

Tatau Pounamu

Embedding Māori concepts and values
into a Western tertiary art and design curriculum

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DEDICATION

I wish to dedicate this Master of Arts (Māori Development) degree to my parents,
Robbie Dean (1946-2003) and Frances Te Wikitoria Diamond (1947-2010).

Their teachings of unconditional love and following one's dreams
have been the guiding voices to the completion of this degree.

In their reunion I found determination and focus.

Ngā mihi nui, ngā mihi aroha ki a kōrua.

Tēnā kōrua, tēna kōrua, tīhei mauri ora.



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ATTESTATION OF AUTHORSHIP

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

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ABSTRACT

This thesis critically examines how Māori concepts can be integrated into a tertiary art and design programme, enabling students to experience a bi-world view curriculum that is reflective of the principles of partnership, protection and participation embodied in Te Tiriti o Waitangi (Treaty of Waitangi) in Aotearoa New Zealand. This thesis investigates how embedding Mātauranga Māori into tertiary art and design curriculum alongside Western knowledge creates a stronger curriculum (a bi-world view curriculum) that equips students with a skillset that empowers them to participate more equitably and with confidence in their art and design communities, locally, nationally and internationally.

Students' attitudes towards a bi-world view curriculum are analysed in a case study of tertiary art and design students enrolled in a certificate art and design programme delivered at an urban marae. This case study investigates whether students benefitted from the fusion of Western and Māori knowledge and the experience of learning in a Māori context.

Māori and Western models and theories related to teaching and learning are examined to illustrate how the fusion of Western and Māori knowledge can inform a new art and design curriculum that reflects Te Tiriti o Waitangi and the principles contained within it; to encourage tertiary art and design education providers to review their curriculum.

Preface

Title of thesis

The title of the thesis, *Tatau Pounamu*, reflects the concept of peaceful unification as defined by Mead and Phillis (1982). They define tatau pounamu (greenstone door) to be a symbol of enduring peace as tatau pounamu acknowledges two elements of:

...permanent peace which is contracted between two warring parties... First is the image of a door or a passage-way through which fighters of one side or the other pass. In a peace agreement the door (tatau) is closed to all those who want to draw blood. That particular doorway is not to be used.

The second element is the notion of permanence which is symbolised by nephrite (pounamu). A tatau pounamu is supposed to be a lasting peace, ideally as permanent as greenstone itself (p. 237).

Historically, tatau pounamu was signified by “by two mountains and sealed in a political marriage” (Mead & Phillis, 1982, p. 237). This concept can relate to the absence of Māori knowledge, concepts and values in curriculum and the tension this creates where Western knowledge is therefore privileged; thus setting Māori and Western knowledge as opposing forces. The fusion of both Māori and Western knowledge into the art curriculum would reflect a bi-world view that honours Te Tiriti o Waitangi.

Terminology conventions

For the purpose of this thesis a glossary of terms is provided with English equivalents relevant to the topic. This is to guide the reader as it is anticipated the audience will include non-Māori educators and/or Māori who have been dislocated from te ao Māori. However, for further in-depth meanings of these terms the researcher refers readers to Barlow (1991), Marsden (1977), Pere (1991), Williams (1975) and Moorfield’s (2013) Te Aka online dictionary at www.maoridictionary.co.nz. There is no ‘s’ in the Māori alphabet. Therefore, the plurality of Māori terms will be prefixed with the word ngā.

The researcher has chosen to use the term ‘te ao Māori’ to refer to Māori world view, however other authors have used the term ‘te ao mārama’ to also define the Māori world view. The use of ‘te ao mārama’ has been retained when citing

authors therefore, in this thesis, ‘te ao Māori’ and ‘te ao mārama’ are interchangeable. The author’s conventions to the use of macrons in Māori words have also been retained when text has been cited.

The use of the name Aotearoa New Zealand refers to this country in which Māori are the Indigenous people and acknowledges the bi-cultural governing partnership between the Māori people and the Crown. The Crown relates to government representatives, policies and law that uphold and develop the socio-economic and political constructs defined by the British Government. The bi-cultural governing partnership of Aotearoa New Zealand is underpinned and upheld by the founding of our nation with Te Tiriti o Waitangi (The Treaty of Waitangi) (see Appendix A). Te Tiriti o Waitangi sought to ensure that Māori language, culture, history and world views maintain equal rights and values as those of the Crown. However, political and economic discourse since that time has informed and influenced social opinions and perceptions of Te Tiriti o Waitangi and in turn, Māori.

The researcher has chosen to refer to the partnership evolving from Tiriti o Waitangi and a turbulent political history as a ‘bi-world view’ rather than the commonly used bi-cultural one. Marsden (1992) defined world view as “cultural patterned perceptions of reality...conceptualisations of what they perceive to be reality” (p. 2). Furthermore, Marsden points out “the world view lies at the very heart of the culture, touching, interacting with and strongly influencing every aspect of the culture” (p. 3).

The researcher also would like to clarify her use of the prefix bi- to focus on the manifested ‘third’ formed by the unification of two parts rather than the distinctions or differences of the two parts. Therefore, bi-world view acknowledges the unification of two world views that inform and develop a third world view. In the case of Aotearoa New Zealand, this is a world view developed by and for New Zealanders, commonly referred to as ‘Kiwis’.

In this thesis the terms ‘the Crown’, ‘Western world view’, ‘industrialism’ and ‘mainstream’ are underpinned by the socio-political and economical structures that have been informed by the intellectual age of Enlightenment and economic

condition of Industrialism. When referring to mainstream education, the researcher is referring to the education system that governs free, education that is accessible to the public. This does not include special character schools, kaupapa-Māori education or holistic education providers such as Montessorri and Steiner schools.

A glossary of English and Māori words used in the context of this thesis is provided at the back of the thesis.

Researcher's background

The researcher is of Māori descent from Ngāpuhi and Ngāti Tūwharetoa iwi (tribes), however, the researcher was born and raised in Tauranga with the iwi of this region, Ngāi Te Rangi, Ngāti Ranginui and Ngāti Pukenga ki Tauranga. Though the researcher grew up around marae (central communal space), te reo Māori (Māori language) was not prominent. Leaving home at 17 years, the researcher became dislocated from te ao Māori and was not inspired to re-engage with it until the researcher was in the final year of her Master's thesis.

This thesis was inspired by the researcher's own experiences as an undergraduate studying the visual arts in a mainstream tertiary institution. This experience highlighted the cultural gap that existed between Māori students and non-Māori staff. The researcher realised that the gap was the difference in which Māori and non-Māori viewed and engaged with art, the purpose of making art and being able to recognise Māori knowledge and history within art and art practices.

Without lecturers and tutors with knowledge of te ao Māori and Māori concepts and values, Māori art students within mainstream education are not able to engage in discussions from their cultural perspective and therefore, they often struggle to develop their art. Instead, Māori students try to accommodate their non-Māori peers and lecturers by articulating their practice through examples, theories and language they are more accustomed to. In the researcher's experience, though these examples aided in expanding her knowledge and perception of art, they did not uphold the integrity of her art or art practice as a Māori woman. It seemed that there was always something missing that linked everything together. In realising

her frustration was culturally based, the researcher searched for knowledge of te ao Māori and whakairo Māori (Māori designs) which became her inspiration to learn more. The cultural connection rooted in emotions, spirit and personal history, empowered her to journey more confidently in te ao Māori and the industrial Western world. The cultural knowledge she gained gave relevance and purpose to her learning.

This thesis intends to provide a model that allows collaboration between Māori and Western world views to be synthesised into the mainstream curriculum where a bi-world view will be encouraged. Enabling students to develop knowledge of a bi-world view could establish a more positive learning experience for all students. This in turn can nourish the students' learning and inspire a more proactive involvement in the development of their communities, locally, nationally and globally.

Chapter 1

Tihei: Genesis

*E tipu e rea mō ngā ra ō tōu ao
Ko tō ringa ki ngā rākau ā te Pakeha
Hei ara mō tō tinana
Ko tō ngākau ki ngā taonga ā ō tīpuna Māori
Hei tikitiki mo tō māhuna
Ko tō wairua ki tō Atua, nāna nei ngā mea katoa.*

Grow up and thrive for the days destined to you.
Your hands to the tools of the Pakeha to provide physical sustenance,
Your heart to the treasures of your Māori ancestors as a diadem for your brow,
Your soul to your God, to whom all things belong. (Sir Apirana Ngāta, as
cited in Keelan, 2002, p. 5).

Globally Western educational institutes are undergoing reform and standard measurements of success are being rolled out in an effort to lift educational standards. Robinson (2010, October) explains how this effort is to educate students to participate in the “economies of the twenty first century” and how to establish students’ cultural identity in a globalising world. In Aotearoa New Zealand for example, kaupapa-Māori education emerged as a desire for cultural knowledge to underpin the curriculum (Penetito, 2010b).

This thesis will critically examine how Māori concepts and ideas can be integrated into a tertiary art and design programme that can reflect a bi-world view enabling Māori and non-Māori students to create artworks and knowledge that mirror the principles of partnership, protection and participation embodied in Te Tiriti o Waitangi and Aotearoa New Zealand society. Furthermore, this thesis will examine how these issues may be facilitated, through a case-study approach, demonstrating collaboration, rather than a contestation of Western knowledge and Mātauranga Māori (Māori knowledge).

As many Western governments are trying to reform mainstream education through standardisation, some educators are looking for a revolution. These educators are transforming education from the intellectual and industrial model to a holistic model (Bawden, 1991; Brown, 2004; Kessler, 2000; Kumar, 2010;

Steiner, 1919; Weaver & Greenwald, 2012). Robinson (2010, October) outlines how the reform of education has two issues it is trying to address. First, how to prepare students to engage in the economic development of a community when no one can predict what environment or conditions that may entail. The second is to address how education can give students a sense of cultural identity in a world that is becoming socially smaller and increasingly homogenised.

Aotearoa New Zealand's mainstream education system is fashioned from the economic conditions of the Industrial Revolution and the intellectual age of Enlightenment. Enlightenment challenged superstitions within Christian religion and faith, traditional politics and the privileging of knowledge to the social and religious elite (Reill & Wilson, 2004, pp. 179-180 & 577). From the Enlightenment came the Industrial Revolution. Industrialism saw great social, cultural, economic and technological transformation. Society went from mainly small low economic consumer communities that relied on manual labour to prosperous industrial mass-production and manufacturing of new tools, materials and medicines that benefitted the society (Maxwell, 2011, p.33; Wilde, 2013).

Aotearoa New Zealand has been impacted by the scientific and technological advancement of industrialism, both positively and negatively. However, the researcher's focus is more toward the positive gains, of new knowledge and tools. The researcher advocates that these tools will be advantageous to all New Zealanders if used productively. These tools will aid in resolving the problems education has in preparing students for the economic conditions of the twenty-first century. What has not yet been widely realised throughout education is the wealth of knowledge that could come from Indigenous world views and how this knowledge can help remedy the issue of establishing a cultural identity within all students so they have a sense of who they are and where they belong in a globalising world.

In Aotearoa New Zealand, Māori world view can offer cultural and spiritual knowledge systems that can develop students' emotional and spiritual competence. Knowledge systems based in Indigenous traditions can instill in students a sense of cultural identity that connects them to their communities,

locally and nationally. This can aid students to be distinctive in the global community. A contemporary challenge for Western education in Aotearoa New Zealand is how to integrate Mātauranga Māori into Western education.

Chapter Two lays out Māori epistemological and ontological views. It will illustrate how subjective mediums, such as narratives and visual arts were devised to disseminate timeless knowledge. A kaupapa-Māori approach to art education in the tertiary sector is discussed, as purpose, engagement and well-being are key factors integral to the creative process. From a Māori perspective, students will find their purpose to create through their engagement with their society. In Aotearoa New Zealand this should be equally inclusive of te ao Māori and mainstream society.

Chapter Three examines how these two world views can collaborate to build a new ‘third space’ (Greenwood & Wilson, 2006) for education based on a bi-world view curriculum. This chapter will outline key social structures within te ao Māori and then illustrate how this interconnected social web is then replicated in a Māori student-centred education system. Once these are established, Māori concepts and structures will be married with philosophies, practices, models and theories used in mainstream education. The intent is to show that certain concepts, in essence, are universal and it is the context and language in which they are expressed that defines their appearance, that is, what they look and sound like, and who can engage with that knowledge.

Chapter Four introduces the case-study. To investigate the impact a bi-world view may have on students’ learning, the researcher surveyed a cohort of tertiary art and design students whose programme included papers (credited components of the programme) that embedded concepts from te ao Māori and Mātauranga Māori into their content and practice. It provides the background information, rationale, methods and participant selection that informed the student surveys. The surveys measured students’ attitudes and looked to see if a bi-world view teaching elicited positive attitudes from students. The premise is that positive attitudes lead to improved well-being, enlightenment and transformation. Furthermore, the broader

the experiences of these students, the more opportunities there are for them to engage with communities and to be creative.

The concluding chapter, Chapter 5, will provide further insights and recommendations to challenge the conventions of the academy, and review the tertiary art and design curriculum to reflect a bi-world view underpinned by Te Tiriti o Waitangi.

Chapter 2

Taonga tuku iho: Gifts from above

This chapter discusses the epistemological and ontological views contained in a Māori world view. It will illustrate how subjective mediums, such as narratives and visual arts were devised to disseminate timeless knowledge.

The use of myths, legends and oral narratives, were vital tools used by elders and tohunga (expert, seers) to disseminate knowledge amongst Māori people. These narratives informed and contextualised a person's knowledge to and of a Māori holistic reality of the universe (Marsden, 1992, pp. 2-3). This begins with the creation.

In the beginning there was no sky, no sea, no earth and no Gods. There was only darkness, only Te Kore, the Nothingness. The very beginning was made from nothing. From this nothingness, the primal parents of the Māori came, Papatuanuku, the Earth mother, and Ranginui, the Sky father. Papatuanuku and Ranginui came together, embracing in the darkness, and had 70 male children. These offspring became the gods of the Māori. However, the children of Papatuanuku and Ranginui were locked in their parents' embrace, in eternal darkness, and yearned to see some light. They eventually decided that their parents should be separated, and had a meeting to decide what should be done... Lastly Tane-Mahuta [God of forests, the lands and the inhabitants] rose. Strong as the kauri tree, he placed his shoulders against his mother Papatuanuku and his feet against his father Ranginui, and he pushed hard, for a very long time, straining and heaving all the while. Rangi and Papa cried in pain, asking their sons 'why do you wish to destroy our love?' After a long time Tane finally managed to separate Rangi and Papa, and for the first time the children saw the light of day (ao Mārama) come streaming in (history-nz, n.d.).

Ngā kete mātauranga – Baskets of knowledge

The creation narrative illustrates the evolution from Te Kore (the nothingness) to Te Ao Mārama. The narrative outlines the different realms of knowledge described within the baskets of knowledge and the formation of the Whare Wānanga (House of Learning):

... after [Tane] had successfully organised the revolt that led to the separation of their parents Rangi (Father Heaven) and Papa (Mother Earth) having concluded the various purification rites wended his way through the heavens until he arrived at the penultimate heaven. He was again sanctified by Rehua

the Priest God of exorcism and purification who then allowed Tane entrance into the twelfth heaven the abode of Io. There he received the three Baskets of Knowledge together with two small stones, one white and the other a predominantly red coloured stone. The former white stone was named Hukatai (Sea foam) and the latter red stone called Rehutai (Sea spray). He descended to the seventh heaven where his brothers had completed the Whare Wānanga (House of Learning or Wisdom). After the welcome, he had to undergo more purification rites to remove the intense 'tapu' ingested from his association with the intense sacredness of Io. Having completed the purification rites, Tane entered the Whare Wānanga named Wharekura and deposited the three Baskets of Knowledge named Tuauri, Aronui, and Tua-Atea above the 'taumata' – the seat of authority where the seers and sages sat and then deposited the stones Hukatai and Rehutai, one on either side of the rear ridge pole (Marsden, 1992, pp. 3-4).

Many Māori writers have discussed the three baskets of knowledge (Mead, 2003, p. 23; Miller, n.d.; Royal, 1998, p. 2; Whatahoro, 1913, p. 30), but it is Marsden's (1992) version that is used here to describe each realm of knowledge. He contextualises the three baskets of knowledge, giving their literal translation and the process in which knowledge is manifested. He also connects each realm, revealing how they work collectively. Finally, Marsden suggests that a fourth basket can be added that allows the timeless transmission of cultural knowledge. This fourth basket Marsden calls "The world of symbols" (1992, p. 10).

The first basket, Te Kete Tuauri, literally translates to mean "beyond the world of darkness" (Marsden, 1992, p. 7), the worlds and ages of "Te Kore" (The Nothingness), "Te Po" (The Night) and "Te Rangi" (The Sky) (Royal, 1998, pp. 50-51). Marsden (1992) characterises Te Kete Tua-Uri as "the seed bed of creation where all things are gestated, evolved and are refined to be manifested in the natural [physical] world" (p. 7). It is a place for new ideas and thoughts not yet present in the physical world. Marsden (1992) prescribes that there is a four-stage "cosmic process" (p. 8) within Te Kete Tua-Uri which include: Mauri; Hihiri; Mauri-Ora and Hau-Ora:

- Mauri occurs in the early stages of the genealogical table. It is that force that interpenetrates all things to bind and knit them together and as the various elements diversify, Mauri acts as the bonding element creating unity in diversity.
- Hihiri is pure energy, a refined form of Mauri and is manifested as a form of radiation or light and aura that radiates from matter but is especially evident in living things.

- Mauri-Ora is the life principle. As the word implies, it is that bonding force which is further refined beyond pure energy (Hihiri) to make life possible.
- Hau-Ora is the breath or wind of the spirit, which was infused into the process to birth [and] animate life (Marsden, 1992, pp. 7-8).

Marsden summarises that Tua-Uri is “the real world of the complex senses of rhythmical patterns of energy which operates behind this world of sense perception” (p. 8). It is the unseen world of potentiality. Tua-Uri reflects ideation, that is, the creative process of generating ideas prior to the point of manifestation.

The second basket of knowledge, Te Aro-Nui, is concerned with the physical world, “that before us, that is, before our senses”. Marsden (1992) acknowledges how Māori:

observed the world around him and noted recurring cycles and events, their regularity, deduc[ing] cause and effect ... [This] knowledge and lore became part of the corpus of general knowledge and was transmitted from one generation to another (p. 8).

The third basket of knowledge, Tua-Atea, gives reference to “the world beyond space and time”. The term atea means “space” and is “conjoined” to wā (time) to form waatea”. Tua-Atea contains knowledge where context holds no ground. It is in “contrast to Tua-Uri”, which in its process entered a space-time continuum (Marsden, 1992, p. 12). Tua-Atea however, is “infinite and eternal”. It does not exist within Tua-Uri or Aro-Nui yet encompasses these worlds. It is, as Marsden (1992) describes, the “realm before Tua-Uri” and is the heightened reality in which the “universal process” strives (p. 10).

Marsden (1992) finally advocates that from these three realms or baskets of knowledge, a fourth must be added; the world of symbols. Here he refers to humankind’s “deliberate creation” of words, symbols, rituals and narratives that allow knowledge to be transmitted. These depict cultural understanding of how reality is perceived. Such modes and tools of communication can range from specific symbology and language used in privileged forums to symbols and terms

generated by the general public that have been agreed to “approximate” the social reality (p. 10).

Marsden did not offer a Māori term for this basket therefore the researcher will refer to this fourth basket as Te Aro-Tohu. Aro is that which is manifested into the physical world and means to pay attention to, focus energy on or be in-tuned with. Tohu literally relates to signs and symbols, and the manifestation of signs and symbols that are visible to the human eye. When the root word ‘tohu’ is repeated, ‘tohutohu’, it is further defined to mean instruct, and when ‘tohu’ is followed by the suffix ‘nga’ it becomes ‘tohunga’. Therefore, Te Aro-Tohu encapsulates the creation of symbols and the transference of the knowledge that is embedded within the symbols and the knowledge of knowing how to interpret the symbols (J. King, personal communication, April 16, 2012).

Therefore, Mātauranga Māori is founded on a knowing and understanding that knowledge is a process. It is the idea, the thought, and the energy that is refined and developed until it manifests into the physical world. Language and symbols enable this Mātauranga Māori to be transmitted and shared to the wider community giving greater awareness and understanding in the hope of gaining the timeless knowledge that is held within Te Kete Tua Atea (the world beyond time and space).

Royal (2004) and Fraser (2009) expand on the meaning of mātauranga, establishing different stages of knowing. Royal denotes three stages of knowing: mōhiotanga, mātauranga and māramatanga, and Fraser contextualises Royal’s definitions in terms of sustaining communal and cultural identity within one’s iwi and hapū (sub-tribe).

Mōhiotanga refers to the instinctive knowing that is “internalised and embodied” in one’s consciousness (Royal, 2004, p. 39). Fraser (2009) argues that mōhiotanga “transpires between people [and within the environment] we encounter on a regular basis” such as whānau and marae (p. 248). It is the teaching from engaging

with people and their environment. They range from subtle idiosyncrasies of the weather to mandatory laws of behaviour that keep people safe.

Royal (2004) captures the essence of mātauranga as “knowledge that is passed between people [it] is passive, a finite product (of words mainly) passed between persons” (p. 30). Fraser (2009) argues that mātauranga can be derived from forums where the informant is not personally familiar to the recipient and can include members of hapū and iwi (p. 250). Mātauranga is the established factual knowledge. It is intellectual and propositional.

Māramatanga is a “quality and experience of understanding that takes place inside a person when they have received certain knowledge”. Māramatanga is the transforming and the morphing of mōhiotanga and mātauranga to a state of illumination and enlightenment (Royal, 2004, p. 37). It is often punctuated by the sensation of ‘A-HA’. Māramatanga is an intuitive state of knowing that can transport knowledge gained from mātauranga and mōhiotanga to various contexts. It broadens one’s perspective of the world and reveals the relevance of the knowledge to the enlightened. In Meyer’s (n.d.) statement, “If knowledge is power then understanding is liberating” (p. 26), mātauranga would be knowledge and māramatanga is understanding. Knowledge is power, however without knowing how to engage with it and use it beneficially within a community, it can be harmful.

Fraser (2009) claims in the maintaining of cultural identity and development, the transmission of knowledge will challenge the contexts and methods in which this knowledge has been traditionally disseminated (p. 71). Within te ao hurihuri (the changing world, contemporary society), where Māori are exposed to multiple world views and experiences, Māori will once again need to negotiate the contexts and mediums in which Mātauranga Māori is transferred from generation to generation to ensure its survival and authenticity.

Māori concepts

This section defines some key Māori concepts and terms that provide a gateway for those who may require an intellectual introduction into te ao Māori. Many Māori terms derive their definition from the context in which they are used. Therefore, their meanings are often complex, requiring the recipient to gain a deeper understanding of the interconnected nature of te ao Māori.

Whakapapa

The Māori term for foundation is whakapapa – ‘whaka’ meaning to make and ‘papa’ meaning the ground or base. It is also the term used to describe genealogical links and the “relationship between te ao kikokiko (the physical world) and te ao wairua (the spiritual world)” (Kruger, Pitman, Grennell, McDonald, Mariu & Pomare, 2004, p. 18). Whakapapa acknowledges the interconnectivity of te ao Māori, and reminds humankind that we link to one another and to our physical environment. Whakapapa and interconnectivity relates strongly with Royal’s (2007) value of whakawhanaungatanga (building relationships). Whakapapa acknowledges the historical and present connections that have enabled one’s existence.

The creation of humankind followed the creation of te ao Māori, when Tāne fashioned the form of a woman out of clay and breathed life into Hine-ahu-one. Their descendants are the Māori people (Reilly, 2008, pp. 8-12). This narrative therefore acknowledges the Māori people’s connection to the atua (gods) and identifies how and why Māori belief systems are grounded in and governed by the tapu (sacred) laws of the atua (gods). Marsden discusses these religious and legal laws of the atua illustrating how these laws enable humankind to manipulate the environment that defines their lives. He says: “there are three orders of reality – the physical or natural, the psychic and the spiritual. Though the natural realm is subject to physical laws, these can be affected by the higher laws of the psychic and spiritual” (Marsden, 1977, p. 120).

Tikanga

The laws governing te ao Māori encourage Māori to live their lives by tikanga. Tikanga is defined as method, reason, plan, custom, the right way of doing things, meaning, authority and control (Marsden, 1977, p. 14; Williams 1975, pp. 416-417). Definitions of method, plan and the right way of doing things can come under criticism in te ao hurihuri. What is the right way, plan or method? C. Doherty (personal communication, June 6, 2005) provided clarification into how to answer such questions in a discussion of tino rangatiratanga (self-determination) and mana motuhake (control of one's own destiny). Through its definition of reason, Doherty defined tikanga to be a physical expression with a philosophical baseline, and that all other actions are merely engagements in random activity. Understanding one's philosophical baseline, purpose or principle was crystalised in later discussions with C. Doherty (personal communication, April 16, 2008) when illustrating the symbolic nature of te reo Māori, in particularly the Māori word 'take'.

'Take' can be translated as purpose or root. A tree without roots cannot grow, nor can the tree grow if the roots die off through the lack of nourishment and nurturing. Therefore, random activity is the creation of a physical expression without, or that has lost its purpose. This understanding allows people the right to enquire the purpose of tikanga practices and be indoctrinated into discovering te ao Māori. The questioning also ensures that protocol; customs and knowledge stay true to their purpose. In a discussion to candidates of Manu Ao¹ leadership training, Te Ripowai Higgins (personal communications, September 2, 2010) described that in designing and advocating tikanga, tūpuna (ancestors) were 'pragmatists', that being, Māori ancestors were of a practical point of view. She also acknowledged that in te ao hurihuri, expressions of tikanga might be altered to suit the context, however, the altered practice of tikanga must return to its original state so that its purpose is not forgotten or distorted. These rules act as guidance systems when practicing tikanga Māori (correct Māori procedures). In asking questions such as, are our actions for good and do they have a sustainable

¹ Manu Ao is a national inter-university Māori academy for Academic and Professional advancement (Manu Ao, 2009)

purpose, it becomes apparent that tikanga forms the moral compass of te ao Māori, and are guidelines to keeping people and resources safe.

Mauri and Mauri ora

The terms mauri and mauri ora were described earlier in reference to the process within Te Kete Tua-Uri. Here these terms will be described and their process elaborated upon. Mauri is essence; it is the life force that resides in all things animate and inanimate and its origins reside with atua. Mauri is the binding force weaving together the tinana (body) and the wairua (spirit), enabling the entity to exist within their own reality (Barlow, 1991, p. 83; Nepe, 1991, p. 32). Pōhatu (n.d.) expresses that mauri “holds a central place in informing Māori, how and why our lives take the form they do” (p. 1). Therefore, to engage in mauri, in all its states, is the purpose of our existence: “[m]auri is the centre that drives people” (Kruger et al., 2004).

Pōhatu (n.d.) posits that there are three states of mauri and prescribes that our “actions and expressions” are signifiers to identify what state of mauri we exist in. These states are: mauri moe (life essence is asleep); mauri oho (life essence is awakening), and mauri ora (life essence is well, engaging and thriving). Mauri moe has its negative aspects of inactivity, such as disengagement, anxiety, hurt and no energy. Its positive action is proactive potential and includes self-reflection, patience and consideration. It is a state of stillness. The next state, mauri oho, is where an awakening occurs and is expressed through engagements that encourage participation, sharing of inner views, stirring of curiosity and communication. The third state is mauri ora, where a person expresses contentment, success, is actively engaged, highly motivated and enjoys participation (pp. 4-8).

Kruger et al. (2004) provides a diagram (see Figure 2.1) that displays a linear scale of mauri, reflecting its bi-polar states of kahupō (unwellness) and mauri ora. Here kahupō is more reflective of the negative aspects of mauri moe that can lead to “dis-ease and imbalance of mauri ora” (p. 15).



Figure 2.1 The continuum of well-being (Source: Kruger et al., 2004, p. 15).

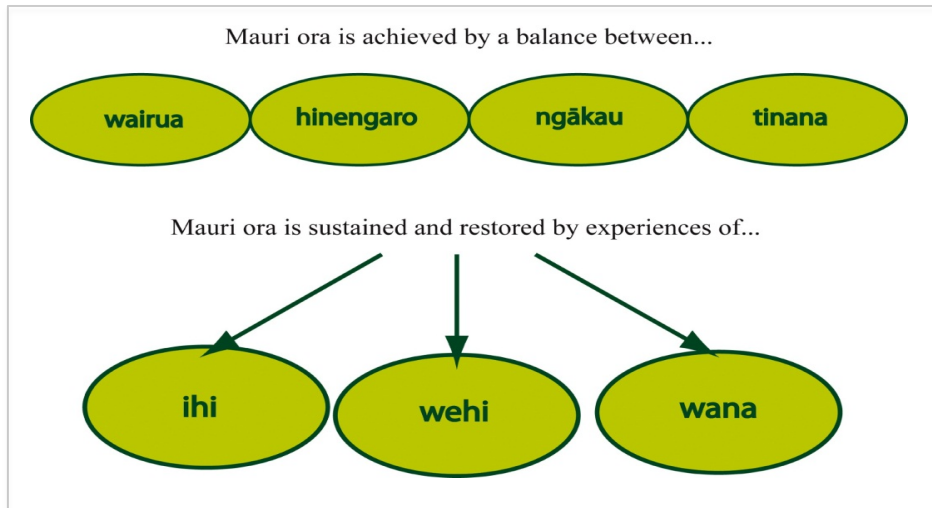


Figure 2.2 The nurturing of mauri ora (Source: Kruger et al., 2004, p. 15).

The figures above highlight that mauri ora is achieved by the “maintenance of balance between wairua (spiritual wellbeing), hinengaro (intellectual wellbeing), ngākau (emotional wellbeing) and tinana (physical wellbeing)” which is “sustained and restored by experiences of ihi, wehi and wana with ihi being enraptured with life, wehi, the awe of life and wana, being enamoured with life” (p. 15) (see Figure 2.2).

Ihi, wehi, wana and mana

Ihi, wehi and wana are sensations that can occur almost simultaneously. The experience of ihi, wehi and wana causes an instant physical response ranging from the distinctive hair-raising sensation (Mead, 1995, p. 202; Kruger, 1984, p. 232) to the subtle inhalation of a slowed deep breath. Marsden (1997) described ihi as a “vital force or personal magnetism which, radiating from a person, eliciting in the beholder a response of awe and respect” (p. 118). Wehi is the “emotion of fear

generated by anxiety or apprehension in case one gives offence to the gods, or a response of awe at a manifestation of divine power” (p. 121). Mana is:

...spiritual authority and power ... mana as authority means ‘lawful permission delegated by the gods to their human agent to act on their behalf and in accordance with their revealed will’. Since authority is a spiritual gift delegated by the gods, man remains always the agent or channel – never the source of mana (Marsden, 1997, p. 119).

Mana has been included here as Mead (1995) suggests that wana and mana are interchangeable when applying the concept to static imagery, inferring that the experience of wana is not as overwhelming as a performance, but it is still very much present if not subtly (p. 202). The experience of ihi, wehi and wana is the engagement of the sublime and the sensation of awe, which inspires and ignites interests, appreciation and curiosity within the beholder.

Āhurutanga

Āhurutanga refers to warmth and comfort. It characterises āhuru mōwai, which is a place of sanctuary – a safe haven. Such a nurturing environment is essential for any idea to develop and form. It helps develop courage to discover one’s purpose and to be expressive and creative. Pōhatu (2003) prescribes five aspects that are critical to cultivate this type of courage:

1. The role and responsibility of kai-pupuri (holder) of elements crucial to the next generation;
2. The importance of whakapapa, interconnectedness of world view philosophies, principles, ‘lived’ experiences, and the importance of āhurutanga (safe);
3. The reinventing and reconstructing of principles to guide Māori in new activities and expressions;
4. The interpreting of Māori principles that allow ensuing generations to renew and revalidate Māori well-being;
5. The recognition that in order to create our own āhurutanga we must consistently undertake to develop our own frameworks, informed by our cultural obligations, purpose and thinking (p. 122).

Here Pōhatu constructs the environment that nourishes one’s mauri to feel safe to have the courage to develop. And as Pōhatu mentions, it is the conditions of āhurutanga that enable cultural practices such as the art and design practices to

develop, and expressions to be reinvented and interpreted to ensure that cultural beliefs, concepts and philosophies survive from one generation to the next.

The marae is the original space of āhuru mōwai, where hapū and iwi guided their young in tikanga and the laws of the atua. They outlined the milieu in which Māori engage and understand the world. The states of knowing and concepts form the process and environment that develops and transmits knowledge. These are the bases that form Māori epistemology and if given value, can be transferred into curricula within schools and universities, including art departments and their curriculum where students art work and practice can be informed by a Māori world view.

Whakairo Māori

Like most Māori terms pertaining to art, whakairo encompasses “the special knowledge of both ritual and practical techniques required, the activity of employing these techniques or the product produced” (Neich, 1996, p. 69). Whakairo commonly refers to carved wood artefacts, where in fact its more accurate meaning is to design or the act to “ornament with a pattern, used for carving, tattooing, painting and weaving. Whakairo is therefore, often qualified to make reference more specific as in whakairo rākau for wood-carving or whakairo tangata for tattooing” (Neich, 1996, p. 69). This broader definition of whakairo re-establishes the purpose of Māori designs. To “ornament with a pattern” encompasses the process of beautifying and enhancing an object or person. From a Māori perspective, this could involve revealing the mauri of the object or person. This embellishment of an object or person heightens its aesthetic appeal to the perceiver, enticing them to engage and eliciting a response from them.

Tohunga and taonga

The term tohunga, when translated as expert, loses the sense of tapu that underpins the world in which tohunga are bound. Best (2005) describes in detail the tapu realm in which tohunga operated, classifying their varying levels and abilities and referencing that tohunga were of differing skills. For example, there were those who specialised in carving, healing or tā moko (tattooing) (pp. 260–

268). Often “their knowledge of history was usually unsurpassed among those with whom they lived, and they were revered as living stores of all that was sacred in Māori society” (Moon, 2008, p. 10).

Tohunga with mastery status had the ability to connect te ao wairua and te ao atua (realm of the Gods) and traversed into a state of tapu. As such, their world involved karakia (prayers and incantations) in connection with their physical person, their living space, and their belongings all of which were also tapu and therefore sacred (Barrow, 1963, p. 6). The abandonment of observing such rituals or practices, within traditional society, was seen as an act of sacrilege with dire consequences, including death. However, these dangers were the risks that came with the privileges of being in communications with atua. Tohunga gained knowledge of kaitiakitanga (guardianship) and the histories that were held within taonga. Thus tohunga are considered repositories of knowledge and, in some cases, the source of knowledge, manifest through their art.

In *Ko Tawa*, an important exhibition of traditional Māori artefacts, Tapsell (2006) defined taonga as:

...any item, object or thing that represents the ancestral identity of a Māori Kin Group (Whānau, Hāpu, Iwi) with their particular land and resources. Taonga can be tangible like a cloak, or they can be intangible, like the knowledge to be able to carve, to recite genealogy or to sing a lament. As taonga are passed down through the generations, they become more valuable as the number of descendants increase (p. 17).

Furthermore, Tapsell extended the interweaving characteristics, purposes and functions of taonga, and the responsibilities and rites of kaitiakitanga that are bestowed upon the holder of the taonga and the mana imbued within the taonga:

All taonga possess in varying degrees the elements of mana (ancestral prestige), tapu (spiritual protection) and korero (genealogically ordered narratives)... Taonga are protected by karakia (rituals and incantation), which invoke the element of tapu and ensure they are treated with due reverence... Descendants experience wairua (ancestral spirit) as ihi (presence), wehi (awe) and wana (authority). Thus taonga are time travellers bridging the generations... Furthermore, taonga are vital threads from the past, acting as here (guides) to interpreting the past (Tapsell, 2006, p. 17).

From Tapsell's definition, we can see the importance of taonga to Māori; that their value is not restricted merely to their intended functions or monetary worth. Taonga have their own mana and act as a portal to te ao atua and te ao wairua. This spiritual connection is the defining characteristic between artworks and taonga. According to Mead (1995), authentic taonga from the past are capable of exerting a powerful symbolic influence on today's generations. There is a spiritual dimension to the heritage that elicits a sense of wonder at the magnificence and artistry of the works of the old masters (Mead, 1995, p. 201).

Mead's (1995) description of taonga refers to the overwhelming aesthetic reaction had by the beholder: the experience of ihi, wehi, and wana. Upon feeling them, one acknowledges that they are in the presence of a taonga and therefore in the presence of atua and/or their tūpuna. Like all facets of te ao Māori, there are multiple layers within their practices, and to acknowledge the existence of these layers is a crucial step to begin to comprehend how tohunga whakairo (master designer) achieved mastery within their work.

In creating spiritually and emotionally affecting art, the artist and tohunga must consider and acknowledge the many domains that are imbued within the "inseparable nature" of te ao Mārama. These domains include; "the past, present, future, generational, physical, emotional, spiritual, symbolic, context" (Pōhatu, 2003, p. 19). The conscious ability for the tohunga whakairo to enter into such spaces at any given time was a practice that allowed them to connect to the tūpuna and to the atua.

This timeless space of the atua and knowledge held within Te Kete Tua-Atea becomes the āhuru mōwai and āhurutanga for the tohunga whakairo. It is here that the tohunga whakairo communicates with or becomes the conduit for the tūpuna or atua, enabling the histories of the iwi to be conveyed. In the case of tā moko, the tohunga engages with the recipient's wairua foreseeing their potential. Through this process, tohunga are engaged and feel the mauri of the iwi or person and are able to capture and transfer this into a physical symbolic form. Tohunga produced works that are spellbinding, awe inspiring, sublime and precious.

Toi

Like whakairo, toi denotes the practice as well as the artefact. This concept encapsulates the notion of excellence. Toi is the overarching practice that encompasses all the mediums of whakairo and includes the production of all other artefacts and products, such as kete (baskets), korowai (cloaks), whare (buildings), waka (canoe) and hao (nets).

By aligning Māori concepts such as those previously discussed, to the purpose and the practice of art making, a methodology that can be employed to demonstrate the journey that Indigenous art has taken. Teaero's (2002) discussion of the journey of Pacific art, exemplifies the interconnected nature of whakapapa. He illustrated that there is a renegotiating of the physical elements used to produce artworks, such as materials, forms, symbols and colours. The necessity of this progression is to ensure cultural sustainability (pp. 5-13). Similarly, many authors (Barrow, 1963; Doig, 1989; Jahnke, 2001, 2009a, 2009b; Kruger, 1984; Mead, 1995; Neich, 1996; Poland, 1999; Tapsell, 2006) have examined the development of Māori art, artists and their practice, highlighting an attitude of innovation that upholds cultural identity and knowledge. These studies outline the foundations of Māori art and art practice. They explore not only the adoption of new materials and aesthetics, but also the purpose from which the artwork and art practice develop.

Māori artists embedding their practice and works in tikanga establish a balance of wairua, tinana, hinengaro and ngākau and may experience the three states of mauri as prescribed by Pōhatu (n.d., pp. 4–8), that is, mauri moe, mauri oho and mauri ora. This highlights the cyclic and growing nature of the artist's practice as seen in the koru (spirals) or the rings of life in a tree. The koru and tree also illustrate the highs and lows, the light and dark through the contrasting of negative and positive spaces, and the forming of pātaka (peaks and ridges) and haehae (troughs and valleys).

Ihi, wehi, wana within toi

The relationship of ihi, wehi and wana to toi Māori can be illustrated in the origins of whakairo rākau. Though there are many versions of this narrative, the characters Rua-te-pupuke and Tangaroa (God of the sea) are consistent in all. The following is a summary of Neich's (1996) retelling of a well-known story from an East coast iwi, Ngāti Porou.

Rua-te-pupuke's son, Te Manuhauturuki, offended Tangaroa, who then carried the son away beneath the sea and transformed him into a tekoteko (frontispiece) on his whare (house). Searching for his son, Rua-te-pupuke eventually found the house under the sea and was surprised to hear the pou (carvings) talking to each other. In seeking revenge, Rua-te-pupuke set fire to Tangaroa's house, rescued his son and took some of the carvings from the porch. However, these carvings were mute, as only the carvings inside Tangaroa's whare could speak. Consequently, Tangaroa's 'talking pou' created the ideal in Māori aesthetics, in that pou are considered by Māori as having the ability to communicate between each other and with people (O'Biso, 1994, p.p. 74, 98, 133-135). The engagement between people and art can activate the experience of ihi, wehi and wana (Tapsell, 2006, p. 17).

For the tohunga whakairo, their practice determined that they transcend into a state of tapu, allowing them to become a conduit for the atua or tūpuna, just as a "speaker who becomes a medium for his ancestors" (Kruger, 1984, p. 1). Therefore, it follows that mana is imbued by tohunga and their creation of art, taonga, thus becoming the portal of communication between te ao atua and te ao tāngata (realm of humankind). This is highlighted in the story of Rua-te-pupuke and the tohunga whakairo, who aimed to emulate the talking pou of Tangaroa. Mead (1995) affirms the creation of such works as being captivating and inspiring and that they engage the beholder in conversation (p. 202).

The spiritual engagement into te ao atua was only practiced by tohunga, as they were the people with the knowledge, understanding and capability to protect them from supernatural harm. However, contemporary Māori artists and art students may naively play on the fringes of this space through their subconscious art

making, unaware of their purpose, methodology or context. Students' conscious discovery of the purpose that underpins their art making is essential in protecting their self-esteem, their wairua and their mana.

The training of art students to create art works that speak to an audience and inspires them to stop and listen to the teaching, offers and asks students to experience and engage in such sensations; to expose themselves to a milieu of experiences and, to pay attention to the subtly of visual stimuli. This may lead them to create new knowledge and a positive sense of well-being.

Thus acknowledging art and taonga as repositories of knowledge, opens the possibility for art and design education in the tertiary sector to be a portal for the dissemination of Mātauranga Māori. Through the reconstruction of curriculum across all art and design disciplines including visual or fine arts, graphic design, creative technology design, spatial and industrial design art students will be empowered to explore and create knowledge and art from both world views.

Chapter 3

Tatau pounamu: Unify to create

This chapter will discuss philosophies, theories and models from te ao Māori and Western education to explore possible synergies, relationships and potential intersections that promote a bi-world view establishing a basis for a new art education curriculum in the tertiary sector.

Kaupapa-Māori research practices established the need for te ao Māori to be recognised and established within mainstream research as a valid and valued method of research and knowledge development. These practices will be discussed to illustrate the significance and value of Māori knowledge and how to maintain cultural integrity within this research. A critical examination of Māori concepts within Māori social ecology and other educational practices and modes will follow. The defining of concepts within Māori social and educational constructs enables the possible synthesis with similar Western concepts, models, practices and theories grounded in Industrialism. This type of fusion will be illustrated within a model that enables each world view to maintain autonomy whilst enabling the creation and expression of a bi-world view.

Kaupapa-Māori practices

The 1980s saw the beginnings of the revitalisation of te reo Māori in Aotearoa New Zealand. This coincided with an assessment of Positivist research conducted on Māori communities. This influx in the awareness of Māori culture saw the development of kaupapa-Māori education and research. There are five key elements, which maintain the integrity of kaupapa-Māori research. These are tino rangatiratanga; social justice; te ao Māori; te reo Māori; and whānau (family) (Walker, Eketone & Gibbs, 2006, p. 335).

Kaupapa-Māori practices enable Māori researchers to take the lead and guide the development of knowledge that is unique to te ao Māori, that is beneficial to Māori, economically, politically, culturally and socially. L. Smith (1999) outlined

ethical codes of conduct that can aid Māori and non-Māori researchers. Ethical protocols outlined in this code are:

- Aroha ki te tangata (a respect for people)
- Kanohi kitea (the seen face; that is present yourself to people face to face)
- Titiro, whakarongo ... kōrero (look, listen ... speak)
- Manaaki ki te tangata (share and host people, be generous)
- Kia tūpato (be cautious)
- Kaua e takahia te mana o te tangata (do not trample over the mana of the people)
- Kaua e mahaki (do not flaunt your knowledge) (p. 120).

These protocols are also evident in educational codes of conduct in kaupapa-Māori education. The founding of kaupapa-Māori research and education was due to the dissatisfaction of how Māori knowledge was being constructed, disseminated and used in schools and policies. However, it is acknowledged that non-Māori can partake in kaupapa-Māori research and education to develop bi-world view knowledge, as long as cultural autonomy and integrity are maintained. To do this, non-Māori practitioners must follow protocols that will keep both themselves and the community safe, which include following the guidance of Māori elders and community, and becoming ingrained in Māori society and its practices (Duder, 2010, pp. 41-45 & 64-75).

To build the necessary relationships to engage with Māori communities, Bishop (1998) suggests three guidelines. The first is upholding the integrity of the whānau through “spiral discourse” (p. 121), with a consensual collaborative discourse constructed from the collective is of greatest value. The second guideline calls for the researcher to immerse themselves fully amongst the participants. No longer is the researcher the observer and their participants are no longer seen as ‘the other’. This helps to address the third guideline pertaining to power and control. Being a part of the collaborative includes the researcher in the sense of duty to enhancing the community they are researching, therefore ensuring that they uphold and enrich their research practices (p. 130).

The use of te reo Māori further centres the researcher and educator in te ao Māori. It also enables and ensures that the knowledge received and constructed is from a Māori world view and needs to be used when knowledge is disseminated to

ensure that meaning is not “lost in translation”. The use of te reo Māori instantly contextualises the research to Aotearoa New Zealand, the Māori people and their culture. Unfortunately, there is a sparse number of fluent Māori speakers and less who are educators and/or researchers. Such practitioners are therefore tasked with the responsibility to ensure their research and its knowledge captures and reflects te ao Māori and Mātauranga Māori when being articulated in English (Bauer, 2008, p. 35; Walker, Eketone & Gibbs, 2006, p. 334).

The constructs of Māori social structures are discussed later in this chapter. However, the role of social justice is pertinent to the use of cultural knowledge. In Aotearoa New Zealand, Te Tiriti o Waitangi provides socio-economic governance that ensures that Mātauranga Māori is acknowledged, valued and protected (Penehira, Cram & Pipi 2003, p. 6; L. Smith, 1999, p. 128). Kaupapa-Māori research “embraces traditional beliefs and ethics whilst incorporating contemporary resistance strategies that embody the drive for tino rangatiratanga/self-determination and empowerment for Māori people” (Henry & Pene, 2001, p. 236). L. Smith (1999) advocates the:

...agenda [for Indigenous research] is focused strategically on the goal of self-determination of Indigenous peoples. Self-determination in a research agenda is more than a political goal. It becomes a goal of social justice which is expressed through and across a wide range of psychological, social, cultural and economic terrains (p. 116).

Self-determination reflected in the above definitions of kaupapa-Māori epitomises the purpose of this research. Penehira, Cram and Pipi (2003) articulate tino rangatiratanga as “having meaningful control over one’s own life and cultural well-being” (p. 6). Māori rights to construct mātauranga Māori grounded in te ao Māori using te reo Māori empower Māori and encourage Māori communities to succeed in their endeavours as Māori. Kaupapa-Māori practices are epistemological constructs as well as an ontological stance, determining what is true and real from within te ao Māori (Bishop, 1996, p. 154; Henry & Pene, 2001, pp. 237-238 & 298).

Māori models of society and education

In considering the correlation between researchers and educators, insight can be drawn from Māori practitioners and researchers within the health sector who often aligned Māori and Western models. This has enabled these practitioners and workers in the social health sector to help Māori people whilst operating within the Western-centric health sector. Karena (2009) illustrated the many alignments between Māori and Western models. Models he presented acknowledged the requirement of a holistic approach to the development of a person's well-being or their mauri ora. The holistic approach to the healing process is inclusive of wairua, tinana, hinengaro and whānau, and extends to include the community and society. Karena (2009) aligned Beck's Cognitive Behavioural Therapy to Durie's model of Whare Tapa Wha; Piaget's Stages of Intellectual Development to Elkington's Pūrakau model; Maslow's Hierarchy of Needs Motivational model to Mataira' Tuakiri o te Tangata model; Perl's Gestalt model to Huata' Poutama model and, Bronfenbrenners' Bio-ecology of Human Development to Pere's Te Wheke model. Similar alignments can be made between Western and kaupapa-Māori education and social models and theories that can inform art and design curriculum in the tertiary sector.

The narrative of the separation of Papatūānuku and Ranginui illustrates how te ao Māori was created. This creative process is illustrated in Lambert's Takarangi (double spiral) model, as articulated by Edwards (2009) (see Figure 3.1). The double spiral design represents the balancing forces within the universe and Lambert relates the takarangi design to the union of Papatūānuku and Ranginui. In their intimate state of union, the takarangi design is two-dimensional and in essence flat. However, as a result of their separation the spirals formed a dual vortex, which characterises two dimensions of te ao Māori, Te Kauae Raro (things terrestrial, the seen, the physical, Papatūānuku) and Te Kauae Runga (things celestial, the unseen, Ranginui). The opposing forces that resulted from this separation illustrate the constant state of flux and resistance that enabled the creation to occur and evolve through reflection and development (Edwards, 2009, pp. 34-41). In describing these forces, Edwards refers to the eternal links and evolution.

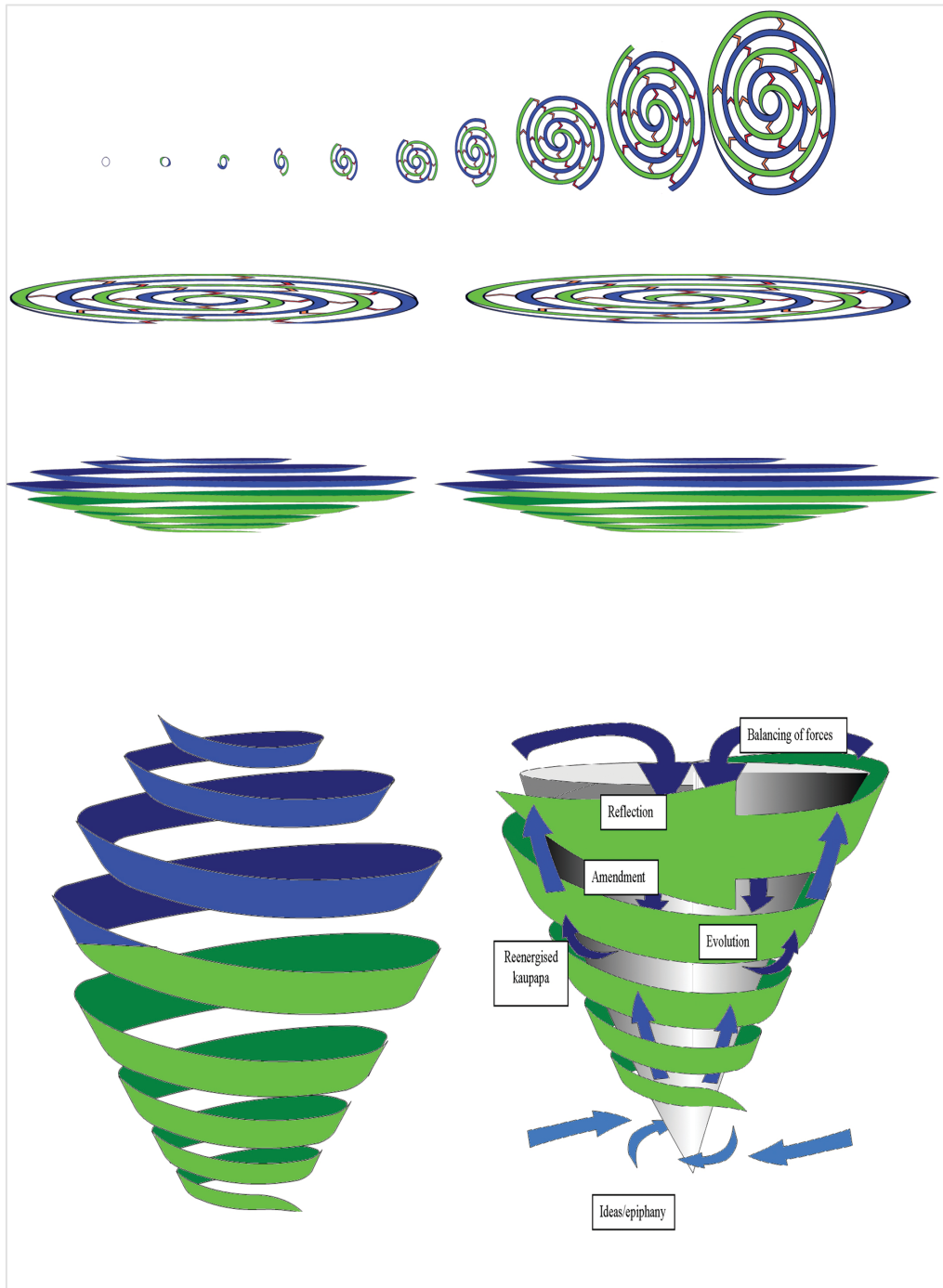


Figure 3.1 Lambert's Takarangi model (Source: Edwards, 2009, pp. 34-41)

Though he does not elaborate on these forces, it could be inferred through the creative narrative of Papatūānuku and Ranginui, that the eternal links are in reference to the aroha (love) between Papatūānuku and Ranginui which is transmitted through Tāne, and the pou-tiri-ao (standing guardians) that he erected and appointed to keep his parents apart (Whatahoro, 1913, p. 133). These pou-tiri-

ao manifest in the acts of aroha, such as āhurutanga, kaitiakitanga, whanaungatanga (relationships or kinship), manaakitanga (hospitality), ūkaipo (origin, mother), kotahitanga (oneness, unity), rangatiratanga (leadership) and tohungatanga (mastery). Pou-tiri-ao acknowledges the sharing of space and time allowing differing world views, ideas and people to engage with each other safely via their similarities in pursuit of a mutually beneficial relationship.

The same creative energy also exists within the dynamic reciprocal nature of ako (learning and teaching), and in research and development. The principle of ako falls naturally in-line with education or the ascertaining of knowledge. G. Smith (1987) explains the dynamics that are embedded in the term ako, which simultaneously means to teach and to learn (p. 1). It is also reflected in the terms akonga, which means student and kaiako, which means teacher.

Ako relates to the process that informs both positions. Ako epitomises Māori pedagogy and contributes to the process of transformation. It is not restricted to the walls within classrooms and educational institutions; it can also occur within communities. When the student is placed at the centre of learning, the community and society can become the pou-tiri-ao, or the nurturing and support mechanisms required by the student. Such support is required so that students may give back to the communities that aided in their development and become active citizens, locally, nationally and globally.

The community support system is reflected in the Pā Harakeke model (see Figure 3.2) and whakataukī (proverb) and reminds us of the importance of the child and student-centred community to ensure the survival of the human race (Pā Harakeke Eco-cultural Centre, 2012).

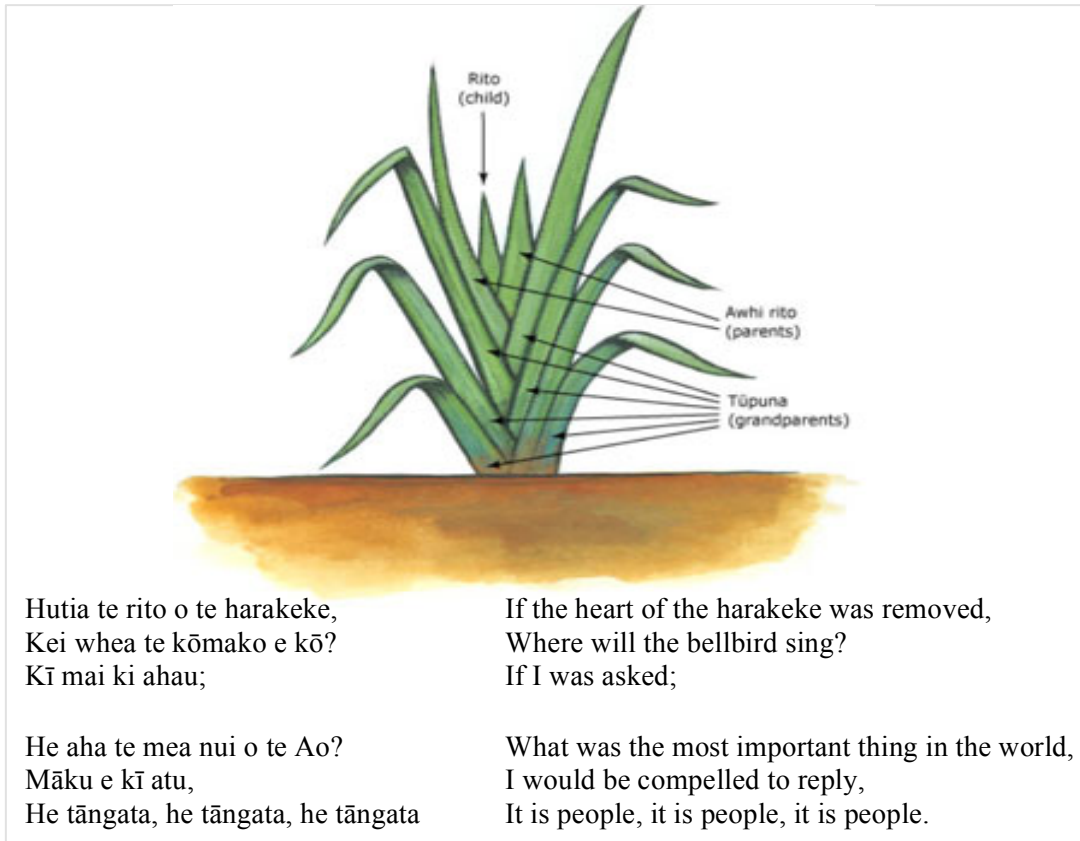


Figure 3.2 Pā Harakeke (Source: Pa Harakeke Eco-cultural Centre, 2012).

The heart of te ao Māori:

- is based on mana rather than power – influencing the nature of relationships between humans, and humans and the natural world (manaakitanga).
- recognises and fosters the ‘interconnectedness’ of all things – influencing, among other aspects, the way in which resources are harvested and then apportioned (whanaungatanga).
- sees excellence or the pinnacle of human achievement as the expression of mana in the person – influencing the way in which an individual is taught and knowledge is passed from one to another (tohungatanga).
- recognises the ebb and flow of human existence – empowerment and disempowerment – and places importance upon places and experiences in which healing and renewal takes place (ūkaipō).
- understands that meaningful action takes place when groups of motivated individuals are woven together in meaningful ways (rangatiratanga).
- asserts that ultimate reality exists beyond our normal and ordinary circumstances, but is able to express itself in our normal circumstances. The chief feature of ultimate reality is ‘oneness’ (kotahitanga) (Royal, 2007, p. 12).

Rangihau’s ideological model (see Figure 3.3) identifies key Māori concepts that are encompassed within Māoritanga (Ka’ai & Higgins, 2004. p. 16). The concept Pākehātanga reflects the impact of Industrialism, which is the foundation of modern society in Aotearoa New Zealand. Though Rangihau’s model is two-dimensional and is represented as a static image, it should be acknowledged that society, like life, is a living organism and is in a constant state of movement and creation.

Rangihau’s model illustrates the interconnectivity of each concept. These concepts are points of engagements and underpinning each concept are a multitude of practices, philosophies and more concepts, including those already identified in the model. For example, encompassed within toi are such concepts as taonga, tohunga, ako and āhurutanga, mana, wairua, tapu and so forth.

Ka’ai and Higgins (2004) arranged some of the concepts identified by Rangihau into social institutions, social relationships and, spiritual and physical relationships. They define the concepts and in some instances provide a context in which the concept is applied and are presented in Table 3.1.

Table 3.1 Rangihau’s social concepts

Social Institutions	
Hākari	A special feast or banquet, usually at the end of a hui where people have gathered for a particular purpose or function, for example, at the end of a tangihanga. The hākari is one of the instruments used to remove tapu (whakanoa).
Hui	A term to describe any form of gathering or meeting that follows Māori protocol. For example, pōhiri, tangihanga, or a marae committee meeting.
Marae	A term known throughout the Pacific, where it refers to a ritual site; in contemporary Aotearoa New Zealand this refers to a complex of buildings and the surrounding lands.

Tangihanga	A death ritual where the deceased person lies in state for a period from three days to one week depending on circumstances, This usually takes place on the marae and takes precedence over other hui. The mourning process allows for the open expression of grief, wailing and shedding of tears as a means of healing people after their loss.
Wharekura	A traditional institution of higher learning, sometimes referred to as whare wānanga. Kura refers to something highly prized, as mātauranga Māori was in te ao Māori. In modern times, this term has been adopted by kaupapa Māori educational initiatives.

Social Relationships	
Kainga	A term used to describe a person's home; sometimes called kāinga tūturu. Kāinga also refers to unfortified settlements in the pre-contact period. The term is linked closely with other cultural concepts such as tūrangawaewae and ahikā.
Mana	A term closely linked to the concept of tapu used to refer to authority, power, control, influence and prestige in relation to atua, people, land and the environment. Mana is linked to other cultural concepts such as tuakana/teina, whakapapa, and rangatiratanga.
Noa/Whakanoa	Terms related to the freeing of an entity from tapu restrictions. For example, the hākari at the end of a tangihanga releases participants from the mourning process.
Tapu	A term describing the influence of atua within the universe and over all things animate (people, insects, animals) and inanimate (mountains, rivers, waka). It also relates to a system of protective prohibitions or restrictions which control relationships between entities (people, land, environment) and the respective expressions of tapu.

Tūrangawaewae	A term used to locate the very source of origins of a person's whakapapa. Sometimes referred to as one's 'roots' or place of belonging, for example, one's whānau, hapū and iwi histories and aspirations, including genealogy, performing arts, whakataukī, cultural obligations and responsibilities, and politics.
Whanaungatanga	A term describing the kinship network which links Māori to their whānau, hapū, iwi and te ao Māori. It is a cultural framework for Māori identity.

Spiritual and Physical Relationships	
Wairua	A term describing a spiritual life principle of a person and the relationship they have with the world around them. Wairua crosses between the physical and spiritual dimensions and includes the various levels of consciousness that drive certain behaviour in particular situations. Associated cultural concepts include mauri and tapu.
Hinengaro	A term to describe a person's mind, both the conscious and the unconscious. It relates to the ability of people to intellectualise about themselves and the world around them.
Tinana	A term to describe the physical reality of a person, i.e. the body.
Mauri	A term used to describe a life force or life principle and ethos of all objects both animate and inanimate within the universe. This life force can be focused into a material object. Carved mauri stones were buried in tribal lands to maintain the mauri, or fruitfulness of crops under Rongo. Like mana, mauri could be strengthened, diminished or transmitted. It is associated closely with other cultural concepts such as atua, tapu, mana and wairua.
Kai	A term commonly used to describe food. It is closely associated with cultural concepts such as manaakitanga.

Whenua	A term commonly used to refer to land. However, it is linked to the notion of birth in that it also refers to the placenta, which according to tikanga Māori is returned to the land. The act of giving birth is referred to as whānau. The term hapū in this context refers to being pregnant. Therefore, the term whenua underpins the kinship structure and the very essence of Māori society.
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(Adapted from Ka'ai & Higgins. 2004, pp. 17-19)

The linking lines within the Rangihau's model (see Figure 3.3) delineate the connectivity between each and all the concepts. The relationships formed by the connections are important for within them lay the experiences, resources and practices that the student may encounter whilst developing their understanding and knowing.

Therefore, each concept in the Rangihau model has concentric circles radiating from their centre (Figure 3.4, see foldout on page 33), illustrating the need for engagement with their societies and communities; its environmental and human constructs. Concentric circles emulate the haehae and pātaka seen in carvings (see Figure 3.5) or the rings of a tree. They illustrate the balancing of opposites, the harmonising of positive and negative spaces and, are a reminder of the energy flowing through all things, which is mauri.

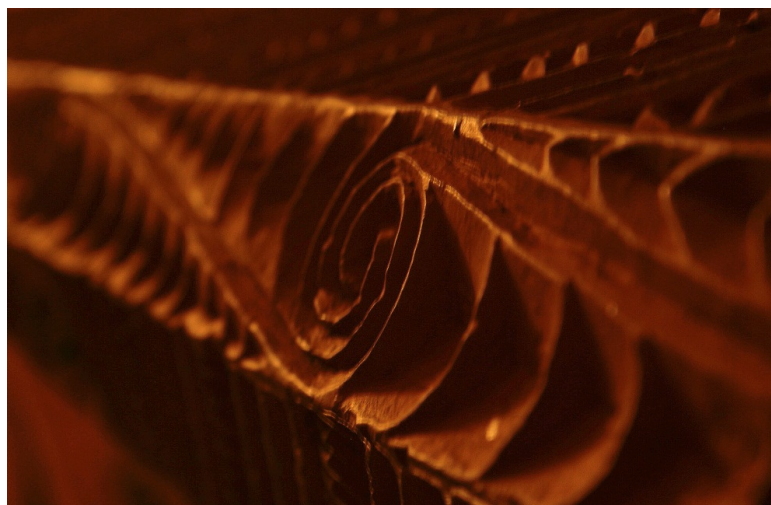


Figure 3.5 Carved takarangi from the poutokomanawa (centre pole) in Te Hotunui
(Photograph credit: Paul Scot Smith)

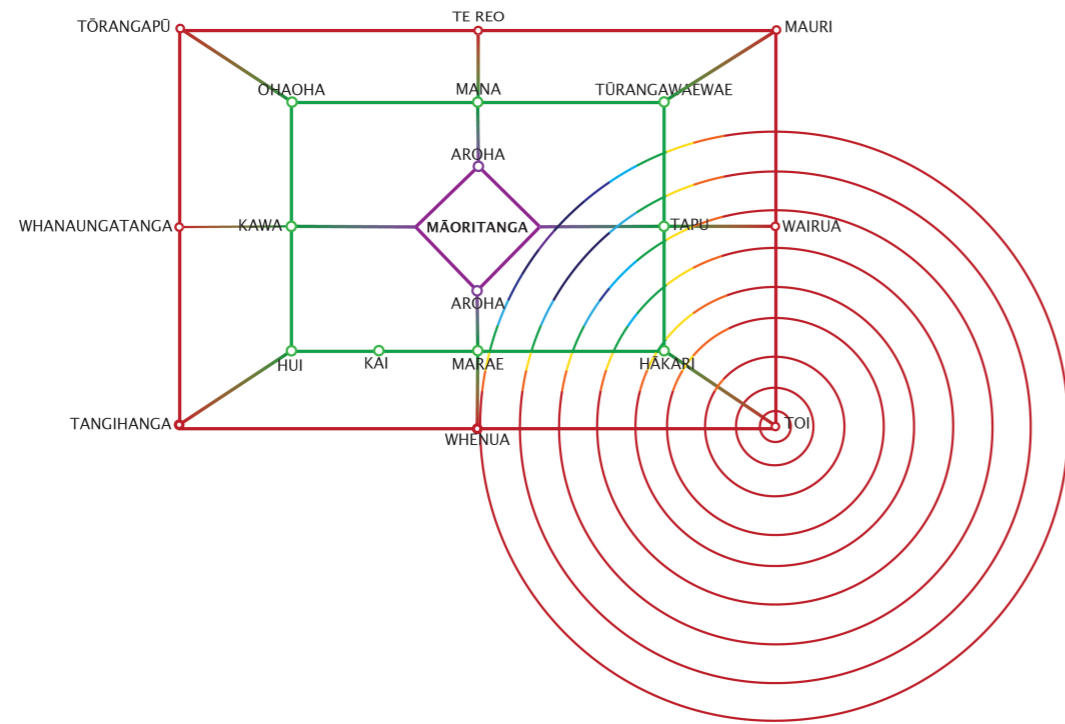


Figure 3.4 Rangihau's ideological model with concentric circles

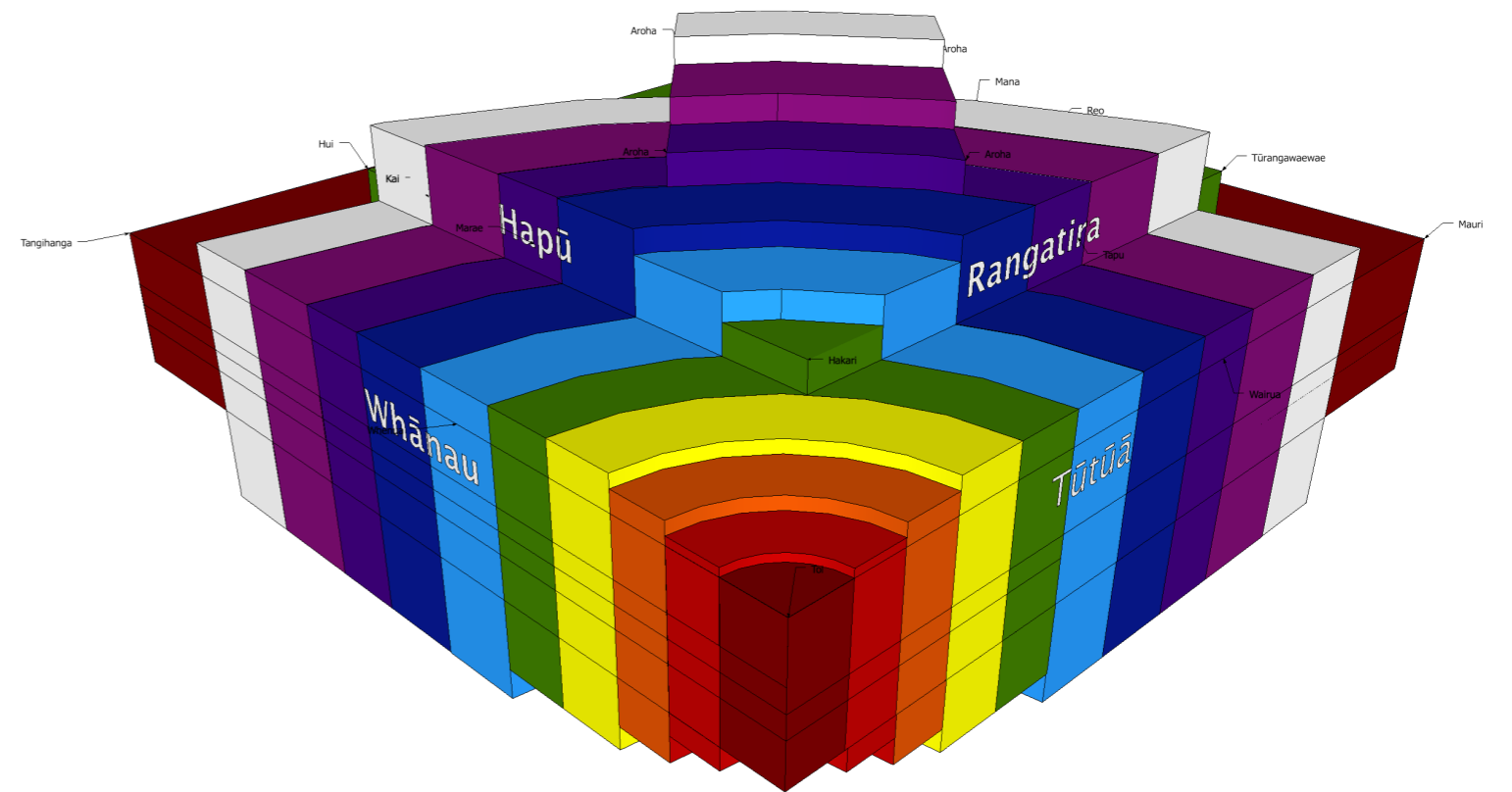


Figure 3.7 Māori social world view model

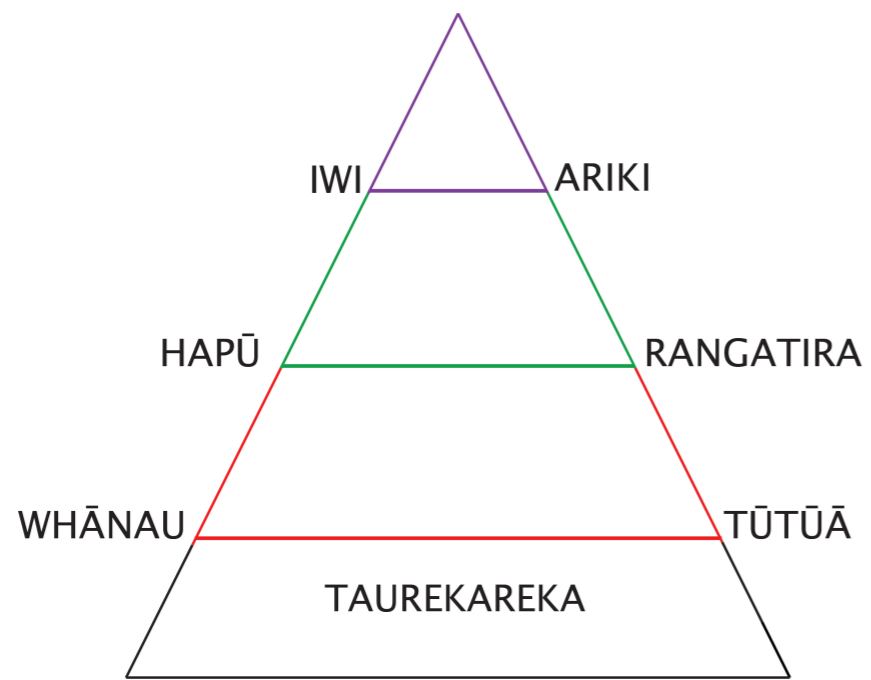


Figure 3.6 Ka'ai and Higgins' Māori social structure model

To illustrate how these connecting concepts may interact in relation to *toi*, a practicing artist within *te ao Māori* may engage in multiple concepts simultaneously such as *wairua* and *whenua* (land). For example, materials are sourced from *Papatūānuku*, the *whenua*, connecting the practitioner to *te ao atua* through *karakia* and *wairua*. This practice ensures that resources are respected and maintained for the prosperity of future generations. In *te ao Māori*, this practice is still strongly evident today in the observance of customary practices of *raranga* (weaving) and *whakairo rākau*. All practices require permission to be granted from the *kaitiaki* (guardians both mortal and spiritual) of the forest and *whenua* to safely harvest and use the resources, and to keep the practitioner safe.

The tree is an apt and common metaphor used in *te ao Māori* as it indicates growth upward and outward. Art education located within *toi* in Rangihau's ideological model highlights that art education is of relevance to society and therefore has a purpose and a responsibility to others. If Rangihau's model is fused with Ka'ai and Higgin's (2004) triangular diagram (see Figure 3.6, see foldout page 33) on Māori social structure, a *poutama* (staircase) is formed; thus ascension to gain knowledge becomes visible in a three-dimensional model (see Figure 3.7, see foldout page 33). This model depicts a bridge between the community and the academy requiring the art practitioner or student to become actively involved in both the academy and the community to expand their learning and grow in their art practice.

The broader outer level concepts seen within Rangihau's model (see Figure 3.3) draw inspiration, discussions and materials derived from their neighbourhood and *whānau*. The next level requires the practitioner or student to engage with *hapū* or local community allowing for the student's knowledge to be extended. Finally, the internal higher level of *aroha* is related to the interconnectedness of the greater community or *iwi*. Here students and practitioners begin to comprehend the importance of respect and love. They realise the value of knowledge that has been shared and the need for it to be continually disseminated back into their communities. It is through the involvement of learning within the community that students learn that knowledge is the property of the collective and not the

individual. At all stages, the art and new knowledge produced, is to be reciprocated back in some way to the community, be it to the whānau, hapū or iwi. Aroha that runs through the core of te ao Māori permeates through every level, realm, idea, space and time in te ao Māori.

Implicit in Rangihau’s model are the influences society can have on a student’s art education or the development of their art practice. The reciprocation from the student to society is illustrated in Pere’s (1997, p. 5) model of Māori education.

Pere’s Te Aorangi model (see Figure 3.8) mirrors Rangihau’s model, as many of the concepts in both models are the same or align to concepts within the other’s model. The difference between the two is that Rangihau’s model locates the Māori collective and Māori society at the centre, whereas, Pere’s model is concerned with tamariki (children), the child or student. In locating where a student’s learning may commence on Rangihau’s and Pere’s models and then overlaying the models at that point begins to illustrate the nature of Ako model (see Figure 3.9).

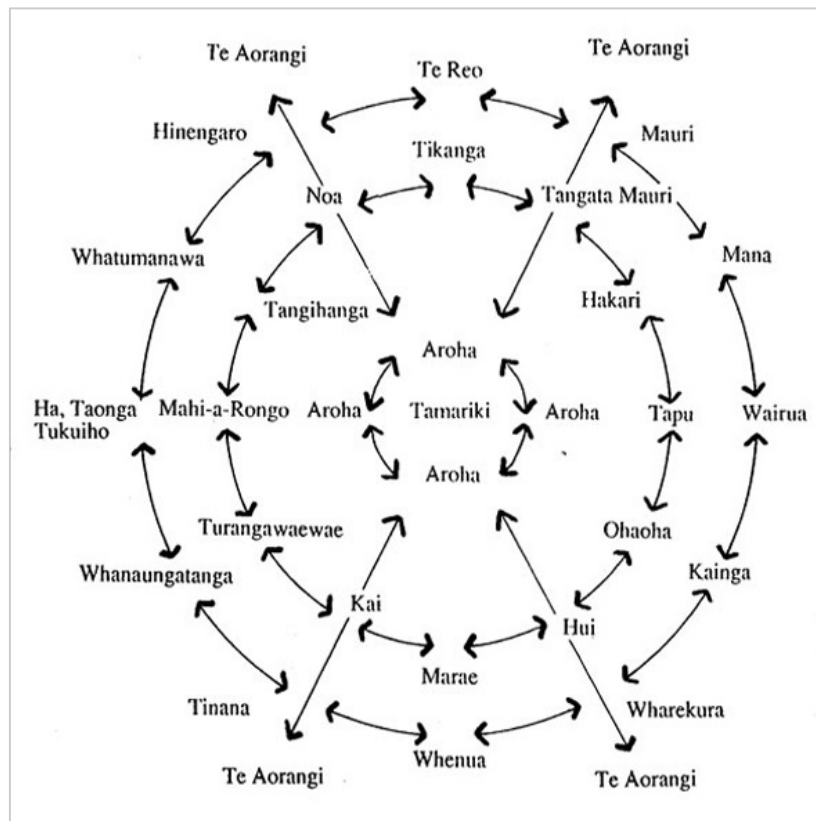


Figure 3.8 Pere’s Te Aorangi model (Source: Pere, 1997, p. 5)

In considering the intersections of Rangihau's and Pere's models, it is not unreasonable to suggest that when all students enter a tertiary art and design programme that their love for toi has already been inspired, nurtured, harnessed and supported within other contexts including the communities they have come from. Furthermore, it is not unreasonable for students to expect that their educators would continue this nurturing practice reflecting a bi-world view curriculum and pedagogy thus mirroring the student's world view. This being the case, these students would transition well into a tertiary environment and be on a pathway to success.

Mahi-a-Rongo (peaceful pursuits) like Arts and Crafts (Pere, 1997. p. 52), as mentioned above, pertains to the development of the arts noting their connectedness to wairua and whenua. Hā (breath) and Taonga tuku iho (heirloom) refer to the act of reciprocity between education and the community. Hā refers to the peaceful breath of ĀIŌ Wairua (contented state of being) and Taonga tuku iho refers to the treasures that have been passed down. Like Rangihau's model, Te Aorangi (Pere, 1997) is in a constant state of movement and is represented by its circular formation and arrowed arcs and lines. Because of this movement, students can interchange and rotate these circles to align with the concept which they want to pursue in their learning. Like Rangihau's model, the principle idea is that everything is interconnected and inclusive.

In students' learning it is aroha that aids in transitioning and transcending the learner to a more intimate understanding of their community from whānau to hapū to iwi. At each elevation of learning Pere's Te Aorangi model is reapplied.

In considering the journey a student may take when learning within the Ako model (see Figure 3.9), this model can be converted and used as a learning tool, like a datawheel (see Figure 3.10). Coloured rings indicate Pere's student-centred model and the white rings indicate the social influences from Rangihau's model discussed by Ka'ai and Higgins (2004). Each ring can rotate as the student determines their learning focus. The line of 12 o'clock is the pathway of learning. As the student determines this pathway of learning they must choose a concept

and development. Tangaere positions Māori human development as the essence of Māori knowledge. “It contains the knowledge of ‘how’ and ‘why’ for the universe and explains the place for people within this universe” (p. 111), again acknowledging people’s pursuit to gain celestial knowledge.

Tangaere’s interpretation of the poutama (see Figure 3.11) demonstrates the stages of acquiring knowledge. The plateau represents a space where the student engages in the process of reflection on the task, activity or knowledge. Once the student is confident that they understand the knowledge, activity or task they can then progress to the next level.

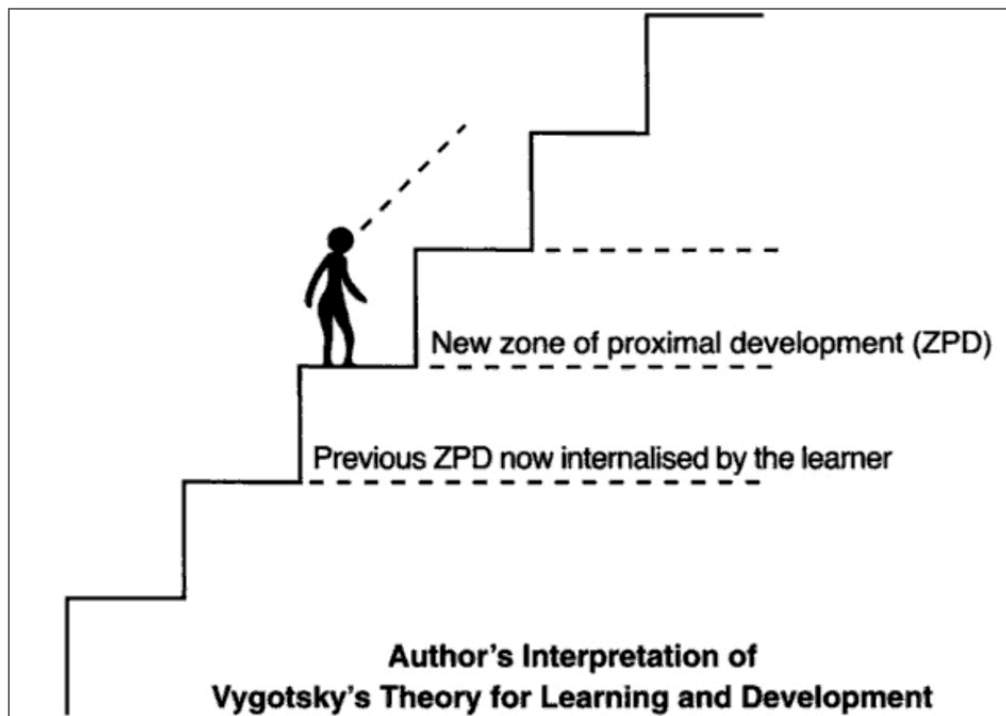


Figure 3.11 Tangaere’s poutama model (Source: Tangaere, 1996, p. 49).

The ascent represents the period where a new task or knowledge is presented to the student. Here the student may require assistance from others, be they whānau/family, friends, lecturers/teachers/tutors, until the student can complete the task on their own and reflect critically upon their practice.

Within the education context, this ascension could be seen through the stages of mastery within wānanga (focused group discussions and learning). Best (2005)

observed the levels of learning within wānanga as students progressed to tohunga status and its varying degrees (pp. 263-274). Though terms may vary from iwi to iwi, it is the ascension to gain knowledge that is of relevance in this research.

If similarities can be identified between Māori and Western ideals, philosophies and aims of education, a more cohesive partnership may be possible within Aotearoa New Zealand’s education system. Hook (2007) argues that education underpinned by manaaki (caring) and aroha can be universal (pp. 10-11). Therefore, based on the principles of manaaki and aroha, it is reasonable to propose that a bi-world view curriculum could empower all students, Māori and non-Māori; where traditions, values and practices from both cultures enable collaborations and development between two world views to be made respectfully and safely.

Western models and theories of society and education

Vygotsky’s sociocultural theory and Bronfenbrenner’s ecological development theory (see Figure 3.12) feature prominently in Western education and it is here that similarities can be made to Māori concepts, ideals and models.

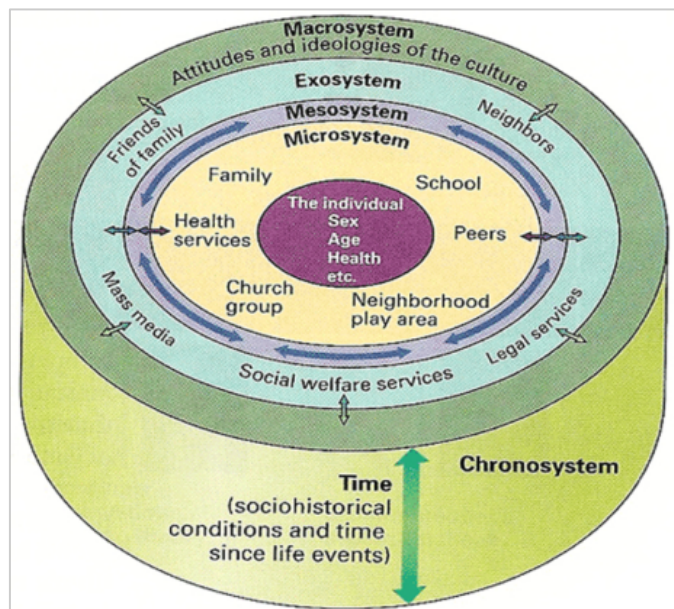


Figure 3.12 Bronfenbrenner’s ecological development model
(Source: Santrock, 2007, p. 49)

Bronfenbrenner ecological model considers the impact the environment and people have on the child or student's development. With the student nested within the centre, Bronfenbrenner (1979) reflects the circles of influence by the zones of microsystem, mesosystem, exosystem and macrosystem. He also establishes the sociohistorical conditions providing a time continuum factor in his model that is a reminder that society and learning is in a constant state of change. The microsystem identifies the interrelationship the student or child has in their immediate face-to-face settings (p. 7). The "mesosystem comprises the interrelationships among two or more settings" in which the student actively participates (p. 25). The exosystem identifies the influences that impact on the student's development, however, the student does not come in direct contact with these (pp. 7-8). The macrosystem relates to the "overarching patterns of ideology and organization of the institutions common to a particular culture or subculture" (p. 8). Bronfenbrenner argues strongly that if the school mirrors the home environment, students make the transition with ease (as cited in Tangaere, 2012, p. 90). Therefore it follows, that if the tertiary institution mirrors the community from which the students come, students will make the transition into the art and design programme with ease.

Vygotsky's sociocultural theory argues strongly for the need for students to develop their cognitive intelligence by being immersed or having the opportunity to interact in social and cultural activities. Vygotsky (1978) proposes that the student first learns within the community context; that is, knowledge is engaged in externally and then internalised and reflected upon by the students (pp. 86-87).

Vygotsky's zone of proximal development (ZPD) (see Figure 3.13) is "the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance, or in collaboration with more capable peers" (Vygotsky, 1978, p. 86).

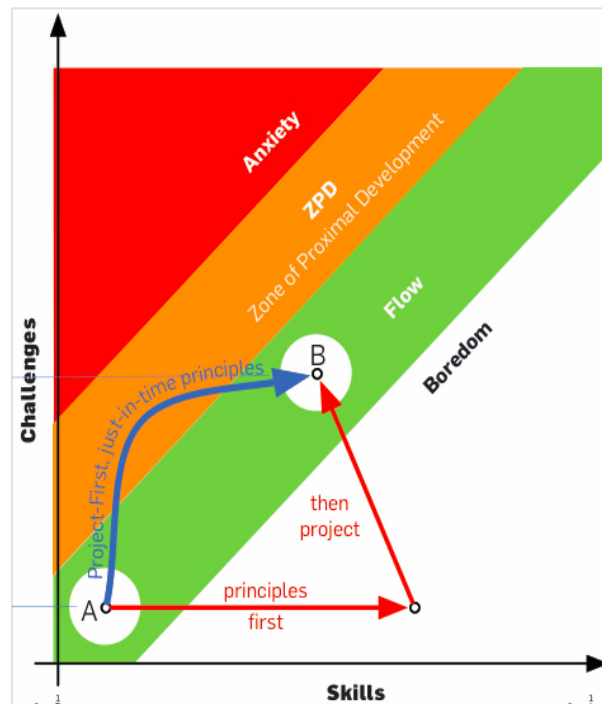


Figure 3.13 Vygotsky's zones of proximal development (Source: Falkner, 2012)

The ZPD emphasises that students with the help of their educators are taught to recognise their own limitations and that their development will only progress with the help of another. Therefore, learning is a social and cultural phenomena rather than an isolated occurrence experienced by the individual (Kouzlin, Gindis, Ageyev & Miller, 2003, p. 1). ZPD illustrates the ascension and the reciprocal nature of learning in which Tangaere demonstrated in the poutama.

This learning process mirrors the creative development process that takes ideas from the virtual abstract and manifests them into a physical output. The creative process involves the repetitive stages of observation, reflection and making. There are many models showing the creative process however, special reference is made to the models developed by Bunnell (n.d.) (see Figure 3.15) and Dubberly Design Office (DDO) (2010) (see Figure 3.14).

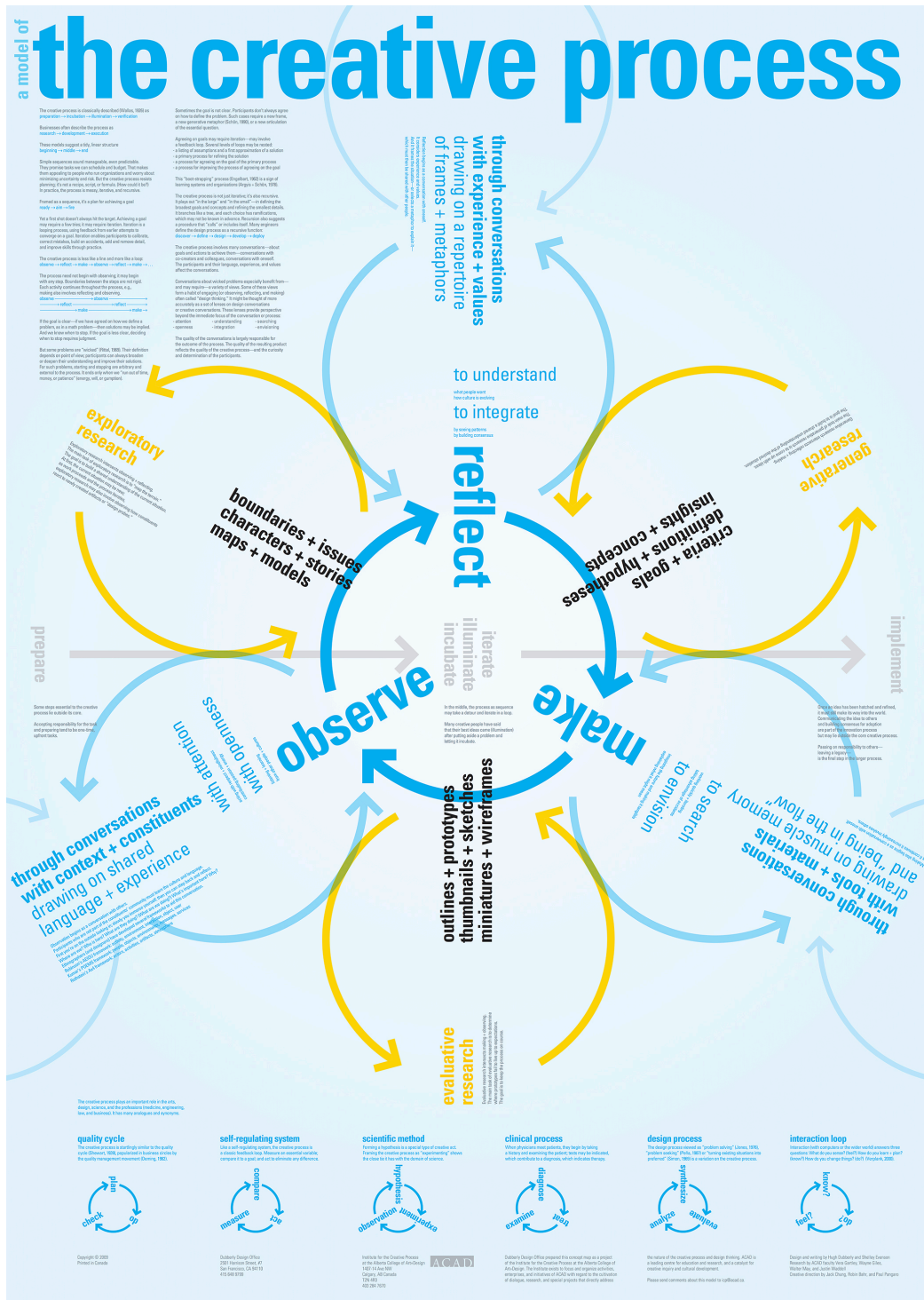


Figure 3.14 DDO creative process (Source: DDO, 2010)

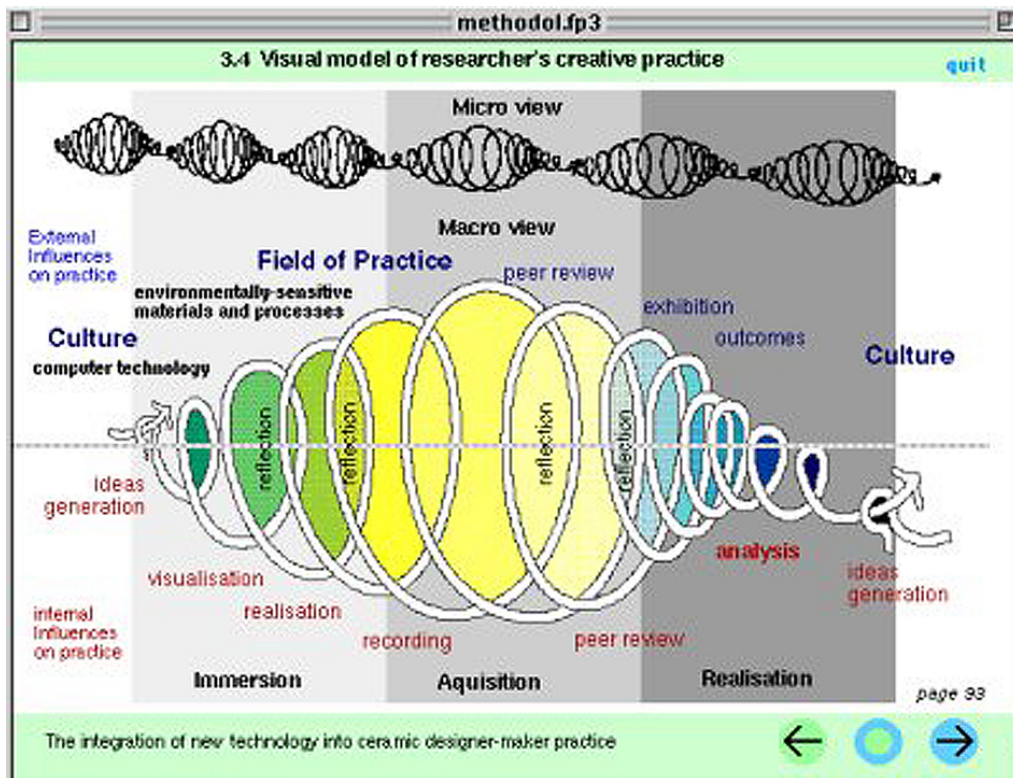


Figure 3.15 Bunnell's creative practice model (Source: Bunnell, n.d.)

Both models show the dynamic nature of creating. Bunnell's model in particular, represents how creation is a never-ending process. The micro view illustrates the ebb and flow nature of creativity through time as an idea is expanded upon and then refined until an output is manifested. The spiral reflects the repetitive constant motion of gaining knowledge, applying the knowledge, reflecting upon the application, refining the work and then repeating the process until completion.

DDO's creative process model breaks down what is occurring at each stage of the process as it progresses over time. In demonstrating the creative process DDO show terminology used in disciplines pertaining to the arts, design, science and professions such as medicine, engineering, law and business. This highlights the universal nature and process of creation model, and it is simply the terminology and context that changes.

In considering the various forces of creativity, one must consider the influence of physics. Some physicists have pushed past the rational ways of documenting experiences conceived in Newtonian physics, which were founded in the age of Intellectualism and are now beginning to investigate the unpredictable nature of quantum physics. Chopra (1989) describes Newtonian physics as the interactions between “solid bodies, straight-line motion, and fixed constants”. Newtonian physics are events within the sensory world that can be logically deduced through cause and effect, allowing results to be predicted. Quantum physics investigates the processes or interactions that lay outside the physical world of logic, physics, linear time and space, and rationale (Chopra, 1989, p.p. 97-98; Preparata, 2002, p.p. 1-2). Chopra illustrated quantum physics in his illustration (see Figure 3.16) showing how transformation occurs to enable a thought or idea to materialise.

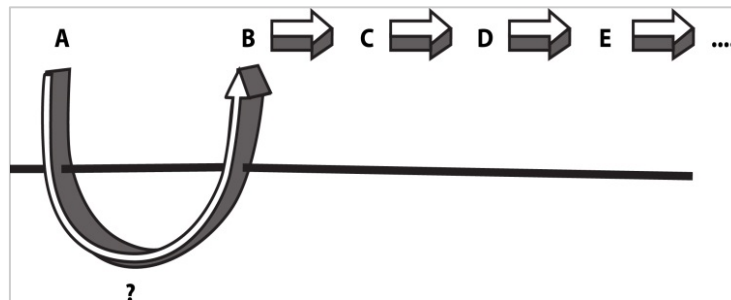


Figure 3.16 Quantum physics process (Source: Chopra, 1989, p. 100)

Quantum is the “smallest unit that can be called particlelike [*sic*]” and cannot be broken down any smaller. It is a realm of possibility, miracles, eternity and intelligence. It is celestial (Chopra, 1989, pp. 95-101).

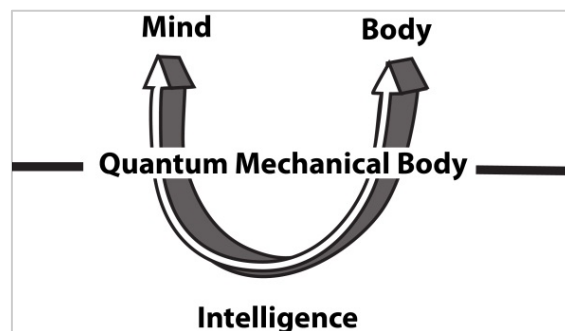


Figure 3.17 Quantum mechanics of the human body (Source: Chopra, 1989, p. 106)

Educators (Bawden, 1991; Dugan & Gudkovs, 2012; Hindes, 2009; Kessler, 2000, 2012; Kumar, 2010; Robinson, 2010, February; Shuker, 2005; Steiner, 1919) have investigated what occurs within the body and mind that affects the outcome, that is, the attainment of new knowledge. Stages of knowledge have been outlined as practical, propositional and experiential (Heron, 1999, p. 122). These stages can align respectively with the Māori stages of knowing including mōhiotanga, mātauranga and māramatanga. Heron (1999) presents a fourth way of knowing, where experiential knowing sets up the grounding for propositional knowing. Heron calls this fourth stage presentational knowing and is “an intuitive grasp of the significance of patterns expressed” (p. 122).

Presentational knowing is an extension of Goethe’s Delicate Empiricism where Goethe sought attunement “to what is experienced, refraining as far as possible from trying to fit the experience into any preconceived ideas or theories” (Naydler, 1996, p. 70). Delicate Empiricism is an epistemological process that requires the student to “take the lead from the phenomena, allowing them to speak, and silencing the [student’s] own urges to rush into prematurely explanatory hypotheses” (Naydler, 1996, p. 71). Goethe proposed that in order to gain knowledge from a subject matter, students must become one with the object. This process enables the student to extend their knowledge inward, shifting their consciousness of the object from one of physical and/or chemical matter, to one of spiritual subject (Naydler, 1996, p. 48). Thus there is a refocusing from the outer object to inner responses.

Seeley and Reason (2008) adopted and applied Delicate Empiricism to the art making process, enabling a relationship to form between the artist and the subject. For an artist or student, the relationship would be the interaction between themselves and their subject matter, be it an idea or a physical form. When the artwork is being looked upon, either by the artists or another as an object rather than a work in progress, the relationship develops through conversation between the beholder and the artwork. Delicate Empiricism highlights the “importance of sensitivity and attunement in the moment of relationship and creating meaning in our lives” (Reason & Bradbury, 2001, p. 9).

Seeley and Reason's (2008) rendering of Delicate Empiricism, where students gain knowledge by becoming one with the medium or their subject matter, is concerned with presentational knowing and includes, sensuous encounter, suspending, bodying forth and being in-formed. The result and purpose of this process of learning is to ascend student's knowing towards propositional knowing. It is the reflective part of the creative process that occurs internally within the student. It is the inquiry into the aesthetic experience².

Sensuous encounter is the first stage of engagement of presentational knowing. It requires "all our ways of sensing to experience the world directly with a whole-body sense of curiosity and appreciation for the glorious mundane"³ (Seeley & Reason, 2008, p. 30). Sensuous encounter enters into a sensory dialogue within the body preparing the body to experience the second stage, suspending. Suspending awakens the sense of anticipation acknowledging the awe of the sublime, the fear of the unknown and the thrill in curiosity.

Suspending invites more of our (body) mind to 'report in'... [It] allows the next responsive impulse to emerge from the whole body and not as a premeditated idea had in advance of taking action. Suspension means staying open to what the imagination brings up (Seeley & Reason, 2008, p. 35). The longer this dialogue occurs, the more engaged the beholder becomes with the object and they engage in conversation with the object. It is at this stage Seeley and Reason advise that knowledge transcends from knowing about a subject matter, be it abstract or physical, to more fully knowing the subject matter. This knowing is bodying forth, which is the third stage to presentational knowing.

Bodying forth initiates the internal sensory dialogue experienced in sensuous encounter and suspending it is expressed externally through body gestures or physical reaction. Seeley and Reason (2008) state that:

² Robinson (2010, October) describes aesthetics as an experience (on which your senses are operating at their peak. When you are present in the current moment. When you are resonating with the excitement of the thing you are experiencing". It is the opposite of anesthetic, which numbs the sense. Aesthetics is when all your sense are stimulate simultaneously".

³ Glorious mundane: that which is intensely delightful of this world, the wonderful everyday stuff of life (Seeley & Reason, 2008, p. 30).

we have 'got to know' through sensuous encountering and suspending...operating within body gestures (glances, blushes, sigh and held breath), and through the body, mediated by the materials and tools used as channels for expression (paper and pencils, clay, singing, dancing) (pp. 40-41).

This process exemplifies what occurs in the quantum mechanical body (see Figure 3.15). The encounter ignites a thought or idea in the mind (Point A) and the stage of suspension is where the intellect (Intelligence) formulates an appropriate response (Point B) expressing it in bodying-forth (pp. 31 & 43-44).

These three transitions lead to being in-formed, which enables the student to be constantly engaged with their surroundings, to be inspired by them and to be informed by them. It allows the student to simultaneously be the "perceiver" and "creator". Continual experiences of these four stages lead to what Seeley and Reason (2008) describe as a "universal power". They maintain that:

if we can keep open and allow a response to be called forth, we stand a chance of the personal and the universal uniting – the subjective immediacy and an objective (or intersubjective) immortality to be expressed at the same time in one gesture – aha – which is at once evocative of the particular and resonant of the universal (p. 42).

Presentational knowing can relate to the process of *ihi*, *wehi* and *wana*. Presentational knowing enables students to consciously identify the stages of engagement they are encountering within their learning. It encourages students to engage in a full sensory experience and to question what they encounter and be a curious observer of their own reactions. It is in this process of enquiry that students create their self-identity that will direct their inquiry and development into propositional knowledge. Adopting the process of presentational knowing prescribed by Seeley and Reason (2008), for students and artists to develop their knowledge enables them "to glimpse the workings of the divine within nature" (Naydler, 1996, p. 48) and within themselves, therefore, opening students' imagination to endless possibilities.

Kotahitanga

This chapter has discussed some of the social and educational models and theories within te ao Māori and Western education.

Table 3.3 Creative, social and educational theories and models: Western mainstream and te ao Māori

Western mainstream	Te ao Māori
Dubberly Design Office – The creative process model Bunnell – Visual Model of Creative Practice	Lambert – Takarangi
Brofenbrenner – Ecological Perspective of Development	Pā Harakeke Eco-cultural Centre – Pā Harakeke model Rangihau – Social ideology model Pere – Te Aorangi model Ka'ai & Higgins – Māori Social Structures
Vygotsky – Zones Proximal Development	Tangaere – Poutama model
Heron – Experiential knowing, propositional knowing and practical knowing	Royal – Mōhiotanga, mātauranga and māramatanga
Goethe – Delicate empiricism Seeley and Reason – Presentational knowing (sensuous encounter, suspending, bodying forth and being in-formed)	Marsden and Kruger – Ihi, wehi and wana/mana

Table 3.3 above identifies some of the similarities that exist between the models and theories. Identifying similarities in the two world views can establish a potential blueprint from which a bi-world view tertiary curriculum can be created. Such a curriculum must recognise both world views as legitimate, valid and complementary. With the convergence of two cultures, a third space is created (Greenwood, 1999, p. 10). However, for this space to flourish the curriculum, the educators and the support systems within that space need to reflect a bi-world view as depicted in Figure 3.18 (see foldout page 50).

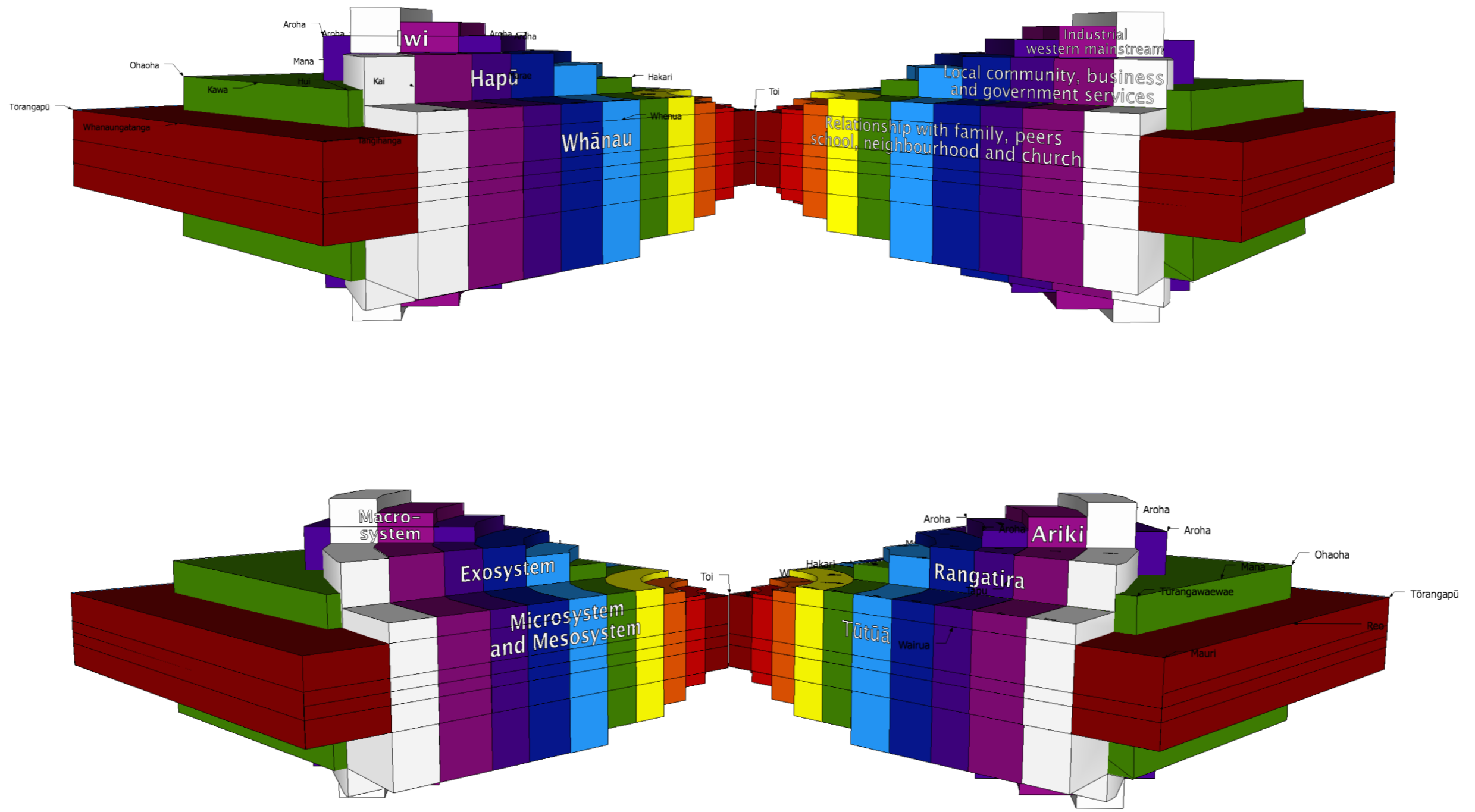


Figure 3.18 Bi-worldview

Te Mauri Pakeaka

Technology entrepreneur, Steve Jobs stated:

Creativity is just connecting things. When you ask creative people how they did something, they feel a little guilty because they didn't really do it, they just saw something. It seemed obvious to them after a while. That's because they were able to connect experiences they've had and synthesize new things. And the reason they were able to do that was that they've had more experiences or they have thought more about their experiences than other people. Unfortunately, that's too rare a commodity. A lot of people in our industry haven't had very diverse experiences. So they don't have enough dots to connect, and they end up with very linear solutions without a broad perspective on the problem. The broader one's understanding of the human experience, the better design we will have (cited in Dunn, 2011).

Jobs asserts that to be creative, one needs to be eclectic. He suggests that the increase in a multitude of diverse experience will aid in people becoming more creative. This broadening of experiences could be implanted into education in Aotearoa New Zealand through adopting a compulsory bi-world view curriculum. This would contextualise the learning to Aotearoa New Zealand providing the foundations for students to bring their own unique world views into their lessons. Greenwood and Wilson (2006) described the powerful potentiality that is created when two entities come together. They refer to the formal process of the pōwhiri (formal welcoming) as an example of where this is played out. Greenwood (1999) described how the “unmapped territory [that] opens out through sustained encounter between two independent cultures” (p. 8) develops a ‘third space’. Wilson described this as the “third face of New Zealand [which] may become visible to the outside [global] world” (cited in Greenwood, 1999, p. 9). This third space or third face that Wilson strived to achieve in the Te Mauri Pakeaka project aimed to create a space where Māori and non-Māori could engage safely. The Te Mauri Pakeaka project aimed to “bridge the gap that was apparent in the monoculture educational curriculum of the 1960s to 1980s”, (Greenwood, 1999, p. 11) and looked to enable students and educators to walk both worlds productively and effectively. Te Mauri Pakeaka was based on the arts – visual, storytelling and drama, and connected the community to the schools. Learning involved not only students and teachers but also whānau and other members of the community. It challenged non-Māori from an ethnic and spiritual perspective and also Māori in terms of challenging the conventions of traditional Māori artforms.

It is proposed that Te Mauri Pakeaka model (see Figure 3.19, see foldout page 52) provides a further model reflecting the fusion of two world views to make a bi-world view curriculum that can be adopted by tertiary art and design programmes. If implemented, Māori students could feel more confident to make the transition from home to tertiary education (Tangaere, 2012, p. 90).

For non-Māori and migrant students, this bi-world view curriculum will increase their understanding of their current social, cultural and political environment in which they live, so they may contextualise their understanding of Aotearoa New Zealand.

In doing so, these students' journeys expand to the greater reaches of their society; from the family and classroom/studio to local, regional and national communities and thereafter, to the global community. A topographical view (see Figure 3.20) of this model reveals a significant Māori pattern used across several genres; that is the takarangi design (see Figure 3.21) reflecting the influence of te ao Māori in this new bi-world view curriculum. Complementing this is a design associated with Western science; the molecular structure of the DNA (Deoxyribonucleic acid) double helix (see Figure 3.22) reflecting the influence of Western knowledge. This shows diagrammatic fusion of two knowledge systems and a portal to the development of new knowledge transforming art and design education in the tertiary sector.

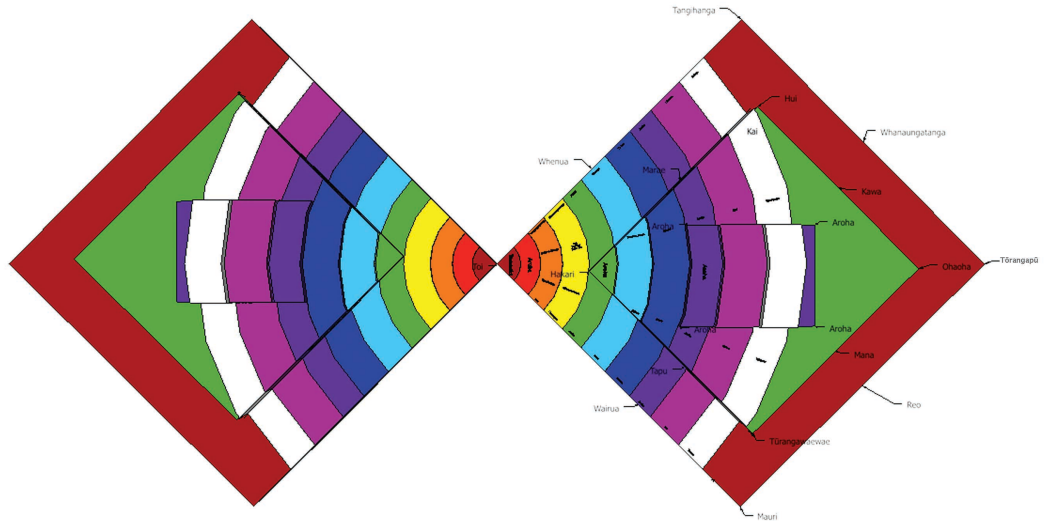


Figure 3.20 Bi-world view aerial



Figure 3.21 Takarangi design traced when tracking a students learning engagement of two world views. (Recoloured from Hihiria Kumeroa)

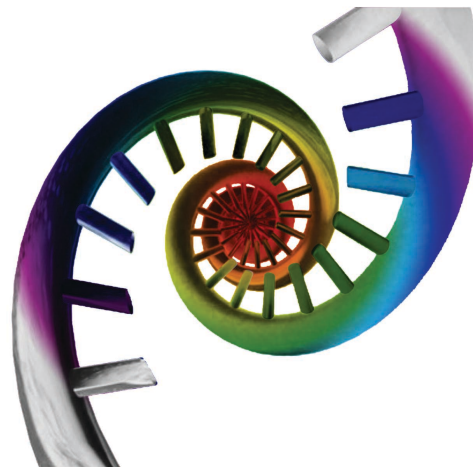


Figure 3.22 Double helix design traced when tracking a students learning engagement of two world views. (Recoloured from Spooky Pooka, Wellcome Images)

Chapter 4

Mahia whakapapa: Laying the foundations

This chapter is a case study of students enrolled in the Certificate of Art and Design Intermediate (CADI) programme at a tertiary provider. The case study focused on the students' participation in the painting workshop, a new paper, and students who elected to undertake their studio practice at a marae that had developed a partnership with the department offering the CADI programme; rather than in a conventional studio located on campus. The case study explored students' attitudes towards the papers (assessed component of programme) within the art and design programme that included only Mātauranga Māori in its content and practice. Students enrolled in CADI were Māori and non-Māori.

The objective of this case study was to measure students' attitudes to new cultural knowledge and values integrated into both the painting workshop and the marae-based studios. The study was student-centred. In studying students' attitudes the study aimed to obtain what the students found beneficial from the inclusion of Mātauranga Māori into the curriculum and from the environment they were studying in. An ethnographic approach was used in that the researcher was a part of the students' environment where the surveys were conducted.

The purpose and rationale for conducting surveys on students' attitudes was to identify what characteristics, experiences and processes enable the students to cultivate practices that “make them feel fully alive, competent, and creative” (Seligman & Csikszentmihalyi, 2000, p. 9).

The study of the compulsory inclusion of Mātauranga Māori into Aotearoa New Zealand curriculum cannot dismiss the political discourse of Te Tiriti o Waitangi. The influence this governing document has on art and design education will be briefly discussed to contextualise this case study within Aotearoa New Zealand's unique socio-cultural and political foundations.

The socio-economic context

The most unique, local and socio-political influence on education in Aotearoa New Zealand is Te Tiriti o Waitangi, a document that has the potential to establish a bi-world view governance system. The signing of this agreement and partnering between Māori hapū leaders and the British Colonial office in 1840, established that citizens of Aotearoa New Zealand were to benefit from “a pluralist democracy” (O’Sullivan, 2007, p. 24). Since the mid-19th century, Te Tiriti o Waitangi has given Māori the foundation to claim and establish kaitiakitanga over their land, language, cultural values and knowledge. Te Tiriti o Waitangi reminds us of the importance and of potential partnership, which recognises a set of principles reflecting two world views honoured by Māori and the Crown in creating a country built on cooperation, collaboration and co-management.

Therefore, it can be argued that in principle, Te Tiriti o Waitangi has informed the development of an education system in Aotearoa New Zealand; that it has been designed with the view of reflecting a partnership where all citizens will benefit. However, the government and the Ministry of Education in its execution has missed an opportunity to deliver on this, as the design of its curriculum does not include a bi-world view. Māori, in general, struggled to flourish and be successful in Western education, therefore, in the 1970s an emphasis on Māori experiencing educational success became a focus. Power to drive this change came via the “existence of a bicultural policy” (J. Smith, 2001, p. 90) as policy makers sought to enact the spirit of Te Tiriti o Waitangi in the education sector. School Certificate Art, introduced in 1975, was the first education document to acknowledge Te Tiriti o Waitangi, specifying that students study “the significance and form of some examples of Māori art” (Department of Education, 1974). Official art and design curriculum documents (MoE, 1993, p. 1; 1994, p. 7; 2009a, 2009b, p. 6) continue to value Māori art forms and in so doing reflect the importance of the Treaty partnership; albeit at a simplistic level.

However, the focus of art and design education is still being influenced and predetermined by Western criterion, values and world view about what is art education. Grierson (2000) argues that: “education is a form of governance of the modern subject, the teaching of art-making through studio practice, and art history

in lecture theatres has followed habitually the rules of authority which canonisation establishes and reproduces” (p. 346). Pollock (1999) identifies that in the art world we determine these canons by:

what gets hung in art galleries, played in concerts, published and taught as literature or art history in universities and schools, gets put on the curriculum as the standard and necessary topics for study at all levels in the educating – acculturating, assimilating process (p. 4).

It is in this “assimilating and acculturating process” (Grierson, 2000, p. 4) that we recognise how Te Tiriti o Waitangi becomes a powerful influence on policy for Māori to ensure that their knowledge is regarded as no less valid than that brought by the British during their colonisation. J. Smith (2001) claims that “biculturalism is politically motivated [and] must be distinguished from sociological imperatives towards multiculturalism” (p. 93). Therefore, multiculturalism as a construct does not have the same potency as the notion of biculturalism to affect educational reform in Aotearoa New Zealand. Mātauranga Māori and te ao Māori within the education curricula establishes Māori as tangata whenua (indigenous people of Aotearoa New Zealand) and the equal partnership they have with the Crown.

Though the momentum of Māori educational success has increased, educators’ understanding of Māori knowledge and Te Tiriti o Waitangi remains limited evident by its absence or limited inclusion in the syllabi, and in art and design programmes. J. Smith (2001) highlights problems faced by art teachers who do not have the adequate knowledge of te ao Māori and Māori art. Some teach within the constraints of the resources available to them, but are often criticised for their tokenism (p. 96). Unfortunately, these teachers do not comprehend or are afforded the resources and support to learn the cultural significance imbued in Māori art. The lack of Māori graduates from art and design education programmes or students enrolled in tertiary art and design programmes is also a problem, as it limits the pool of resources and knowledge that is needed in primary and secondary schools to better fulfill Te Tiriti o Waitangi obligations (Smith, J., 2001, p. 95). Furthermore, J. Smith (2001, 2003, 2007a, 2007b) and Grierson (2000) express concerns that this inability to wholeheartedly embrace Māori art forms is a reflection of the foundations of Aotearoa New Zealand’s entire

education system from the 1867 Native Schools until the establishment of the Kōhanga Reo (Māori-centred pre-school) movement and the emergence of Kaupapa Māori schools in the mid-1980s. Students' experiences of a predominantly monocultural education system and the media's sensationalism of Māori and Te Tiriti o Waitangi, also contribute to how students' perceive Aotearoa New Zealand, Māori and te ao Māori; and by extension, Māori art.

The case study – Testing the efficacy of Mātauranga Māori in an art and design curriculum

The design of the case study was predicated on the desire to gain insight about the attitudes of art and design students towards the inclusion of Mātauranga Māori into their programme; and to identify any possible attitudinal barriers that may inhibit students' learning of Mātauranga Māori. Another desire was to ascertain whether the inclusion of Mātauranga Māori would be beneficial for a) all students, both Māori and non-Māori, or only Māori, or neither groups and b) to ascertain what characteristics within the papers elicited positive or negative responses from the students.

People's attitudes are a culmination of their present experience and their perceptions formed from past experiences (Albarracain, Zanna, Johnson & Kumkale, 2006, pp. 3-4). Attitudes are generally positive, neutral or negatively-gearred, and perceptions are developed attitudes formed by experiences (Eagly & Chaiken, 1993, p. 1). The influence attitude has on a person's value of an experience is outlined in the four functions of attitude:

1. Attitudes guide behaviour toward valued goals and from aversive events (the adaptive or utilitarian function).
2. Attitude helps to manage and simplify information processing tasks (the knowledge and economy function).
3. Attitudes allow people to communicate information about their own personality and values (the expressive or self-realizing function).
4. Attitudes protect people from unacceptable or threatening thoughts, urges, and impulses (the ego-defensive function) (Breckler & Wiggins, 1985, pp. 418-419).

The study of positive attitudes and the process of flow are topical in positive psychology. Investigating positive processes and conditions helps to not only

establish resilient factors that ward off and deter negative factors and/or potentially detrimental influences, it identifies the characteristics that contribute to healthier individuals, communities and institutions (Gable & Haidt, 2005, pp. 104-105). In regards to education, establishing positive practices and environments that elicit positive attitudes from students, helps to cultivate a healthier individual that has the capacity to contribute in a positive way to their communities. Therefore, it follows that the role of tertiary providers that offer art and design programmes, is to ensure that their students are immersed in a supportive context that mimics the socio-economic environment of their discipline while allowing the student to take risks without fear of harmful repercussions to themselves. Such environments include laboratories and studios, enabling them to experiment fearlessly and be exposed to a multitude of experiences and knowledge beyond Western paradigms.

Consequently, the studying of attitudes gauges what individuals or groups identify as being of value to themselves. Experiences of joy, enthusiasm, acceptance of others and positive openness toward other people, despite differences, are some indicators of social and emotional well-being. Experiences that elicit these positive qualities contribute to the successful development of a person (Snyder, Lopez & Pedrotti 2011, pp. 51-62). Therefore, measuring students' attitudes toward curriculum content determines and describes their willingness to participate and/or accept new knowledge and/or new experiences (social well-being).

“Education to be enjoyed not endured” is the message Robinson (2010, February) declared when calling for a revolution in education rather than the reforming of education that is currently being rolled out globally. The eliciting and cultivating of positive attitudes and enjoyment is not a new idea, in fact it lays at the root word to education, *educare*. The purpose and “take” of the education is to “bring out the latent qualities and values from the core of our inner being” (Nilayam, 2008, p. 2). Penetito (2010a) alluded to a similar cultural phenomenon when he identified that enjoyment is inherent in many Māori practices (p. 267) such as hui and wānanga.

Methods

This case study employed an ethnographic approach, that is, the researcher was a part of the students' learning environment as their tutor/lecturer. Though a mixed method (quantitative and qualitative) approach was ambitious, it was the only way at the time of writing the thesis, that the researcher could ethically obtain the data from students' enrolled in a mainstream tertiary visual art and design programme that included Māori content.

As discussed in the previous chapter, ako exemplifies the holistic, cyclic nature of kaupapa-Māori education, its transference and development of knowledge, and is also mirrored in Newman and Benz's (1998) *Interactive continuum* (see Figures 4.1 & 4.2). This model illustrates the potential holistic, cyclic nature of quantitative and qualitative research. Both aim to eliminate hierarchy and encourage the strengths each brings to the research.

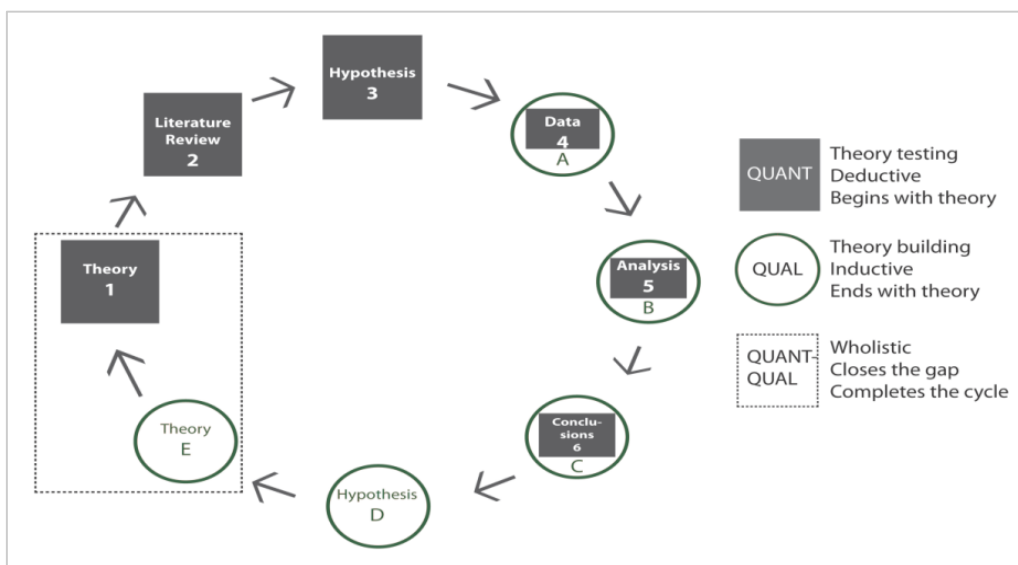


Figure 4.1 Interactive continuum (Source: Newman and Benz, 1998, p. 20)

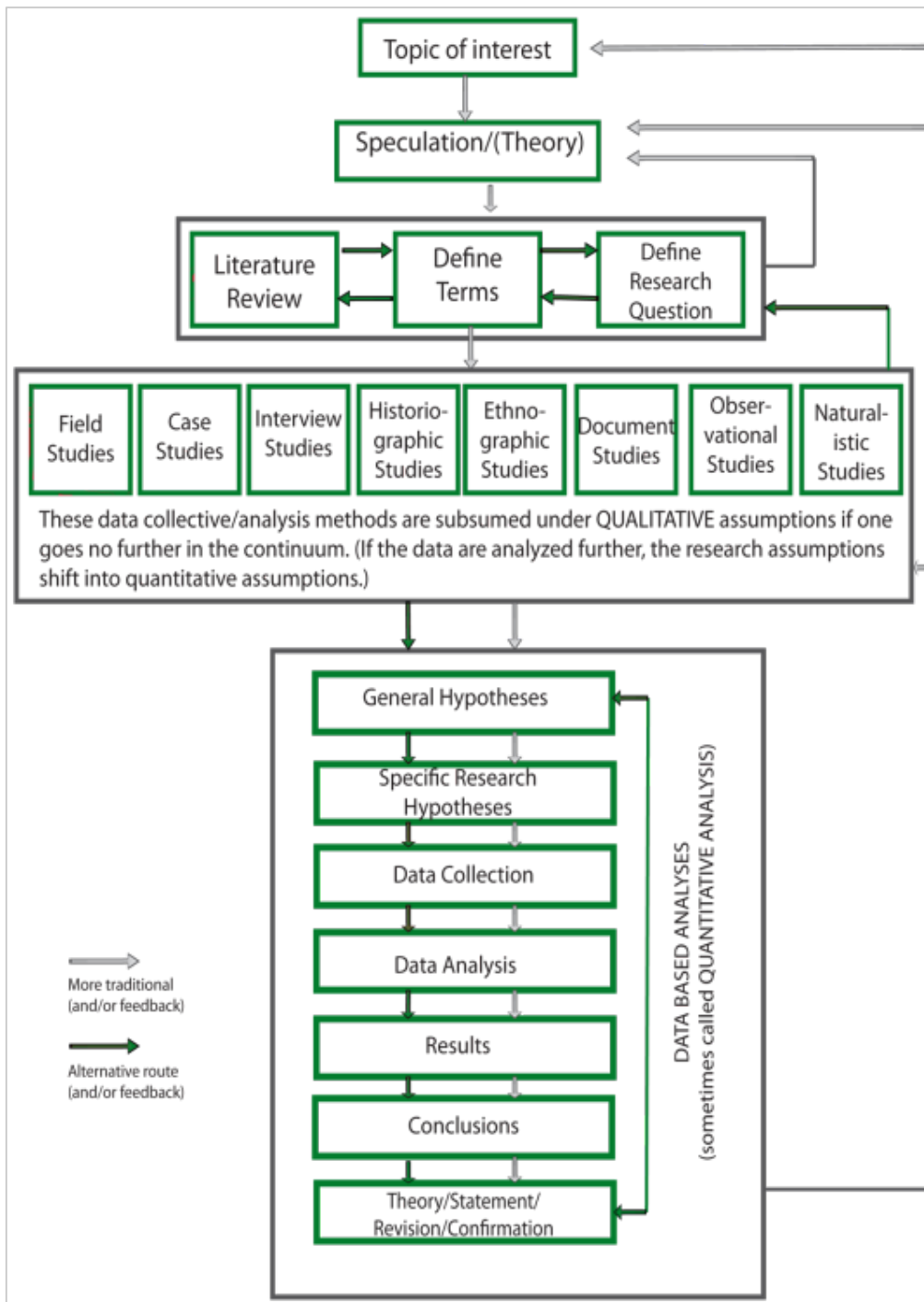


Figure 4.2 Interactive continuum continued (Source: Newman and Benz, 1998, p. 20)

Indigenous researchers have been reluctant to use quantitative methods because of the “fraught relationship between Indigenous people and research, the lack of established Indigenous presence in quantitative research practice, and the paucity of relevant Indigenous quantitative data” (Walter, 2005, pp. 27-29). But Walter “encourages Indigenous engagement with quantitative methods”, and she offers

three reasons for this. She argues that quantitative methods allow for the accumulation of “large scale representative” data that are instrumental in “influencing the influential”, in particular, those who have political and policy-making power.

Walter’s (2005) second argument highlights that if Indigenous people do not undertake quantitative research then others will; no longer allowing an Indigenous perspective to guide the research. Finally, she argues that the engagement of quantitative methods reposition the Indigenous researcher to that of the observer opposed to the observed or the ‘other’ (p. 31).

Durie (2004) also encourages the use of quantitative methods by Māori researchers, positing that the “interface between scientific and Indigenous need not be a site of contest. Rather it can provide opportunities for the expansion of knowledge and understanding” and recognises that “in most developed countries most Indigenous peoples live at the interface, i.e. they are informed by science and by Indigenous knowledge”. He further highlights “[t]he challenge is to afford each belief system has its own integrity, while developing approaches that can incorporate aspects of both and lead to innovation, greater relevance, and additional opportunities for the creation of knowledge” (pp. 1142-1143).

The participants

The CADI programme is a one-year level-four full-time programme delivered by a tertiary provider. It is a bridging programme that leads students into many of the bachelor degree programmes in the Art and Design discipline. The programme is made up of four papers, two per semester. Semester one papers are pre-requisites to semester two papers. Each semester has a theory paper and a practical paper, which is a combination of studio assessment and compulsory workshops.

In 2008 to 2010, this specific CADI programme obtained studio space at an urban marae. A compulsory part of the CADI programme was for students to select which studio space to study at. For this study all the students in the workshop were invited to participate in the survey. Students who opted for the marae-based studio were invited to participate because they were learning within a te ao

Mārama context. The option to work from this space was open to all students, the majority of the students who opted for the marae-based studios were of Māori and/or Pasifika (Pacific Island people) descent. Ethnically, this was not a representation of the CADI cohort in general. The provision of these marae-based studio assessments provided an appropriate physical space where students were encapsulated in te ao Māori and immersed in an environment which would inspire their conceptual thinking and physical production of art. All lecturers and tutors that facilitated the marae-based studio assessments were Māori.

In 2008 and 2009 the workshops included whakairo rākau. In this workshop students learnt various concepts and ideologies embedded in te ao Māori; how they are evident in Māori art designs. The departure of the whakairo rākau lecturer caused this workshop to be substituted with a painting workshop. This painting workshop followed a similar pattern to the whakairo rākau workshop, in that Māori concepts and art practices, especially those found in the whare tūpuna (ancestral house), were related to the varying painting mediums and techniques. Visits to the Auckland War Memorial Museum provided the stimuli and exemplars that informed students' art making when they returned to the workshop studio. Imagery, experiences and discussions held at the museum informed students' work created within the painting workshop.

Students from the 2009 (12 students) and 2010 (14 students) marae-based studio groups and students from the 2010 painting workshop (62 students) were invited to participate in anonymous surveys. Anonymity was essential to protect the students, as the researcher was a tutor on the CADI programme.

Limitations of the case study

Role of the researcher

At the time of data collection, the researcher was also one of the students' lecturers and tutors in the 2010 painting workshop and marae-based studio respectively. She had also been a tutor on the marae-based studio in 2009, and it was in this experience the researcher was privileged from discussion with the students, to some of their learning challenges. From the richness of these discussions with students, the researcher had initially designed the research as

focus groups discussions. The power relationship between the researcher/lecturer and the students was of concern to AUT's Ethics Council (AUTEK). Therefore, the researcher redesigned the data collection to an anonymous survey that included both qualitative and quantitative questions. While this redesign was ambitious it was the only way, at the time of writing the thesis, where the researcher could obtain student data to provide a 'snapshot' of student views and attitudes on the inclusion of Mātaranga Māori into a tertiary art and design programme. Redesigning the research method to a primarily quantitative method, with supporting qualitative questions, allowed for data to be objective and mitigated the impact of the researcher interpreting the data from her own Māori world view.

Ethics

The delay of ethics approval from AUTEK caused further limitations to the data collected. At the time the data collection commenced, two of the three painting workshop groups (44 students) had already completed the workshop. This decreased the possible participation of the pre-workshop survey from 62 to 18 students. The delay also meant the pre-studio survey became invalid, as all the students in the marae-based studio had already had at least ten weeks experience of a culturally nuance learning environment. The inability to capture sufficient pre-workshop and pre-studio data also lessened the researcher's ability to make comparable analysis of the students' attitudes pre- and post- their experience of Māataranga Māori in their programme. Owing to the difficulties in obtaining sufficient respondents, a major disadvantage of this study is that it may not be deemed to be representative of the population, as the results only apply to the sample studied (Bouma, 1993). However, it is this knowledge that gave the researcher confidence that, though the response rate of the surveys were less than twenty-five percent of the sample, the results of the surveys do provide the general attitudes of the cohort. The survey also could provide a starting point for further research that may be concerned with students' attitudes and their acceptance of new knowledge systems and world views into a single curriculum.

Studies, that are small scale, such as this one, are often difficult to generalise therefore, their value may be called into question (Bell, 1999). To minimise this

issue, aligning specific characteristics to other studies that are similar will allow findings to be generalised and comparisons made (Bell, 1999). Therefore, readers should be aware of the limitations of this research when comparing with other similar studies.

Another concern AUTECH had with the research was the identifying of students' ethnicity. Due to the small sample, AUTECH was concerned that the researcher may be able to identify students if their ethnicity was revealed. However, the researcher was permitted to distinguish ethnicity through the classifications of Māori and non-Māori. Students' ethnicity was the independent variable and Mātauranga Māori was the dependent variable. Having these variables, enabled the researcher to make comparisons between Māori and non-Māori students attitudes towards the inclusion of Mātauranga Māori into the programme.

Professional courtesy

To further reassure the students that survey participation and/or results would not impact on their assessment grades, the researcher made the professional choice not to look at or analyse the data from the survey until after all grades had been finalised through the faculty Board of Studies at the end of the programme year.

Ngā hua: Surveys and findings

The researcher employed the use of quantitative and qualitative surveys (see Appendices E to I). The surveys used a combination of multiple choice, open-ended questions and the Likert scaling statements. Multiple choice questions determined independent variables identifying whether the respondents were Māori or non-Māori; whether they had prior experiences and knowledge of te ao Māori and asking them to identify what they perceived as Māori art. Open-ended questions enabled participants to elaborate on their experiences and elicit further information the participant may wish to share, giving them the opportunity to explain their views and attitudes. In the surveys, all statements in accordance with the Likert scaling method were positively geared. Therefore, the more positive the students' attitudes were to the experience the greater likelihood is that the students' well-being was nurtured and developed. Any questions unanswered

were not included in the overall averaging. The evaluation of attitudes and well-being correlates to the continuum of well-being (Kruger et. al., 2004, p. 15) where negative experiences and attitudes are situated in kahupō, and positive experiences and attitudes lead to mauri ora.

Two groups were surveyed twice that is, the painting workshop group and the 2010 marae-based studio group; and one group was surveyed once, that is the 2009 marae-based studio group. The surveys were distributed to students via email using Survey Monkey. Hard copies and a drop box were also available in the communal area of the studios. Both methods of distribution and collection were required so that students' anonymity was protected.

The aim of aligning the Likert statements with the functions of attitude was to ascertain why students found the experience of value, and in turn, establish what the students regarded as important features of their learning. The Likert scaling method helped to form generalisations of the CADI groups as one entity and also subgroups of both the Māori and non-Māori participants. These generalisations allowed comparisons to be made between Māori and non-Māori student attitudes and perceptions of the inclusion of Mātauranga Māori into their learning. Surveys also measured any changes of students' attitudes or perception to Mātauranga Māori through resurveying the same cohort of students.

2010 Painting workshop students

The CADI class was divided into three groups of 18-22 students. Each group rotated around three workshop classes each semester, and the painting workshop occurred in the first semester. The 2010 CADI students enrolled in the painting workshop were given the opportunity to participate and respond to the pre-workshop survey before the class commenced and then again, after they had completed the workshop.

Unfortunately, the delay in ethics approval resulted in this survey only being distributed to the final group of 18 students a week before their workshop began. This resulted in a very poor response rate of only four participants. However, results from the survey of these four participants were positive and indicated that

they were open to a workshop that introduced them to Mātauranga Māori. The most obvious distinction between Māori and non-Māori was the level of attendance at kaupapa-Māori activities and the expectation the students had about the workshop. The Māori respondent clearly attended a larger range of kaupapa Māori activities and expected to learn more specific knowledge of te ao Mārama than the non-Māori students. Unfortunately, it could not be established what impact students' prior experience of Mātauranga Māori and te ao Māori had on students' attitudes to the programme as the survey did not elicit that information. The survey revealed that the students expected the workshop would be "creative, interesting and fun". The degree of Mātauranga Māori the students expected to be exposed to varied considerably between Māori and non-Māori students. Non-Māori students wanted a general overview of te ao Māori, its culture, history and art. Māori students were interested in specific concepts and how these impacted on the art world, for example, "Understanding tūrangawaewae and its influence on contemporary art" (Māori student).

The post-workshop response rate was more successful as all 60 CADI students were invited to participate as ethic approval had been received. The survey obtained a 25% (15 respondents) response rate with responses from both Māori (4 respondents) and non-Māori (11 respondents). Initially, a comparison between the pre-workshop results and the post-workshop results would have gauged a shift in attitude from students in regards to Mātauranga Māori. However, due to the low response rate of the pre-workshop survey, this comparison was abandoned, as it would not be reliable or valid.

The survey identified that non-Māori students' perception of Māori art was mainly art that was of traditional Māori artforms, such as whakairo rākau and raranga, artworks that featured Māori iconography, and discussed Māori issues in the artwork. Māori students' responses followed a similar perceptions of how they define Māori art. This could indicate that students' perception of what is Māori art is not directly linked to their ethnicity.

The responses from students to the Likert statements showed students' attitudes toward the workshop were favourable. Students found the workshop "creative (9)

and different (7)” with the majority of students commenting that it was “interesting” (11).

The table below (Table 5.1) aligns the function of attitude to the statement asked of the students. The value statements have also been included to illustrate where on the continuum the students’ attitudes are located.

The findings in Table 5.1 that show statements primarily measuring students’ attitudes indicate the value students attached to the knowledge they had learnt. Students’ adaptability to engage and apply new knowledge in a different context was of secondary concern as were whether students could use the knowledge gained in the workshop to express their thoughts and ideas and use the practice as an opportunity to self reflect.

Table 5.1 Workshop attitudinal statements, functions and value

Statements	Functions	Value (level of agreeance)
The workshop encouraged me to discover some ideas about myself.	Expressive and self realising Ego defensive	Some benefit. (3.7)
I can apply Māori ideas in my art practice.	Adaptive or Utilitarian Knowledge and economic	Small amount of benefit. (3.6)
I can apply painting techniques in my art practice.	Expressive and self realising Knowledge and economic	Beneficial. (4.3)
I can apply skills and/or knowledge from the workshop to my everyday life.	Expressive and self realising Knowledge and economic	Some benefit. (3.5)
This workshop has broadened my understanding of the Māori world and Māori art.	Adaptive or Utilitarian Knowledge and economic	Beneficial. (4.1)
The visit to the whare tūpuna helped me understand Māori ideas.	Adaptive or Utilitarian	Beneficial. (4.1)
I could relate easily to ideas demonstrated.	Knowledge and economy	Not much purpose. (3.6)
I learnt more from the workshop than I expected.	Adaptive or utilitarian Knowledge and economy	Small amount of benefit. (3.3)

Students found some benefit in engaging in te ao Māori. Notably, the visit to the whare tūpuna in the museum helped them to contextualise Mātauranga Māori, although most students did not apply this knowledge to their own art practice. The application of Mātauranga Māori into their art practice (statement 2) appeared to be dependent on whether the students were Māori or not (see Figure 5.1). All students found learning the painting techniques (statement 3) most beneficial and were able to apply this knowledge easily to their art practice. However, the data reveals that students, Māori and non-Māori, found it challenging to adopt both Mātauranga Māori and painting techniques simultaneously in their art practice. This could indicate students prioritised the application of knowledge, that is, Māori students were in strong agreeance (5), that they could apply primarily Mātauranga Māori to their art practice and they agreed (4) that they could apply the painting techniques. In reverse, non-Māori students were in strong agreeance (4.4), that they could primarily apply the painting techniques and were in only slight agreeance (3.3) that they could apply Mātauranga Māori to their art practice.

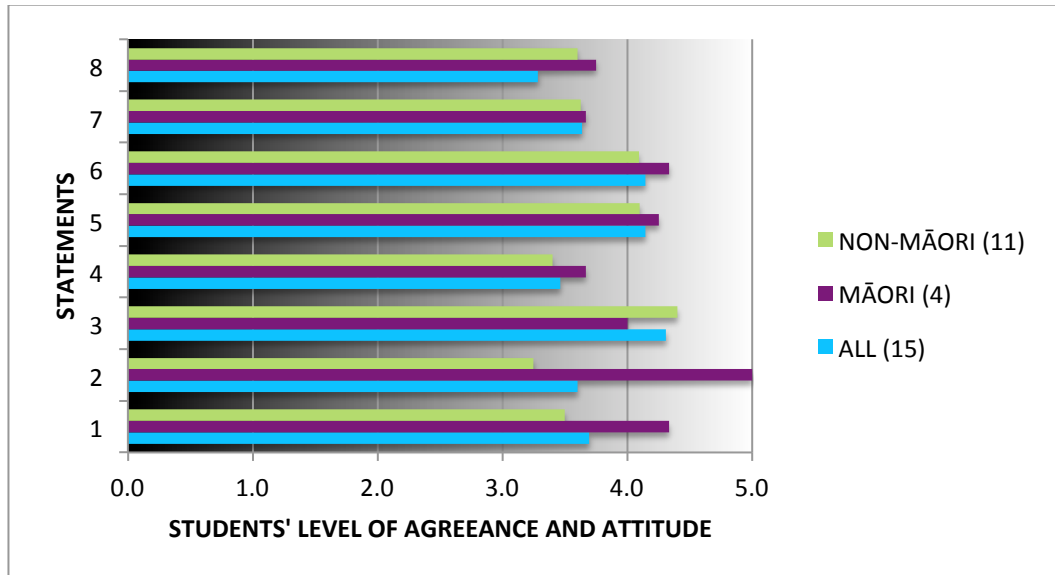


Figure 5.1 Workshop students' level of agreeance and value toward statements

Overall, students, especially Māori students, found the workshop beneficial. When aligned to their well-being, the workshop motivated the students, and in turn they experience in some degree, the uplifting experience of ihi, wehi, wana in relation to the well-being continuum (see Figure 5.2). This favourable result is

encouraging in that it demonstrates that both non-Māori and Māori students can benefit from engaging with te ao Māori including culturally specific Māori contexts to learn visual arts. Furthermore, the results show that students' learning experiences were transformative in that they were empowered by acquiring new knowledge that they can take with them into their communities enabling them to make a positive contribution to the development of their communities and the social well-being of Aotearoa New Zealand.

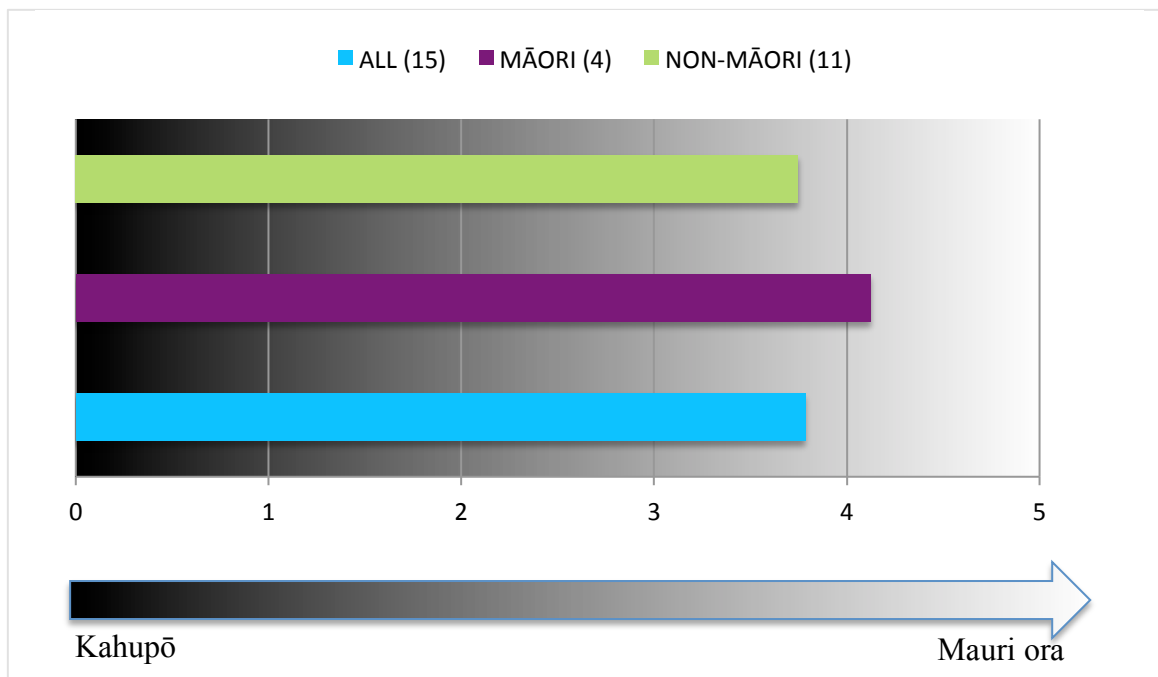


Figure 5.2 Well-being of students experiencing workshop

Marae-based Studio

The marae-based studio was conceived and put into practice to give students a culturally specific work space. This was to be a space where students would be encouraged to express aspects of their culture, ethnicity and society including issues relating to their own generation such as technology, politics and globalisation. The lecturers' role was to encourage and guide students so that their art practice became a representation of their bi- or multi-cultural world views.

Students from marae-based studio in 2009 (12 students) and 2010 (14 students) were surveyed with the same questionnaire. Table 5.2 aligns the function of attitudes to the statements asked of the students. Value statements have also been

included to illustrate where on the continuum the students' attitudes are located. Each year's cohort valuing/agreeance and attitude are illustrated on a graph alongside the corresponding summary.

Along with the statements below, additional statements and questions were asked that related to the lecturers' cultural knowledge and nurturing ability, and how they felt about the marae-based studio. These statements were framed specifically to assess whether students' saw any value in having their studio at a marae.

Table 5.2 Marae-based studio attitudinal statements and functions

Statements	Functions
Discussions in studio encouraged me to discover some ideas about myself – Encourage self-identity.	Expressive and self realising
Discussions in studio have helped me connect to my cultural heritage – Connect to culture.	Expressive and self realising
My self-esteem and confidence have increased – Boosted self-esteem and confidence.	Expressive and self realising Ego defensive
Studio drives me to learn more – Encourages continued learning.	Knowledge and economy Expressive and self realising
I can now connect previous knowledge of family, culture, friends and society to my art practice – Contextualise art to family/cultural life.	Knowledge and economy Expressive and self realising
I can apply skills and/or knowledge from studio to my everyday life – Apply studio knowledge.	Knowledge and economy Expressive and self realising
I now fully understand what is meant by self-directed learning – Understand self-directed learning.	Knowledge and economy Adaptive or utilitarian
I can see there are more options available on my art practice and career opportunities – Open up options.	Adaptive or utilitarian

2009 Ex-CADI students

Students from this cohort had already completed CADI and were on various life and career paths at the time of this case study. However, the researcher invited these students to participate in the online anonymous survey. From the small cohort of 12, six respondents (two Māori and four non-Māori) completed the survey. All of these respondents indicated that they have continued their learning in an art and design discipline. The purpose of surveying students six months after

completion of the CADI programme was to discern if these students had applied the knowledge they had learned to their current learning situations, which in most cases was within a Western education context.

Respondents' perception of what is Māori art again did not seem to have any direct or conclusive connection to ethnicity. Responses varied with one non-Māori student adding that Māori art is "Spiritual – has a meaning in them, personal, identity".

The students' responses to question two, related to the marae environment showed that the students found being on the marae beneficial because it allowed them to be expressive and self reflective in their art practice.

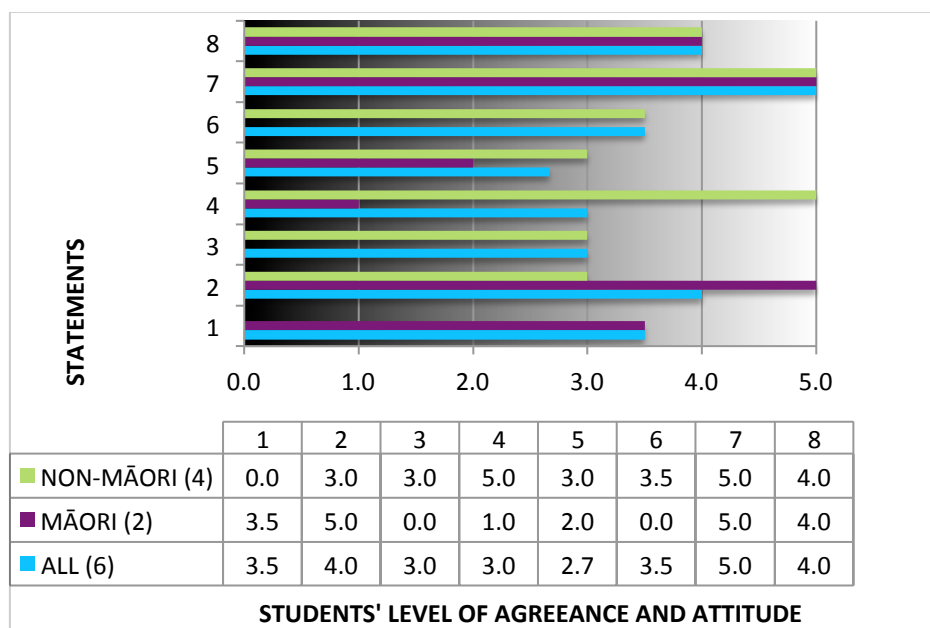


Figure 5.3 2009 Marae-based studio students' level of agreement and value to statements

The findings in Figure 5.3 indicate that, in general, students found understanding self-directed learning (statement 7) to be of high value and through their studio component, students discovered that their learning and career options had broadened (statement 8). This indicates that students have expanded their previous knowledge and learning experiences of art education at secondary school to being more self-directed. The following responses from question eight illustrate the students' enjoyment related to self-directed learning:

“The program structure was exceptional because of the flexibility and time management” (Non-Māori student).

“It’s [CADI] a learning curve and it will make you stronger and confident in the future” (Māori student).

As previously mentioned, the purpose of having a marae-based studio was to nurture students’ art practice in a culturally specific and empowering environment. Though the students found it different and quite often challenging, there was sufficient evidence to show they also enjoyed the creativity component. Again, student responses to questions seven and eight provide further insight into their experience on the marae and their lecturers’ teaching style:

“I liked having classmates from similar cultures, we could go to each other and share ideas” (Non-Māori student).

“I liked the fact it was out of the city and the marae gave it a relaxed feeling” (Māori student).

“A good year. Helpful tutors who were encouraging and friendly. Cool classmates” (Māori student).

“Happy and enjoyed the experience. Good tutors that help you a lot to strive for the next level of achievement. They give up a lot of their time to help with anything and they are the best” (Māori student).

“Through CADI I was able to find a better understanding of what I wanted my art to be” (Non-Māori student).

In Figure 5.3, the relationship between students’ attitudes and their ethnicity is of significance (statements 2 and 4). Non-Māori students’ responses to statement 4 showed that the studio component influenced their learning and desire to continue learning. In contrast, Māori students’ responses showed that the studio component was more beneficial to them as it helped them connect to their cultural heritage (statement 2). Furthermore, Māori students responses showed they valued statements that related to family, community and their cultural heritage (statements 1, 2 and 5). As these statements valued expression and self-realisation, it can be argued that Māori students found value in being able to express themselves, their culture and social environment. In contrast, non-Māori students found the value of the studio component not only in their self-reflective

and expressive practice, but they also connected with and agreed that studio practice encouraged them to learn more about how they could apply this knowledge to their everyday lives. Therefore, it can be argued from the non-Māori students' responses that the knowledge and skills that they had learnt are transferrable to other contexts and would be of value to others as well as themselves.

In summary, the students who elected to enroll in the studio based on the marae, found their learning experience in a culturally specific environment of significant benefit. The positive experience is reflected in the students' continuance in tertiary art education, as all participants at the conclusion of this paper, enrolled in art and design programmes progressing onto a diploma or a degree. This is also evident when the students' attitudes are aligned on the well-being continuum (see Figure 5.4).

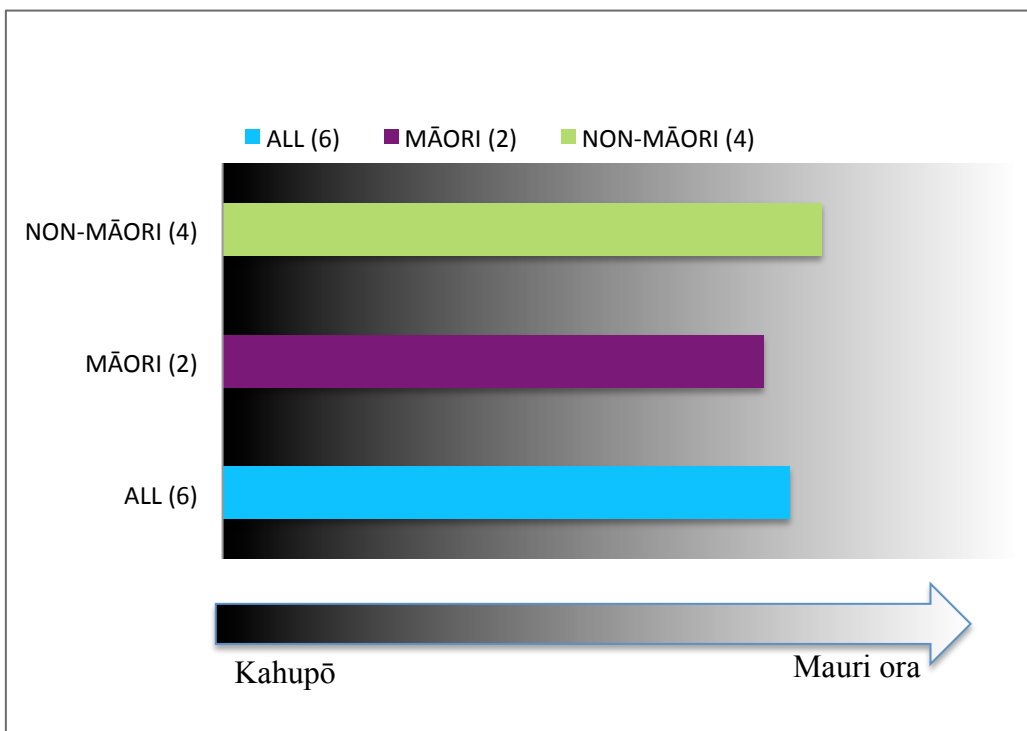


Figure 5.4 Well-being of 2009 students experiencing marae-based studios

2010 Marae-based studio students

Surveys were distributed to CADI students who attended the marae-based studios in 2010 after their assessments were marked at mid-year and at the end-of-year. There were six participants surveyed at mid-year (three Māori, three non-Māori), and five at the end of the year (three Māori and two non-Māori). The following figures (see Figures 5.5, 5.6 and 5.7) indicate students' attitudes towards the statements at both stages of the year highlighting changes in attitude.

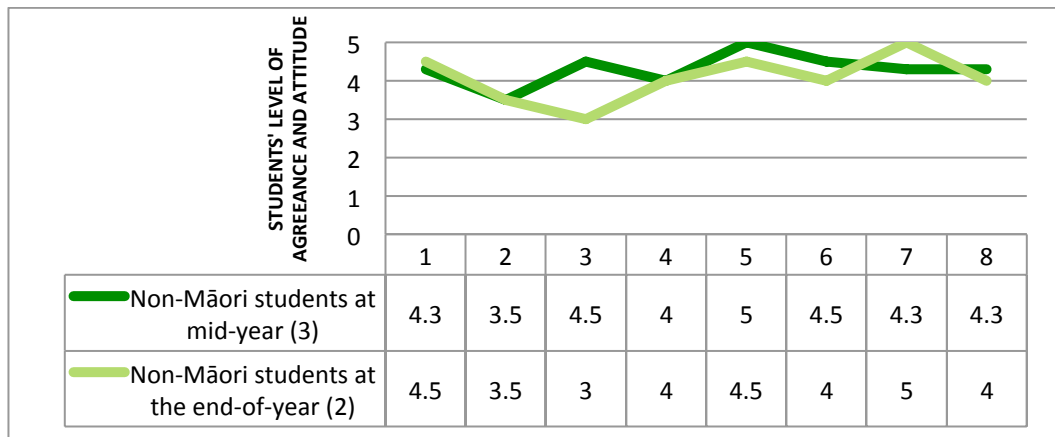


Figure 5.5 Variance in non-Māori marae-based students' levels of agreeance and attitude

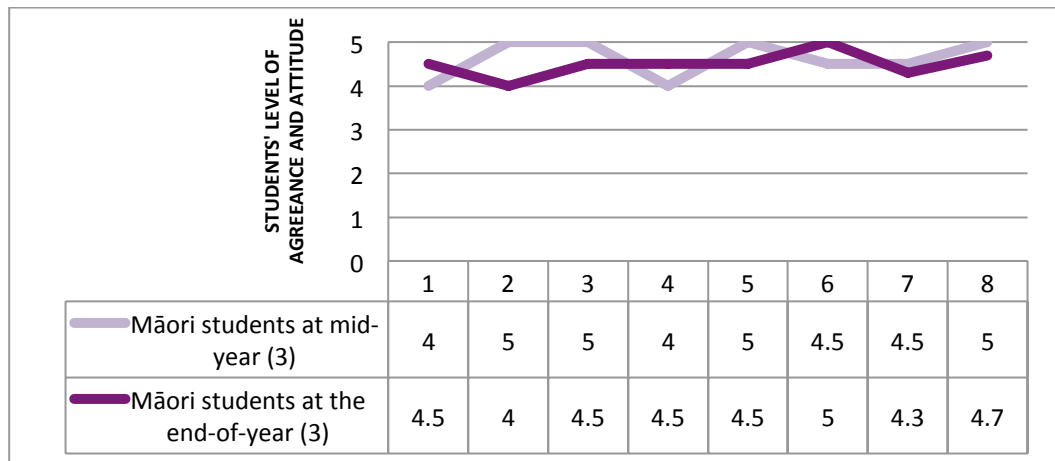


Figure 5.6 Variance in Māori marae-based students' levels of agreeance and attitude

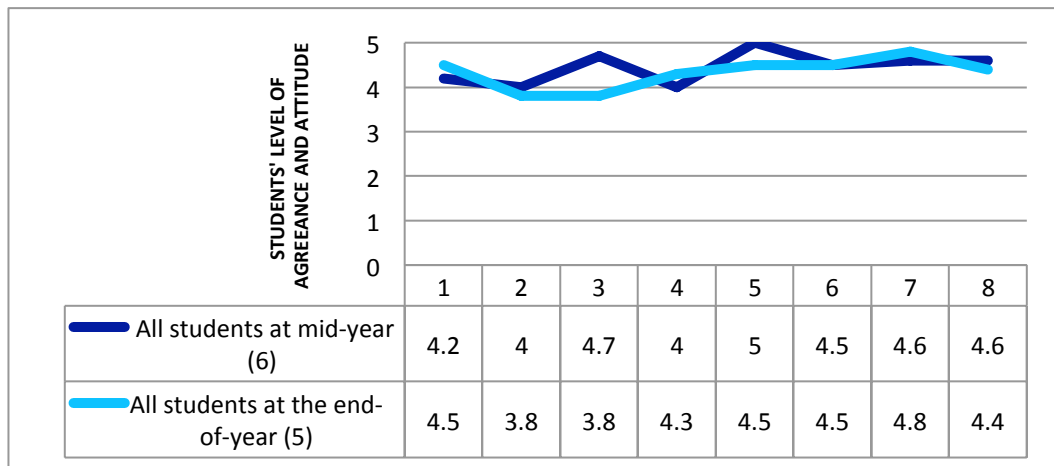


Figure 5.7 Overall variance in marae-based students’ levels of agreement and attitude

Students described their cultural experience of the studios based on the marae (Question 8):

“fun, creative, awesome and for some like me”. (Māori and non-Māori students).

“Marae based learning is great for people who are truly immersed within the brief and allow a deeper meaning of art to be explored” (Māori students).

Their main criticism about the experience related to technology (Question 9):

“Computers/internet sucked” (Non-Māori student)

“Lack of facilities eg. Computers and colour printer” (Non-Māori student).

While the survey did not incorporate questions and statements about technology, it must be recognised that the lack of access to technology can be a source of frustration to students and their learning, and this can be reflected in students’ attitudes as computers were essential tools for students who elected to take the graphic design briefs in semester two. The lack of such resources impacted on the students’ abilities to express themselves and learn about themselves through their art making process. Therefore, this became a barrier to their learning and is reflected in Figure 5.7 showing that students in semester two described their experience as slightly less positive. Though this response was reflected in half of the statements, overall, students’ attitudes to their experience showed they found the experience beneficial and positive. This cohort of students found the

experience and/or assignments more challenging. However, this could be attributed to other factors beyond the learning environment for example, family obligations such as tangihanga and personal relationships, which interrupted their flow of learning and therefore their confidence and self-esteem in terms of trying to keep up with their workload.

In summary, at the end of the year, 2010 students responses from the marae-based studios showed they had a positive experience and found it beneficial to their personal growth and future career or study paths (see Figure 5.8). Their ambitions reflected a mix of short-term goals, of passing the CADI programme to long-term career-specific goals. Most students identified goals that related to their desire to continue their studies and stair-casing into a degree programme within art and design disciplines.

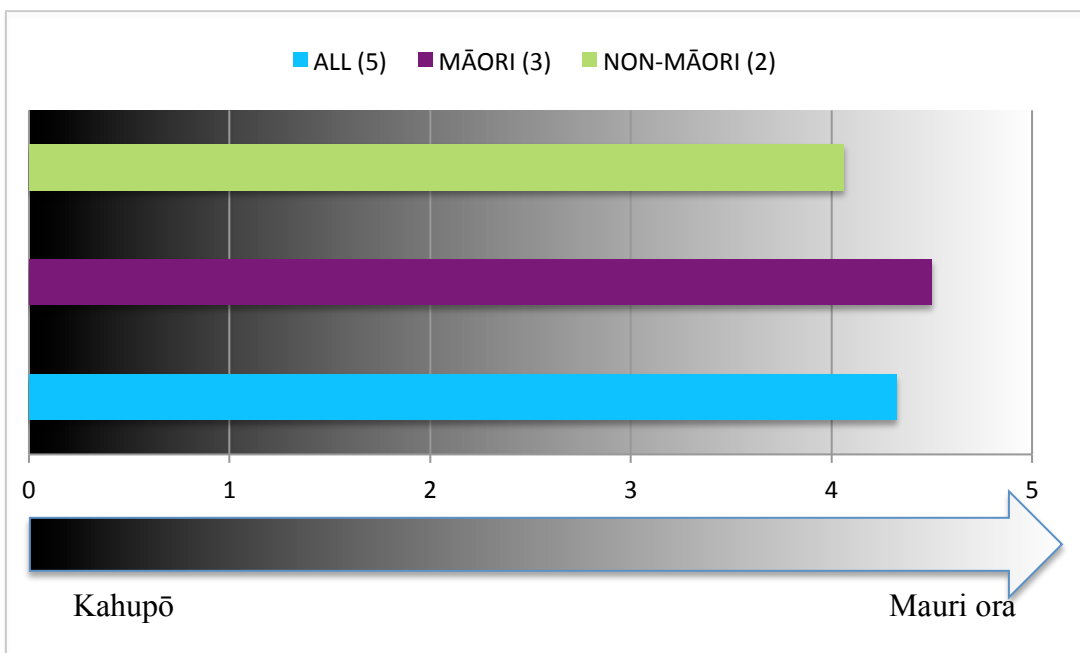


Figure 5.8 Well-being of 2010 of students experiencing marae-based studio

This case study shows that the inclusion of Mātauranga Māori into the art and design curriculum has been a positive experience for students, both Māori and non-Māori. Students enjoyed learning about new ways of engaging with art and their art practices. They saw the value of Mātauranga Māori in establishing and contextualising their art practice within Aotearoa New Zealand. Furthermore, exposing students to various experiences and knowledge related to Mātauranga

Māori and te ao Māori broadened these students' knowledge base, equipping them with a skillset they can refer to, to create and develop new ideas, new products or art, and new knowledge. This repository of knowledge can be integrated into the student's own world view enabling them to express themselves how they choose. Self-expression was valued by the students and contributed enormously to their positive attitudes. The students were able to experiment with traditional concepts and expressed them, using modern materials and imagery that were of relevance to them.

By ensuring that any art and design curriculum values factors such as self-expression from a culturally-centred perspective, will have the effect (as demonstrated in the case study), that students can *safely* draw on their own experiences to drive them through and overcome some challenges in the art and design programme. For example in the case study, though non- Māori students may have found shifting their world view a little challenging, they worked through this as they were able to express their interpretations of what Mātauranga Māori was to them in a safe environment with their lecturers.

Encouraging students to engage in other world views shows students the multiple ways in which people see the world, and how important it is for those world views to be considered when interacting with others encouraging and promoting attitudes of tolerance, humility, compassion, understanding, empathy and that to be different is not being wrong. Such attitudes set the foundation for students to be equipped to engage appropriately with other communities, locally, nationally and globally. Exposing students to other world views in education mirrors a truer representation on what students may encounter when they engage with society.

The responses from art and design CADI students who participated in the surveys showed they had a willingness to experience and learn about each others ideals and world views. These CADI students derived a purpose towards their art from engaging with Mātauranga Māori, as it located their learning to Aotearoa New Zealand. Furthermore, this empowered them to experiment with their own ideas that were informed by Mātauranga Māori and fused with previous knowledge that they brought with them into the programme.

Broadening art and design students' experiences of differing world views builds on Jobs' statement (cited in Dunn, 2011), which calls for designers and artists to have more experiences so that they better understand the human experience and have broader knowledge to develop ideas and designs. If all art and design programmes in tertiary institutions enabled their students to engage with Mātauranga Māori and te ao Māori, reflected by these being embedded in the curriculum, students will be empowered and culturally safe to develop ideas and solutions in their art practice that are relevant to Aotearoa New Zealand, thus locating the human experience to the land and society we live in.

Chapter 5

Mauri ora: Realising our potential

This thesis critically examined how Māori concepts and ideas can be integrated into a tertiary art and design programme. The thesis reflected on how a bi-world view curriculum can enable Māori and non-Māori students the opportunity to engage in creating artworks and knowledge that mirrors the society we live in and the principles of partnership, protection and participation embodied in Te Tiriti o Waitangi.

Te Tiriti o Waitangi embodies these principles that should be reflected in all organisations, including policies and structures, in Aotearoa New Zealand, but especially government Ministries and Crown agents such as the Ministry of Education, schools and tertiary education organisations. Māori as the Indigenous people in Aotearoa New Zealand, has a distinctive language and culture which is recognised globally in terms of the contribution these make to the development of the country's economy and well-being. Areas such as tourism, sports, art and design, music, language revitalisation, immersion schooling, performing arts, literature, business, technology, agriculture, forestry, aquaculture and conservation are just some of the areas that Māori are known for in the development of our nation. It is incumbent upon both Treaty partners to build a national identity that reflects the principles of Te Tiriti o Waitangi and a society that is tolerant of the world views that are contained within this partnership.

It is not unreasonable to expect that institutions of the Crown, such as tertiary education providers will provide programmes that reflect the principles of Te Tiriti o Waitangi, namely partnership, protection and participation and the world views contained within. This means that Mātauranga Māori and te ao Māori should be embedded in curriculum across the many disciplines and fields of study including art and design especially if the academy claims to not prescribe or limit itself to only Western knowledge; Mātauranga Māori is a valid knowledge repository unique to Aotearoa New Zealand. The creation of a tertiary art and design curriculum grounded in both world views will encourage and foster the development of graduates equipped with a skillset and attributes such as

tolerance, humility, compassion, understanding and empathy who are confident in being proactive participants within their art and design communities, locally, nationally and internationally. Furthermore, the case study in this thesis provides a model to show how the integration of two world views in the design and delivery of art and design curriculum is possible and empowering for students. For tertiary art and design programmes not to embed Mātauranga Māori and te ao Māori into their curriculum, creates an environment and a reason for Māori students to disengage from their programme of study, causing them to seek other and safer, more nurturing and culturally engaging space to continue their studies where they are able to express their identity, skillset, knowledge and passion for art forms and art making processes. Invariably, the spaces they gravitate to are Māori, where programmes of study cater to their learning needs, interests and cultural identity. The absence of Mātauranga Māori and te ao Māori in art and design curriculum also impacts on non-Māori students as it denies them the opportunity to develop their own art practice and identity in terms of their obligations contained within Te Tiriti o Waitangi and the contribution they can make to the development of the art and design communities, locally, nationally and internationally.

Those tertiary art and design departments that are courageous enough to review their curriculum must also consider resourcing these programmes with appropriate Māori staff. There is an overwhelming absence of Māori art educators in tertiary education providers. The reality is that many Māori art educators and artists do not have the requisite qualifications that the academy deems appropriate; Doctoral qualifications are considered the benchmark for universities. This acts as a deterrent to choose a career in teaching art and design at a tertiary level. However, many of these Māori artists and educators are considered in the Māori world to be repositories of knowledge in their field. For example, the Māori art community heralds Arnold Wilson, Kāterina Mataira, Fred Graham, Ralph Hotere, Dame Rangimarie Hetet and Selwyn Muru as pioneers in the contemporary Māori art world. Some of these national icons have been recognised by the academy with honorary doctorates. However, the reality is that emerging Māori art educators are not being mentored or recruited into lecturing positions and a lack of bi-world view curriculum will further perpetuate this reality in favour of a monocultural programme and the status quo.

The results of the survey infer that students found a bi-world view learning space to be beneficial to their learning and understanding of their current social and cultural context. Students found the presence of Māori lecturers who have knowledge of Mātauranga Māori and a willingness to engage all students encouraging and empowering. In particular, the Māori lecturer was able to guide students, especially Māori students, to realising their potential and the confidence to continue their learning in a tertiary environment.

The opportunity to develop a bi-world view art and design curriculum should be embraced with enthusiasm to create a truly liberating learning environment that is enriching because it is not politically determined, but rather socially constructed, underpinned by the values embedded within Te Tiriti o Waitangi.

*Nā tō rourou, nā taku rourou
Ka ora ai te iwi.*

With your food basket and my food basket
The people will thrive.
(Kōrero Māori, n.d.)

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A glossary of English and Māori words used in the context of this thesis

agreeance	state or level of agreement
āhuru mōwai	safe haven, sanctuary, nurturing environment
āhurutanga	nurturing, warm, safe
AIO wairua	content state of being
ako	to learn, study, instruct, teach, advise
Aotearoa	Land of the long white cloud, New Zealand
aroha	love and respect
aroha ki te tangata	love and respect for people
Aro-Nui/aronui (te aronui)	name of the second basket of knowledge, the world within humankind perception
ātea	space
aro	pay attention to, focus upon
arotohu	recognise and pay attention to the signs
atua	gods
hā	breath
haehae	troughs, grooves or lows
hao	nets
hākari	gift, including food or entertainment, celebrations
hapū	sub-tribe
hau ora	breath of life
hihiri	pure energy, aura
hinengaro	intellect, mind, intellectual well-being
hui	to meet or congregate
hukatai	sea foam
ihi	personal magnetism

nāianeī	present time, now
i ngā wā i mua	past time
i ngā wā i muri	future
iwi	tribe
kahupō	dis-ease
kai	food or consume
kainga	place of abode and operations
kai-pupuri	holder
kaitiaki	guardian
kaitiakitanga	guardianship
kanohi kitea	the seen face, participate face-to-face
karakia	prayers and incantations
kaua e mahaki	do not flaunt your knowledge
kaua e takahia te mana o te tangata	do not trample on the integrity of the people
kaupapa-Māori	Māori ideology, doctrine, Māori-centred
kawa	protocol
kete	basket
kia tūpato	be careful
kōhanga reo	pre-school education immersed in te reo Māori
kōrero	narratives, conversation, speak
kotahitanga	unity, oneness
Kō Tawa	title of an exhibition of Māori artefacts in 2005
korowai	cloak
koru	spiral
mahi-a-rongo	peaceful pursuits including arts and crafts
mana	prestige, authority, charisma

manaaki ki te tangata	share and host people, be generous
mana motuhake	control of one's own destiny
manaakitanga	hospitality and respect toward others
Manu Ao	a national inter-university Māori academy for Academic and Professional advancement
mānuka	weapons
Māori	indigenous people of Aotearoa New Zealand
Māoritanga	common Māori social structures
marae	group of buildings within a Māori sub-tribal community
māramatanga	enlightenment
mātauranga	factual knowledge/data
Mātauranga Māori	Māori knowledge
mauri	life principle, life essence
mauri moe	life essence is in a state of stillness or asleep
mauri oho	life essence is awakened
mauri ora	positive well-being
mōhiotanga	practical knowing
ngā	prefix indicating plurality
ngākau	heart, emotional well-being
ngā kete mātauranga	the baskets of knowledge
Ngāti Porou	iwi of the Gisborne region of Aotearoa New Zealand
noa	ordinary, natural, free from restriction
non-respondents	participants who did not answer individual question
ohaoha	economics
papa	ground, foundations or base

Pā Harakeke	flax bush, generations
Pākehā	non-Māori New Zealanders, immigrants or foreigners, particularly with fair skin
Pākehātanga	social structures formed from Industrialism
Papatūānuku/Papatuanuku (Papa)	Earth Mother
participants	people who opted to participate in the research
Pasifika	Pacific Island people
pātaka	peaks, ridges or highs
pou	carved poles
poutama	staircase
Pou-tiri-ao	supporting post dividing Rangi and Papa, standing guardians
poutokomanawa	centre ridge pole in whare tūpuna (meeting house or ancestral building)
pōwhiri	formal welcoming
raranga	weaving
rangatiratanga	leadership, right to exercise authority
Ranginui (Rangi)	Sky Father
Rehua	priest God of exorcism
rehutai	sea spray
respondents	participants who answered individual questions
Rua-te-pupuke	ancestor who took pou from Tangaroa's whare
sample	the collective participants
studio	practical open working space
takarangi	double-spiral pattern
take	purpose, roots of a tree
tamariki	child, children
tā moko	tattooing

Tane-Mahuta (Tane)	God of forests, the lands and the inhabitants and son of Ranginui and Papatūānuku
Tangaroa	God of the sea and sea creatures
tangata/tāngata	person/people
tangata mauri	talisman of human well-being or politics
tangihanga	funeral rite and ceremonial mourning
tāngata whenua	Indigenous people of the land
taonga	treasures
taonga tuku iho	treasures that have been passed down from generation to generation
tapu	sacred, spiritual protection, sanctity
tatau pounamu	greenstone door – a symbol of enduring peace
tauirā	student
taumata	seat of authority, throne
taurekareka	slaves
te ao	the world
te ao atua	realm of the Gods
te ao hurihuri	the changing world, contemporary world
te ao kikokiko	the physical world
te ao Māori	the Māori world view
te ao mārama	the Māori world view
te ao tāngata	the world of humankind
te ao wairua	the spiritual world
Te Ara Poutama	School of Māori Development, AUT
Te Aorangi	the universe
Te Hotunui	name of whare tupuna in Auckland Museum
te kete	the basket
te kauae raro	the seen, terrestrial

te kauae runga	the unseen, celestial
te Kore	the Nothingness
Te Mauri Pakeaka	The third face, the third space
te Po	the Night
te Rangi	the Sky
te reo Māori	the Māori language
Te Tiriti o Waitangi	The Treaty of Waitangi – the bi-cultural governing policy of Aotearoa New Zealand
tekoteko	frontispiece
the Crown	English governance that formed the partnership with Māori through Te Tiriti o Waitangi and is now represented by government officials
tihei	sneeze
tikanga	protocol, applying what is right
tikanga Māori	correct Māori procedures
tinana	body, physical
tino rangatiratanga	self-determination, absolute authority
titiro	look
tohu	signifier, sign, symbol
tohunga	expert
tohunga whakairo	expert designer, artist
tohungatanga	mastery, expertise, proficiency, excellence
tohutohu	to instruct
toi	Māori art practices and artefacts
Tua Atea/Tua-Atea	third basket of knowledge, the world beyond space and time
Tuauri/Tua-Uri	first basket of knowledge, place for new ideas and thoughts that are not yet in the physical world
tukutuku	lattice design

tūpuna	ancestor
tōrangapū	politics
tūrangawaewae	a place to stand as a right
ūkaipō	mother, origin
wā	time
waatea/wātea	time and space continuum
wairua	spirit, spiritual well-being
wana	be inspired, excited, thrilled
wānanga	tribal knowledge, to meet and discuss, tertiary educational institutes
wehi	response of awe or fear
whaka-	(prefix) to make
whakairo	to design or ornate
whakairo Māori	Māori design
whakairo rākau	wood carving
whakairo tāngata	tattoo designing
whakanoa	neutralise, to make common
whakapapa	foundation or genealogy
whakarongo	listen
whakataukī	proverb with unknown author
whakawhanaungatanga	to build relationships
whānau	family
whanaungatanga	relationship, kinship ties
wharekura	secondary high school immersed in te reo Māori
whare tūpuna	meeting house or ancestral building
whare wānanga	house of learning
whenua	land or placenta

workshop

intensive skills and/or technique-based
lessons

whaiāipo

darling, sweetheart

Appendices

Appendix A: Te Tiriti o Waitangi

English Version of the Treaty of Waitangi

The following version of the Treaty is taken from the first schedule to the Treaty of Waitangi Act 1975.

Preamble

HER MAJESTY VICTORIA Queen of the United Kingdom of Great Britain and Ireland regarding with Her Royal Favour the Native Chiefs and Tribes of New Zealand and anxious to protect their just Rights and Property and to secure to them the enjoyment of Peace and Good Order has deemed it necessary in consequence of the great number of Her Majesty's Subjects who have already settled in New Zealand and the rapid extension of Emigration both from Europe and Australia which is still in progress to constitute and appoint a functionary properly authorized to treat with the Aborigines of New Zealand for the recognition of Her Majesty's Sovereign authority over the whole or any part of those islands – Her Majesty therefore being desirous to establish a settled form of Civil Government with a view to avert the evil consequences which must result from the absence of the necessary Laws and Institutions alike to the native population and to Her subjects has been graciously pleased to empower and to authorize me William Hobson a Captain in Her Majesty's Royal Navy Consul and Lieutenant Governor of such parts of New Zealand as may be or here- after shall be ceded to her Majesty to invite the confederated and independent Chiefs of New Zealand to concur in the following Articles and Conditions.

Article the First

The Chiefs of the Confederation of the United Tribes of New Zealand and the separate and independent Chiefs who have not become members of the Confederation cede to Her Majesty the Queen of England absolutely and without reservation all the rights and powers of Sovereignty which the said Confederation or Individual Chiefs respectively exercise or possess, or may be supposed to

exercise or to possess over their respective Territories as the sole Sovereigns thereof.

Article the Second

Her Majesty the Queen of England confirms and guarantees to the Chiefs and Tribes of New Zealand and to the respective families and individuals thereof the full exclusive and undisturbed possession of their Lands and Estates Forests Fisheries and other properties which they may collectively or individually possess so long as it is their wish and desire to retain the same in their possession; but the Chiefs of the United Tribes and the individual Chiefs yield to Her Majesty the exclusive right of Preemption over such lands as the proprietors thereof may be disposed to alienate at such prices as may be agreed upon between the respective Proprietors and persons appointed by Her Majesty to treat with them in that behalf.

Article the Third

In consideration thereof Her Majesty the Queen of England extends to the Natives of New Zealand Her royal protection and imparts to them all the Rights and Privileges of British Subjects.

W HOBSON Lieutenant Governor.

Now therefore We the Chiefs of the Confederation of the United Tribes of New Zealand being assembled in Congress at Victoria in Waitangi and We the Separate and Independent Chiefs of New Zealand claiming authority over the Tribes and Territories which are specified after our respective names, having been made fully to understand the Provisions of the foregoing Treaty, accept and enter into the same in the full spirit and meaning thereof: in witness of which we have attached our signatures or marks at the places and the dates respectively specified.

Done at Waitangi this Sixth day of February in the year of Our Lord One thousand eight hundred and forty.

[Here follow signatures, dates, etc.]

Māori Version of the Treaty of Waitangi

The following version of the Treaty is taken from the first schedule to the Treaty of Waitangi Act 1975.

Preamble

Ko Wikitoria, te Kuini o Ingarani, i tana mahara atawai ki nga Rangatira me nga Hapu o Nu Tirani i tana hiahia hoki kia tohungia ki a ratou o ratou rangatiratanga, me to ratou wenua, a kia mau tonu hoki te Rongo ki a ratou me te Atanoho hoki kua wakaaro ia he mea tika kia tukua mai tetahi Rangatira hei kai wakarite ki nga Tangata Māori o Nu Tirani-kia wakaetia e nga Rangatira Māori te Kawanatanga o te Kuini ki nga wahikatoa o te Wenua nei me nga Motu-na te mea hoki he tokomaha ke nga tangata o tona Iwi Kua noho ki tenei wenua, a e haere mai nei.

Na ko te Kuini e hiahia ana kia wakaritea te Kawanatanga kia kua ai nga kino e puta mai ki te tangata Māori ki te Pakeha e noho ture kore ana.

Na, kua pai te Kuini kia tukua a hau a Wiremu Hopihona he Kapitana i te Roiara Nawi hei Kawana mo nga wahi katoa o Nu Tirani e tukua aianeī, amua atu ki te Kuini e mea atu ana ia ki nga Rangatira o te wakaminenga o nga hapu o Nu Tirani me era Rangatira atu enei ture ka korerotia nei.

Ko te Tuatahi

Ko nga Rangatira o te Wakaminenga me nga Rangatira katoa hoki ki hai i uru ki taua wakaminenga ka tuku rawa atu ki te Kuini o Ingarani ake tonu atu-te Kawanatanga katoa o o ratou wenua.

Ko te Tuarua

Ko te Kuini o Ingarani ka wakarite ka wakaae ki nga Rangatira ki nga hapu-ki nga tangata katoa o Nu Tirani te tino rangatiratanga o o ratou wenua o ratou kainga me o ratou taonga katoa. Otiia ko nga Rangatira o te Wakaminenga me nga Rangatira katoa atu ka tuku ki te Kuini te hokonga o era wahi wenua e pai ai te tangata nona te Wenua-ki te ritenga o te utu e wakaritea ai e ratou ko te kai hoko e meatia nei e te Kuini hei kai hoko mona.

Ko te Tuatoru

Hei wakaritenga mai hoki tenei mo te wakaetanga ki te Kawanatanga o te Kuini-
Ka tiakina e te Kuini o Ingarani nga tangata Māori katoa o Nu Tirani ka tukua ki a
ratou nga tikanga katoa rite tahi ki ana mea ki nga tangata o Ingarani.

(Signed) William Hobson, Consul and Lieutenant-Governor.

Na ko matou ko nga Rangatira o te Wakaminenga o nga hapu o Nu Tirani ka
huihui nei ki Waitangi ko matou hoki ko nga Rangatira o Nu Tirani ka kite nei i te
ritenga o enei kupu, ka tangohia ka wakaetia katoatia e matou, koia ka tohungia
ai o matou ingoa o matou tohu.

Ka meatia tenei ki Waiangi i te ono o nga ra o Pepueri i te tau kotahi mano, e
waru rau e wa te kau o to tatou Ariki.

Ko nga Rangatira o te wakaminenga.

Appendix B: Participant information sheet for the surveys

<p>Participant Information Sheet Survey</p>	
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Date Information Sheet Produced: 5th May 2010

Project Title *Tatau Pounamu: Embedding Māori concepts and values in mainstream art curriculum.*

An Invitation

Tēna koutou, tēna koutou kia ora tataou kātoa. Ngā mihi ki a koutou. My name is Piki Diamond, I am a Master of Arts student at AUT and have been working alongside you at different stages in the last semester as your CADI tutor. The title of this research project, "Tatau Pounamu" means Greenstone Door and symbolises permanent peace between historically opposing parties. Hence the subtitle, "Embracing Māori philosophies in a mainstream art curriculum".

I would like to invite you to participate in my research. In this study, I am asking current and past CADI students to fill out a survey form, twice during the course, once in the middle and again at the end of the course.

What is the purpose of this research?

As stated earlier this research contributes to my Masters degree, and will explore whether and how the introduction of Māori based ideas and perspectives into a mainstream art curriculum is reflected in the perceptions of the students.

How was I chosen for this invitation?

You were chosen for this invitation because you are a current student on the CADI course at either Awatahā Marae or AUT Campus, or you are a previous student of mine on the Awatahā course, whom I remain in contact.

What will happen in this research?

I would like you to fill out an anonymous survey on Survey Monkey. You can connect to the survey by clicking on the link which is on the AUT Online Discussion Board for this class. By submitting the survey, you consent to participate. You could also collect hard copy of the survey from the mail-box area by the office. You can fill it out anonymously, and put it in the drop-box in the same area.

What are the discomforts and risks?

I do not feel there will be any discomforts and risks, the survey is completely anonymous and innocuous, you do not have to participate, and will not be disadvantaged in any way if you choose not to.

How will these discomforts and risks be alleviated?

In the event that any aspect of this research causes you distress, the AUT Counselling Service is available and can provide up to three counselling sessions for free.

What are the benefits?

There are no direct benefits to you for participating in this research. However, I believe that your responses may contribute to a better understanding of student perceptions of Māori art education within a mainstream art curriculum.

How will my privacy be protected?

The survey is completely anonymous.

What opportunity do I have to consider this invitation?

You will have heard about this study because I mentioned it in class. I would like you to fill out the survey at any time over the next two weeks. I will be distributing information about another survey at the end of the semester and hope you will consider filling that out as well.

How do I agree to participate in this research?

By submitting the survey online, or handing in the filled out hard copy of the survey, you consent to participate.

Will I receive feedback on the results of this research?

Not personally, but I will post a summary of the findings on the AUT Online discussion board for this course, later in the year.

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

Any concerns regarding the nature of this project should be notified in the first instance to the Secondary Supervisor, Ella Henry at ella.henry@aut.ac.nz or 921 9999 ext 6097.

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

Whom do I contact for further information about this research?

Researcher Contact Details:

Piki Diamond, piki.diamond@aut.ac.nz or (09) 486 5467, ext 710

Project Supervisor Contact Details:


Josie Keelan, at jkeelan@aut.ac.nz or (09) 921 9989, ext 6104

Secondary Supervisor Contact Details:

Ella Henry, at ella.henry@aut.ac.nz or (09) 921-9999, ext 6097

Approved by the Auckland University of Technology Ethics Committee on 17 May 2010, AUTEC Reference number 10/16

Appendix C: Pre-workshop survey

Workshop Survey For AUT Students <p>This survey is completely anonymous. You can withdraw from the study at any time until you submit your responses. By submitting the survey, you give your consent to participate.</p>	 AUT UNIVERSITY <small>TE WĀNANGA ARONUI O TAMAKI MAKAU RAU</small>
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I am asking you this question because the focus of this research is the use of Māori concepts in an art curriculum:

1. Are you of Māori descent? Do you have Māori whakapapa?

- Yes
- No

2. Have you attended or participated in any Māori activities?

- Yes
- No (Go to question 7)

3. If yes, what was it?

- Kapa Haka performance
- Māori arts
- Waka ama
- Tā moko
- Other (please specify)

4. What does Māori art mean to you? Choose comments that best reflect your thoughts?

- Carving, weaving and kowhaiwhai paintings
- Artworks that use Māori icons and images
- Art by Māori artists
- Art that talks about Māori issues
- Other (please specify)

5. The arts industry should partner with Māori in acknowledgment of their unique position as tangata whenua (original people of the land). On the scale mark how strongly you agree or disagree with this statement.

Strongly disagree Disagree Neutral Agree Strongly Agree

6. What are your impressions of doing a workshop that looks at Māori philosophies? Choose 3 words from the list below that best describes what you think. You can add an extra three words if you wish.

Boring	Not cool	Tough	Interesting	It's all right	Dumb
Fun	Hard work	Creative	What for?	Different	Not for me
Phat/Sweet	'A joke'	Hard out	Choice	For someone like me	
Awesome	Other (please specify)				

7. What knowledge do you expect to gain from this workshop?

Appendix D: Post workshop survey

5. Read the comments below and rate whether you strongly disagree or agree with the comment.

	SD	D	N	A	SA
The workshop encouraged me to discover some ideas about myself					
I can apply Māori ideas in my art practice					
I can apply painting techniques in my art practice					
I can apply skills and/or knowledge from the workshop to my everyday life					
This workshop has broadened my understanding of the Māori world and Māori art					
The visit to the wharehau helped me understand Māori ideas					
I could relate easily to ideas demonstrated					

6. Rate the knowledge you learnt to the knowledge you expected to learn at the start of the workshop.


	F	N	T	A	M
I learnt more from the workshop than I expected					

7. Would you recommend this workshop to anyone?

- Yes
 No

8. Give your reason(s) to Question 6.

9. Add any comments you would like to make about the workshop.



Post-Workshop Survey
For AUT Students

This survey is completely anonymous. You can withdraw from the study at any time until you submit your responses. By submitting the survey, you give your consent to participate.

I am asking you this question because the focus of this research in the use of Māori concepts in an art curriculum:

1. Are you of Māori descent? Do you have Māori whakapapa?

- Yes
 No

2. What does Māori art mean to you? Choose comments that best reflect your thoughts.

- Carving, weaving and kowhaiwhai paintings
 Artworks that use Māori icons and images
 Art by Māori artists
 Art that talks about Māori issues
 Other (please specify)

3. The arts industry should partner with Māori in acknowledgment of their unique position as tangata whenua (original people of the land). On the scale mark how strongly you agree or disagree with this statement.

Strongly disagree Disagree Neutral Agree Strongly Agree

4. What are your impressions of doing a workshop that looks at Māori philosophies? Choose 3 words from the list below that best describes what you think. You can add an extra three words if you wish.

Boring	Not cool	Tough	Interesting	It's all right	Dumb
Fun	Hard work	Creative	What for?	Different	Not for me
Phat/Sweet	'A joke'	Hard out	Choice	For someone like me	
Awesome	Other (please specify)				

Appendix E: Post-CADI/Ex-CADI Survey

4. Read the comments below relating to discussions you have had in studio and rate whether you strongly disagree or agree with the comment.


	S D	D D	N	A	S A
SD = Strongly disagree, D = Disagree, N = Neutral, A = Agree, SA = Strongly Agree					
Discussions in studio encouraged me to discover some ideas about myself					
Discussions in studio have helped me connect to my cultural heritage					
My self-esteem and confidence has increased					
I can now connect previous knowledge of family, culture, friends and society to my art practice					
I can apply skills and/or knowledge from studio to my everyday life					
I now understand fully what is meant by self-directed learning					
I can see there are more options available in my art practice and career opportunity					
Studio drives me to learn more					

5. Would you recommend this course to anyone? And why?
 Yes
 No

6. What were likes and dislikes about CADI? And why?

7. What have you been doing since completing the CADI course?

8. Add any comments you would like to make about studio.



Ex-CADI Student Survey

This survey is completely anonymous. You can withdraw from the study at any time until you submit your responses. By submitting the survey, you give your consent to participate.

I am asking you this question because the focus of this research in the use of Māori concepts in an art curriculum:

1. Are you of Māori descent? Do you have Māori whakapapa?
 Yes
 No

2. How did you feel about classes being based on a Marae? Choose 3 words from the list below that best describes what you think. You can add an extra three words if you wish.

Strange	Scary	Cool	Phat/Sweet	Awesome
Okay	Not for me	Boring	Tough	Fun
Creative	Stupid	I don't understand why we're here	Different	

For someone like me

3. I found it easy to discuss openly with tutors on cultural ideas and topics.
 Yes
 No
 Yes to certain tutor(s)
 I had no cultural topics to talk about

Appendix F: Mid-year studio survey

4. Read the comments below relating to discussions you have had in studio and rate whether you strongly disagree or agree with the comment.

SD = Strongly disagree, D = Disagree, N = Neutral, A = Agree, SA = Strongly Agree	S	D	N	A	S
Discussions in studio encouraged me to discover some ideas about myself					
Discussions in studio have helped me connect to my cultural heritage					
My self-esteem and confidence has increased					
I can now connect previous knowledge of family, culture, friends and society to my art practice					
I can apply skills and/or knowledge from studio to my everyday life					
I now understand fully what is meant by self-directed learning					
I can see there are more options available in my art practice and career opportunity					
Studio drives me to learn more					

5. Rate the knowledge you learned to the knowledge you expected to learn at the start of the studio.

FLE = Far less than expected, NME = Not as much than expected, TS = The same, ALLM = A little more than expected, MLE = A lot more than expected	F	N	T	A	M
I learnt more from the studio than I expected					

6. Would you recommend this course to anyone?

- Yes
 No

7. Give your reasons to Question 5.

8. What are your academic and/or career intentions when completing this course?

9. Add any comments you would like to make about studio.

Mid-Year Studio Survey

For Awataha Marae Students

This survey is completely anonymous. You can withdraw from the study at any time until you submit your responses. By submitting the survey, you give your consent to participate.



I am asking you this question because the focus of this research in the use of Māori concepts in an art curriculum:

1. Are you of Māori descent? Do you have Māori whakapapa?

- Yes
 No

2. How do you feel about classes being based on a Marae? Choose 3 words from the list below that best describes what you think. You can add an extra three words if you wish.

Strange	Scary	Cool	Flat/Sweet	Awesome
Okay	Not for me	Boring	Tough	Fun
Creative	Stupid	I don't understand why we're here	Different	

For someone like me

3. I found it easy to discuss openly with tutors on cultural ideas and topics.

- Yes
 No
 Yes to certain tutor(s)
 I had no cultural topics to talk about

Appendix G: End-of-year/post studio survey

Post-Studio Survey
For Awataha Marae Students

This survey is completely anonymous. You can withdraw from the study at any time until you submit your responses. By submitting the survey, you give your consent to participate.

AUT

UNIVERSITY
Te Kōwhiri Herekōwhiri o Aotearoa

I am asking you this question because the focus of this research is the use of Māori concepts in an art curriculum:

1. Are you of Māori descent? Do you have Māori whakapapa?
 Yes
 No

2. How do you feel about classes being based on a Marae? Choose 3 words from the list below that best describes what you think. You can add an extra three words if you wish.

Strange	Scary	Cool	Phat/Sweet	Awesome
Okay	Not for me	Boring	Tough	Fun
Creative	Stupid	I don't understand why we're here	Different	

For someone like me

3. I found it easy to discuss openly with tutors on cultural ideas and topics.
 Yes
 No
 Yes to certain tutor(s)
 I had no cultural topics to talk about

4. Read the comments below relating to discussions you have had in studio and rate whether you strongly disagree or agree with the comment.

SD = Strongly disagree, D = Disagree, N = Neutral, A = Agree, SA = Strongly Agree	S	D	N	A	S	A
Discussions in studio encouraged me to discover some ideas about myself						
Discussions in studio have helped me connect to my cultural heritage						
My self-esteem and confidence has increased						
I can now connect previous knowledge of family, culture, friends and society to my art practice						
I can apply skills and/or knowledge from studio to my everyday life						
I now understand fully what is meant by self-directed learning						
I can see there are more options available in my art practice and career opportunity						
Studio drives me to learn more						

5. Rate the knowledge you learned to the knowledge you expected to learn at the start of the studio.

FLE = Far less than expected, NME = Not as much than expected, TS = The same, ALM = A little more than expected, MFE = A lot more than expected	F	L	E	N	M	E	T	S	A	L	M	E
I learnt more from the studio than I expected												

6. Would you recommend this course to anyone?
 Yes
 No

7. Give reasons for question 5.

8. What did you enjoy about studio? And why?

9. What didn't you enjoy about studio? And why?

10. What are your academic and/or career intentions when completing this course?

11. Add any comments you would like to make about studio.