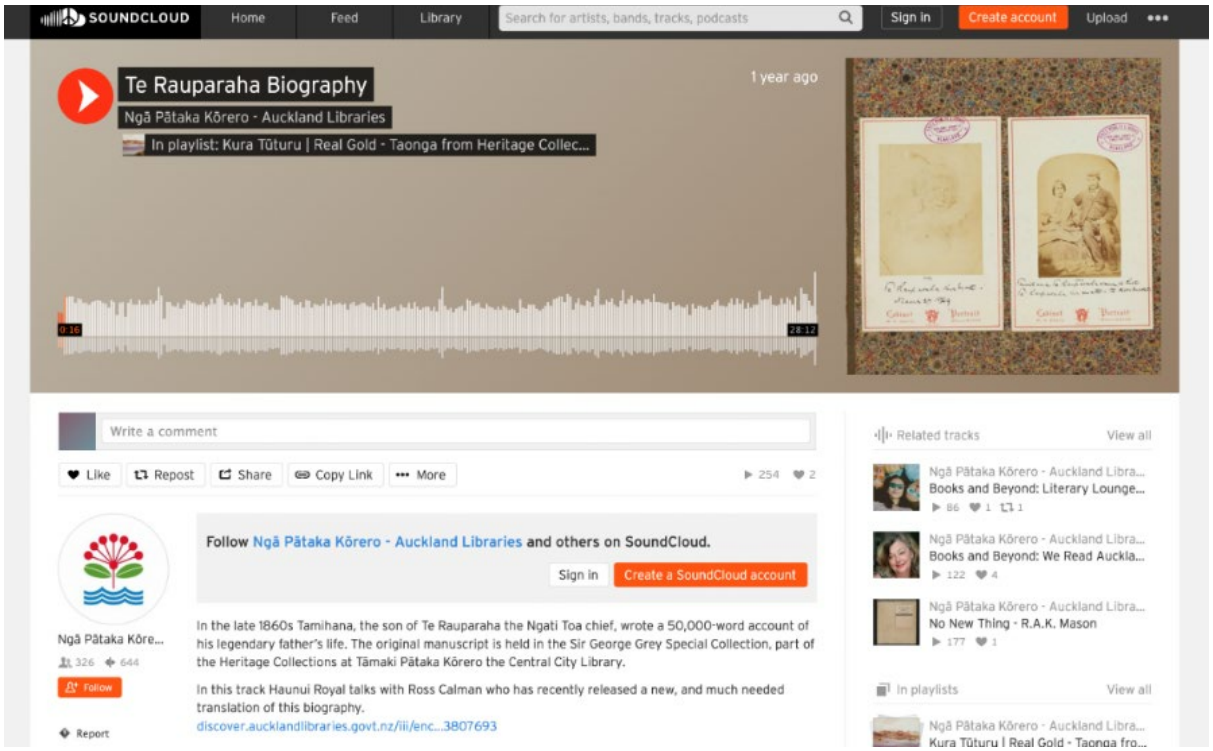

Figure 6. Screenshot of *SOUNDCLOUD* podcasts for Ngā Pātaka Kōrero, Auckland Libraries. Te Rauparaha Biography, Haunui Royal interviews Ross Calman, 2021.

In 2017, I was appointed principal Māori curator/pourataki at Auckland Libraries heritage collections. The role involved curating exhibitions, writing articles, and hosting and delivering heritage talks to improve public engagement with mātauranga Māori collections. During this time, I was introduced to the use of podcasts to store and transmit Māori knowledge to general audiences. One example was a podcast on Te Rauparaha's life where I observed first-hand how the biography's audio-recording was made available to the public. However, due to the podcast design using a method of reading verbatim the archival writings on Te Rauparaha, there was little analysis of the content, including the social context of this historical period and its influence on contemporary interpretations of the past. The one podcast episode I hosted did, however, inspire my thesis project to create

podcasts that were accessible, meaningful, and relevant to Māori audiences.

On noting that, this creative research is sculpted by my personal interest in comparative spirituality with reference to the writing and philosophy of the late Reverend Māori Marsden. I was brought up in the Catholic church, and spent years learning about Māori spirituality on our Ngāti Raukawa marae. Spending time with Uncle Māori opened my mind to seeing intersections between traditional Māori spirituality and Christian faith, rather than assuming these traditions are binary opposites. During adulthood, I became a student of Raja and Kriya Yoga where I was introduced to meditation and spiritual healing by the Self-Realisation and Healing Centre in Leigh. Experiencing different whakapono, or faiths, grew my interest in the interconnectedness and distinctiveness of human belief systems. In Māori Marsden, I found an elder who could articulate with incredible clarity the differences and similarities between Māori and European spiritual worldviews (Marsden, 2003; New Zealand Film Archive, n.d.).

My positionality as a Māori researcher reminds me of the importance of acknowledging that Reverend Māori Marsden is my great uncle. He was the younger brother of my paternal grandmother Mere Tamehana, and a highly influential figure among my immediate and extended whānau. In 1992, Uncle Māori telephoned to asked if I could film a wānanga that he was convening at his home in Te Kopuru, near Dargaville. For thirty years, I have been the kaitiaki or guardian of the video recordings of that particular wananga. The videos have never been made publicly available. When planning this thesis project, I first considered digitalising the videos, and editing a short documentary of people who attended the wānanga. I thought that this might be an effective way to honour Reverend Māori Marsden and his life's work by making the video footage accessible to public audiences in a digital format. Thus, creating digital content about Marsden's approach to Māori knowledge systems was the original idea guiding the research agenda. In chapter *2 Review of the Knowledge*, and chapter *3 Methodology and*

Process, I note the rationale behind opting for audio podcasts with Marsden's immediate and extended whānau as the appropriate digital format.

Figure 7. Māori Marsden (right) greeting Archbishop Vercoe at an Anglican church hui in Te Tai Tokerau. Photograph supplied by Raiha Marsden with third party copyright permission.

Chapter breakdown

1 Introduction recounts my whānau relationships to the late Reverend Māori Marsden and media career leading to this practice-oriented thesis. The breakdown of chapters summarises each chapter, laying emphasis on the ideas and content underpinning the exegesis.

2 Review of the Knowledge narrates conceptualisations of mātauranga Māori alongside Reverend Māori Marsden's relational approach of understanding mātauranga in connection with wairuatanga. The chapter contends that an effective way to make Māori knowledge publicly accessible is to invest time and a kaupapa Māori framework into podcasting.

3 Methodology and Process explains the synthesising of kaupapa Māori and podcast approaches to research as woven methodologies. The chapter argues the practice-oriented project combined Indigenous and non-Indigenous methods and processes to create podcasts for Māori audiences.

4 Commentary presents the audio podcast series. This is accompanied by selected excerpts from each podcast, which the researcher has storied around to accentuate the participants' recollections of Marsden's relational approach to mātauranga and wairuatanga.

5 Project Reflection concludes the study's knowledge contribution, limitations, and possible areas for future research.

2

REVIEW OF THE KNOWLEDGE

The idea of continuous creation and the idea of a dynamic universe... The universe is not static but is a stream of processes and events.

Māori Marsden (from *The Woven Universe*, 2003).

This chapter presents a contextual review of the knowledge. The emphasis on contextual review means that I have selected and reviewed knowledge that underpins the research positioning of perceptions and experiences of mātauranga Māori. By this, I am storying conceptualisations of mātauranga Māori by Māori scholars alongside Reverend Māori Marsden's relational approach of understanding mātauranga not as an isolated concept, but one that exists in connection to, and in practice with, wairuatanga. The second body of knowledge I have reviewed considers making Māori knowledge publicly accessible by investing time and a kaupapa Māori framework into podcasting. My argument here is twofold. Firstly, podcasts are easy for Māori audiences to use on mobile devices. Secondly, in the case of Māori podcasters, Māori audiences are reachable by disseminating meaningful content through the everyday technology of smartphones, iPhones, and screens.

Having said that, the contextual review is written in a narrative style due to this practice-oriented thesis being grounded in my lived experiences as a nephew-student of Māori Marsden, and a media practitioner who

embarked on a thirty-year career of working with, and for, Māori communities as a filmmaker and broadcaster. My understanding of Māori culture is not singly derived from books and formal education, but instead represents accumulated knowledge that has been gathered over the years through social interactions, first-hand observations, and whānau relationships, coupled with intergenerational stories handed down from generation-to-generation. In his celebrated essay, *God, man and the universe* published in *The Woven Universe* (2003), Marsden summarises his collective values and beliefs regarding the cultural knowledge that socialised him within Ngāpuhi whānau and community settings and relationships. My own socialisation was that of the generation of grandchildren, grandnephews, and grandnieces who grew up listening to parents, aunties, and uncles tell stories about elders, and what they were known for in respect to strengthening whānau, hapū, iwi, and inter-iwi connections.

> Many Māori react against the seemingly facile approach of foreign anthropologists to their attitudes, mores and values... I believe only a Māori from within the culture can do this adequately... The only way lies through a passionate inward subjective approach. This grasp of culture proceeds not from superficial intellectualism but from an approach best articulated in poetry. Poetic imagery reveals to the Māori a depth of understanding in men which is absent from the empirical approach of the social anthropologist.
>
> Māori Marsden (from *The Woven Universe*, 2003).

By citing Māori Marsden's quote, I am not suggesting empirical data collection via observation and carrying out tests should not be practiced by western science. Rather, I am saying this thesis aligns with Māori Marsden's assertion that the articulation of Māori cultural knowledge can be served by Māori researchers when they invest in "a passionate inward subjective approach" to doing Maōri research (Marsden, 2003).

Mātauranga Māori

From my understanding, mātauranga Māori is a knowledge system informed by the values and beliefs of Māori ancestors, a dynamic system that over time can change and adapt to new circumstances of existence. However, it is the pursuit and acquiring of knowledge which follows a methodology, or a system of methods. These methods incorporate, and produce, innovation and new ideas, thereby carrying the potential to advance collective values, beliefs, and aspirations of one's people (Hikuroa, 2017). The following whakataukī unfolds a layered process of acquiring mātauranga by understanding various components as an interconnected pathway to becoming enlightened.

> Ma te rongo, ka māhio. Ma te mohio, ka mārama. Ma te mārama, ka mātau. Ma te mātau, ka ora. Through sensing comes awareness. Through awareness comes understanding. Through understanding comes wisdom. Through wisdom comes wellbeing.

The whakataukī conveys practical step-by-step guidance on acquiring mātauranga. Firstly, by using one's senses (rongo) to make sense of one's surroundings, information (mōhio) can be gathered, which leads to deeper, contextual understanding (mārama). Secondly, by applying understanding one can become enlightened (mātau) in ways that make meaning about, and give meaning to, the world and how people live (mātau-ranga). The simple logic is that enlightenment is derived from learning creative thinking and practices, which when applied wisely, according to protocols and processes, can add value and meaning to the Māori social world. According to Tā Hirini Mead (2016, p. 8):

All tikanga Māori (correct procedures, customs) are firmly embedded in mātauranga Māori, which might be seen as Māori philosophy as well as Māori knowledge. While mātauranga Māori might be carried in the minds, tikanga Māori puts that knowledge into practice and adds the aspects of correctness and ritual support. People then see tikanga in action, and they do it, feel it, understand it, accept it and feel empowered through experience. Tikanga Māori might be described as Māori philosophy in practice and as the practical face of Māori knowledge.

Recently in New Zealand, the academic community witnessed some scientists argue that mātauranga is based on myth and legend, and is therefore not science based knowledge (Henry, 2021). The purpose of such an approach is to invalidate mātauranga by rendering this form of knowledge as non-scientific and unsystematic (Waitoki, 2022). However, Māori scientists and social scientists have disagreed with this subject position, arguing that integrating mātauranga and science methods generates new knowledge. Rigorous scientific methods informed by Māori values and cultural practices can produce insights into the interconnectedness of people and the natural world that science alone has not entirely come to terms with (Clapcott et al, 2018; Hikuroa 2017; Rangiwānanga, 2020).

By my estimation, applying mātauranga as a knowledge system to a research project requires a Māori researcher to consider, acknowledge, and understand that a history of scientific endeavour is contained within tribal accounts of ancestors migrating from various island groups in the eastern Polynesian region, and settling permanently in Aotearoa and Te Wai Pounamu. It also compels a Māori researcher to raise their cultural awareness and sensitivity to, and knowledge about, a particular social reality: that is, systematic attempts to suppress and/or quash mātauranga as a knowledge system since the colonial era (Hikuroa, 2017).

I say this because nineteenth century colonisation and the subsequent fragmentation of Māori cultural knowledge and accompanying practices

saw oral traditions of recording and transferring mātauranga across generations come under significant threat. During this historical epoch, the escalation of warfare due to introduction of the musket, increasing land alienation and confiscation, along with exposure to new infectious diseases, were contributing factors to the rapid decline of the Māori population (Durie, 2001). Traditional Māori knowledge and language vanished as our people died in mass, and this was further accelerated by the growing influence of Christianity and the privileging of western education in the English language (Walker, 2004). This led Pākehā observers of the time to describe Māori as a dying race (Buck, 1924) due to the large loss of Māori life replete with cultural knowledge and practices (Durie, 2001).

Some attempts were made at the time to mitigate the loss of mātauranga. A few early Pākehā ethnologists endeavoured to record as much material on Māori mythology, whakapapa, waiata, and tribal history as they could (Best, 1924; Smith, 2011). Original manuscripts by Elsdon Best and Stephenson Percy Smith are held in national heritage collections at the Hocken Library in Dunedin, the Turnbull Library in Wellington, and the Auckland Libraries heritage collections. Māori experts also contributed to the documentation of nineteenth century mātauranga. For example, Governor Grey understood that his dealings with Māori would be greatly advantaged by understanding the Māori language and culture. Grey therefore employed Te Rangikāheke of Te Arawa and other Māori experts to procure a large collection of Māori waiata, mythology, and history, and would later publish this material under his own name (Grey, 1885). The original manuscripts now sit as part of the Sir George Grey collection within the Auckland Libraries heritage collections.

However, this collection has been largely criticized by Māori scholars as a colonial body of work on mātauranga due to being authorised and collected by non-Māori people, and is therefore perceived in current times to signify somewhat culturally unsafe and unreliable material. Māori researcher Airini Loader who has whakapapa ties to Te Rangikāheke contended that:

"Te Rangikāheke's tino rangatiratanga was violated by Grey via the process of editing" and that "Te Rangikāheke's texts were edited in accordance with Western colonial ideals" (Loader, 2008). The point I want to make here is that although the Sir George Grey collection has preserved some Māori knowledge, the manuscripts are not altogether open to the general public, and are perceived by Māori scholars of history to represent an incomplete record of mātauranga during the colonial era.

In the 1970s and 1980s, there was a significant response by Māori leaders and communities to the loss of land, language, and tikanga Māori. Graham Smith (2003) described this period as "the real revolution… a shift to proactivity and a reawakening of the Māori imagination." There was a movement to enable Māori people to acquire Māori language and cultural practices in as many ways as possible. The movement included, but was not limited to, kanohi-ki-te-kanohi (face to face) learning in Māori-led education settings, such as kura kaupapa Māori and wānanga tertiary providers; Māori programmes aired on radio and television; and, Māori print culture, as in whānau/community newsletters and publications. Māori academics and community leaders recognised that language loss had significantly impacted the intergenerational transmission of Māori knowledge. As a result, there were attempts to have education and media programmes transmitted in te reo Māori as the primary language of communication.

The renaissance of Māori language and culture evolved in the 1980s and 1990s with an upsurge of Māori people of all ages seeking to learn about mātauranga, culture, and history (Walker, 2004). For many Māori disconnected from their hau kāinga and tribal roots, subsequently alienating them from their language and culture, their path to reclaiming this knowledge can be complex. Younger generations might choose tertiary study as their pathway to acquiring mātauranga; a pathway that requires financial resources and time. Alternatively, they may opt to return to their hau kāinga and iwi/hapū, although some mātauranga could have diminished with the passing of older generations. The other alternatives are either

participating in kapa haka or mau rākau – Māori performing or weaponry arts, or conducting their own research of archival material catalogued online, including texts, and audio and film recordings.

Marsden's relational approach

Aside from settling the land, a primary goal of early European settlers was to integrate Māori tribes within Christian beliefs and practices (Walker, 2004). The process employed an assimilationist approach and has been described in reference to the Australian Indigenous population as an act of violence; one "that brings the loss of spirit, the destruction of self, of the soul" (Atkinson, 2002, p. 69). Contrary to this discourse, Reverend Māori Marsden believed that forms of Māori resistance to Pākehā domination originated from their instinctive and collective will to protect ancestral knowledge. This resulted in the collective desire to uphold Indigenous beliefs and practices, rather than reject them (Marsden, 2003).

By this, Marsden passionately believed that the intuition of Māori people to preserve mātauranga was intimately tied to wairuatanga, or Māori spirituality. Hence, he was a pioneering thinker who considered mātauranga as a relational knowledge system intricately linked to wairuatanga and the host of complex social prohibitions that were tapu, or under atua protection. Intertwined with tapu was the concept of noa, or spaces, places, and objects that were free of tapu, as well as whakapapa, ancestry, and the myriad of cultural obligations associated with taking care of whānau, hapū, iwi, and inter-iwi relationships (Marsden, 2003). Integral to Marsden's teachings was an incisive examination of the social tensions and intersections between mātauranga and Christianity as distinctive, but not mutually exclusive, traditions. Some of his inquiry into mātauranga in relation to wairuatanga may be explained by his intellectual whakapapa, referring to the genealogy of training and education that led to his career interests and pursuits.

Marsden was born in 1924 in the small township of Awanui in the far north of the northland region, almost seven kilometres from Kaitaia (Marsden 2003). He had been trained as a tohunga, referring to a select group of people chosen by elders to mediate between the atua and iwi and hapū, and had attended the last of the old Ngāpuhi whare wānanga with the Ngāti Hine rangatira Sir James Henare who was his whanaunga. Marsden and four of his brothers joined the Māori Battalion and fought overseas in World War II. It was during his military service that he was drawn to chaplaincy work. When all five brothers returned safely to Aotearoa, Marsden trained as an Anglican minister, serving for part of his career as a Navy chaplain, a prison chaplain. His extensive training in traditional Māori lore coupled with his theological background gave him a unique position and perspective on Māori traditions and western theology of which he wrote about extensively (Marsden, 2003).

Some Māori researchers have referred to Marsden's writings as a fundamental twentieth century source on mātauranga and wairuatanga (Ngawati, 2018). His early writing in the 1970s explored the pre-colonial spirituality of Māori tribes, particularly conceptualisations of divinity and its applied practice in daily life. He defined mātauranga as a structure that organises Māori theories of reality, or the "worldview at the very heart of… cultural being, influencing every part of it" (Marsden, 2003, p. 74). Furthermore, Marsden's relational approach to mātauranga and wairuatanga laid emphasis on knowledge and spiritual matters being exchanged between people (Royal, 2008). He asserted that in order to preserve mātauranga, it has to remain accessible so that one is able to gather knowledge from certain people who are knowledge repositories (Marsden, 2003, p. 75).

Nā, ko te mātauranga, hei ā kohikohi. Whakarongo ki te kōrero, kua kohikohia, kia kī ai tāu kete. Tango mai i ngā tohunga kua whāngaia ki ngā kai o ngā kete e toru. Now,

concerning knowledge, this is something we collect. One listens to stories and explanations and gathers these things into one's basket so that it may be full. One gathers together these things from priests and experts who have partaken of 'the food of the three baskets' (sacred knowledge). Your task is to gather together these treasures into your basket.

Māori Marsden (from *The Woven Universe*, 2003).

The limits of archives

The original papers by Māori Marsden are now housed within Auckland Libraries heritage collections. But there are limits to accessing national archives, not only in the case of Marsden's works but also the writings of other Māori figures. Māori collections have restricted access and require permission from the donor trustees to view. Even with consent, much of the material is not available online and requires the assistance of trained archivists and curators to open the files and retrieve information.

Related to this, manuscripts by Māori figures are written in tribal dialects, often using phonetic spelling. Translating te reo Māori from the past, when some manuscripts are more than a hundred years old, requires specialist translation skill for working with dialectic and idiosyncratic writing of the historical period. Interestingly, there are cases of recent translations significantly improving previously inaccurate translations. One example is Ngāti Toa researcher and historian Ross Calman's translation with extensive notes in his book, *A Record of the Life of the Great Te Rauparaha by Tamihana Te Rauparaha* (2021). Previous interpretations, argued Calman, had little correlation with Tamihana's text, included misspellings, typists' omissions, and numerous errors to the point that they were seen to be "a severe distortion of the original" (Calman, 2021).

Another limiting factor is educating the general public on understanding which particular manuscripts and what kinds of information

are relevant for their use. Handwritten manuscripts are more likely to be couched in subjectivity and identity, rather than objectivity and fact, and require a certain skills-set to read and interpret the primary data as a snapshot of the writer's experiences and worldview set within a place in time. Yet despite these barriers, my hope has been to improve access to Reverend Marsden's manuscripts; a hope that is shared with archivists and historians whom I have worked alongside. During my time at Auckland Libraries heritage collections, strategies for making archival material more accessible to the New Zealand public, especially Māori people, were piloted. However, I do believe that research is needed on methods to improve public engagement with mātauranga manuscripts held in heritage collections across New Zealand.

Potential of podcasts

The twenty-first century digital revolution has seen the proliferation of media platforms with content forms evolving to take advantage of innovative technologies. The podcast, which is an amalgam of the word iPod and broadcast, are audio digital files, which can be downloaded onto smartphones, iPhones, tablets, and personal computers. The growth of podcast popularity has been rapid. In 2004, conducting an online search of the term podcast would yield 6,000 search results. By comparison, in 2005 podcast generated sixty million online hits, and in 2021 more than 1.9 billion hits (Rime, Pike, and Collins, 2022, p. 1261).

Podcasts are popular among Māori audiences. According to NZ On Air's 'Where are the Audiences' reports for 2024, podcasts and streaming services were the digital platforms for New Zealand media outlets to reach increasing Māori audiences (2024a, 2024b). While Māori podcasts on audio streaming services like Spotify favour content for learning te reo and current events, history and mātauranga Māori podcasts can be found on the streaming services Apple Podcasts, RNZ (Radio New Zealand), The Spinoff,

and YouTube Podcasts. One category requiring further analysis and understanding is themed podcasts on specific topics developed into episodes targeting Māori audiences: which streaming services would provide the appropriate hosting platforms?

In this digital age, people can disseminate their content on multiple issues and themes, which has called into question the authority and credibility of social media (Renisyifa et. al., 2022), resulting in guidelines for educational podcasts (Drew, 2017). Research suggests that educational podcasts ought to be longer, more detailed, use relevant language for the target audience, and be created by people whom the intended audience respects (Chivers et. al., 2023). The critical question is: could these guidelines also apply to podcasters of mātauranga Māori content?

Podcasting has the potential to disseminate information concerning Māori knowledge systems, in particular when it comes to communicating ideas contained in mātauranga Māori manuscripts held in archive and library collections. Given their daily use, podcasts hold appeal as a digital means to transfer Māori knowledge to Māori people. Such an approach, I believe, requires a kaupapa Māori framework guiding podcasters on accessing, interpreting, and analysing manuscripts by past Māori figures using culturally safe, respectful, and trustworthy protocols and practices.

3

METHODOLOGY AND PROCESS

This chapter explains the rationale for synthesising kaupapa Māori and podcast approaches to research as woven methodologies. By this, the practice-oriented project has combined Indigenous and non-Indigenous methods and processes to create podcasts for Māori audiences. Woven methodologies mirrors the rationale behind Māori Marsden's book title, *The Woven Universe* (2003). The title was intended to capture the philosophical essence of his writings: "The idea of continuous creation and the idea of a dynamic universe… The universe is not static but is a stream of processes and events." Hence, for this project, weaving cultural and creative methodologies together enabled the researcher to gather audio podcast data by using Māori principles of taonga tuku iho, whānau, and kaupapa, which are noted below.

Kaupapa Māori framework

In an essay titled, *Kaupapa Māori Theory: Indigenous Transforming of Education*, Graham Smith (2017) identified six principles of kaupapa Māori that could be applied across educational intervention, kura kaupapa Māori, and research by Māori people for educational advancements in their communities. The research principles were: tino rangatiratanga, taonga tuku iho, ako, kia piki ake i nga raruraru o te kāinga, whānau, and kaupapa. Over

time, more kaupapa Māori experts, such as Linda Tuhiwai Smith (2022), Leonie Pihama (2001), and Taina Pohatu (2013) have expanded on these principles. Their collective agenda has been to ensure that within kaupapa Maori research frameworks, te reo, mātauranga, tikanga, and ahua Māori form the philosophical foundations of research for, with, and by Māori people (Smith, 2015).

Developing podcasts about Reverend Māori Marsden's way of seeing mātauranga Māori in connection with wairuatanga required a culture-informed research framework; one that was positioned within Māori values and beliefs. Having said that, key kaupapa Māori themes that align with the research inquiry and design of this thesis are briefly explained here: *Taonga tuku iho, Whānau, Kaupapa*.

Taonga tuku iho

Linda Tuhiwai Smith (2015, 2022) asserted that the cultural aspirations of Māori people lie at the heart of kaupapa Māori research processes. By using te reo Māori, tikanga, and mātauranga as research principles, the aim of kaupapa Māori research practice is therefore to validate Māori ways of knowing, being in, and understanding the Māori social world. This podcast series on whānau recollections of Reverend Māori Marsden explored Marsden's personal approach to mātauranga in connection with wairuatanga, and how his synthesised approach embodied taonga tuku iho, or the aspirations of ancestors. Utilising a kaupapa Māori approach meant that tikanga Māori guided the research process from inception to conclusion. Applying the principle of taonga tuku iho ensured that podcast conversations took place in a culturally safe environment; an environment in which social interactions and the exchange of ideas and information could flow naturally between the podcaster and participants, who are essentially whānau.

Whānau

For this project, the principle of extended family embodied the core of the kaupapa Māori research. By this, whakawhanaungatanga was understood as the key relational element that guides researching with, and for, whānau and community, and was therefore central to the research approach of maintaining respectful relationships. In many ways the researcher in collaboration with the supervision team have a shared social responsibility to nurture and care for whānau and community relationships. Whakawhanaungatanga can be seen as a research principle that strengthens the connection between the researcher, the whānau and community being researched, and the research process and output (Smith 2022). To explain this point in the context of the research, my personal motivation for embarking on the project was to honour my whānau relationship with the late Reverend Māori Marsden. This very relationship is therefore personified through the podcast participants sharing their memories of him; participants who are my immediate and extended whānau.

Kaupapa

The principle of shared cultural values refers to the kaupapa of this creative project, or a research undertaking that was intended to attain the collective purpose of whānau Māori podcast contributors. Kaupapa is a principle that promotes research excellence in the sense that the podcasts need to have meaning for Māori people as the primary audience whom the content is intended for. My original research inquiry underlined a context-specific kaupapa: can podcasting provide a straightforward way to disseminate meaningful content to Māori audiences; content that might otherwise prove difficult to publicly access? If knowledge is meant to empower Māori communities, particularly Māori people who have not had access to mātauranga Māori, can podcasting provide an easy-to-use digital platform to impart ideas and information regarding Māori knowledge systems?

Podcast research

I chose to conduct practice-oriented research via podcasting because it is a cost-effective and simple alternative to video production, making it ideal for traveling across the country to capture kōrero from a diverse range of contributors who are the late Reverend Māori Marsden's immediate and extended whānau. The portability of battery operated audio recording equipment reduced logistical challenges and enabled me and my technical team of Toiroa Williams, my media co-supervisor, and Te Haua Taua, my co-supervisor's media assistant, to record in various locations without the complexities of setting up and pulling down loads of equipment and power boards for video shoots.

Additionally, podcasts offer flexibility for listeners as the episodes can be easily played in the car, during walks, or while relaxing at home. The format requires minimal data to stream or download, making it accessible for people to save episodes and enjoy them offline. Podcasts symbolise lifestyle media in the way that they are ideal to play during long drives, walks, or downtime at home.

Further to this, I have created a podcast series exploring mātauranga Māori because having seen the richness of cultural truth emerge from interview conversations when I was filmmaking, propelled me towards this digital medium. Connecting closely with others and enabling them to authentically tell their story to public audiences is a privilege. It is here that I must explain key differences between podcast interviewing and the conventional style of documentary interviewing. Firstly, podcasts are constructed as conversations where the rapport between interviewer and interviewee is critical to producing quality dialogue. Communication places greater emphasis on the skill and sensitivity of the interviewer in respect to their ability to interact personally with participants.

Documentaries, however, involve off-camera exchanges and in front of the camera interviewing. Excerpts taken from filmed interviews are integrated into an overarching narrative or film story, which usually involves multiple voices and views. For documentaries, voice-over narratives provide contextual meaning around the interview excerpts and assists audiences to make sense of the story. Technically and financially, podcasts are easier to

make: a recorded conversation can be achieved in a one-hour session with minimal audio editing during the post-production stage. Podcasts do, however, require a disciplined approach to asking questions that stimulate flowing conversations. Plus, the timing of questions and language used needs to be semi-scripted, particularly when discussing complex topics like mātauranga Māori.

Woven methodologies

Renowned throughout Māori society as a deep thinker and an intellectual of cultural knowledge, Māori Marsden was dismissive of western scientific analyses of Māori customs and practices, especially anthropological explanations. He avowed that: "The route to Māoritanga through abstract interpretation is a dead end… The so-called objectivity some insist on is simply an arid abstractions model or a map. It is not the same thing as the taste of reality" (Marsden 2003, pp. 117-137). In his view, a poet was more likely to grasp the essence of Māoritanga than the anthropologist or ethnologist, largely because he saw that a poet had the capacity to create meaning from personal intuition and feeling.

Reverend Māori Marsden's preference for an intuitive and subjective approach to making sense of Māori knowledge systems has informed my own orientations. Growing up as a young, urban Māori male, my experiences of formal education did not, in my view, prepare me for navigating te ao Māori. As a teenager, I felt shy staying on the marae and had no prior experience of marae-based activities such as whaikōrero, carving, waiata, and haka. As a result, I harboured insecurities concerning my Māori identity.

Marsden's defence of his own subjectivity and identity when thinking about, and articulating, Māori cultural beliefs and practices validated my lived experience as a younger generation Māori male. Māori cultural knowledge, to me, did not exist as an abstract concept, or frozen-in-time

rituals performed only by tohunga and kaumātua for certain ceremonial occasions. Māori knowledge and its application was a living, dynamic cultural system learnt from actively engaging in the Māori social world; a world where one is socialised to believe in their agency to practice self-determination.

The significance of Marsden's writings is his clarity derived from his lived experience as a knowledge repository and respected authority on mātauranga and wairuatanga. His knowledge expertise, in part, can be seen as part-and-parcel of the Ngāpuhi whare wānanga education he received when learning to become a tohunga. Having said that, Māori people who want to engage with the topics Marsden wrote and taught about during his lifetime might find the podcasts serve as a guide, or a roadmap, to further studying his writings.

Methods

The following sub-sections – *Preparation, Recording and Editing, QR Codes and YouTube Podcasts* – give brief explanations on the technical methods used to produce the audio podcasts for dissemination on an open access platform. During pre-interview consultations with the podcast contributors, we discussed the research inquiry and project design. Consultations also gave me an opportunity to sound out my ideas on possible conversation areas, and seek the support of the whānau to participate in the project. Whenever possible, the whānau preference was for in-person consultations. However, Teams, Zoom, email, and mobile phone calls were also used to communicate project information and the podcast recording dates and venues.

At the beginning of the project, I studied some of Reverend Māori Marsden's original manuscripts relevant to this project, which were held in Auckland Libraries heritage collection, as well as audio and film footage held in Ngā Taonga Sound and Vision. I followed a tikanga protocol of saying

karakia before reading Marsden's handwritten notes. This protocol also applied to podcast recordings, where saying karakia before the recording process alleviated any apprehension about discussing topics, or being in physical contact with whare or wā, which could be considered tapu. In the Māori media industry, tikanga is integrated into practice, especially today where kaupapa Māori approaches to media emphasise the importance of karakia, mihimihi, and waiata when working in Māori communities.

Preparation

For podcast recording, the technical team of my co-supervisor Toiroa Williams and his assistant Te Haua Taua used a Zoom H4n recorder, a compact and reliable device recognised for capturing professional-grade audio. All recordings were made in WAV format at 24-bit/96kHz to ensure high-quality sound. External microphones were used where necessary, particularly for group interviews or environments with background noise. Audio levels were monitored live to maintain consistency, and a pop filter was employed to minimize plosives during speech. Each podcast session involved a team of three people, as this approach allowed us to produce well-coordinated and high-quality recordings. Below is a diagram of the technical team members and our roles.

Technical Team ***Toiroa Williams, Haunui Royal, Te Haua Taua***
Sound Recordist – Toiroa Williams The sound recordist operates the equipment and audio monitoring.
Inteviewer – Haunui Royal The interviewer leads the podcast conversation, asks relevant questions, and shares insights to stimulate deeper discussion.
Location Assistant – Te Haua Taua The location assistant manages the set, or the venue, by ensuring smooth logistics for the people and equipment set-up during the recording session.

Recording and editing

Podcast editing was undertaken by my co-supervisor Toiroa Williams using Adobe Audition and using the following workflow diagram. Before editing took place, Toiroa and I consulted about the content to be included, and parts, which would be removed due to a host of reasons, such as the podcast length and maintaining relevance and consistency across conversations.

Podcasting Editing ***Toiroa Williams in consultation with Haunui Royal***
Noise Reduction Removing background noise and distracting sounds.
Equalisation (EQ) and Compression Balancing audio frequencies and ensuring consistent sound levels.
Editing and Enhancements Trimming unnecessary segments and enhancing audio clarity.
Mixing and Mastering Adding any necessary music or effects and preparing the final mix for podcast distribution on YouTube Podcasts.

QR codes and YouTube podcasts

Each podcast was approximately 40 minutes long, and the content was exported in the high-quality MP3 format to ensure excellent audio clarity while keeping file sizes manageable. The podcast series includes kōrero with prominent figures who were immediate and extended whānau to Reverend Māori Marsden. Four of the five episodes in this series are freely available on my co-supervisor's YouTube Podcast channel, and each podcast features a holding image of the interviewer and the interviewee, helping listeners identify who is speaking in each episode.

4

COMMENTARY

This chapter presents the thrust of the participants' stories regarding their recollections and experiences of Māori Marsden's relational approach to mātauranga and wairuatanga. All five podcasts have an e-poster with a QR code. These codes take the reader/listener directly to the content via an internet-connected mobile device with a QR reader application. Uploaded to the paid YouTube channel of my co-supervisor Toiroa Williams, on average, conversations are approximately forty-minutes apiece.

Accompanying each e-poster, I have storied around selected excerpts; excerpts that bring the heart of the discussions into sharp focus. However, I have chosen not to story excerpts from my conversation with Toiroa Williams for valid reasons. Firstly, my research agenda was to centre the podcast series on the voices and views of others: that is, the immediate and extended whānau of Māori Marsden who were close to him. Secondly, my podcasting role was the interviewer and conversation facilitator, and if anything, my discussion serves the purpose of giving audiences background context on my personal and whānau motivations for creating this practice-oriented research.

Podcast 1: Haunui Royal

Podcast 2: Te Ahukaramū Charles Royal

Purposely, I interviewed my younger brother Te Ahukaramū Charles first, as I felt his discussion on Māori Marsden's approach to mātauranga coupled with wairuatanga would help firm up the line of questioning, and raise important areas of inquiry in the podcasts that were to follow. My co-supervisor and podcast editor Toiroa Williams and I met Charles at his workplace. With audio podcasting, the primary concern is finding an environment to record in that has minimal background noise; recording in a space with little interruptions; and having good acoustics that has no reverberation from the soundwaves bouncing off the walls. The best environment is a sound booth, designed especially for this purpose. However, Charles's office was suitable, as it was quiet and not located by Auckland's busiest traffic routes.

Charles is an experienced discussant on mātauranga Māori and skilled at fielding questions about his research on the life and times of the late Reverend Māori Marsden. His stories do not sound tired or limited, and I was confident that the interview would deliver an insightful kōrero for Māori audiences. For all of the podcasts, the initial question was intended to establish the relationship of interviewee/s to Māori Marsden for audience benefit. Mātauranga Māori students who might listen to the podcast content will, I believe, perceive whakapapa to be an essential narrative determining the nature of relationships between the speaker and the subject. Charles provided some social context around our whakapapa links to Māori Marsden through our paternal grandmother.

I was of the mokopuna generation and there's always this dynamic, loving dynamic, between the grandparent generation and the mokopuna generation... That's quite a different relationship to what my father and his siblings had with Uncle Māori particularly my dad's oldest siblings. They weren't that much younger than Uncle Māori. I'd hear stories that Uncle Māori would come to our family farm and my aunties didn't like it. They found them arrogant and found him off-putting because he wasn't that much older than them, and so they had a bit of a strained relationship.

Charles described his personal desire to learn about mātauranga Māori from Uncle Māori as a young adult.

> As I was a very motivated learner, I didn't want to just have a superficial knowledge of te reo, I really wanted to dedicate myself to it. I went to see him many times and I drove him to many different places and went to lots of [hui with him]. I never heard a cross word out of him directed towards me, or directed towards others of my age. He was always very generous, kind, and open, and he was always interested in my questions.

Charles is a published author and recognised expert in mātauranga Māori within Māori communities and Māori academic circles. From spending time with Uncle Māori, he has crafted a thorough understanding of the significance of Marsden's contribution to the study of te ao Māori.

> He's clearly one of the most important interpreters of Māori culture in the second half of the twentieth century. From the 1970s on, he's emerging as a really important spokesperson, interpreter of Māori culture. I don't mean the culture we Māori have created in the face of Pākeha, that's a secondary thing. Māori culture in the inner concepts of our culture, particularly around mana, tapu, and mauri, the transformation of ordinary experience through the expression of atua in the world. Uncle Māori was one of the very few who wrote on these topics, that's why he's particularly prominent. What's important about his work [is that] he is unashamedly within the culture speaking for the culture, making determinations for it, wielding the culture. He's not an academic analyzing; that's a secondary concern.

Charles touched on a key theme that emerged in all podcasts: the idea that the late Māori Marsden possessed rare culturally authentic expertise

in te ao Māori, and therefore was a bridge between te ao kōhatu (the old world) and contemporary Māori society.

He was born in in Christianized Māori villages prior to the second World War where... the shadow of the nineteenth century was still very much upon them. He was raised in the kind of culture where they still had very powerful beliefs in things like levitation. Uncle Māori told me that his father had the karakia for levitation, that's what the word mahuta means, is to levitate. He asked his father for that karakia for levitation and his father said: "No! I'm taking that with me." You know, so he grew up in the world you know where people flew, and Māori grew up in a world where that was coming to an end. I don't think Uncle Māori could possibly have foreseen, however, how widespread and how comprehensive the collapse of the knowledge traditions of those things across modern communities would have been.

This collapse of traditional knowledge in our current times, as Charles points out, comes with its own internal challenges. Firstly, the problematic circumstances of assessing whether or not mātauranga Māori today is authentic and its promoters credible. Relatedly, the fact that past traditional leadership, where iwi and hapū spokespeople were knowledge experts and authorities for their people and lands, no longer exists in its former glory.

A major problem we face today with mātauranga Māori is a crisis around authority. We've got a massive problem of individuals who rightfully ought to be perceived as authorities [but] who are not perceived as authorities. Individuals who are perceived as authorities but misconceived. And mostly, the proliferation of really quite untrained and ill-disciplined voices around mātauranga Māori, who haven't had the discipline and care. The problem with that is we don't have Māori Marsden's today who can come in and say: "Look, that's just all rubbish," and we'll listen to them... In the last thirty or

forty years, we've lost these figures, and we've really struggled to replace them with figures who have a clarity around their authority.

Charles's pressing point was that Māori Marsden made an exceptional contribution to understanding mātauranga Māori and its connection to wairuatanga seen in te ao kōhatu, the old world that had socialised him; a world which may have all but disappeared today.

Podcast 3: Bishop Te Kitohi Pikāhu

The Anglican Bishop of Te Tai Tokerau, Te Kitohi Pikāhu, was mentored as a young minister by Reverend Māori Marsden. Bishop Kito's perspective of Marsden is reflected through the lens of a fellow Anglican cleric. St Pauls church Paihia was built in 1925 as a memorial to the Church of England missionaries Henry and William Williams, and stands as a historical landmark for Te Tai Tokerau Anglicans. Toiroa Williams and I organised to meet Kito at the church, as he suggested this would be a suitable location for the interview. It was quiet and the acoustics were ideal for sound recording. I was interested in learning his perspective on Māori Marsden with regard to him simultaneously practicing as an Anglican minister and a traditional tohunga.

First and foremost, I would say to you that he was a priest. He was what I would call an evangelical Anglican Māori priest. He would delve into charismatic ministry gifts and at the same time grounded within his own position as a Tohunga... He was a saintly person in terms of how he spoke about faith because at the time in 1980s he was part of the Hikoi. The Tiriti of Waitangi, he was quite an authority, but that foundation of his understanding came from a purely Christian faith perspective, and I saw a person who could speak with real authority, as a person who knew his place. The depth of his knowledge came through his whakapapa. His father, Hoani Matenga Paerata, and his mother, Hana Toi: all of those families are deeply entrenched in te ao Māori and also Te ao Mihingare. My impression of him was he's got mana and his self-confidence about everything seemed to me to be quite impressive... If he and Janey started to pray, they'll pray for hours and hours. I used to get a bit bored because it took so long, but then I knew what he was really doing was to really seek God in everything that he did.... All his karakia would often paraphrase old karakia, waerea, pure, and put in some Christian concepts... so he took the whole of the waerea, karakia, and gave it a Christian understanding. Not many people could do that; nobody would be courageous enough to do that.

In essence, the Bishop's high regard for Reverend Māori Marsden's authority is the reason Marsden was able to operate successfully across multiples spaces in the Anglican church and te ao Māori. I can recall years ago a gathering of Ngāpuhi kaumātua at his home at Te Kopuru, Reverend Marsden walked into the kitchen and placed his whakapapa books on the table. Because of the tapu nature of the material, the old men recoiled in fright. Marsden sucked on his teeth, which was a habit of his when speaking, and stated: "I am the only one in Te Tai Tokerau who can do that." As an Anglican minister, his knowledge of te reo and tikanga had immeasurable value for leading his people. But more so, his skill at synthesising the ancient world with the new by investing in his Anglican faith as the way forward for Māori iwi and hapū in te ao mārama, the modern world, was fundamental to his legacy as a leader.

One example was when the Anglican church in recognising the importance of Māori and Pasifika communities, adapted Professor Whatarangi Winiata's model of three houses of Pākehā, Māori, and Pasifika, with an overarching Treaty house signifying governance structure and principles. In his podcast, Bishop Kito shared his remembrances of Reverend Marsden translating complex liturgical literature off-the-cuff during this time of social change within the church.

> Māori [Marsden] was our authority on language and liturgy... In 1975, the establishment of the Waitangi tribunal infers that the Tiriti of Waitangi was going to be paramount in all of the discussions, so that led to the to the creation of the revised constitution which was in 1990... As they debated the constitution and the general synod all in English, and every clause would go to Māori [Marsden] to translate. He translated the whole lot of it on the floor, and so because in order to pass the constitution, you have to have the text in front of you, he was the translator, principal translator, with Kingi Ihaka. ..so that was a mammoth task and it's led largely by Māori [Marsden]. When we revised the prayer book in 1989, Māori [Marsden] were invited to contribute to that

Māori liturgy... They got a panel of experts together to work on one single liturgy. What they didn't factor on is Māori [Marsden] wrote his own [and] Hone Kaa wrote his own. The two would never work together, so by 1989 three liturgies were presented to the general synod, and the combined effort of our panel there accepted Māori Marsden's version but Hone Kaa's wasn't... Now those are still there in the prayer book and because Māori [Marsden] worked on his own, he was a person that didn't take any advice from anyone because he had the capability to do it himself.... He was ahead of his time. His knowledge of karakia, his breadth of language, but not just any old language, liturgical language, spiritual language. ...Māori was seen as the expert when it came to the language, culture, and the application of that in the prayerbook.

Bishop Kito discussed how Marsden's authority and knowledge extended to tribal matters on a national level.

He is shaped by his generation, but also that confidence really comes from the mana that the person holds. He holds the mana, and what I would tell you is that it's not him, it's his father, his grandfather, it's not Māori [Marsden] on its own... I remember him speaking at Tūrangawaewae in 1984 at the Tiriti O Waitangi hui. He became the authority there because he became the main spokesperson for Ngāpuhi, even though Ephraim Te Paa [and others] were all there, they were all quite old, but it's not about the age, it's really about the mana that the person has.

The conversation shifted to Marsden's tohunga practice and the social-cultural license he had obtained from attending the last Ngāpuhi whare wānanga to perform the role of spirit healer.

Māori would say all tohunga are the same until the first curse, until the first challenge, then you know what you're worth. He faced this all the time because you're going to be

ready for spiritual attacks... The fact is he survived all that... It was everywhere all these sorts of things he dealt with, within his family, within his hapū, he's the man they called to mate Māori, makutu. He would speak to the kehua: "Ko wai koe?" And they say the name: "I know you from the last time, go back," that type of thing... These kehua, wairua, they're attracted by certain people and they're being mischievous... Two things, one, where is your authority, and two, is you haven't got the authority, which is the mana, you don't have the tapu which is the license. The license was there to say who's going to conquer whom, and always you'll win.

A personal recollection of mine is Māori Marsden explaining that he had healed a particular case of mate Māori at Mt Eden Prison in Auckland when he was the prison chaplain. A young Māori male had become violent, and was placed in solitary confinement. Marsden asked to see the young man in the cell, and the guards were concerned for his safety. Marden reassured them he would be safe, and they allowed him to enter. Inside, he found a young man who had been raised in the city without any knowledge of te reo and tikanga Māori. The prisoner was speaking Māori, reciting whakapapa, which according to Marsden was accurate. Before entering prison, the young man had been addicted to drugs, and this made him vulnerable to spirit possession by a malevolent kehua. I can remember asking the reverend how he addressed the situation. Marsden said that he had never met a kehua, a malevolent spirit that could count the power of Christ. Kehua would flee when he invoked the spirit of Christ. My personal memoir affirms Bishop Kito's assertion that Māori Marsden had complete trust in his Anglican faith, while believing whole-heartedly in ancestral values and traditions he was raised with.

To understand Māori [Marsden] is to think like Māori, free yourself of everything else that can be cumbersome and get in the way, and start to open yourself to Māori's way of thinking, to his language, his personality, and only then I believe that the fullness of

their knowledge will come forth... He had years of articulation, years of digesting that information, and saying: "Now here's what's important." And what's important to him is the whakapapa of the natural world, the whakapapa of humanity. You see yourself in the whole of creation, you see yourself as an individual within your hapu, your iwi, your whānau, and that becomes your point of reference.

Podcast 4: Shane Jones

Organising Shane Jones's interview was a lengthy process. At first, he was living in the far north and happy to be involved. Then, the 2023 general election came around, and his time was dedicated to the campaign trail. He became a list member of parliament for the New Zealand First party, a coalition partner in government, and held ministerial portfolios for oceans and fisheries, regional development, and resources. After persistent communication with his parliamentary staff, a podcast was recorded at Te Ara Poutama Faculty, AUT. His opening comments focused on Māori Marsden's Anglican faith, and his leadership in Tai Tokerau tikanga, whakapapa, and history, with particular reference to how this background shaped his life's work.

> He was definitely a vehicle of traditional knowledge, and he was a keeper of the faith, and that faith being Mihingare (Anglican). His conception of the faith was a fusion of the deep influences that made him Māori [Marsden], and the divinity values that gave him his faith. He was obviously a prominent figure both through the church, but as a critical thinker, as a strong leader of a new type of thinking that didn't condemn people to live in the past, but brought forward the durable features that makes who you are as a hapū, indeed as a father, as a male leader, because he never really fitted the mould either as a perfect churchman, as a conservative traditionalist. He was a person who was always synthesising... I think what made Māori [Marsden] different is he had a very good understanding of the role of the church in the history of the colonization of New Zealand. He had a dim view about how the missionaries ended up with so much land up north... He was someone who had a dry sense of humour. He knew certainly how to rub people up the wrong way, but I think in many respects he was like a stirrer in that sense, and he was stirring to, I guess, to break peoples indifference.

The emergence of Māori social activism in the 1970s and 1980s eighties is documented by Māori researchers and filmmakers (Walker, 2004; Mita, 1983). Not as well documented is that certain activists from northland iwi and

hapū, like Shane Jones, Hone Harawira, and others, were not altogether popular in Pākehā and Māori communities. Shane explained the reasons for kaumātua having reservations toward the younger generation of Māori activists was often because they were not happy about "being criticised."

I don't think many of them [kaumātua] had a deep philosophical dislike, but they were very critical. I'm going a long way back. It was one thing to holler, it's another thing to deliver, and they resented being criticised by a new generation that they had not held the line. Of course these were men, often [men who] have been to the second World War, some of them to the first World War, so we did ourselves in some respects no favours in that regard.

Marsden was one of few kaumātua in the northland region that supported the activism of younger generation Māori people. Many were his own nephews and nieces, and at the first hikoi to Waitangi in 1985, Shane explained that the name Te Kawariki was bestowed on the group by Reverend Māori Marsden.

Māori [Marsden] stood and quoted Ihenga's phrase: Me tupu i a wiwi, i a wawa, turia i te wera, i piri ki te rito o te rengarenga, kia hua o te kawariki. Grow them [men] like the rushes and sedges, established in heat, close-packed as the shoots of the rengarenga, mature like the fruit of the kawariki. Ihenga, the great navigator and explorer of Arawa, left that korero in Kaipara [and] like a lot of our kōrero it became adapted by King Tawhiao, and from there, that name Kawariki got bestowed by Māori [Marsden] on the hikoi of 1985 from Spirits Bay... Māori [Marsden] joined us for part of it... If kaupapa of that nature is going to endure, then it has to have a tāhuhu, it has to have like a iwi tuara, a backbone.

Shane Jone's memoirs emphasised Māori Marsden's preference for merging traditional ancestral knowledge and Christian theology in relation to the iwi and hapū of te Tai Tokerau.

> Towards the latter stages of his life, he sought to articulate the purpose of the Io tradition, the role it could fulfill, and then without compromising his belief obviously in the key tenets of Christianity as transmitted through the Anglican church. He often drew comparisons between the traditions of Tāwhaki and the Christian story of Jesus, and in the traditions of Io. I think for some people they felt that was an attempt to apologise for being a Christian: I personally resented that. I have zero tolerance for that.... What I learned a lot from him was predominantly in the area of bringing those two traditions together, but it has to live within you, it can come across as quite inauthentic if you haven't lived that life.... He was definitely a vehicle of traditional knowledge, and he was a keeper of the faith, and that faith being Mihingare. His conception of the faith was a fusion of the deep influences that made him Māori Marsden, and the divinity values that gave him his faith. He was obviously a prominent figure both through the church, but as a critical thinker, as a strong leader of a new type of thinking that didn't condemn people to live in the past, but brought forward the durable features that makes who you are as a hapū, indeed as a father, as a male leader because he never really fitted the mould either as a perfect churchman, as a conservative traditionalist. He was a person who was always synthesising.

Podcast 5: Māori Marsden's adult children

Originally, I had intended to interview Māori and Jane Marsden's adult children first. But gathering everyone together took time, and the Marsden whānau ended up being the last podcast recording. In Whangārei, I met with Rangitane, the eldest son, Kahu and Raiha who were twin daughters, and Raphael, the younger brother. The siblings had grown up as children of a high-profile leader, and although he was a loving father, living under the shadow of the Reverend Māori Marsden came with its own set of challenges for the siblings.

Rangitane

People did put him on a pedestal, quite high. There were elements: we could see him in his own human weaknesses, which made him human. Those were the moments that I really cherished because we had to live in the shadow of someone's greatness, which made it hard for us as kids... He had a love for children, so much about the potential of children and what he could see for them, so [he was] always a visionary in identifying a child's talents or gifts as he would call them, and growing them in that particular space. You can see that it happened to a number of leaders around the country today, who are still in existence [and] who were mentored by Dad.

Kahu and Raiha spoke of being raised in a household where supernatural and spiritual aspects of Māoritanga commonly occurred. However, their father was able to deal with otherworldly incidents in their home.

Kahu

I would get spooked growing up. I would be in my bedroom on the other side of the house, and he'd come in, and I was so frozen in that fear. He'd come in, and he would have a bottle of olive oil, holy oil, and he would do the sign of the cross on my forehead

and bang, I would be out again... I remember many a time being able to ring them because of really heavy situations, and he would just talk to it through the phone, through my ear into my body, and boom, instant peace.

Raiha

They had a parishioner who was really elderly. She was in her 90s, and her house used to have on the walls in her sitting room all these korowai hanging. Mum had thought, right, I will grab one of those korowai, and ask her if I could use it for our Sunday school play. They picked this korowai [and] brought it home. She had gone to bed for the Saturday evening and she goes, I woke up because all of these taniwha were around her bed, and they were just writhing, and she had jumped in the middle of her bed, jumping up and down, screaming her head off. Dad comes rushing in, and he's asking her what's happening because he couldn't see anything. He went straight to the wardrobe, and he plucked this korowai out of the wardrobe, and he took it to the bathroom and blessed it. He came back to the bedroom, and mum had quietened down because the taniwha had just disappeared. Every area of our life was full of stories like, but you know, it gets tiring if you can't see or you can't hear, but you know there's something there.

Rangitane

I remember one time going to the beach with him, and it was a really windy stormy day and he said, 'I'm going to calm the waters'... He came out with this karakia and was talking to the elements, and it went from storm to just to calm... You see the reality of what he was on about when he talked about faith, and that faith was attached to mana. His explanation of mana was [that] it was the divine, the highest order of authority delegated by God to a specific person to carry out specific functions. The mana was delegated to you by God through those processes of mana atua, mana tupuna, mana whenua.

For people nowadays, even Māori people unaccustomed to beliefs and practices associated with the Māori spirit world, kehua and makutu being part of everyday life might seem akin to paranormal activity or sorcery. In the Marsden household, the old spirit world coupled with Christianity was normal day-to-day existence for children whose father was a tohunga and an Anglican minister.

5

PROJECT REFLECTION

At the heart of exploring whether or not podcasting provides an effective way to disseminate meaningful content to Māori communities, another research question emerged. That being, what is contextually appropriate for podcast dissemination on an open access platform that has an unrestricted audience? The simple answer is that discussants decide for themselves if there are parts of their conversation they want omitted from their podcast, or alternatively, if they do not wish for the podcast to be publicly released. In the case of the late Māori and Jane Marsden's adult children, I elected to withhold their group podcast from being published online for interconnected reasons. Instinctively, I felt a social responsibility to protect my whānau. Although the Marsden adult children only asked for part of their kōrero to be removed from a public podcast it seemed wiser, in my view, to withhold the entire podcast for only the Marsden whānau to have access to, and distribute to other whānau members as they saw fit.

Reflecting on the life and times of Reverend Māori Marsden, he was trained in the last of the old Ngāpuhi whare wānanga, a traditional Maōri learning-and-teaching setting where ngā tauira were carefully scrutinised before permitted to attend. Whare wānanga were exclusive spaces restricted to the few trainees who were seen to possess certain attributes in community leadership and cultural proficiency. Ngā tauira were therefore carefully selected by experienced and older tohunga, who believed they would be the correct people to fulfil tohunga obligations and duties

associated with this important social role. Bishop Kito contextualised this point in his podcast discussion.

> It's a tuha when they impart knowledge. Tuha [is] actually to spit knowledge. If you can survive three days and three nights, you'll come away with the knowledge, maybe not with the comprehension of it, but how that works is it slowly unfolds, the knowledge makes itself known to the person. That's what a tohunga is – 'tohu, ka tohu a koe' - means that you have been anointed or you have been imparted, so in that way he was the right person. You have to have the right whakapapa; you have to have the right capabilities in order to hold that knowledge.

In this social context, knowledge is to be earned. Furthermore, one has to be the right person by ancestral lines and cultural competency to understand that knowledge is not an instantaneous transaction between teacher and student. But rather, a process in which it may take years to arrive at a place of true understanding. In Rangitane Marsden's whānau podcast, he spoke about his father's method of imparting mātauranga Māori with younger generation leaders.

> He realised that information is knowledge and knowledge is power. What you do with that power, with the use or abuse, is in the hands of the beholder. His legacy was to devolve some of that knowledge downwards to much of the leadership today because people were able to access a level of knowledge that wasn't available previously to them. Dad was very guarded about who should get that knowledge. His view about knowledge becoming common or tapu... He would never give you a straight answer. He would push your thinking beyond being given that answer. He would say if I give you that, you'll never know the truth. The truth is for you to search and find out for yourself, so you understand it, so he would preach to teach.

The Woven Universe edited by my brother Charles Royal provides insights into Māori Marsden's philosophy of thought and practice. Marsden's famed essay, *God, Man, and the Universe* (2003), described how embarking on a scientific and analytical approach to studying Māori culture is an outsider's view looking in. According to Marsden, only an insider of Māori culture by whakapapa had the power to speak as a knowledge authority and knowledge practitioner. Moreover, the book is read by mātauranga Maōri students as a seminal text because of the unique position that Māori Marsden held as a trained Anglican cleric and a tohunga; an exponent of Māori culture who shed light on complex concepts such as tapu, mana, and ihi pertaining to Māori rituals and customs.

In Charles Royal's podcast, he elucidated the culture-specific context of reading, re-reading, and processing the ideas and information in Reverend Marsden's collection of writings published in *The Woven Universe* (2003).

> It's gone out into the world and certainly become pretty influential text in mātauranga Māori circles. It's not a complete philosophy. It's not a complete presentation of Māori Marsden's ideas. It's a collection of fragments; it's a collection of writings, of essays. He never wrote a complete rendition of Māoritanga, but there's not a lot of other literature around like this... What I recommend young people is certainly read it, but don't be too perturbed if you don't really understand what it's on about it immediately... It's not material you read once, and then you put it down. It's stuff you have to make your way through and really internalize. I've been reading it for thirty-forty years. It's material that will take time to understand, to get a relationship to, but you will get there if you stay with it, and it will reward you.

Charles Royal also remarked that the book title, *The Woven Universe*, was one that I came up with. At the time, my brother had not settled on a title and so I offered, *The Woven Universe*. I was inspired by a story that Uncle Māori had shared with our whānau about returning from World War II and

explaining the nuclear bomb to an elderly tohunga, a story which appears in the book. On this point, Charles recapped that very story in the podcast conversation.

"Do you mean to tell me that the Pākehā scientists (tohunga Pākehā) have managed to rend the fabric (kahu) of the universe?" I said, "Yes, I suppose they shared their knowledge with the tūtūa (politicians)?" "Yes, but do they know how to sew (tuitui) it back together again?" "No!" "That's the trouble with sharing such tapu knowledge. Tūtūa will always abuse it."

Around the time the book was being written, I had attended a whakapapa wānanga led by a senior kaumatua from Ngāti Raukawa, Iwikatea Nicholson, at Ngātokowaru marae at Hokio beach. He connected the whānau present in the wharenui though a wahine tupuna, Parewahawaha, the eldest sister of Parekowhatu, who was the mother of the rangatira Te Rauparaha. This experience stayed with me: the application of his knowledge in weaving people together as a tribe, where some people had only just met, was transforming. A few years later, I witnessed Uncle Māori perform a similar task with our Ngāpuhi whakapapa during a whānau wānanga at his home at Kopuru. Charles detailed the layers of meaning behind the book title in his podcast.

This was one of the great preoccupations of the tohunga, weaving not dividing a relational world, and not what is called the atomistic worldview, which is the breaking of the world into its component parts; but a weaving worldview, and as soon as you said that I went there, it is right there. And so, it becomes this beautiful title, and it's now so synonymous now with Māori Marsden, and everyone thinks Māori Marsden came up with that name.

The idea that tapu knowledge is only for an exclusive group runs counter to contemporary attempts to make knowledge open and accessible, considering the sheer volume of educational content online. In a global university system, students pay fees and instantaneously knowledge is made available through higher education e-learning software, such as Canvas, Moodle, Google Classroom, and Blackboard Learn. Contemporary pedagogy is therefore markedly different to that of traditional whare wānanga where knowledge systems were disseminated to people who had certain whakapapa and a high level of proficiency in te reo and tikanga, as determined by tohunga and kaumatua. The traditional system of learning was intended to take years for the student to truly grasp knowledge and its application and value.

I see that podcasts can play a role in circulating mātauranga, but more as a rudimentary introduction to a subject area. For example, the podcast series that I have co-created with whānau contributors serves as an introduction to key themes of Reverend Māori Marsden's thought, such as the coupling of mātauranga and wairuatanga, evidenced by whānau stories of his character and beliefs. Podcasts can therefore be used as signposts, pointing towards further learning journeys of deeper understanding. For students of mātauranga Māori, this podcast series may motivate them to actively seek out information about, and works by, Māori cultural experts of yesteryear to broaden and deepen their knowledge base.

The final reflection belongs to Reverend Māori Marsden in which he cautions against taking an objective, scientific approach to studying te ao Māori. In Marsden's view, Māori knowledge systems connect more with the heart and not solely the head. The message here is that one can only be considered an expert who speaks on behalf of a culture and her people if they belong to that culture and people by whakapapa.

The only way [to matauranga Māori] lies through a passionate inward subjective approach.

Knowledge contribution

The podcast series *Recollections of Māori Marsden* has produced meaningful content for diverse Māori audiences on a unique topic for a practice-oriented thesis. This content is publicly accessible via the open access platform YouTube Podcasts. One point, however, is that distributing the podcast series through streaming platforms and social media could have been incporated during the production planning stage. Also, seeking the support of Māori wānanga, marae, and iwi rūnanga for uploading podcast e-posters with QR codes to their websites can offer an alternative distribution strategy to reach Māori audiences and generate uptake.

Maintaining cultural protocols of tikanga Māori throughout the project, especially when engaging with whānau contributors, was essential to maintaining the integrity of the content and research process. As a whānau member and media storyteller, my role carried the ethical responsibility of ensuring that the representation of Māori Marsden's work in a podcast series was respectful and authentic, and that whānau felt comfortable to share their stories and withdraw content during the editing stage, should they choose to. Integrating tikanga customs and practices into the research process supported and affirmed whānau relationships in relation to our shared responsibility to take care of one another, and the podcast kōrero.

Limitations

On a personal level, I see that the limits of the study resulted from circumstances in my private life that have happened over the past two years, while researching and preparing the thesis for examination. My father

Tūroa Royal passed away towards the end of the first year of thesis study. In hindsight, the loss impacted my health and wellbeing, which I have constantly struggled with to the point of taking a leave of absence, plus extension time. Facing time constraints and not feeling as if there was time at hand to edit the podcast series down to shorter content, and piece together the exegesis to the best of my ability, triggered my own anxieties. In effect, feeling overwhelmed with apprehension compounded personal health issues and impeded the thesis progress.

Despite the difficulties and obstacles I met along the way during two-plus years of thesis study, my co-supervisors provided phenomenal help to reach the finish line, knowing that the podcast artefact was intended for the learning benefit of Māori community audiences. I take responsibility for the project's shortcomings: by no means do the thesis imperfections and areas of weakness reflect the generous spirit of my whānau podcast collaborators, and the enduring support of my supervision team.

Further research

This research has highlighted the potential of audio podcasts as a digital format for making mātauranga Māori open and retrievable to Māori audiences. In particular, I have considered younger generation audiences of Māori people interested in learning about traditional knowledge systems from discussants who have first-hand experience and direct memories of their elders who have passed on.

Future research could move beyond the notion of making mātauranga Māori open access in the digital age by exploring the range of digital storytelling formats prevalent today: video narratives, short form content on social media, and short vignettes with digital images and music. As well, there are a host of visually interactive formats used for digital storytelling, as in animated graphics, e-books, interactive maps, and the virtual reality (VR)

immersive experience in three-dimensional settings. An extensive study on digital storytelling formats could also look at their impact on Māori audiences by paying attention to how Māori knowledge systems are transmitted and received via online platforms.

Conclusion

This practice-oriented thesis attempted to highlight that the work of Reverend Māori Marsden during his lifetime has contributed significantly to how mātauranga Māori and wairuatanga, or Māori spirituality, is conceptualised today. Material written by, and about, Māori Marsden is held in archival collections, along with some television interviews stored in Ngā Taonga Sound and Vision.

On a personal note, the video footage that I recorded of Reverend Marsden facilitating a wānanga at his home in northland is not, as I see it, the right fit for releasing online to diverse Māori audiences. I believe such content is suited for the whānau of Māori Marsden to store in their personal archives, and share with other whānau members at their discretion. From the podcast conversation of the Marsden whānau, the eldest brother Rangitane emphasised that their father was particular about whom he imparted mātauranga Māori with, a principle he had learned from attending the traditional Ngāpuhi whare wānanga. Therefore, digital platforms used for Māori storytelling in today's fast-changing world, podcasting being one such online medium, need to be relevant to lifestyles and the ways that information is assembled and distributed to public audiences.

In conclusion, podcasts have been increasingly utilised to circulate archived material, and have the potential to improve Māori access to mātauranga Māori. Hence, this practice-oriented research shaped by kaupapa Māori protocols and processes aimed to create a series of podcasts based on interviews with the immediate and extended whānau of Māori Marsden, who are subject experts on his life and times. My role as a

whānau member and a Māori media practitioner was primarily to facilitate the creation of the podcast artefact and write about the creative research process. The conversations with podcast contributors, even in written excerpts documented in the exegesis, can stimulate the senses, and inform and enlighten Māori audiences about knowledge systems and cultural heritage important to us as the Indigenous tribes of Aotearoa.

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APPENDICES

Participant Information Sheet

Date Information Sheet Produced

27 March 2023

Project Title

Recollections of Māori Marsden: A podcast series

An Invitation

Kia ora rawa atu koe! My name is Haunui Royal and I have worked in the Aotearoa television and screen industry as a Māori filmmaker for more than three decades. Currently, I am undertaking student research for my Master of Arts thesis in Māori development at Auckland University of Technology.

This is an invitation to participate in my thesis research, which involves creating audio podcasts of interviews with Māori participants. I am asking research participants to discuss aspects of the late Reverend Māori Marsden's work on Māori spirituality, and whether you choose to participate or not will neither advantage or disadvantage you. The research output of audio podcasts will be distributed on the Internet and will go towards a postgraduate qualification of a Master of Arts degree.

What is the purpose of this research?

The purpose of this research is to produce four audio podcasts in which Māori community figures will be asked to discuss their views on selected archived material by the late Reverend Māori Marsden. The archived material held in Ngā Taonga Sound and Vision (New Zealand film archives) and the heritage collections of Auckland Libraries comprises of a film and sound recording and manuscripts where Reverend Marsden shares his impressions on Māori spirituality. The recorded interviews will be conducted in English with Māori terms and phrases translated into English as part of the discussion for the purpose of reaching a wide audience of Māori and general audiences.

The research seeks to find out about Reverend Māori Marsden's thoughts on Māori spirituality from you sharing some of your memoirs of him. The findings will be used for a Master of Arts thesis of audio podcasts and a written exegesis. In the exegesis, the researcher will also analyse how audio podcasts can make mātauranga Māori available to Māori and general audiences. Moreover, the audio podcasts will be distributed on the open-access platform of YouTube podcasts and an article will be published from the research findings in an academic journal.

How was I identified and why am I being invited to participate in this research?

From the researcher's social networks, you have been identified as a Māori community figure who is either immediate or extended whānau of the late Reverend Māori Marsden, and who knew him personally during his lifetime. You have also been identified as a person who possesses in depth knowledge of Māori Marsden's work regarding the importance of Māori spirituality to Māori people in today's world. The researcher has consulted with you about the purpose of this research and the process that will be used for creating audio podcasts for an open-access platform and a Master of Arts thesis. As well, you have been consulted about the benefits of distributing educational podcasts on the Internet for Māori and general audiences in Aotearoa.

How do I agree to participate in this research?

You will need to email the researcher if you agree to participate in this research. The researcher will contact you to set up an interview time and date at your home. On the day of the audio recorded interview, the researcher will have hard copies of the information sheet and the consent form and will ask you to sign a copy of the consent form before the interview commences. If you have any questions about the research, then the researcher can answer queries or concerns before the interview takes place.

Your participation in this research is voluntary (it is your choice) and whether or not you choose to participate will neither advantage nor disadvantage you. You are able to withdraw from the study at any time. If you choose to withdraw from the study, then you will be offered the choice between having any data that is identifiable as belonging to you removed or allowing it to continue to be used. However, once the findings have been produced, removal of your data may not be possible.

What will happen in this research?

The data collected for producing the audio podcasts will only be used for the purposes for which it has been collected: that is, for creating four audio podcasts of Māori community figures for a Master of Arts thesis and for an open-access podcast platform. In addition, the researcher intends to publish a journal article with respect to the research findings on how audio podcasts can make mātauranga Māori accessible for Māori and general audiences.

The researcher will email you PDF files of selected manuscripts by Reverend Māori Marsden and a link to a film and sound recorded talk that he once gave. You will be asked to give one hour of your own time to read the manuscripts and watch and listen to the filmed interview of Reverend Māori Marsden before your interview takes place. At your audio recorded interview, each of the Māori community figures will be given one general question that every participant responds to and one specific question to discuss that is couched in their field of expertise and relates to the work of Reverend Māori Marsden on Māori spirituality. After the interview has concluded, the researcher will ask to take your photograph, which will be used in the exegesis.

General question for every participant

Tell us about your experiences of knowing Reverend Māori Marsden or knowing his work?

Specific questions tailored for individual participants

Participant 1: How important is the work of Māori Marsden with regard to the learning and teaching of mātauranga Maōri?

Participant 2: Much of the esoteric teaching that Māori Marsden learnt through the traditional wānanga was severely impacted by the colonization process. Do you see a

way in which traditional knowledge as expounded by Marsden can be made more available to Māori audiences?

Participant 3: Māori Marsden was acknowledged as an expert in Māori spirituality. Has his passing left a gap in Māori knowledge about these kaupapa?

Participant 4: How important do you think Marsden's experiences as a traditionally trained tōhunga and Anglican priest informed his personal philosophies and teachings?

During your discussion, the researcher will prod aspects of your kōrero, asking that you share more insights on points that would be of interest to public audiences. Your discussion, which could take up to one hour, will be cut and edited into an audio podcast featuring the main points to be impressed on Māori and general audiences. You will be given an opportunity to review your audio podcast before the Master of Arts thesis is submitted for examination and the podcasts are distributed on an open-access platform for public audiences. Additionally, you will be given the unedited audio recorded interview in an audio file for your personal files.

Lastly, the audio recorded interview will take place at your home. It would be ideal for recording purposes if we could have a private space to conduct the interview without other family members present in the immediate recording space.

What are the discomforts and risks?

The discomforts and risks are that you might not want to respond to the researcher's prodding of parts of your discussion by offering deeper insights or by sharing your personal knowledge on a certain subject. You do not have to respond to the researcher's requests to provide more insights and you can stop the discussion, or withdraw parts of your discussion, at your discretion without having to provide an explanation.

How will these discomforts and risks be alleviated?

These discomforts and risks will be alleviated by the researcher respecting your right not to have to respond to any prods or questions that you do not want to. Moreover, you have the right to withdraw any parts of your discussion without explanation, or you can withdraw the entire audio recorded interview during the data collection period.

What are the benefits?

The main benefit of the research is that you will be contributing new insights and knowledge to an important field of Māori research that will have broad public reach, via audio podcasting, across Māori and general audiences in Aotearoa. The second research benefit is that the researcher will gain a Master of Arts degree from carrying out, presenting, and writing up the research.

How will my privacy be protected?

You will be identified in the audio podcasts and in the exegesis, which is the write-up of the research. Your privacy will be partly protected by the researcher not sharing your contact details or personal information, such as your town of residence.

What are the costs of participating in this research?

Participating in this research will take one hour to look at the selected archived material and up to one hour to conduct an audio recorded discussion. In total, you will contribute two or more hours of your time to this research.

What opportunity do I have to consider this invitation?

You have one month to consider this research invitation.

Will I receive feedback on the results of this research?

A two page summary of the findings will be emailed to you once the research is completed and the Master of Arts thesis has been submitted for examination. Moreover, the researcher will email you the online link to the thesis when it is uploaded to Tuwhera open-access, which is the AUT research repository for theses and dissertations. You will be given JPEG files of your photographs taken for the exegesis and a MP3 audio-file of the unedited interview that you conducted to create the audio-podcast. The researcher will send these files to your email address via OneDrive folder transfer.

An important aspect of the research process you need to know is that your podcast, the unedited audio-recording of your interview, and the photographs taken of you for the exegesis will be stored at AUT with the primary supervisor. Only the primary supervisor will have access to this data.

What do I do if I have concerns about this research?

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor, Associate Professor Teena Brown Pulu, teena.brown.pulu@aut.ac.nz, (+649) 921 9999 ext 5227.

Concerns regarding the conduct of the research should be notified to the Executive Secretary of AUTEC, ethics@aut.ac.nz, (+649) 921 9999 ext 6038.

Whom do I contact for further information about this research?

Please keep this Information Sheet and a copy of the Consent Form for your future reference. You are also able to contact the researcher as follows: haunui.royal@gmail.com.

Researcher Contact Details:

Haunui Royal

E-mail: haunui.royal@gmail.com

Mobile: 021 326 364

Project Supervisor Contact Details:

Associate Professor Teena Brown Pulu

E-mail: teena.brown.pulu@aut.ac.nz

Telephone: (+649) 921 9999 ext 5227

Approved by the Auckland University of Technology Ethics Committee on 27 March 2023, AUTEC Reference number 23/71. *Note: The Participant should retain a copy of this form.*

Consent and Release Form

For use when interviews and audio podcasts are involved.

Project title: *Recollections of Māori Marsden: A Podcast Series*

Project Supervisor: *Associate Professor Teena Brown Pulu*

Researcher: *Haunui Royal*

- O I have read and understood the information provided about this research project in the Information Sheet dated 27 March 2023.
- O I have had an opportunity to ask questions and to have them answered.
- O I understand that notes will be taken during the interviews and that they will also be audio-taped and transcribed.
- O I understand the audio-taped interviews will be produced as audio podcasts for an open access platform and that I will be identified in the podcasts.
- O I understand a photograph will be taken of me for the exegesis.
- O I understand that taking part in this study is voluntary (my choice) and that I may withdraw from the study at any time without being disadvantaged in any way.
- O I understand that if I withdraw from the study then I will be offered the choice between having any data that is identifiable as belonging to me removed or allowing it to continue to be used. However, once the findings have been produced, removal of my data may not be possible.
- O I agree to take part in this research.
- O I wish to receive a summary of the research findings (please tick one): Yes O No O

Participant's signature

Participant's name

Participant's Contact Details (if appropriate)

Date

Approved by the Auckland University of Technology Ethics Committee on 27 March 2023. AUTEC reference number 23/71. *Note: The Participant should retain a copy of this form.*