
TANGOHIA MAI TE TAURA
TAKE THIS ROPE

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MIHIMIHI[1]

Tātaki kūī tūī tīkākā keo,
kōeaea, takitaki rūrū, keko keko tītiti ko
Ko Tohenihorautia
Toheiti
Tohemata
Tohetoa
Anei taku patu
Anei taku taiaha
Kia okaoka te puku o te whakamā
Wherawheratia,
Hī hī hā.
Tihei Mauri ora

Me wehi ki a Ihowa
Ko ia te tīmatanga me te mutunga o ngā mea katoa
Nō reira, kōroria ki tōna ingoa tapu. Āmene

E tika ana me mihi ki tō tātou
Kingi Māori a Tūheitia Pōtatau
Te Wherowhero VIII

Te pou herenga waka,
Te pou herenga iwi
Te pou here i ngā tāngata Māori
Paimārire ki a rātou

Ki ngā tini mate o tēnā iwi, o tēnā iwi
Haere, haere, haere atu rā

Ki a koutou ngā kanohi ora o rātou rā, tēnā koutou katoa.

Anei tō tatou taonga nāku i whakarite hei koha ki tō tātou iwi. Ko taku pātai nui, ko te 'ko wai au?"

Heoi, e kī ana te kōrero a
Tākuta Te Kahautu Maxwell[2]
"Tohenihorautia taku ora
Tohenihorautia taku mate"

Nō reira, "patu tangata, patu whenua, harakore![3]"

1 This mihimihi follows a whaikōrero framework. Whaikōrero are performed by Māori during formal occasions on areas of significance such as the marae (cultrual meeting place). In opening the exegesis with this whaikōrero, I am paying my respects to tikanga (cultural customs), the mana (prestige) of the work that follows and the knowledge of those who have contributed to it. The convention also sets a safe wairua (spirit) upon those who engage with the thesis.

There are six significant areas within this mihimihi:

- A tauparapara or chant relevant to Te Whakatōhea to clear the air and space
- An acknowledgement of our supreme being or god
- An acknowledgement to the Māori King
- An acknowledgement of those who have passed
- An acknowledgement of the living and the research
- A concluding proverb relating to study.

2 This proverb was spoken by Dr Te Kahautu Maxwell. It is a plea to hold fast to our culture. Tohenihorautia taku ora Tohenihorautia taku mate: he kōrero mō tō noho i tēnei ao. He kaha, he māia, he toa ki te hāpai i a koe me ngā mahi kei mua i a koe anō ahakoa piki ahakoa heke, ahakoa uaua, ngawari, ko tohe te tohe, ko te nihorau he kaha, pēnei ki ngā niho maha o te parāoa o te tohorā, ā, he taonga, he tapu, he whakahirahira (Maxwell, 2019, p. 219).

3 This whakataukī can be found within the whare tipuna Ruamoko of Ngāti Patumoana, one of our subtribe in Whakatōhea. Patua tangata, patu whenua, harakore can be translated as 'our people were killed our lands divided and we did nothing to deserve it' (Maxwell, 2019, p. 217).

TANGOHIA MAI TE TAURA:
TAKE THIS ROPE

MŌ WAI: DEDICATION

Tuiringa (Mannie) Mokomoko
1933 – 2012

Wairemana (Gladys) Coleman
1931-2003

This thesis is dedicated to my late uncle Tuiringa Mannie Mokomoko and Te Whānau a Mokomoko.[4] Mannie was the leader of Te Whānau a Mokomoko for many years and became a dedicated advocate for his whānau, hapū and iwi. It is through the work that he began that current and future descendants remember the injustices of our past while moving forward with understanding and love of our people.

I also dedicate the thesis to my beloved grandmother, Uncle Mannie's cousin, Nanny Gladys, who passed away when I was ten. She had a profound impact on my life and set me on the path to where I am today. Nanny Gladys instilled in me a love for community and a passion for learning. Her memory has been a constant source of inspiration throughout my academic journey.

He nui tonu te aroha.

I also pay tribute to the whenua o Te Whakatōhea, land by which my parents, their parents, their parents before them, and I have been nurtured.

Tēnā tātou katoa.

4 The wider family of Mokomoko.

This thesis is submitted to Auckland University of Technology
in partial fulfilment of the degree of Doctor of Philosophy.

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Diploma in Oral Māori Language Fluency, Te Wananga Takiura o Ngā
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23 October 2023

KUPU POPOTO: ABSTRACT

Hoki whakamuri, kia anga whakamua.
We must look to our past in order to forge the future.

This whakataukī (proverb) speaks to Māori perspective of time and the importance of knowing one's own history in order to move forward. An interpretation of this statement is, 'in order to navigate our future with clarity and purpose, we must look to our past and move as if we are walking backwards into our future.' The present and past are certain; however, the future is unknown.

Tangohia mai te taura (Take This Rope) is a practice-led research project[5] that delves into whānau (family), identity, belonging, whenua (land) and historical injustice. The thesis study involves the conceptual and physical creation of a documentary of installed photographs, waiata (songs), whakatauākī (proverbs), poetry and filmed mōteatea (laments) that artistically consider connections between Mokomoko, whenua and whānau. Thus, the thesis artistically explores the potentials of documentary making in relation to form, space and kaupapa Māori (Māori research approaches).

The significance of the study lies in its potential to rethink documentary inquiry as culturally located practice. In so doing, the thesis not only contributes to the corpus of research about Mokomoko, it also extends ways in which processes of indigenous documentary making might be approached and constituted in the pursuit of a communicative space that elevates whānau narratives and rhetorical assertion.

5 In such theses, a written exegesis relates directly to a body of practice-oriented work (Auckland University of Technology Postgraduate Handbook 2021, p. 91-103).

AKU MIHI:
ACKNOWLEDGEMENTS

Ehara taku toa i te toa takitahi, engari he toa takitini.
Success is not the work of an individual, but the work of many.

First, I would like to express my profound appreciation to my primary supervisor, Professor Welby Ings, whose support has helped me grow both as a person and scholar. His creative mind challenges me and brings out ideas and thoughts that otherwise would lie dormant. Welby's critical feedback, insight and encouragement have been instrumental in shaping the direction and scope of the study. Tēnā koe e tā, I am honoured to have had you with me along this life-changing journey.

I would also like to acknowledge our dear whaea, Professor Hinematau McNeill. Without her encouraging nature and belief in me and my kaupapa, I would not have developed this taonga (treasure) for my whānau (family), hapū (subtribe) and iwi (tribe). Her valuable feedback and constructive criticism have helped refine my research and strengthen my arguments. I am incredibly grateful for her confidence not only in this research but also in me as an academic.

I am deeply grateful for the expertise of Dr Marcos Mortensen-Steagall. His mentorship, technical skills and expertise have been critical in lifting the research to higher levels of resolution. His attention to detail, innovative ideas and commitment to excellence have been a source of inspiration, and I am grateful to have had him and his wife, Janete Rodrigues, as a part of our research team.

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I extend my thanks to the many individuals who have helped me with the realisation of the mōteatea. Specifically, I would like to acknowledge Abel Kururangi Johnston, Uenukuterangihoka Jefferies and Reza Yari. Their dedication, knowledge, kindness and technical skills have been a vital part of giving voice to what was silenced or unspoken.

Ki a koutou, e aku kaiako reo Māori, Abel Kururangi Johnston, Aini Grace, taku whānau nō Te Wānanga Takiura o Ngā Kura Kaupapa Māori o Aotearoa, Whaea Makereta Turinui, Koro Tāwhirimātea, Nanny Kaa Williams, Kim Williams, Tāwhirimātea Jr. Tēnā koutou katoa.

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The dedication of these people is evident in the crafting of the taonga at the heart of this thesis and in the respectful process of its development.

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6 Pōtiki can be translated as either 'favourite' or the 'youngest' of the whānau (family).

I would like to acknowledge the staff of the many national organisations whose generosity of spirit and expertise resourced the study. Prominent among these have been:

- The Ōpōtiki District Museum
- Hiona St Stephens Church (Ōpōtiki)
- The Ōpōtiki District Library - Te Tāhuhu o Te Rangi
- Archives New Zealand (in Mangere and Wellington)
- The Museum of New Zealand - Te Papa Tongarewa
- The National Library of New Zealand
- The Alexander Turnbull Library Collections
- Ngā Taonga Sound & Vision
- The Māoriland Film Festival and the E Tū Whānau Rangatahi Filmmaking Workshop.

I would like to thank Nabil Sabra for assistance with the design of this exegesis, Dr Jan Hamon and Dr Sandy Hata for proofreading the document and Cornelius Garets for his assistance in printing the photographs for the installation *Tangata~Whenua*. I would also like to acknowledge the School of Art and Design for the resources supplied and for providing me with office space to work, where I have been able to surround myself with like-minded doctoral researchers.

I would also like to acknowledge my 'home away from home', Te Ara Poutama - the Faculty of Māori and Indigenous Development. Te Ara Poutama has felt like the many marae back home in Ōpōtiki, where laughter, conversations and birthdays are woven into a fabric of support.

I am also indebted to the communities I have been a part of over the years: from Auckland University of Technology, MAI Ki Aronui, Ngā Wai o Horotiu Marae, Office of Māori Advancement, Te Tari Takawaenga Māori, Tītahi ki TUA. I also want to acknowledge our iwi who raised me, Te Whānau an Apanui, Ngāi Tai ki Tōrere and Te Whakatōhea. From the wider community: Ngāti Patumoana Waiaua Marae, Te Whakatōhea Māori Trust Board, Te Whānau a Apanui ki Tāmaki, Ngā Uri a Muriwai kei Tāmaki, Ōpōtiki Mai Tawhiti and Takapuna Rugby Football Club. Thank you for providing me with a space to be included and grow.

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- Te Wai Ngutu Kākā - Gallery Two for supporting the installation
- Te Whakatōhea for its Education Grants
- The Auckland University of Technology Faculty of Design and Creative Technologies for its thesis completion grant that enabled the installation of the study's outcomes.

I cannot conclude without mentioning my whānau. Firstly, the decendants of Nanny Rīpeka Mokomoko and Koro Amokura Arapeta-Pita, tēnā koutou katoa. To the wider family, the Amoamo, Arapeta-Pita, Colliers, Colemans, Williams and Te Whānau a Mokomoko. Thank you all. It is because of your trust and love that I have been able to continue during the challenging times surrounding this journey. To my brothers, Timoti, Paul, Lloyd tēnā koutou. To my nieces and nephews, Rhykin Te Maioha, Thyrhys Te Kaikopere, Stevey Hinewai, Cyrus Maurice, Pauly Te Ropiha Jr, Rocky-Marie Hinewhairangi, Nico-Jay Tumarangi and Teina-James Te Toiroa, this taonga is for you.

Finally, a profound, special mention must go to my parents, Maurice and Barbara Williams. To my father for the selling of cows to pay for my university education and my mother for the home-cooked meals that were made every time we returned to Ōpōtiki to progress the research. Their unconditional love is the foundation upon which my world is built.

Tēnā koutou, tēnā koutou, tēnā tātou katoa.

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7 See https://fairuse.stanford.edu/overview/fair-use/what-is-fair-use/

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 noted), nor material which to a substantial extent, has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

23 October, 2023

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Figure 4.1. Diagram illustrating the Pūrākau methodology. ©. R. Pouwhare & H. McNeill. (Used with permission).

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Ethics approval and consents

This research received approval from the AUT University Ethics Committee (AUTEC) on the 27 May, 2019, for a period of three years until 27 May, 2022.

Ethics Approval Number: 19/161 Tangohia mai te taura: Take This Rope.

All research was conducted in keeping with the regulations and guidelines of the approval.

CHAPTER 1

INTRODUCTION

CHAPTER ONE:
KUPU TĪMATANGA: INTRODUCTION

HE TAU[8]

Aue taukiri
te mamae i ahau.

Kua riro taku whenua
te Kāwanatanga tika haramai
ki te whakaora
i a mātou.

Nō te mea kai roto mātou
i te pōuritanga.

Kāhore he maungārongo ki te
hunga kino e ai.

E ai tā tōku Atua hoki mai
me hoatu te kōrōria te hōnore.

E te Pirimia
homai te oranganui
ki a mātou Te Whakatōhea ake, ake e.

A great pain resides within me.

My ancestral land has been taken.
Government, come stand before us.
Restore what you have taken,
for you abandoned Te Whakatōhea
to the night.

There is no harmony within those
who have wronged us.

My god will return
and gift unto you/us glory
and honour.

Prime Minister,
give us back our sovereignty
and our dignity.

Return these to Te Whakatōhea.

8 Tau are a form of waiata that are at times employed by orators as a prelude to their speech. They help them to introduce both content and its context. This mōteatea employed here as a tau was one of the first items I learnt when I joined Ōpōtiki Mai Tawhiti Māori Performing Arts Group in 2019. It was composed by Dr Te Kahautu Maxwell (Maxwell, 2019. p.106).

WHAT IS A ROPE?

On our land my father uses rope to tie things together ... gates to strainers, a horse to a post. A spool of rope lives on the front of his farm bike. Etymologically, rope comes from the Old English word rap meaning a "strong, heavy cord of considerable thickness" (Douglas-Harper, 2023, para. 1). Historically the word is applied to cordage thicker than one inch in circumference.

But rope has diverse associations. In the 1600s a 'rope of sand' described something lacking in coherence or binding power. In the 1840s 'to know the ropes' was a nautical term meaning to understand the way to achieve something. In contemporary use, the word can describe a noose or a snare. To be 'at the end of (one's) rope' describes an individual having run out of resources or options. However, Douglas-Harper (2023, para. 2) also notes that the word is associated with punishment by hanging, such as in the 16th century phrase being 'rope-ripe', meaning deserving to be hanged, or in the figurative phrase 'to give someone (enough) rope' (to hang himself by). In Māori there are many words for rope and because of the poetics of the language, words can have multiple and intricate associations. I think of the noun whakaheke; it describes rope used for supporting and controlling sails, but as a verb whakaheke can also mean to bequeath, pass down or to shed tears.[9]

I think of this thesis as a rope. It is an inquiry into grief, connection, the strength of whānau and the power of documentary storytelling. It ties things together; the historical injustice enacted on our ancestor Chief Mokomoko ... what it is for an artistic researcher to connect himself to his whānau (family), his history and the land upon which these things exist ... and how as a documentary maker, one's practice might reflect the essence and responsibilities of being Māori.

The journey of the thesis has not been simple. The rope that bound aspiration to outcomes was frayed by pandemics, the devastating impact of cyclones, political complexities and the passing of valued people. Sometimes the rope unravelled and it had to be rewoven. But the rope was used to draw to the surface knowledge that had been lost; it bound co-creators of documentaries together, connecting them to whānau and whenua, and it has reached back to our ancestor and his final words to those who murdered him and seized the land of our people.

RESEARCH QUESTION

The thesis asks 'How might approaches to Māori documentary making serve to elevate whānau narratives of experience and function as an artistic mode of rhetorical assertion?

RATIONALE AND SIGNIFICANCE OF THE STUDY

Rationale

This thesis seeks to contribute to a corpus of iwi knowledge that in turn provides insights into the struggles of marginalised postcolonial people. Until now many filmic documentaries dealing with colonial injustice (Bastion Point - The Untold Story: (Morrison, 1999); The Canary Effect: (Davey, 2006);[10] Brazil: An Inconvenient History: (Grabsky, 2008);[11] Concerning Violence: (Olsson, 2014)[12] have been written and directed by practitioners who have no significant genealogical connection to the events or the land upon which these occurred. I acknowledge the significant contributions of Māori filmmakers to a unique and emerging voice in the cinema of Aotearoa (including Barry Barclay's historical work on the Fourth Cinema, and Mita, Narby and Pohlmann's (1978), crafting of Bastion point Day 507), I am also cognisant that there is an increasing democratisation of technology and strategic upskilling of Indigenous storytellers in Aotearoa. Because there is now an increasing democratisation of technology and strategic upskilling of Indigenous storytellers in Aotearoa (through funding initiatives like the New Zealand Film Commission's He Ara Project,[13] AUT's INTERNZ initiatives,[14] the Rangatahi Filmmaking Challenge,[15] and Te Tari Tuhi Kupu a Whakaahua[16]), it is timely to consider the nature of whānau and iwi-based Māori documentary making, where local artist/writer/directors engage with others to create accounts of intimate relationships between whenua and identity.

Significance

The study proposes three significant contributions.

Firstly, the work considers a corpus of historical material and commentary surrounding unsettled narratives associated with the killing of the Reverend Carl Sylvius Völkner and the execution of Chief Mokomoko.

9 Moorfield, J. C., (2023). Te Aka Māori Dictionary Online dictionary: https://maoridictionary.co.nz/search?idiom=&phrase=&proverb=&loan=&histLoanWords=&keywords=rope

10 This work documents the impact that US policies have had on Indigenous Indian nations.

11 This documentary exposes Brazil as the country with the largest slave population in history.

12 This documentary was written and directed by Göran Olsson. It is based on Frantz Fanon's essay, Concerning Violence, from his book The Wretched of the Earth (1961).

13 This initiative offers a funding pool of $200,000 aimed specifically at Māori and Pacific filmmakers.

14 This has been developed in association with the Native American and Indigenous film programme at the Sundance Institute in Los Angeles.

15 This initiative is supported by E Tū Whānau.

16. These are the New Zealand Script to Screen's talent building workshops.

In addition, the project draws on the director's whakapapa and connection to whānau who have in-depth experience of the implications of the land seizures that the New Zealand government enacted on the tribe in retribution for Völkner's murder. The dimension the study opens to consideration is the intimate impact of historical injustice on whānau, identity and relationships with whenua. Accordingly, the thesis contributes a human dimension to documentary material that has hitherto been largely focused on historical accounting.

Secondly, the thesis proposes through practice, a contemporary Māori rethinking of documentary form. Drawing parallels with Māori artistic installation practices that integrate imagery, text, sound and performance, the project demonstrates how space and non-linearity can be artistically employed to elicit a sense of layered immersion inside a whānau narrative.

Thirdly, the research demonstrates how the adoption of a specifically Māori approach to documentary making where cultural consideration and an appreciation of time and timing can be employed to produce resonant forms of accounting.[17] Specifically, the thesis demonstrates how rōpū (a team working together), that is guided by the principles of manuhiri, wero, whaikōrero and karakia, can work respectfully and in trusted ways with the intimate stories, vulnerabilities, narratives and aspirations of whānau.

THE USE OF TE REO MĀORI IN THE THESIS

This thesis is written in English with te reo Māori used in specific areas, either as a translation or where no English language exists to communicate the idea. While I have a deep respect for te reo Māori and its revitalisation through scholarship and artistic practice, I understand that this study is a contribution both to te ao Māori (the Māori world view) and to international realms of scholarship. By adopting this approach my thinking in the thesis is designed to communicate to the widest possible audience, including potentially Indigenous scholars working in other nations.

Each Māori word, when used for the first time, is followed by a translation, in brackets. While I accept that in conventional academic discourse, a foreign language, when used, appears as italicised text, in this exegesis te reo Māori is not perceived as a foreign language to Aotearoa New Zealand. It is the first language of the nation and I seek to preserve the mana (prestige) and mauri (life force) of both languages by italicising neither Māori nor English.

Because currently there are limited number of typefaces available when writing in te reo Māori, I have set this exegesis in Garamond Premier Pro for its clarity, visual elegance and its provision for the use of tohutō (macrons). When writing in te reo Māori, I use tohutō, with the exception of direct quotes where the original source omitted them. Tohutō denote the pronunciation of a long vowel. This aligns with the orthographic convention recommendations of Te Taurawhiri i te reo Māori - The Māori Language Commission.

Dialectical differences within the language occur between tribes, and this is true of Te Whakatōhea. Accordingly, where possible, I have attempted to remain true to original usage and I provide footnotes for clarification where necessary. Such instances may include regional place names and the names of people.

Throughout the exegesis, I include a number of karakia (prayers) and waiata (songs) composed by Māori artists and the local kapa haka group, Ōpōtiki Mai Tawhiti. These are presented in te reo Māori in the first instance and translated where possible. Where this is not possible, the text is either paraphrased or described, so the ethos of the content is not lost in a literal translation.

DEFINITIONS OF SIGNIFICANT WORDS

Because I acknowledge that in certain instances, language meaning can be confusing, I provide here definitions for a list of words that have a distinctive use and meaning in the study.

Artistic, practice-led research

Tavares and Ings (2018) note that artistic, practice-led research has become an established form of doctoral inquiry. Driven by reflection and critical thinking they suggest such research has:

> ... changed the manner in which practitioners give a rigorous, critical and contextualising 'voice' to their thinking. A combination of practice and exegetical writing has accordingly resulted in challenges to the traditional role of the discrete art theorist. This is because the critical voice of the practitioner has increasingly begun to claim and exercise a form of scholarly analysis that includes a consideration and articulation of research elements underpinning the work, including methodology, methods and contextual thinking. (p. 34)

Within this thesis the term practice-led research refers to a process where knowledge and thinking are developed through mahi (practice/work). Thus, the processes of making generate reflection on what is developed and, accordingly, practice leads thinking. Auckland University of Technology Postgraduate Handbook notes that such forms of inquiry research normally present a creative output and a written exegesis for examination (2021, p. 91-103).

17 In this thesis, I am referring to an installation that connects whānau to land and history.

Documentary

Although the term ‘documentary filmmaking’ moved into the English language in 1926, as a result of John Grierson’s adaptation of the French word documentaire, in this thesis I expand the word to describe the provision of a record or “the presentation of a factual account of a person or topic using a variety of techniques” (Allen, 2000, p. 410). While I appreciate the complexity of Grierson’s contribution, it is his use of the word documentary to describe ‘a creative treatment of actuality’ (Grierson, 1933, p. 8) in film, to include photographic, poetic, audio and performed accounts of experience, including waiata and pūrākau.

Hāhi Ringatū

The Ringatū faith is a Māori Christian religion that was founded in the 1860s by Te Kooti Arikirangi Te Tūruki. Born in 1814 in Pā-o-Kahu, Te Kooti belonged to the Ngāti Maru hapū of Rongowhakaata. He was originally named Arikirangi, a name predicted by Te Toiroa of Nukutaurua on the Māhia Peninsula. However, postbaptism, he took on the name Te Kooti. Under the guidance of missionary Thomas Grace, he emerged as a promising student. Ringatū (or the Upraised Hand) was seen to challenge the Pai Mārire faith.

Te Kooti, who has whakapapa to the Eastern Bay of Plenty where the faith is strongest, established this faith while he was under arrest from the Crown on the Chatham Islands (Wharekauri). In July 1868, he orchestrated the escape of 300 political detainees from the Chatham Islands by capturing the supply ship, Rifleman. Sailing the vessel to Whareongaonga near Gisborne, the escapees landed safely, and they raised their right hands to God in praise. Their thankful gesture upon landing gave their religion its name. Despite military pursuits, Te Kooti moulded the religion for resistance, later adapting it for more peaceful times (Binney, 1990).

Ringatū, like Pai Mārire, promised its followers deliverance from Pākehā (English) and was seen to combat government decisions that were in conflict with Māori and their world view. Te Kooti grew Te Hāhi Ringatū at a time when relationships within Aotearoa/New Zealand were fraught with struggle. Te Hāhi Ringatū offered an alternative religion after local Māori were betrayed by Reverend Völkner's Anglican church, and the religion is still practised widely by many communities in the Eastern Bay of Plenty, including Ōpōtiki.

Kaupapa Māori

Kaupapa Māori is described by Smith (2015b) as “a way of knowing, thinking, seeing and being Māori.” Cram and Mertens (2016) note that “Māori researchers have different epistemologies and metaphysical foundations to Western orientated research” (2016, p. 41). Broadly then, Kaupapa Māori positions the Māori researcher within a paradigm where inquiry is conducted by Māori, with Māori, for Māori. Thus, Kaupapa Māori is a way in which Māori research ensures Māori protocols are followed during the research process. Pihama et. al (2015) suggest that Kaupapa Māori, when considered in relation to research methodology, is guided by six key principles

- Tino rangatiratanga (self-determination)
- Taonga tuku iho (cultural aspirations)
- Ako Māori (culturally preferred pedagogy)
- Kia piki ake i ngā raruraru o te kainga (socio-economic mediation)
- Whānau (the extended family structure)
- Kaupapa (collective philosophy).

Mauri

Mauri can be linked to both tangible and nontangible things. Although it is a complex term within te ao Māori, it is defined by Moorfield (2011) as the “life force, principle, source of emotions - the essential quality and vitality of a being or entity” (p. 106). It is understood that all things have mauri, and this mauri may be physical and spiritual. Mauri can be seen to manifest itself within physical objects, including a person, groups of people and even ecosystems (Moorfield, 2011). This observation is supported by Henare (2001), who posits that mauri is an energy source and a concentration of life in accordance with the conditions and limits of one’s existence” (p. 208).

Mokomoko

In te reo Māori the word mokomoko often describes a native skink or gecko. If one encounters a mokomoko it can often be interpreted by Māori as a bad omen or a sign of death (Moorfield, 2011). This is because mokomoko has a spiritual connection to Whiro who is the god associated with evil, death and darkness. However, within this thesis, Mokomoko refers to the name of our Te Whakatōhea chief who was one of five Māori executed on 17 May 1866, having been convicted of the murder of the missionary Carl Sylvius Völkner at Ōpōtiki in the preceding year. The conceptual connection of Mokomoko holding a name associated with death is seen by our people as significant.

Pai Mārire

This is a religion founded in the early 1860s by Te Ua Haumēne. Pai Mārire (which translates to 'good and peaceful') incorporated biblical and Māori spiritual elements and promised its followers deliverance from Pākehā (British) domination. The Ministry for Culture and Heritage (2021) notes that:

> Pai Mārire disciples travelled around the North Island in the mid-1860s. Against a backdrop of war and land confiscations, the founding principle of Pai Mārire was often subverted by violent elements. For most Europeans, Pai Mārire very quickly became synonymous with violence. (p. 1)

Eventually, Pai Mārire became associated by British settlers with an extremist religion that they conceived of as in rebellion with many of the government's military operations. However, for disciples of the Pai Mārire faith, this was not the case. Kereopa Te Rau, a Pai Mārire prophet and the person who initially led the group responsible for the hanging of Reverend Völkner in Ōpōtiki, was seen by Māori as avenging past wars and the destruction wrought on his tribe months earlier. By this stage Völkner was seen as representing the government because he was secretly collecting intelligence against the local iwi. The Pai Mārire faith is still practised today, largely by the people of Taranaki and Waikato Tainui.

Tangata whenua

Tangata whenua is a term that describes the deep connection between Māori people and their ancestral lands. Translated literally, 'tangata' means person, and 'whenua' means land. This connection, that goes beyond geographical or territorial belonging, is encapsulated in the traditional proverb,

> Ko au te whenua ko te whenua ko au.
> I am the land and the land is me.

This idea refers to Māori being one with the land. In a Māori world view, land was here before us and the land will be here after we have gone.

The documentary installation that presents the artistic outcomes of the thesis is titled *Tangata~Whenua*, because it draws connections between people and the land of Te Whakatōhea.

Wairua

Reverend Māori Marsden defined wairua as the breath of a divine spirit (Royal, 2003). Wairua may be likened to a person's soul and is aligned to the non-physical world. Unlike mauri, this spirit endures long after death. It is believed by Māori that upon death, one's wairua becomes tapu (sacred) and eventually it departs to join other wairua in te pō (the night). This is the world of the departed spirits. This realm may be referred to as Hawaiki-nui, Hawaiki-roa, Hawaiki-pāmamao (the ancestral homeland of Māori). However, during significant ceremonies, Māori may call out to past spirits to return to them in support of an occasion (Valentine et.al, 2018). In this thesis I use the word in reference to the spiritual world and to ancestors who have moved on to Hawaiki.

Whakataukī

Māori whakataukī are proverbial expressions in te reo Māori that transmit traditional cultural wisdom, values and beliefs. Central to Māori oral tradition, these metaphorical sayings serve as educational devices, providing guidance in diverse situations (Mead, 2003). Mead and Grove (2002) note that in formal speeches, ceremonies and everyday conversations, whakataukī strengthen the bond between Māori individuals, their ancestry, cultural identity, fundamental principles and relationship with the land.

Whakatuākī

By comparison, a whakatauākī is a form of Māori proverb similar to a whakataukī, but attributable to a living person or ancestor. Walker (1990) suggests that by knowing the origin of a whakatauākī, one can better understand the context, background and the intended meaning behind the saying. Both whakataukī and whakatauākī serve essential roles in Māori oral tradition, education and the preservation of cultural knowledge.

In this thesis, creating whakatauākī is something I respectfully contribute as a descendant of Te Whakatōhea. These whakatauākī tie images, poetry and pūrākau into a unified expression of connection and in so doing reinforce the relevance of our heritage, promote unity, and educate younger generations about their roots.

Whenua

Whenua can refer to the territory or boundaries of a tribe's land. However, the word also describes placenta or afterbirth.[18] A common practice within te ao Māori is to take one's child's afterbirth back to one's whenua kura (homelands) and plant this near a whānau (family) site relevant to one's whakapapa (genealogy). This becomes one's tūrangawaewae (place of belonging) and links the child to their ancestors and the land itself. This ritual serves to reinforce the genealogical whakapapa (lineage) between the whānau (family) and the land, emphasising the continuity and importance of this connection across generations. When using the word whenua within this thesis, the definition reaches beyond the European concept of land because whenua also embraces spiritual, cosmological and ancestral connections.

18 In traditional Māori belief, all life is born from the womb of our earth mother Papatūānuku. Life both under the ocean and above water (and float forming islands) are placentas from her womb.

THE NATURE OF THE PRACTICE

This study is concerned with documentary. The submitted outcome demonstrates complementary forms of accounting that are contextualised by this exegesis (Figure 1.1).

Figure 1.1. Structure of the thesis.

The body of practice is a composite documentary called *Tangata~Whenua*, initially installed in Te Wai Ngutu Kākā - Gallery Two at Auckland University of Technology. The work features 12 photographic images of whenua in Te Whakatōhea that are accompanied by compositions that speak to the mauri (life force) of a location. Framed by a whakatauākī, each image is expanded through layers of poetry in te reo Māori and English, and pūrākau about the location (that can be accessed via a QR code). This work is complemented by two filmic mōteatea. The documentary layers of the installation are anchored by a photograph of my mother and matriarch, Barbara Maria Williams.

These elements are enhanced by live performances that weave together elements of the research through whaikōrero (formal acknowledgements) and a waiata whakautu[19] (song of reply) composed by the researcher in response to the song sung by Mokomoko before he was hanged.

THE STRUCTURE OF THE EXEGESIS

This exegesis is divided into seven chapters.

Chapter One offers an introduction to the project. It opens with a formal karakia tīmatanga that is followed by a discussion of the research question and the rationale for, and significance of, the exegesis. Following this, I provide a brief consideration of the use of te reo Māori in the thesis and expand this into a series of short definitions of key words used in the exegesis. The chapter is concluded with a brief description of the nature of the practical work that lies at the core of the study and an overview of the structure of the exegesis.

Chapter Two outlines the whakapapa that connects me to Chief Mokomoko. This is supported by a brief biography of his life that leads us into Chapter Three where I position myself and the research question.

Chapter Four unpacks the research design utilised in the study. It opens with a discussion of the kaupapa Māori paradigm adopted for the inquiry, then expands into a discussion of methodology and methods.

Chapter Five provides a review of contextual knowledge. It opens with a consideration of historical accounts related to Mokomoko, Reverend Carl Völkner and Te Whakatōhea iwi. This review is followed by a discussion of significant Māori documentary making relating to these accounts, before the chapter concludes with a review of literature and practice relating to reimaginings of the documentary as a cross platform artefact.

Chapter Six presents a critical commentary on the thesis' documentary installation *Tangata~Whenua*. It opens with a consideration of five orienting principles; whakapapa, collectivism, whakairo, emotion, and Tū Ake Whakatōhea, before unpacking individual elements within the installation.

The concluding chapter provides a summary of the main ideas in the study, a consideration of the thesis' contributions to the field, a discussion of possible future research, and a closing reflection on the project.

The exegesis concludes with a list of references and five appendices

19 Waiata: song Whakautu: to reply or gift back (Moorfield, 2023. Te Aka Māori Dictionary Online dictionary: https://maoridictionary.co.nz/

CHAPTER 2

MOKOMOKO & WHAKAPAPA

CHAPTER TWO:
MOKOMOKO AND WHAKAPAPA

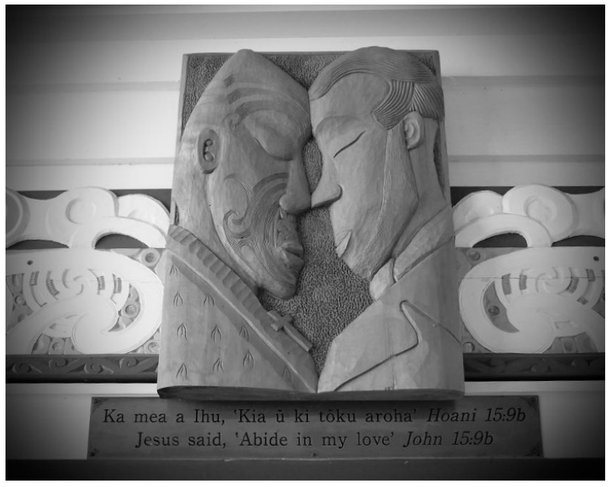


Figure 2.1. Carving of Mokomoko (left) and Reverend Carl Sylvius Völkner (right) completed by Chris Maxwell, Hāmi Wanoa and Thomas Reedy for the 150-year jubilee for Hiona St Stephen's Church.[20]

20 To the best of the researcher's knowledge, there is no known photograph of Mokomoko available.

A BRIEF BIOGRAPHY OF CHIEF MOKOMOKO

Mokomoko was a renowned chief within Te Whakatōhea (Amoamo, 1990).[21] The story leading up to and including his death, has resulted in unjustified infamy outside of our iwi. In 1866, he, along with five other Māori, were charged with and convicted of the hanging and decapitation of Reverend Carl Sylvius Völkner near the missionary's church in Ōpōtiki on 2 March, 1865. (This building is still in the main township of Te Whakatōhea). Völkner had been accused by both local and wider Māori communities of engendering trust, then spying on the Māori of Te Whakatōhea and secretly informing the government about their discussions regarding the provision of assistance to Waikato Māori in their fight against government troops (Walker, 2012).

During this time, several land wars involving government forces and local Māori were being fought and Te Whakatōhea had joined the land war of Te Tarata in 1865.

Pai Mārire leaders were reported to have said that they would order Völkner to leave. Just prior to the missionary's death about 800 Māori gathered at Ōpōtiki. When he arrived on the ship Eclipse from Auckland on 1 March, despite being warned by Te Whakatōhea to stay away, Völkner was taken from the schooner and imprisoned. When his fate was eventually decided, he was hanged.

When Mokomoko proclaimed his innocence of Völkner's execution, his defence was that he had left soon after the decision was made to hang the missionary (Taylor, 1868; Cowan, 1956; Maxwell, 2015; O'Malley, 1994; Walker, 2012).[22] At his trial, the prosecution presented a number of contradictory, eyewitness accounts claiming that it was the horse's rope of Mokomoko that was used to hang the missionary and that he had placed this over Völkner 's head. When he was hanged in 1866, his final words as he stood on the scaffold awaiting his execution were:

> Tangohia mai te taura i taku kakī kia waiata au i taku waiata.
> (Take the rope from my neck that I may sing my song).

This statement has resounded throughout the generations and it continues to be an expression of injustice and innocence. As a result of the imprisonment and execution of Mokomoko, his descendants and the tribe have endured considerable hardship, because punishment for his alleged

21 Mokomoko was a member of Ngāti Patumoana and Te Ūpokorehe. He was born in Ōpōtiki and lived in pā at Paerata, Waiotahe and Maraerohutu. Mokomoko was the great grandson of the paramount Te Whakatōhea and Ngāti Patumoana rangatira Ruamoko (Whakatōhea and Te Tāwharau o Te Whakatōhea, & The Crown, 2023).

22 His descendants state that earlier, Mokomoko had unsuccessfully attempted to help Völkner escape.

crime included the confiscation of 144 thousand acres of land and a forced displacement of Te Whakatōhea people on to government-provided, Native Māori Reservations. At the time, the government's punitive expedition resulted in whānau being killed defending their lands and homes. Troops also destroyed dwellings, granaries and shipping (the primary means of commerce in Te Whakatōhea).

For the Mokomoko whānau, the shame associated with the murder has become the catalyst for an ongoing struggle for justice and redress. In 1981 Te Whakatōhea requested a government pardon for Mokomoko and in 1987 his family and descendants, Te Whānau a Mokomoko, pursued permission to exhume his remains from Mount Eden prison. The request was granted and he was finally returned and laid to rest at Waiaua marae in 1989 (Figure 2.2).[23] Four years later in 1992, Mokomoko was formally pardoned by the government.

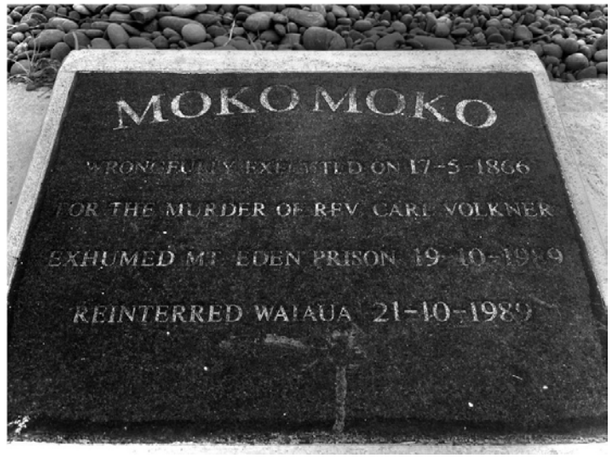


Figure 2.2. The final resting place known as Chief Mokomoko at Waiaua marae in Te Whakatōhea.

23 It is now formally accepted that Mokomoko was unjustly charged with the execution of Völkner. He was exonerated by the government of the murder in 2011 with the passing of the Mokomoko (Restoration of Character, Mana, and Reputation) Bill.

Mokomoko had three marriages[24], and he was survived by his wives and six children. Amoamo (1990, p. 1) notes:

> To perpetuate the circumstances of Mokomoko's story, his descendants were given the following names: Pūriri, after the tree on which Völkner was hanged; Rīpeka, the cross, symbolising sacrifice; Mautini, a transliteration for Mount Eden prison; and Tauati, to choke by hanging.

My great grandmother was named Rīpeka after her mother who was a mokopuna (grandchild) of Mokomoko. It is through this lineage that I trace my connection and responsibilities.

Whakapapa

Whakapapa Māori is a fundamental concept within the culture and traditions of the Indigenous people of Aotearoa, New Zealand that Ka'ai and Higgins (2004) examine in terms of layers. The word refers to genealogy (or lineage), and encompasses the belief that all living things, including people, have a connection to their ancestors and the natural world (Ka'ai and Higgins, 2004). Whakapapa is an integral part of the Māori worldview and is considered a way of understanding one's place in the world and one's connections to others. It is an important tool for passing down knowledge, stories and cultural practices from one generation to the next (Mutu, 2011). Traditionally, whakapapa was recalled through kōrero (speechmaking) and waiata (songs), but it was also shared through ancestral carvings and karakia (recited prayers).[25]

24 Mokomoko's three wives were Kimohia, Horiana and Hirotipa. At the time of his passing, he was outlived by two of his spouses, Horiana and Hirotipa. He had five offspring; Hohi, Mahanga and Tapae with Kimohia, and Te Warana and Tekau with Hirotipa. Our whānau come off Hirotipa and Te Warana.

When researching in te ao Māori, the right of a researcher to undertake an inquiry can be strengthened through whakapapa. Whakapapa creates levels of hierarchy from the oldest born to the youngest. This is supported by the notion that there is no given word in Māori for siblings; rather, you can only refer to your siblings as an older or younger brother or sister. Once older generations pass from the physical world, the 'mana' and 'mauri' they possessed within the family hierarchy is passed down to the next in line.

If the researcher has a link through whakapapa to the people or topic being researched, this can strengthen their right to speak on the issue. However, such a position also carries a weight of responsibility to treat knowledge associated with whānau, hapū and iwi with profound respect. An implication of this can be that, sometimes, the researcher must exercise a level of discernment relating to knowledge shared in an inquiry, whereby some information can be made explicit, but other knowledge, though being utilised as guidance, but must remain the property of those who shared it.

Because of this responsibility my approach to this study has been carefully and deeply respectful. When I returned home I spent time with my whānau and hapū and I often visited the grave where our ancestor Mokomoko was

25 Moorfield (2023, p. 4), delineates a variety of whakapapa recitations: tāhū (to recite a direct line of ancestry through only the senior line); whakamoe (to recite a genealogy including males and their spouses); taotahi (to recite genealogy in a single line of descent); hikohiko (to recite genealogy in a selective way by not following a single line of descent); ure tārewa (the male line of descent followed through the first-born male in each generation).

reinterred when his body was returned to our people (Figure 2.3). In times of uncertainty his presence and the support of my whānau, reminding me of my responsibilities through whakapapa, have been both a strength and reassurance. My responsibilities related to whakapapa permeate the thesis but also extend to wider representation and duty within the whānau.

Figure 2.3. Visiting Chief Mokomoko at Waiaua marae to pay our respects and ask for his guidance through my research.

It is through my great grandmother (on my mother's side) that Mokomoko lives on within our immediate whānau and by extension, within me. A summary of this connection is provided overleaf in Figure 2.4.

Responsibilities within my immediate family relate to being the connection within our whānau to our culture and a custodian of our whānau knowledge and the world.[26] Examples of this are my continued journey of te reo me ōna tikanga (Māori language and customs), learning whakapapa (genealogy), composing waiata (songs) for our whānau, being an active member of our iwi Te Whakatōhea and supporting many events and kaupapa. I have also had the privilege in 2023 of being involved in the signing of the Deed of Settlement of Historical Claims between Te Whakatōhea, Te Tāwharau o Te Whakatōhea[27] and the Crown.

Being the youngest in the family

Traditionally, within whakapapa, the responsibilities of the immediate whānau are inherited by the eldest child. However the passing of responsibilities from the oldest to their younger siblings is often rooted in the belief that every individual possesses unique talents and gifts. While the responsibility placed on the youngest child may seem like a significant burden, it is also viewed as a position of honour and privilege. It also acknowledges that the potential they possess is resourced by their ability and education. These provide them with opportunities for personal growth, leadership development and the chance to make a positive impact on their community.

Recognising and nurturing these abilities is seen as essential for the collective growth and well-being of the whānau, hapū and iwi. The younger generation is entrusted with the task of leveraging their strengths to contribute to the betterment of the community at large.

Ultimately, the responsibility falling to me as the youngest in my whānau is a testament to the faith and trust placed in me by my elders and family members. Specifically my grandmother, Nanny Gladys, and her siblings, Nanny Cynthia, Nanny Daphne and Uncle Boy - as well as Uncle Mannie, to whom I dedicated this thesis.[28]

26 Like Völkner, I, along with my brothers, was baptised into the Anglican faith. This was at the wish of my grandfather Te Ropiha (Sally) Williams. The baptism was at my father's marae, Tōrere, in The Holy Trinity Memorial Church. My mother often spoke to me about how koro Sally believed that I would take up important responsibilities within our whānau, including learning whakapapa.

27 Te Tāwharau o Te Whakatōhea is the post-settlement governance iwi entity.

28 I remember the day I told my parents that I had been accepted into university after completing my education at Ōpōtiki College in 2010. Uncle Mannie, knowing that I was the first in my whānau to go to university, said he always knew I "had a brain between my ears". He wanted all of our generation to do well. His recognition and belief in me is an honour and a responsibility.

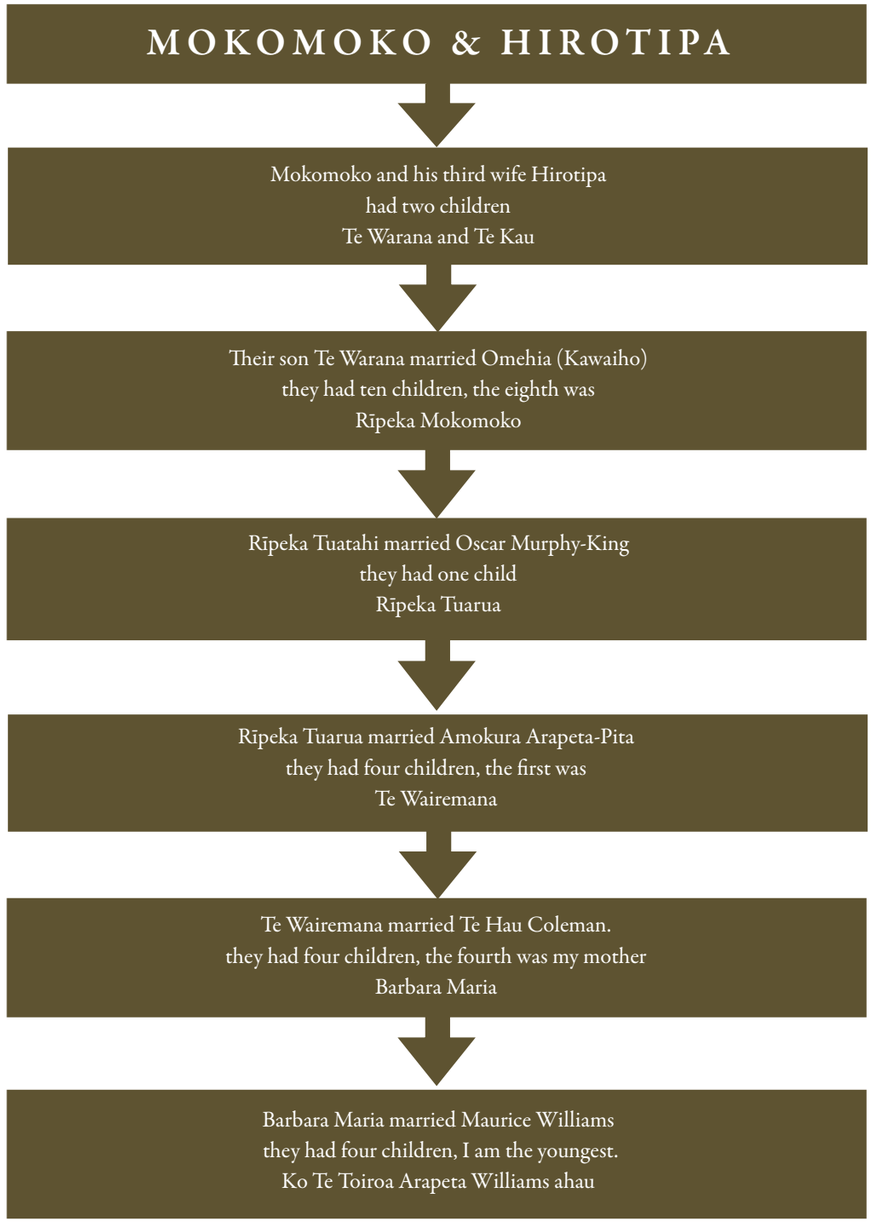


Figure 2.4. My direct whānau whakapapa to Mokomoko.

CHAPTER 3

RESEARCHER

CHAPTER THREE:
KO AU TĒNEI: POSITIONING THE RESEARCHER

In this chapter, I position myself as the researcher in relation to the thesis project. In doing so, I explain the origin of the research question and the knowledge and values that underpin its development.

PEPEHA[29]

Ko Mākeo te maunga	Mākeo is the ancestral mountain
Ko Waiaua te awa	Waiaua is the ancestral river
Ko Waiaua te marae	Waiaua is the marae
Ko Ruamoko te whare tipuna	Ruamoko is the ancestral house
Ko Te Puritanga te whare kai	Te Puritanga is the dining hall
Ko Ngāti Patumoana te hapū	Ngāti Patumoana is the subtribe
Ko Te Whakatōhea te iwi	Te Whakatōhea is the tribe
Ko Mātaatua te waka	Mātaatua is the ancestral canoe
Ko Toiroa Williams ahau	I am Toiroa Williams

29 A pepeha is a Māori form of introduction that establishes one's identity and heritage.

WHAKATIPURANGA (upbringing)

In 1990 my mother and father returned home and settled in Ōpōtiki township, after moving around the eastern Bay of Plenty for work. They purchased a house on Elliot Street prior to my birth. I was born in Whakatāne and raised between Te Whānau a Apanui, Ngāi Tai and Te Whakatōhea, where my mother and father have ancestral ties. So, I consider Mātaatua waka (canoe) home and Ōpōtiki my tūrangawaewae (place of standing) (Figure 3.1).

Figure 3.1. Carved pou whenua at the entrance to my home – Ōpōtiki.

Ōpōtiki is a frontier town with a problematic history of injustice and land confiscation. Māori make up 59.3 percent of the people of the district, followed closely by Pākehā (European) (Statistics New Zealand, 2018). However, there is a significant economic gap between these cultures. Good quality stable employment is difficult to come by for many Māori because most of the land and orchards in the area today are owned by Pākehā. My mother was fortunate enough to secure a position at Work and Income[30] for nearly three decades, and she now works for the Ministry of Justice in the district courts. The irony is, she is now working for the same governmental organisation whose historical manifestation wrongfully convicted and hanged her tipuna (ancestor), Mokomoko. My father secured his first job working full-time at the Kawerau Sawmill as an engineer, and he has been there for over 46 years.

Despite the low socioeconomic profile of Ōpōtiki, I am blessed with an understanding of how hard my parents struggled to provide for their whānau. However, such things come at a price. I remember that as a consequence of their long working hours, my brother and I had to be cared for by either koroua and kuia[31] or my grandparents. My mother's mother, Nanny Gladys, would drag my brother and me along to marae meetings, gatherings and whānau celebrations (Figure 3.2). At the time, I didn't understand the significance; we thought they were just drinking tea and playing cards. But in retrospect, I understand how such things were their way of upholding our connection to whānau, marae[32] and ultimately, our Māoritanga (Māori culture).

I had a distinctively bicultural upbringing with my grandparents speaking to us in te reo Māori while we were in their care and my parents speaking with me in English. My grandparents were the last native te reo speakers within our whānau.

Despite my parents understanding of the language, they rarely spoke it at home. The effects of colonisation had been strong within our region. My mother and father were led to believe that there was more value in learning the Pākehā way of life because you could secure a good job and provide for your family. Despite the fact that my mother attended Maraenui Area School (now known as Te Kura Mana Māori o Maraenui) and my father went to Te Kura o Tōrere, my older brothers and I were enrolled at St Joseph's Catholic School. This was conveniently located near Elliot Street, where we lived. I enjoyed my schooling and, at the age of 10, I remember being asked by my mother at Nanny Gladys' tangi (funeral) to present a winning speech that I wrote. I spoke about my love of food and how McDonald's was better than my mother's cooking. I look back now and see a small boy being entertaining, and I recognise this moment as an early awareness of the power of storytelling.

Figure 3.2. Ruamoko is our whare tīpuna or ancestral house at Waiaua marae. Our whānau whakapapa to Waiaua through my mother. Significant family events have been held here, including the funerals of Nanny Gladys and Uncle Mannie, and my 21st birthday. Our tipuna Mokomoko is also buried here.

30 Work and Income: A government department that specialises in social services and unemployment.

31 Elders of our Marae.

32 Marae: It is a sacred meeting place for Māori. It is home to the history and genealogy. Tikanga Māori (Māori customs) and traditions are practised here.

TE WHARE KARAKIA (Hiona Church)

As I grew up, I remember walking past the Hiona St Stephens Anglican Church[33] of Reverend Carl Sylvius Völkner every morning on my way to school. Völkner was hanged from a tree across the road from my favourite fish and chip shop (Figure 3.3).

Figure 3.3. The Kōwhai Fish and Chip Shop on Church Street, Ōpōtiki. My grandmother Nanny, Gladys, used to work here. (The business closed in 2013).

In 1996, my mother and father bought a new house on Paerata Ridge Road. This was within the traditional lands of Ngāti Patumoana hapū (Waiaua Marae) and Te Whakatōhea people. I remember my mother having long hui (meetings) with Uncle Mannie Mokomoko, and when we moved in, we 'stomped the house' with karakia (prayer) and waiata (song).[34] These rituals filled the building.

I remember the power of them ... like waves reclaiming sand as they come ashore. The hair stood up on the back of my neck.

In retrospect, I realise that my parents were strategically buying back the lands that were taken under the confiscation. They still live there today.

KURA O RUNGA (Education)

Between 2006 and 2010, I attended Ōpōtiki College, where I continued with my speechmaking while developing an increasing interest in film. In 2010 I directed two short works that won national recognition and media awards.[35] That same year, with support from the Ōpōtiki Lions Club, I entered the Lions' Young Speechmaker competition and was runner-up in the national finals. This resulted in a trip to Canada and the United States on a student exchange. In my time there, my eyes were opened to the multiple ways in which people from other nations told stories of belonging. They sang about their history and land, and spoke to accounts of loss and reclamation. In them I heard the spirit of ancestry and the power of home. I understood that such issues are universal.

I returned home and continued to live in Ōpōtiki, but it was during this time that I was encouraged by my mentors and teachers to study for a degree in Communications at Auckland University of Technology. At the time, I had not ventured away from home for longer than two months. A new horizon beckoned.

WHARE WĀNANGA (University)

In the big city, with its street lit nights and eternal traffic, I found myself cut off from whānau. It was daunting at first, but I eventually became part of a cohort of undergraduates who pushed for a Māori Students' Association to be established at the university. We were named Tītahi ki TUA (TKT), and this new community of like-minded Māori peers became very important, especially for those of us who had travelled from outside of Auckland to study. The group provided support for tauira Māori (Māori students), as our people began their transition into tertiary education. In the final year of my undergraduate studies, I found myself elected to the committee to run our weekly Wednesday study noho held at Ngā Wai o Horotiu (the AUT Marae). I maintained this role for two years until I graduated with a major in television production (Figure 3.4).

Figure 3.4. My Bachelor of Communication Graduation (2013). I am first in my immediate family to receive a degree. From left to right: Barbara Williams (mother) Toiroa Williams wearing our Ngāi Tai ki Tōrere korowai (myself), Maurice Williams (father).

33 In 1864, Hiona was the first church built by Völkner and local Māori in Ōpōtiki.

34 A familiar ritual practised among Māori where prayers and songs are chanted throughout the new property to clear it of unwanted spirits.

35 Plan B4 U Party was a short film entered in the Students Against Drink Driving campaign (2010). This came runner up in the national secondary school finals. Our work, BP Oil Spill, won first place in the Fair Go Ad Awards, secondary school division (2010).

MĀTAURANGA KI TE AO (Media and postgraduate study)

In 2013 my love of rugby led me to an opportunity at Sky Sports Television where I worked on national and international sporting events[36] as a content coordinator and assistant. This was my professional introduction to the media industry. However, while I was there, I became increasingly aware that Indigenous representation across the network, especially in terms of content, was very limited. At this time I was also 'shoulder tapped' to return to study at Auckland University of Technology and undertake a master's degree. I was awarded a full scholarship to complete these studies. At this point, I became increasingly involved with student politics. I was elected to the Auckland Student Movement as the Māori Affairs Officer and I concurrently became a member of the governance board which oversaw financial and overarching core services. It was in this capacity that I began to learn the skills of advocacy, especially the ability to represent others while negotiating for their rights. This led me to undertake research on the community of Ōpōtiki where I grew up.

My master's thesis considered the nature of successful Ōpōtiki youth. Using documentary film as a medium, I attempted to balance a vernacular voice with an investigation into motivation and support factors behind participant-narrated stories of success.[37] The documentary *Ōpōtiki Su-Peer-Heroes* was my first attempt at producing, directing and editing a film.

I returned home once in 2017 and once in 2018 with this work, to present it back to the Ōpōtiki community (Figure 3.5).

Figure 3.5. Screening of *Ōpōtiki Su-Peer-Heroes* to the community on 17 June, 2018. Although the role of documentary may be to reach outwards into the world, I believe that it also serves a primary responsibility to the people who are represented. The images I edit may flicker across foreign screens, but what appears is the spirit of the people who have contributed. This is why, for me, the deepest responsibility is the 'return home', be it to a wharenui, a local theatre or a humble classroom ... I believe that a work must always make its first journey back to the people. *Tangata~Whenua*, the artistic outcome of this thesis will make a similar journey.

In 2016, I graduated with honours with my master's degree (Figure 3.6 & 3.7).

Figure 3.6. My AUT master's graduation (2016). From left to right: Te Aroha King (aunty), Dean King (cousin), Barbara Williams (mother), Shannon King (uncle), Richard Waipouri (cousin), Toiroa Williams, Shannon Edwardson (cousin), Maurice Williams (father), Te Whaiora King (cousin).

Figure 3.7. A photograph featuring the Williams whānau, from my master's graduation in 2016 at Auckland University of Technology. In 2020, I enrolled at Te Wānanga Takiura o Ngā Kura Kaupapa Māori o Aotearoa to enhance my proficiency in te reo Māori. I graduated the same year with Te Tohu Pōkairua: A diploma of Māori Language Fluency. Pictured from left to right are Tāwhirimatea Williams, Tūwhakairiora Williams, Kaa Williams, and myself, Toiroa Williams, wearing the handmade korowai by the late, Nanny Violet Williams.

36. These included Super Rugby and the Sochi Winter Olympics.

37. Ōpōtiki Su-Peer-Heroes documentary is accessible at https://youtu.be/YdgCc0CjvkY

Following my graduation, I was encouraged to apply for the three-month Sundance Internship programme. This initiative constituted part of the Native American and Indigenous Programme at the Sundance Institute in Los Angeles. The opportunity was part of a new initiative developed in conjunction with AUT's InterNZ. I was awarded a position with only two months to prepare before moving overseas. I was reminded of the same feelings I had when leaving Ōpōtiki to study in Auckland. Los Angeles became the new horizon.

TŪ TE AO (Standing in the world – The Sundance Institute)

At the Sundance Institute, my role involved supporting the Native American and Indigenous programme fellows. These were filmmakers, directors, writers and producers who had been selected by the program to receive support to develop their film ideas. I read scripts and provided recommendations for what concepts might be chosen as the works progressed (Figure 3.8).

In Los Angeles, I was fortunate enough to share my culture and worldview with local fellows and Sundance staff. I was able to implement Te Whare Tapa Whā (a universal Māori holistic worldview) and Waingōhia (a success model I created in my master's degree, that was influenced by Te Whare Tapa Whā) into the Native Programme's five-year strategic plan. In return, I was able to learn from a deeply respected organisation that champions independent film.

Figure 3.8. A photograph taken on my first day at the Sundance Institute (2017). From left to right: Toiroa Williams, Maya Solis, Adam Piron, Bird Runningwater.

TE HOKINGA KI TŌKU MAUNGA (Returning to my mountain)

After spending seven years living away from Ōpōtiki and 14 months of that in Los Angeles, I was invited back to Te Whakatōhea as a past Head Boy to speak at the Ōpōtiki College assembly, and a few days later I was offered a role within their 'Aspirations Space' to work with students on a new initiative, the Tū Rangatahi Leadership Program.

The town I left in 2010 was different from the town to which I returned. Our main street was almost unrecognisable with many of its buildings empty, family stores closed and a larger gang presence discernible. But when I walked through the hills and looked out at the horizons, I saw something consistent ... something that does not change with time. It was the spirit of something strong and enduring. This was the beautiful land of our ancestors; the bush clad mountains, the deep rivers, the wild, grass brushed coasts rich in kai moana (seafood) ... (Figure 3.9). The land called to me like an ancient poet, resonant with words and images ... calling to something not yet brought into being ... stories present, but not yet told.

Figure 3.9. Mauri o te whenua (the spirit of the land, Waiotahe).

On this land, our ancestors fought for the preservation of identity. Although the 126 years of Mokomoko whānau suffrage had been passed and the Crown issued a formal pardon in 1992 (one year before I was born), there were still wounds here. On the land and in our whānau, I could feel the silent dignity and grief at years of injustice and marginalisation. Although in 2011 the issue was readdressed as the Mokomoko - Restoration of Character, Mana, and Reputation Bill, for the whānau, the stories of impact and the deeper meaning of the injustices of land confiscation had not been adequately voiced.
I had been brought up with this knowledge, but it intensified when, upon my return from living in Los Angeles, I made a conscious effort to build a stronger connection with my whānau, hapū and iwi. This grew out of years of supporting our local senior Māori Performing Arts Kapa Haka group, Ōpōtiki Mai Tawhiti, during

the national competitions.[38] It was while I was immersed in their powerful 2015 campaign that I became driven to understand more about the battle of Te Tarata, the hanging of Chief Mokomoko, and what performing narratives can mean to our people.[39]

By performing with Ōpōtiki Mai Tawhiti and through wānanga and listening to the composers, I learned about our taonga (treasured) narratives. By embodying myself in these compositions I became viscerally connected to our iwi, the history of Te Whakatōhea and our nation. I began to wonder why I grew up so ignorant of my own history. I wanted to know my place within this story and I asked how I might ensure that subsequent generations might grow up less ignorant. So, I began to ask questions. I began to read and listen to whānau and people knowledgeable in this kaupapa.

However, I was also riddled with doubt and disbelief. The more I learned, the more I saw how profoundly the pain resided within our people and how deeply their sense of loss ran (both physically and spiritually). But I felt like an imposter. I asked myself, "What gives me the right to talk about this pain?", "Who am I to speak on behalf of others?" It was only from whānau hui, iwi connection, Ōpōtiki Mai Tawhiti and the support of my supervisors, that confidence, responsibility and mana grew within me. I began to think about a form of artistic scholarship that might reach beyond the academy into the very heart and needs of our people.

This journey was supported by an unexpected unearthing. I discovered online (and was able to purchase from a Scottish collector) a small cartes-de-visite of those accused of the killing of Völkner that was taken sometime in the 1860s or 1870s[40] (Figures 3.10 and 3.11 - overleaf). Using high level scanning equipment, I created a digital 'backup' file of this document and gifted the original artefact to my whānau. It is currently in their keeping in Ōpōtiki and I use it in this thesis respectfully, knowing that the families of represented parties exist today.[41]

38 Kapa haka is a performing art form that involves a combination of song, dance and chanting. It provides an intrinsic connection to Māori culture and identity, and it is the essence of whanaungatanga (relationships). Kapa haka performs a significant role in the revitalisation and retention of te reo (Māori language), tikanga (customs) and ngā hītori (histories). Although it is performed by local cultural groups on marae, it is also associated with the annual national kapa haka competition (Te Matatini) that was initiated in 1972.

39 Over 150 years had passed since the battle of Te Tarata and 2015 marked the first ever public commemoration of these land wars.

40 The cartes-de-visite was a popular media form of the Victorian era.

41 It is hoped that dissemination of this image in the research may help to forge links to descendants of the original injustice.

Upon discovering the photo, I was able to identify several of the tīpuna. This achievement was supported by my close collaboration and numerous visits to the Museum of New Zealand Te Papa Tongarewa and Tūhura Otago Museum. However, confirming the identity of the central figure proved more challenging. I harboured an initial hope that it could be our tipuna, Mokomoko. Surprisingly, despite his notable role as one of the main figures accused by the Crown, there appears to be no existing photograph of him. In my endeavours at both museums, I came across prints resembling those in our tīpuna collection. Although the central figure wasn't Mokomokmo as I had hoped, my efforts led to the identification of the individual as Te Aka o Tau Te Hura.

Figure 3.10. Front of the cartes-de-visite, Murderers of Mr Völkner (105 x 65 mm). Circa. 1860-1870. Private collection of the researcher's whānau. Used with permission. According to The Museum of New Zealand Te Papa Tongarewa records, these pictures were likely taken around 1866 in Whanganui by Peyman's London Photographic Studio. The names of individuals on record are: Heahea Te Pakihiwi (top left, holding mere/patu, wearing a tāpeka), Paraharaha (top middle, wearing a hat and holding a rākau), Hoane (maybe Hoani) Hupe (top right, holding a mere or patu, with two huia feathers in his hair), Himone Te Auru (centre left), holding a mere/patu, wearing a tīpare and tapeta), Te Aka o Tau Te Hura (centre middle, possibly wearing a kahu huruhuru), Hoane (maybe Hoani) Poururu (centre right, wearing a tīpare and cloak, holding a taiaha), Mikaere Kirimangu (lower left, hat and holding a rākau), Raukete (left) and Mere Waiwhero (right), (lower middle, two women), Te Hura (lower right, wearing huia feathers and a kaitaka).

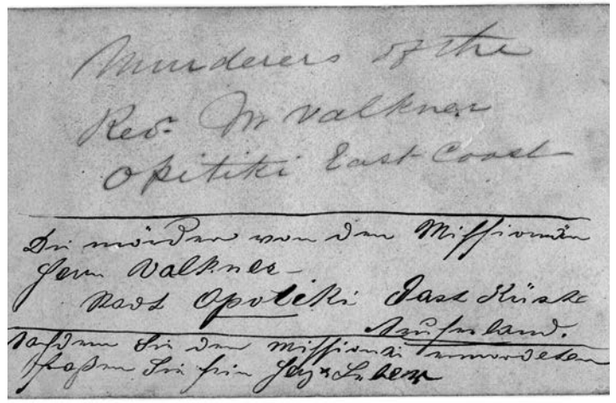


Figure 3.11. Reverse of the cartes-de-visite, Murderers of Mr Völkner (105 x 65 mm). Circa. 1860-1870. Peyman's London Photographic Studio. Private collection of the researcher's whānau. Used with permission. The inscriptions are handwritten in three languages, German, French and English. Although somewhat indecipherable, the top inscription appears to read: Murders of the Rev. Mr Völkner Ōpōitiki [sic] East Coast.

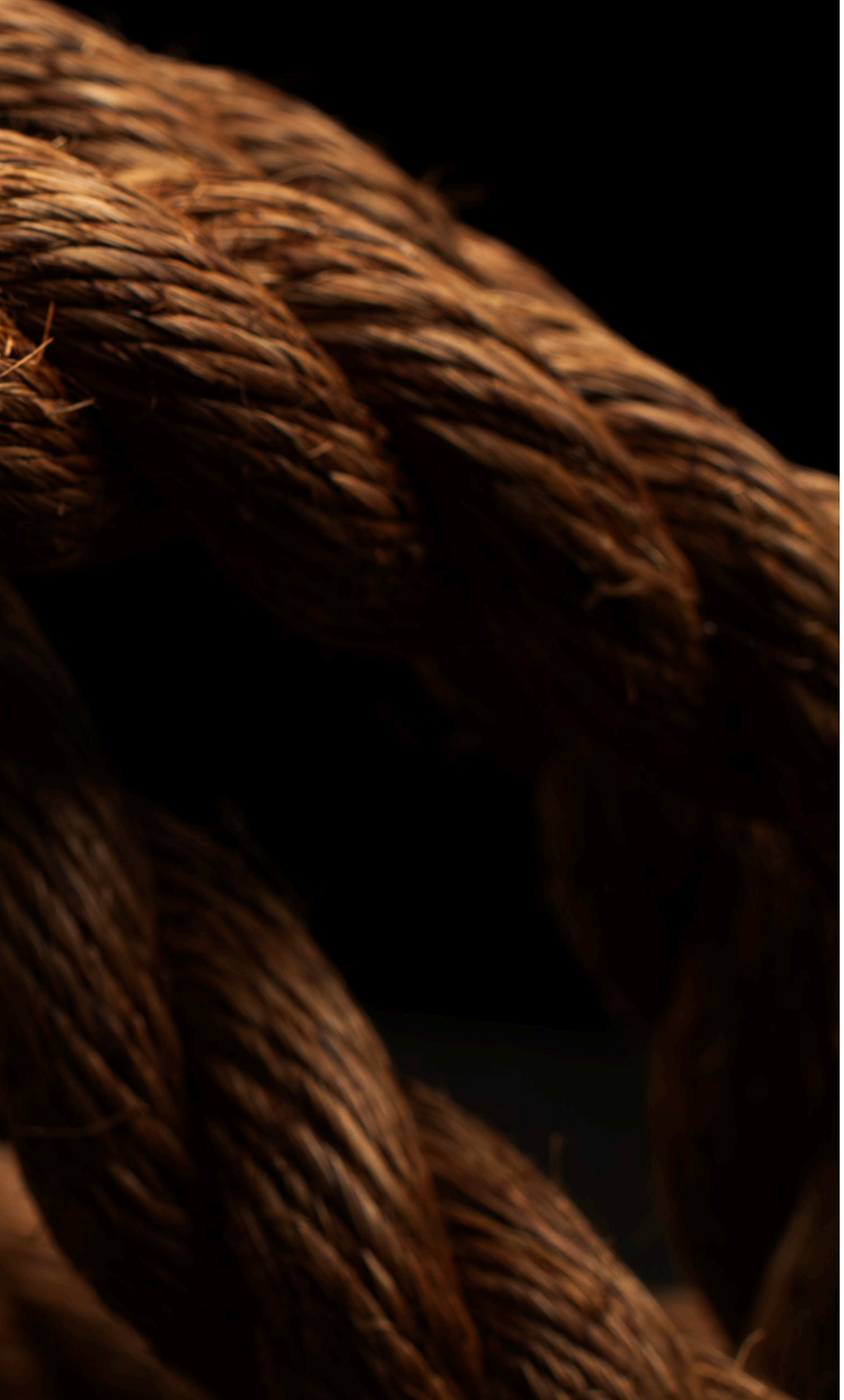
TE WAHAROA O TE WHAKAARO: ENTERING THE THESIS

So, I came to stand on the threshold of this thesis. I carried responsibility and humility and these accompanied me throughout the study. I believe in the power of images and their connections to the poetics of speech and writing. I also believe that one's connections to whānau and whenua mean that their integrated presence in a thesis is part of being a Māori scholar and artist.

In 1997 the Nigerian poet Ben Okri noted: "Stories are always a form of resistance" (Okri, 1997, p. 121). I think about this because, I understand that it is my responsibility to draw together the talents and opportunities I have been given, to use Māori methodologies and modes of documentation to contribute something of value that might help to restore Te Whakatōhea as the food bowl that feeds the world.

Ko te kai hoki, ki Waiaua.[42]

42 This whakatauākī by Tapuikākahu tells of a fish near Tirohanga snapping his cherished pāua lure. Pursuing a shoal to Motu, he was surprised to find his pāua inside a kahawai. As he prepared to return home, the people of Maraenui extended an invitation for a meal, prompting him to remark, "ko te kai hoki ki Waiaua," there is food at Waiaua, signifying the abundance at Waiaua. This pūrākau narrative underscores Te Whakatōhea's rich natural gifts and their responsibility to safeguard them for the coming generations. Today this is an aspirational Te Whakatōhea whakatauākī: To be the food bowl that feeds the world.



CHAPTER 4

DESIGN OF THE STUDY

CHAPTER FOUR:
MAHI WHAKAAHUA: DESIGN OF THE STUDY

KAUPAPA MĀORI PARADIGM

The research design for this thesis study emanates from a Kaupapa Māori paradigm (Bishop, 2005; Cram, 2009; Mead, 2003) and it constitutes a practice-led, heuristic inquiry. Pihama, Cram and Walker (2002) determined that Kaupapa Māori as a research paradigm was developed to challenge Pākehā hegemony and legitimise te ao Māori (ways of thinking within a Māori worldview). They describe Kaupapa Māori as "Māori asserting the right to be Māori while at the same time building a critique of those societal structures that work to oppress Māori" (p. 41). They see Kaupapa Māori as reinforcing "Māori aspirations and pushing back on Pākehā control and domination" (ibid.). Furthermore, Smith (2015b, p. 47) describes Kaupapa Māori as "research by Māori, for Māori and with Māori".

Under the tenets of Kaupapa Māori, Māori knowledge must be made accessible to all Māori. Research operating under such a paradigm is predicated on an in-depth understanding of te ao Māori (the Māori world) and tikanga Māori (customs) because such a position upholds and respects Māori epistemologies (Ka'ai & Higgins, 2004). This said, Anne-Marie Jackson (2015) notes that within Māoridom, there are many variations and understandings of te ao Māori. She states, "Kaupapa Māori theory is built upon the foundations of a Māori worldview. There is no 'one' Māori worldview as each iwi (tribe) or hapū (subtribe) has a variation" (Jackson, 2015, p. 257).

It is through Kaupapa Māori that I, as an artistic researcher and Māori man from the iwi of Te Whakatōhea, exercise my Māori worldview and prioritise my obligations to my whānau, hapū and iwi.

METHODOLOGY

Pūrākau

The overarching approach to this study draws inspiration and resonance from Robert Pouwhare's Pūrākau methodology (McNeill & Pouwhare, 2018; Pouwhare, 2016, 2019). Pouwhare developed, then expanded this methodology in his Doctor of Philosophy thesis 'Ngā Pūrākau mō Māui - Mai te Mātākōrero ki te Pūnaha Hauropi Matihiko: The Māui Narratives - From Oral Literature to the Digital Ecosystem' (2019). In this study, he brought Kaupapa Māori and heuristic inquiry frameworks together as an indigenous approach to artistic, practice-led research.

The word pūrākau can be translated as mythical or ancient legends (Moorfield, 2011; Walker, 1990). But, because the word 'myth' is often associated with fictitious stories, I also use pūrākau to describe the construction and dissemination of authentic historical narratives.[43]

Thus, given that the thesis is concerned with documentary storytelling as artistic inquiry, pūrākau as a metaphor and methodology suggests an appropriate structure for understanding the manner in which knowledge relating to the design of narratives is generated, understood and exercised.

The Pūrākau methodology is embedded in Māori ontology and epistemology and is used increasingly in Māori research (Lee, 2009; Mita, 2000; McNeill & Pouwhare, 2018; Parsonson, 2001; Pouwhare, 2019; Walker, 1990). As a methodological approach to artistic inquiry, Pūrākau employs the tree as a metaphor: pū (roots) and rākau (tree). In such research, mahi (practice) operates like osmosis, drawing sustenance from the roots that reach down into the realm of Te Kura Huna (what is unseen, genealogical, esoteric or tacit) and draws knowledge up into the light (McNeill & Pouwhare, 2018). This knowledge then becomes visible (as the branches, fruit and leaves that exist in Te Kura Tūrama (what is explicit and seen). This information can be reflected upon, shaped, nurtured, compared, verified, and edited. In this process, mauri tau, (harmonious completeness), is the value against which one may assess the effectiveness of one's decision-making.

43 Lee (2009) describes pūrākau as "a form of Māori narrative that originates from oral literature traditions; other narrative forms include waiata, mōteatea, whakapapa, whaikōrero and whakataukī, each with their own categories, style, complex patterns and characteristics as methods of teaching and learning" (p. 93).

Artistic research employing a Pūrākau methodology functions from an appreciation that there is a fundamental resourcing dimension to a study that cannot be seen. This is Te Kura Huna, the realm that anchors and provides the tree (project) with nutrients. This region may be accessed via whakapapa (genealogy), but the research must be conducted respectfully inside tikanga Māori, so that indigenous protocols and an inherent understanding of the role of spirituality work to support the mauri (living energy) of the project. If the root system of the research is weak, then the tree will not grow vigorously (Figure 4.1).

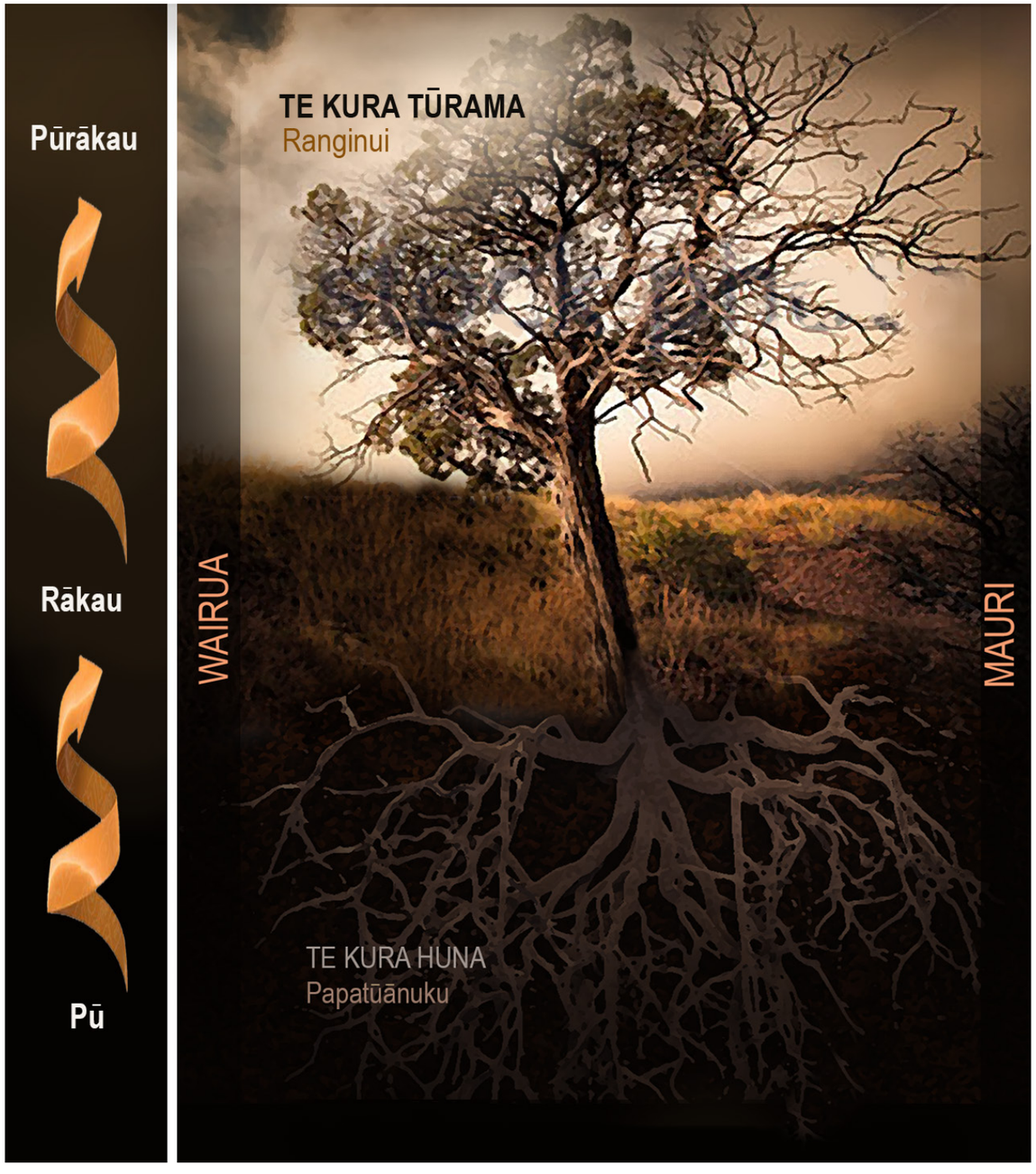


Figure 4.1. Diagram illustrating the Pūrākau methodology (McNeill & Pouwhare, 2018, p. 267). © R. Pouwahre & H. McNeill. Used with permission. In artistic practice, sustenance is drawn up into the light from Te Kura Huna and becomes visible. Mahi and reflection on what is resourced enables knowledge to be shaped in the realm of Te Kura Tūrama.

Pūrākau and heuristic inquiry

As artistic, practice-led research, concerned with contemporary Māori storytelling, the study adopts certain tenets from heuristic inquiry. Heuristic inquiry is broadly concerned with attentively sensing one's way forward through astute questioning and the application of tacit knowing (Douglass & Moustakas, 1985; Ings, 2018; Moustakas, 1990; Ventling, 2018). The heuristic approach begins with a personal connection between the researcher and the research. From here, Douglass and Moustakas (1985, p. 52) suggest:

> The challenge is to examine all the collected data in creative combinations and recombinations, sifting and sorting, moving rhythmically in and out of appearance, looking, listening carefully for the meanings within meanings, attempting to identify the overarching qualities that adhere in the data. This is a quest for synthesis through realization of what lies most undeniably at the heart of all that has been discovered.

McNeill and Pouwhare (2018) suggest that story creation as a Māori artform, often connects the researcher's realisations through whakapapa (genealogy) to the narrative they are relating. In this study, when employing a heuristic inquiry, my search is connected to my ancestry. I am a descendant of Mokomoko and I have a vested interest, as a member of Te Whakatōhea, in developing documentary forms that portray his life and our people's connections to land in a manner that is not only of historical significance but also captures and is shaped by emotional, spiritual and genealogical connections to the narrative and its implications.

Moustakas (1990), Ings (2011) and Ventling (2018) note that heuristic inquiry relies on high levels of reflection and iterative self-dialogue. Ventling (2018, p. 125) notes that when adopting it:

> The researcher is led into unknown territories both outside and within, reflexively reshaping assumptions and the course of exploration. As the investigation develops, so does the self of the investigator.

Ventling's observation that heuristic inquiry takes the researcher into unknown realms, internally and externally, is why heuristic inquiries are often accompanied by doubt (Ings, 2011). Much of what this thesis project uncovers lies beyond written records. Such knowledge can reshape established histories and perceptions; thus it causes one to question and reconsider what exists. Although the inquiry initially led me to national and local libraries and historical museums, early in the study I sensed that I also needed to seek knowledge from beyond the physical. The heuristic nature of the inquiry proposed that I align myself with realms where I could experience the spirit that creates and communicates local knowledge. In my community, the teaching of stories about Mokomoko and the resulting land seizures resides within and is activated by iwi members within our local cultural performing arts group, Ōpōtiki Mai Tawhiti.

I joined this group to understand the spirituality and knowledge of my community. Ka'ai-Mahuta (2010; 2012) notes that waiata and haka (that find expression in local kapa haka groups) are essential repositories of Māori knowledge. Ka'ai-Mahuta (2012) states:

> Waiata and haka are examples of Māori poetry and literature and have been likened to the archives of the Māori people preserving important historical and cultural knowledge. In traditional Māori society these compositions would have acted as the 'newspapers' and perhaps even tribal philosophical doctrine of the time. Therefore, waiata and haka offer an alternative view of the history of Aotearoa New Zealand to those that are based on mainstream Eurocentric history books and archives (p. 99).

These compositions are taonga (treasures) for those who have connections to their contexts. Within Ōpōtiki Mai Tawhiti, a foundation principle of the kapa (group) is Te Hāhi Ringatū. Accordingly, in joining this group, I opened doors to Te Hāhi Ringatū faith. I began to expand my understanding of scriptural teachings and reasons behind many waiata. These oral and performatively communicated texts contain the words, experiences and passions of our ancestors.

In addition to immersing myself inside the cultural and historical repositories of local knowledge, I also began to reconsider the depth of my te reo Māori (Māori language).

Ventling (2018) notes that artistic, heuristic research:

> ... requires high levels of self-reflection to drive the questioning deeper. The researcher needs to be carrying the urgency needed to reveal and explore shadings and subtleties of meaning (p. 132).

This urgency to explore and reveal, caused me, after one year of enrolment in the thesis, to request 12 month's leave so I could expand my depth of understanding of the Māori language. I knew that to understand subtlety, nuance and depth, I needed to increase my ability to think, speak and read in te reo Māori. I knew that I was entering a world of deep listening, reflection and artistic synthesis, given that I hadn't been fully immersed in te reo when I was growing up. This was a study that relied upon te reo Māori as more than a functioning vocabulary; it was tied to thinking and feeling, and the connections that occur in rhythm, pause, emphasis and subtle reference, especially when one researches, then tells stories in one's indigenous language (Pouwhare, 2019).

As a documentary creator employing heuristic inquiry inside a Pūrākau methodology, I "live the question internally in sources of being and non-being" (Douglass & Moustakas, 1985, p. 40).

ORIENTING PRINCIPLES

Before discussing the research phases and methods used in creating *Tangata~Whenua*, it is useful to consider the principles underpinning the study. In creating the research design for this project, I was cognisant of Kahurangi Waititi's (2007) thesis, Applying Kaupapa Māori to Documentary Film. In this work, she talked about her negative experience with 'outsider' film crews interviewing her father in relation to the Māori Battalion. Noting that marae protocol is about preserving the balance of mana and integrity (2007, p. 27), she argued that insensitivity to Māori protocols compromised both her father and the film crew. Because of this experience, she developed a framework based on marae protocol for the application of Kaupapa Māori processes to documentary filmmaking. The pōwhiri process within marae protocol forms the basis of Waititi's metaphoric framework for Māori documentary filmmaking. She breaks this down into sections prior to filming.[44]

Considering the nature of manuhiri

Waititi (2007) suggests that any researchers seeking to create artistic documentaries should consider themselves as manuhiri (visitors), and those being recorded should be understood as tangata whenua (people of the land). Inside this positioning, documentary makers are guests accessing the knowledge of the participants and they are expected to treat the intellectual property of local people with dignity and respect. In this thesis, respect for local protocols became imperative because, as a researcher, I had a strong connection to the tangata whenua and I was making documentaries about my own whānau, while simultaneously introducing other people (not from our iwi) who would be part of rōpū working on the projects. This situation carried an expectation that I would uphold and respect both the mana of those involved and the stories that they share, while also being responsible for other artists in the project, including photographers, a photographer's assistant and a director of photography.

Wero

Waititi (2007) also discussed the concept of wero (ritual of encounter) as a stage prior to documentary making. Before manuhiri can enter the marae, the ritual of encounter challenge or 'wero' is performed. This stage may be likened to the tangata whenua asking questions of the manuhiri and their intent with the projects. In the research, I engaged with wero in my preliminary hui with whānau from Ōpōtiki and I continually offered clarifications of the exact intent and changing parameters of the research.

Whaikōrero

I was also aware of Waititi's (2007) discussion of the principle of whaikōrero. Whaikōrero describes a protocol where each side takes turns at speaking. Whaikōrero highlights the importance of communicating ideas and finding common ground through a reciprocal process of listening to what's being said and responding accordingly. This process enables a relationship between manuhiri and tangata whenua to be established through references to whakapapa (genealogy). It also enabled me to communicate a deeper understanding of our intentions.

Karakia

My research was also supported by karakia (prayer). Although not identified within Waititi's (2007) framework, karakia was always said at initial meetings where I was seeking to obtain permission from local iwi and tribal authorities and when I welcomed co-creators into our home. The recitation of karakia also occurred at the beginning and end of meetings, and as a way of blessing or uplifting tapu from sacred sites of significance such as urupā (cemeteries), and Mount Eden Prison where Mokomoko was imprisoned and hanged.

The narrative of how the principles of manuhiri, wero, whaikōrero and karakia underpinning my approach to the project were actualised is provided in Chapter Six. Given this later, contextual expansion, we might now turn to a consideration of the phases and methods employed in the creation of the composite documentary *Tangata~Whenua.*

METHODS

The methods used in the study can be divided into two phases; Hao ake ngā kai māro i Waiaua (gathering and preparation) and Tipu kai, tipu kōrero (recording, growing and synthesising). Given the study's Kaupapa Māori paradigm and Pūrākau methodology, the methods were guided by tikanga (Māori customs).

44 The pōwhiri process is performed at significant Māori occasions like a formal welcoming ceremony and can differ due to the different protocols of each marae. Understanding this, the kawa (protocols) of Te Whakatōhea iwi influenced how I approached filming.

PHASE 1: HAO AKE NGĀ KAI MĀRO I WAIAUA: GATHERING AND PREPARATION

In conventional documentary making, preproduction is concerned with planning and solidifying details of the project before gathering information.

However, given the nature of my inquiry, while the phase incorporated these actions, it was distinguished by four additional processes.

Kanohi ki te kanohi – Face to face Meetings

There were many people involved with this research, and because of the nature of the project, the main way of meeting was kanohi ki te kanohi. This term in te reo Māori means 'face to face'. However, it holds a deeper meaning. O'Carroll's writings on Kanohi ki te kanohi – a thing of the past (2013) highlight the social meaning of the phrase which emphasises physical presence and a sense of commitment, to whānau (family), to a place and to a kaupapa (purpose). As we created the documentaries, kanohi ki te kanohi became extremely important, especially because when working with Māori one needs to generate and maintain a level of trust and understanding built on ongoing personal contact. Such attentiveness to researching and creating in close proximity with others also acknowledges the mana (prestige) of all the individuals involved.

Because my approach was guided by tikanga Māori, I engaged in initial kanohi ki te kanohi meetings when interviewing experts or accompanying rōpū onto the whenua. This was to confirm people's participation, gain permission and ensure that they were comfortable and had a clear understanding of what I was seeking to do. Direct participants in the project were members of my immediate whānau. I met them in their homes or at sites of significance to the research. This approach went beyond information sharing; in intimate ways, it confirmed kinship, reinforced tikanga and enabled us to discuss the spirit behind the project, including our shared links to land and experience of areas that they may (or may not) prefer to discuss in the project.

Immersion

By immersion, I refer to a state of submersing myself inside repositories of knowledge. In such a state, I understand that I must contribute to, as well as be the respectful beneficiary of, what is known.

Because of my genealogical connection to the research's kaupapa, I returned home regularly to facilitate or join meetings with whānau and iwi members. Such groups included the wider Te Whānau a Mokomoko, Te Whakatōhea Māori Trust Board and people caring for our history and archives. Through this process, I was able to contribute to my people and provide information (using whānau knowledge) to organisations like the Alexander Turnbull Library Archives.[45]

As previously discussed, I also immersed myself within Ōpōtiki Mai Tawhiti kapa haka by attending wānanga related to Te Whakatōhea stories before recording material for the documentaries. By extension, I became more immersed in Te Hāhi Ringatu. My great grandparents, Rīpeka and Amokura, were devout participants and believers in this faith (which is the faith that was created amongst the conflict and land loss suffered by my tribe Te Whakatōhea).

I also spent considerable time walking across the whenua (land) that would form the substrate upon which the documentaries would find their footing. In such an immersion, I was trying to 'feel' the resonance of a world that had witnessed many things; land that was an expression of pride, beauty, grief, hope and endurance.

Ingold (2004) suggests that walking across land as a research method constitutes a form of "circumambulatory knowing" (p. 331). Like Mortensen-Steagall, I see immersive walking as "an inquisitive method where the body is in motion, and the land can be considered from multiple vantage points" (Mortensen-Steagall, 2019, p. 32). Here I was immersed in an "embodied experience of … movement that functions in opposition to detached and speculative contemplation" (de Certeau et al., 1998, p. 121). While walking, I initially recorded impressions photographically and I recalled resonances of histories that whānau had shared with me. I dwelt in the poetics of memory, recalling Nepia's observation that as Māori we have "traditions of utilising mōteatea (poetry), haka (dance) and waiata (song), to articulate important information" (Nepia, 2012, p. 34).

While I wandered, immersed in poetic rhythm, I searched for voices that could capture and articulate the mauri of the land and its connection to my sense of self. This was a very natural thing for me, and I was reminded of Pouwhare who argued that such poetics align with traditional forms of Māori scholarship that engaged with "mythopoetic language that is rich with classical allusion, passed down through oral traditions." He also suggested that "Such knowledge helps to construct and reinforce te ao Māori reality" (Pouwhare 2019, p. 50). These concepts are also evident within Māori performing arts (including whaikōrero or advanced oratory). In whaikōrero, speakers utilise metaphor to build connections with listeners and the kaupapa.

45 In one instance I was able to help them identify unnamed ancestors in their photographic collection concerning the Mokomoko case that our grand uncle Tuiringa (Mannie) Mokomoko filed in April 1991.

Using such immersive processes, I experienced the land physically, emotionally and spiritually, and I began recording it in words and images, thereby aligning the 'whole' of myself with the ethos of the proposed documentary.

Rōpū - Teambuilding

Although in the project I was the primary researcher and director of the documentary's elements, the development of each layer of *Tangata~Whenua* was created in collaboration with other practitioners. Because of this, we knew that the approach would draw on more than professional expertise. The concept of rōpū refers to more than a group gathered for a specific reason; it builds on whanaungatanga (relationships) and a sense of family, as well as developing trust between each other and the project.

Our initial meetings for the project were conducted with a whakatau (official welcome) followed by teambuilding exercises relevant to the research. This involved sharing of kai (food), professional work, backgrounds and genealogies. We also discussed the kaupapa of the project and the rationale for and nature of the research.

This created a stronger connection between us as a team and the approach gave greater meaning to a collective who would create documentary layers that were intended to be both a ''creative treatment of actuality" (Grierson, 1933, p. 8) and a meaningful taonga (treasure).

Iwi haerenga

Tangata~Whenua required considerable research and I am indebted to the generosity and help of many people. Before we began collecting information, I embarked on an iwi haerenga (tribal journey) to Wellington. An iwi haerenga is a journey taken in the pursuit of internal iwi development. Iwi haerenga are often guided by five principles: Pūmau ki te Mana Motuhake anake (Autonomy, Self-determination), Whanaungatanga (Kinship), Kaitiakitanga (Guardianship), Manaakitanga (the hosting of guests) and the reinforcement of te reo me ōna Tikanga Māori, (iwi language, rituals, customs, traditions and history) (Te Haerenga, 2023).

The first iwi haerenga associated with the study was facilitated by Te Whakatōhea Trust Board's iwi development department. This trip was concerned with locating archive material relevant to Te Whakatōhea. Specific areas of interest were documents relating to the raupatu (land loss) and material that might inform other dimensions of the project (Figures 4.2 and 4.3).

Figure 4.2. Photograph of the researcher in May 2021 reviewing Governor Grey's Letters Register from 1886, in Te Rua Mahara o te Kāwanata - Archives New Zealand. These documents contained useful correspondence between Völkner and Grey during this period.

Figure 4.3. Photograph of Te Whakatōhea iwi members and Archives New Zealand staff (from left to right: Maru Patterson, Anita Kurei Paruru, Natalie Vaha'akolo (Archives New Zealand staff), Takapau Flavell, Shanequa Taua, Courtney Papuni, Rangimārie Biddle with Toiroa Williams, the researcher, at Archives New Zealand in Māngere (May 2022). Here we are reviewing items pertaining to Te Whakatōhea including the notebook of Chief Justice Arney and letters between Völkner and Governor Grey.

This iwi haerenga also enabled us to visit Ngā Taonga Sound and Vision to research archival material for the iwi that might have potential use in *Tangata~Whenua* (Figure 4.4). This trip afforded us exclusive access to archived literature and film footage that is not available in the public domain. These films, while focusing more on Völkner, proved relevant and were added to the small pool of audio-visual content made with specific reference to the events of 1866 between Völkner and Mokomoko.

Figure 4.4. Photograph of Te Whakatōhea iwi members viewing archive footage (from left to right: Anita Kurei Paruru, Ashleigh Anderson, Rangimarie Biddle, Danny Paruru, Horiana Reedy and Courtney Papuni with the researcher) at Ngā Taonga Sound and Vision Wellington (May 2021).

The iwi haerenga carried considerable responsibility. While I was supported by whānau, I also understood that knowledge that was received or imparted was to serve the iwi, rather than just my project. Because knowledge recovery is so important to legal and cultural veracity, I needed to be scrupulous in fact-checking and verifying both sources and information contained within them and, wherever possible, I sought to return this knowledge to the iwi or make evident its existence and how it can be accessed.

Concept Development

From material gathered on our iwi haerenga, kanohi ki te kanohi meetings, processes of immersion, and sharing as a rōpū, I constructed a conceptual approach to *Tangata~Whenua*. In the filmed mōteatea, my intention was to connect the rope that bound the present to Mokomoko. With the photographic, poetic, whakatauākī and pūrākau layers, I sought to document a subjective, intimate history of the whenua, and through this, to draw to the surface the poetics of cultural memory. These elements sought, using different media, to synthesise traditional Māori approaches to storytelling that wove together pictorial and oral accounting.

This preparatory phase of the study supported the gestation of ideas and the building of relationships. It spanned many months because trust is not established in a single visit and a presentation. It enabled me to assess production considerations like budget, rōpū, time, and the logistics of locations. This helped everybody to understand the implications of the project before we moved into production. This was important because Tangata~Whenua was not going to be a conventional documentary.
The photopoetic aspect of the installation involved introducing two colleagues from another country to my whānau and whenua. Together we were seeking to co-create recordings that would involve very intimate and sustained immersions in the land, and access to stories not normally made available to 'outsiders'. My whānau didn't know the photographer and I understood that any support would be predicated on them trusting him and his partner implicitly.[46]

The filmed mōteatea of *Tangata~Whenua* involved a director of photography and an editor, both from Ōpōtiki. While my whānau knew their whānau, I was aware that this relationship had not involved any significant contact.

PHASE 2 TIPU KAI, TIPU KORERO: RECORDING, GROWING AND SYNTHESISING.

Filming

Filming elements of Tangata~Whenua was undertaken by Uenukuterangihoka Jefferies. He also captured and recorded all audio material, including atmospheric information. The main shoot spanned six visits to Ōpōtiki and one day spent at Mount Eden Prison in Auckland. In each of these shoots I was the researcher, storyteller and director.

Photography and writing

The photopoetic elements of the installation were initially shaped by my early photographs and notes that surfaced from my immersions in the whenua. I discussed this material with Dr Marcos Mortensen-Steagall prior to our first visit to Te Whakatōhea.

46 The building of a trust relationship between my whānau and the photographer is discussed in Chapter six.

I accompanied Mortessen-Steagall on all shoots, answering his questions and sharing information about each location.

In total this part of the project involved eight visits across two years. Some sojourns entailed us sitting all night in the cold grass, waiting for stars or an incoming tide; others found us negotiating traffic, taking the four-wheel drive across the beach tracks to the river mouth and talking with whānau to ensure that they were happy with us photographing the land.

Because of the camera's substantial memory capacity, across the research project, Mortessen-Steagall recorded more than 4000 large digital files, using a high-resolution sensor and an extended dynamic range, unavailable in analogue cameras.

The poetry crafted for the documentary I wrote iteratively, initially in English, then reworked in te reo Māori. However, the two versions are not direct translations of each other, because the resonance and rhythms of the languages are so different. The audio recordings of the pūrākau I produced in an acoustically neutral sound studio, and I created the subtle sound atmosphere using location recordings and existing foley[47].

Verification

In gathering material for *Tangata~Whenua* I adapated Waititi's (2007) principles of Māori documentary making. Our rōpū understood itself as manuhiri, entering the world of our whānau. Here, we knew there would be wero (challenge) questions, and caution in establishing trust. Negotiating our way forward was based on whaikōrero (finding common ground through a reciprocal process of respectful listening and responding). Through this process, relationships were built through references to whakapapa (genealogy), mahi, and the generosity and 'evident goodness' of people. Supporting these things with karakia and respect meant that what could have been fraught territory became a broadening of everybody's worlds and the establishment of trusted relationships that reached far beyond the parameters of the project.[48]

Material offered and collected while in Ōpōtiki was drawn from Te Kura Huna and Te Kura Tūrama (McNeill & Pouwhare, 2018). The explicit included interview data, photographs of land and filmed sequences. However, accessing this material was often guided by the inexplicit, a sense of 'rightness', a sense of 'knowing' when to respectfully circumvent discordance until the time revealed itself, and patience with land that indicated what, and when, resonance could be recorded.

Thus, in the process of data gathering and creative synthesis, our mahi drew sustenance from Te Kura Huna and, as iterations of *Tangata~Whenua* became explicit, design work entered the realm of Te Kura Tūrama. Here, information was shaped, adjusted, edited, reflected upon and verified. Through the movement of thought and mahi, compositional elements began to take form and instances where we knew we had to return to access greater depth, revealed themselves. Everything that entered a state of composition was assessed against a sense of mauri tau (harmonious completeness) and it was the pursuit of this quality that shaped the nature of the final work.

As *Tangata~Whenua* approached its final form, I engaged with other experts. These included my supervisors, the film director Professor Welby Ings and Professor Hinematau McNeill. I also discussed my work with Māori director Todd Karehana and mentors like Auckland University of Technology's Professor Ella Henry, television senior lecturer Jim Marbrook and film director Kim Webby. I sought feedback from established, professional practitioners, so I could evaluate the clarity and tikanga of the work. Because *Tangata~Whenua* operated inside a Kaupapa Māori paradigm and its construction was guided by tikanga Māori, I also returned often to Ōpōtiki to ensure that whānau were satisfied with what I was developing.

In addition, as the research progressed, I also sought feedback through peer reviewed conference presentations and published journal articles.[49] These fora provided opportunities for clarification and environments for further assessing the clarity and communicative resonance of what I was creating.

47 Different sound track files purchased from Audio Jungle's official site, found here https://audiojungle.net

48 This is discussed more fully in Chapter six.

49 Williams, T. (2022b). Taura Here: A contextual review of knowledge related to the study, Tangohia mai te taura: Take this rope (M. Mortensen-Steagall, Trans.). The Geminis Journal, 13 (2),130-139. https://doi.org/10.53450/2179-1465.RG.2022v13i2p130-139

Williams, T. (2022a). KO WAI AU? Who am I?. In M. Mortensen-Steagall & S. Nesteriuk (Eds.) Proceedings of LINK 2022 4th Edition of the International Conference of Practice and Research in Design & Global South 3(1), 53-56). http://dx.doi.org/10.24135/link2022.v3i1.180

Williams, T. (2021b). Nō hea koe? Where are you from? Link Conference proceedings, 2 (1). https://doi.org/10.24135/link2021.v2i1.90 https://ojs.aut.ac.nz/linksymposium/article/view/90/113

Williams, T. (2021a). Māori documentary as respectful, historical redress. Dialogues: Screen Practice Postgraduate Symposium 2021.

CRITIQUE OF THE METHODOLOGICAL APPROACH

Adopting a Kaupapa Māori paradigm and employing the pūrākau methodology afforded the project distinct advantages.

First, the flexible and heuristic nature of the pūrākau methodology enabled me freedom to embrace both what could be seen and what lay unexposed but spiritually discernible. The approach also afforded periods of sensitive immersion in environments (including land and recorded repositories of knowledge), providing space to employ either rational or poetic thinking as needs dictated. The methodology also afforded considerable flexibility to a project that had to navigate influenza epidemics, cyclones, the loss of significant people, financial constraints and complex (and sometimes divisive) tensions surrounding Te Whakatōhea's land negotiations and settlements. Without the ability to adapt and change its emphases and trajectories, the study would have quickly become mired in circumstance and obstruction.[50]

However, the research design also posed challenges. The first of these was the potential friction between Māori and Western approaches to artistic practice-led research. As the researcher, I was central to the pūrākau methodology (which shares similarities with heuristic inquiry). However, the former occurs within a collective consciousness that is integral to Māori worldviews. Thus, what is created is rarely singular or individualised, instead mahi is collaborative and interwoven with deep levels of cultural responsibility.

50 This is because whānau in the region were deeply divided about an impending treaty settlement and these divisions included people in our immediate and wider whānau.

The second challenge was logistical. Because in heuristic inquiries one often senses one's way forward, it is not easy to guarantee timeframes, budgets and the parameters of commitment. Without the support of whānau and iwi, and the scholarships and grants afforded to the project, the study would not have been able to reach its eventual level of resolution.

SUMMARY

This chapter has considered the Kaupapa Māori paradigm and its relevance to the practice-led, heuristic nature of the inquiry. Research operating under this paradigm requires a deep understanding of te ao Māori and tikanga Māori, because it upholds and respects Māori epistemologies. Being a Māori researcher, the paradigm shaped not only my ways of knowing, but also the ways that I sought to fulfil obligations to whānau, hapū and iwi.

The pūrākau methodology employed in the study embraced both explicit and tacit elements necessary for thinking through making. The methodology proposed that an artefact contains mauri, and it is through mahi and reflection on emerging outcomes that the researcher is guided towards higher levels of mauri tau. However, the methodology also reinforces and extends reflection beyond a critical consideration of what is physically evident, allowing an artist to embrace both what can be seen and what lies inexplicit, in the realm of Te Kura Huna.

The study was guided by four principles: understanding researchers as manuhiri, wero, whaikōrero and the practice of karakia. As an extension of these principles, methods employed were divisible into two phases; those concerned with preparation for recording and those associated with information gathering and artistic synthesis. Pivotal to the former were kanohi ki te kanohi meetings, immersive field work, rōpū development, iwi haerenga and methods of concept development. Shaping the second were processes of filming, photography, writing and verification through consultation with experts and peer review.

Having now discussed the research design employed in the project, it is useful to consider bodies of knowledge that contextualised the study.

CHAPTER 5

CONTEXTUAL REVIEW OF KNOWLEDGE

CHAPTER FIVE:
NGĀ KŌRERO CONTEXTUAL REVIEW OF KNOWLEDGE

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The practice that forms the focus of this research project can be contextualised by diverse bodies of knowledge but, given the study's focus on Māori documentary making relating to Mokomoko, Te Whakatōhea iwi and whenua, it has been divided into three areas:

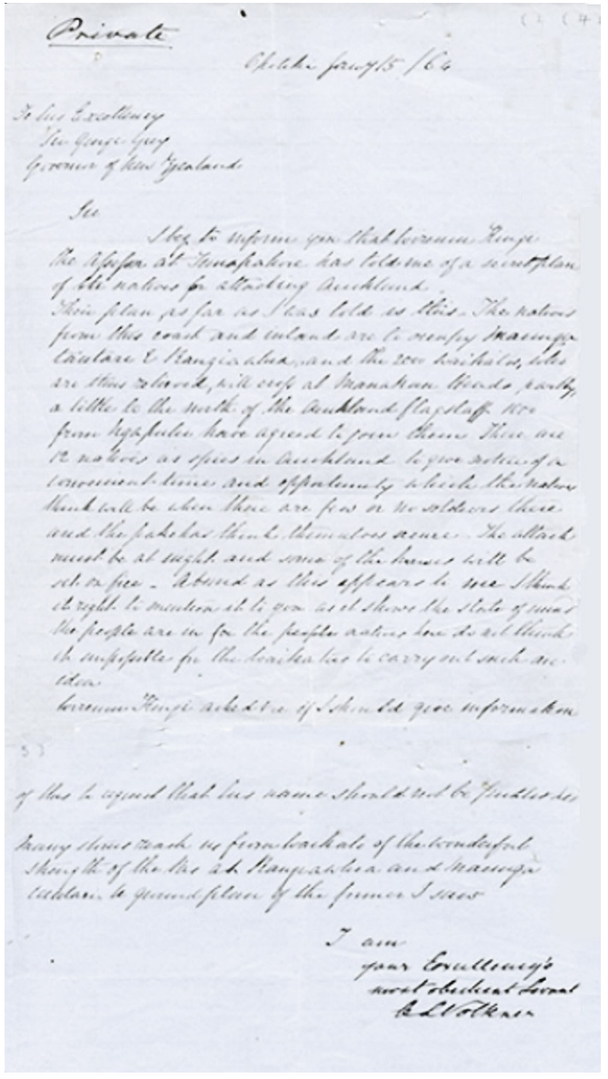
- Historical accounts related to Mokomoko, Reverend Carl Sylvius Völkner and Te Whakatōhea iwi
- Māori documentary making relating to Mokomoko and Te Whakatōhea iwi
- Reimagining documentary.

HISTORICAL ACCOUNTS RELATED TO MOKOMOKO, CARL VÖLKNER AND TE WHAKATŌHEA IWI

This section considers knowledge from secondary sources that document events related to our tipuna (ancestor) Mokomoko and the impact his incarceration and subsequent execution had on our whānau and his iwi, Te Whakatōhea.

Although graphic details of the ritual murder of the missionary Carl Völkner have been the exoticised focus of historians like Grace (1928), McDonnell (1887) and Wells (2014), Ranginui Walker's *Ōpōtiki-Mai-Tawhiti: Capital of Whakatōhea* (2007) provides a broad and more considered historical backdrop to the wrongful imprisonment and execution of Mokomoko. His work traverses Ōpōtiki's modern history from the first musket wars between 1810 and 1830, through the advent of the Pai Mārire religion and the government's legislative confiscation of land. It then concludes with the contemporary quest for social justice and reconciliation. Particularly notable is Walker's description of Ōpōtiki's thriving economy in the period preceding Völkner's arrival in 1861. Walker contends that the military invasion of Ōpōtiki in 1865 was a turning point that changed the future of Te Whakatōhea forever. He argues that Völkner's death provided ammunition for the Crown's intervention and heralded the end of economic prosperity for the iwi (tribe) with the confiscation of 144,000 acres of land.

A major point of contention regarding Völkner's execution is the allegation that he acted as a spy for the colonial government. While this assertion is disputed by Pākehā writers of the time, such as Taylor (1868) and Grace (1928), both Walker (2007) and Wells (2014) cite intercepted letters between Völkner and Governor Grey. These letters reportedly informed Grey of Te Whakatōhea's iwi allegiance to Waikato and the Kīngitanga (Figure 5.1).


Private

Opotiki January 15/64

To his Excellency
Sir George Grey
Governor of New Zealand

Sir

I beg to inform you that Horomona Pinepine
the Assessor at Tauranga-ika has told me of a certain plan
of the natives for attacking Auckland.
This plan as far as I can learn is this. The natives
from this coast and inland are to meet at Maunga-
tautari & Rangiaohia and the 200 Waikatos, who
are there already, will cross at Manukau & by
a little to the north of the Auckland Flagstaff. Men
from hapus [illegible] have agreed to join them. There are
12 pakehas as spies in Auckland to give notice of
convenient times and opportunity which the natives
think will be when there are few or no soldiers there
and the pakehas think themselves secure. The attack
must be at night and some of the houses set to
fire. Should as this appears to me I think
it right to mention it to you as it shows the state of mind
the people are in for the present natives here do not think
it impossible for the Waikatos to carry out such an
idea.
Horomona Pinepine asked me if I should give information
of this he urged that his name should not be published as
many chiefs such as Paraharaki of the Ngatipaoa
thought of the like & Rangiaohia and Maunga-
tautari to ground plans of the former I send

I am
your Excellency's
most obedient Servt
R C Völkner

Figure 5.1. Völkner's letter to Governor George Grey. Archives New Zealand - Te Rua Mahara o te Kāwanatanga. Reference: G13 3/89. Given that this letter also contained a detailed sketch of the Rangiaowhia pā site, the correspondence provides evidence that Völkner was a government informant.[5]

Although Völkner was aware of accusations that he had been spying for the government, McDonnell (1887) reports that the missionary, against the advice of his friends, returned to Ōpōtiki with Reverend Grace. Upon his return, Völkner was seized by Hauhau adherents, prior to his execution.[52]The publication The Church Missionary (1865) describes Pai Mārire as "fanatics" and its biased rendition of events following Völkner being seized by Māori, reflects the prevailing attitude of the settlers in colonised lands. Details of the death of Völkner are described in sensationalised detail. The text portrays Māori as savages, framing Völkner as a complex but kindly man. Grace (1928) continues the emphasis on the 'goodness' of the missionary by pointing out that when he was aware of his impending death, Grace describes Völkner as stating, "I am ready" after kneeling in prayer and shaking hands with his killers.

In the early colonial period, the Anglican church was known as the Colonial Mission Society and Völkner, a German Lutheran, worked for the organisation when he came to Aotearoa. In fairness to Völkner it can be argued that the church missionaries during the early colonisation period of Aotearoa were products of their time. According to Fanon (1967):

> The Church in the colonies is a white man's Church, a foreigner's Church. It does not call the colonized to the ways of God, but to the ways of the white man, the ways of the master, the ways of the oppressor. (p. 7)

Certainly, the church's role as a vanguard of European imperialism is widely acknowledged (Dunch, 2002; Fanon, 1967; Said, 1994; Stuart, 2007).

The circumstances surrounding Mokomoko and Völkner are well documented (Amoamo, 1990; Binney, 2002; Lyall, 1979; Walker, 2007). However, Wells (2014) provides the most voluminous account of Völkner's killing and the role of Kereopa Te Rau of Te Arawa in the execution.[53]

Well's writing is explicit and extends at times toward a morbid preoccupation with the visceral nature of Völkner's death. He notes that Völkner was suffocated, then decapitated and prepared by his executioners in the manner of a mokomokai (dried head). For Māori one's ūpoko (head) is the most tapu (sacred) part of the body. The tradition of mokomokai was to cut off the head of your enemy and remove the brain and eyes by consumption. The remains were preserved using traditional practices including steam cooking and coating in shark oil.[54]

Wells claims that Te Rau took the missionary's head into Hiona church and placed it on the altar in front of a congregation. He then drank from the chalice filled with Völkner's blood (this was a symbolic reference to the blood of Christ).[55] It is purported that Te Rau swallowed the eyes, one representing Governor Grey and the other the Queen of England. Unfortunately, when Te Rau swallowed the second eye, it became stuck in his throat. For the many Māori gathered at the church, this was seen as an aroākapa (bad omen).

51 Because the archived document on the previous page is somewhat illegible, the contents are provided here:

To his Excellency
Sir George Grey
Governor of New Zealand

Sir
I beg to inform you that Wiremu Kingi the assessor at Tunapahore has told me of a secret plan of the natives for attacking Auckland.
Their plan, as far as I was told it is this. The natives from this coast and inland are to occupy Maungatauturi and Rangiaowhia, and the 2000 Waikatos, who are thus relieved will cross at Manakau Heads [partly], a little to the north of the Auckland flagstaff 1000 from Ngapuhi have agreed to join them. There are 12 natives as spies in Auckland to give notice of a convenient time and opportunity which the natives think will be when there are few or no soldiers there and the Pākehā think themselves secure. The attack must be at night and some of the houses will be set on fire. Absurd as this appears to me I think it right to mention it to you as it shows the state of mind the people are in for the people natives do not think it improbable for the Waikatoes to carry out such an idea.
Wiremu Kingi asked me if I should give information to request that his name should not be published.

Many stories reach us from Waikato of the wonderful strength of the pas at Rangiaowhia and Maungatauturi [the?] ground plan of the former I saw.

I am
your Excellency's
most obedient servant
C S Volkner

52 The Hauhau movement is a branch of Pai Mārire (goodwill and peace), a resistance movement against European oppression. There are strong Christian influences in the belief system. As the movement progressed it instilled unwarranted fear, particularly amongst the European settlers.

53 Kereopa Te Rau was from Ngāti Rangiwewehi in Te Arawa. Te Rau was a warrior and Pai Mārire prophet who led the execution of Völkner. He was executed for his role in the death of Völkner on 5 January 1872, which was a retaliatory act for the Rangiaowhia massacre carried out by government troops.

54 According to Palmer and Tano (2007), for Māori, this was a traditional practice used throughout tribes in Aotearoa as a way to absorb the 'mana' (power) of the enemy and the results were publicly displayed as part of ritual or to demonstrate disrespect. Normally, these preserved heads were highly valuable possessions because they consisted mainly of noble or high-ranking family members, chiefs or warriors.

55 The blood of Christ in this instance refers to the sacrament of the Eucharist. This ritual symbolically re-enacts the disciples of Christ eating bread and drinking wine during a Passover meal. At this event, Jesus is said to have instructed his followers to "Do this in memory of me" while referring to bread as his body and the cup of wine as "the new covenant in my blood" (Luke 22:20). In the ritual drinking of wine and eating of bread, Christians are said to remember the sacrifice of Christ.

Figure 5.2. Framegrab of the prayer book, saucer, and chalice of Reverend Carl Sylvius Völkner from My New Zealand Wars Test Shoot directed by Kim Wellby (2019). Kereopa Te Rau had directed the congregation present in the church during Völkner's killing to drink from this chalice. These items are preserved in Völkner's church, Hiona St. Stephens, in Ōpōtiki.

From a European settler's perspective this act was seen as 'barbaric'. According to Wells (2014), Te Rau could claim extreme provocation to defend his actions. This includes utu (vengeance) relating to an incident at the battle at Rangiaowhia in the Waikato. Here, under the guardianship of missionaries, a number of women and children were burned alive in their sleeping house. Among them were Te Rau's wife and his two daughters. It is perhaps little wonder that Te Rau, according to Grace's (1928) account, wanted Völkner's body to be tossed to the dogs.

Wells suggests that after the killing of Völkner, Te Rau found refuge in Te Urewera forest of the Ngāi Tūhoe people. Here he was hunted by government forces and the enemy of Kereopa Te Rau, Ropata Whahawaha of Ngāti Porou. In December 1871 Te Rau was handed over to his pursuers as payment for the Ngāi Tūhoe people who had lost their lives while hiding him. On January 5 1872, Te Rau was tried and hanged in the Napier prison gallows. Wells (2014) contends that Governor Grey capitalised on Te Rau's execution to thwart new Māori uprisings. Wells maintains that Te Whakatōhea did not agree with the killing of the missionary and provides evidence that Mokomoko tried to help Völkner escape his executioners.

Howe (2016) describes in detail the execution.[56] The day before he was hanged Charles Baker baptised Mokomoko and then accompanied him to the gallows. According to Howe's account, over 200 people came to witness the execution, which concluded with the poignant waiata that Mokomoko sang as he faced death.

The death of Mokomoko had a significant effect on Te Whakatōhea that continues to the present day. Huge tracts of land were confiscated, whānau killed, cultural guilt was engineered and a thriving economy destroyed. What is significant when comparing written literature to oral accounts of local whānau who have genealogical links to the incident, is the difference in emphases within knowledge repositories. Māori tribes are known as tangata whenua (people of the land) and our knowledge is often related to detailed whakapapa (ancestry), genealogical connections and sovereignty over whenua (land).

There are also detailed accounts of actions and pain experienced when the Crown forced our people to become tenants on our own property or we were relocated onto land that didn't belong to us. There are also visceral accounts of the pain of manufactured guilt where whānau were made to feel responsible for something they had no part in doing. Finally, there is knowledge related to the struggle to return and re-establish the mana (dignity) of the tangata whenua as we work towards enabling a new generation to live proudly knowing who they are, their connection to land, and their place in the world.

In 2011 Te Whakatōhea and Te Whānau a Mokomoko, received a pardon agreement from the Crown for the unjust execution. This process progressed a long chapter in Te Whakatōhea's history. Ratima (1999) provides a detailed overview of the journey local people have taken in the pursuit of social justice. Inherent in his writing are the complexities of iwi social relationships. It is evident from Ratima's research that Te Whakatōhea were not all in agreement about the way the claim was progressed. As a result, unresolved disputes within the tribe have yet to be settled.

56 Howe was a clergyman and president of the Anglican Church Society. During his research, he interviewed Te Riaki Amoamo, a respected Te Whakatōhea kaumātua (elder) and the bishop of the Hāhi Ringatū Māori faith in Ōpōtiki. In 1989 Te Riaki Amoamo was actively involved in the return of Mokomoko's bones to Te Whakatōhea from the mass grave at Mount Eden Prison where his body had been buried since 1886.

MĀORI DOCUMENTARY MAKING RELATING TO MOKOMOKO AND TE WHAKATŌHEA IWI

The second realm of knowledge that contextualises this thesis relates to counter narratives generated by Māori filmmakers who re-examined sanctioned historical accounts of land confiscation and cultural misunderstanding. In this regard, 14 documentaries are of interest in positioning *Tangata~Whenua*.

The documentaries discussed here began to surface in response to a significant challenge to Māori invisibility in the New Zealand media that had its origins in the 1960s (Middleton, 2010). However, it wasn't until the mid-1970s that the pioneer Māori filmmaker Barry Barclay's documentary Tangata Whenua was aired on national television. Barclay had a significant impact on how Māori cinema and property rights are conceptualised in New Zealand (Barclay, 1990, 2003, 2005), because he established a template for thinking about a distinct filmic mode of address. His radical rethinking of law, knowledge, and property made him an internationally founding figure of Indigenous cinema and his 'eye of a Fourth World of history', offered significant insights into Te Ao Māori (Turner, 2013). Among Barclay's significant contributions were the concept of 'national orthodoxy' (a colonising perspective to which first peoples are subjected), his blending of documentary and feature elements (Stuart, 2008), and his considerations of a bicultural present.

Cited in Middleton (2010), Stephens notes that until then:

> Māori people were rarely seen on television ... the Māori language was almost never heard on the airwaves, and the whole spectrum of social and political issues important to Māori people were largely ignored both by radio and TV. (p. 149).

Against this backdrop of exclusion and invisibility, it is unsurprising that resistance dominated early Māori filmmaking. The move towards Māori telling Māori stories coincided with Māori activism of the 1960s and 1970s. The Māori activist group, Ngā Tamatoa, the Māori Language Society and later, the Māori Council became instrumental in bringing Māori issues to the fore (Henry, 2012; Hokowhitu & Devadas, 2013; King, 2003; Meredith, 2009; Te Rito, 2008; Walker, 1990). This included challenging Māori invisibility in the media. Significantly, a submission on the Broadcasting Bill by the New Zealand Māori Council in 1976 called for "specific Māori programming on television" (Boyd-Bell, 1985, p. 197).

The following documentaries are indicative of this push towards Māori storytelling that drew heavily on oral accounts and unpublished texts like correspondence, diaries and knowledge contained in carving, waiata and local recollection.

FILM

Tangata Whenua (1974)

Barry Barclay (Ngāti Apa)
Seen as a pioneer in the indigenous film industry, Barclay coined the term 'the fourth cinema' to describe indigenous filmmaking (Murray, 2008). In 1974 he produced a six-part television documentary series that challenged European stereotypes about Māori. For the first time Māori became visible, authentic and demanding of space in the media. *Tangata Whenua* was especially significant because of its honest and intimate look at tribal traditions and the meaning of land from a distinctively Māori perspective.

Patu (1983)

Merata Mita (Te Arawa, Ngāti Whakaue)
In 1983, Merata Mita's Patu documented a volatile period in recent history when Māori joined the anti-apartheid movement against South Africa. The 1981 rugby tour ignited violent clashes with the police, with demonstrators facing police batons while others were attending rugby matches.

However, the event deeply divided whānau Māori (Māori families). While some members attended the games, others were protesting against the inhumanity of apartheid. In Gisborne, Springboks were welcomed on to marae. Mita's work drew attention to tensions that existed between Māori and the state. The work documented people barricading the road to the marae, and her house being raided by the police to secure footage of protestors. Mita noted that she learned from this experience, that where you point the camera when filming has consequences. In this case she and her family were subjected to police brutality for protecting the people she had filmed.

Tūhoe, A History of Resistance (2005)

Robert Pouwhare (Tūhoe, Ngāti Haka, Patuheuheu)
Like *Patu*, Pouwhare's documentary dealt with defiance, flag desecration and civil disobedience, framed within a Māori milieu. It explored the tenuous and volatile relationship between the Crown and Tūhoe and their resistance to hegemony. The documentary captured the spirit of Tūhoe and the grievances of all the tribes, including Whakatōhea. It included footage of the Waitangi tribunal hearing in the marae to recount grievances over disputed land. The Māori activist Tame Iti recounts the day this hearing was filmed:

> We wanted them to feel the heat and smoke, and Tūhoe outrage and disgust at the way we have been treated for 200 years, (The Crown) destroyed people's homes and burned their crops and we wanted them to feel that yesterday. We wanted to demonstrate to them what it feels like being powerless. The confiscation and subsequent colonisation have had a devastating effect on Tūhoe over the past 100 years.[57]

TELEVISION SERIES

These early documentaries may be contextualised by a growing number of television series that have dealt with either Mokomoko or Te Whakatōhea. In this section, where stylistic treatments are of significance to my work, I have included a brief discussion of the visual treatment. Where links are available to the original documentary, a URL is provided as a footnote.

Waka Huia (1992)

Rangiaho's (1992) episode in the television series Waka Huia that focused on the story of Mokomoko. The episode, that can only be accessed at the Ngā Taonga Sound and Vision archives in Wellington, featured locations connected to the hanging and interviews with kaumātua (elders) and descendants of Mokomoko who were preparing for a hui to discuss the consequences of the government's pardon.

57 See: https://beyondresistance.wordpress.com/tag/radical-art/page/2/

Marae: Panui (1992)

In the same year that Rangiaho's documentary was produced, Maxwell's Programme 19 of Marae: *Panui* featured a sequence where Ernie Leonard discussed the media's portrayal of the pardon of Chief Mokomoko. Like Rangiaho's Waka Huia episode, the work is not available online but it can be accessed at the Ngā Taonga Sound and Vision archives in Wellington.

One Land Two People (1996)

Royal's (1996) film, *One Land Two People*, is a 44-minute documentary that delved into the Te Whakatōhea settlement. In the work he interviewed key individuals from Te Whakatōhea including Prof. Ranginui Walker, Tuiringa Mannie Mokomoko and Tuariki Delamere. The documentary sought to understand the stories of Te Whakatōhea and the reasons behind the settlement's failure to reach an agreement (Royal, 2022). Reference is made in the work to the Mokomoko pardon presented to Te Whakatōhea at Waiaua marae by the Crown in 1992, (Figure 5.3).

The New Zealand Wars: The East Coast Wars (1998)

Stephens' (1998) 50-minute, Episode Five of the television production *The New Zealand Wars: The East Coast Wars,* opened with a dramatic account of Völkner's death and examined through archive photographs, interviews and commentary, the 1860s land wars between Māori of the East Coast and the Crown.[58]

Taonga Treasures of our Past: To hang or not to hang (2006)

Brettkelly and Shingleton's 30-minute documentary from the ten-part television series *Taonga Treasures of our Past: To hang or not to hang* Episode Seven, used letters, manuscripts, photographs, paintings and whānau accounts to relate the narrative of Völkner's death and its consequences, from the perspective of Penetito Hawea who, as a teenager, was arrested along with Mokomoko and others for the murder of Völkner.[59]

Figure 5.3. Uncle Mannie Mokomoko and Te Wairemana Taua (holding the pardon) and her mokopuna John Paki receiving the Crown pardon for Mokomoko and the kauri tree which was gifted by the Crown as a koha to Te Whānau a Mokomoko and the iwi.[60] This event occurred when the Crown presented the family with a pardon that was drafted without their input[61]. Post-event, upon closer examination, the family recognised that this pardon was granted because neighbouring tribes in Ngāti Awa were similarly receiving pardons for their ancestors involved in Völkner's demise. Subsequently, the family initiated the Mokomoko (Restoration of Character, Mana, and Reputation) Bill 2011, which was enacted in 2013.[62]

58 The episode is available at: https://youtu.be/98rKUjRM6-w

59 Although this work is not publicly available online, the producers, Greenstone Pictures, have a copy of Brettkelly and Shingleton's 30-minute documentary on file and can be contacted at: https://www.greenstonetv.com/our-programmes/taonga-

60 When I spoke with Dr Te Wharehuia Milroy (Tūhoe) in 2014, he recounted this occasion in 1992 when the Crown offered the pardon to Te Whakatōhea and Te Whānau a Mokomoko. In response to the Crown's gesture of gifting a kauri tree, Uncle Mannie poignantly remarked that the tree, sadly, would perish, as the land it should have been planted in was never returned to them.

61 The text of the free pardon granted to Mokomoko dated 15 June 1992 is as follows:

Governor-General

To all whom these presents shall come:

WHEREAS on the 4th day of April 1866 Mokomoko was convicted in the Supreme Court at Auckland of the murder of Carl Sylvius Völkner and sentenced to death, and was subsequently executed:

And whereas the said Mokomoko was of Whakatohea descent:

And whereas three other persons were also convicted with Mokomoko on the 4th day of April 1866 of the murder of Carl Sylvius Volkner, those three persons being of Ngati Awa descent:

And whereas section 11 of the Te Runanga o Ngati Awa Act 1988 restores the character, mana and reputation of the persons of Ngati Awa descent who were arrested, tried and labelled as rebels in or about 1865 and grants to them a full pardon in respect of all matters arising out of the land wars of 1865:

And whereas it appears that one of the incidents of section 11 of the Te Runanga o Ngati Awa Act 1988 is to pardon the three persons convicted with Mokomoko of the murder of Carl Sylvius Volkner:

And whereas it appears to me just and expedient that a pardon should also be granted to Mokomoko:

Now therefore I, Catherine Anne Tizard, Governor-General of New Zealand, acting upon the advice of the Minister of Justice, do hereby in the name and on behalf of Her Majesty, grant to the said Mokomoko a free pardon in respect of the said crime.

62 Mokomoko (Restoration of Character, Mana, and Reputation) Bill (2011). No 343-2. https://www.legislation.govt.nz/bill/government/2011/0343/7.0/096be8ed807af7ba.pdf [?] New Zealand Government

Stylistically, this documentary employed re-enactments to dramatise events that were narrated by an anonymous voiceover. This material was intercut with interviews of whānau (including Graham Maaka, Taima Green, Wiha McCauley and Judge Layne Harvey) and historians such as Professor Judith Binney. The documentary leaned so mewhat towards the theatrical; its re-enactments were dramatic, normally slightly desaturated and often stylistically composed (Figure 5.4).

Figure 5.4. Stylistic composition and a desaturated palette used in re-enactment sequences in *Taonga Treasures of our Past: To hang or not to hang.* Episode Seven.

The documentary also used a substantial amount of graduated dissolving to draw relationships between historical documents (newspaper reports and legal statues) and representation (Figure 5.5).

Figure 5.5. Dissolves of text into film of archival imagery in *Taonga Treasures of our Past: To hang or not to hang*. Episode Seven.

Although impactful in terms of tone, the work did not adopt the respectful restraint of later documentaries like Douglas' Whare Taonga: Hiona St Stephens Anglican Church (2018). Although the interviews in Brettkelly and Shingleton's, (2006) work are considered and informative, they are counterpointed by an approach to storytelling that relies heavily on high-impact action, supported by a theatrical voiceover. This at times elevates sensational storytelling over a deeper consideration of grief and whānau injustice.

The Prophets (2013)

Douglas's, *The Prophets* was a seven-part television series directed by Tainui Stephens and presented by Dr Hirini Kaa. The documentaries explored Māori biblical prophets and Episode Two was of significance to this thesis because it examined the life of Te Ua Haumēne and the origins of the Hauhau faith.[63]

Te Riaki Amoamo (2015)

Grant's (2015) Waka Huia documentary series *Te Riaki Amoamo* profiled Te Whakatōhea's kaumātua Te Riaki Amoamo who grew up in Ōpōtiki and researched the history of the area.[64] In the work Amoamo discusses how the unfair land confiscations inspired his passion for history, and shaped his concerns with prayer, language skills and his commitment to whānau care.

63 The episode is available at: https://www.nzonscreen.com/title/the-prophet-episode-two-2013/overview

64 The episode is available at: https://youtu.be/nP0IGEDU6iw

Whare Taonga: Hiona St Stephens Anglican Church (2018)

Douglas' (2018) 30-minute, third episode of *Whare Taonga: Hiona St Stephens Anglican Church.*[65] offers an account of what happened to Völkner in Ōpōtiki, through the 'eyes' of the whare karakia (church building).

Douglas' documentary manages to navigate a delicate line between respect and the discussion of the violent historical event. There is considerable restraint in this work. We hear interviewees before we see them, and this heightens our initial curiosity about them and positions them as part of, and within, the church. The film is also delivered entirely in te reo Māori with English subtitles provided for non-Māori speakers. This decision elevates the mana of the language and aligns it with the sacredness of the building and the lives that were affected by what occurred there. Each person interviewed is framed in an environment that heightens both their dignity and association with the church (Figure 5.6).

Figure 5.6. Tracking in shot of kaumatua Te Riaki Amoamo[66] speaking about Mokomoko's exhumation. Shot from a slightly low angle, the compositional framing elevates the speaker and reinforces his mana (authority), while situating him in the heart of the building.

The glowing background draws our attention to the interviewees who are generally positioned slightly off-centre, surrounded by the soft light of the building's interior. This simple composition focuses and holds on their kōrero (discussion) with minimal distraction. Continuity is achieved across interviews by a coherent palette of red and brown that connects the interior of the building with the clothing of the speakers.

Waka Huia: Religion (2022)

Houltham's 30-minute documentary Waka Huia: *Religion* considers religious practices in Aotearoa New Zealand, and the rise of Māori faiths in the early years of colonisation. In this work, Dr Te Kahautu Maxwell (of Te Whakatōhea), speaks about his people, their belief in Christianity and how the religion appealed to his ancestors because of similarities with existing belief systems. However, the documentary also considers the intricate beauty of whenua within te ao Māori and relationships between land, spirituality and representation.[67]

Stolen Lands: Betrayal of a Chief (2023) [68]

Finally, Varley and Mokomoko's (2023) documentary series, *Stolen Lands: Betrayal of a Chief* was a $349,656.00, five-part documentary series that was produced for Radio New Zealand by Ten Canaries (Te Māngai Pāho, n.d.).[69]

Made with the support of Te Māngai Pāho, the work provided a comprehensive exploration of the life and legacy of Chief Mokomoko. This series was produced during the period I was working on *Tangata~Whenua.* It is narrated in both English and te reo Māori by Mokomoko's direct descendants, Jake and Summer Mokomoko. The series features insights from experts, including family members and academic authorities such as Te Whānau a Mokomoko Leadership's Karen Mokomoko, iwi leader Dr Te Kahautu Maxwell, kaumātua Koro Te Riaki Amoamo and Nehe Dewes, historians Professor Peter Lineham, Professor Michael Begruer and Justice Aiden Warren of the Māori Land Court. Episode One[70] was set in the 1860s and documents the dedication of Mokomoko to protecting the land and people of Te Whakatōhea iwi.

Episode Two[71] concerned itself with a narrative and character portrait of Carl Völkner. Episode Three[72] narrated Colonel George Grey's militia's bombardment of Ōpōtiki, the surrender of Mokomoko and his subsequent execution (in 1866). Episode Four[73] considered the aftermath of these events, specifically the land confiscations from Te Whakatōhea iwi via the Settlements Act of 1863. Episode Five[74] featured interviews with some of the descendants of Chief Mokomoko and documented their struggle to have his name cleared and his mana restored.

65 The documentary is available at: https://www.maoritelevision.com/shows/whare-taonga/S04E003/whare-taonga-series-4-episode-3-hiona-st-stephens-anglican-church

66 Kaumātua: Elderly person of status (Williams, 1971, p. 106).

67 The episode is available at: https://www.youtube.com/watch?v=tdjp1iunbwM

68 All episodes and other information are available at: https://www.rnz.co.nz/programmes/stolen-lands

69 Te Māngai Pāho Funding: https://www.tmp.govt.nz/en/funding/funding-decision-search/digital/?search=stolen+lands&deadline_year=&category_name=

70 The episode is available at: https://www.rnz.co.nz/programmes/stolen-lands/story/2018883436/stolen-lands-episode-1-the-chief

71 The episode is available at: https://www.rnz.co.nz/programmes/stolen-lands/story/2018883437/stolen-lands-episode-2-the-crown

72 The episode is available at: https://www.rnz.co.nz/programmes/stolen-lands/story/2018884620/stolen-lands-episode-3-the-trial

73 The episode is available at: https://www.rnz.co.nz/programmes/stolen-lands/story/2018884630/stolen-lands-episode-4-aftermath

74 The episode is available at: https://www.rnz.co.nz/programmes/stolen-lands/story/2018884635/stolen-lands-episode-5-descendants

This documentary utilised a combination of archival footage, expert interviews and onlocation filming to present a compelling narrative that profiled the richness and impact of a historical injustice. The series balanced accuracy with emotional resonance (Figure 5.7).

Figure 5.7 Framegrab from Episode One featuring a digital reconstruction of Chief Mokomoko over the face of the documentary presenter alongside other descendants of Chief Mokomoko.

The muted, earthy palette used throughout the series evoked a sense of time, and this was counterpointed with instances of vibrant colour. Many of the locations were recognisable[75] by local people and this increased emotional resonance in the work, especially when whānau encountered striking visuals of Chief Mokomoko set against images of familiar landmarks and desecrated villages.

The documentary adopted an informative, dramatised tone that may be contrasted with the more esoteric, poetic nature of my work. While concerned with similar locations, historical injuries and references, Stolen Lands: Betrayal of a Chief was made for broadcast television so its structure is linear rather than layered and spatially reorderable.

75 This said there were anomalies. There is no giant waterfall in the area and certain streams and rivers were unfamiliar.

FACEBOOK POSTING

Posting by Joe Trinder

Finally, in addition to these documentaries there is an 8-minute Facebook posting made by Joe Trinder on 09 November 2018 that warrants mentioning.[76] Trinder's independent video presents a combination of animation, relevant sites and interviews to relate the story of Völkner's hanging and the subsequent loss of land and resources pertaining to Ngāti Ira, (one of the six subtribes within Te Whakatōhea).

Although we never see Trinder on screen, his story opens with his voiceover accompanying animated maps of the Ōpōtiki area. Trinder's use of these maps is inconsistent and builds a somewhat fragmented introduction which stylistically lowers the production values in the film (Figure 5.8).

Figure 5.8. Stylistically diverse geographical maps of the same area used in Trinder's film (2018).

Unfortunately, the voiceover often 'peaks' throughout the documentary suggesting that audio levels were incorrectly set during recording. The use of music underneath visuals is often poorly edited so it draws undue attention to edits made in the narrative.

76 The video posting can be accessed at: https://www.facebook.com/joe.trinder/videos/10215308109808633/

Although Trinder interviews important local individuals of Te Whakatōhea (including Roger Te Rua Rakuraku and Joe Kahika), their kōrero (discussion) is somewhat 'script like' in delivery. In addition, the compositions with speakers often lack a clear hierarchy of subject, so elements within the composition sometimes compete for equal attention (Figure 5.9).

Figure 5.9. Mid shot of Roger Te Rua Rakuraku showing a conflicted hierarchy of subject framing.

Unlike the funded documentaries in this review, Trinder's film has been made without significant investment or production knowledge. His work is important because it is indicative of the empowerment afforded to individuals by the increasing democratisation of film technologies, such that people with personal or whānau insight into events can produce independent, widely disseminated documentaries. As the work of an independent documentary maker who navigates a dissemination platform beyond the cinema or television, his contribution segues into the final consideration of this chapter.

REIMAGINING THE DOCUMENTARY

This section of the review considers the nature of documentary and how it might function as an independent dissemination of storytelling in renegotiated spaces.

In 1933, when Grierson described documentary as "the creative treatment of actuality" (1933, p. 8), he chose not to unpack the phrase and this has led to discussion across diverse fields of documentary studies (Austin & de Jong 2008; Beattie, 2003; Corner, 1996; Daramola, 2001; Guynn, 1990; Hardy, 1979; Kerrigan and McIntyre, 2010; Nichols, 2001; Rabiger, 1998; Winston, 1995). In 1946, Grierson expanded on his position, stating that because within documentary one encounters "use of the living article, there is also an opportunity to perform creative work" (Grierson, 1946, p. 80). Although the concept of creative work within his definition has been debated by scholars including Corner (1996), Kerrigan and McIntyre (2010) and Winston (1995), writers generally position their discussions within a consideration of documentary as a discrete, filmic text. Within this field, consideration of 'creative treatment' and 'actuality' have produced rich and sometimes conflicting discussions (Kerrigan & McIntyre, 2010).

This thesis seeks to expand considerations of documentary to embrace sound, text, images and performances that appear as integrated units in physical space. The idea of plural components to a documentary may be partly traced to 'cross-platform' filmmaking, that Julia Scott-Stevenson (2011) associated with the tradition of interactive documentary (which Nichols theorised in 1991). However, Scott-Stevenson observed that updating this mode gave rise to new forms of collaboration and spatiality that challenged both form and audience engagement. Her assertions may be seen in the context of other theorists like Martin Potter (2014, 2017), who discussed the delivery of web-based, participatory documentaries, Fritz Kohle (2018), who argued for participant-centric modes of documentary filmmaking, and Inge Sorenson (2013), who discussed the nature of multi-platform documentaries. Sorenson's idea of a documentary that 'crosses platforms' has also been discussed in Hight (2008) and Luckman and de Roeper (2008), but considerations by these authors have remained focused on digital media environments.

However, this thesis argues that community stories, especially those of whānau and their connection to whenua might also be considered as spatial narratives. Indicative of this is Natalie Robertson's (2017) exhibition *He Wai Mou! He Wai Mau!* This work documented the importance of freshwater planting to the maintenance of mauri in waterways along Waiapu and Māngere's Tararata stream. Robertson's 21 photographs and four video 'clips' documented the waterways by air, kayak and from the waters' edge. The work was accompanied by a mōteatea (lament) that related the story of an ancestor who drowned and was discovered entangled in driftwood at the river mouth. Robertson's mōteatea spoke "about the species of fish that are in the river and the driftwood at the river mouth" (2017, para. 6). In her installation, this lament became a vehicle for action "as a search party following Pahoe, looking for him, and noting the environmental changes that occur as we do so" (ibid.).

Although Robertson's *He Wai Mou! He Wai Mau!* combined photography and moving image texts, her body of work may be seen as a development of her (2015) exhibition *Pohautea* 1-4, which featured four, floor-to-ceiling documentary photographs addressing erosion, river well-being and water ecology (Figure 5.10). First exhibited in France in November 2015, and then at the Papakura Art Gallery in Auckland, each iteration of this work integrated diverse documentary elements, including new video work and textual artefacts.

Figure 5.10. Natalie Robertson, *Pohautea* 1–4 (detail), as an installation in the exhibition Pacifique(S) Contemporain, Le Portique, Le Havre, France. Courtesy of Jacqueline Charles-Rault.

The concept of Māori documentary as a spatial consideration was also explored in 2019 in a collaborative work From the Shore. Installed at Pātaka Galleries in Porirua, the spatially-expanded documentary featured work from artists who had been influenced by Māori filmmakers Merata Mita and Barry Barclay. All six of the contributors worked primarily in documentary film. Artists included Tuafale Tanoa'I (aka 'Linda T'), who installed a mock television studio in which people could be interviewed; Lisa Reihana, who screened a number of her short films; and work by Tracey Moffatt, Tanu Gago, Robert George and Nova Paul. The space was designed as a cinema with temporarily installed curtains and carpet and, as an adjunct to the installation, Mita and Barclay's works were screened, both in the gallery and at a local marae.

In 2022, a related documentary, *Māori Moving Image ki Te Puna Waiwhetū,* was installed at the Christchurch Art Gallery/Te Puna o Waiwhetū. Containing film, animation and video art made by generations of Māori artists, the work was co-curated by Bridget Reweti and Melanie Oliver. As an installed documentary, the space demonstrated ways in which 15 Māori filmmakers responded to time, politics, language and place, using a variety of media, including 16mm film, digital animation, 4K video and phone recording.

It is in the context of such Māori approaches to spatially expanded documentary that this thesis positions itself. I propose that somewhere in the fluid boundaries between Nichols' (1991, 2001) six modes of production, (poetic, expository, observational, interactive, reflexive and performative), there might be a rethinking of space and relationality. Accordingly, the study proposes that, as Māori, we might no longer be simply spectators before a screen, but instead we might be able to position ourselves within the body of a documentary, inside its physical spaces, engaging with its strands in fluid order, uncovering layers of information and experiencing the mauri of an idea through performance, immersion and engagement. This concept may be compared to the wharenui where diverse artefacts, including poupou and tukutuku, are documentaries that co-exist with whaikōrero, waiata and mōteatea. As Māori, our historical narratives are frequently conveyed to us in spatial layers, whether through waiata and haka performances in marae settings or during gatherings of iwi, hapū, and whānau communities, including events like tangihanga (funerals). This is what *Tangata~Whenua* alludes to – a rich, visual, literary and performative space where layers are revealed and co-exist.

Having now reviewed the context of this study with reference to literature relating to historical accounts of Mokomoko, Völkner and Te Whakatōhea iwi, significant documentaries related to Te Whakatōhea, and emerging thinking and practices relating to the reimagining of Māori documentaries as 'cross platform' artefacts, we might now turn to the composite documentary created as the artistic outcome of the thesis.

CHAPTER 6

TE TĀTAI I TE MARAMATANGA: SYNTHESISING WISDOM

CHAPTER SIX:
TE TĀTAI I TE MARAMATANGA: SYNTHESISING WISDOM

WHAT IS A DOCUMENTARY?

In 1997, when Ben Okri published his A way of being free, I was four years old. I was born Te Toiroa Arapeta Williams on my father's birthday. Mum said I was Dad's birthday gift. Dad says he asked Mum for the receipt in case he needed to trade me in at a later date. My family has been shaped by such stories, but I did not know as a child that storytelling would also shape my world.

Ben Okri was a Nigerian poet, one of the foremost African authors in the post-colonial tradition. He never came to Ōpōtiki and he probably never heard of Te Whakatōhea but, as a writer from an oppressed people, he understood the power of storytelling. He said:

> Stories do not belong to eternity.
> They belong to time.
> And out of time, they grow.
> And it is through lives that touch the bedrock,
> of suffering and the fire of the soul,
> it is through lives and in time,
> that stories - relived and redreamed-
> become timeless. (Okri, 1997, p. 114)

I also believe that stories belong to time. In my whānau, they have been shaped through waiata, mōteatea, whaikōrero and whakataukī, and passed down through generations in our living rooms and on the marae. The stories in *Tangata~Whenua* have gathered veracity because they have been researched and verified through archives, pūrākau, reports and court documents, but also in cartes-de-visite from the1860s, Governor Grey's letters, notebooks from the chief justice, and photographs of my tīpuna on my mother's living room wall. These physical documents are complemented by repositories of knowledge that have no written or pictorial form; a haka from the Ōpōtiki Mai Tawhiti Māori performing arts group, conversations with Te Whakatōhea scholars and historians, the pain heard in the cadences of a waiata. All of these are documents.

So, I ask ... 'What is it to document?'
If we consider the word in a non-academic context, the Merriam Webster dictionary states that the verb 'to document' applies to the provision of "factual or substantial support for statements made or a hypothesis proposed" or "to construct or produce something [...] with authentic situations or events."[77]

The verb 'to document' surfaced in the 15th century where it originally meant to furnish evidence. Although today the noun 'documentary' is generally applied to a genre of film, in this study I propose it as something with a broader context. Given that traditional Māori disseminations of knowledge occur through images, oratory, and performance, I have approached the intimate stories of this project in ways that embrace film but also reach beyond it.

77 "Document." Merriam-Webster.com Dictionary, Merriam-Webster, https://www.merriam-webster.com/dictionary/document.

Accordingly, I suggest that when we encounter a documentary, we might be positioned inside a space of layers where elements surround us and people approach information in different ways, for different durations of time, and on different levels. In this chapter I will unpack the composite documentary *Tangata~Whenua*. However, before I do, it is useful to consider five overarching concepts that bind the layers of the work together. These are whakapapa, collectivism, whakairo, the use of kare ā-roto (emotion) to heighten access, recognition, and humanity in the work, and Tū Ake Whakatōhea.

WHAKAPAPA

The principle

Whakapapa Māori encompasses the essence of genealogy and lineage, embodying the belief that all living entities, including human beings, share a profound connection with their forebears and the natural realm (Ka'ai & Higgins, 2004).

Mutu (2011) argues that the central role of whakapapa in te ao Māori is to find connections, and she highlights its importance as a tool for passing knowledge and traditions from one generation to the next. However, Mātāmua (2017) proposes that whakapapa encompasses more than just family history. Instead, he contends that knowing one's ties to the natural environment, the stars and other people is all part of whakapapa as a holistic concept. Understanding these ties, he argues, offers an understanding of one's identity and ancestry.

Connection

In this thesis, whakapapa is associated with a rope. It is the rope that terminated the life of our ancestor Chief Mokomoko. The last words he spoke before he was hanged at Mount Eden prison on 17 May, 1866 were,

> Tangohia mai te taura i taku kaki kia waiata au i taku waiata.
> Take this rope from my neck so that I may sing my song.

This rope, his song, the injustice of his execution and the seizure of our lands have interwoven down through layers of whakapapa; through his wife and my ancestress Hirotipa, through her son Te Warana, through his daughter Rīpeka Tuatahi, through her child Rīpeka Tuarua, through her daughter Gladys Te Wairemana, and then down to my mother Barbara Maria. This whakapapa constitutes layers of connection and responsibility, and it is a rich source of inspiration that enables us to explore the relationships between people, the environment and the spiritual realm.

The connections manifestation of whakapapa becomes most explicitly manifest in *Tangata~Whenua* in the filmed mōteatea, *Kāore te tākiri* (The Great Hanging) and my composed response, *E au tō moe* (May you rest well). Whakapapa also permeates our cultural group Ōpōtiki Mai Tawhiti, which creates compositions using traditional practices and connections, to add relevance to contemporary society (Hill, 2004). By learning and performing with this group and being guided by our tutors and iwi leaders, I was able to embody and sing stories that related directly to our iwi, my hapū, my whānau. These performed documentaries of experience have been passed down to successive generations, and this has continued the intergenerational transmission of knowledge. Notably, as with *Tangata~Whenua*, these documentaries are collective.

COLLECTIVISM AND CO-CREATION

By collectivism I am referring to the practice and principle of giving a group priority over the individual. In this thesis, the word refers to the expression and responsibilities of more than one artist in the creation of documentary works that serve a greater purpose than a practitioner's individual elevation.

The principle

Within te ao Māori, working collectively is not a new concept, and Māori may be considered a collectivist culture (Brougham & Haar, 2012). Collectivist cultures emphasise the well-being and success of the group over individual goals. In such cultures, people often prioritise the needs of their family, community or social group and maintain strong interdependence with others (Hofstede, 1984; Podsiadlowski & Fox, 2011).

In Māori culture, collectivism is deeply ingrained. Traditional Māori values such as whanaungatanga (kinship), manaakitanga (hospitality and care for others), and kaitiakitanga (stewardship of the land and community) reflect the communal nature of our society. As Māori, we view ourselves as part of a larger whole, connected to our ancestors, community and the natural world (Smith, 2021).

Although in discussing the project's research design I have spoken about creating these documentaries with the concept of rōpū that worked together, this should be understood as something beyond a group of technically skilled individuals operating in a co-operative manner. In this project, relationships between artists quickly developed into a deep commitment, with each individual bringing not only their expertise and knowledge but also a sense of shared responsibility that developed as we spent time working together. The research became more than just the outcome of a Ph.D. Instead it formed into a collective effort to do good for our communities, our families, our children ... and our children still to be born.

Connecting with whānau

For example, the photographer Dr Marcos Mortensen-Steagall and I both shared a love of storytelling and photography, so we spent a substantial amount of time before entering the land, learning about our families and each other, and building trust within our working relationship. We needed to understand each other's worlds and our lived realities, mine being te ao Māori and Marcos being from Brazil. This process involved understanding different worldviews, customs and beliefs, as well as remaining open and vulnerable. With English not being a first language, our conversations were distinguished by humility and understanding. This is because we often needed to search for concepts from our cultures that might be communicated through a common English word.

Two years prior to the submission of the thesis, I invited Marcos and his wife, Janete, to Ōpōtiki to meet my family on our farm. The journey from Auckland city, where we live, took five hours. Upon our arrival, my whānau greeted them with a whakatau (Māori greeting). During the greeting, Marcos and Janete seated themselves on the couch beneath my mother's "angel wall", which proudly displayed photos of our departed family members.[78] In the midst of the whakatau, my mother suddenly stood up and left the room, prompting me to continue and conclude the ceremony. As Marcos approached to embrace my mother, she swiftly raised her hand, halting him, and declared, "Don't touch me; you might kill me." This startled both Marcos and Janete, but her caution stemmed from the ongoing concerns of the Covid pandemic.

78 This "angel wall" is visible in the photograph Whakapapa, in *Tangata~Whenua.*

Shortly after, my mother candidly addressed Marcos. She wanted to fully understand the man who showed a keen interest in helping her son. Initially, she had reservations about Marcos. Yet, the moment Janete entered, my mother saw a luminous aura around her and interpreted it as a good omen. Recognising this, she gifted Marcos and Janete two toki pounamu (greenstone necklaces). After I had draped the necklaces around their shoulders, the formal introduction to our whānau was complete, and we sat down to share a meal together.

The first level of acceptance had been passed. However, before we could begin photographing, my mother had a list of visits that we had to undertake. These people were members of my wider family, who had a strong investment in the research project but were no longer physically with us. So we visited many urupā (cemeteries) to pay our respects. This provided Marcos with an understanding of the commitment and the necessity to ask for guidance along this journey from both the living and those who had already passed. Incrementally we continued to build trust between ourselves as a rōpū and the community with whom we were working.

Throughout the project, there were many times when we were tested. Marcos and I would spend hours searching locations and taking photographs, sometimes returning to the same place in the daylight or at night, searching for the right image, waiting for the land and its mauri to decide when it should be recorded.

In the field Marcos used Photo Pills to strategise his recordings (Figure 6.1). This facility enabled him to determine the optimal timing for capturing an image, particularly at night. In addition, the application furnished him with details concerning the depth of field, sun and moon phases, and the elevation and angle of light during specific moments of the day.

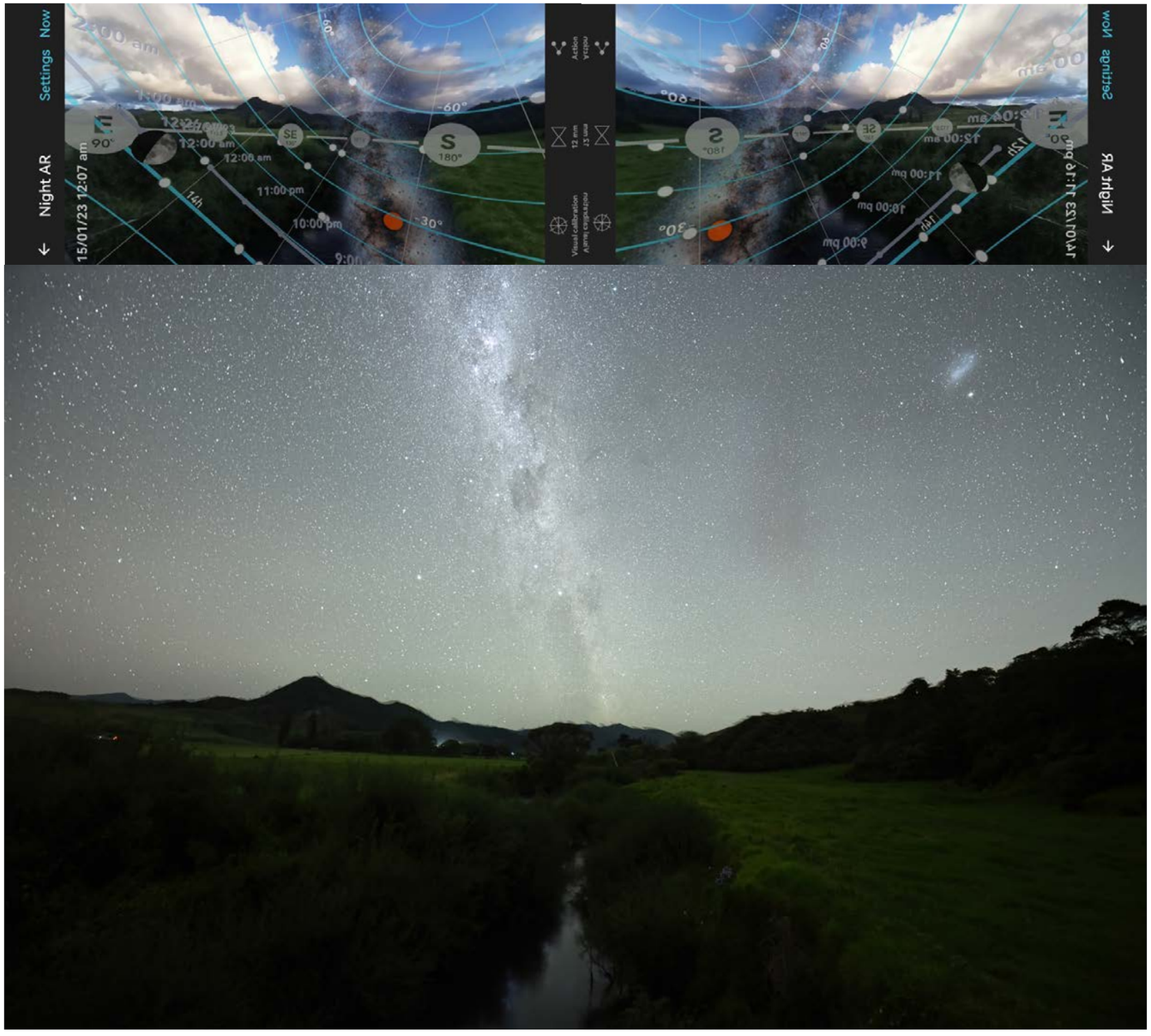


Figure 6.1. Comparison of screenshots showing Photo Pills' features, and a photograph taken under nocturnal conditions.

Across 18 to 24 months, Marcos, Janette and I returned multiple times to Ōpōtiki to be housed at Tahanahana: Te Puna o Tarawa.[79] This constant revisiting created a sense of community. At Tahanahana: Te Puna o Tarawa I was able to hold meetings with our rōpū (including the DOP for the mōteatea),[80] host lunches and interview people. This section of land served as our base, our marae and our home. It was fitting that we met and prepared our research from here, not only because the home is near my parents' farm but also because my aunty's whānau knew the land has a spiritual connection to the descendants of Te Whakatōhea.[81]

The long way in

As the primary researcher, when working with our iwi Māori leaders, I was required to attend meetings that one wouldn't normally be a part of at the age of 25. I connected with our Te Whakatōhea Trust Board and joined the research trip to the National Archives of Aotearoa. I found my ability to speak te reo Māori in formal situations constantly tested. In response, I supplemented my time in the research journey with a year's sabbatical, during which I enrolled at Takiura (a total immersion te reo Māori language school run by our family who have links to many iwi, including Te Whakatōhea). This undertaking enabled me to understand te reo Māori on deeper levels while enhancing my appreciation of te ao Māori. Consequently, I felt a stronger connection to the songs and stories that related to the kaupapa. I also joined the Ōpōtiki Mai Tawhiti Māori performing arts group. Here, I was tested by the family when I asked about the songs they were singing, to see if I had the language to explain what the waiata meant. Because I was part of a collective will, it was necessary that I keep returning home, to live and breathe knowledge not recorded in writing.

This process saw me commit to two Te Matatini campaigns[82] with our Ōpōtiki Mai Tawhiti Māori performing arts group. By doing this I solidified a greater understanding of Māori performing arts and their significant role in archiving stories. I also gained a deeper connection as a Muriwai and Te Whakatōhea descendant. I understood the power of the poetic, the resonance of performance and the elegance and purpose of whakataukī and whakatauākī. Along with this, I developed a deeper connection to my family and whakapapa.

During this period, in the broader socio-political landscape of Aotearoa, New Zealand, the treaty settlement between our iwi Te Whakatōhea and the New Zealand Crown approached a significant crossroad. Within this negotiation journey, I found myself intimately involved as a representative of my family's legacy and whakapapa.

In a historic moment, a Deed of Settlement was signed on Saturday, 27 May, 2023, between our iwi Te Whakatōhea and the New Zealand Crown. This marked a significant step taken precisely 183 years after the Treaty of Waitangi was signed by Te Whakatōhea rangatira. This milestone, announced by Andrew Little, Minister for Treaty of Waitangi Negotiations, signified the commencement of a renewed relationship based on trust and partnership. The settlement included a formal Crown apology, a shared historical account and restitution for past Treaty breaches. The comprehensive redress package encompassed provisions such as reserving 5,000 hectares of marine space for aquaculture, over a hundred million dollars in financial, cultural and commercial reparation, the transfer of culturally significant sites, and relationship agreements with key Crown agencies.[83]

The dilemma I faced was symbolic of the larger fractures within indigenous communities when navigating the complex terrain of reconciliation and restitution. My family, like many, was deeply divided on the issue. Some advocated for signing the Deed of Settlement, viewing it as a necessary step towards redress, while others remained boldly opposed, questioning its efficacy and potential long-term implications. Te Whānau a Mokomoko was divided over the settlement with some leaders and members throughout rejecting the Deed of Settlement.[84] This opposition presented a personal conflict for me, given the weight of history and the aspirations of future generations at stake. Deep down, I resonated with the pain of our Te Whānau a Mokomoko collective. Unlike many from our family, I didn't grow up burdened by the weight of carrying 'Mokomoko' as a surname, which unfortunately in earlier years, had a stigma attached to it because of a false perception that the Mokomoko people were responsible for our land losses.

79 This is an an Airbnb purchased by our aunty's whānau. The business is situated in the ancestral lands confiscated almost 160 years ago.

80 I am referring here to the mōteatea *E au tō moe* (May you rest well), that was filmed in Ōpōtiki.

81 By purchasing this block of land back from what had been confiscated, they knew that they were buying ancestral property back for all the whānau to enjoy.

82 Te Matatini is a biennial national festival competition in Aotearoa/New Zealand that showcases and celebrates Māori performing arts and traditional cultural performances.

83 Te Whakatōhea and Te Tāwharau o Te Whakatōhea and The Crown: Deed of Settlement of Historical Claims, (2023, p. 173).

84 Several factors contributed to this, but the main concern was that our whānau and iwi were pushed into a resolution governed by Crown procedures instead of tikanga. Te Whānau a Mokomoko has consistently sought to negotiate directly with the Crown, but the Crown has consistently denied this request, stating it will only negotiate with larger mandated groupings.

No one wanted the process to be an 'us and them/for and against' moment. In my determination to honour both the past and the potential for a harmonious future, I chose to sign the treaty settlement (Figure 6.2). I believe that this act was not personal, it was symbolic; it represented a commitment on behalf of generations of my whānau and whakapapa yet to come.[85] For both my whānau and me, it is about moving forward and commencing the journey of healing.

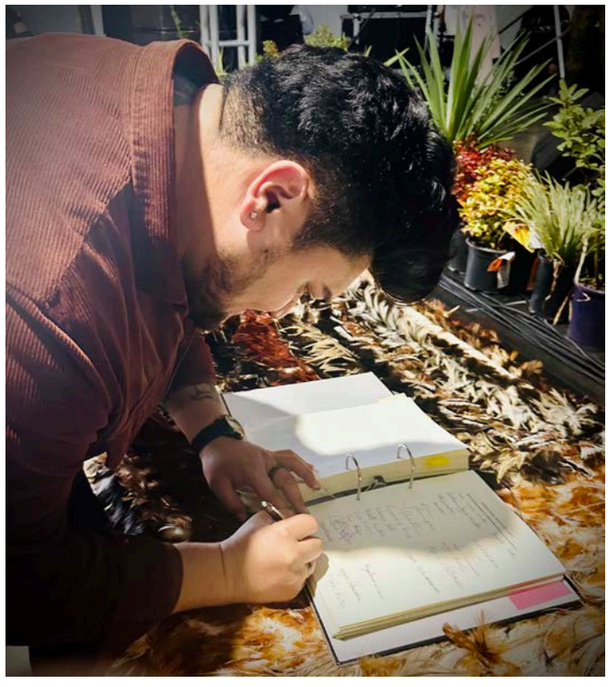


Figure 6.2. Signing the Te Whakataunga o Te Raupatu Whenua o Te Whakatōhea: Deed of Settlement Signing Ceremony on Saturday 27 May, 2023[86].

85 This event, held in Ōpōtiki, resonates with me as a starting point and it aligns with the vision of prosperity for our iwi Te Whakatōhea, while acknowledging that no settlement can entirely compensate for historical injustices. My hope is that this redress package will foster the economic well-being and aspirations of our whānau and Te Whakatōhea for generations to come.

This thesis journey, with its layers of commitment, I now recognise as 'the long way in'. It is also the living substance of Kahurangi Waititi's (2007) application of Kaupapa Māori to the creation of documentaries. My mother's journey alongside Marcos and his photography and my journey alongside my community were initially met with hesitation and reservation, but our efforts represented the importance of persistence and responsive intent. Through patient steps, we built a solid foundation of trust with both tangata and whenua. As our journey reached its conclusion, it became clear that this was more than a research endeavour; it was a testament to the power of co-creation, connection, understanding, patience and unwavering commitment. Our willingness to take 'the long way in' and earn the trust of our whānau positioned us as trusted co-creators.[87]

WHAKAIRO

The principle

The third concept that shapes the documentaries and their installation is whakairo. Whakairo (Māori carving) is a medium through which stories, histories and genealogies are preserved and shared. Each intricate pattern, line and shape carved on to wood, bone or stone symbolises different elements of Māori legends, tribal histories, and spiritual beliefs. These are carried down from one generation to the next. My uncle and Master Carver Wikuki Kingi, taught me how to carve and explained how your spirit guides each story and the tools you use for carving are an extension of your body. As you carve, you are drawing the story out of the wood, shaping and editing it as you progress.

86 The apology presented to Te Whakatōhea during the Te Whakataunga o Te Raupatu Whenua Deed of Settlement Signing is available at this link: https://tewhakatohea.co.nz/our-settlement/

87 In aligning ourselves with the whānau I am claiming that this thesis, while synthesised and contextualised by me, is also a product of the will and knowledge of generations of our people, including my immediate family.

In a similar vein, documentary creation captures and portrays real-life narratives, distilling moments in time, sentiments and events through layerings of imagery, text and sound. Just as a master carver etches life into timber, turning it into a living testament of the past, so a documentary maker crafts a narrative reflecting the reality and truth known by those involved.

While distinct in their methods, both whakairo and documentary making are bound by the same purpose; to tell stories that resonate, inform, and connect us to our roots, traditions and shared human experiences. Through both methods we are provided with a lens that enables us to look into the depth of culture, known and unknown histories, and narratives of experience that shape our world. Both whakairo and the photographs, poetry, whakatauākī and pūrākau in *Tangata~Whenua* can be considered in non-linear ways, they capture a raw spectrum of human emotion, from humour to profound love, from deep-seated pain to enduring commitment.

Thus, when one enters the documentary space of *Tangata~Whenua*, there may be a familiar resonance with a wharenui.[88] Echoing the carved poupou of our ancestors that adorn and support the conceptual and physical essence of the building, we are surrounded by stories, with explicit and implicit narratives facing out into the room, waiting for us in layers.[89]

89 Significantly, many wharenui contain both carved poupou and photographs of ancestors.

88 A wharenui is a traditional Māori meeting house that serves as a sacred space for gatherings. These houses are intricately carved visual representations of ancestral stories, transmitting cultural wisdom and heritage across generations.

HUMOUR, AROHA AND PAIN IN HEIGHTENING RESONANCE

The principle

This thesis draws its inspiration, purpose and responsibility from whānau. As a consequence, it often uses the intimate, vernacular and familiar to speak to something much broader. I am reminded in this regard of the famous whakataukī:

> Nāu te rourou, nāku te rourou, ka ora ai te iwi.
> With your food basket and my food basket the people will thrive.

This whakataukī speaks to the way that intimacies of collaboration can sustain and strengthen something significant because, if we accept that people, no matter how apparently 'local' in the heroic landscape, have something to offer, then greater purposes will floursih. It is from the human 'everyday' that *Tangata~Whenua* draws its voice. The tone of my work forsakes the august, imposing and solemn nature of Western rhetoric and turns towards more distinctively Māori modes of resonant persuasion.

The concept of rhetoric generally describes techniques that communicators use to inform, persuade or motivate audiences in specific situations (Ong & Ermatinger, 1982), and the word is often associated with Aristotle's division of three forms of persuasion: ethos, pathos and logos. From a Greek position, *Tangata~Whenua* explores the potentials of pathos, appealing to an audience's emotions through the use of poetic 'language' that elicits sympathy through diverse devices including metaphors and allusion (Coodin, 2023).

Although when creating *Tangata~Whenua* I was aware of Greek framings of rhetoric, my intention was to turn to distinctively Māori ways of communicating knowledge that Anne Salmond noted have historically sometimes faced a difficult journey with Pākehā mistrust. Such mistrust has framed "native explanations of the world as deceptions and illusions" (Salmond, 1983, p. 310).

This noted, she notes that Māori have often framed Pākehā understandings of te ao Māori as "incompetent" and "superficial" (Salmond 1983, p. 311). Thus, Ngoi Pewhairangi stated:

> When you learn anything in Māori it has to be taken seriously. It involves the laws of tapu: genealogies, history, traditional knowledge, carving, preparing flax, in fact nature itself [...] I don't think Pākehā are aware of this. They think that because they have been to university and studied the language and culture, they've mastered it. But to me, listening, it sounds like there is no depth there at all (as cited in King, (ed.), 1975, pp. 8-10).

Salmond notes that Māori rhetoric forms "part of tribal and intertribal discourse through whaikōrero (oratory), whare wānanga (schools of tribal learning) and talks between experts and their inheritors" (ibid., p. 309), and McRae (2017) observes that such rhetoric is often rich, complex and distinguished by striking imagery and figurative language.

The practice

It is this rich imagery that I have considered when creating *Tangata~Whenua* as a contemporary form of Māori documentary. While in composing and presenting the mōteatea, I have been careful to craft the way that information is framed and progressed with the poetry and pūrākau in the installation, I have created a rich spectrum of emotion, from the tonally delicate and reflective - to the humorously familiar. In these works, we encounter whānau stories, jokes and aroha composed into documents that also reach into pain and anger. This approach is used to create emotional resonance, connecting the warmth of whānau and my love of the whenua with ideas and framings from other forms of scholarship. Neither form operates in the service of the other. They are integrated contributions to a composite whole.

TŪ AKE WHAKATŌHEA

The principle

The integration and elevation of iwi, hapū and whānau knowledge brings us to the fifth overarching concept that binds the layers of *Tangata~Whenua* together. This is Tū Ake Whakatōhea. I have borrowed the term from the title of a significant waiata in Te Whakatōhea, that was composed by community elders including Nui Mitai, Susie Tawhara and Pakira Riri. This song was crafted for the inauguration of the Terere marae wharekai (dining hall). Literally translated 'Tū Ake Whakatōhea' says, 'Stand up and stand proud the descendants of Whakatōhea!' Thus, Tū Ake Whakatōhea embodies the spirit of unity and pride. It signifies standing firm, united and unhidden, collectively presenting narratives of conviction. Drawing inspiration from this principle, the core essence of this documentary is to capture the collective spirit of Te Whakatōhea.

This same concept is seen within the wharenui (meeting house) on a marae; a communal space that welcomes all. Reflecting this, the layout of my thesis installation mirrors that of a marae meeting house, where artworks are displayed on all corners of the walls similar to carvings, standing up, standing proud, and embodied with stories that are ready to be shared with the visitors. While there's a designed flow and order to the installation of the documentary, the interconnected nature of the pieces allows viewers the flexibility to begin from any point. Regardless of where one starts, the stories interweave seamlessly, offering a holistic experience. Thus, visitors can immerse themselves, hearing, seeing and feeling the

narrative of the documentary installation in its entire spirit and mauri.

Having discussed the overarching ideas of whakapapa, collectivism, whakairo, the use of emotion to heighten access to the work and Tū Ake Whakatōhea, let us now turn to the documentary and the performed work within it.

TANGATA~WHENUA

The documentary's journey

The practice that binds this thesis together is the documentary *Tangata~Whenua*. This composite work will open on Wednesday 22 November 2023, and will run through to Wednesday 29 November in Te Wai Ngutu Kākā - Gallery Two at Auckland University of Technology. From there, it will travel back to my hometown Ōpōtiki in Te Whakatōhea where it will be on display for three months at the Ōpōtiki Library: Te Tahuhu o te Rangi. The Te Whakatōhea community will open this event, followed by the formal gifting of my work to the library and the Ōpōtiki community. The photographs, poetry, and pūrākau will then be reconstituted as a permanent exhibition on Level Three in Te Ara Poutama (the Faculty for Māori and Indigenous Development at the Auckland University of Technology).

At the university, the documentary will be formally opened with a karakia on Wednesday 22 November, by our whānau before the project's examination. Following this, on Friday 24th, Te Whakatōhea and the wider whānau will be welcomed with a pōwhiri and formal speeches at Ngā Wai o Horotiu marae. Once our cultural formalities have concluded, we will share food before visiting the installation.

The content

Tangata~Whenua is a co-created documentary that involves a layering of material. The first layer comprises a series of 12 photographs of significant sites on our whānau's whenua that Dr Marcos Mortensen-Steagall recorded between January 2022 and September 2023.

Dr Mortensen-Steagall used a Nikon D800 camera (subjected to a full conversion).[90] This was supplemented with a Nikon D850. On location, these devices were enhanced with a range of specialist lenses[91] and tripods.[92] The final images were processed through multiple software applications, including Adobe Photoshop, Adobe Bridge, Adobe Lightroom, Topaz DeNoise AI, Stellarium, Nightshift, The Photographer's Ephemeris, Starry Landscape Stacker, Starry Sky Stacker and Aurora HDR Pro.

Each photograph in *Tangata~Whenua* is accompanied by whakatauākī[93] and a poem that I composed in te reo Māori and English. Lyrically, these explain the resonance and historical significance of each location. Accompanying each poem, there is a pūrākau that can be accessed using a QR code. Through this, one can hear an expanded description of the location's historical significance.[94] The 12 images are anchored by a photograph of my mother, our matriarch who embodies the essence of the tangata. As the ahikā (home fires), she represents the home and people who have remained rooted in the land and she carries the flame of our ancestral legacy.

The installation *Tangata~Whenua* explores physical and ancestral connections between our whānau, the land and our whakapapa. In Māori, tangata means people or person and whenua signifies the physical environment, including the earth, territory and one's ancestral home. However, whenua also means placenta. In Māori cosmology, the placenta is considered a sacred and symbolic connection between the new born child and the land of their ancestors. It represents the physical and spiritual ties between a person and their whenua (land) from the moment of birth.

Therefore, the documentary's title, *Tangata~Whenua,* acknowledges not only our people's connection to the land but also the profound cultural significance of the placenta as a symbol of ancestral ties and belonging. In the title, the two words Tangata and Whenua are connected with a grapheme called a tilde (~). In Greek, this symbol denotes two things that are similar to each other.[95] However over time the tilde also was written over an omitted letter or several letters and it was used as a "mark of suspension" or "mark of contraction" or abbreviation (Martin, 1910, p. 5).

90 A full conversion involves the removal of the UV and IR filters that are equipped in any DSLR camera. With this conversion, the camera cannot be used during daylight, but its sensitivity to darkness increases, thereby improving the signal-to-noise ratio.

91 These included a Nikkor 14-24 mm f/2.8; Sigma Art Series 24 mm f/1.4; Sigma Art Series 40 mm f/1.4; Nikkor 85 mm f/1.4; Nikkor 105 mm f/2.8; Nikkor 135 mm f/2.8; and a Nikkor 70-200 mm f/2.8.

92 These included a Gitzo Systematic Series 3 (accompanied by a Really Right Stuff Ball head BH-55) and a Feisol CT-3441 Traveler (paired with a Really Right Stuff Ball head BH-40).

93 The whakatauākī in *Tangata~Whenua* are composed either by prominent iwi members or by me.

94 The pūrākau are either personal or related to the whānau.

95 Quinn, L. "HTML 4.0 Entities for Symbols and Greek Letters". HTML help.

Photopoetry

In composite, *Tangata~Whenua* may be understood as a form of photopoetry.[96] Photopoetry describes an artistic fusion of photography and poetry, where visual images and written words function in parallel to create a deeper and more meaningful experience (Nott, 2018). This bifurcate form of documentary engages viewers on multiple levels, because the poetry, pūrākau and whakatauākī, provide a historical context to the photographs. However, the writing in each photograph share a similar emotional resonance.

The origins of the term photopoetry can be traced back to Boulestreau's (1982) article about Paul Éluard and Man Ray's (1935) co-created text Facile (1935). In Boulestreau's critique, she described the photopoem as a "reciprocity of writing and figures (where) reading becomes interwoven through alternating restitching of the signifier into text and image" (1982, p. 164). More recently, the term photopoetry has been used by Robert Crawford and Norman McBeath in their work 'Photopoetry: A Manifesto' (2016). This article spoke to Chinese Makars, a book that positioned the work of four poets (or 'makars') of the classical era of Chinese poetry alongside duotone photographs taken by John Thompson and Norman McBeath.

Crawford and McBeath (2016) proposed that literal illustrations and descriptions are insufficiently engaging and they argued that the relationship between poetry and photography can be serendipitous, requiring the reader/viewer to imagine and interpret in order to make rich connections between text and image.[97] Interestingly, Nott (2018) points out that although both forms of communication are concerned with images, a photograph has a "visual immediacy (that is different to) the unravelling, modifying, accumulating verbal images that emerge from a poem" (2018, para. 10). However, in conjunction, he argues that these, "visual and verbal images blend, clash, contradict, embolden, evoke, and resist each other, creating photopoetic images that seem to encourage 'obliquity' and 'serendipity' of text and image" (ibid.).

I am aware that Mortensen-Steagall doesn't use the term photopoetry to describe his combinations of poetic writing and photography, but he finds strong similarities between photography and the way that land speaks to him when he is recording images. Thus, in his Ph.D thesis, *The process of immersive photography: Beyond the cognitive and physical* (2019), he considered the concept of 'Landspace', which he proposed is a space between the land and the photographer that fosters mutual communication. When he discusses this space he often uses a distintively poetic voice. Indicative of this is an account he wrote in December 2016, while he was photographing the cliffs at Pukearuhe. He recalled:

> I was fascinated by the energy and force capable of creating such patterns and I became aware by extension, of the fragile constitution of my own body. I touched the cliff in places and felt the rough, gelatinous, polished surfaces. I lay my body against the rocks so I could feel depth, strength and resonance. I felt ...
> A sense of being overwhelmed,
> Flow.
> The pulling of breath and emotion.
> (Mortensen-Steagall, 2019, p. 71).

Mortensen-Steagall's thinking is highly sensory and this is reflected in his photography. He believes that the land and a photograph hold mauri (an essential life force).[98]

Illustrating the photopoetic as a co-creative documentary

Being cognisant that the poetry, whakatauākī and photographs in *Tangata~Whenua* may not be easily accessed in a digital archive, the following pages (figures (6.3 - 6.14) present them in conversation. By including the work in the exegesis, I am aware that the spatial nature of the installed documentary cannot be represented, the audio layers of pūrākau cannot be accessed, and the non-linear engagement people might have with the work cannot be represented. However, by embedding them within this document, I can illustrate a sense of the tone of the co-created documentary.

96 The combination of poetry and photographs in a symbiotic relationship has also been called photopoème, photoetry, photoverse and photo-graffiti (Nott, 2018).

97 Other leading figures in this field include Duane Michals (known for his use of sequencing and text in photographic work), Alec Soth (whose projects incorporate text and images to explore themes of human connection) and Philippe Dubois (who researched the relationship between photography and literature).

98 He has only been able to articulate this theoretical framing after connecting with the Māori people and whenua of Aotearoa New Zealand.

WHĀIA TE ITI KAHURANGI

WHAKATAUĀKĪ
Kei te rangi, he tini te whetū, ngā pōtiki mai tawhiti ki tai, he kura ki uta

Like the many stars that adorn the night sky, so too are the wonders of the land and sea adorned by the people of Ōpōtiki.[99]

Whāia te iti kahurangi.
Tū ana i Ōpōtiki Mai Tawhiti.
i runga i ngā hiwi herehere.
Hiwi rangaranga rā i ngā uri
o Tarawa,
mai Hawaiki.
Ōpōtiki Tānahanaha
ka makere ki rō puna.
Ōpōtiki Mai Tawhiti
nō tuawhakarere e.

Reaching to the heavens,
this is Whāia te iti kahurangi.
In a small corner of Ōpōtiki,
carvings that weave together
whispers of unity.
They tell of Tarawa,
a voyager from distant Hawaiki,
who was guided by two taniwha
fish, Tānahanaha
named Ngā Pōtiki Mai Tawhiti.
Released in a nearby spring
called Ōpōtiki Mai Tawhiti,
the home of two pets from afar.
Etching Ōpōtiki Mai Tawhiti into
the annals of time.

Figure 6.3. WHĀIA TE ITI KAHURANGI
Waiotahe Poles in Ōpōtiki Aotearoa New Zealand
37°59'30.0"S 177°14'08.8"E

99 I created this whakatauākī to remind members of Ōpōtiki that there is a wonder to their legacy.

MURIWAI

WHAKATAUĀKĪ
Ko te puna i rukuhia, ko terere o Muriwai, tere maiaia o Whiro, ki Mutuwhenua rā anō. Te tapu o Muriwai e.

These sacred springs we all bathe in, flow from Muriwai herself, with a determined current unyielding, from Whiro to Mutuwhenua. Such was the ordained authority of Muriwai.[100]

Muriwai
He awa
nō te pūtake i ngaromia.
He awa e werowerohia nei
e te rākau Pākehā.
Kohakohatia, wharemaremaretia.
He auē.
He awa iti nei, kaha nui tonu.
Kaikai ana i te one, i te toka,
i te rākau,
ka tae ki te wainui a ngā pōtikirua.
Aonui, aoroa, pōnunui, pōroroa
ka kae, ka tae.
He pūtake tonu o te kaha,
o te ihi, o te wana
Whakatōhea.

Muriwai
A creek,
of unknown origin.
A small, constant flow,
blocked by driftwood,
coughed up by the sea.
But carved into the sand,
the resolute path,
seeking the open ocean.
The rising and setting of moons,
over determined stories.
This is resilience.

Figure 6.4. MURIWAI

Waiotahe beach stream Ōpōtiki Aotearoa New Zealand
37°59'29.3"S 177°14'14.7"E

100 I created this whakatauākī as an expression of resilience that may be used in challenging times. The saying affirms our beliefs and belonging as descendants of Muriwai.

TE AHIAUA

WHAKATAUĀKĪ
Pipi hura, Pipi hura, kia rongo koe i te hāmama a Hineiahua.

When foraging, you reveal the pipi, and on their lips, they will whisper the story of Hineiahua.[101]

Tirea rama e whāiroiro rā
i aku ripo tai.
Tērā ia Te Ahiaua e moe
tapu ana
i rō moana i patua.
Haramai ō tamāhine i a
Mutu, i a Whiro.
Ākuanei ka noa ko wai
hai te whāngaitanga ki te
kai takutai o
Te Whakatōhea.

Deep in calling
waters, of Te Ahiaua.
A fragile moon,
reflected night,
the consecrated gathering
place of our people,
Ngāti Patumoana.
Each ripple, a message from
our ancestors, through time.
Sustaining.
our people say,
to eat from these sacred
food bowls is to be nurtured
by the daughters
of Te Whakatōhea.

Figure 6.5. TE AHIAUA

Campsite Ōpōtiki Aotearoa New Zealand
37°59'36.0"S 177°12'10.0"E

101 This whakatauākī focuses on ahikā. In it I refer to the history of land and sea, the kōrero associated with Hineiahua, Te Ahiaua, and the origin of the name Ngāti Patumoana. It also highlights the plentiful pipi beds that that have sustained our people. The whakatauākī is also a poroporoākī and acknowledgment to those gone before.

WHITIKAU

WHAKATAUĀKĪ
Nukutere ana, nukunuku ana, teretere ana, e Waioweka nei.

The gathering of our people is like the strength
of our river, Waioweka.[102]

Pūrua ana aku manga hihi,
aku manga haha
wai wiwi, wai wawa
wai o Weka e eka ana
ngutu ana i te waha.
Tāwhana kau ana,
Tūwhanawhanatia i runga rā.
E au, e koe, e te iwi nui nei e auē.
He iwi manga kua tukua ki paripari.
Whakanako whenua,
rāwaho whanoke.
Ka maunu ki te oneone, e auē.
Ko au ko te awa, ko te awa ko au.
Koau ana, tohetohe ake nei
koau ana, tohetohe ake rā.
Kua mākūkū ki te wai,
ki te kai, ki te kupu
Tūtāmure i te Muriwai.
Tohetohe ake nei,
Tohetohe ake rā.

The merging of rivers,
unbound, unrestricted,
driving forward.
Spanned by the bridge of Waioweka,
connecting whānau, hapū and iwi.
We have suffered raupatu.
Our lands seized,
Driven to a reservation.
But we are driven,
moving forward,
Te Whakatōhea, the connected.
Rich in knowledge.
Knowing who we are,
knowing our stories,
knowing our whakapapa.
Knowing.

Figure 6.6. WHITIKAU

Waioweka bridge: Ōpōtiki Aotearoa New Zealand
38°00'46.7"S 177°16'24.6"E

102 I created this whakatauākī as an affirmation for all who have whakapapa to the Waioweka; who are a united people, and belong to the awa.

PAPAKĀINGA

WHAKATAUĀKĪ
Kauahia i Ōpape, te ahikā i tawhiti, hei ahikā mai tawhiti

Ōpape, the home fires from afar.[103]

I runga i te puke
ka titiro whakawaho
ki te pae o te rangi.
Tū ana a tai, mihi ana mai,
tangi ana mai.
He kōrero tawhito nō kōnei tonu
e whāki nei i ngā whenua i takahia
ngā kāinga i tahua,
ngā tipua i whakairitia
e te pene.
Kua ngaro taku whenua,
engari kei konei tonu.
“Haere rā e hika ki Ōpape,
hai whenua tipuna
tūturu mōhau.”
Koia hoki rā tāu kupu,
e te ūpoko i karaunatia.
Hiahia tō māhētī.

I walk to the top of a hill,
and look out,
to where the land meets the sea.
Each wave, the arrival of hope.
Reaching back over 157 years,
144, 000 hectares of fertile land,
our nurturing home,
seized by the strike of a pen.
Reduced to 20,000 hectares.
They marched us to the
Ōpape Reservation,
to be tenants on our own land,
by order of the Crown.

Figure 6.7. PAPAKĀINGA

Ōpape marae lookout Ōpōtiki Aotearoa New Zealand
37°58'37.3"S 177°25'23.7"E

103 I wrote this whakatauākī in relation to an individual who is reminded that home always calls.

MĀKEO RĀUA KO WAIAUA

WHAKATAUĀKĪ
Maunga tū, wai rere, mātuawhāngai whakarere kōrero

We exist today because of the mountains and rivers that loved us like their own.[104]

Māuatahi ko taku tipuna kōkā
Papatūānuku
kei raro iho rā.
Hei tuarā, hei ara hoki kāinga.
Ko tāku noa he piki tuarā
he heke roimata
i taku hokitanga atu
mā taku tipuna kōkā e.
Kei runga ko Mākeo tipua,
Mākeo tawhito.
Aku waewae ki ngā wiwi.
He karangatanga kāinga
nō ngā wai, ngā puke
ngā tīpuna rā
kua kotahi nei ki roto
Waiaua ki raro iho rā.
E orooro ana i tana korokoro
he reo nō tuawhakarere.

I walk with my mother.
Papatūānuku, the Earth.
The rural roads of home,
in gentle curls through
the farmlands of our people.
I look up to Mākeo,
our ancestral mountain.
My feet brushed with grass.
My senses, touched by the call
of summer waters.
A connection beyond ownership,
the memories of ancestors,
flowing with Waiaua ...
The rhythm of our
generation's past.

Figure 6.8. MĀKEO RĀUA KO WAIAUA

Waiaua Bridge lookout to Mākeo Mountain and Waiaua River
37°59'21.1"S 177°23'21.6"E

104 I wrote this whakatauākī to remind us of the nature of our grandparents who, like the primordial gods, nurtured and cared for others as if they were of their own blood.

MANAWAROA

WHAKATAUĀKĪ
Ka māunu ngā maramara rīriki ki te wai.

You may split our waka into pieces, but the remnants will continue to float.[105]

Whakatōhea, whakapehapeha.
Whakatōhea, whakawhiti tai.
Whakatōhea, rongonui.
Whakatōhea, te waha o Ōpōtiki.
Ka tae te tau 1866.
Ka tae te rāwaho.
Ka tae te pū i ō ringaringa, Pākehā.
Tō mahi kōhuru,
Tō mahi kōhuru,
Tō mahi kōhuru.
Takahanga Pākehā, mau whenua.
Take kore.
Whakatōhea wawā,
Whakatōhea wahangū.

Whakatōhea,
embracing seafarers and traders,
our gateway to the world,
this river mouth at Ōpōtiki.
But, in 1866,
here is where war
clambered ashore.
Torn by waves of blood
and anguish.
Hundreds of colonial soldiers,
killing,
killing,
killing.
Rewarded with our land,
our hearts, torn with pain,
our shoreline - the debris of grief.

Figure 6.9. MANAWAROA

Harbour entrance Ōpōtiki Aotearoa New Zealand
37°59'26.8"S 177°15'21.1"E

105 I created this whakataauākī to speak to our resilience in trying times when we must hold true to who we are, and look to the teachings of our ancestors.

PAROHUTU

WHAKATAUĀKĪ
Kia poto, poto ake, poto rawa te ara whakahoki tangata, kia mihia koe e ngā raurākau, e ngā menenga tangata hei te hokitanga ki te kāinga.

May the path home be short, and may you be welcomed by the ancestral trees and the smiles of our people.[106]

E hoki kāinga ana
ki raro Pōhutukawa.
Mihi mai e Koro Mokomoko.
Ka hoki ngā mahara
ki ngā tau kotahi rau
mai i ngā tīpuna, ki ngā
mokopuna.

Coming home.
The sheltered embrace
of Pohutukawa.
Watched over by Parohutu the Pā
site of Mokomoko.
This passage of light and dark,
a hundred years of witness,
to the resilience of our ancestors.
A journey to the future.

Figure 6.10. PAROHUTU

Long beach shot with lagoon Waiotahe beach Ōpōtiki Aotearoa New Zealand
37°59'28.3"S 177°14'09.8"E

106 I wrote this whakatauākī to acknowledge the journey of returning to one's homeland and feeling the love of the land, sea and people.

ŪKAIPŌ

WHAKATAUĀKĪ
Kimihia rangahaua ō whenua taurikura, ruia he kākano

Seek out the most precious elements in all of your lands.
Find your paradise and plant seeds there.[5]

Kua kitea rā
e ngā mata maunga
ngā pikitanga tīpuna.
He mea kōrero anō e rātau
i roto i ngā wā.
ō tamariki,
te kāinga,
te tika, te pono.
Ngā mahi a ōku mātua
ki runga ki te whenua.
He mahi tīeki.
He oranga tamariki.
He papatipu tuku.
He ūkaipō tonu.
Koia rā te kupu matua,
kōrero maunga.

A silent witness,
these mountains,
the stories of our ancestors,
whispered on the wind.
Ōpōtiki.
Our home.
Our history.
The toil of my mother and father.
Etched into this land.
For us, their children,
our source of sustenance.
He ūkaipō.

Figure 6.11. ŪKAIPŌ

Backyard view from Hinewai Farm Ōpōtiki Aotearoa New Zealand
38°00'10.6"S 177°13'58.6"E

107 I crafted this whakatauākī to speak to our humble beginnings, proposing that from this position, value exists - even when it might not be obvious to others.


HINEWAI FARM

WHAKAPAPA

WHAKATAUĀKĪ
He uri nō Te Whakatōhea.

I am a descendant of Te Whakatōhea.[108]

Kei roto i te rūma noho, noho ai.
He pikitia o rātau kua wehe, kei
kōnei tonu i ō rātau kākā papai.
Kei reira hoki rā ngā kōrero e
hiahiatia nei,
ōku kaumātua, tīpuna, mātua,
kōkā, he whakapapa
aroha, motuhake.
Kei reira hoki rā ngā wawata,
ngā moemoeā,
ō rātau tonu, ō tātau hoki rā.
Nō mai rānō rātau e noho pakitara
mai nei, kekeho iho ai.
Te rūma i whakarākeitia
e taku kōkā.
Ko tana he whakairi i te aroha,
i te whakapapa,
i te tangata,
i te whenua.

In my parents' lounge,
adorned with
ancestral photographs,
I found the story I had
been searching for.
My grandparents, great
grandparents, uncles and aunts,
A tapestry of resilience and love.
The lighted interweaving of hopes
and dreams.
The touching of past and future.
They have been here since I can
remember. Watching over us,
On the walls of my mother's living
room, through her,
our family's legacy lives on.
Whakapapa.
Tangata.
Whenua.

Figure 6.12. WHAKAPAPA

Barbara Maria Williams with our family angel wall at Hinewai Farm Ōpōtiki Aotearoa New Zealand 38°00'10.7"S 177°13'57.6"E

108 This is a well-known whakatauākī in Te Whakatōhea. It is drawn from the song 'He uri nō Te Whakatōhea', written by Te Okeroa Huriwaka and Tāwhiro Maxwell, and it acknowledges the whakapapa of descendants and their connection to Te Whakatōhea.

TAKU WHENUA

WHAKATAUĀKĪ
Kia whakawhenua au i ahau.

May I become the land.[109]

Kua whakawhenuatia au e te kuia.
Ki kōnei. Te pūtake o te oranga.
He rākau tipuna tū ana i te kāenga,
He rākau mokopuna.
Tū tonu, tū tonu, tū ake, tū ake.
He hau hou e pupuhi mai ana.
He āwhā kai rākau.
Horahia ngā rau
ki whenua iwi kē.
Engari rā,
ko te pū, te more,
te weu, te aka,
me te rea,
kei taku rākau tīpuna tonu.
Kei Te Whakatōhea.

Here.
The buried placenta of my birth.
This tree,
in the heart,
E tū.
When the winds of change,
tear through its branches,
scattering my life in foreign worlds.
My heart calls,
seeking journeys home,
to this deep anchor of my roots.
Te Whakatōhea.

Figure 6.13. TAKU WHENUA

Guardian tree of our family placenta at Waiaua, Toatoa Valley
Ōpōtiki Aotearoa New Zealand 38°01'39.2"S 177°26'29.8"E

109 This proverb derives from the famous whakatauākī 'kia whakawheua au i ahau,' uttered by our Te Whakatōhea ancestress Muriwai. She spoke these words while saving the Mātaatua waka from being swept away at sea, highlighting the importance of an individual's connection to their forebears through mother earth.

MAURI ORA

WHAKATAUĀKĪ
He kaha nei i ahau ki te kimi ki te rapu ko wai au.

Be strong, seek out the histories and genealogies that make you who you are… that bring us together.[110]

Te kani i a Rangi
Te kani i a Te Ikanui.
Ka kitea te moana i runga.
Ka kitea te moana i waho.
Au tahi ana, rē hua rā.
Whāiroiro i te kanohi.
Mauria i roto rā.
Puritia kia mau,
mau kita.
Te mauri o Waiotahe e.

The ethereal dance,
of the luminescent.
Heavens touching the sea,
liquid in the night,
reflecting stars
in shimmering embrace.
Such visions are rare,
emerging as secret breath.
Beyond the body.
The mauri of Waiotahe.
The embrace of dark and light,
the spirit of eternity
… An unexpected discovery.

Figure 6.14. MAURI ORA

Bioluminescent algae at Waiotahe beach Ōpōtiki Aotearoa New Zealand
37°59'27.7"S 177°14'10.3"E38°01'39.2"S 177°26'29.8"E

110 This whakataukī also derives from the song 'He uri nō Te Whakatōhea' written by Te Okeroa Huriwaka and Tawhiro Maxwell in 1991. It underscores the inherent power within individuals to unravel their authentic essence. It serves as my personal contemplation and response to my ancestral lineage and the interconnectedness of generations that bind us to the world.

The pūrākau

The pūrākau in *Tangata~Whenua* are audio narrations that reach beyond poetic writing and the physical image. Through these, I express a personal perspective, telling stories and conveying relationships with the land as I have experienced it. In these pūrākau we encounter a blend of te reo Māori and English. They carry the rhythm and emotions of speech; the emphases and punctuations that lie beyond the reach of a written poem.[111]
Thus, they are the tangata personified beneath the visible layers (the photograph and written poetry).

Unadorned these stories are normally between one to two minutes in duration and each is accompanied by a QR code that enables one to listen to the narrative on a personal mobile device without impacting on the sonic of the wider installation. An example of the technical facility is provided in Figure 6.15.

SCAN ME

Figure 6.15. This machine-scannable QR code can be read using a Smartphone camera. It provides access to the aural pūrākau relating to the photopoem Manawaroa (featured as Figure 6.9).

THE FILMED MŌTEATEA

Description

Integrated as elements within *Tangata~Whenua* are two contemporary works that one might describe as filmed mōteatea. While mōteatea can refer to diverse forms of waiata, they are primarily laments, or songs of sadness, grief, farewell or loss. However, the word mōteatea can also describe a traditional, treasured chant or song, handed down from our ancestors, that contains messages used to teach future generations. It is with these two meanings in mind that I created two filmed, lyrical works in *Tangata~Whenua*. Both works speak to grief, and they are also compositions designed to be handed down across time. The first is a response to the waiata that Mokomoko composed at Mt Eden in 1866. In Te Whakatōhea this is known as *Kāore te tākiri* (The Great Hanging). The second is a work I composed in response, called *E au tō moe* (May you rest well).

The long way in

These works, like some of the photographs and poems in *Tangata~Whenua*, waited for many months to step forward. In the late stages of my thesis, as I viewed the material we had shot, I sensed that something wasn't right. There were hours of interview footage and film that related to the physical world of Te Whakatōhea. There was ample material to cut a relatively conventional documentary that I had envisaged might tell the story of my journey home to discover my identity. But despite weeks of shooting and planning there were inconsistencies, conflicting interpretations and a lack of 'living essence' in the work.

111 As aural texts, these 'spoken' stories conceptually connect to live performance pieces in the documentary space, including *Kāore te tākiri* the song by Mokomoko and *E au tō moe*, a composition I have dedicated to Mokomoko and his descendants. Inside the pūrākau for *Nanny B* is a composition I composed in dedication to my mother.

There had been many television documentaries that had explored the death and legacy of our ancestor; they had adopted many perspectives, delving into considerations of land, history, people and lineage, but for some reason the project was blocking me from following a similar path. It was heart-breaking because I felt 'at the end of my rope', unable to honour a responsibility that I felt so deeply.

And then it came.

One night, in a trough of despair. I felt the weight of generations past, compelling me to revisit koro Mokomoko's song. I reached out and asked: If given a chance to speak with you, what would be my message? How might the rope that was fraying in my fingers be rewoven as a waiata that might tie our hearts together across generations, across an expanse of pain and whakapapa. How could I tell you that the song you asked to sing when you cried: 'Tangohia mai te taura i taku kaki kia waiata au i taku waiata!' ... might be living and guiding our people generations later? I turned to the whakataukī,

Whatungarongaro te tangata toitū te whenua.
As man disappears from sight, the land remains.

I composed Te Waiata a Moko: *E au tō moe.*

Given the complex references in this mōteatea, it is included on the following page (with a commentary provided in the footnotes). [112]

112 Chief Mokomoko's waiata, *Kāore te tākiri* (The Great Hanging) is provided as Appendix 1.

Composition
Te Waiata a Moko: *E au tō moe*

Kāore hoki nei te kakī whakarāoa e tangi noa
Auē ake nei tō tira e Moko, pō rarurau ana
Kimohia te ūpokoiri, hori ana Aani e tangi noa[113]
mō te rau tau, i te wahangū ngāti to-he-tohe
I hekea koe i Te Puuriri, Mautini, Maurahi, Maumau
Moe mai e hika i a toka tiotio,[114] pēhia rawatia
Auaka e oho e Te Warana i o moemoeā
tō ati e koro māna hei rapu i a kōiwi tapu
māna hei hahū mā te tira tapu[115]
murua te mate harakore, Tuiringa[116] raupa me
ko te rākau hei utu one kore, para kore, korekore rawa e
Te tiki atu nei i taua taura taretare,[117]
Kia whenua ai koe i te papatipu[118]
E au tō moe, tō waiata e Mokomoko e!

113 Kimohia: The first wife of Mokomoko, ūpokoiri: A hanging head, Huriana: The second wife of Mokomoko.

114 Toka tiotio refers to the concrete platform of the mass grave under which Mokomoko and others were buried in Mt Eden prison.

115 Tira tapu refers to the party who went to collect the remains of Mokomoko and others in the mass grave.

116 Tuiringa refers to Tuiringa Mannie Mokomoko, the prominent leader who was instrumental in securing Mokomoko's pardon.

117 Taura taretare: That awful noose.

118 Papatipu: Refers to a traditionally held title of ancestral land.

A song from your grandson: May you rest well

The coughing throat does not easily sing.[119]
Your people Mokomoko are weeping,[120]
and left confused and divided by your execution.
In a blink of an eye, you were executed
as Arney emboldened the lies that killed you.[121]
Te Whakatōhea the once stroppy and stubborn –
silenced[122],
still mourning 158 years later[123].
You were wrongfully executed by hanging from
that Puriri[124],
in the place where lives are squandered;
Mt Eden; where you were buried in jail.
Te Warana do not wake from your dream[125],
your legacy has been upheld, by your descendants,
your father's remains have been found. Those
workers who worked tirelessly during the scared
ritual of the hahū, to return you home.
From your death, we, were gifted a tree, without land,
what a travesty! [126]
Now we, are burdened by that rope, of tragedy,
however we, live and hope!
Now you rest in your homelands,
Rest in peace, Koro Mokomoko,
Let your song be sung.

119 This line refers to the hanging of Mokomoko and his wish to sing his song of innocence – as indicated in the first verse of his waiata.

120 This speaks of Mokomoko's many wives and the later divisions caused within the Mokomoko whānau and inside Te Whakatōhea.

121 Arney was the Chief Judge who presided over Völkner's case and sentenced Mokomoko, Heremita Kahupaea, Hakaraia Te Rahui, Horomona Poropiti and Mikaere Kirimanguto be hanged 17 May 1866.

The design

When I sang iterations of this song, I often cried. The pain and the aroha (love) were so deep. The years of searching fragments in archives and through stories shared with me at home, filled me with loss and the weight of injustice. But in the livingness of my voice I could hear the resonance and mauri of the call. It was unmediated, direct, reaching beyond the silence of the written word.

So, I asked myself, 'How might such a thing be preserved in an installed documentary space when I cannot always be there with the work?' I gave this considerable thought and then I designed a form of documentary that had an audible recorded voice that could be muted if I came into the space to perform the waiata.

122 Te Whakatōhea are named after the nature of their seminal ancestress, Muriwai, who was a powerful, stubborn speaker and debater.

123 It was over 158 years after the execution of Mokomoko that he was finally pardoned for this crime.

124 Pūriri was a grandson of Mokomoko's third wife Hirotipa. Völkner was hanged from a willow tree near a Pūriri tree. The word is used here to refer to the gallows of Mt Eden prison.

125 Te Warana Mokomoko was a descendant of Mokomoko who dreamed of being trapped underground. It was Te Warana who distinguished Mokomoko's bones from others in the mass grave at Mt Eden prison.

126 This line refers to Mokomoko's pardoning tree that was gifted by the Crown at the ceremonial reconciliation. At the ceremony Tuiringa Mannie Mokomoko challenged the government representatives asking, "How can this tree grow, if you have not returned the land in which to plant it in?"

The first mōteatea, *Kāore te tākiri* (The Great Hanging), is contextualised on a screen with footage we shot on moonlit nights, in green studios and in abandoned spaces, using rope and water as props. Although my plan had been to film the documentary inside Mount Eden prison (having gained permission from our respected uncle and kaumātua, Mate Webb, who holds a prominent role in the field of corrections), everything conspired against this. Rather than fight, I understood the barriers of availability and access as the our tipuna and the mauri of the project keeping me safe. After the exegesis has been submitted, and before my examination, I will go into the spaces but I have created the film as a poetic abstraction. As the film has approached its final resolution I have been struggling with decisions concerning the use of archive imagery of the prison's interior (Figure 16.6).

Figure 6.16. Archive (desaturated) vacant interior of Mt Eden Prison.

Over this footage is a recording of my rendition of his song but at specific times during the installation's life, the sound will be turned off and I will address the imagery live, from the floor.

The second work, *E au tō moe* (May you rest well), echoes the rhythm and melody of Mokomoko's original waiata, but it is my personal response. This is my homage to him, a recognition of our bond and my position as a descendant; one of his many mokopuna. The filmed sequence accompanying this work shows the whenua to which he wanted to return to in life; the land with it its wild coastlines, its rivers florid with life, the hills of Te Whakatōhea, fertile with bush ... the homeward journey through the light and the heavens of the night ... that he was denied (Figure 6.17).

Figure 6.17 Indicative image of the whenua as interpreted in *E au tō moe* (September 2023).

These mōteatea play intermittently as loops on screens within the *Tangata~Whenua* space. As such they are settled inside a wider narrative of land and family.

The process

The process of filming these sequences was paradoxically long and condensed. Some of the footage that had been gathered across the months of filming was useable, but given the tone of the final mōteatea we had to return to Ōpōtiki one last time.

The rōpū for this aspect of the project was small, comprising just Uenukuterangihoka Jeffries and me. Uenukuterangihoka's integration into our whānau and community was relatively simple because of his deep ties to Ōpōtiki. We both grew up and attended school there. Our families own farms near Waiaua marae in Tirohanga, just outside the Ōpōtiki township. Uenukuterangihoka frequently returns to his community; he is an active Ōpōtiki Mai Tawhiti Māori performing arts Group member and a dedicated partner and father. Given his understanding of the kaupapa and in-depth technical skills as a filmmaker, he was understood as both trustworthy and informed.

Although I live in Auckland and Uenukuterangihoka in Rotorua, we filmed material over the course of seven visits to Ōpōtiki. The film was shot on Sony Fx9 and Sony Fx6 cameras.

Securing permissions for filming involved multiple levels of consent. First, I obtained permission to film at my parents' home in Ōpōtiki, then I acquired consent from my Auntie Tangimoe Clay to film at Tāhanahana: Te puna o Tarawa. This was followed by formal approval from our hapū chair of Ngāti Patumoana for filming at Waiaua marae.

Because Uenukuterangihoka was unavailable to film footage for *E au tō moe*, I worked with a colleague, Reza Yari. Reza is a Iranian refugee and DOP who was forced to leave his home country after being imprisoned for a documentary he made. The painful resonance of his experience of incarceration meant that he empathised with the plight of our ancestor but before we filmed, he asked to listen to both *Kāore te tākiri* and *E au tō moe*, so he could understand the spirit of the mōteatea.

Reza filmed material for the mōteatea using a Canon 5D Mark IV, Blackmagic Design Pocket Cinema Camera 4K, Laowa 24mm f/14 2X Macro Probe lenses, tripods, and lights. The mōteatea were edited off-line using Adobe Premiere Pro, and the final edits and post-production were completed at Radlab.[127]

The nature of Kāore te Tākiri and E au tō moe as documentaries

Although *Kāore te Tākiri* and *E au tō moe* conform with Nichols' (1991) argument that documentary films represent "a particular view of the world, one we may never have encountered before, even if the aspect of the world that is represented is familiar to us." (1991, p. 20), this differs from his often discussed organisational patterns around which a documentary is structured. These he described as expositional, observational and interactive modes, (although he also accepted that these modes have given rise to more contemporary approaches that may blend approaches).

When employing an 'expositional mode', a documentary filmmaker adopts the role of the reporter who directs an argument, often by running a subjective, 'voice-of-god' narrative over images and footage.
In contrast, an 'observational mode' involves the camera following a subject or subjects. This mode is sometimes called a 'fly-on-the-wall documentary. Although an observational mode can create a sense of the 'present tense', both Nichols (2001) and Waititi (2006) note its limitations in delving into historical viewpoints.
Finally, an 'interactive mode' is one where the filmmaker is actively interacting and reacting with people being filmed. Here, the documentary maker's voice exists along with the voices of tangata, "on the spot, in face to face encounters with others" (Waititi, 2006, p. 3).

However, *Kāore te tākiri* and *E au tō moe* are documentaries of grief where 'the narrator' is outside of the filmed content. He performs to and with the documented imagery, but the unison relies on a conjunction between recorded, edited imagery and a proximity of physically performative space.

SUMMARY

I opened this chapter with a consideration of the verb 'to document'. Rather than debating Grierson's (1933) adaptation of the French word documentaire, to describe 'a creative treatment of actuality' in film, I positioned *Tangata~Whenua* alongside a Merriam Webster (2023) dictionary definitions of "providing substantial support for statements made or a hypothesis proposed" and "to construct or produce something with authentic situations or events." These broader considerations enabled me to expand the parameters of documentary so it embraced film, photography, poetic writing, whakatauākī and aural accounts of experience, including waiata and pūrākau. In addition, I suggested that when

127 Radlab is a creative content agency that specialises in video production, photography and animation. https://radlab.co.nz/ (One of the company's founders was raised in Ōpōtiki, and his parents are actively involved in the community).

we encounter a documentary, we might be positioned inside a space of layers where elements surround us and documentation may be approached in diverse ways, for different durations, and on diverse levels.

Underpinning my discussion of the documentaries were five concepts: whakapapa, collectivism, whakairo, the use of emotion to heighten resonance and Tū Ake Whakatōhea.

I considered whakapapa as a way that we, as Māori, understand our place in the world and our connections to all things through genealogy, family history and our ties to the natural environment. I then related whakapapa to the iconography of the rope, Mokomoko's song, the injustice of his execution and the seizure of our whenua.

In considering the concept of collectivism, I positioned the co-creative processes undertaken in producing the documentaries, alongside the involvement of my whānau and iwi. Building on Brougham and Haar's (2012) assertion that Māori are a collectivist culture who value whanaungatanga, manaakitanga and kaitiakitanga, I discussed the journey of the rōpu that worked on the project and considered how trust was established through a process I defined as 'the long way in'. Growing out of Waititi's (2007) considerations of how we might apply Kaupapa Māori to documentary film, this approach involved patient and attentive time spent with, and commited to, whānau, iwi, te reo, the Whakatōhea Trust Board and the Ōpōtiki Mai Tawhiti Māori Performing Arts group. It was through this commitment that the study built trust, deepened its access to knowledge and reinforced family connections. From this collectivity the content and nature of the project was resourced.

I then considered a relationship between *Tangata~Whenua* and whakairo, noting that both communicative forms capture and portray life narratives, distilling moments in time, sentiments and events through layers of information. Building on this discussion, I noted how the documentary space of *Tangata~Whenua* has resonance with a wharenui, with its carved poupou adorning and supporting the conceptual and physical essence of the building, their narratives standing before us, with information (explicit and implicit), facing us in layers.

I concluded this section by discussing the nature of rhetoric and how it might be understood in the context of *Tangata~Whenua*. This was followed by a consideration of Tū Ake Whakatōhea and the conceptual framework of the installation.

The chapter then considered the nature of the documentary *Tangata~Whenua*, describing its structure and progression into communities following the examination of the thesis. As an extension of this, I then turned to a consideration of photopoetry as a bifurcate form of documentary that connects poetry, pūrākau and whakatauākī, as a historical and cultural context for the photographs. Reflecting on Boulestreau (1982), Crawford and McBeath (2016) and Nott's (2018) work, I then noted the poetic voice in Dr Marcos Mortensen-Steagall's engagement with 'Landspace'. This consideration segued into an illustrated demonstration of the bifurcate conversation between poetry and photography in the study.

The chapter then turned its attention to the filmed mōteatea, *Kāore te tākiri* (The Great Hanging), and my waiata in response, *E au tō moe* (May you rest well). In this discussion I outlined the process of the film's realisation and unpacked the historical references within E au tō moe. I concluded this section with a brief discussion of the two works as a form of filmic composition that breaks with Nichols (1991) expositional, observational and interactive modes around which a documentary is structured. Having considered the thesis' practical body of work as a uniquely Māori form of documentary making, this now leads us to a conclusion to the study.

CHAPTER 7

CONCLUSION

CHAPTER SEVEN:
KUPU WHAKAMUTUNGA: SUMMARY AND CONCLUSION

FINDING A VOICE

This exegesis has a distinctive voice. Before I began writing I asked myself how one might speak to both the academy and the iwi. I reflected on Jillian Hamilton's empirical studies of postgraduate, practice-led thesis projects where she noted an exegetical voice that is "a dual orientation, looking outwards to the established field of research, exemplars and theories, and inwards to the methodologies, processes and outcomes of the practice" (Hamilton, 2011). While analyses of doctoral writing in art and design draw attention to this duality, the tone of my writing in this exegesis was also designed to speak to the spirit of my work. Both the documentaries and the exegesis are proud and careful, attributing acknowledgement where appropriate and attentive to how one might unpack an idea. Everything has been checked and double checked with whānau and iwi experts. However, the rhetorical voice of this exegesis comes from a human heart and it speaks to issues that are essentially human. Accordingly, one encounters the poetic, the familiar, the recitative and the bilingual. We follow arguments and commentary punctuated by flickers of humour, anger, grief, vernacularity and the subtly allusive. These are the features of the scholarly voices we hear on the marae, the great Māori orators and composers of waiata who shape argument and recollection in ways that differ from Western scholarship.

In writing this exegesis I have stood humbly as an artistic scholar within and between two worlds and I have tried to craft a voice that might speak respectfully in both.

THESIS SUMMARY

This thesis asked 'How might approaches to Māori documentary making serve to elevate whānau narratives of experience and function as an artistic mode of rhetorical assertion?

Following an introduction to the study I outlined a brief biography of Chief Mokomoko, his later life and the whakapapa that connects me to him. This segued into a personal positioning where I aligned myself with the research question, How might approaches to Māori documentary making, serve to elevate whānau narratives of experience and function as an artistic mode of rhetorical assertion?

In discussing the research design underpinning the project, I considered the thesis' Kaupapa Māori paradigm in relation to the practice-led, heuristic nature of the study. I then discussed the pūrākau methodology employed in the research, proposing that a documentary in development might contain its own mauri, and it is through mahi and reflection on emerging outcomes that the researcher is guided towards higher levels of mauri tau (harmonious completeness). As part of this proposition, I argued that a documentary maker might embrace both what can be seen and what lies inexplicit, in the realm of Te Kura Huna. In discussing how the principles of manuhiri, wero, whaikōrero and the practice of karakia were integrated into the project, I then unpacked the study's two phases; Hao ake ngā kai māro i Waiaua (gathering and preparation) and Tipu kai, tipu kōrero (artistic synthesis).

Having discussed the study's research design then I turned to a review of knowledge that resourced the documentaries. This opened with an overview (as a narrative) of historical accounts related to Mokomoko, Carl Völkner and Te Whakatōhea iwi. I followed this with a consideration of existing Māori documentaries designed for cinema, television or social media. The chapter concluded with a review of literature relating to reimagining of conventional, single artefactual framings of documentary film.

The exegesis then moved into a discussion of *Tangata~Whenua* and two filmic texts that reside within it. Opening with a consideration of the verb 'to document', I expanded existing parameters of documentary arguing that such a media form might concurrently embrace film, photography, poetic writing, whakatauākī, space, non-linearity and aural accounts of experience (including waiata, mōteatea and pūrākau). In support of my decision to develop work as a co-creative process I also discussed the concept of collectivism, where values like

whanaungatanga (kinship), manaakitanga (hospitality and care for others) and kaitiakitanga (stewardship of the land and community) might function as guides for how rōpū might work on a project that has a living essence that must be negotiated with patience and generosity.

CONTRIBUTIONS TO THE FIELD

Tangohia mai te taura (Take this Rope) has been an artistic, practice-led inquiry that embarked on a heuristic journey shaped by Māori principles. In this process it created a form of layered documentary that might make a distinctive contribution to existing knowledge. Although I am always hesitant to make claims to significance, I propose that the thesis offers three interrelated contributions.

First, the work extends a body of historical material and commentary surrounding the nature and impact of the execution of Chief Mokomoko (Amoamo, 1990; Binney, 2002; Grace, 1928; Howe, 2016; Lyall, 1979; McDonnell, 1887; Ratima, 1999; Walker, 2007; Wells, 2014). It achieves this by embedding the injustice of his fate inside documentary accounts of his whānau, whenua and my experience as a documentary maker connected to Mokomoko through whakapapa. In so doing, the study contributes a human dimension to accounts that have largely been historical.

Second, the thesis extends recent questionings of documentary configuration (Hight, 2008; Kohle, 2018; Luckman & de Roeper, 2008; Nichols, 1991; Potter, 2014, 2017; Scott-Stevenson, 2011; Sorenson 2013) proposing a contemporary Māori rethinking of the form. Drawing parallels with recent Māori artistic installation practices (Reweti & Oliver, 2022; Robertson, 2015, 2017; Te Uru, 2018) the study proposes that documentaries might be understood as distilled moments in time, that can be experienced through layerings of imagery, text, sound and performance. Within such environments, diverse elements might be encountered in spatial, linear and non-linear ways. Third, building on Waititi's (2007) framework, the study demonstrates how the adoption of a specifically Māori approach to documentary making can be employed to surface intimate stories, vulnerabilities and associations. Emanating from Brougham and Haar's (2012) assertion that Māori are a collectivist culture, the thesis uses a 'narrative of process' to demonstrate how rōpū may make a journey to co-creation through 'the long way in'. Such an approach involves time, patience, trust and an acceptance that one must be guided both by what can be seen and by what lies beyond the evident.

SUGGESTED FURTHER RESEARCH

Tangohia mai te taura is a request and an aspiration. Currently, it has drawn together layers of work into a temporary conclusion; a mark in time where we encounter an installed, composite documentary supported by an exegetical text. However, the study reaches beyond this, because it is part of a complex whakapapa that ties the past to a future that will extend beyond my lifetime. In the interim I, along with other scholars and artists, will continue to make contributions to Te Whakatōhea. Given this understanding, it is useful to briefly consider potentials for future research.

Tangata~Whenua

Tangata~Whenua is a documentary that can be installed in diverse spaces and it has a projected journey beyond its installation in Gallery Two of Te Wai Ngutu Kākā. After its two-week installation on this site, it will travel to Ōpōtiki where it will be on display for three months at the Ōpōtiki Library: Te Tāhuhu o Te Rangi. When it returns to Auckland, it will be installed as a permanent exhibition in Te Ara Poutama at Auckland University of Technology. However, it is also intended that the documentary (because it is reconstitutable) will travel internationally. In 2024, Dr Mortensen-Steagall and I will transport the installed documentary to Brazil, where we have secured a venue at Anhembi Morumbi University. Concurrently, we intend to author an academic paper that unpacks the collaborative dynamics integral to the kaupapa of the project. This work will consider methodological practices when one is working with artistic, cross cultural research. The bilingual manuscript is projected for publication in Convergences – The Journal of Research and Arts Education in 2024.[128]

Exegetical writing

To date my exegetical writing has resourced two peer reviewed articles in international journals and four conference presentations. The articles were concerned with research into the history of Te Whakatōhea and Mokomoko (Williams, 2022b)[129] and (Williams, 2021b)[130]

This thesis stands as both a rhetorical reassertion and a steadfast commitment to Te Whakatōhea. More than just an academic endeavour, it symbolises my broader

128 This is an open access, Scopus indexed journal that publishes research and practice in the areas of design, music and the visual arts: https://convergencias.ipcb.pt/index.php/convergences

129 Williams, T. (2022b). Taura Here: A contextual review of knowledge related to the study, Tangohia mai te taura: Take this rope, (M. Mortensen-Steagall, Trans.). The Geminis Journal, 13 (2),130-139. https://doi.org/10.53450/2179-1465.RG.2022v13i2p130-139

130 MAI is an open access, peer reviewed journal concerned with multidisciplinary research that considers Indigenous and Pacific issues related to Aotearoa New Zealand. It publishes two issues annually and in the past it has featured articles emanating from artistic scholarship. https://www.journal.mai.ac.nz/

responsibility to the scholarship and the advancement of our community. Leveraging the insights and expertise gained from my doctorate journey, I intend to spearhead educational initiatives that champion our indigenous knowledge, traditions and values. Beyond this, I envision mentoring emerging scholars from our iwi, facilitating scholarships to foster higher education and taking an active role in negotiations that further our collective interests. My ultimate aim is to utilise my education not just as a personal accolade but as a tool to uplift and empower our whānau, hapū and iwi.

AKU KUPU WHAKAMUTUNGA: CLOSING REMARKS

I didn't know when I started this thesis that a waiata about a rope could break your heart, but it can also connect and then bind the hearts of others into a stronger whole. I began this journey with the thread of a story. It was unravelled and tangled with shame and anger. I know that I cannot restore such a rope, and I cannot undo a betrayal and an execution, but I have tried artistically to tie some threads together into an expression of love, pain and belief in a better future. I have drawn the waiata of Mokomoko into my heart and responded using the gifts of creativity that I have inherited.

In this regard the thesis is a response to his instruction, Tangohia mai te taura.

Now I close this thesis at the end of this rope. I offer it with humility and reverence to the academy and to the communities of Te Whakatōhea, Ngāi Tai and Te Whānau a Apanui. Contributing wisdom, traditions and unwavering support have been the bedrock upon which this work stands. To my cherished parents, your belief in me has been the guiding star. This star includes our tīpuna that greet us when we return to my mother's living room in Ōpōtiki. To my whānau, my teachers, my research peers and the wider community … to all involved, tēnā koutou, tēnā tātou katoa.

He whakakapi tēnei ki te waiata rongonui nō Te Whaktōhea E kore au: He waiata nā Te Okeroa Huriwaka rāua ko Tawhiro Maxwell, 1991.

To conclude this research and following the Māori custom of singing a waiata after a formal speech, I turn to the song written by Te Okeroa Huriwaka and Tawhiro Maxwell in 1991 (two years before I was born). In my heart, I know this song was written with me and many other descendants in mind. Kia ora.

E kore au e ngaro,
E kore au e whakamā
He kaha nei i ahau ki te kimi ki te rapu ko wai au
Mānene ki te motu, mānene ki te ao,
aha pēwhea rā.
E kore e wareware ki taku ūkaipō
He uri nō Te Whakatōhea.

I shall never be lost,
Nor shall I be ashamed.
For I am strong,
to seek and search,
from whence I came.
Should I roam the expanse of our nation,
Or the expanse of the world,
No matter where I happen to be,
I shall never forget.
Most precious to me is my identity,
Knowing that I am a descendant of
Te Whakatōhea.

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APPENDICES

APPENDICES

APPENDIX 1: WAIATA A MOKOMOKO

This is the waiata (song) composed by Mokomoko inside Mount Eden prison: These were his final words before he was executed. [132]

TE REO MĀORI

Tangohia te taura i taku kakī, kia waiata au i taku waiata[133]
Kāore te tākiri e tute nei ki te moenga
Kei te hori te tangata, tēnei au
kei te raweke he pono, te kī nei tāku rauika ki te moenga
koia kei te tangata mate kau au ki a te uira
Whakarewha te titiro te hukinga mate ia hau tītī/hamuti
He wareware noa, te eke noa i te kai puke
He ahi mumura te pānga mai o te whakamā me kawe ki tawhiti
hei homai mo te mekameka
Te rerenga o te rā, ko te Kāwana kei Ūropi, māna e kī mai me tau au
ki te tauwati hai tūtaki ake moō te kūaha o te pouaka
Haramai nei au ka tūraki mate ki te moenga e
E mate hara kore ana ahau.
Tēnā koutou Pākehā mā.
Hei aha.

ENGLISH

Take the rope from my throat so I am able to sing my song
This rope around my neck steals me to death.
These people lie, they sabotaged the truth,
condemning me to this grave
With the flash of lightning, my life is to end
like of a tornado, I am furious and vengeful
Why have I been brought upon this ship?
A burning fear emerged as I was taken
To lands afar, bound in shackles.
And as sun sets over the powers in Europe,
Their words are the ones who said I must hang
In these fishnet gallows
So that I might meet with the lid of my coffin.
Right or wrong I am to die
Farewell Pākehā.
I die an innocent man.
So be it.

132 The lyrics of this waiata have been taken from the Mokomoko (Restoration of Character, Mana, and Reputation) Bill (2011), retrievable here: https://www.legislation.govt.nz/bill/government/2011/0343/7.0/096be8ed807af7ba.pdf

133 Today Te Whānau a Mokomoko use the opening line of this waiata as a whakatauākī with the following interpretation: Tangohia te taura i taku kakī, kia waiata au i taku waiata. Have the strength to speak up and the truth will not be silenced.

APPENDIX 2: DOCUMENTATION RELATING TO ETHICS APPROVAL

27 May 2019

Welby Ings
Faculty of Design and Creative Technologies

Dear Welby

Re Ethics Application: 19/161 Tangohia mai te taura: Take this rope

Thank you for providing evidence as requested, which satisfies the points raised by the Auckland University of Technology Ethics Committee (AUTEC).

Your ethics application has been approved for three years until 27 May 2022.

Standard Conditions of Approval

1. A progress report is due annually on the anniversary of the approval date, using form EA2, which is available online through http://www.aut.ac.nz/research/researchethics.
2. A final report is due at the expiration of the approval period, or, upon completion of project, using form EA3, which is available online through http://www.aut.ac.nz/research/researchethics.
3. Any amendments to the project must be approved by AUTEC prior to being implemented. Amendments can be requested using the EA2 form: http://www.aut.ac.nz/research/researchethics.
4. Any serious or unexpected adverse events must be reported to AUTEC Secretariat as a matter of priority.
5. Any unforeseen events that might affect continued ethical acceptability of the project should also be reported to the AUTEC Secretariat as a matter of priority.

Please quote the application number and title on all future correspondence related to this project.

AUTEC grants ethical approval only. If you require management approval for access for your research from another institution or organisation then you are responsible for obtaining it. You are reminded that it is your responsibility to ensure that the spelling and grammar of documents being provided to participants or external organisations is of a high standard.

For any enquiries, please contact ethics@aut.ac.nz

Yours sincerely,

Kate O'Connor
Executive Manager
Auckland University of Technology Ethics Committee

Cc: toistory4@gmail.com; hinematau.mcneill@aut.ac.nz

APPENDIX 3: WHAKAPAPA

Through the culmination of this research, I've had the privilege of tracing our family's genealogy, connecting us to our extended whānau, our hapū, and our iwi, thus establishing a link to our ancestral migration waka and ultimately to the dawn of time. This knowledge is important to understanding who we are as a tribe and where we came from as a family.

The following whakapapa which I have compiled for our whānau outlines the genealogy of my parents. It has been gathered from a range of sources including:

Dr Te Kahautu Maxwell (2019) the Ngaitai Iwi Authority (n.d.), Te Ropiha Williams (n.d.), He Kōrero Whakapapa Mai i a Taikehu, St Helen Te Wawata Te Whaingaroa Johnston Trust (n.d.), Tuiringa Mannie Mokomoko, (1991) and Cynthia Butzbach, (2018).

This is a taonga is for all of our whānau to tressure and use as a resource to teach our whānau, tamariki and mokopuna.

He nui te aroha ki a tātou katoa.

Given the intricacies of my parents' whakapapa the examiners at the whānau's request have given permission to remove the whakapapa from this appendix. However, a simpler whakapapa linking me to Chief Mokomoko remains available in Figure 2.4 (p. 13).

MY FATHER'S WHAKAPAPA (Removed)

MY MOTHER'S WHAKAPAPA (Removed)

APPENDIX 4: WAIATA COMPOSED FOR BARBARA MARIA WILLIAMS

This waiata is an affectionate dedication to my mother that blends truth with humour. Sung predominantly in te reo, the lyrics are occasionally interspersed with English, (reminiscent of the familiar 'language of the kitchen' of our home). Rather than a chorus, there is a recurring line that echoes throughout the waiata. The melody is inspired by the renowned waiata *Kei te tangi a Big Ben* penned by Tuini Ngawai.

The tribute honours my mother and celebrates her lineage, encompassing both her maternal and paternal genealogies. It draws particular attention to my maternal grandfather's connection to the original song, because he was a sheep shearer along the east coast in Tokomaru, working across numerous stations. Tragically, he passed away in a road accident between Ōpōtiki and Gisborne when my mother was only one year old.

The waiata is accessible in *Tangata~Whenua* via the QR code that plays the pūrākau for the photopoem *Nanny B*.

TE REO MĀORI

Hei whakamārama ki a koutou katoa he waiata tūturu, he waiata whakakatakata hoki tēnei. He waiata reo rua, he reo e kapō ana hoki i te reo o te kāuta. Kāore he whiti/korihi matua, engari ka rongo koe i tētahi rarangi matua.

He orite te ahua me te rangi o tēnei waiata ki tō Tuini Ngawai waiata a *Kei tangi a Big Ben.* He waiata tēnei hei mihi ki tōku māmā, ki tōku koroua anō hoki. Kia puta ko te pai, ko te harikoa, ko te hātakēhi me tōku aroha hoki mō tōku māmā a Barbara Williams.

KIA KAHA RĀ KEI TE RIRI A NANNY B!

I mōhio ahau tētahi wahine tūturu ko Nanny B.
He wāhine hātakehi, he wāhine kinda scary a Nanny B.
Kia kaha rā, kei te riri a Nanny B.

Nō mōhio rawa te wāhine puku mahi ki te manawa
He manawa tītī, upoko mārō, manu tute
Kia kaha rā, kei te riri a Nanny B.

E toru ngā mea ngā mea nunui ki a Nanny B.
Whakarongo, whakarongo, whakarongo ki a ia, ia wā
Kia kaha rā, kei te riri a Nanny B.

E mahi ana ki te kōti kaua koe e naughty naughty,
āta haere!
Patua ōu taringa. Kaua koe e hokia by kare.
Kia kaha rā kei te riri a Nanny B.

He uri nō ngā rangatira nō Te Whakatōhea, tū tonu e
Tera ia a Topsy me Gladys e mene mai nei.
Kia kaha rā kei te riri a Nanny B.

Tohunga tautohetohe she will make you mokemoke
ka aroha
Kaua koe e patipati i ōu matimati, she's too fast.
Kia kaha rā kei te riri a Nanny B.

Te mokopuna tuatahi she makes you do all the mahi,
karawhiua!
Kaua e hoki i mua i te otinga o o mahi
Kei rongo koe ki te riri a Nanny B.

Tana kaha tonotono, ka wepua tō nono e Nanny B.
He nui tonu te aroha ki tō tātou mareikura a Nanny B.

Kia kaha rā tō aroha ki a Nanny B.
Kia kaha rā tō aroha ki a Nanny B... Kia ora kui!

ENGLISH

BE STRONG BECAUSE THAT NANNY B IS ANGRY!

I know of this one lady who is very true to her name is Nanny B. She's a humorous lady but she's a scary lady that Nanny B. Be strong because that Nanny B is angry.

You know that she's a hard-working lady,
deep down in your heart she's determined
she's stubborn, she's hard-headed
Be strong because that Nanny B is angry.

There are three things three important things to Nanny B.
Listen - listen - listen to her all the time.
Be strong because that Nanny B is angry.

She works in the district court so don't be naughty.
Be careful. She'll slap your ears and tell you not to come back or else. Be strong because that Nanny B is angry.

She is a descendent of Whakatōhea chiefs,
The daughter of Topsy and Gladys (may they rest in peace). Be strong because that Nanny B is angry.

She's a gun at debating and she will make you cry
Don't try and suck up to her she's too fast.
Be strong because that Nanny B is angry.

She makes her oldest grandchild do all the work,
Get to it and don't come back until all the work is done
Or you will feel the anger of Nanny B.

She knows how to tell people what to do,
and if they don't do, it she'll sort you out
but our love for Nanny B our matriarch is endless.

Be strong - all your love for our Nanny B.
We love you Nanny B.

APPENDIX FIVE
TANGATA~WHENUA FLOOR PLAN

Structure of the documentary installation at Te Wai Ngutu Kākā Gallery Two Auckland University of Technology.

KEY:

- Screens for playing the mōteatea *Kāore te tākiri* and *E au tō moe*.
- Table and chairs
- Photopoetry with accompanying QR codes
- Stool for the central performance by the primary researcher
- Entrance and egress
- Window