
NO'OLOTO

Exploring the epistemological significance of No'oloto to the academic achievements of Tongan tertiary students in New Zealand

VAIVAIFOLAU KAILAHI

(KATOI E TALA-O-TONGA)

A thesis submitted to Auckland University of Technology in partial fulfilment of the requirements for the Degree of Master of Education

2017

School of Education
Faculty of Culture and Society

ABSTRACT:

New Zealand statistics indicate that Pacific students' academic performance has been low at both secondary and tertiary level. These are significant concerns given that Pacific students are deemed capable of great potential. While there are undoubtedly many factors contributing to educational achievement, this research focussed on whether and how a culturally grounded motivation approach might be applied to increase the educational engagement and achievement of students who do not live in the homeland. One of the most successful Tongan motivation systems is *no'oloto*. *No'oloto* is used explicitly by *Punake* (composers and choreographers) in the Tongan art of *fa'u ta'anga* (poetry composition), *hiva* (music). This thesis asks, could *no'oloto* be used as a tool to motivate Tongan students?

It is an honour being a *Punake* and my experience in *no'oloto* initiated in me the irresistible urge to explore *no'oloto* in educational motivation. Questions for this exploratory study were: what motivates Tongan tertiary students to engage and achieve in tertiary education in New Zealand today? What are Tongan tertiary students' understandings of *no'oloto*? Moreover, finally, and looking to the future, how could *no'oloto* be utilised as a motivating system for Tongan tertiary students in New Zealand? Using the *Kakala* framework, individual and group *talanoa* were carried out with tertiary level students comprising postgraduate and undergraduate. A focus group *talanoa* was held with community groups, which comprised of *Punake* (composers/choreographer), cultural experts, *tui kakala* practitioners, Community and Church leaders and community members.

Findings from student interviews were that their motivation to study was irregular, characterised by highs and lows. Few students knew about the *no'oloto*, but when this concept was introduced, all agreed to the potential of *no'oloto* as a motivational tool generally and for Tongan students. The major focus of the community *talanoa* was to seek their knowledge, understandings and experiences of the *no'oloto* generally and as a motivational tool. Findings were that almost three-quarters of the community focus group strongly believed, the *no'oloto* concept should be reviewed, reclaimed and used as a strategic tool to enhance the advancement of tertiary students in New Zealand today. Community groups identified the main motivation factors integral to *no'oloto* to be *fakakouna* (feeling compelled), *faka'amanaki* (opportunity/ aspiration/inspiration), *tauhi vā* (honouring relationships), and *fakamā and ngalivale* (shame & disgrace). Furthermore, *no'oloto* encompasses four *lalava/ha'i* (ties/lashes): *tukuloto'i* (stored/harbour in mind/heart), *poletaki* (commitment & challenge), *tauleva* (pride in ownership) and *matu'uekina* (resiliency). Findings suggest there is great potential in using traditional cultural models, such as *no'oloto*, as motivational tools for Tongan students in New Zealand and need to test these in a learning situation.

As part of the study, the *Kakala* Research Framework (KRF) was critiqued and refined. The new redefined and proposed *tui kakala* process consist of ten (10) stages instead of six (6) as per the original framework for this study.

1 TABLE OF CONTENTS

ABSTRACT:.....	I
LIST OF FIGURES.....	VI
LIST OF TABLES	VII
LIST OF ABBREVIATIONS	VIII
LIST OF APPENDICES	IX
DEDICATION	X
ACKNOWLEDGEMENTS	XIII
ATTESTATION OF AUTHORSHIP	XIV
1 TEU – CHAPTER 1: INTRODUCTION.....	1
1.1 STATEMENT OF INTENT	1
1.2 MY PLACE IN THIS STUDY	2
1.3 RESEARCH GAP	4
1.4 SIGNIFICANCE OF THE STUDY	5
1.5 RESEARCH QUESTIONS.....	6
1.6 OUTLINE OF THE THESIS	6
2 TEU – CHAPTER 2: LITERATURE REVIEW	8
2.1 INTRODUCTION	8
2.2 PART 1: TONGAN CONTEXT	8
2.2.1 <i>Tongan Culture in the Homeland</i>	8
2.2.1.1 Value of Education for Tongans	11
2.2.2 <i>Tongan context abroad</i>	12
2.2.2.1 Land of Milk and Honey	12
2.2.2.2 Church	13
2.2.2.3 Language	13
2.3 PART 2: REVIEW OF THE LITERATURE ON MOTIVATION	14
2.3.1 <i>Motivation</i>	14
2.3.2 <i>Definition of Motivation</i>	15
2.3.3 <i>Motivational Theories</i>	16
2.3.4 <i>Types of Motivation</i>	16
2.3.4.1 Intrinsic motivation	17
2.3.4.2 Extrinsic motivation	18
2.3.5 <i>Pacific peoples in New Zealand and Motivation</i>	18
2.3.6 <i>Tongans in Education and Motivation</i>	19
2.4 PART 3: NO’OLOTO AS A MOTIVATIONAL FACTOR.....	20
2.5 SUMMARY.....	ERROR! BOOKMARK NOT DEFINED.
3 TOLI – CHAPTER 3: RESEARCH METHODOLOGY AND METHOD.....	22

3.1	INTRODUCTION	22
3.2	PART 1: RESEARCH DESIGN	22
3.2.1	<i>Qualitative</i>	22
3.2.2	<i>Phenomenology</i>	22
3.2.3	<i>Pacific Research Methodologies</i>	23
3.2.4	<i>Talanoa Research Method</i>	23
3.3	PART 2: DATA COLLECTION	25
3.3.1	<i>Kakala Research Framework (KRF)</i>	25
3.4	TEU – PREPARATION	27
3.4.1	<i>Sample</i>	27
3.4.2	<i>Recruitment</i>	28
3.4.3	<i>Ethical Consideration</i>	29
3.4.4	<i>Consent Process</i>	29
3.4.5	<i>Confidentiality</i>	29
3.5	TOLI – DATA COLLECTION	30
3.5.1	<i>Revisiting the participants – Level of Motivation</i>	31
3.5.2	<i>Transcriptions</i>	32
3.6	TUI – DATA ANALYSIS	32
3.7	LUVA – FINDINGS	33
3.8	PART 3: REFLECTIONS	33
3.8.1	<i>Research Method</i>	33
3.8.2	<i>Implementation of Talanoa</i>	33
3.8.3	<i>Decision for the two phases</i>	34
3.8.4	<i>Reaction from participants</i>	34
4	TUI – CHAPTER 4: FINDINGS	35
4.1	PART 1: STUDENTS MOTIVATION	36
4.1.1	<i>Motivational Factors</i>	36
4.1.1.1	<i>Fakakouna (Compelled)</i>	36
4.1.1.2	<i>Faka’amanaki (Opportunity)</i>	36
4.1.1.3	<i>Tauhi vā (Honouring relationships)</i>	37
4.1.1.4	<i>Fakamā/Ngalivale (Shame/Ridicule)</i>	37
4.1.2	<i>Influence of each motivation factors in educational journey</i>	37
4.1.2.1	<i>Getting into Tertiary Education</i>	38
4.1.2.2	<i>Completing Tertiary Education</i>	38
4.1.2.3	<i>Changes during the two phases</i>	38
4.1.3	<i>Level of Motivation</i>	38
4.1.3.1	<i>Struggle of autonomy</i>	40
4.2	PART 2: UNDERSTANDING OF NO’OLOTO	40

4.2.1	<i>Students understanding of No’oloto</i>	41
4.2.2	<i>Focus groups understanding of No’oloto</i>	42
4.2.3	<i>Ouau ‘o e Loto</i>	42
4.2.3.1	Four lalava/ha’i (ties/lashes) of No’oloto.....	44
4.2.3.2	First Tie – Tukuloto’i.....	44
4.2.3.3	Second Tie – Poletaki	46
4.2.3.4	Third Tie – Tauleva	47
4.2.3.5	Fourth Tie – Matu’uekina	48
4.2.3.6	Velenga – The Enemy of No’oloto.....	48
4.2.4	<i>Punakes concern about sharing of knowledge.</i>	49
4.2.5	<i>Comparing students and focus group’s understanding of No’oloto</i>	52
4.3	PART 3: NO’OLOTO AS A MOTIVATION SYSTEM	52
4.3.1	<i>Students</i>	52
4.3.2	<i>Group</i>	53
4.3.3	<i>Creation of No’oloto System and Delivery</i>	53
4.3.4	<i>Part 4: Kakala Research Framework – Additional Findings</i>	54
4.4	SUMMARY.....	56
5	TUI - CHAPTER 5: DISCUSSION	58
5.1	INTRODUCTION	58
5.2	PART 1: MOTIVATION FACTORS AND THE DRIVE	58
5.2.1	<i>Fakakouna – Compelled</i>	58
5.2.1.1	Ownership transition.	59
5.2.1.2	Self-Gratification	60
5.2.1.3	Established pattern	60
5.2.1.4	Fakaámanaki – Inspiration/Aspiration	60
5.2.1.5	Tauhi Vā (Maintaining relationship).....	61
5.2.1.6	Ngalivale & Fakamā	62
5.3	PART 2 UNDERSTANDINGS OF NO’OLOTO.....	63
5.3.1	<i>Four ha’i ties from the Understandings of No’oloto</i>	63
5.3.1.1	Ouau ‘o e Loto – Appurtenance of the heart	64
5.3.1.1.1.1	Ha’i 1: No’oloto as Tukuloto’i (Harbour in mind)	64
5.3.1.1.1.2	Ha’i 2: No’oloto as Poletaki (Challenge)	65
5.3.1.1.1.3	Ha’i 3: No’oloto as a tauleva that defy/suppress/neutralise velenga. (urge).....	65
5.3.1.1.1.4	Ha’i 4: Matu’uekina – Resiliency	65
5.3.1.1.2	Velenga - The Arch-enemy of No’oloto	66
5.3.1.1.3	No’oloto in values, goals, ambition and passion.	66
5.4	PART 3: SIGNIFICANCE OF NO’OLOTO.....	66
5.4.1	<i>Phase One: Highly motivated</i>	67
5.4.2	<i>Phase Two: Deteriorate to an all time low</i>	67

5.4.3	<i>Phase Three: Increasing from an all time low</i>	67
5.4.4	<i>Phase Four: Either Sustained or Kept increasing</i>	67
5.4.5	<i>Application of the motivation pattern</i>	67
5.5	PART 4: <i>No’OLOTO AS A MOTIVATING SYSTEM</i>	68
5.6	PART 5: <i>KAKALA RESEARCH FRAMEWORK (KRF) – MISSING STAGES</i>	68
5.6.1	<i>Stage 1: Fatu</i>	70
5.6.2	<i>Stage 2: Tala</i>	70
5.6.3	<i>Stage 6: Haha</i>	70
5.6.4	<i>Stage 8: No’o</i>	71
5.6.5	<i>Stage 9: Hu’i / li (Give away / Cast / Bestowed)</i>	72
5.6.6	<i>Stage 10: Tauleva / Ownership</i>	73
6	LUVA - CHAPTER 6: CONCLUSION	74
6.1	SUMMARY OF FINDINGS.....	74
6.1.1	<i>Motivation factors</i>	74
6.1.2	<i>Motivation factors influence in different Phases</i>	74
6.1.3	<i>Level of Motivation</i>	74
6.1.4	<i>Nooloto: Understanding, Significance and Motivation System</i>	75
6.1.5	<i>Kakala Research Framework: The Missing Stages</i>	75
6.2	RESEARCH PROCESS.....	76
6.3	LIMITATIONS OF THE STUDY.....	76
6.4	RECOMMENDATIONS & FURTHER STUDIES.....	76
6.5	CLOSING REMARKS.....	76
7	REFERENCES	78
	APPENDIX 1: ETHICS APPROVAL	76
	APPENDIX 1A: PARTICIPANT INFORMATION SHEET (ENGLISH & TONGAN)	77
	APPENDIX 1B: FOCUS GROUP CONSENT (TONGAN & ENGLISH)	83
	APPENDIX 1C: INDIVIDUAL CONSENT (TONGAN & ENGLISH)	85
	APPENDIX 2: INTERVIEW SCHEDULE (ENGLISH & TONGAN)	87

LIST OF FIGURES

<i>Figure 1. Fonua model.....</i>	<i>9</i>
<i>Figure 2. Kakala Research Framework.....</i>	<i>26</i>
<i>Figure 3. Motivation Timeline.....</i>	<i>39</i>
<i>Figure 4. Overall motivation level pattern.....</i>	<i>39</i>
<i>Figure 5. The ‘kato’ and ‘kavei’ of failure and success.....</i>	<i>64</i>
<i>Figure 6. Ouau ‘o e loto: Appurtenance of the heart.....</i>	<i>65</i>
<i>Figure 7. The development of the Kakala Research Framework.....</i>	<i>71</i>
<i>Figure 8. The presentation of the Heilala Garland.....</i>	<i>74</i>

LIST OF TABLES

<i>Table 1.</i> Demographics of student participants.....	27
<i>Table 2.</i> Demographics of Punake's, church and community leaders.....	28
<i>Table 3.</i> Participant questionnaire.....	31
<i>Table 4.</i> Motivation factors regarding 'getting into' and 'completing' tertiary education.....	38
<i>Table 5.</i> Understanding of no'oloto (Focus Groups & Individual talanoa).....	53

LIST OF ABBREVIATIONS

TIOE	Tonga Institute of Education
KRF	Kakala Research Framework
PhD	Doctor of Philosophy
ESV	English Standard Version
ESOL	English Second Language
AUTEC	Auckland University of Technology Ethics Committee
AUT	Auckland University of Technology
Uni.	University

LIST OF APPENDICES

Appendix 1: Ethics approval

Appendix 1a: Participant information sheet (English & Tongan)

Appendix 1b: Focus group consent (Tongan & English)

Appendix 1c: Individual consent (Tongan & English)

Appendix 2: Interview schedule (English & Tongan)

GLOSSARY

This Glossary contains Tongan terms that are used in this thesis. The majority of the translations are consistent with the context meaning used in this thesis. Some translation was taken from Churchward (1959) 'Dictionary: Tongan – English, English – Tongan'.

'Ulungaanga	Character
Akonaki	Words of wisdom
Anga faka-Tonga	Tongan culture, Tongan way of life
Fa'u ta'anga	Poetry or song lyric composition
Fahu	Father's sister's son or daughter
Faiva faka-Tonga	Tongan dance
Faka'amanaki	Hopeful, opportunity, aspiration, inspiration
Fakakolekole	Persuade or induce
Fakakouna	Compelled
Fakalilolilo	Abstractness, secret
Fakalotolahi'i	Encouraged, inspired
Fakamā	Shame, Embarrassment
Fakamālohi'i	Forced
Fatongia	Responsibility
Fatu	Planning
Fetau	To challenge, to content, to quarrel
Fi	Plait
Ha'a	Tribe
ha'i	to tie
Haha	Threshing
Hiva	Song, Music
Hoko	Become, take after, next
Hu'i	Take off
Ilifia	Fear, afraid
Kainga	Extended family
Kato	Basket
Kavei	Handle, strap
Kumuni	To accumulate
Lalava	Lashes
Lī	Bestowing, Throw
Lotu	Pray, religion, church
Luva	Presenting, to give it all.
Māfana	Warm feeling
Mālie	Joyful feeling
Manavahē	Fear, afraid

Matāpule	Chief attendant, Orator
Matu'uekina	Resiliency
Ngalivale	Disgrace, ridicule
No'o	To tie
No'oloto	tie to the heart
Ouau 'o e loto	Appurtenance of the heart
Pālangi	White foreigner
Poletaki	Commitment, Challenge
Punake	Composers and choreographers
Sioloto	Imagining, visualising
Tā and vā.	Time and space
Tailiili	Fear
Tala	To tell, Informing
Talanoa	To talk
Talanoa fakapunake	Metaphorical poetic and cryptic talk
Talatalaifale	Household words of wisdom not intended for outside ears.
Tangata kakato	Complete, whole or holistic man / human
Tauhi vā	Maintaining and honouring relationships)
Tauleva	Pride in ownership
Teu	Prepare
Tō'onga	Behaviour
Toli	Pick, Gathering
Tou'anga	Achievement, feat
Tui	Making
Tui kakala	Making garland
Tukuloto'i	Harbour/stored or cherish in the mind/heart
Vale	Ignorant, not smart
Velenga	Temptation

DEDICATION

To my son, **Filimone Wonder Kailahi** – now in heaven.

To my dear wife, **Vaopina Oliveti Kailahi**

To my beloved children: **Tangitangi, Foueti, Viliami, Makalino, Filipe, Kenitoni, Wallace, Ramone**
and **Meleana**.

At times, the thought of quitting crossed my mind but I did not because this research revealed something more valuable, my '**No'oloto**' which I proudly share and pass on to you.

May this work become an inspiration to you all, finding your **own no'oloto**.

I love you all – very very much.

God bless.

Dad

ACKNOWLEDGEMENTS

Dear God,

One of the highest honour I forever had pride in, is the opportunity you gave me to call you Father.

Abba Father,

Even as a *Punake*, I cannot find the words to thank the people that helped me bring this thesis into existence. I am asking you to please bless:

My Supervisor, **Tagaloatele Professor Peggy Fairbairn-Dunlop**

My dear friends:

‘Aulola and Sifa Lino

Edmond and Sela Pole-Fehoko

My friends, family. Moreover, everyone who through their kind and loving deeds manifest your existence to me in this academic journey.

I am human and may not remember every one of them, so please bless them abundantly.

In Jesus’ name

Yours faithfully

Vaivaifolau Kailahi

PS: *would you please pass on our love to Filimone my boy in Heaven. Please tell him that we love him and that we miss him so much. BTW, we will meet again.*

ATTESTATION OF AUTHORSHIP

I hereby declare that this submission is my own work and that, to the best of my knowledge belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the qualification of any other degree or diploma of a University or other institution of higher learning except where due acknowledgement is made in the acknowledgements

Signed.....

Date.....

1.1 STATEMENT OF INTENT

New Zealand Statistics show that Pacific Students' academic performance is poor. Low engagement rate in tertiary education coupled with low success rate by Pacific students is also a great concern, given that Pacific students are deemed capable with high potentials. However, why do they continue to fail, particularly at tertiary level? Research Data, interestingly indicates differences in educational performance by New Zealand born and overseas born Pacific students, particularly at tertiary level. Was this due to lack of motivation?

The starting point for this research of factors influencing Pacific educational performances is that the 'desire to strive for excellence' is embedded in and central to the *anga faka-Tonga*' (Tongan way of life). Also and according to the *Punakes*, to strive to achieve is a motivating force that is said to be embedded in the concept of *no'oloto* or as described as tied to the heart. So, this study explores whether and how the concept of *no'oloto* can be translated and applied in the New Zealand context in these rapidly changing times. This research will be done by exploring the aspirations of Tongan tertiary students in New Zealand today and the factors motivating their academic journeys. More specifically, this research will ask whether these students know and understand the concept of *no'oloto* and whether they saw this as valued and relevant to their lives today. Finally, this research will explore whether the concept can be used as a motivational tool in motivating Tongan tertiary students in New Zealand today. For this study, I see *no'oloto* as a motivation model which has value and relevance in Tonga of which can be of use by Tongans living abroad regarding reconfirming the *anga faka-Tonga*. At the heart of this study also is a rethinking of the concept and practice of *no'oloto* and how this was understood by members of the Tongan community in New Zealand.

I was honoured by His Majesty Taufa'ahau Tupou IV¹ (11th October 1996) when he shared the concept of *no'oloto* with me. He said, "This is one of the well-kept secrets of the *Punake*. When they do compositions, it is about the metaphorical manifestation of ideas, perception, emotion, historical events and *akonaki* (words of wisdom) that are *no'o* (tied) in their heart"². The real knowledge that was the gift given to me was, 'Queen Sālote never used the word *no'oloto* in any of her compositions because her whole work was and still her *no'oloto*'³. As I look back to these words shared His late Majesty, I believe, if we can instil in our Tongan students this power of *no'oloto*, this will truly reflect the '*loto'i-Tonga*'⁴ (*Tongan heart*) with the hope that it transforms students to study and gain intrinsic motivation significantly in their endeavours.

¹ Late King of Tongan - 4 July 1918 – 10 September 2006

² My translated recollection of the words of late Majesty Taufa'ahau Tupou the IV.

³ My translated recollection of the words of late Majesty Taufa'ahau Tupou the IV.

⁴ *Loto'i-Tonga* is the dedicated and committed patriotic heart.

1.2 MY PLACE IN THIS STUDY

I had the honour of being a Punake. Let me take you back to the day I was bestowed the title '*Kato i e Tala-o-Tonga*'⁵ because it has a significant bearing on where I stand as a *Punake*⁶ and this motivational concept of *no'oloto*. In 1996, at the Royal Palace in Nuku'alofa, Tonga, I sat on the floor about three metres from His Majesty late King Taufa'ahau Tupou IV who sat on a chair wearing a pair of dark snow-type sunglasses. Opposite me was Dr Hu'akavameiliku the then Minister of Education. The silence was deafening, but I felt something that I later regarded as the *mana* emanating from His Majesty, the King. Dr Hu'akavameiliku broke the silence by saying;

'E ho'o 'Afio, ko ho'o ki'i motu'a faifatongia eni mei he 'Sio Atu'' na'a ke folofola mai ke u lele mai mo ia'. Ko e ki'i motu'a ni ko ia 'oku ne tokanga'i e lēsoni Tala-'o-Tonga' pea ko e Punake pē ia 'a e Kolisi Faiako'. 'Oku manako mo talēniti 'aupito ki he mūsika' mo e fa'u ta'anga' pea toe ako'i mo fakahāka e ngaahi faiva faka-Tonga' kotoa. 'E ho'o 'Afio, 'oku te'eki ke u 'ilo ha taha 'oku ne fālute kotoa e ngaahi tala ho fonua' hangē ko e ki'i motu'a ni

You Majesty, this is your humble servant whom you commanded me to bring. Your humble servant is in charge of Tongan Studies and Punake for Teacher's College as well. He is passionate and talented in music, composition and also teaches and choreograph all Tongan dance, Your Majesty, I have never known anyone who could master all traditions of your Kingdom like this humble servant

His Majesty laughed and then asked, "*Eee... ko e ki'i tama pau'u eni ē?*" ("Aaah, Is this the naughty lad hey?") "*Ko ē 'e ho'o 'Afio*" (Yes your Majesty) replied Dr Hu'akavameiliku. His Majesty laughed some more, nodded and said, "*Tamasi'i pau'u lahi mo'oni*" (A really naughty boy). The King continued with a laugh and then said, "*'Ai ke 'unu'unu mai 'o fakamatala 'ene pau'u lahi na'e fai*" (Get him to move closer to explain the serious naughtiness he has committed). I moved closer to His Majesty. Hu'akavameiliku looked at me, and he could see that I was not sure which 'naughty thing' the King was referring to. Dr Hu'akavameiliku beckoned the king with these words;

"E ho'o 'Afio, fakamolemole 'a e feitu'una 'oku 'ikai lave'i 'e he motu'a ni ko fē pau'u afimata 'a e ki'i motu'a ni 'oku hu'u ki ai e folofola 'a e feitu'una he ko e tamasi'i ni ia ko e ki'i papahi mo'oni pē ia".

"Your Majesty, please enlighten me on which 'naughty thing' you are referring to because this lad is a naughty one".

The King said, "*'Ene fo'i fakalahi ko ena ko ē he Sika'*"⁷ (The addition he made to the Sika). I explained the reason why I had made the addition, and they laughed even more. To cut a long

⁵ *Kato i* – to comprehend in one's grasp. *Tala-o-Tonga* – Tongan traditions. *Kato i e Tala-o-Tonga* is literally the guardian who holds expertise in all aspects of Tongan culture.

⁶ *Punake* – Tongan word for poet, music composer and or Tongan dance performance choreographer.

⁷ *Sika* is a game equivalent to javelin. *Sika* became a metaphor a family's success in elevating social status through being married to the Royals. Originally, there are two famous Sikas in Tonga, *Sika 'a Valu* and *Sika*

story short, the encounter with the King concluded with His Majesty addressing Dr Hu'akavameiliku with these words: "*Te u 'ai e kakala ko eni he ki'i tama pau'u ke ne fatongia'aki*" (*I will bestow this kakala on the naughty lad, for him to use*). "*Ko ē*"⁸ (Yes [Your Majesty]) replied Dr Hu'akavameiliku. The King turned to me and said: "*KATOI e TALA-O-TONGA, mālō e ngāue, mālō e 'ofa fonua*" ('KATOI e TALA-o-TONGA' thank you for your service, thank you for your love for the country). Dr Hu'akavameiliku gave me a nod, and I reacted by saying "*Fakafeta'i e ma'u koloa*" (Thank you for the treasure).

By now, you may be asking, what is the point of this story? What does this story have to do with this research? "Everything!" I would say. The afore-mentioned event and my journey after was influential in why I chose to research this particular area of motivation. I have been a teacher for more than ten years in Tonga my homeland. Around half of those years were at the Tonga Institute of Education (TIOE) formerly called Tonga Teacher's College. Through my years of teaching, I learned that the one thing that seems to measure and sum up all the efforts teachers put into their practice is, 'student achievement'. Simply said, student achievement reflects a good teacher whereas student failure equates being a lousy teacher. Though the statement is a vague claim, I revere the idea that student achievement is a key determinant in nurturing future success.

One of my areas of expertise is Tongan Culture which I taught at TIOE. My passion for Tongan performing arts propelled me to pursue the art of '*Punake*' (Tongan Composer / Choreographer). For many years I was *Punake* for TIOE who is tasked with research, teaching and maintaining the authentic Tongan culture. The pinnacle of my passion for Tongan culture was achieved when the late King of Tonga His Majesty King Taufa'ahau Tupou IV bestowed on me the title '*Katoi-e-Tala-o-Tonga*' (Master of All Tongan Cultural Aspects). *Punake* holds the deeper aspects of the Tongan culture such *no'oloto*. These are treasures that *Punakes* inherited, acquire and claim possession of. Also, these special knowledge and skills are traditionally meant to be either passed on to '*ho'ota*' (your own - meaning direct descendants) or, on rare occasions, any person considered to be worthy of such a privilege. This tradition of passing special knowledge puts me in an awkward position because, as a teacher, I also believe that knowledge is for sharing.

In 2010, I migrated with my family to New Zealand, and I began working within the area of education which is what I believe to be my passion and forte. I found that the New Zealand media buzzed with news highlighting the underachievement of Pacific students at all levels. I looked at the education data for Pacific including tertiary Tongan students and confirmed this issue. One of the main points that kept coming out of these data was that; most students lacked the motivation toward their study. I asked myself two crucial questions, 'why do these students seem not to be motivated?' and 'What could possibly motivate them?'

^a *Kama*. I added a third Sika named Sika 'a '*Ahoafi*. '*Ahoafi* is the nickname of King Taufa'ahau Tupou IV's father-in-law.

⁸ 'ko ē' is 'yes' when addressing His or Her Majesty in Tonga.

I engaged myself in a journey through memory lane and tried to look back at my own life experiences to find the motivational forces that had enabled me to keep going in my studies despite all odds. Even though different forces motivated me to achieve in education and life, the most influential central motivating force for me was the *no'oloto* or *tie to the heart*. Though *no'oloto* is a concept that is exclusive to the arena of the *Punake* and music composers it may have an equivalent in other areas and or may be referred to with a different name. Being a *Punake* who engaged deeply in the motivational concept of *no'oloto* have worked in my life. I have witnessed a significant number of successful people who employed or followed the concept of *no'oloto* as the force behind striving to reach their goals.

Now for the hard question. The concept of *no'oloto* has worked for me and others. Would it serve as a motivating element for Tongan students in New Zealand? Did Tongan students know the *no'oloto* concept or an equivalent? If they did, how was it practised? Could this *no'oloto* concept be revived? Was this motivation force the bit missing that could make a difference in Tongan students' educational achievement? I saw *no'oloto* as an intrinsic motivating factor for my learning.

1.3 RESEARCH GAP

Kalāvite (2010) questioned the place of extrinsic and intrinsic motivation as factors influencing Tongan educational achievement. In her research on '*Fononga 'a Fakahālafononga: Tongan Students' Journey to Academic Achievement in New Zealand Tertiary Education*', (Kalāvite, 2010). She noted;

"This research shows that Tongan students are extrinsically motivated to study. Therefore, a research study on intrinsic motivation is recommended to explore ways of how to encourage them to be intrinsically motivated for academic success" (p.259).

She further highlighted that another much-needed area of research would be; "an in-depth study on how *mo'ui fakapotopoto* [sustainable livelihood] can intrinsically motivate Tongan tertiary students to be academically successful" (p.259). Both of the above-identified areas focus on intrinsic motivation. From my *ngafa* (standpoint) as a *Punake* and a researcher, I chose to combine the two and carry out research on motivation.

The purpose of this study is to explore the Tongan concept of *no'oloto* as a factor that has the potential to motivate Tongan tertiary students in New Zealand to achieve in their *fakahalafononga* (journey). I see *no'oloto* to be an intrinsic phenomenon. Also, this study will add to the literature about how the concept of *no'oloto* is understood and experienced in a diaspora community.

1.4 SIGNIFICANCE OF THE STUDY

Research indicates a direct relationship between educational outcomes and quality of life for individuals and families and national development. As noted, Pacific people in New Zealand are leaving school with lower educational achievement and this, in turn, reflects on their social and economic engagement.

Looking at Tongan data for those aged 15 years and over on 5th March 2013: New Zealand data showed: the median income was \$15,300, down from \$17,500 in 2006. Tongans born in New Zealand had a median income of \$10,600, compared with \$18,000 for those born overseas (Statistics New Zealand, 2013).

Without academic success in tertiary level education, Pacific peoples in New Zealand are mostly limited to unskilled and semiskilled lower paying jobs. The same data showed that for Tongans, the most common occupations were: labourers (23.8% or 3,624 people), machinery operators and drivers (13.6%), and community and personal service workers (13.1%). Tongan males were most likely to be employed as labourers (23%) machinery operators and drivers (21%) technicians and trades workers (20%). Almost 75.5% Tongans born in New Zealand were employed full time, compared with 82.2% of those born overseas. (Statistics NZ, 2013). In sum, those born in Tonga seem to be more successful in getting a job than those born in New Zealand.

The decrease in the median for an annual income of Tongans in New Zealand during the censuses is alarming. These significant differences between New Zealand born Tongans and Tongans born overseas regarding income and employment occupations may be attributed to the migration of skilled workers from Tonga but still may warrant a closer look at why this is so.

Pacific/Tongan Leaders (Home, Community, and National) are deeply concerned about Tongans students' success and how they can address this. This research will help them understand why and take appropriate actions that would be instrumental in initiating changes that directly benefit Pacific peoples. Great Pacific/Tongan leaders can also inspire the younger generation to rise. Pacific communities in New Zealand or anywhere needs well tertiary educated leaders who can influence changes at the higher level such as policymaking. More Pacific people need to achieve in their tertiary education to necessitate critical changes at the level mentioned above. Similarly, Barnhardt and Kawagley (2005) advocated for inclusion of indigenous knowledge in education by saying;

Recently, many Indigenous and non-Indigenous people have begun to recognise the limitations of a mono-cultural education system, and new approaches have begun to emerge that are contributing to our understanding of the relationship between Indigenous ways of knowing and those associated with Western society and formal education. Our challenge now is to devise a system of education for all people that respect the epistemological and pedagogical foundation provided by Indigenous as well as Western cultural traditions (p. 10)

This research will also add to the body of knowledge of Pacific education research. There is a need for Pacific researchers, documenters and keepers of indigenous knowledge to be involved in education research and scholarship. If there are no Pacific academics teaching at tertiary level, who will be the passers on of Pacific knowledge? Who will fight to legitimise Pacific culture?

1.5 RESEARCH QUESTIONS

This thesis explores factors influencing educational motivation amongst Tongan students in New Zealand focusing on the concept of *no'oloto* as the research focus by asking four research questions:

- i. What motivates Tongan students to achieve in Tertiary education in New Zealand today?
- ii. What is Tongan tertiary students' understanding of *no'oloto* in New Zealand today?
- iii. Can *no'oloto* be significant in tertiary students' educational journey?
- iv. How can *no'oloto* be utilised into the motivating system for Tongan Tertiary students in New Zealand?

As a preliminary to exploring the four research questions above, a pilot study will gain the view of the Tongan community with a focus on "What is *no'oloto*?"

1.6 OUTLINE OF THE THESIS

This thesis is organised into six chapters, including this introduction chapter. The contents of the remaining five chapters are as follows:

Chapter 2 –Literature Review: This chapter is divided into two parts; part one sets the study context and focuses on three things: Firstly, a background of the *anga faka-Tonga* (Tongan culture) in the homelands including the child-rearing traditions and the motivational patterns practised across Tongan life and in education. Secondly a review of the Tongan community in New Zealand and thirdly, the context in which the concept of *no'oloto* is integrated into the research. Part two is the review of existing literature. Organised into three parts, first is a critique of the global literature on motivation and education. The second part focuses on motivation and education in New Zealand and the Pacific Islands including Tonga. The third part reviews the concept of *no'oloto*. In this chapter, gaps in the literature on motivation and the concept of *no'oloto* are identified.

Chapter 3 – Research Design: This chapter is presented in three parts. Part one presents the research design for this qualitative study utilising Phenomenology as its qualitative approach through the Kakala Research Framework (KRF). Part two explains the data collecting strategies. Part three is reflections on the data collection process.

Chapter 4 – Findings: This chapter is the presentation of the research findings. This is presented according to the research questions.

Chapter 5 – Discussion: This chapter is the discussion of the findings. It is organised into two parts. Part one discusses the findings of research questions and literature. Part two discusses findings related to the KRF. In this part, the KRF developed by Taufe'ulungaki, Johansson-Fua, Manu, and Takapautolo (2007) based on Helu-Thaman's (1999) kakala model is redefined, and a new kakala model is proposed by the views of the *Punakes* and *tui* (making) Kakala Practitioners

Chapter 6 – Conclusion and Recommendations: This chapter provides a summary of the main study findings. It also provides a review of the strengths and limitations of this study and future recommendations where further research is warranted.

2 TEU – CHAPTER 2: LITERATURE REVIEW

2.1 INTRODUCTION

This chapter is divided into four parts. Part one sets the study context and comprises three parts: Firstly, the value of education for Tongans, Secondly, Tongan cultural context in the homeland, and thirdly, Tongan cultural context abroad. Part two is a review of the literature on motivation which includes a critique of global, Pacific and Tongan literature on motivation and education. The review is organised into five parts; first is the definition of motivation, second is motivational theories, third is types of motivation, fourth is motivation for Pacific people in New Zealand and fifth is the motivation of Tongans in education. The second part focuses on motivation and education in New Zealand and the Pacific Islands including Tonga. Part three reviews the concept of *no'oloto* as a motivational factor. Part four is a summary of the literature review in which gaps in literature are identified.

2.2 PART 1: TONGAN CONTEXT

2.2.1 *Tongan Culture in the Homeland*

The Kingdom of Tonga is the only monarchy in the South Pacific region. It is situated about 2000 kilometres northeast of New Zealand. The Tongan population living in Tonga in 2011 was 10,3252. Further, that more Tongans were living overseas mainly in New Zealand, Australia and the United States during the 2011 census (Tongan Government Statistics, 2011).

The bond between Tongans living in Tonga and Tongans living abroad is very much alive and strong. The significant hike in remittance received by Tongan families in Tonga from their relatives abroad shows the strong bond is between them. For many Tongans abroad, the two main *taumu'a* (purposes) that necessitate sending money to their families in Tonga are; for *lotu mo e ako* (church and education). Because Tongans generally value education as a way to becoming successful in life, they embrace significance achievements in education wholeheartedly (Kalavite, 2010).

Tonga has the most PhD's per capita in the world (Government of Western Australia, 2013). Tongan academics have indicated and revisited the cultural meaning of education (Helu-Thaman, 2008; Māhina, 2008). Helu-Thaman (2008) acknowledged the importance of education for Pacific students, more specifically Tongan students as a holistic approach, not an individualistic concept. Māhina (2008) supports this notion in his writing of '*ilo* (knowledge), *poto* (skill) and *ako* (education). He indicated that education for Tongans is a collective, not an individual benefit. In a recent study, Pole (2014) explored the experiences of Tongan graduates in New Zealand today. She noted how Tongan graduates valued their collective community, and this was a significant factor in their education journeys.

Tu'itahi (2005) explained that when Pacific peoples, more specifically Tongans migrate to New Zealand, they take with them their way of life. Morton-Lee (2003) noted that Tongans who

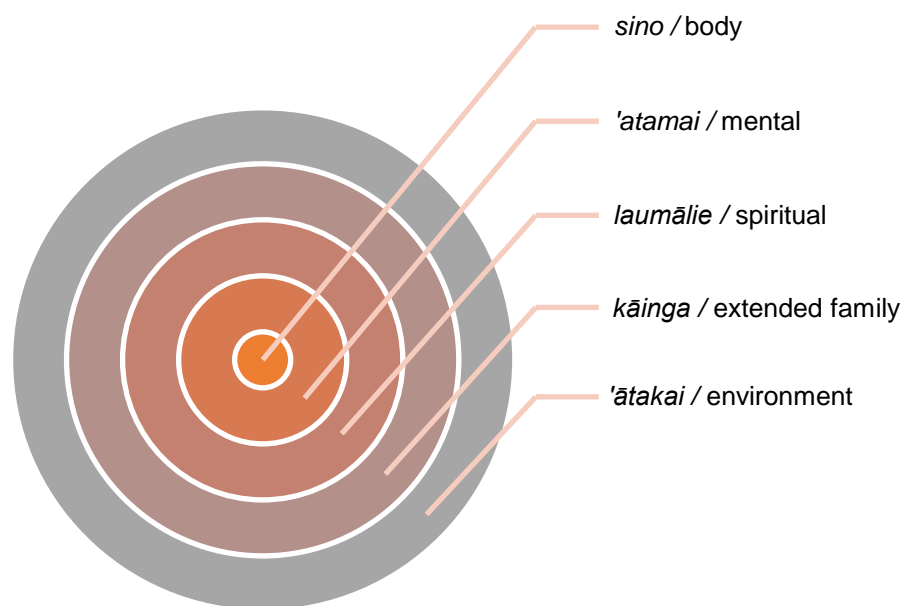
migrate to Australia value their Tongan values, beliefs, customs and practices in their new home. The Head State of Samoa, Tui Atua Tamasese Ta'isi Efi (2007) described the Pacific worldview as composing three elements;

“A worldview that understands the environment, humans, the animate and inanimate (all natural life) as having its sources in the same divine origin, imbued with the life force, interrelated and genealogically connected” (p.3)

According to Fairbairn-Dunlop, Boon-Nanai & `Ahio (2014), “the relationships and balance between these elements are maintained through acts of sharing, reciprocity and nurturing relationships through respectful behaviours” (p.5).

From a Tongan perspective, Tu'itahi (2005) posited the concept of '*fonua*' (land) as a way of describing the holistic nature, which is the foundation of the Tongan way of life. Tu'itahi (2005) suggested that the underlying factor that encapsulates the Tongan way of life is the spiritual connection to the *fonua*. He categorises the notion of *fonua* as having five dimensions, which embeds and ensures individual and social wellbeing. These are illustrated below (see figure 1) with the *sino* (body) at the core, '*atamai*' (mental), *laumālie* (spiritual), *kāinga* (extended family) and '*ātakai*' (built and natural environment).

Figure 1: *Fonua Model*



Source. The *fonua* model by Tu'itahi (2007). *Fonua: A model for Pacific health promotion*. Symposium conducted at the meeting of the Health Promotion Forum of New Zealand. Retrieved on 26th February 2017

Tu'itahi (2005) proposes that when all these aspects are in a state of balance, all is considered well. He concludes that the importance of *fonua* (land) is;

Maintaining a sustainable, harmonious and balanced relationship with nature and one's fellow human beings, both at the individual and collective levels, illustrates

the spiritual dimension of fonua. Since the introduction of monotheistic religion, Tongans re-conceptualised the spiritual dimension of fonua to include God, the creator of the universe (p. 14).

These dimensions of the *fonua* are fundamental to maintaining social cohesion including social functioning (Kalāvite, 2010; Pole, 2014). A question that I get asked now and then is 'what is the real or authentic *anga faka-Tonga*' (Tongan culture)? There seems to be an uncertainty among Tongan communities both in Tonga and abroad, people in academia and in different walks of lives about 'what is authentic *anga faka-Tonga* (Tongan way of life). (Hansen, 2004; Ka'ili & Ka'ili, 1999). This concern sometimes elevates to heated debates which more commonly than not is settled by a simple answer; 'it depends'. Well, this so-called 'simple answer' can lead to a more complicated question; 'depends on who or what?' The truth is, this is the subject of an endless and never-ending debate, which may include many claims and counterclaims about what is authentic Tongan, adopted as Tongan and or regarded as Tongan let alone non-Tongan.

Just like any other culture, Tongan culture is a living culture that erodes, changes and progresses. Various Tongan traditions started at different times. So, there is a need for a reference point in time where reasoning and claims can be referenced to. (Māhina 2010), argued that the '*founga*' (way of doing) is adaptable to successfully coexist with particular *tā* and *vā* (time and place). Ka'ili (2005) explains *tā* and *vā* as: Ontologically, all things, whether they be natural, mental, artistic, or sociocultural, take place in time and space--a single level of reality or four-sided dimensionality. However, epistemologically, time and space, are arranged and constructed in various ways within and across cultures. For Tongans, time and space are expressed as *ta* and *va*, and are arranged as intersecting (*felavai*) entities. This intersecting arrangement of *ta* ("time") and *va* ("space") locates the past in front (*kuongamu'a* – time in the front) and the present (*lolotonga* - time in the middle) and the future (*kuongamui* - time in the back) as the times that come after the past. Thus Tongans, as well as all Moana cultures, "are thought to walk forward into the past and walk backward into the future, where both the actual past and elusive future are constantly fused and diffused in the ever-changing, conflicting present.

The rationale or the epistemological fundamentals of why a particular *anga fai/founga fai* (way of doing) was carried out mainly in such way will shed some light on this matter. As an example, In a Tongan funeral, giving of gifts which are regarded as a *fatongia* (*responsibility*) was traditionally practised through giving of *fala* (mats) and *ngatu* (tapa) among others. The introduction of the cash economy using *pa'anga* (Tongan currency) propelled many Tongans to use cash as their primary form of gift for giving. A significant number of Tongan families in Tonga and overseas prefer cash to *koloa faka-Tonga* (Tongan treasures, such as tapa and mats). In this example, the form of gifts changed which necessitates a change in the (*founga*) way it is presented which is usually in an envelope placed on a folded *fihi* (fine mat) or tapa. Despite these evolving changes, the core fundamental values such as *tauhi vaha'a* (maintaining relationship) and *feveitokai'aki* (reciprocity) stay intact. So, what does this mean regarding *anga faka-Tonga* (Tongan culture)? It probably indicates the adaptability of the Tongan culture and the shift to cash basis as a matter of

accessibility and convenience. Better education generally corresponds to better income in the current society thus adding more value to education.

2.2.1.1 Value of Education for Tongans

A report by the Ministry of Education in Tonga (2004) states;

“...the essence of education is the development of the individual to realise his or her potential as a human being, living a self-fulfilling life and as a worthy member of Tongan society and the wider world” (p. 17)

Education is a vital *mata’ikoloa* (treasured possession) in the lives of Tongan peoples both in Tonga and abroad. Tongan people value education highly (Kalāvite, 2010; McIntyre, 2008; ‘Otunuku, 2010; Tu’itahi, 2009; Tu’i’onea, 2013; Toetu’u-Tamihere, 2014; Fuka-Lino, 2015). Allen (1963) puts forward that education and learning have always been held in high esteem in Tonga since the Tongans first Education Act was passed in 1882. Traditional and ideal purpose of education is described as being the way to self-realisation and communal enhancement based on the notion and belief that we must first learn as an individual, learn about other people and then learn to live and care together (Helu-Thaman, 2008). These basic understandings are underpinned by key concepts such as *ako* (learning), *’ilo* (values) and *poto* (knows and does it well). Māhina (2008) supports these key understandings and the role and place of education in the lives of Tongans. As simply put by ‘Ilaiū (1997), education is perceived as the best way for the *fakalakalaka* (upward mobility) of a family. Tongans scholars also note that family status is elevated through education and this is often given as a reason why many Tongans leave their shores in search of education (Kalāvite, 2010; Faleolo, 2012; Pole, 2014; Fuka-Lino, 2015). Vaiotele (2011) proposes *manulua*⁹ as a metaphorical representation of *tangata kakato* (complete human). *Tangata kakato* is regarded as the pinnacle of education. This is when the learner acquires mastery of the *mo’ui lōtolo* (triangular holism) namely *sino* (body), *’atamai* (mental) and *laumālie* (spiritual)

In Kalāvite’s (2010) view, although New Zealand has a different cultural base to Tonga, the Tongan student’s view and goals for education are not much different from those of the *pālangi* people in New Zealand. She argues that the universal goal of ‘building a better future’ is common among students of all culture in multicultural Aotearoa. The differences vary according to the diversity of culture. For example, Maori and Pacific students who live a more communal extended family (*kāinga*, *aiga*, *whānau*) culture tend to have a more collective goal than *pālangi* students who prefer individual goals.

In fact, people from Tonga and New Zealand have similar views and perceptions about the worth, purpose and goals for education. For example, both cultures see education as a critical vehicle to increase national and individual incomes and bring economic growth and a significant

⁹ Manulua, an ancient kupesi design, is seen in old ngatu (tapa), in carvings as well as in many other artistic taonga of Tonga. This motif is common throughout Polynesia and is preserved in tattoo, ngatu, weaving and other koloa of Pacific women (Vaiotele, 2011)

force for social change and modernisation of attitudes, values and economic and social behaviours (Gould, 1993; Kalāvite, 2010).

2.2.2 *Tongan context abroad*

2.2.2.1 Land of Milk and Honey

Both research and anecdotal evidence have indicated the migrant dreams and aspirations of Tongans in valuing New Zealand as a place for better opportunities in education and employment (Foliaki, 1992; Schoone, 2008). A common phrase in Tonga regarding the view of *muli* (overseas country) is 'the land of milk and honey'. Even though this saying stemmed from the biblical story about the nation of Israel journey to a promised land referred to as 'land of milk and honey' (Exodus 3:8, English Standard Version (ESV)), *muli* (overseas country) become a medium of good hope. *Muli* is seen as a place with infinite opportunities whether, it is better education, better employment opportunities, better socio-economic opportunities and the security of a more preferred social welfare system (Morton-Lee, 2003). Morton-Lee also believes that Tongans who do not revere conformity to Tongan traditions see *muli* as a way out.

The Tongan population in New Zealand today is diverse and marked by some factors. First, the Tongan population has increased by 19.5 % (60, 366) since the 2006 census. Tongans are the third largest Pacific group, following Samoans and the Cook Islanders. Second, the Tongan population is youthful (a median age of 19.4 years) and characterised by an increase in New Zealand- born (59.8 %) and increased multi-ethnicity through intermarriage. Third, the proportion of Tongans living in extended families was reported to be higher than the corresponding proportion for the New Zealand population, which was taken at 11.7 % (Statistics New Zealand, 2013a). Fourth, over three quarters (77.8 %) or 46,971 people live in Auckland, which is the focus of this study.

Finally, educational achievements data indicate a high number of Tongans getting into tertiary education. However, the statistics about income still drop. This shows that the majority are still in lower income jobs which impact on family quality of life. In the latest New Zealand census 56.5 % of Tongans receive an annual income of \$20, 000 or less and those aged 15-29 years are most likely to be in that category. The median income for Tongans was \$15,300 down from \$17,000 in 2006 (Statistics New Zealand, 2013a).

Receiving less income has resulted in many members of the Tongan community working two or three jobs to ensure a living for their families. Financial pressures expose Tongan students to a more challenging learning environment at home. For example, families may move into a cheaper living arrangement that houses three or four families or even in garages, hence overcrowding ('Alatini, 2004) and little chance for students to have a study place. Low income is also associated with consequences such as poor diet and obesity which impacts educational performance. Furthermore, the opportunity for students to be supported with the necessary resources for their particular courses may be limited by the parents' income.

2.2.2.2 Church

Vaka'uta (2008) claimed that Tongan churches play a significant role in preserving and maintaining *anga faka-Tonga (Tongan Tradition)*. The church is the new *kāinga (extended family)* where Tongans practice their *anga faka-Tonga* by way of using their *koloa* (cultural treasures). It is a central point for connecting to the homeland and also with one another in New Zealand. The church is a space not only for the parents and adults to hold onto and practice the Tongan culture but, where youth learn the characteristics and behaviour intrinsic to Tongan values and beliefs (Tu'itahi, 2005). As seen in the 2013 New Zealand census, 88.1 % (50,121) claimed affiliation with at least one religion. Those born in New Zealand were less likely (82.1 %) to be affiliated than those who were born overseas (96.7 %) (Statistics, 2013c).

Lotu and ako seem to be inseparable in the eyes of many Tongans. Sāmate (2007), argues *lotu (church/religion)* and *ako* (education) are *fetuiaki* (intricately interwoven) to form the *fala* (mat) that is the platform for the Tongan way of life. She claims, "Without the existence of the other, neither has value or worth" (Sāmate, 2007, p. 50). She argues that Tongans and their culture are bonded through 'spiritual heritage';

For those who were born and bred in Tonga, no matter where they go and how long they are away from their land of birth, this spiritual tie remains a part of their lives very much. Many who live overseas return to Tonga from time to time to reclaim their spiritual heritage. No matter where they are, they will remain Tongan in their heart of hearts. (Sāmate, 2007, p.50)

Samate's claim that *ako* has no value or worth without the existence of *lotu* creates a space for debate, discussion and a forum for evaluating the value of education in relation to *lotu*. It is even more complicated when *lotu* is restricted to mean, 'the church' instead of 'spirituality' as dominantly accepted overseas. However, these matters are outside the scope of this study and can potentially become a good research topic in itself.

2.2.2.3 Language

Taumoefolau (2006) emphasised the critical role Tongan language plays in preserving Tongan customs in New Zealand which is an addition to the other two critical factors such as the family and church. Taufe'ulungaki (1992) argues, that if the language is lost, so will culture. Limited knowledge of Tongan language disengages young Tongans abroad from being or becoming Tongan which in turn creates an identity crisis for them (Hansen, 2004; Morton-Lee, 2003). Ka'ili (2005) also emphasises the role of language in carrying all the vitalities in culture. They further accentuate the strong links between language, culture and identity of Tongans abroad. The question is, what kind of Tongan a person is if he or she does not speak Tongan?

Pacific migrants in Aotearoa seem to retain and practice the communal living which is the norm in their homeland (Fa'alau, 2011). Pacific peoples continue to maintain strong kinship

ties that assist in upholding the establishment of families transnationally (Macpherson, 2002). This results in the maintenance of strong *kāinga* kinship ties that transnationally uphold the *kāinga* (extended family) connection (Macpherson, 2002).

Nofo 'a kāinga (communal living) plays a fundamental role in the wellbeing of Tongan families in Aotearoa (Fa'alau, 2011). Moala (2009) believes that Tongan culture lives on within Tongans because it is 'almighty'. He further quotes his late father, Masiu Moala who said: "if [we (Tongans)] faithfully live and practice the Tongan way, [we] would achieve a quality of life that surpasses any other" (p.97). Māhina (2008) supports Moala by proposing that Tongan culture be perennial because it can adapt to *tā* and *vā*. Along the same vein, Hansen (2004) and Ka'ili & Ka'ili (1999) both advocate the importance of cultural adaptation. Diasporic Tongans who immersed in Tongan culture and language construct a strong identity which can support success in education (Hansen, 2004; Morton-Lee, 2003). There is a need to maintain Tongan language and culture parallel to that of the new culture in order to increase the chance for Tongans to succeed in education, (Hansen, 2004; Ka'ili & Ka'ili, 1999; Morton-Lee, 2003).

2.3 PART 2: REVIEW OF THE LITERATURE ON MOTIVATION

Part two is the review of the literature. This is organised into four parts. First is a review of the literature on educational success factors. First is a critique of the global literature on motivation and education. The second part focuses on motivation and education in New Zealand and the Pacific Islands including Tonga. The third part reviews the concept of *no'oloto*. In this chapter, gaps in the literature on motivation and the concept of *no'oloto* are identified.

2.3.1 Motivation

There is a considerable body of research that has identified essential issues on factors that motivate students in tertiary education (Bennett, Dunne & Carre, 2000; Ryan & Deci, 2000; Wolf, 2002). In earlier times, University study was the preserve of the elite or those destined to be the future leaders of society, which, in turn, resulted in a small number that had the privilege of entering University (Wolf, 2002). Further, that a University man was often described as someone who was "able to think subjectively, have cognitive skills to think clearly, analyse and communicate ideas effectively" (Bennett, Dunne & Carre, 2000, p. 3). Today, it has become a widely expected that all students progress through to some tertiary study when their secondary schooling is completed (Pole, 2014, p. 10). Zimmerman (2000) indicated that educators have long identified that students' beliefs and values about their academic capabilities play an essential role in motivating them to achieve.

This section draws on several literature sources such as educational performance, educational participation and engagement, community involvement, cultural factors among others and motivational theories. The Tongan motivational system known as *no'oloto* is included in this review. While this study's focus is Tongan tertiary students, much of the literature/reports and views

of Pacific countries are usually classified into one category. However, the focus of this ethnic study is specific to Tongan perspective. Some principal sources will be used in this literature review. These may include journal articles, monographs, computerized databases, conferences proceedings, dissertations, theses, empirical studies, Government reports and reports from other bodies, historical records and statistical handbooks. Due to address the lack of literature initially identified on the concept of *no'oloto*, books, personal communications, poems and various Tongan music compositions written by prominent Tongan *Punake* (composers and poets) such as Queen Sālote Tupou III, Malukava, Ve'ehala, Fakatava, Peni Tutu'ila, Nau Saimone and Tu'imala Kaho are explored.

2.3.2 Definition of Motivation

The term 'motivation' originates from the Latin verb *movere*, which means to move (Pintrich & Schunk, 2002). Ryan and Deci (2000) claimed that "to be motivated, an individual must be moved to do something" (p.54). Further, that;

Motivation can be referred to the act or process of giving someone a reason for doing something to move forward. Motivation can be a result from some contributing factors such as, having the intensity of desire or need, incentive or reward value of the goal and meeting the expectations of the individual and his or her peers (Ryan & Deci, 2010, p. 5).

Higgins and Kruglanski (2000) argued that motivation depends on what individuals want and whether there are basic needs that define what sure people want. This is evident in the field of education, and it is not surprising that there are ongoing researches on student motivation, with much attention on the motives to succeed and to avoid failure. Jenkins (2001) emphasised that motivation of students is a crucial and critical issue that warrants particular attention if students are to learn and succeed. Jenkins furthermore argued that for students to succeed in any academic task, the students must be externally motivated to intensify their desire to be successful. Along the same vein, Jenkins (2001) argued that motivation and engagement in the context of formal education can be conceptualised as students' energy and drive to engage, learn, work efficiently, and achieve to their potential at school. Jenkins (2001) further added that the behaviours that follow from this energy and drive are key to being successful.

In a study on the role of student motivation in learning and teaching context, Pintrich (2003) identified several key areas where motivation is critical to students learning. These areas are classrooms conducive to learning, how students are motivated and the role of culture in the motivation system. Liu (2007) carried out a study on Chinese students' motivation to learn English at a tertiary level. Liu (2007) found that Chinese students' predominantly had positive attitudes toward learning English. Liu claimed that the economic prospect of being fluent in English was a primary motivating factor for the Chinese students. On a similar study, Lo and Hyland (2007) conducted a study on the factors that motivate students from Hong Kong who studied ESOL (English Second Language) and the result fully endorsed and was consistent with the study by Liu

(2007). It seems evident from the studies mentioned above that there is a significant correlation between being highly motivated and achievement which further endorses the need to more updated researchers on motivation and in particular the ethnic point of difference.

2.3.3 *Motivational Theories*

Some motivational theories stress the importance of cognition in the stimulus–reaction relationship. These include equity theory, expectancy theory and the theory of achievement motivation. Adams' equity theory (1963) suggests that we are motivated to maintain cognitive consistency, that is, a consistent or equitable relationship between cognition and behaviour. Therefore, we are motivated to reduce cognitive dissonance or the tension that is resultant from inconsistencies between cognition and our views. Vroom (1964) proposed an expectancy theory in which motivation force could be calculated using expectancy (the perceived amount of effort to achieve an effective outcome), instrumentality (the probability that a successful outcome would lead to recognition or reward) and valence (the effective value of recognition or reward for the individual). Atkinson and Birsch (1978) come up with a cognitive approach which focuses on the need to achieve and the need to avoid failure. However, an individual's behaviour will also be influenced by the probability of success and the incentives for success.

Abraham Maslow's (1968) hierarchy of motives (sometimes referred to as a humanistic or interactive approach) is also crucial to this study for the identification of various levels of 'needs' although I would question the assumption that lower levels needs must be satisfied before people are motivated by higher-level goals. Maslow identifies physiological needs, the need for food and water, the need for belongingness and love which are steps to attaining self-actualisation.

Critically exploring the theories mentioned above of motivation, it appears however that the majority of the motivational theories such as Maslow's are based on Western notions of value which focuses on the achievement of the individual. Furthermore, the individuals' achievement is initially designed and geared mainly for the benefit of the individual. As is well documented, the main institution in Pacific countries is the extended family and, the core motivational goals build on values and beliefs whose aim it is to ensure the good (economic, social, spiritual for example) of the family. Pacific peoples are often referred to as having a 'relational identity - that our identity is located in the group (Anae, Anderson, Benseman, & Coxon, 2002). One of my assumptions that may need to be tested is that these 'western' and individual-based motivational frameworks may not be appropriate (relevant) to Pacific peoples and in particular students. Hence my exploration of the *no'oloto* as a valid and valued motivational system.

2.3.4 *Types of Motivation*

According to Enwisle (1998), there are three generic types of motivation; extrinsic, intrinsic and achievement. Enwisle (1998) notes that extrinsic refers to the 'desire to complete the course to attain some expected reward; intrinsic deriving from an interest in the subject; and achievement referring to the competitive, based on doing well and being better than peers. A study by Wang &

Guthrie (2004) examined the relationship between intrinsic and extrinsic motivation and its effects on the amount and past reading achievement on text comprehension between students from the United States of America and those of Chinese descent. The result showed that the more ambitious and serious the students are about their need for success, the more intrinsically motivated they are. This study claimed that the Chinese descent students did better. I believe this is significant however there are other factors such as family values and socio-economic background which all can make significant bearings on achievement.

2.3.4.1 Intrinsic motivation

Unrau and Schlackman (2006) put forward that intrinsic motivation refers to an individual's behaviour that is driven by internal rewards. Unrau and Schlackman's (2006) resonates Miller and Major (2000), who advocate that intrinsic motivation is driven by enjoyment or interest. From another, Lepper, Corpus and Iyengar (2005) noted that academic anxiety could affect intrinsic motivation. Also, Turner, Chandler and Heffer (2009) found that the influence of parenting styles contributed heavily to the level of motivation and academic performance of African American students. Furthermore, Turner et al. (2009) claimed that results of their study indicated that authoritative parenting continues to influence the academic performance of college students, both in intrinsic motivation and self-efficacy which may predict continued academic performance.

A later study by Turner et al. (2009) indicated that instigated positive attitudes towards behaviour problems and social pressures that young African Americans face on a daily basis to seem to motivate students however not much academically. As noted, intrinsic motivation refers to the behaviour that is driven by internal rewards and that of broad interest. Ryan and Deci (2000) defined intrinsic motivation as the doing of an act of its inherent satisfactions rather than for some separable consequence. The phenomenon of intrinsic motivation was first acknowledged within experimental studies of animal behaviour, where it was discovered that many organisms engage in exploratory, playful, and curiosity-driven behaviours even in the absence of reinforcement or reward (Ryan & Deci, 2000).

In humans, intrinsic motivation is not the only form of motivation, or even of volitional activity, but it is a pervasive and important one (Ryan & Deci, 2000). Ferrer-Caja and Weiss (2000) indicated that intrinsic motivation is based on people's needs to be competent and self-determining. Furthermore, perceived competence refers to one's beliefs about his or her ability to be successful in an achievement domain whereas, self-determination refers to the person's perceptions of autonomy and having choices, and that those choices determine one's actions (Ferrer-Caja and Weiss, 2000). According to Deci and Ryan (1985), intrinsic motivation refers to engaging in an activity for its sake. Kistnasmy (2014), argued that intrinsic motivation be the preferred type as it is associated with meaningful learning, enhanced performance and positive well-being for the student in comparison to extrinsic motivation which must be provided by external resources such as the educator. In contrast, a study by O'Neel, Ruble and Fuligni (2011) found that a significant portion of intrinsic motivation among Dominican students was associated with their higher levels of school

belonging. This suggests that supportive school environments may be valuable sources of intrinsic motivation among some ethnic-minority students.

2.3.4.2 Extrinsic motivation

According to Ryan and Deci (2000), extrinsic motivation is defined as:

“...a construct that pertains whenever an activity is done to attain some separable outcome... refers to doing an activity simply for the enjoyment of the activity itself, rather than its instrumental value” (p.60)

For example, a student who does his homework only because he fears parental sanctions for not doing it is extrinsically motivated because he is doing the work to attain the separable outcome of avoiding sanctions. Similarly, a student who does the work because she believes it is valuable for her chosen career is also extrinsically motivated because she too is doing it for its instrumental value rather than because she finds it amusing (Ryan & Deci, 2000).

2.3.5 *Pacific peoples in New Zealand and Motivation*

Although there is a considerable body of literature on student motivation from a global perspective, there is a dearth of research from a Pacific perspective. Anae, Anderson, Benseman and Coxon (2002) indicated there had been some studies that have looked at the experiences of Pacific students when studying in higher education. However, there is little research on motivation factors for Pacific, more specifically Tongan students to succeed at University. On a recent report, Chu, Abella and Paurini (2013) found that for Pacific students, their families are crucial to their motivation which highly propel them to succeed in education and find a better life for themselves and their families. One student expressed how her family was her motivation to succeeding in University with these words;

I came to University with my family and my extended family, my community. So there was a lot riding on me to perform and succeed. What about me made it relevant? Well, my cultural roots; I was taught how to work hard – no pain, no gain. I was also taught about the importance of education. I also saw the struggles my parents went through raising us, and I turned this into positive energy thus deeply motivated me to succeed (Chu et al., 2013, p. 5)

Regular weekly phone calls, Facebook messages and email messages from family members from New Zealand and abroad who were proudly supporting them was said to be a significant contributing factor to why these students strived to succeed at University (Chu et al., 2013). Anae (1998) found similar findings in her study of the identity journey of New Zealand-born Samoans. She noted that students who gained entrance to University reflected immensely on the parental pressure to succeed (Anae, 1998).

Research findings by Airini et al. (2009), Clark (2006) and Penn (2010) identified four power motivators for Pacific students as follow obligation to family, faith in God, high expectations of teachers, recognition by institutions of student cultural capital. They also identified that the following were the key success factors: family support, student cultural connection and identity, the maintenance of cultural identity in students, social support networks, and the inclusion of student languages and cultures. Also, the critical success factors that students should pose are a determination to achieve and self-regulation where the individual establishes and strives to achieve goals.

2.3.6 *Tongans in Education and Motivation*

Kalāvite (2010) argued that inclusion of Tongan culture help increase Tongan students' educational achievement. Vaioleti (2011) supported Kalāvite and added that the vehicle for this inclusion would be through Tongan based-pedagogy on notions as '*ofa* (compassion), *poto* (clever, skillful, understand what to do for the benefit of all), '*ilo* (knowledge, process of knowing), *fatongia* (duty) and *fonua* (land, country, people, placenta) to guide relationships in education for Tongans to succeed.

Havea (2011) who found *lotu* (church, spirituality, faith) a success factor for Tongan and Pacific students at university confirmed findings by Tu'itahi (2009) who also saw students success as a contribution to the collective. Toetu'u-Tamihere's (2014) stated that from a Tongan viewpoint;

Success is when you develop your 'God-given talents' to maximum potential and then use those gifts to serve your society, to fulfil all responsibilities that one has been tasked with, and to make a difference where one can. This is the 'highest brand of success' (Toetu'u-Tamihere, 2014, p. 36).

She further added;

This form of success also connects with notions of 'usefulness', 'good', 'integrity' and 'peace'... Success is attainment beyond the boundaries of material wealth; it is the attainment of happiness in one's work and within the family - success is achieved by a person who has lived by her/his *kaliloa* [Tongan ways of being], family, church and Tongan upbringing, hence she/he has fared well in education, and carries out her/his responsibilities to the best of her/his abilities in the family, church, community and within the workplace (Toetu'u-Tamihere, 2014, p. 124).

Motivation in Tonga was primarily delivered through *akonaki* (advice) in a process known as *talatalaifale*¹⁰ (Fuka-Lino, 2015). The *akonaki* as a form of motivation was based on 'do not be like' a particular person instead of being inspired to become successful like a particular person. (Kalavite, 2010). There is a dearth of literature that delves into the motivation through 'not becoming' which is very common in the Pacific including Tonga

¹⁰ talatalaifale – household warnings and advice not intended for outside ears.

Though the above literature identified education success factors for Tongans, they do not mainly explore motivation factors. Whether education success factors are motivation factors was not in the scope of the studies.

2.4 PART 3: NO'OLOTO AS A MOTIVATIONAL FACTOR

There has not been much research and literature on Pacific motivation theories by Pacific, non-Pacific writers and or researchers. *No'oloto* is used primarily by *Punake* (composers/poets) as a motivation system to inspire their composition. However, there is no literature on the concept of *no'oloto* itself. This may be due to the common practice by the *Punake* and *matāpule* (orators) where their expertise is kept secret and only passed on to their own or someone worthy of it

However, elements of *no'oloto* as motivation are not written about in the literature on Tongan culture, but it is significantly referred to and referenced in many compositions and speeches. Manu'atu (2000) writes about *māfana* and *mālie* as being key ingredients that promote the genuine connections/ connectedness of acceptance within encounters. *Mālie* is the feeling of 'everything being right' and, 'what I have done is right?' Māhina (2002b) shares the importance of the relational idea regarding *tā* and *vā*. Taufe'ulungaki et al. (2007) adds to the *Kakala* by way of the conceptualisation of social justice that surrounds the *Kakala* process.

As noted, *no'oloto* is a Tongan concept that has been consistently brought to the spotlight or perhaps hidden with respectable emphasis mainly by *Punakes* through *ta'anga* (lyrics/poems) and also by five influencing entities in the Tongan society namely; Religion (Christianity) within churches, Family through *talatalaifale* (family words of wisdom), *matāpule* (orators) in cultural occasions as well as Education through schools which merely as a result of the influence of the previous mentioned entities. *No'oloto* is taught through the entities above where the individual is left to develop *no'oloto* through enticing the *anga faka-Tonga* observing its protocols.

There are likely to be many factors that can be regarded as 'driving factors' - that drive students to strive for success. The notion of *No'oloto* is metaphorically equivalent to the driving factors such as a car with an engine without fuel where *no'oloto* is the fuel or a ship with a sail without wind. According to Kaeppler (1970), music and dance in Tongan were and in many ways still are an important functional aspect of culture and knowledge sharing, inextricably interwoven with social organisation, history and folklore. Here are examples of how *no'oloto* is portrayed through music;

"Hema e matangi" by Ngalu Fānifo (band) verse 1: line 4; "Ke kahoa pea no'oloto"

(As necklace and tie on waist")

"Tupou Efu Tonga" by Paini tu'u ua, verse 1: line 9; "Hoto no'oloto ki he fakatētē"

Treasure costume

"Ofa tō noa" by Talolakepa, verse 2: line 2; "Ko si'oto no'oloto ki he 'aho e mate."

"Oiau 'a e 'Ofa Mo'oni" by Tuimala Kaho. Vs 1: Line 3; "'Ou No'oloto 'i onopooni."

No'oloto is often referred to with alternative wording such as *Tukuloto'i*, *'Ai 'i loto*, *kumuni*. I found in my literature review that there is no written literature on *No'oloto* which is not surprising given the oral nature of Tongan society. However, the existence of the concept of *no'oloto* in poetry and

music is substantial. The term is used in sermons and inspirational speeches and as such is highly admired and received. Its place in cultural oratorical correspondences is revered, and it is associated with a professional hallmark of excellence. The focus of this research is to identify the significance of *no'oloto* and its impacts on the educational achievement of Tongan tertiary students in Aotearoa today.

3.1 INTRODUCTION

This chapter outlines the research method and methodology employed to carry out this study. There are three sections. Firstly, a brief outline of phenomenology and *talanoa* chose as the research methods for this study. The second part highlights the research design. Finally, this chapter concludes with reflections gained while carrying out this research.

3.2 PART 1: RESEARCH DESIGN

3.2.1 *Qualitative*

A qualitative approach was seen to be best suited in identifying the educational motivation of Tongan tertiary students in New Zealand. As Denzin and Lincoln (2012) noted, the qualitative approach focuses on how people construct their realities and their experiences. Qualitative research is also characterised by its aims, which relate to understanding aspects of social life, and its methods, which generate words, rather than numbers, as data for analysis (Bricki, 2007). The qualitative approach also allows a more open interpretation of collected data to construct meaning in different ways. The goal is to highlight participants' perspective from their construct.

Finally, qualitative approaches also facilitate the inclusion of the beliefs and practices of the participants, in this case, the motivations of Tongan tertiary students into the research process. The most common sources of data collection in qualitative research are interviews, observations, and review of documents (Creswell, 2009; Locke, Silverman, & Spirduso, 2010; Marshall & Rossman, 1999). The methodology is planned and pilot-tested before the study. Creswell (2012) places the data-collecting procedures into four categories: observations, interviews, documents, and audio-visual materials. He provides a concise table of the four methods, the options within each type, the advantages of each type, and the limitations of each.

As there are some qualitative approaches that would have been suited for this research, a phenomenological approach was employed to explore the lived experiences and motivations of Tongan tertiary students in New Zealand.

3.2.2 *Phenomenology*

Phenomenology was chosen as the research approach because of its aims to improve understanding of ourselves and our world using the careful description of experience (Denzin & Lincoln, 2012). On the surface, this seems like little more than naturalistic observation and introspection. Examined a little more closely, it suggests to me that the values underpinning the Tongan experience may be entirely different from those of the mainstream experimentally-oriented human sciences (Finlay, 2009). In doing phenomenology, aims are to describe the personal experiences of the phenomena without reducing those to supposedly objective non-phenomena

(Creswell, 2012). Instead of appealing to objectivity for validation, the appeal instead is to an inter-subjective agreement. Also, phenomenology begins with phenomena -- appearances, that which we experience, that which is given - and stays with these (Finlay, 2009). It does not prejudge an experience as to its qualifications to be an experience. Instead, by taking up a phenomenological attitude, we ask the experience to tell us, what it is to that person?

3.2.3 *Pacific Research Methodologies*

As is well documented by Smith (1999), Watson-Gegeo & White (1993), Tamasese (2008), Tupuola (1994) and Thaman (1999), indigenous research is greatly influenced by western ideas and modernist paradigms. These paradigms have influenced the way Pacific peoples frame research projects to fit prescribed procedures imposed by the dominant culture and people in power. From an indigenous perspective, Smith (1999) describes research 'through imperial eyes' as based on an assumption and reaffirming that Western ideas are superior and the *only* way to make sense of reality. Most indigenous cultures share similar experiences when researching into epistemological issues that move outside the boundaries of modernist paradigms (Stewart, 2007).

Even though Pacific communities are not indigenous to New Zealand, they share many similar experiences to those described by Smith (1999). Therefore the use of appropriate research methodologies this study is essential (Otsuka, 2005). This research will employ *talanoa* methodology. As argued by Tongan scholars (Halapua, 2008; Prescott, 2009; Vaioleti, 2013), while *talanoa* methodology is unique and distinctive, it aligns with other worldwide traditional and post-colonial/post-modernist approaches in the field of indigenous, feminists and post-colonial research. Stewart (Stewart, 2007, p.8), writes "These traditions share a historical origin that includes a critical examination of how the notion of the 'other' in research reproduces the existing disparities in the societal power of the historically-researched group, as a basis for emergence".

3.2.4 *Talanoa Research Method*

Talanoa is defined by Churchward (1959), in the Tongan dictionary as "to talk (in an informal way), to tell stories or relate experience" (p. 447). *Tala* means to inform, tell, relate and command, as well as to ask or apply. *Noa* means of any kind, ordinary, nothing in particular, purely imaginary or void. *Tala* also means to command, tell, relate, inform and announce, and *noa* means common, old, of no value, without thought, without exertion, as well as dumb (unable to speak) (Churchward, 1959). Vaioleti (2006) explained talanoa as; "a conversation, a talk, an exchange of ideas or thinking, whether formal or informal. It is almost always carried out face to face. Talanoa, then, literally means talking about nothing in particular, and interacting without a rigid framework".

The talanoa method was selected as the most culturally appropriate way for me to engage in dialogue with the participants in this study as it has proven to be effective in previous studies with Tongan participants in the education discipline (Manu'atu, 2000; Vaioleti, 2008; Lātū, 2009; Teisina, 2011, Pau'uvala, 2012) and other Pacific nations (Otsuka, 2006). Vaioleti (2006) argued that "Talanoa allows people to engage in social conversation which may lead to critical discussions or knowledge creation that allows rich contextual and inter-related information to surface as co-

constructed stories” (p.24).Vaiioleti (2006) further emphasised the suitability of talanoa as a research method by saying;

[In Talanoa] an open technique is employed, where the precise nature of questions has not been determined in advance but will depend on the way in which the talanoa develops ...The reciprocity embedded in talanoa will raise the expectations that researchers and participants have of each other, promoting mutual accountability, the effect of reciprocity is such that when people give koloa (in this case, time and knowledge), they will expect it to be respected and honoured, and to be used well. (Vaiioleti, 2006, p.26)

Also, Vaiioleti also argues that *talanoa* is different in the sense that participants in a Talanoa group will provide a challenge or legitimation to one another's stories and shared information. Traditionally, the method of talanoa is used as a way of sharing and gathering information and stories. Tongan academic Dr Nāsili Vaka’uta places emphasis on the point that if research was to be undertaken within the Tongan community, it must ‘*fou he anga faka-Tonga* (go through the Tongan way) to ensure that the research is reliable and accurate (Vaka’uta, 2008).

Talanoa is flexible and draws the researcher and the participant closer and provides a space for opportunities to investigate, query, probe, search, explain and re-align (Vaiioleti, 2006). It should create and disseminate robust, valid and up-to-the-minute knowledge because the shared outcome of what Talanoa has integrated and synthesised will be contextual, not likely to have been already written or subjected to academic sanitisation (Vaiioleti, 2006). It also aims to develop inclusiveness by creating an environment where participants feel comfortable and able to contribute (Jensen, Johansson-Fua, Hafoka-Blake, & ‘Ilolahia, 2012). Halapua (2008) proposes and I agree that the emphasis in talanoa lies in power within the art of listening because it makes sure that voices are heard, respected and celebrated.

The *talanoa* concept is one of the most culturally appropriate research approaches for Tonga (Vaiioleti, 2008) and is a similar concept for Samoa, Fiji and other Pacific island nations (Otsuka, 2005). To date, *talanoa* has been predominantly used as a research methodology in the Education discipline by Tongan academics such as Latu (2009), Manu’atu (2000) and Vaiioleti (2011).

For this study, it is culturally appropriate to employ a research method that encapsulates the motivations of Tongan tertiary students in New Zealand today. Therefore, the *talanoa* research method is best suited for this study. The concept of *talanoa* is a Pacific research method that has now been employed in some Pacific researchers researching on Pacific peoples, more specifically Tongan peoples (Prescott, 2009; Lātū, 2009; Vaka’uta, 2013; Pole, 2014).

For this study, it is culturally appropriate to employ talanoa as a research method which encapsulates the motivations of Tongan tertiary students in New Zealand today. The concept of *talanoa* is a Pacific research method that has now been employed in some Pacific researchers researching on Pacific peoples, more specifically Tongan peoples (Prescott, 2009; Lātū, 2009;

Vaka'uta, 2013; Pole, 2014). As a result, this will draw the researcher and the participant closer which will provide greater opportunities to investigate, query, probe, search, explain and re-align (Vaiioleti, 2006). Similarly, Ka'ili (2005) posits that the use of *talanoa* gives participants the time and space to reflect on and honour their journeys. As Kalāvite (2010) puts it, a spiritual relationship is created between participants, by reinforcing and nurturing the space and time.

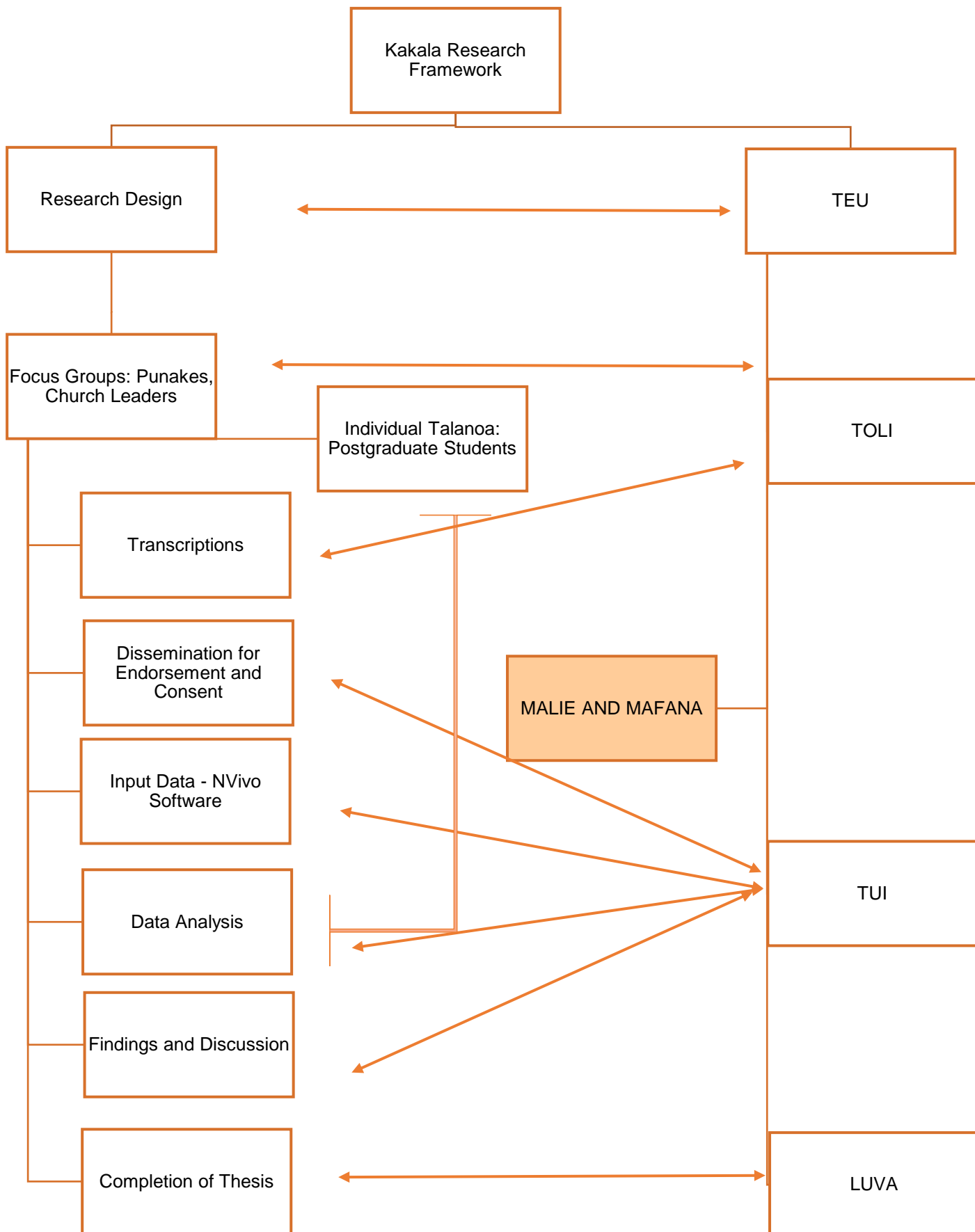
Therefore, this study acknowledges Vaiioleti's (2006) definition within a research context in the form of collecting data as 'talanoa is a way of conversing, talking and exchanging ideas or thinking' (p.23). Further, that the talanoa supports the key characteristics of the *anga faka-Tonga* which centres on *faka'apa'apa* (respect), *lototō* (humility), *'ofa* (loving nature) and *mamahi'i me'a* (willing heart). Therefore, the *talanoa* research is seen to be the best-suited research method for this study.

3.3 PART 2: DATA COLLECTION

3.3.1 Kakala Research Framework (KRF)

I have chosen the KRF as the method for data collection. KRF consists of several distinct stages. Thaman (1999) initiated three stages namely *tolu*, *tui* and *luva*. Johansson-Fua, Taufe'ulungaki and Takapautolo later inserted *teu* as the first stage, which extends the stages into four. Manu'atu's (2000) concept of *māfana* and *mālie* were later added as fifth (*māfana*) and sixth (*mālie*) stage. When I looked at the six stages of KRF, I can relate my own experience of *kakala* making to the first stages as being stages of *tui kakala* (*kakala* making) however *māfana* and *mālie* are not a particular phase of *tui kakala*. *Māfana* and *mālie* are abstract mechanisms that are not actual processes of *tui kakala*. For that reason, I decided to go with just the four stages of KRF and attach *māfana* and *mālie* as features of all the stages.

Figure 2: Kakala Research Framework



3.4 TEU – PREPARATION

3.4.1 Sample

Patton (2002) argues that a small sample size purposely selected can provide in-depth information. The general criteria for student participants were: they must have been tertiary students who completed their studies, self-defined as Tongans and live in Auckland.

For this study, there were a total number of 12 students with six from postgraduate, undergraduate and respectively. From the postgraduate group, 3 participants identified themselves as Tongan born with the other 3 identifying themselves as New Zealand-born Tongans. This was consistent with the undergraduate participants. Each participant was given a pseudonym which is the letter 'V' followed by a number. For example, participant 1 is V1 (see table 1 below).

Participants	Level of Study	Gender	Place of birth
V1	Post Graduate	Male	Tonga
V2	Post Graduate	Male	Tonga
V3	Post Graduate	Male	New Zealand
V4	Post Graduate	Female	Tonga
V5	Post Graduate	Female	New Zealand
V6	Post Graduate	Female	New Zealand
V7	Undergraduate	Male	Tonga
V8	Undergraduate	Male	New Zealand
V9	Undergraduate	Male	New Zealand
V10	Undergraduate	Female	Tonga
V11	Undergraduate	Female	Tonga
V12	Undergraduate	Female	New Zealand

Table 1. Demographics of student participants who participated in this study

The focus group consists of 23 participants from 4 categories; Punake, Church/community leaders, Experts and or practitioners of the art of tui kakala (kakala making) and other Tongans in Auckland. 7 participants identified themselves as Punake, 6 were church and community leaders, 5 were tui (making) kakala expert and or practitioner and 5 were other members of the Tongan community in Auckland. Some participants identified themselves as belonging to two or more of the categories. For example, one participant was a Punake, community leader as well as expert in the tui kakala. There was no age limit however the participant's age range was from 26 – 85 years of age. All participants reside in Auckland. Similar to undergraduate students, each participant is given a pseudonym which is the letter 'G' followed by a number. For example, participant 1 is 'G1' (see table 2 below).

Participants	Category	Gender	Age
G1	Tui (making) Kakala practitioner	Female	70
G2	Punake	Male	74
G3	Tui (making) Kakala practitioner	Female	55
G4	Punake	Female	66
G5	Community member	Female	49
G6	Community member	Male	85
G7	Punake / Church / Community leader	Male	63
G8	Community member	Male	37
G9	Punake	Male	48
G10	Church / Community leader	Female	60
G11	Church / Community leader	Male	59
G12	Punake / Church / Community leader	Male	58
G13	Punake	Male	74
G14	Punake / Church / Community leader	Male	64
G15	Church / Community leader	Male	75
G16	Church / Community leader	Male	69
G17	Punake	Male	70
G18	Tui (making) Kakala practitioner	Female	42
G19	Tui (making) Kakala practitioner	Female	57
G20	Community member	Female	39
G21	Tui (making) Kakala practitioner	Female	28
G22	Community member	male	64
G23	Community member	Female	63

Table 2. Demographics of Punakes, community and church leaders who participated in this study.

3.4.2 Recruitment

Recruitment was through Tongan community groups such as Tongan Kava club and Tongan churches. Initially, I identified the Punakes through my *faiva faka-Tonga* (Tongan dance) network. As *no'oloto* is a concept exclusively originated and used by Punakes, their contribution would be significant. Community and church leaders were approached and invited to join. Recruitment was through networks as a Punake, Chief Judge for Polyfest¹¹ Dancing competition, judge for other Tongan culture related competitions as well as a community leader. During the recruitment, the study was explained in Tongan and English, and questions were encouraged. My contact details

¹¹ Polyfest is a term usually referred to the ASB Polynesian Festival Secondary School competition

were left with each group or individual to contact me if they wish to join. Snowballing approach occurred, however, I was aware that snowballing technique in which the first participant might have a significant influence on the sample (Denzin & Lincoln, 2012). I was also aware that my position and status in the community might have an impact on the recruitment. For example, one Punake said, “*ha ‘emau veve ‘oku ‘ai ke toe tānaki atu hili ko ia ko Kato i koe. Ko e faufaua koe na’e fakanofa mei Falelahi*” (“what rubbish would we contribute while you are the Kato i. You are the *faufaua* (great) from titled from *Falelahi* ‘House of the Royal’). Potential participants’ were encouraged that the study is about their views and that their views are important.

3.4.3 Ethical Consideration

Ethical approval for this study was granted from Auckland University of Technology Ethics Committee (AUTEC) in 2012 (see Appendix 1). The ethical process and guideline assisted with the design of this study to ensure that cultural considerations and rights for the participants were maintained and respected and should not cause harm but instead be beneficial to participants and community (Davidson & Tolich, 2003).

There were also some ethical considerations such as potential coercion given that the Tongan community is small in Auckland, consent processes, confidentiality, audio recordings and *me’a’ofa* (gift for the participant’s participation) as well as the safety of the participants. It was essential to review and consider these things carefully.

3.4.4 Consent Process

Information that was provided about the study to the participants were written to ensure that the participants are fully informed (Denzin & Lincoln, 2012). Information Sheets for participants (see appendix 1a) and Consent forms (see Appendix 1b, 1c) were written both in English and Tongan (see Appendix 1b, 1c,) to facilitate clarity. Participants had the option whether to *talanoa* in Tongan or English.

The Participant Information sheet (see Appendix 1a) explained the purpose and the intention of the study which was written in English and translated into the Tongan language to warrant that the participants were well informed of information regarding the study. The Participant consent form (Appendix 1b, 1c) was provided to ensure participants had the freedom of choice about their rights to participate. The translation was completed by myself and was endorsed by a Tongan academic and a Tongan translator. The same process was carried out for the transcription and translations of interviews. Written consent was gained from all participants to participate in the study.

3.4.5 Confidentiality

Participants were all informed that their participation in the study was going to remain confidential. They were explained that no names would be identified and disclosed in the study and that they

would remain anonymous by using pseudonyms. This reassurance was most crucial to participants and put them at ease to share freely and comfortably

3.5 TOLI – DATA COLLECTION

As noted previously, the KRF determines and guides the nature of the data collection. It was expected that it would not be quick and time intensiveness was carefully looked at. Collecting good data takes time (Locke, Silverman, & Spirduso, 2010), and quick interviews or short observations was unlikely to help gain more understanding (Vaioleti, 2011). The data collection was carried out in two phases;

- Phase One was a focus group talanoa with members of the Tongan community in Auckland Punake, Church/community leaders, Experts and or practitioners of the art of tui kakala (kakala making) and other Tongans in Auckland. The purpose is to gain the current understanding of the *No'oloto* concept. Focus group talanoa was chosen because the possibility of creating *māfana* (warm) and *mālie* (elated) is highly likely which results in participants sharing their treasured knowledge of *no'oloto* (Manu'atu, 2000)
- Phase two was individual talanoa *tautaha* (individual one on one) with student participants. Individual talanoa was preferred to focus group talanoa for two reasons; first, there is a possibility that students own talanoa may be influenced by what they hear from other students in a group talanoa. Second, to maintain privacy which may encourage students to talanoa more freely without time restraint (Vaioleti, 2011)

The talanoa sessions were encouraged in such a way that the researcher and the participants were able to have time to know what is expected of the study. Each participant will have the opportunity to choose how they would participate in the talanoa process whether it would be one on one or within the group of participants that are involved in the study. In the talanoa, participants express and tell their stories and may listen to others stories. For example, some wanted to carry out with Tongan protocols such as a *lotu* (prayer) to acknowledge the *anga faka-Tonga* while others opted out of this. Talanoa were conducted in the participants' preferable language, Tongan or English or interchangeably both, depending on the participants' choice. In this sense, participants were free to express and tell their stories (Halapua, 2008). The Group talanoa session was conducted at AUT University Manukau campus, South Auckland. Individual talanoa sessions were either carried out at AUT University Manukau campus, South Auckland, participants home or participant's office.

Individual and group talanoa were audio recorded, and or note-taken / written and transcribed. This data included the participants' talanoa – views, experiences and quotes, journal entries and reflections or field notes. Talanoa will be encouraged in such a way that the researcher and the participants have time to understand what is expected of the study.

Talanoa was encouraged in such a way that the researcher and the participants can have time to know what is expected of the project. Each participant will have the opportunity to choose

how they would participate in the *talanoa* process whether it would be one on one or within the group of participants that are involved in the project. In this sense, participants are free to express and tell their stories and be able to listen to other different voices which are life-giving to gatherings (Halapua, 2008). Individual and group *talanoa* will be audiotaped and transcribed.

Food was provided for focus group participants' after the *talanoa*. This was a way of showing gratitude for their participation. Student participants were given a choice of food or petrol voucher as *me'a'ofa* (gift).

3.5.1 Revisiting the participants – Level of Motivation

During the data analysis, it was evident that there appear to be fluctuations in the level of motivation. I felt the urge to find out if there is a pattern in the fluctuation of the level of motivation. Two things came to mind. Is this part of my study? For sure, it was not covered by the research questions. It bothered me for some time because I would love to know. I wondered if it would add meat to my research.

I decided to contact the students and asked if they could be willing to indicate their level of motivation within different phases of their journey and their willingness to participate was heaven to me. I carried out this quest with the undergraduate and postgraduate participants. I believe that research is an iterative process and that was the key reason that pushed me to go back to the participants for more data. I designed a questionnaire to acquire the necessary data that hopefully will shed some light on my query. The questionnaire consisted of a motivation timeline, which was stretched according to five (5) Phases: Beginning, Quarter way, Halfway, Three-quarter way and Finishing. The reason for dividing the participant's study journey into phases was to cater for the differences in the duration of their journey regarding years, which may be dependent on duration of the programme or any other factor. For each phase, they were asked to rate, their level of motivation from 0 to 10 where ten is the highest (see table 3 below).

Name:										
Duration of study (years):										
Study Phase	Level of Motivation (Please circle) 10 is the highest level of motivation									
Phase 1 <i>Beginning</i>	1	2	3	4	5	6	7	8	9	10
Phase 2 <i>Quarter Way</i>	1	2	3	4	5	6	7	8	9	10
Phase 3 <i>Mid-Way</i>	1	2	3	4	5	6	7	8	9	10
Phase 4 <i>Three-Quarter Way</i>	1	2	3	4	5	6	7	8	9	10
Phase 5 <i>Finishing</i>	1	2	3	4	5	6	7	8	9	10

Table 3. Participant questionnaire measuring the levels of motivation

3.5.2 Transcriptions

Each *talanoa* was transcribed and sent back to the participants to review for accuracy. Participants will be given the opportunity to make changes and seek clarifications. The transcript for each *talanoa* session was transcribed with remarks to capture the non-transcript part such as laughing, crying, the tone of voice and pauses with the intent that it will be very beneficial during the interpretive phenomenological data analysis. To ensure that participants' individual experiences are fully captured, an inductive approach is used to reflect the stance that participants' experiences are more valuable than testing a hypothesis and or prior assumptions (Berg, 2001; Denzin & Lincoln, 2012).

Data were manually analysed by theme (Berg, 2001). *No'oloto* themes included and was not limited to understanding, experience, significance, motivational factors, suggestions and others. Transcription was needed to utilise the nVivo, a software that can be used for thematic relational analysis. The manual analysis was carried out by the Researcher.

3.6 TUI – DATA ANALYSIS

The raw data and or analysed data were interpreted using an indigenous Tongan analytical way of interpretation known as *sioloto*. *Sioloto* means 'to see the mind's and or heart's eye'. *Sioloto* (often interchangeably used with *fakakaukauloto* or *fakalaulauloto* (reflective thinking). It is a skill that is commonly utilised by the Punakes in the realm of *no'oloto* in the quest to mastering the art of *Punake* (music composer, orator or poet). *Sioloto* involves imagining, visualising, cross-referencing, re-living and holistically inferring to particular subjects and objects about a particular place at a particular time under cultural norms. The authenticity of *sioloto* depends very much on the wealth of knowledge a *Punake* holds.

The data was also processed through nVivo, a qualitative data analysis (QDA) computer software package was also used to check if there are other things that could be seen from the data. Unfortunately, nVivo did not bring out anything else that was addressed through the manual analysis. Both the manual analysis of the *talanoa* transcript and using nVivo did not really address two main critical things. First, the atmosphere of the *talanoa* which includes non-verbal communications, gestures, time, location power relation and other determinants that may have influenced the mood, attitude and the thinking of the participants prior to or during the *talanoa* sessions were not captured in the transcript. For example, most participants shed tears, felt agitated, moved and so on during the *talanoa*, but these could not be transcribed except being in the researcher's notes.

Second, the virtual reconstruction of the scene at the time and place of reference namely the tertiary study years was not established. This was significant because the data were collected from participants (students) who *talanoa* reflectively from a different time, place and experiences. In order give perspectives to occurrences in the distant past, *sioloto* was employed to capture the holistic meanings of the data collected about the state of being, ideology and culture at that point in time. In other words, the data collected were what participants thought happened during their tertiary study years based on their current positioning. *Sioloto* recreates the necessary virtual reality of that point in time thus establishing a more meaning and valid report.

3.7 LUVA – FINDINGS

The *luva* is presenting the voices of participants. It is presented in the findings in the next chapter.

3.8 PART 3: REFLECTIONS

3.8.1 Research Method

At the initial stage of designing this research, I explored the existing literature on *talanoa* methodology; I was confused whether *talanoa* is a research methodology or Research method or perhaps both. I was not convinced that I could employ *talanoa* as a research methodology for two main reasons; first, I believe it lacked the theoretical framework to make it robust and second, I saw that the *talanoa* structure closely resemble 'Interview' except that the interview is conducted with regards to Tongan cultural protocols. I questioned whether it is any different. Perhaps it just an interview in Tongan manner. The former led me to believe that *talanoa* is better suited as a culturally appropriate tool for data collection. Therefore, I concluded that *talanoa* could only be regarded as a research method and not a methodology.

However, this research proposal was presented on the Talanoa Series Access Grid¹² which involved a 20-minute presentation followed by critical discussions which helped me fine tune the process and questions. I presented my research methodology on the Access Grid¹³, and one of the constructive comments that challenged my view of *talanoa* was from Dr Timote Vaoleti who has been the pioneer of the Talanoa Research methodology. Vaoleti posed questions that pushed me to critique my thinking about *talanoa*. I did question myself: Am I looking at *talanoa* with a *pālāngi* lens? Am I testing *talanoa* through an institutionalised, systematised *pālāngi* epistemological tick box evaluation? Do I still cling to the thinking that was imposed on me as I grew up that *sai ange pē me'a 'a e pālāngi* (*Pālāngi* things are better) and that I unconsciously look down on *talanoa* as indigenous? Vaoleti also suggested that it was a matter for a different forum.

3.8.2 Implementation of Talanoa

After going through this research and collecting data through *talanoa*. I came to appreciate *talanoa* more. There were many things that opened my eyes to the possibilities of *talanoa* to become a research methodology. I also realised that *talanoa* sessions need careful planning, enough time to collect useful data and enough skills to understand the nuance of what is occurring and shared. Also, the *māfana* and *mālie* of the *talanoa* are very much dependent on the ability of the facilitator, in this case, the researcher, to connect, establish and create a *vā māfana mo toka'i* (warm and respectful relationship) with participants. It was also crucial to direct the *talanoa* toward getting the necessary data needed.

¹² Pacific Post Graduate Talanoa Network

3.8.3 *Decision for the two phases*

My decision to use a focus group talanoa to inform the current understanding of *no'oloto* was necessary because there was sparse of literature and zero data on students understanding of *no'oloto*.

3.8.4 *Reaction from participants*

The focus group participants were initially enthusiastic about the talanoa *no'oloto*. However, the Punake were holding back as the talanoa progressed because they believe that treasured knowledge such as *no'oloto* should not be shared. In the end, they yield to a somewhat pressing group who advocate the idea that sharing their treasured knowledge is for the benefit of the young generation. Student participants were interested in *no'oloto*. All of them emphatically wished that they have known the *no'oloto* then because it could have made a difference in their educational journey. They were interested and looked forward to seeing *no'oloto* become the one meaningful Tongan word that brings together all forms of motivation.

The next chapter presents the findings from this study.

4 TUI – CHAPTER 4: FINDINGS

The findings are presented as an informative report based on the data. However, the thematic classification of ideas was according to the interpretation of the researcher. The interpretation is limited to how the researcher made meaning of the data in terms of his knowledge, understandings and experience, which may be prone to some unconscious and or unintended biases. Participants' *talanoa* are referenced either as direct quotes, paraphrase or interpreted meaning.

The complexity of the Tongan language coupled with its hierarchical stratus and complicated contextual meaning is at this moment acknowledged. These posed a challenge regarding trying to present the focus group participants understanding of *no'oloto* because the *talanoa* was conducted in the '*talanoa fakapunake*' (metaphorical, poetic talk) mode. The *talanoa fakapunake* heavily utilise metaphorical usage of Tongan archaic terminologies with allegorical references to Tongan concepts, place, time, ideology and events that non-Punakes usually find them extremely difficult to comprehend. The *talanoa fakapunake* usually engaged something entrenched in Tongan tradition. In the realm of the *Punakes*, there is a saying, "*Oku 'ilo pē 'e he Punake 'a e Punake*" (G19) (Only a Punake understand a *Punake*). This idea is in line with the *lotu* (religious) belief that spiritual endeavours are only revealed and synthesised spiritually (G11). Though it is not very common in a qualitative research to include Tables and graphs which are predominantly tools for quantitative research, their featured use in this research better serve the purpose of indicating an image of where, how serious and the degree of existence of particular phenomena in the data which help explain what participation are actually saying in terms of the identified themes. Data were categorised according to themes, sub-themes and or clusters. These were then tallied regarding existence in each to provide the raw numerical data that are graphed. It is important to note that the results presented in this research are solely under the participants' view and experience as well as the interpretation of the researcher.

The research findings are presented here in four parts: Part one is students' motivation, Part two is the understanding of *no'oloto*, Part three is *no'oloto* as a motivation system and part four is the additional finding on the Kakala as a Research framework, which this research employed. The four parts mentioned above are followed by a summary of the findings.

There are numerous Tongan terms, concepts, sayings, and proverbs that were used during the *talanoa* that I find very hard to translate. This is not just because there are not any English terms or equivalent, it is because the translations of the *talanoa* transcript do not adequately capture or portray the contextual meaning of participants' *talanoa* especially when used in metaphorically. Participants' voices will be presented either as a translated quote from Tongan to English without the original Tongan script or as a direct quote in the original script (Tongan) followed by the English translation. The research findings are presented as per the corresponding particular research question. There are other findings that resulted from the research even though it was initially not sought in the research question. These other findings are presented as well. Participants' *talanoa* are referenced either as direct quotes or paraphrase.

4.1 PART 1: STUDENTS MOTIVATION

This part presents the motivation factors that motivate students, the degree of influence of each motivation factor in students' academic journey, level of motivation and students understanding of the concept of *no'oloto*.

4.1.1 Motivational Factors

The four main motivation factors emerged from the study are *Fakakouna* (compelled), *Faka'amanaki* (opportunity) and *Tauhi vā* (maintaining relationships) and *fakamā/ngalivale* (shame/ridicule).

4.1.1.1 Fakakouna (Compelled)

Fakakouna involves being *fakamālohi'i* (forced) or *fakakolekole* (persuade or induce). Both *fakamālohi'i* and *fakakolekole* involve *fakalotolahi'i* (encouraged/inspired). *Fakakouna* is usually done by people or circumstance. People that mostly do the *fakakouna* were parents, guardians, other family members such as aunty and uncles, friends, peers, church leaders, school staff including carer counsellors as well as university recruiters. These are evident from these quotes;

Kapau na'e 'ikai ke fakamālohi'i au ia 'e he'eku ongo matu'a' ke u hū ki he 'luni' na'e 'ikai pē ke u hū au. Ka neongo ia, ko u fiefia hono teke au ke u hū' he ne u meimei ngata ai pē au he kolisi' (V1)

If my parent did not force to enter Uni [university], I would not have entered. However, I am happy that I was pushed because I could end [my education] in high school. (V1)

Ne u sio pē ki he faka'ofa 'emau nofo'. Hanga 'e he tūkunga faka'ofa na'a mau 'i ai' 'o fakalotolahi'i au ke u feinga pē ke a'u ki he univēsi' (V3)

I looked at how pitiful we were. [Our] circumstance forced to try all the way to University (V3)

Na'e talamai 'e he ongome'a ne u nofo ai te u vale pē au 'o hoko ki he'eki teti. Na'e 'ikai sai e 'ātakai ne u nofo ai, and it forced me to go to uni. (V6)

The couple I lived with told me that I would take after my dad being uneducated. The environment was not good, and it forced me to go to Uni (V6)

4.1.1.2 Faka'amanaki (Opportunity)

Faka'amanaki includes inspiration, aspiration and opportunity. *Faka'amanaki* is based on hope for future gain. The opportunities that a university degree brings is what students aspired to and inspired them. Here are some of the quotes that highlight *faka'amanaki*.

Ne 'osi e kolisi' pea u ki'i hū au 'o ngāue he [hinga 'oe kautaha]¹⁴. 'Osi e ta'u taha, fo'i 'aupito au ia he ngāue hard labour mo'oni. Kou pehē, foki ki he ako. Kou sio kapau te u 'osi mei he 'iuni he'ikai te u mate he leipa, sai ange vahe ... toe ma'u mo ha moa he ko ene tu'u he taimi ko ia, kai ke fie sa'ia mai ha ta'ahine ia hē hē. (V7)

¹⁴ Hinga 'o e kautaha (Name of the company) is omitted to ensure that the participant may not be identified.

After high school, I went to work for [name of company]¹⁵ After a year I totally gave up because it was really hard labour. I decided, go back to study. I thought, if I finish uni, I will not die of [working as a] labourer, better pay ... also get a chick (girl) because as it stands during that time, no girl would have liked me [laughed] (V7)

4.1.1.3 Tauhi vā (Honouring relationships)

Tauhi vā entails honouring the vā (relationship) to maintain it.

Ko 'eku 'alu ki he 'iuni ko e 'ofa pē he mata e ongo vaivai. Na ngāue pē he ngāue 'uli mo ma'u lalo. Pay was not good pea ngāue long hours. Na lea ma'u mai pē he'emaui taimi fakafāmilī, te ma ngāue pē ke fua ho'omou ako kehe pē ke mou ako ke a'u ki he univēsi ke 'oua toe fou mai ha taha he hala ko eni. ... Ne u fakapapau te u a'u ki he univēsi, ma'u hoku mata'itohi ko 'eku me'a'ofa ia ke fakahounga'aki e tou'anga ['a e] ongo mātu'a (V9)

I went to uni because of my love for the elderlies (parent) faces. They worked in a low and dirty job. Pay was not good and worked long hours. They always speak to us (children) during *fakafāmilī*¹⁶ 'we will work to pay for your schooling as long as you study to reach university [level] so that none of you will ever come through this path [referring to their job] ... I decided to get to university, earn my degree as my gift of appreciation for my parent's sacrifice (V9)

4.1.1.4 Fakamā/Ngalivale (Shame/Ridicule)

Fakamā was identified as external pressure mainly initiated by family. The feeling of *fakamā* experienced the students are mainly due to losing face to their peers.

V1 said;

Ko 'eku mami', ko 'ene lea ma'u ia, 'Ke pehē ko e hā e sio mai 'a e kakai' ki hoo ta'e 'alu ki he 'univēsi'? Mate hoku mā'(V1)

My mum, her usual line, 'what do you think about how people look at you not going to university. I am so embarrassed (V1)

V10 said,

I do not want my mates to think I'm dumb. So I just go to uni ...

V4 said,

I bear the thought of being a failure because our church is full of ako lelei (well educated) people. Kapau kovi e ako', talamai ia 'oku te mala'ia or mum & dad... If [our] education is not good, we are told that you are mala'ia (suffer misfortune as result of wrongdoing / cursed) or mum and dad.

4.1.2 Influence of each motivation factors in educational journey

There were two different phases where specific motivation factors play a more significant role in motivating students. These phases were the initial stage (getting into tertiary education herewith

¹⁵ Name of the company is omitted to ensure that the participant may not be identified.

¹⁶ Family time – This a family meeting usually called *fakalotofale'ia* (words of wisdom)

referred to as 'Getting into' and completing the tertiary journey herewith referred to a 'completing'. At each phase individual participants were asked to identify how influential were each motivation factor in terms of very influential, influential or not very influential.

4.1.2.1 Getting into Tertiary Education

The number one factor that is 'very influential' in getting students into tertiary education was *fakakouna*. This is followed by *Fakamā/Ngalivale* which is 'very influential' but to a lesser degree. *Faka'amanaki* is 'influential' while *tauhi vā* is 'not very influential' in this phase.

4.1.2.2 Completing Tertiary Education

Tauhi vā and *Fakamā/Ngalivale* the 'very influential' motivation factors at this phase. *Faka'amanaki* is 'influential' while *fakakouna* is 'not very influential'.

4.1.2.3 Changes during the two phases

Two motivation factors stayed the same during the journey; first, *Faka'amanaki* which was influential at the 'Getting into' phase and maintained it during the completing' phase. Second, *fakamā/ngalivale* which was 'very influential' at the 'Getting into' phase and maintained it during the completing' phase. In contrast, *fakakouna* was 'very influential' at the 'getting into' phase and changed to the opposite 'not very influential' at the 'completing' phase. *Tauhi vā* however, was 'not very influential' at the 'getting into' phase and became 'very influential' at the 'completing' phase (see table 4 below).

	Getting into tertiary education	Completing tertiary education	Change from 'getting into' to 'completing.'
<i>Fakakouna</i>	Very influential	Not very influential	Change
<i>Faka'amanaki</i>	Influential	Influential	No change
<i>Tauhi vā</i>	Not very Influential	Very influential	Change
<i>Fakamā/Ngalivale</i>	Very influential	Very influential	No change

Table 4. Comparison of motivation factors regarding 'getting into' and 'completing' tertiary education

4.1.3 Level of Motivation

Data collected from the questionnaire regarding students level of motivation was plotted on a graph. Figure 2 shows the raw data plotted in a line graph.

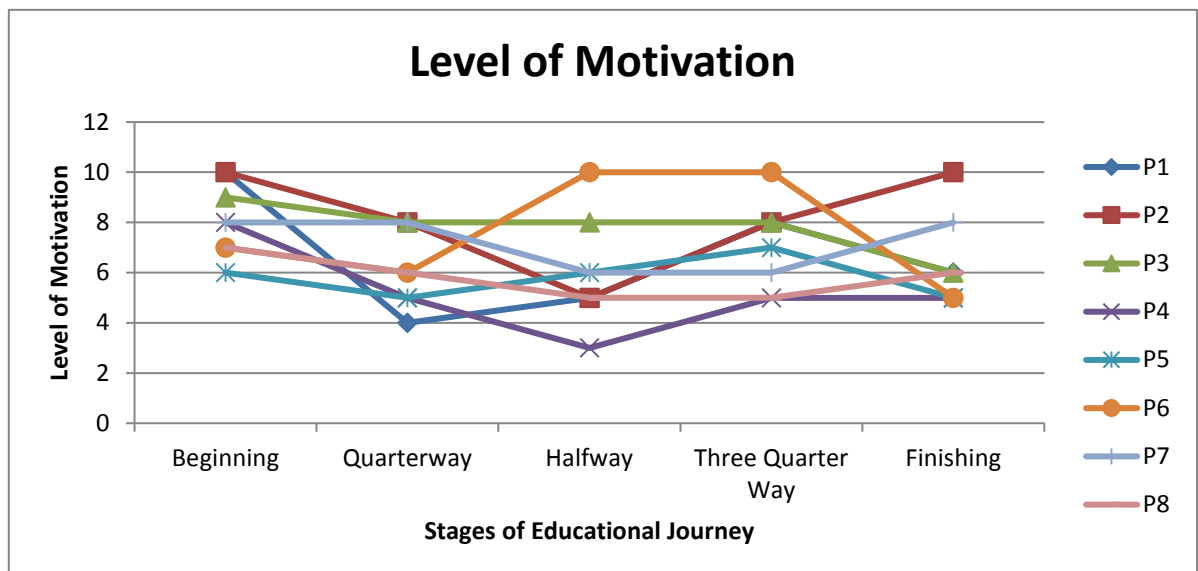


Figure 2. Motivation Timeline

It is important to note that the level of motivation tabulated in this manner is usually a feature quantitative research which usually requires a bigger sample to support validity. However, this data did answer my curiosity as a researcher.

Figure 7 below shows the overall level trend of their level of motivation throughout their journey. This was an average of the data was calculated and plotted in the graph against the number of participants. I plotted the trend in percentage because it gives a clear indication of the level of motivation.

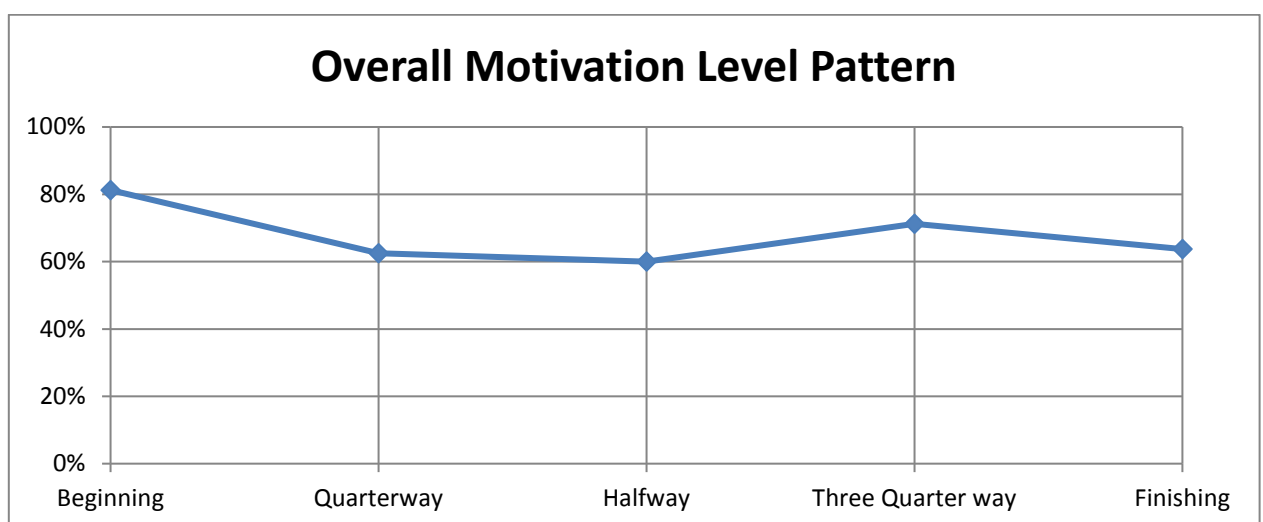


Figure 3. Motivation Level Pattern

Figure 7 presents a potentially significant data that may help tertiary providers to aid them to make informed decisions and calculate investment risk and or efficiently deploy particular resources according to each stage;

According to figure seven;

- i. *Seven of the eight participants who are about 87% indicate that their level of motivation plummeted right down from the very beginning.*
- ii. *The area where the majority of students' Motivation is low is around and between quarter-way and halfway.*
- iii. *Level of motivation started picking up around the halfway mark.*
- iv. *The students whose motivation toward finishing kept on climbing continued to Postgraduate studies or other studies.*
- v. *Students whose level of motivation deteriorates toward finishing moved away from further studying.*

When relating the participants' level of motivation to their experiences as per their *talanoa*, other interesting findings were highlighted;

4.1.3.1 Struggle for autonomy

All of the participants indicate that at the beginning stage of their studies, one the most challenging issue they faced was the attempt to gain autonomy and ownership of their studies. There was a continuous battle with family and relatives especially parent and caregiver over what should be studied when to go to studies when to come home as well as how to go about studying;

They [Parents/caregiver] seem to see class timetable as the only hours their children need to be away for study ... Needed some freedom (V2).

"They expect us to do our assignments at home. If I ask to go to the library, to go study with friends or anywhere else to do studies, ... hello. Tafulu (telling off) time [laughed] sometimes they think we just need a reason to go laupisi (have fun) which was true sometimes ... most of the times (V5).

More than half of the participants had an extraordinary connection with their grandparent especially their grandmother who usually advocate for them;

My grandma, she was not educated, but she always takes my side when mum and dad said no. (V5)

If grandpa said, I could go, wallaa... too bad for mum and dad. Yup, it is easier asking Grandpa! (V3)

4.2 PART 2: UNDERSTANDING OF NO'OLOTO

In general, there were three different levels of understanding of *no'oloto*; those with full (deep and deeper) understanding, those who have some understandings (mainly through applicable meaning on a sentence) and those who have minimal understanding of the word and or the concept.

Around three-quarters of the focus group, participants have a full understanding of *no'oloto* while about a quarter had 'some understanding' and less than a quarter had 'minimal understanding'. In contrast, the tertiary student participants were the opposite; Three quarter had 'minimal understanding', a quarter had 'some understanding', and none claimed 'full understanding' of the concept. Due to the vast difference in the understanding of *no'oloto*, students' understanding of *no'oloto* is presented separately to that of the focus group.

4.2.1 Students understanding of No'oloto

All student participants claimed that they had not had the privilege of being taught or being explained the concept of *no'oloto*. Their understanding revolved around encountering the *no'oloto* as a word used in cultural events, at church, *faikava*, and songs. They claimed it was only used by 'kau Punake' (composers) or 'kau fie Punake' (aspire to be composers). Unlike the focus group which was highly knowledgeable of the *No'oloto* concept, student participants who claimed to have limited knowledge of the *no'oloto* had little to share regarding the meaning and the concept. As said by T1;

"I have heard of the word no'oloto in the malanga (preaching), me'a faka-Tonga (Tongan Traditional events) but mostly in Songs ... It must be something that is used in the romantic world ... ha ha... because it is used in the love songs I love" (V1)

Some participants noted how he had no understanding of what *no'oloto* means but was adamant that it referred to something that was in-depth in the Tongan culture

*"Honestly, I do not know the meaning but ... I know it sounds deep and ... must have an origin and deep meaning (V4).
"I know. It is one of those lea mamafa (deep meaning terminologies) that are only used by the Punake and the kau matāpule (orators). It has a feeling..." (V5)
"It is one of those beautiful words that touch the heart when used" (V2).*

Similarly, V3 mentioned that he had heard of the notion of *no'oloto* before but was still unsure of what it means. Some individual participants said they have heard of it, some tried to make out a meaning, and others make references to encountering the word *no'oloto*. Some also described the emotion around *no'oloto* and their personal feeling to it;

I have heard of the word no'oloto in the malanga (sermon), me'a faka-Tonga (Tongan Traditional events) but mostly in Songs. It just ongo ifo (sounds lovely) (V2)

I have heard of it, and I think it is something to do with tying, but I would not know how to use it in a sentence. However, I like the word. (V5)

Lea mamafa (deep meaning terminologies) use by the Punake and the kau matāpule. It has a touching air to it. (V7)

It (no'oloto) is one of those beautiful words that touch the heart I guess. My grandma uses the word often together with her akonaki (words of wisdom), and I just love it ... did not even asked about the real meaning. However, I will (V10).

You know what; some of my favourite songs (Tongan) have that word in them. Is it something that is used in the Punake (composer) world? Hey, romantic and moving ... I love those Punake. (V4)

Some said that *no'oloto* is entirely out of their vocabulary;

Honestly, I do not know the meaning [of no'oloto] but you know it sounds deep and must have an origin and deep meaning (V1)

I have no idea. (V8, V9, V11, V12)

The enthusiasm the individual participants were high, and they asked about what *no'oloto* mean. I did explain *no'oloto* briefly. They responded differently, but the quotes below indicated their perspective of *no'oloto*.

"I do not think there is a word I could find to use instead of no'oloto" (V1)
"It is so deep and mamafa (abstract) but if we think hard about it is wonderful" (V1).

Some reflected on their tertiary years;

I wish there were something like this that was introduced to us students because it is something that stays in mind. (V2)
My thinking could have been different had I known this [no'oloto] earlier (V8)

V6 and V12 blamed the *Punakes* (composers) and *matāpules* (Chiefs spokesperson);

I think the Punake's are selfish not sharing their knowledge (V6).
How can we understand the true meaning of our Tongan culture if Punakes and matāpules do not share and explain their knowledge (V12)?

4.2.2 Focus groups understanding of No'oloto

From the focus groups, *no'oloto* was *talanoa'i* (discussed) in a sequence. Unpacking the concept of *no'oloto* was interestingly complicated in itself because the concept linked to more archaic Tongan concepts that were needed to be explained and unpacked. However, the one phrase that genuinely captures the essence of *No'oloto* was *ouau 'o e loto*. As noted, *ouau 'o e loto* in itself a difficult concept to be translated. *Ouau 'o e loto* neither appears in its entirety in any Tongan dictionary nor being defined in any literature. For the sake of this study, the best translation I could acquire for *ouau 'o e loto* is 'Appurtenance of the heart'. The similarity of the '*ouau 'o e loto*' to the context of appurtenance in property where appurtenance is used to signify ownership of attached properties to the primary owned property is contextually an excellent fit as a translation.

4.2.3 Ouau 'o e Loto

Ouau 'o e loto (appurtenance of the heart) was described and discussed to mean; structure, blueprint and or foundation. G14 explained;

"Ko e no'oloto' ko e ouau ia 'o e loto'. Hangē ia ha fokotu'utu'u [oku] tuku 'i he loto 'o ha taha (G14)
"No'oloto is the appurtenance of the heart. It is like the blueprint that is stored in anyone's heart" (G14)

G7 delved into the implications and pointed out how critical *ouau 'o e loto* is to decision making;

Kapau te tau veteki e no'oloto' 'i hono ouau', ko e ouau', ko e fa'unga ia 'o e ngaahi me'a mahu'inga 'oku hoko 'i ha me'a 'oku fai hangē ko e lotu, mali pe putu. ... Ko e ouau 'o e lotu' ko e ngaahi me'a ia 'oku pikitai ki he lotu' pea ko e ngaahi me'a ia 'oku kaunga lahi ki he decision making 'a ha taha.
If we analyse no'oloto in its implication, ouau is the structure [blueprint, foundation] of important things that happen in events like worship, wedding or funeral. The ouau of the heart are the things that are appurtenant to the heart, and these are the things that are crucial to a person's decision making. (G7)

However, G17 emphasised the abstraction of the *loto* (heart);

“Oku 'i ai 'etau lea Tonga ko e 'hui kape lotu'. Ko e lotu' foki ko e me'a puli pea kapau na'e ai ha hui kape lotu koe'uhi ke ne hanga 'o folahi mai e lotu' ke tau sio ki ai, mahalo ko 'etau toki sio ia he mālie 'a e no'oloto takitaha [kata].”
We have a Tongan saying, 'heart-picking bone'. The heart is an abstract thing, but if there was a 'heart-picking' bone so it could spread out the heart so for us to look at, perhaps we will see the wonders of each one's no'oloto he [laughed]. (G17)

G12 focused on the attachment of the heart in relation to desire;

Ko e lotu' 'oku 'i ai pē 'ene o'i ka ko e ouau 'o e lotu' ko e me'a ia 'oku tāvani he lotu'. Hangē ko eni', neongo e o'i hoto lotu ke te 'alu ki he bingo', 'oku ha'i 'i hoto lotu' e mata 'o 'ete fānau', 'e lava ai ke tuku e sēniti bingo' ke 'ai 'aki si'anau fo'i mā.
Loto (heart) has its own o'i (desire/ambition) but 'appurtenance of the heart' is what is attached to the heart. For example, even though there is a desire in our heart to go Bingo, [because of] children's faces being tied [metaphorically] to our heart it can divert the Bingo money to buy bread for the children instead.

Stemmed from G12's comment, G15 believed that the *ouau* (appurtenance) signifies ownership. From these focus groups, the *ouau* 'o e lotu is manifested through the *tō'onga* (behaviour) and *'ulungaanga* (character). Concerning the abstraction of the heart, G15 claimed that;

When something; either a concept, idea, belief, wish, a person or belonging is appurtenant to the lotu (heart), it becomes the 'no'oloto' which is manifested or reflected in the tō'onga' (habit, conduct, behaviour, character or characteristics).

Along the same vein, G14 referred to the Bible, quoting Luke 6:45 which morally endorsed its significance;

Mo'oni e lau 'a e folofola': 'ko e tangata lelei' 'oku fisi ki tu'a e lelei mei he koloa lelei 'oku fa'o 'i hono lotu' ka ko e tangata kovi' 'oku fisi ki tu'a 'a e kovi mei he koloa kovi 'oku fa'o 'i hono lotu'. He ko e lea 'a e ngutu' 'oku mei he lotu 'oku hulu hake'. Luke 6:45 (G14)
Like the Bible said: 'A good man brings good things out of the good stored up in his heart, and an evil man brings evil things out of the evil stored up in his heart. For the mouth speaks what the heart is full of. Luke 6:45 (G14)

G16 elaborated on the relationship between *ouau* 'o e lotu and character;

Ko e hoko e ngaahi me'a ko 'eni' ... 'a e fekau'aki ko ē 'a e no'oloto' mo e tō'onga'. Ko e me'a ia 'oku ne tala hota Tonga'. Ka sai, ta polepole ai, pea ka kovi, ko hono fukefuke'i ia 'o e fānili mo e kolo 'oku te lele mei ai'.
When these things happen [referring to G14 Bible reference], the relation between no'oloto and tō'onga (behaviour), if well lets be proud of it but if not it exposes [the kind of] family and village we come from. (G16).

From a women perspective G3 *talanoa* explained;

Ko mautolu foki kakai fefine' ko e kakai 'ofa mo loto-vaivai. Ko e ouau pē 'oku mau no'oloto' ko 'emau 'ofa' ka 'oku mau kumuni pē ka 'oku toki e'a pē 'i he'emau feinga ke lava e fatongia ki he fāmili' pehē ki he kavenga 'a e lotu' mo e fonua' (G3)

Us women are loving and tender-hearted people. The only appurtenance that we tie to the heart (no'oloto) is our love but are amassed [in our hearts] only to be revealed in our effort to fulfil our duties to [our] family as well as the responsibilities to church and country (G3).

A few of the participants were unable to comprehend much of what was discussed because it elevated to a deep *talanoa* and contextual references and metaphorical stances were used abundantly;

Ko anga 'eku sio', ko e no'oloto' mahalo ko e me'a pē ia 'a ha'a Punake he 'oku ou hē au he ngaahi talanoa fakapunake ko eni 'oku fai' ka 'oku ou feinga ke tufi ai pē ha ki'i koloa. (G5)

I way I see it, perhaps no'oloto is something for the Punake kind (composers/poets) because I am lost in Punake type conversation, but I try to gather some treasure from it (G5)

The following quotes from participants explain *ouau 'o e loto* (appurtenance of the heart);

*"Ko e ouau 'o e loto' ko e polokalama ia 'oku tuku 'i he loto 'o ha taha" (G14).
Appurtenance of the heart is the programme that anyone store in their heart. (G14)*

"'Oku 'i ai 'etau lea-Tonga ko e 'hui kape loto' Ko e loto' foki ko e me'a puli pea kapau na'e ai ha hui kape loto koe'uhi ke ne hanga 'o folahi mai e loto' ke tau sio ki ai, mahalo ko 'etau toki sio ia he fakafo 'o e ouau 'o e loto.'" (G17)

We have a Tongan saying, 'heart-picking bone'. The heart is an abstract thing but if there was a 'heart-picking' bone so that it can layout the heart so that we can see it, perhaps will see the wonders of the appurtenant of the heart.

4.2.3.1 Four *lalava/ha'i* (ties/lashes) of No'oloto

There were four key components of *no'oloto* which were referred to as *lalava/ha'i* (ties/lashes) that make up the *no'oloto*. The ties *ha'i* (ties) were; (1) *tukuloto'i*, (2) *poletaki*, (3) *tauleva* and (4) *matu'uekina* which are outlined below (not in order of importance)

4.2.3.2 First Tie – *Tukuloto'i*

Seven participants spoke of *no'oloto* being 'something' that is *tukuloto'i* (stored/harbour in mind/heart). According to one participant, he defined *tukuloto'i* as something that is to be kept or stored in the heart;

"Whatever the koloa (treasure) that is tukuloto'i (stored) in the heart, unless willingly shared; it is something that is known to the beholder but hidden from others" (G12).

G16 added that *tukuloto'i* is manifested in actions and not in words. However, G11 and G15 expanded on this claiming that, it is quite hard to measure what is *tukuloto'i* by what one does. Others explained *tukuloto'i* from alternative angles;

"Ko e no'oloto' ko e me'a ko ē 'oku tukuloto'i' 'o fakamahu'inga'i' mo lau koloa ai' mo e hā fua e me'a 'oku te kumuni ke te a'usia'". (G1)

No'oloto is what you harbour heart being valued treasured and what you aspire to achieve. (G1).

"Ko e no'oloto' ko e afo ia 'oku ne no'o hoto kita ki hoto tūkunga'" (G8)

"No'oloto is the connection between oneself and destiny". (G8).

"No'oloto is what makes you – you. Without a no'oloto; 'oku te hangē pē kita ha vaka tēkina' 'o 'alu pē he tā 'a e 'au'" we are like a ship that just floats with the current. (G14)

"Ka 'o kapau 'oku te tukuloto'i ha me'a, 'oku hangē ia ha taula ke ne fakama'u hoto tu'u'anga' mo hoto tu'unga'."

But If we tukuloto'i something it is like an anchor which secure where we stand as well as our position. (G14).

It was evident that *tukuloto'i* smartly was extensively utilised by *Punakes* in songs and compositions;

"The song titled 'Si'ete Faka'amu ni' (My desire) by the 'Sanilaite 'o e Vai ko 'Atele' string band used the idea of Tukuloto'i with kakala (garland) as a metaphor for the subject of love and no'oloto. In Verse 2 line 3 - "Ko si'oto kakala ne tukuloto'i pē 'i he matapā 'o e ongo pole" (A garland of mine hidden/embraced in the heart within the gates of the poles)" (G15).

Another song composed by Her Majesty Queen Sālote Tupou III of Tonga deeply encapsulated *tukuloto'i* though using the longer more romantic form as proudly mentioned by G13;

"I he taha e ngaahi fa'u 'a e Kuini', ko e fa'u "i'loa koe 'Si'i Le'o e Peau' na'a ne ngāue'aki ai e tukuloto'i 'o e 'ofa ki hato 'ofa'anga ko hoto sisi tauleva. Ko e veesi ua 'oku pehē" (G13)

In one of the Queen's [Queen Sālote Tupou III] Her composition known as 'Si'i Le'o e Peau' (Voice of the wave), she used harbouring love for a lover in relation to a garland of ownership. The second verse goes;

*Longo he tuu'apo 'o malū hono 'ea
Pea kamo e fetu'u ui hoto kaume'a
Si'i feohi fiefia takaua 'o 'a'eva
Tuku ia 'i he loto ko e sisi tauleva (G13)*

G14 emphasised that whatever is *tukuloto'i* becomes a *koloa* (treasure).

"Ko e hā e me'a 'oku te tukuloto'i' 'oku hoko ia ko 'ete koloa" (G14).

"Whatever it is that we store in our heart, it becomes our treasure/value" (G14).

G17 supported the idea and focused on the significance of the treasure and the need to hold on to it;

Ko e potu 'oku 'i ai 'ete koloa' 'e 'i ai mo hoto loto'. 'Oku ne hulu'i e poini mahu'inga ko eni'; ko e koloa 'a ha taha tataui ai pē pe 'oku kovi pe ko e lelei, kuo pau pē ke no'o ki he loto' he ka 'ikai 'e mōlia hono mahu'inga'. Ka mōlia hono mahu'inga', 'e li'aki e koloa ia ko eni' (G17).

The place where one's treasure is, so does his or her heart. It highlights this significant point; a person's koloa (treasures) whether it's bad or good it must be tied to the heart otherwise its value erodes. If its value erodes, this treasure will be abandoned (G17).

G15 contributed shone a light to the actual value of the treasure. He claimed that anything could only be valuable if it was valued.

*‘Oku mahu’inga pē ha me’a kapau ‘oku fakamahu’inga’i. Mo’oni etau lea-Tonga’, toki mahu’inga e koloa he’ene mole’” (G15)
Things can only have values if they are valued. Our Tongan saying is true, [we tend to] value treasures when they are lost (G15).*

G10 humorously agreed with G14, G15 and G17 and added that being ambitious can help perseverance;

*“Ko ia, ko e koloa’ pē ‘ete loto lelei’. Ka lelei pē loto’ ia te te vekeveke pē kita ke te feinga mālohi pē neongo e mamahi’ mo e kona’. Ko hono mo’oni’, ‘oku faingata’a ka ‘oku malava” (G10)
“[I] agree, as long as we are good-heart willing. If the heart is content, we will be ambitious to keep trying harder regardless of pain and bitterness. The truth is, it’s hard but doable” (G10)*

4.2.3.3 Second Tie – Poletaki

According to the focus group, the definition of *poletaki* went beyond literal meaning. Its meaning regarding *no’oloto* was captured clearer through the context it was used on.

*Ko e poletaki’ ‘oku fa’u ia ‘e he fo’i lea ‘e ua; ko e ‘pole’ mo e ‘taki’. Ko e ‘pole’ kuo pau ke ‘i ai hano taumu’a pea ko e taumu’a’ kuo pau ke ‘taki’ ke a’usia e taumu’a’ (G3).
Poletaki comes from two words; pole (challenge) and taki (to lead). Pole must have a goal, and the goal must be nurtured in order to achieve the goal. (G3)*

*“Ka ‘ikai ha pole ‘e ‘ikai ha ngāue” (G17)
Without a challenge, there is no action. (G17)*

No’oloto is being referred to as a commitment, challenge or a dare to do or deliver. “Ko e no’oloto’ ko e fakapapau taautaha ia ‘oku fai ‘e ha taha mo ia pē” *No’oloto* is the individual pact someone has with self. (G4). Further reference to *no’oloto* as a challenge has an emphasis on the conscience. “Ko e no’oloto’ ko e konisēnisi ‘oku ne tu’utu’unia e ngāue ke fai’ pea mo hono founa fai’” *No’oloto* is the conscience that dictates the work to be done and how to it will be done (G10). “Ko e poletaki’ ko e faka’ilonga fakano’oloto ia ‘o e ‘loto ki ai’ mo e mateuteu ke nōfo’i ki ai”. *Poletaki* is a sign of willingness and preparedness to see it through (G18). G19 claims that “*No’oloto is the power behind delivering your fatongia.*” (Duties and responsibilities). Others see *poletaki* in terms of good *fai fatongia* (well performed duties).

*“Ko e poletaki’ ko e toutou mo e hokohoko atu pe kae’oua kuo ikuna”. (G14)
Poletaki is repeatedly and continuity until victory. (G14)*

*“Ka ‘ikai ha pole ‘e ‘ikai ha ngāue” (G7)
Without a challenge, there is no action. (G7)*

*“Ko e poletaki’ ‘oku hangē ia ha tukulolo e me’a ‘e taha kae ‘ai e me’a ‘e taha.” (G16)
Poletaki is like surrendering one thing to do another. (G16)*

Some participants noted how the concept of *poletaki* is the challenge and or commitment that could be witnessed among people's *no'oloto*. As said by one participant, it involves an unwritten promise to self, others and or a cause.

"Ko e no'oloto' ko e fakapapau taautaha ia 'oku fai 'e ha taha mo ia pē" (G14)
"No'oloto is the individual pact someone has with self" (G14).

Within the commitment challenge or promise, G16, G11 and G7 touched on the ethical aspect of *poletaki* where conscience played an important part.

Ko e poletaki' 'oku vakavakaō ia mo e konisēnisi' he ko ia [konisēnisi] 'oku ne talamai pe 'oku totonu ke fai e ngāue ko ia' pe 'ikai. Pango pē 'oku tau kehekehe he me'a 'oku tau takitaha tui ki ai' ... ka 'oku sai pē ia" (G16)
Poletaki goes hand in hand with conscience because it [conscience] is what tells us whether it's right or not to do that work. Unfortunately, we are different in what we each believe in ... but that's ok (G16).

One other aspect of *poletaki* that was seen critical to someone's *no'oloto* was that *poletaki* proved the willingness, preparedness and submission of anyone to take on a challenge.

4.2.3.4 Third Tie – Tauleva

Tauleva (to have pride in) is a Tongan term that commonly used show the gratified feeling in association with ownership of *kakala* which measure the degree of *no'oloto*.

G12 defined *tauleva* as "Tauleva is formed by two words; *Tau* [which is] touch, hit, affixed, pinned or reach and *Leva* [which is] immediate, now, at last, or the end.

G15 explained;

Ko e tauleva' ko e tau ia 'a e kakala 'i he loto'. Kau ai e sisi tauleva, kahoa tauleva, kakala leva.
Tauleva is when the kakala is pinned to the heart. [This] include sisi tauleva, kahoa tauleva, kakala leva.

G15 further explained that;

A sisi, kahoa or kakala (garland of flowers) of highest quality may earn the status mo'onia (real, authentic, supreme) [which will make it a sisi kakala mo'onia, kahoa kakala mo'onia or kakala mo'onia] but will never be regarded as a sisi tauleva, kahoa tauleva or kakala tauleva if it's not no'o to the heart (loto) (G15).

G15 continued,

For example, if someone is being bestowed a matāpule (chief attendant's) title from the royals or chief, the title is metaphorically referred to as his kakala (title). It will only become a kakala tauleva at the time when the holder accepts and take personal ownership of the kakala and carry out his fatongia (duty) and commit his or her mind, body and spirit into it. (G15).

Tauleva is a Tongan term that commonly used as an adjective to stipulate the quality of the *kakala* in pursuant to the degree of *no'oloto*.

A *sisi*, *kahoa* or *kakala* (garland of flowers) of the highest quality which may earn the status *mo'onia* (real, authentic, supreme) but will never be regarded as a *sisi tauleva*, *kahoa tauleva* or *kakala tauleva* if it is not *no'o* to the heart (*loto*) (G7). For example, if someone is being bestowed a *matāpule* (chief attendant's) title, the title is metaphorically referred to as his *kakala* (title). It will only become a *kakala tauleva* when the holder accepts and take personal ownership of the *kakala* and carry out his *fatongia* (duty) and reserve the provision of mind, body and spirit into it. (G3). Except for a few that did not show their agreement or disagreement, the rest of the participants agreed that *No'oloto* acts as a *tauleva* (that defy/suppress/neutralise) *velenga* (urge). The *talanoa'i* (deep discussion) of *tauleva* led to a *talanoa'i* of another; *Velenga* as the arch enemy of *no'oloto* which is linked more to the fourth tie, *matu'uekina* (resiliency)

4.2.3.5 Fourth Tie – Matu'uekina

Matu'uekina (resiliency) is the ability to overcome challenges whether internal or external.

'Oku mahu'inga ke ma'u e mafai fe'unga, loto lahi fe'unga mo ha pōto'i fe'unga ke taliteke'i'aki e ngaahi ngahau vela oku inoino mai 'e he fili'. (G11)

It is vital to possess enough power, enough courage and enough skill to resist the flaming arrows that the enemy is poisoning (G11).

4.2.3.6 Velenga – The Enemy of No'oloto

G14 explained the enemy of *no'oloto*;

Ko e fili lahi taha 'o e No'oloto' ko e Velenga'. Ko e fili matu'aki poto mo mālohi. Ko e mala'e tau' ko 'etau fakakaukau ka te tau lava pē ke ikuna tefito 'i he tu'utu'uni mo e fili hotau loto'.
(G14)

The greatest enemy of *no'oloto* is *Velenga*. It is such a smart and formidable foe. The battle field is our mind, but we can be victorious dependent on the choices our hearts make (G14).

G2 added,

Ka akilotoa kita 'e he fili' 'oku totonu ke 'oua te tau tuka pe kumi faingofua, he kapau te tau anga ki he hola mei he faingata'a' 'e si'i 'aupito ke tau matu'uekina ha ngaahi fakafili kehe'. Te tau hangē ha kuli 'oku fū iku' (G2).

If we are surrounded by the enemy, we should neither be hesitant nor seek easiness because if we become accustomed to fleeing challenges, we will hardly overcome other challenges. We will be like a dog who hides its tail [between the legs]. (G2)

G9 added another metaphoric example;

Ko e koula mo'onia' kuo pau ke fou ia he afi kakaha'. Kapau 'oku tu'utai 'etau no'oloto', neongo e afi kakaha' te tau kei tuiaki pē. Ko e matu'uekina' ko hono takao ia 'i he afi kakaha' 'o e fepaki' mo e faingata'a' (G9).

Purest gold must go through the most intense fire. If our *no'oloto* is steadfast, even the most intense fire, we will still press on. *Matu'uekina* (Resiliency) is forged through the battle with hardship in the most intense of fire. (G9).

G1, G4 and G23 shared their view as follows;

Ko e no'oloto' ko e ivi fakaloto malava ia 'oku ne matua'i e faingata'a' (G1).
No'oloto is the inner enabling force that overcomes hardships (G1).

Ko ha taha 'oku 'ikai hano no'oloto ko 'ene tētēkina pē kae'oua kuo ne piki ki ha me'a ke hoko ko hano no'oloto. (G4)

Anyone who does not have a no'oloto will keep drifting until they hold on to something as no'oloto (G4)

'Oku kehekehe pē 'a e ala malava fakataautaha ke deal mo e faingata'a', stress he ako', ko e me'a fakapa'anga', ko e ngaahi fu'u me'a faka-Tonga' tuku kehe ange kapau 'oku 'i ai e girlfriend pe boyfriend ko e toe fo'i māmani kehe mo'oni pē ia. (G23)

Individual tendency to deal with adversity, school stress, financial, those Tongan traditions not to mention if there is a boyfriend or girlfriend which adds a different dimension to it. (G23)

4.2.4 Punakes concern about sharing of knowledge.

Some of the focus group participants (Punakes/kakala practitioners) raised the questions of whether or not we (as Punake) should be sharing this knowledge;

Vaivai, ko e hā ho'o fakakaukau ki ho'o me'a 'oku fai'? 'Oku ke fakatokanga'i e maumau 'oku ke fai'? (G13)

Vaivai, what do you (the researcher) think of what you are doing? Do you realise the damage you are doing? (G13)

G13 continued in a very agitated way;

Ko ho'o me'a 'oku fai' ko hono lavaki'i e kau Punake'. ['Oku] Ke feinga eni ke folahi atu e fakakaukau 'o e no'oloto'. Ko e toe hā fua e ngaahi me'a fakapunake te ke hanga 'o tukuatu ki he kakai'. 'Oku faka'apa'apa'i mo mahu'inga'ia e kakai' 'ia tautolu mo hotau fatongia Punake' ko hono kofukofu'i mo fufū e 'ilo'. Ko hotau mahu'inga' 'oku tefito he'etau 'ilo loloto'. Kapau te ke fakatelefua kotoa ia pea huhua atu 'etau 'oa' tā te tau tatau pē mo e masima kuo mole hono kona'.

What you are doing (revealing or making no'oloto public) is a betrayal of the Punakes (composers/poets/choreographers). You are trying here to reveal the concept of no'oloto. What other Punake stuff that you will give out to the people? People respect and value us in our Punake role because of the concealed and hidden knowledge. Our value is in our in-depth knowledge. If you strip off naked all of them and empty out our basket [of knowledge], then we are just like salt that lost its saltiness. (G13).

One participant argued that;

'Oku 'i ai e founa fai 'o e ngaahi me'a faka-Tonga'. 'Oku ou tui, 'io 'oku 'i ai e maumau 'i he me'a peheni (G13)

There is a protocol for every aspect of Tongan culture. I believe, yes there is damage in things like this [research of no'oloto] (G13).

However, another participant disagreed suggesting that;

'Oku 'ikai ke 'i ai ha founa pau ia 'o e me'a faka-Tonga'. Ko 'etau lele pē he me'a na'a tau tupu hake 'o sio ai'. Ko e Punake' ko e me'a taautaha pē ia pea 'oku fa'iteliha pē Punake' ia ki he'ene founa' (G14)

There is no strict protocol in Tongan tradition. We are just going with what saw when we grew up. Punake is a personal thing, and the Punake is at liberty to do however he/she prefers (G14).

G15 noted his frustration on how upcoming Punakes who claim to be the real deal without any background knowledge;

Ko tautolu kau Punake' 'oku 'i ai pe hotau fo'i mamani 'o tautolu 'oku fai ai 'etau tukuhua fakapunake'. Kiate au, 'oku sai pē ia ke vahevahe atu he 'e 'aonga atu ia

ki ha taha kehe. Pea ko e taha, 'oku ou ki'i fakapiko'ia he fanongo ki he ni'ihī 'oku nau lau ko e Punake nautolu pea 'ai tokua 'oku nau 'ilo lahi ka ko hono mo'oni' ko e koto usu. (G15)

We, the Punakes have our own world where we do our Punake nuances. To me, it is ok to share because it will be used to others. Not only that, i am a little bit sick and tired listening to some people who claim they are Punake and pretend they know a lot, but they are all lies. (G15)

G12 made a comment about being a *Punake*;

... He'ikai ke te fa'u pe ha ki'i hiva pe ako ha ki'i faiva pea lau leva ia kuo te Punake. 'Oku 'ikai ke 'ai mai pe hato hingoā matāpule pea te Punake leva. 'Oku 'ikai 'uhinga 'ete poto' [he ako] ke te Punake ai. Ko e 'ilo loloto ki he tala 'o e fonua' ko e hā la loloa ia. Ko e Punake' ko e me'a ia 'oku ngāue'i pea 'ai ke mavivi pea 'ilo'i ai kita ko e Punake (G12).

... You don't just compose a song or teach a dance and be regarded as a Punake. You don't get given a chief/royal attendant's title, and you suddenly become a Punake. Being well-educated does not qualify one to be Punake. Knowing in depth the ways/protocols of the fonua (land/county) is a long journey. Punake is something you work for and excel in to earn and be regarded as Punake (G12)

G16 jokingly said;

'Oku 'i ai pē kau Punake, ni'ihī 'oku nau 'nake' pea ko e lahi taha, 'pū' pē [laughed]. There are Punakes, some are 'nake' but the majority, still 'pu' (uncircumcised) [laughed].

There were concerns about where Punakes stand when their treasured knowledge are shared publicly.

G14 voiced his concern about the *Punake* status;

Kapau 'e mole 'a e molumalu mo e fakapulipuli 'o e 'ilo', tā 'e hangē leva e poto 'o e kau Punake' ha me'a [anga] maheni pē. Te tau fēfē 'alā? 'E ava e matapā ke 'aukolo atu e ki'i koloa 'a ha'a Punake (G14).

If the sacredness and the clandestineness of knowledge are lost, then the wisdom of the Punakes will become common [knowledge]. What becomes of us? This will open doors for the other Punake treasures to keep flowing out (G14).

G7 argued;

Ka ko e 'ilo' ko e me'a ke vahevahe mo paasi ki he to'u tangata' (G7). But knowledge something to be shared and for passing on to the next generation (G7).

G14 countered;

'Io, ka 'e vahevahe pe mo paasi ki ho'ota'. Ko e me'a ia 'oku tukufakaholo ai pē Punake' he ngaahi ha'a mo e famili' (G14).

"Yes, but for sharing and passing only to your own. That is why Punake is hereditary in tribes and families" (G14).

G15 looked at it from the financial side;

Masi'i, sai pē koe ia 'oku ke poto, sai pē foki mo e kau tama ko ee' he 'oku nau sai pe mo nautolu ia. Ko e fatongia Punake kia mautolu 'oku ma'u ai e ki'i koloa, mo e ki'i sēniti tukukehe ange me'a 'e taha [laugh]

Boy, you are ok [because] you are well-educated; those guys are fine because they are ok too. For us, the Punake duties get us some koloa [faka-Tonga], some money not to mention the other thing [laugh] .

I did not know what to say! G4 however agreed in terms of its benefits;

‘Oku mahino pē ia homou kukukuku ho’omou ‘ilo’, [kata] [ka] kou tui ‘e aonga lahi eni ia ki he’etau fānau’. ‘Oku sai pē ia ke nau si’i ‘ilo, he taumaiā ‘oku nau ‘i Tonga ke nau ako ai ‘etau ngaahi me’a faka-Tonga’.

I understand [how] you hold on to your knowledge [but] I believe it will be very beneficial for our children. Its ok for them [children] know if only they are in Tongan to learn there our Tongan traditions.

The purpose of this research was discussed. Most of the participants indicated that they did not have any resistance to the sharing of *Punake* knowledge;

Tui au ia ‘e lahi ange lelei ‘e ma’u hono tukuange atu e ngaahi ‘ilo mālie ko eni he ‘ai ke mou tukuloto’i ai pē. (G9)

I believe the benefit of revealing no’oloto to the public far outweigh the need for your admirable knowledge to be kept hidden. (G9)

G15 who outspokenly argued earlier about the importance of keeping the knowledge in the proximity of ‘our own’ changed his mind;

Na’u kau au he tui ke te fufū pē ‘ete ki’i ‘ilo’ ka kou toe sio hangē ‘oku ngali siokita’. ‘E monū’ia e to’utupu’ kapau te nau pukenima e fakalilolilo ‘o e no’oloto’ ‘o ngāue’aki ki ha tapa pē ‘o ‘enau feinga’. Kou faka’amu ‘e lava ‘o ngāue lelei ‘aki he fānau’ ke si’i tokoni ki honau kaha’u’ (G15).

I used to believe that we should keep our knowledge as secret but in second thought it seemed selfish. Youth will be very fortunate if they hold on to the abstraction of no’oloto and use it in their ambitions in this life. I hope children would be able to use this wisely to help them in their future. (G15)

Some participants were very emotional and shed tears when they tried to make a decision to share or not. Here are some of the moving words from participants regarding this matter;

Tu’u he taimi ni’, ‘oku liliu ‘eku fakakaukau’. ‘Oku ou tui ko ‘etau ki’i kato ‘oku fa’o ai ‘eta ki’i koloa’ kuo taau ke vahevahe atu ki he hakotupu’. Neongo kapau te ne holoki hotau mahu’inga ka ko e ‘ai pē ma’ae lelei. Kuo liliu e kuonga’ pea ko hotau fonua fo’ou eni. Mahu’inga ange ‘etau fānau’ (G17).

As it stands now, I change my mind. I believe that our kato (basket) where our koloa is kept should be shared with youth. Even if it reduces our status but it is for a good cause. Time has changed, and this is our new land. Children are more important (G17)

Poupou atu pē au ki he ngāue’. Ko e fakakaukau lelei mo’oni ke ‘ai ke si’i lava ‘etau fānau heni ‘o mahino’i e no’oloto’ na’a si’i tokoni ki si’enau feinga mo’o honau kaha’u (G6)

I support the cause. It is such a good idea do it so as enable our children here [in NZ] to understand no’oloto in the hope that it might help them with building their own future (G6)

Ko e me’a eni ia te mau fiefia ke fakahoko ‘i homau siasi’. Te ne tokoni’i hotau kakai’. No’oloto, ma’a lahi! (G10)

This is something we are happy to implement at our church. It will help our people. No’oloto, really beautiful! (G10).

However, G14 was not convinced. He commented with reference to the tradition;

Ko hotau tukufakaholo’ ko e me’a mahu’inga. ‘Oku taau ke tau pukepuke ‘a fufula e taufatungamotu’a ko ia’. Ka maveu e taufatungamotu’a’ ‘e sepolesi hota Tonga’. (G14)

Our tradition is a very important thing. It is worth for us to hold on tightly to that founding cultural customs. If our founding cultural customs are shattered our Tongan-ness [identity] would be [like] pawpaw stew.(G14)

G14 also made a comment ridiculing the [Tongan] academics;

‘Oku talovai e tala hotau fonua’ ko e ngāue ‘a e kau ako’. Ko e ‘alu ‘alu e taha ‘o ako pea foki mai ia ‘o fa’u ‘ene tohi pea ‘ai tokua kuo paipa ia he tala fakafonua’. Toe ‘ai mo e fa’ahinga faka’uhinga fakanāfala ia. ‘A e kalasi faka’uhinga loloto ko ē ‘oku loloto ange tō koane’ ia’. Lahi ‘etau lea!

Our culture is a spoiled broth [because of the] actions of the academics. One can go on and on for study and then return to write a book and claim that he or she is an authority in the tradition of the land (Tongan culture). Also, do the kind of fallacious reasoning. The kind of in-depth reasoning that is no deeper than planting corn. Waste of breath!

On the other hand, G14 also commend Tongan academics;

Ka neongo ia, ‘oku tu’u mo’unga e fo’i piliote ko ho’omou ngāue’. Fakamālō atu ‘i hono fakakau kimautilu ‘i hono tālanga’i e ngaahi me’a ‘e tohi fekau’aki hotau fonua’.

Anyway, the period (Tonga) is well-known because of your (academics) work. Thank you for including us (Punake / practitioners) in the debate of the things that will be written about our country.

The *talanoa* were dominated by male participants. Most female participants were not very vocal however they non-verbally showed their interest through gestures.

4.2.5 Comparing students and focus group’s understanding of No’oloto

The individual rating participants’ gave their understanding of *no’oloto* was distinctly opposite to that of the focus group. Table 3 is a side by side comparison;

	Focus Group (%)	Individuals (%)
Minimal	12	73
Some	17	27
Full	71	0

Table 5. Comparison of Individual participants understanding of *No’oloto* to the Understanding of the Focus Group

4.3 PART 3: NO’OLOTO AS A MOTIVATION SYSTEM

4.3.1 Students

All students believe that No’oloto is an excellent motivation system that will be very beneficial to students. V3 said, “It [*no’oloto*] would help students focus. You know when you keep on saying and thinking what is my *no’oloto*, this is my *no’oloto*, I have a *no’oloto*. Keeps you focused”. Along the same vein, V8 stated;

“No’oloto can help students make good choices [because] it helps internalise issues and help us look for answers. Hey, this way, issues [get] analysed and multiple options explored”.

V10 said;

I wish no'oloto were there during my time [tertiary years] because, yeah it would be good. Well, sad it was not there but hey, it should be out there for the young ones and us to use in life.

All students believe that the word no'oloto is a beautiful word to represent all forms of motivation. This was highlighted in by V2, V3, V11;

*No'oloto is beautiful. The meaning is so deep (V2).
Tonu ke 'ai e no'oloto ke hoko ko e main thing ia e motivation. Sai ke tau 'ilo (V3)
No'oloto should become the main thing for motivation (V3).
Kapau 'e 'ai e no'oloto 'o ako'i, man how lovely ke te 'ilo e deep knowledge 'etau me'a faka-Tonga (V11). If no'oloto is taught, man how lovely to know the deep knowledge of our Tongan 'thing.'*

4.3.2 Group

Like the students, all group participants agreed that no'oloto could be a motivation system that can represent and be identified with other motivation concepts, phrases or words. G11 said;

*'Oku totonu ke 'ai ha fo'i me'a ko 'etau motiveisini' ia. Hangē ko eni', ko e taimi ko ē 'oku tau akonaki ai', 'masi'i sio mai ki he'etau nofo masiva pea ke 'alu 'o feinga, sio ki he'etau faka'ofa'. Ko e no'oloto' leva ko e pehē 'a e tamasi'i' pe ta'ahine' 'te u 'alu 'o ako ke 'i ai ha 'aho he'ikai ke mau toe nofo faka'ofa'.
There should be something to be regarded as our motivation. For example, when we deliver words of wisdom [such as], 'boy, look at how poor we are, so go and try, look at how unfortunate we are'. The boy's or girl's no'oloto would then be, 'I will go study so that there will be a day we will longer be poor'(G11)*

G5 accused men of withholding no'oloto by saying;

*Ko moutolu kakai tangata' 'oku tupunga ai e lōloa'. Ka ne mou 'ofa mai ā 'o vahevahe pea ako'i mai e ngaahi me'a ko 'ena' hangē ko e no'oloto' ke lave ai e to'utupu' mo kima'utolu finematu'a' ka e tuku ho'omou kukukuku pee' he ko ho'omou kuku pē ena pea mou 'alu ai pe mo ia ki fa'itoka.
You men are the reason it is taking longer. If you care to love and share and teach us those things such as no'oloto so that youth can benefit from it as well as us women and stop holding on to it because you hold on to it and you will take it to your grave (G5)*

G7 argued;

*Ko e vahevahe pe kapau 'oku 'i ai ha me'a [kata]
Sharing [happens] if there is something to share [laugh].*

G2 supports G7's view;

*Ke vahevahe atu e loi? Mahalo ko e 'ikai pē ke vahevahe' ia ko e 'ikai ha me'a ke vahevahe'. Ko e fu'u mata' pe ia 'oku mata'i 'ilo ha me'a ka ko hono mo'oni 'oku hala'atā [kata]
To share the lies? Perhaps the reason for not sharing is because there is nothing to share. Just pretending that [he] has knowledge but the truth is, there is nothing [laugh].*

4.3.3 Creation of No'oloto System and Delivery

Three important venues where No'oloto can be nurtured efficiently were identified. They are; 'api (home), lotu (church) ako (school) and komiuniti (community) (V1, V2, V6, V7, V9, G19, G11, G12, G15, G16, G2). The key people that were identified to be potential effective champions of No'oloto

would be leaders of families, church leaders, school leaders and teachers, as well as community leaders. The potential for students to influence peers into engaging Noóloto was also identified. It was also identified that leaders would have to be highly knowledgeable of the art of Noóloto. Since no'oloto is an art practised mostly by the Punakes; there need to be some Punakes who would willingly break free from the *kuku* (protecting) and *fufū* (not sharing) of this Noóloto treasures that they can share the koloa with others. There was also a mention of the resources and finance that might need to drive noóloto on a public scale, but actual estimation was not discussed.

4.3.4 Part 4: Kakala Research Framework – Additional Findings

There was a significant finding from the focus group talanoa. Though not directly toward answering the research questions, it heavily questioned, restructured redefined and expanded the KRF that was utilised in this research.

This study was carried out before and during the research carefully guided by the six stages of the KRF which are: stage 1 - Teu, stage 2 - Toli, stage 3 - Tui, stage 4 - Luva, stage 5 - Māfana, and stage 6 - Mālie. All the participants in the focus group indicated that the kakala stages were not just six. They all believed kakala had more stages to it than what was presented;

“‘Oku ‘ikai kakato [kakala]... ‘oku puli e kamata’, konga ‘i loto mo e konga kimui’.”
It [kakala] is not complete ... the stages before, middle and the end are lost) (G3).

G12 argued that kakala should be utilised in its entirety where the coherence of the stages build the necessary features that contribute to getting an end product (*kakala*) worthy of special people and occasions;

‘Oku taau ke ‘oua te tau sio kongokonga pē ki he kakala’ ka tau vakai ki ai ‘i hono kānokato’. ‘E lava fēfē ke tau ma’u ha kakala ‘oku fe’unga’ kapau ‘oku tau fetakai pē he ki’i tuliki ‘e taha.

It is worth not to look at parts of kakala, but we look into it in its wholeness.
How can we get a kakala that is worthy if we concentrate on a single angle? (G12)

The complete process of the tui kakala process is made up of ten stages instead of six as per the original framework for this study. These ten stages are;

- Stage 1- Fatu (Planning)
- Stage 2 - Tala (Informing)
- Stage 3 - Teu (Preparing)
- Stage 4 - Toli – (Gathering)
- Stage 5 - Tui (Making)
- Stage 6 - Haha (Threshing)
- Stage 7 - Luva (Presenting)
- Stage 8 - No’o (Tying)
- Stage 9 - Hu’i / Li (Bestowing)
- Stage 10 - Tauleva / Ngatuvai (Owning)

As could be seen from the stages mentioned above, the *māfana* (stage 5) and *mālie* (stage 6) of the existing KRF are not stages in the new KRF. There were some confusions and concerns regarding how and why *māfana* and *mālie* became stages 5 and 6 in the original study framework.

“Na’e anga fēfē hū mai ‘a e māfana’ mo e mālie’ ‘o hoko ko e stage?”
How did māfana and mālie become a stage? [in the *tui kakala*] (G11)

All the participants agreed that *māfana* and *mālie* were not actual stages of the *kakala* process. G12 among others argued that *mālie* and *māfana* though significant factors of *kakala* they should be placed in their rightful place and not as stages;

Ko e māfana’ ia mo e mālie ‘oku mahu’inga ‘aupito ia he’etau sio ki he tui kakala’ ka ‘oku totonu ke na tu’u pē kinaua hona tu’unga totonu’ [‘o] ‘oua ‘e lau ia ko ha stage. Ko hona tu’unga pelepelengesi he fakalukufua’, ‘e mole ia kapau ‘e ‘ai pē ia ko e stage makehe ... he’ilo, na’a ko ha me’a fakapoto pē ia. (G12)

Māfana and mālie are very important when we look at the kakala process, but they should stand in their rightful place and should not be regarded as stages. Their fine place in the whole [kakala] system will be lost if they are made as just stages ... who knows, it may be just a claimed expert (educated people’s) thing. (G12)

G7 argued that *kakala* stages are demarcated according to the specific tasks that were carried out at each of the stages.

Ko e ngaahi ngāue’ ‘oku fai fakatatau ki hono ouau takitaha. Ko e lava e ngāue ko ia’ ko e lava leva ia ‘a e konga ko ia’ ka e hoko mai leva e konga hoko’. Hange ko ‘eni’, ka hili e toli’, ko e ‘osi ia ‘a e toli’ ko ia ‘e hoko leva ki he tui’. (G7)

These tasks were performed according to specific protocols. When the particular task is completed, that particular stage was deemed completed, and the next stage began. For example, after *toli* is done, then *toli* is finished therefore move on to *tui*. (G7)

G9 affirmed;

‘Oku ‘ikai ko ha fo’i ngāue e māfana’ mo e mālie’, he taumaiā ‘e ngāue’i e māfana pea lava ia pea toki hoko leva ki he fo’i ngāue ko e mālie. Māfana and mālie are not tasks. Therefore, māfana cannot be completed and then move to the next task mālie.

Furthermore, G2, G5, G8, G17 argued that in the realm of *kakala* making, *māfana* and *mālie* were never known to be stages even to *kakala* practitioners. The stages were defined mainly because different people involved at different stages with a few exceptions as explained by G14;

‘Oku kehekehe pē ngaahi stage. ‘Oku nau kehekehe’ he ‘oku meimei ko e kakai kehekehe ‘oku nau fakahoko e ngaahi ngafa’ he stage takitaha. ‘I ai pē taimi ‘oku ‘oku heva atu e fatongia’ ki hē mo ē ka ‘oku meimei kehekehe pē. ‘Oku ‘i ai pe taha mo hono fatongia. ‘Oku kehe pē kakai ‘oku nau fatu’, kehe kakai ‘oku nau tala’, kehe kakai ‘oku toli’ ‘o pehē ai pē ‘o a’u ki he kehe ‘a e taha ‘oku ne luva’.

Stages are different. They are different because usually different people carry out different duties at each stage. There are times when duties overlap between one and another, but usually, they are different. Each has their own responsibilities. Different people do the *fatu*, different people do the *tala*, and different people do the *toli* and so on, even a different person to *luva*.

Māfana and *mālie* (stages 5 and 6 in the KRF) are confirmed not *kakala* stages. G1, G2, G7, G12 and G15 argued that *māfana* and *mālie* are two metaphorical over-arching *fau* (hibiscus strands) that run through the whole process of *kakala*.

G6 added;

Ko e māfana' mo e mālie' ko e ongo lalava ia 'oku tefito he vaa'. Ka māfana mo mālie hono tauhi e vaa', 'e lelei e nofo'. Ka māfana mo mālie hono tauhi e vaa', te te tui ha kakala 'oku laulōtaha'. Ka kovi pea 'ikai māfana mo mālie e vaa', 'oiaue, ko e tui tavale atu pē ha fu'u kakala vale ia. Mahalo na'a kau atu e Te'epilo-'a-Maui' mo e mo'osipo' hono tui'.

Māfana and mālie are two lashes that are founded on the relationship. If the relationship is maintained through māfana and mālie, relationship living will be good. If bad and va are not māfana and mālie, oh dear, will tui just any low ranked kakala. Perhaps 'te'epilo-'a-Maui'¹⁷ and mo'osipo¹⁸ may be included in the making [of kakala] (G6).

G1, G3, G6 highlight the importance of the two *fau* being the motivating force that influence the whole process of kakala making. The quality of the *kakala* is dependent on how mafana and malie relationships are. G15 summed it up beautifully;

Ka māfana e vaa', 'oku fetohotohoi e fetauhi'aki' pea mālie fau hono angafai'. Ka māfana mo mālie e vaa' 'e lele-i-matangi e fakahoko fatongia'. Ka tamala mo ta'ehuni e vaa' 'e 'apulu e tali fatongia' pea he'ikai ke tau amanaki ki ha kakala 'oku laulotaha. When the vā (relationship) is māfana, the maintaining of relationship will be bossomly close in its nature. If the va is māfana and mālie, carrying out of duties will be 'fair wind'. If the va is bitter and unpleasant, performing of tasks will be dawdling, and we will not expect [to have] a kakala of the highest quality (G15).

G11 stressed;

'Oku mahu'inga ke manatu'i ko e ongo fau', [māfana mo e mālie] 'oku 'ikai ko ha stage ka 'oku na 'i he stage kotoa pē.

It is important to remember that the two fau [māfana and mālie] are not a stage, but they are present in every stage [of kakala making] (G11).

4.4 SUMMARY

There are four main factors that motivate students which are: *fakakouna* (compelled), *faka'amanaki* (aspiration, inspiration and opportunity), *fakamā / ngalivale* (shame/ridicule) and *tauhi vā* (honour and maintain relationships). Each of the four primary motivation factors degree of influence in the initial stage ('getting into' tertiary education) and the 'completing' stage varies. *Faka'amanaki* and *Fakamā/ngalivale* were the same at both stages while *Fakakouna* and *tauhi* changed from one extreme to the other. *No'oloto* consists of four *lalava/ha'i* that are the force that powers *no'oloto*

Students' level of motivation is different at each stage of their journey. The overall pattern is; the level of motivation is high at the beginning and then deteriorate until halfway where it starts

¹⁷ *Te'epilo-'a-Maui* – a tree of the *Geniostoma* species. It has a very strong unpleasant smell. *Te'epilo-'a-Maui* is lietrally Maui's fart.

¹⁸ *Mo'osipo* – a white floweed shrup of the *Triumfetta* species. *Mo'osipo* is not used as flower for kakala but referred as an indication of the low quality of the kakala.

to rise and the decline toward completion. Students understanding the concept of *no'oloto* are minimal in comparison to the focus group. Students and group believe that *no'oloto* is significant to their journey and that it should be utilised as a motivation system for Tongan students.

The best possible way to implement *no'oloto* as a motivation system involves utilising the expertise of the Punakes, community and church leaders and delivered through Institutions, schools, churches and family gatherings

There are ten stages in the tui kakala process instead of six and mafana, and malie are not stages in the *tui kakala* but a motivating force that presents in all stages.

5.1 INTRODUCTION

This chapter discusses the key findings in Chapter 4 - Findings. The first four parts corresponding to the four research questions which are: What motivates Tongan Tertiary students understanding of *noóloto*, the significance of *noóloto* and how *nooloto* can be utilised as a motivation system for tertiary students? The final part (Part five) is a discussion of the KRF regarding the new findings that that addresses the missing stages of *tui kakala* (kakala making) and redefine the whole existing KRF. Due to the dearth of literature on the concept of *no'oloto* and the new stages of the *tui kakala* (kakala making) I will draw on the own experiences and knowledge which I have gathered through the years from people who gifted me this knowledge and wisdom.

5.2 PART 1: MOTIVATION FACTORS AND THE DRIVE

The four significant motivation factors that emerged from the findings; *fakakouna* (compelled) *Faka'amanaki* (aspiration/inspiration) *Tauhi vā* (maintaining relationships) and *Fakama/ngalivale* (ridicule/shame) highlight aspects of *anga e nofo á e Tonga* (Tongan way of living). There is a distinctive difference between a motivation factor and the 'drive' which can be referred to as the driving force for the particular motivation factor.

This study reinforces the critical role family, church and community play in education success (Biddulph, Biddulph, & Biddulph, 2003; Bourdieu, 1986, 1990, 1996; Bourdieu & Passeron, 1977; Davis-Kean, 2005; Henderson & Berla, 1994; Fuka-Lino, 2015; Kalāvite, 2010; MacIntyre, 2008; 'Otunuku, 2010; Toetu'u-Tamahere, 2014; Tu'itahi, 2009; Tu'i'onetoa, 2013). However, this study finds that education success factors that are well documented by Pacific researchers are broad and they do not hone in on the actual motivation factors that dwell among those success factors. For example, the family is the educator success while 'obligation' to the family is the motivation factor.

5.2.1 *Fakakouna – Compelled.*

More than half of the participants got into tertiary education at the initial stage because of *fakakouna*. *Fakakouna* seems to be an extrinsic form of motivation, the type that Ryan & Deci (2000) argue to be due to fear of parental sanctions. If going to university or any other tertiary institution is, therefore, to avoid sanctions either from parents or others, this raises a question whether fear alone can *fakakouna* someone to go to tertiary education. Ryan and Deci (2000) also argued that students need to believe that tertiary education holds instrumental values to their chosen career.

Fakakouna could happen in many forms. The key ingredient in *fakakouna* is fear. The Tongan literal translation of fear is *'ilifia*, and without the context of *ilifia* (fear) in *fakakouna*, fear is a very vague translation which greatly distorts the real meaning of *ilifia*. The root word in *'ilifia* is *'ili* which

means 'not to die', to live or survive (Churchward, 1959). To a Tongan, the use of *ilifia* of a parent is to do what parent advise because so that you do not die so that you can live and so that you can 'ma'u ha'o mo'ui' (make a living). Tongan dictionary (Churchward, 1959) defined two other words that are derivatives of 'ili' which really highlight the essence of *ilifia* (fear) in *fakakouna*. First is *fakaili* which is defined as 'to keep alive' and *tailili* which is "to be anxious lest something evil befall, to be apprehensive or in a state of anxious suspense" (p.442). As noted, *fakakouna* when driven by *ilifia* of who or whatever behind it, it encapsulates the idea of 'hoko' (becoming). This is the belief going to tertiary it will forge a student into becoming the 'desired' outcome.

The Biblical idea that "fear of the Lord is the beginning of knowledge" (Proverb 1:7, King James Version) is being taught, imposed or instilled in Tongan children as part of the child rearing ideal to nurture a *tangata kakato* (complete human). Tongan Bibles use the word *manavahe* (fear) instead of *ilifia* when it comes to fear of God or fear of the Lord. Dr Sione 'Amanaki Havea in his sermon at Holonga, Tongatapu Tonga 1985 explained that *manavahe* consist of two words: *manava* which is womb or heart and *he* meaning 'a place' or 'lost'. Bringing *manava* (heart) and *he* (place) together signifies the belief that if one's heart or life is not put in the right place which is God, lost would be the outcome. Also, the fear of the Lord is regarded as an inducement to obedience and service, that is, to fear God is to do his will. Students who get into tertiary education because of *fakakouna* can be seen as a reverent submission of their 'manava' to higher education which *hoko* (become) the embodiment of *manavahe*.

There are, thus, two sides to the *ilifia* or *manavahe* that drives *fakakouna*; that which causes one to cower in dread and sacredness in anticipation of displeasure and that which produces respect, devotion, and obedience.

Fakakouna was a 'very influential' factor at the initial stage where students get into education. Interestingly, the completing stage *fakakouna* became 'not very influential'. The three key components that underpin the *fakakouna* stage are ownership transition, self-gratification and life pattern.

5.2.1.1 Ownership transition.

I see ownership transition as the process where the student transition from being *fakakouna* to taking ownership of their study. After high school, one of the things that students want is autonomy. The belief that they can look after themselves. The belief that they better. The belief that they entitled to things of their own. This belief can often go on a collision course with how or what parents and others perceive them to be. It is not uncommon for Tongan parents to be over-protective of their children especially girls due to the *molumalu* 'a *fafine Tonga* (integrity of Tongan women). During the initial stage of the tertiary journey, students may get dropped off and picked up study at a particular time and place. Parents usually see this as *poupou* (support) however, some students may see this act as unnecessary a form of mistrust and controlling. As time pass, changes in perspectives happen, and parents and students made the necessary adjustments which lead to parents slowly letting go and students becoming responsibly matured claim

ownership and autonomy of their study. An air of trust is forged which lead to the second component, self-gratification.

Pacific and Tongan scholars advocate for the inclusion of Pacific culture in education due to their strong collective culture. (Airini et al, 2009; Fuka-Lino, 2015; Havea, 2011; Kalavite, 2010; Manu'atu, 2000; MacIntyre, 2008; 'Otunuku, 2010; Pole, 2014; Thaman, 2009; Toetu'u-Tamahere, 2014; Tu'itahi, 2009; Tu'i'onetoa, 2013; Vaioleti, 1999, 2006, 2011). This study finds that tertiary students need to have autonomy and take ownership of their studies. Though the family is a major education success factor, it also hinders motivation of students by not giving them the autonomy they need.

I believe that the vague mention of autonomy may be due to the scope of the studies mentioned above. For example, 'Otunuku (2010) focuses on secondary schools where autonomy is highly unlikely an issue.

5.2.1.2 Self-Gratification

As student have autonomy and ownership of their studies, their self-worth is amplified and the satisfaction they encountered plants the seed of fulfilment. At this stage, self-actualisation kicks in, and the realisation that they are more than capable of completing their degree is a huge motivation.

5.2.1.3 Established pattern

Because students take ownership of their study, they feel good about it, their self-gratification heightens, and they keep on doing what they have to do. What they do becomes a pattern. For example, every day they get up in the morning, go to class, go to the library, study and do their assignments. When those patterns are followed each day, it becomes an established pattern, a good one which becomes a pathway to success.

When the three above-explained components are established *fakakouna* is no longer significant which renders the explanation to why *fakakouna* changed from 'very influential at the beginning to not very influential at completion stage. Established pattern is in line with the study by Biddulph et al. (2003) who state that the key factor that influences student outcomes is the process at home.

5.2.1.4 Fakaámanaki – Inspiration/Aspiration

About a quarter of the participants got into tertiary education because of fakaámanaki. They were inspired and aspired to ámanaki (hope) to a prosperous future that could be possible with completing a tertiary qualification. There seem to be two types of triggers for the fakaamanaki. First, the 'hala kuo papa' (path well-trodden) which when a child grows up in an environment where going to tertiary education is the norm or becoming the norm and the child can witness the kind of

success those who went through tertiary education achieve. This perhaps instills a hunger for the opportunities tertiary education could bring.

The second is *'fou ha hala kehe'* (take a different path). As opposed to *'hala kuo papa'* (path well-trodden), tertiary education success is acknowledged however the motivation is based on the *'amanaki* to achieve and become successful through tertiary education by way of taking a different path to those who did not go through tertiary education. Some parents usually *akonaki* (words of wisdom) by saying *"Óua toe fou mai he hala ko eni* (do not follow this way) *'he ko e átunga e ko e ngāue falengāue pe pea koe kií vahe koe malo* (because the result is, just working in a factory where the pay is not that great). The major drives behind *faka'amanaki* are *faingamālie* (opportunities) and *fie* (the need to be) Perhaps *Fakaámanaki* is a result of a compellation that has happened overtime. It may be known as a self-fulfilling prophecy or perhaps to the extreme, indoctrination.

As noted, the degree of influence *faka'amanaki* has on students on the beginning stage and completion stage stayed unchanged at 'influential'. This showed that *faka'amanaki* is the fundamental platform for motivation. *Faka'amanaki* stays intact despite the fluctuation of other motivation factors. *Faka'amanaki* is central to the answer that is *akonaki* (words of wisdom) given by parents at home, church leaders at church, teachers at school and prominents in the community to the question, *ko e ako ke ha?*. The common answer is, *ke poto, ke ma'u ha ngāue, ke ma'u ha mo'ui* (to be poto¹⁹, to get a job, to make a living). The underlying is intention is to acquire a better and secured future which is what *faka'amanaki* is all about. To be *vale* (ignorant or not poto) means that one's future is uncertain and not very promising (Māhina, 2008).

Faka'amanaki reinforces Kalavite's (2010) view that 'building a better future' is an education goal shared students of all culture in multicultural Aotearoa (Morton-Lee, 2003). Tongan people seek opportunities whether, it is better education, better employment opportunities, better socio-economic opportunities or the security of a more preferred social welfare system. *Faka'amanaki* also supports Ilaiu's (1997) view that education is the best way for the *fakalakalaka* (upward mobility) of a family. This is also consistent with Pole (2014), Fuka-Lino (2015), and Airini et al. (2007) who highlight achieving personal goals and forging opportunities as measures of success.

5.2.1.5 Tauhi Vā (Maintaining relationship)

Even though *tauhi vā* is a major motivation factor, it was neither 'very influential' nor 'not very influential'. It because of the stable and consistent 'influential' factor at the beginning and throughout the tertiary education. The notion of doing things for others and or achieving to honour others are very significant in Tongan students. This notion is highlighted by author Patricia Ledyard (Matheson) who wrote that she had learned from her Tongan neighbours that "gratitude is the proper attitude toward life" (Matangi Tonga Magazine, 2001.) As *ilifia manavahe* are to *fakakouna* is *hounga* (gratitude) is to *tauhi vā*. To strive for success by getting into tertiary education and

¹⁹ Poto – to be clever, skilful; to understand what to do and be able to do it (Churchward, 1959)

completing it is one of the highest forms of *tauhi vā* to fakahounga'i (show gratitude toward) particular people's *tou'anga* (feat, as in achievement in caring or accomplishment in raising or mentoring a child).

Though *tauhi vā* deems 'not very influential' at the 'getting into tertiary', it grows to 'very influential' during the 'completing' of tertiary education stage. This is intriguing because even though most participants believe that they went to tertiary education to make their family proud, *tauhi vā* (maintenance of relationship) with their family was not very influential at initially getting them to go for tertiary education.

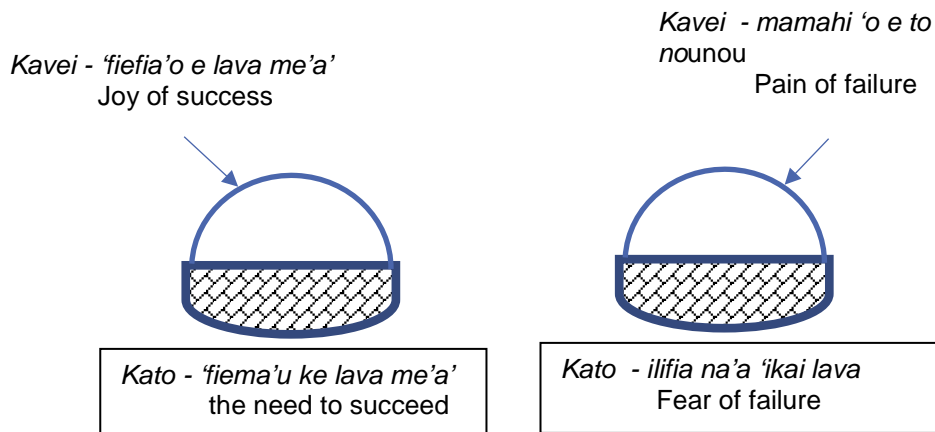
5.2.1.6 Ngalivale & Fakamā

Ngalivale and *fakamā* are very much based on the "*sio pe lau 'a e kaka*" (how or what people say/think). Because *anga faka-Tonga* highly values the collective, the pressure to attain and or maintain the reputation of the family or kainga or whatever group one belongs to is serious. Regarding tertiary education, it is deemed *ngalivale* (shameful) not to make it to tertiary education because children can instantly be regarded as a failure, *vale* (ignorant) or *sikulu mutu* (incomplete schooling). Some families, kainga or villages have made a reputation for themselves in particular areas. For example, some families are well known as *famili ako* (educated family/village) or a village is known as *kolo ako* (well-educated village) which create a tradition respectively. Also, the particular field of study such as law for a family of lawyers, teaching for a family of teachers, medicine for a family of doctors, and theology for a family of *faifekau* (reverends/pastors) can add specific expectation to the educational pathway children had to tread. To uphold the reputation, children of those families and or villages are expected to carry on the tradition. Failure to maintain this tradition will bring much *ngalivale* (shame) and *fakamā* to the family or village.

The pressure not to *fakangalivale'i* (bring shame) to the family can be a significant motivation factor both in compelling students to get into tertiary education as well as pushing them to succeed since now you have gone into tertiary education.

Faka'amanaki supports Kalāvite's (2010) proposition that there is an "elite" class in the Tongan social structure which are commoners who elevated their status through positions such as government ministers, Member of Parliament and church ministers. Also wealthy and educated people can claim a space through their achievements.

To sum up, the discussion of the factors that motivate Tongan tertiary students, led me to the motivational factors being discussed above fall in either or both of two *kato* (baskets); the first *kato* is *fiema'u ke lava me'a* (the need to succeed) and second *kato* *ilifia na'a 'ikai lava* (fear of failure). *Fakakouna* and *faka'amanaki* lean more toward the former while *tauhi vā* and *fakamā/ngalivale* the latter. Each *kato* is visualised as having a *kavei* (strap) each; the first *kato* ha a *kavei* of '*fiefia 'o e lava me'a*' (joy of success) and the second *kato*'s *kavei* is '*mamahi 'o e to nounou*' (pain of failure). Figure 5 below illustrates the two *kato*:



Even though *fakakouna*, *faka'amanaki*, *tauhi vā* and *fakamā/ngalivale* can be looked at as extrinsic motivation, this study shows that students can be extrinsically motivated. However, the very factors that extrinsically motivated them to become their *no'oloto* and intrinsically motivate them. For example, the *fakakouna* as an extrinsic motivation factor worked well at the beginning however as students settled into their study, *faka'amanaki* grows more as intrinsic motivation while the extrinsic motivation *fakakouna* deteriorates significantly.

5.3 PART 2 UNDERSTANDINGS OF NO'OLOTO

None of the students had a prior understanding of the concept of *no'oloto*. They have heard the *no'oloto* used in lea (speech), Malanga (sermon) and songs but never actually explore its use or in-depth meaning. I believe there two main reasons for the sparse understanding of *no'oloto*; the *Punake* are not sharing their treasured knowledge and a limited number of people who know and understand *no'oloto*. This is not a matter restricted to the concept of *no'oloto* only. It also happens to the vast of Tongan concepts of sacred knowledge and wisdom. To share or not to share is a debate that may consistently surface from time to time.

However, as a *Punake* and an expert in Tongan here is my take on *no'oloto* concerning the usage of *no'oloto*.

5.3.1 Four ha'i ties from the Understandings of No'oloto

The four ha'i (ties) are;

- i. *Tukuloto'i* – Harbour or cherish in the mind
- ii. *Poletaki* – Challenge
- iii. *Tauleva* – Duties, Responsibility.
- iv. *Matu'uekina* – Resiliency.

All four ha'i (ties) are founded on the underpinning Nooloto notion referred to by *Punakes* as *ouau 'o e loto'* (appurtenance of the heart).

Using four *ha'i* (ties) has a connection to the *faa'i kavei koula* (4 golden lashes) proposed by the late Queen Salote (Palace Office Publication, n.d)

I propose figure 6 (see below) as a new model to illustrate how the four ha'i (ties) relate to the notion of *no'oloto* referred to by the Punakes as *Ouau 'o e Loto* (Appurtenance of the heart).

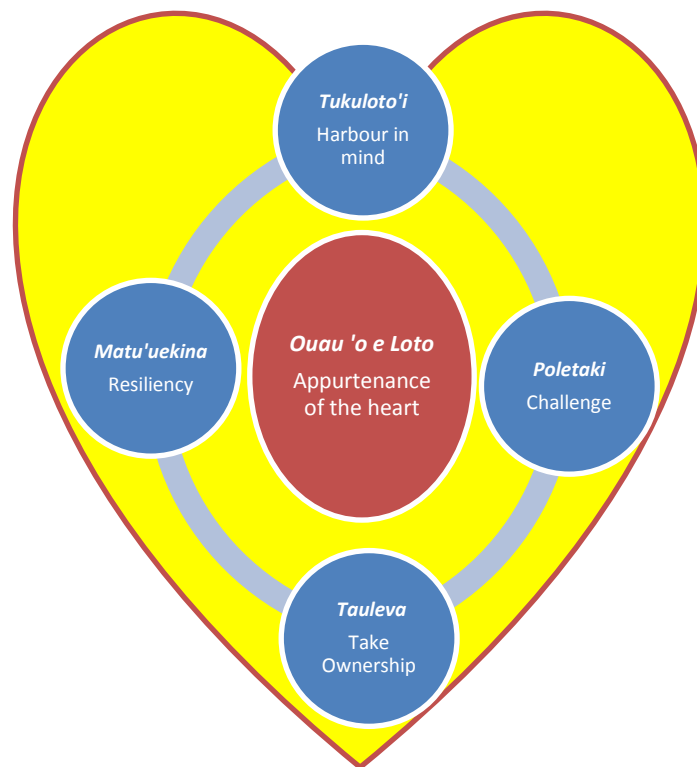


Figure 6. The appurtenance of the heart

5.3.1.1 Ouau 'o e Loto – Appurtenance of the heart

The *ouau* (appurtenance) signifies ownership. Further, that whether a concept, idea, belief, wish, a person or belonging is appurtenant to the *loto* (heart), it becomes the '*no'oloto*' which materialises or reflected in the '*to'onga*' (custom, habit, conduct, behaviour, character or characteristics) There is a saying from the Niua²⁰ locals '*ko te tou loto pe*' meaning it's all about the heart. Ouau 'o e *loto* (appurtenance of the heart) can only materialise or take shape and form it is *folahi* (laid out). However, Punakes value the *fakalilolilo* (abstractness) of their art and only *fofola* (laid out) as a mean to grandiose the royals and nobles or *fetau*²¹ to another good Punake.

5.3.1.1.1 Ha'i 1: No'oloto as Tukuloto'i (Harbour in mind)

Tukuloto'i is the connection between oneself and destiny. To the Punake, *no'oloto* is what makes you-you (as a Punake). The idea is, without a *tukuloto'i* a person or in this study, a student would be like a ship that just floats according to or to the mercy of the current." *Tukuloto'i* is like an anchor which secures us to where we need to be.

Tukuloto'i is what is kept or stored in the heart.

Whatever the *koloa* (treasure) that is *tukuloto'i* (stored) in the heart, unless willingly shared, it is something that is known to the beholder but hidden from others. *Tukuloto'i* is manifested in action and not in words.

²⁰ Niua – A Tongan island situated to the north. It is nearer to Samoa than the Tongan main island, Tongatapu.

²¹ Fetau – To challenge, to content, to quarrel.

These are evident in compositions. For example, the song titled '*Faka'amu*' (desire) by the Tongan string band "Sanilaite Vai ko 'Atele" uses the idea of Tukuloto'i with kakala (garland) as a metaphor for the subject of love and *no'oloto*.

Verse 2 line 3 - "*Ko si'oto kakala ne tukuloto'i pe*" – A garland of mine hidden in the heart. Beloved Tongan Poet and Composer Queen Salote Tupou III used *tuku loto'i* in her song titled '*Siueli 'o e Pasifiki*' in the chorus last line: "*Tuku ia 'i he loto ko e sisi tauleva*" – Places it in the heart as a *sisi tauleva* (*sisi* of ownership). (Taumoefolau, 2004)

Students need to have something they *tukuloto'i* in which their actions are anchored on it.

5.3.1.1.1.2 Ha'i 2: *No'oloto as Poletaki (Challenge)*

One of the things that Tongans are *polepole* (proud) of is being Tongan. This *polepole* leads to the *poletaki* which is a commitment to a challenge.

Proud of being Tongan in the diasporic Tongan in New Zealand can be different to that of Tongans in Tonga. Regarding *poletaki*, there is the need for students to ask, what is it that I am *poletaki* about? More specifically, what is it that I am proud of and proudly willing to portray myself as or aspire myself to?

5.3.1.1.1.3 Ha'i 3: *No'oloto as a tauleva that defy/suppress/neutralise velenga. (urge)*

Queen Salote Tupou III²² used *tauleva* in many of her compositions. Here are some examples from her compositions that majestically portray the meaning of *tauleva*.

Loka Siliva, Silver Lock

Verse 2;	<i>Uisa he fāhina 'ene hopo</i> <i>He fihinga maile laumomo</i> <i>Ko hoto kahoa tuku 'i loto</i> <i>Te u tauleva 'o 'ikai ke to'o</i>	Ah, how the white pandanus ripens In the tangled maile leaflet It is my heart's garland Never to be cast off.
----------	---	--

Ōketi

Verse 1;	<i>Si'l hengihengi e kuo 'alu</i> <i>Kapakau ai si'ete manatu</i> <i>Ki he 'Ōketi fisi e hahau</i> <i>Tauleva ki he pa'anga ngalu.</i>	Gone is that dear dawn To which, like wings, are my memories Of the Orchid bloom of the dew I shall treasure until the end of time
----------	--	---

Tangitangi

Verse 2;	<i>Longo e tuu'apo 'o malu hono 'ea</i> <i>Pea kamo e fetu'u ui hoto kaume'a</i> <i>'Si'i feohi fiefia takaua 'o 'a'eva</i> <i>Tuku ia 'i he loto ko e sisi tauleva</i>	Midnight is hushed; the air is still Stars beckon, calling my friend Oh happy union, united we stroll My cherished garland, adorned forever
----------	---	--

5.3.1.1.1.4 Ha'i 4: *Matu'uekina – Resiliency*

Matu'uekina encapsulates the challenges of the person regarding overcoming challenges and championing against all orders in order accomplished the goal by completing the journey. *Matu'uekina* centres on the ability to overcome *velenga* (temptation), the enemy of *no'oloto*.

²² Salote Tupou, Queen of Tonga III & Wood-Ellem, Elizabeth (2004). *Songs & poems of Queen Salote*. Vava'u Press, Nuku'alofa, Tonga

5.3.1.1.2 Velenga - The Arch-enemy of No'oloto

"Ko e velenga pe 'oku fa'a 'iloa pe ko e vele ko e fili fika 'uluaki ia 'o e no'oloto." Velenga or often known as *vele* is the number one enemy of *no'oloto*.

Velenga is the inner force that initiates the urge, wish, the need for, exhort, temptation, or the perpetuation of. It is the initiative that acts as a breeding ground for lust, greed, gluttony, arrogance, fear. *Velenga* is commonly more associated with negativity and the actions and or behaviour that are not commonly supported by the society. In the Tongan sense, it the negative side in the spiritual war against Tongan values being merged with Christian values as well as universal values. Velenga is ideally the enactment of such actions that bring satisfaction to the *vele* / *holi* (wish) of the *loto* (heart).

Tauleva, *velenga* and *no'oloto* is the warfare in the spiritual world. It is the battle between the heart and the mind or arguably good and evil or a fight for priority. It is saying that often the clash between the heart and the mind would mean that what one desires as of the heart would be different from what is right or what needs to be done being a counter-measure of the mind.

'Osiki-a-velenga (overcome velenga) is a Tongan proverb which means overcome (*'osiki*) *velenga*. It is a salutation of victory that *velenga* was resisted captured and controlled and managed. In contrast, if *velenga* is not being overcome, then a person is taken to '*lelenga*' a psychological place where the reflection of what happened is done mainly pitiful about being in chaos and strife in which hope and love is mainly the gateway to recovery.

5.3.1.1.3 No'oloto in values, goals, ambition and passion.

According to the Bible in Luke 12:34 (English Standard Version), "for where your treasure is, there your heart will also be" and translated to Tongan as *Ko e potu 'oku 'i ai 'ete koloa 'e 'i ai mo foki hoto lotu*. This Bible verse highlights a very significant point that a person's *koloa* (treasures) whether tangible or intangible, the heart is *no'o* to it. This concept is prevalent in Tongans and is referred time and time again especially during *talatalaifale* (words of wisdom). A Tongan saying "*'Oku mahu'inga pe ha me'a kapau 'oku fakamahu'inga*" (Things can only have values if they are valued) which is usually accompanied by "*Toki mahu'inga e koloa he'ene mole*" (Valuing treasure as they are gone) capture the relationship between *koloa* and the heart. Education is regarded as a *koloa* (treasure), and therefore it has to be tied to the heart to become something of value. As an example, can a child *no'o* (tie) education as a valued *koloa* (treasure) to his or her *loto* (heart) if they do not see it being valued by them?. On the other hand, parents may try to give children this valuable *koloa* (education) with the hope it will give children a good future however if children are not able to see its value and its potential they may not see it as a *koloa* worthy of being *no'o* to their *loto*.

5.4 PART 3: SIGNIFICANCE OF NO'OLOTO

As noted, the finding regarding the level of motivation of participants throughout their Tertiary Journey was a key finding regarding the significance of *no'oloto* to the educational journey of Tongan Tertiary students.

The motivation pattern was: high level of motivation at the beginning; then it deteriorates to an all-time low then it starts to pick up to a point toward the end where the motivation is either sustained at the same level or kept increasing.

5.4.1 Phase One: Highly motivated

Students were highly motivated initial about getting into tertiary education. It is a new place, new experience, meeting new people and the education delivery system is also new. Their exposition of this system of learning gets them overwhelmed. There is a Tongan saying *pākia fo'ou* (initial encounter) which is being overwhelmed when encountering and or experiencing something that either was a dream or achieving something that was always being in doubt. Advancing from high school to tertiary studies is a super *pākia fo'ou* that is bound to lift one's level of motivation to a very high tone. This may be fueled by the sense of success, the 'cannot believe I made it this far', *'aonga e tou'aaga 'a e ongo matu'a* (My parent's toil is fruitful).

5.4.2 Phase Two: Deteriorate to an all-time low

As the semester starts, the good and fun times started to vanish and reality kicks in. Getting to class on time. Taking your notes. Being in charge of you own learning. Trying to navigate the academic maze. Assignments start coming in, and due dates become imminent. Family and church functions start to be taking away study times.

5.4.3 Phase Three: Increasing from an all-time low

Then one hits rock bottom and now the hard choices; to either pull up or get out. At this point, desperate necessary changes are implemented even perhaps do or die. Things start to change; assignments are handed in on time. Grades improve. Maturity showed up, and romantic relationship is now being controlled. This is a wow moment.

5.4.4 Phase Four: Either Sustained or Kept increasing.

Then hey I can do it. I will finish this. I can see the light at the end of the tunnel. Interestingly, those who had sustained their level of motivation at this stage either took a break, not actively seeking employment or working limited hours. Those whose motivation kept increasing at this phase went straight to further education either postgraduate studies or study in a different discipline.

5.4.5 Application of the motivation pattern.

The level of motivation pattern found in this study may need to be confirmed through an extensive quantitative survey with a bigger sample. If confirmed, tertiary providers can use this finding to redirect resources to help motivate students at key phases effectively. For example, Tertiary providers in Auckland spent a significant amount of money during orientation. Data shows that students' motivation is already high initially. The orientation then gives them a significant boost in

their settling in for study. Then, students started struggling with the new class structure, assignments and so on. Student support services sprung into action when records flag poor performances. My point is, there seems to be a gap from starting to when the support services regarding addressing motivation which may link directly to late assignments and truancy.

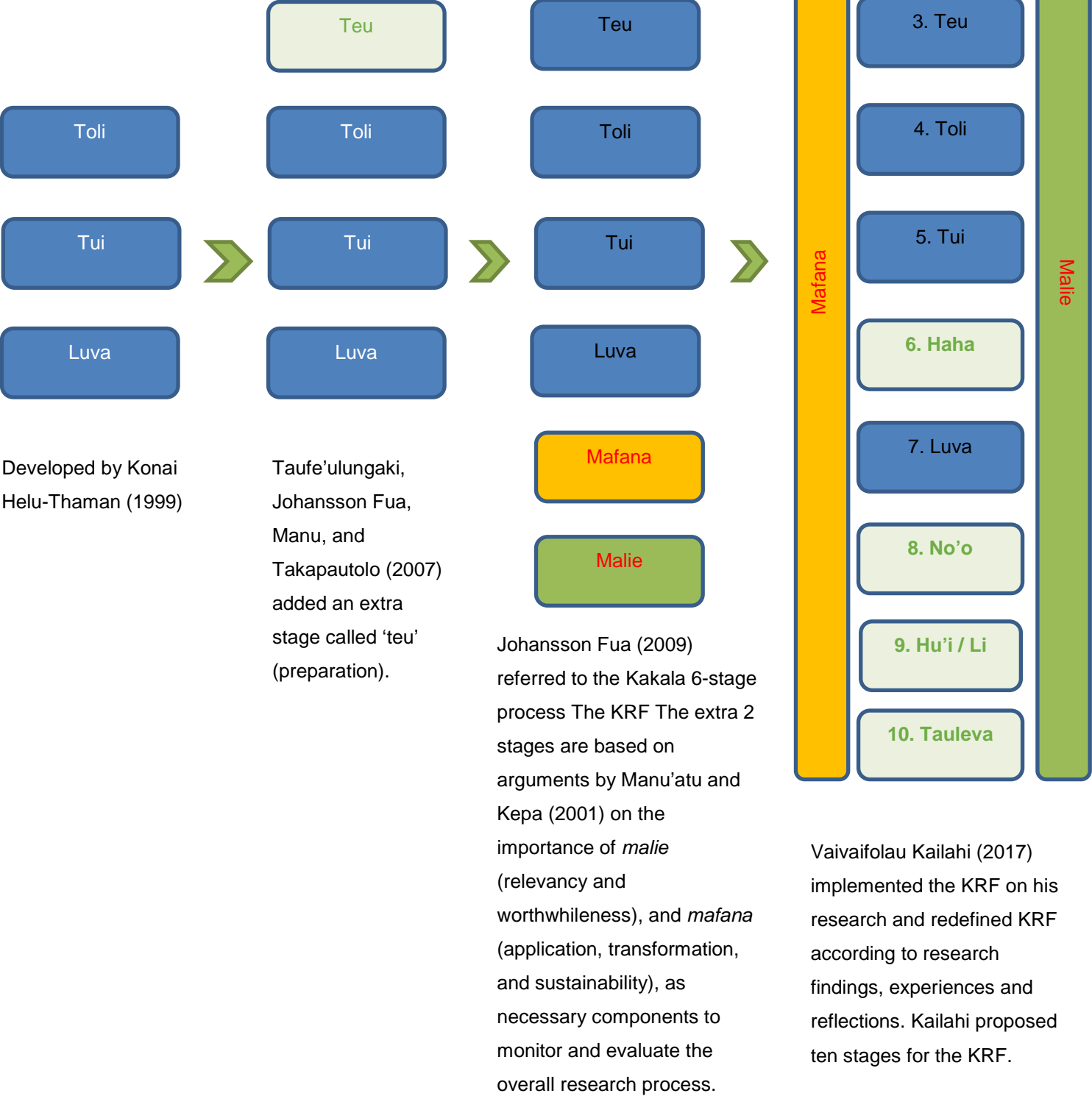
5.5 PART 4: *NO'OLOTO* AS A MOTIVATING SYSTEM

The need for *No'oloto* to be implemented as a motivation system was consistently highlighted by all participants. In addition, two key areas were identified to be of great significance to the success of *no'oloto* being implemented as a motivation system in tertiary education. First, the mode of delivery and second, the need to educate the people who will lead or champion *no'oloto* to master and be knowledgeable in the system itself. The questions are, are there enough resources to cater for the implementation? Are there enough expertise around to champion the motivation system? Are there enough Pacific or Tongan staff at tertiary institutions to champion the system? It would be a good start to form a committee to kickstart the No'oloto movement.

5.6 PART 5: *KAKALA RESEARCH FRAMEWORK (KRF) – MISSING STAGES*

Figure 7 below highlights the development of the KRF and include my proposed 10 stages of KRF. An explanation of the new stages follows. I choose to discuss these stages entirely on the Tongan perspective of *tui kakala* (kakala making) without reference to existing literature that may align with the new stages concept because I wish to maintain the authenticity of my and participants' knowledge so that it can become the new pioneer redefined platform for critique, debate and further development of KRF.

Figure 7. The Development of the Kakala Research Framework (KRF)



5.6.1 Stage 1: *Fatu*

The *fatu* stage reveals the big picture in which the research that utilises the KRF is aligned or to link to. *Fatu* depicts a holistic view of the research pursuant to how it relates to local, national, regional and the international community. For example, most researches are geared toward and in particular aligned with areas, issues and or problems identified by authorities from time to time. The authorities could be Organizations, Governments, other bodies or even an individual. The authorities usually provide funding for the researchers however some researchers may choose to identify and independently carry out a research of their own where they become the authority as well as researcher.

Fatu involves decision making for events, occasion, festival or whatever the occasion is. From this decision, further planning is conducted. If there is a component of the plan that needs *kakala*, this is when the *Talaki* is carried out. For example, If there is a wedding, at stage 1 which is *Fatu*, the plan would be put in place. After that, stage 2 *Talaki* will be actioned.

I see the *fatu* stage for this thesis as the New Zealand Government Initiatives which is carried out by the Ministry of Education to address the issue of why Pacific students are not doing well in education in comparison to the dominant and other ethnic groups. Now, it is time to call for action! This is when *Tala* the KRF stage 2 is actioned.

5.6.2 Stage 2: *Tala*

Continuing from the example from the stage 1 (*fatu*), the initiatives need to be communicated. This stage involves telling, informing or commissioning through its channels such as Media and education providers. For a Tongan example, *Tala* or *talaki* is delivered according to the protocol of *tala fatongia* (conveying responsibilities). For example, if the *fatu* was from the royal family, the channel of *tala fatongia* will be: *tala* to the chiefs, then the chief *tala* to his people who then start the *teu* (preparation), followed by *tolu*, tui and then the new stage 6, *haha* (threshed).

5.6.3 Stage 6: *Haha*

It was identified from the study that a crucial stage of *kakala* was missing between the tui stage and luvu stage. When the tui is done, the *kakala* is never ready for luvu until the *haha* is done. Her late Majesty Queen Salote Tupou III referred to this stage in her famous composition “‘**Upe ‘o Siulikutapu**’” and again in her well known composition ‘**Hala kuo Papa**’ as follows;

Upe ‘o Siulikutapu by Kuini Salaote Tupou III

Chorus;

Siu i likutapu ke me’ite mu’a

Ke ke saliote ‘I hoku uma

Ke ta eve’evea ‘I he hala Vuna

‘o **tolu** ha sisi tau’olunga – **pick** (flowers/*kakala*) for dancing costume/garland.

‘I he fisi ‘o e ahi moe vunga

Na'e **fi** 'I Ha'avaka'otua – Was **plaited/interweaved** in Ha'avaka'otua (name of residence)
'o **haha** 'I loto Kolomotu'a – **Threshed** in Central Kolomotu'a (name of a village)
Pea mo e sopu 'o taufa.
Ta'engali koa e tukuhua
He ko e fefine mei loto Mu'a

The sequence of kakala is reflected in this composition: *toli* followed by *fi* (plait) which is part of *tui* stage and then *haha* (thresh).

Hala Kuo Papa by Kuini Salaote Tupou III

Verse 2;

Pe'i nonga ho'o fifili ka te u fakamatala
*Ko homau ve'eve'e **tui** ki he po tatala*
'O **haha** 'i Fuipā pea mo e 'Otu fanga – **Theshed** at Fuipa and 'otu fanga

The *haha* is the evaluation stage. The place where *haha* is carried out is significant as well as who would evaluate the kakala and grant approval by declaring that the *Kakala* is worthy and fit the occasion. The kakala is then *haha* (threshed). The *haha* is a unique touch that has three primary purposes; to bring out the *manongi* (scent), to glisten the kakala and to preserve the kakala so that it will become *ngatuva* (to wither while giving off a mellow fragrance). *Haha* is usually carried out using either *lolo* (oil), *tahi* (seawater), of *vai* (water)

Famous Tongan musician and songwriter Tu'imala Kaho who earns the title 'Nightingale of Tonga' referred to how *haha* (threshed) is carried out in her song titled, "Pua ko Fanongo talanoa";

Chorus – last two lines;

Matahiva 'oku fakalanga manatu

Heilala Fu'itahi 'o e Fangatapu - Heilala threshed with seawater of Fangatapu

Fu'itahi is how *haha* is carried out. This is done by mixing seawater with virgin coconut oil then a tiny-leafed branch is immersed in the mix and used to thresh the kakala. After the kakala is examined and delicately *haha*, it is now time to *luva*

I see this research going through *haha* as follows: after the completion of the *tui* (writing the thesis), the thesis goes to my supervisor for *haha* which goes through a cycle of re-*tui* and *haha*, then it is submitted and continue the journey to the examiners for more *haha*. If after the examiner's *haha* it is decided that it is a worthy kakala, then it moves on to *luva*.

5.6.4 Stage 8: No'o

After a kakala is *luva*, stage 7, *No'o* is the act of tying the kakala. The appropriate person who does the tying must hold a position acceptable to carry out this task about the kakala recipient. Traditionally, a person who holds a culturally higher rank to the recipient. For example, the *fahu* or

paternal aunty would perform the no'o on her nieces and nephew. No'o signifies the assurance of the kakala being accepted and used.

Figure 8 below shows an actual example of luva and no'o. In the picture, Tupou 'Ahome'e Faupula is *fahu* to Hon. 'Amelia Tuita, daughter of Honourable Tuita brother of Tupou 'Ahome'e. At this occasion, Tupou 'Ahome'e is the proper person (higher in rank) to honour her niece by doing the *no'o*.



Figure 8: The Hon. Tupou'ahome'e Faupula fixes the heilala garland for her niece, Hon. 'Amelia Tuita. The occasion is Hon. 'Amelia Tuita's wedding to Lord Vaha'i. Source: <http://www.taimionline.com/articles/1758>

The *no'o* in my research is award of the Master's degree. It is done by someone of higher rank in a graduation ceremony.

5.6.5 Stage 9: *Hu'i / li* (Give away / Cast / Bestowed)

This stage is often referred to as *fangumalingi*, (Gift from the Royals) *kakala tō* (bestowed kakala) *foaki* (giving) or *li* (cast).

Usually, the person who owns the kakala gives it away at the end of the event. The recipient of this *hu'i* (take off) and bestowed (Li) can be a person, kainga (family), ha'a (tribe) deemed worthy of such kakala. The recipient of this *hu'i kakala* usually has a significant connection to the kakala owner or the event.

Hu'i is used by these Punakes in their composition;

Sir Sofele Kakala;

Ko si'oto kakala toki **hu'i** pe 'e he 'ofa'anga
My dear kakala bestowed only by my lover

Three Cheers;

Kuo piuaki e tau 'a Tonga ke ne hu'i hu'i si'oto kahoā
Tongan war parties gather to take off my garland

Malu efiafi;

'O ne lomekina si'eku 'ofa ni pea ne u hē
He ne u sila'i si'o sino na ko 'eku pele
'o tapu ke luva 'o tapu **hu'i** tapu ke 'ave
Ko si'oto **no'oloto** ki he 'aho e mate

Drown my love and I was lost
For I submit to you my beloved
Neither given nor cast off
My no'oloto until the day I die

My research is my *kakala*, and I *hu'i* (take off) it and bestow it upon the people who have special connection to me, as well as others who would be interested and inspired by it.

5.6.6 Stage 10: *Tauleva* / Ownership

This is the final stage where the *kakala* has a resting place and become *tauleva* for the people who were foaki to. Through these people, the *kakala* metaphorically will *taufa/alaha ngangatu* (give out sweet smelling). The essence of *tauleva* is captured in the following songs;

'Oketi by Kuini Sālote Tupou III

Si'l hengiheni e kuo 'alu	Gone is that dear dawn
Kapakau ai si'ete manatu	To which, as wings, cling my remembrances
Ki he 'oketi fisi e hahau	Of the Orchid, bloom of the dew
Tauleva ki he pa'angangalu	I shal treasure till the end of time

Tiger Rag – Ha'ape 'o Tali'eva

Vs 1; Holo pe ho'o nofo	Be still and enjoy
kae fakame'ite 'a e Manu Le'o Ongo	As Manu Le'o Ongo performs
Ko hoto kakala ne tapu ke to'o	It's my kakala never to be taken
Tauleva he hala Vaha'akolo	Tauleva at Hala Vaha'akolo (place)
Fanguangu mohe 'o Faletu'uloto	slumber flute of Faletu'uloto

Bestowing a title on someone (commoner) by the Royals or Nobles is a mark of achievement and a call for service which is a *fatongia* directly attached to the title. These titles are referred to as *kakala tō* (bestowed upon). The person who receives the title will have to do a *pongipongi*. Pongipongi is the acknowledgement of acceptance. It is done through presenting gifts and a kava ceremony. After the ceremony, the *kakala* (title) becomes a *tauleva* meaning that it is now official and can be passed down in the family.

6 LUVA - CHAPTER 6: CONCLUSION

I have always believed that educational achievement is central to a life of success. My passion for education led me to this exploratory study because I aspire to the dream that the outcome of this study might contribute to 'making a difference' in students' educational achievement and particular Pacific students including Tongans. It is clear that motivation plays a critical role in students' success. Lack of motivation contributes heavily to students' educational underachievement. As noted, the views of 12 Tongan tertiary students regarding motivation during their academic journey reveal invaluable insights on key factors that influence their motivation. Also, the exploration of the Tongan motivational concept, *no'oloto* provides a Tongan cultural aspect to the motivational literature.

This chapter presents the study conclusions in four parts; summary of findings, the research process, limitations of the study and recommendations for further studies.

6.1 SUMMARY OF FINDINGS

6.1.1 Motivation factors

There were four primary motivations factors are;

- i. *Fakakouna* – being compelled
- ii. *Faka'amanaki* – aspiration, inspiration and opportunity
- iii. *Fakamā / Ngalivale* – Shame / Ridicule.
- iv. *Tauhi vā* - honour and maintain relationship

6.1.2 Motivation factors influence in different Phases

The above four main motivation factors' vary in their degree of influence (categorised by 'not very influential', 'influential' and 'very influential') in particular stages of the academic journey. During the initial stage, 'getting into' tertiary education, *fakakouna* was the 'very influential' factor followed by *faka'amanaki* ('influential') while *fakamā/ngalivale* and *tauhi vā* were the least influential factors. In the "completing' tertiary education stage, *fakakouna*, *fakamā/ngalivale* and *tauhi vā* were the complete opposite while *faka'amanaki* maintained 'influential'.

6.1.3 Level of Motivation

Students' level of motivation fluctuated during their journey. There was a pattern in their level of motivation. In the beginning, motivation was at its highest point then it starts to drop to its lowest point, halfway. From here, the level of motivation starts to pick up until about three quarter where it starts to deteriorate toward completion.

6.1.4 Nooloto: Understanding, Significance and Motivation System

Understanding of the concept of *No'oloto* varied and ranged from minimal to 'highly understood' the concept. The concept of *no'oloto* have four (4) *ha'i* (ties or lashes): *Tukuloto'i* (stored/harbour in mind/heart), *Poletaki*, *Tauleva* and *Matu'uekina* (resiliency)

The vehicle where *no'oloto* can be delivered includes churches and community groups. How it is delivered was not something that the participants discussed however they believe that the Punakes should be at the core of the delivering mechanism.

All participants believe that *no'oloto* is highly significant to the tertiary education journey and should systematically be utilised as a motivational system for Tongan students.

6.1.5 Kakala Research Framework: The Missing Stages

Critique of the *KRF* by the researcher and the talanoa focus group participants redefine the *KRF* process and stages as follows;

The whole *tui kakala* process consists of 10 stages which include three of the original *KRF* process (*toli*, *tui* and *luva*) by Konai Helu-Thaman (1999). The additional stage (*teu*) proposed by Taufe'ulungaki, Johansson Fua, and Takapautolo (2007), disregard two of the stages (*mālie* and *māfana*) proposed by Johanssen Fua (2009) based on the argument by Manu'atu and Kepa (2001) and added 6 stages (*Fatu*, *tala*, *haha*, *no'o*, *hu'i/li* and *tauleva*. *Māfana* and *mālie* are not actual stages in the process of *tui* (making) *kakala* yet they belong in every stage as the relational force that motivates people involved as well as dictating the quality of the *kakala*.

The redefined stages from 1 to 10 are;

- Stage 1- *Fatu* (Planning)
- Stage 2 – *Tala* (Informing)
- Stage 3 - *Teu* (Preparing)
- Stage 4 - *Toli* – *Fatakau/matala* (Gathering)
- Stage 5 - *Tui* (Making)
- Stage 6 - *Haha* (Threshing)
- Stage 7 - *Luva* (Presenting)
- Stage 8 - *No'o* (Tying)
- Stage 9 - *Hu'i / Li* (Bestowing)
- Stage 10 – *Tauleva* (Owning)

The stage '*Māfana and Mālie*' in the existing *KRF* is not a stage in the *tui kakala* process. *Māfana* and *mālie* are identified to be the overarching element that is present in every stage of the *Tui kakala* process. The quality of the *kakala* is dependent on the *māfana* and *mālie* of the *tauhi vā* (honouring relationship) among people involved.

One of the things that give credit to the complete *tui kakala* process is the inclusion of the Punake and *tui kakala* practitioners in defining the complete process. They felt that they never contributed to the *kakala* until now.

6.2 RESEARCH PROCESS

This study has brought new insights to Pacific literature about the factors that motivate Tongan tertiary students in New Zealand. There is a dearth of literature about Pacific motivation more importantly Tongan. This qualitative study adds to existing literature providing perspectives that are relevant to the realities of Tongan Tertiary students. The phenomenological approach using the KRF and *talanoa* as data collecting method was very appropriate because participants were quite familiar with the process.

The iterative nature of researches was evident in this study namely, the gathering of other useful data that expected as well as reconfirming findings such as the pattern in the participants level of motivation.

6.3 LIMITATIONS OF THE STUDY

While the study investigates the experiences and perception of 12 Tongan Tertiary students in regards to factors that motivate them including their understanding of the concept of *no'oloto*, it is important to note that the sample size does not represent the total population of Tongan tertiary students in Auckland.

Another limitation was the recruitment location which was limited to Auckland. Extending the study to the other outer Auckland areas including rural as well as other regions in New Zealand may result in different findings.

6.4 RECOMMENDATIONS & FURTHER STUDIES

The following are recommendations that warrant action and further research. *No'oloto* can be used as powerful motivation system for students. Further research can be done on what resources needed and how to deliver it effectively through the medium identified in this study. Furthermore, a collaborative effort among Tongan community, academics and leaders in establishing a motivational network can create a lasting effect on students. The finding of the pattern in the participants' level of motivation is one that can be done better quantitatively, however, identifying this pattern is a good starting point for a thesis statement that warrants further research. More literature on the KRF is needed since the redefined KRF brings new more profound insights to the *tui kakala* process. Further research on the KRF can contribute to making it a more robust research framework.

6.5 CLOSING REMARKS

During my *fononga fakahālafononga* (academic journey) I had a 'fallen star', I lost a baby son. It shattered my whole world. I experienced *fononga fakahālafononga* as a very lonely, painful and heartbroken endeavour. However, the support I received from my Supervisor, family, friends,

church, community and AUT University, was what abetted me to try and restore the *kakala* I thought I no longer have the heart to *no'o*.

I hope that this thesis becomes an inspiration for any person that reads it.

May it help guide you *tui* your *kakala tauleva*

May it help you find your *no'oloto*.

May your *no'oloto* become a significant motivational force that powers your strive for success in life.

May your success in utilising *no'oloto* presents you the infinite possibilities your *loto* (heart) so desire.

May your *no'oloto* become a blessing not only for you and your family but others as well.

Let me leave you with one of my favourite quotes;

The greatest gift you can give to others is not to show them your riches, but to reveal to them their own.

Adapted from a quote by Benjamin Disraeli.

Ofaatu

God bless

Vaivaifolau Kailahi

7 REFERENCES

- 'Alatini, M. (2004). *Housing and related social conditions of the Tongan community living in Otago/ Ko e fale nofo'anga pea mo 'ene fekau'aki mo e mo'ui ae kainga Tonga nofo 'i Otago*. (Unpublished Masters Thesis), University of Auckland, Auckland, New Zealand
- Adams, J. (1963). Towards an understanding of inequity. *The Journal of Abnormal and Social Psychology*, 67(5), 422-436.
- Airini., Rakena, T., O'Shea, M., Tarawa, M., Sauni, P., Ulugia-Pua, M., Sua-Huirua, T., & Curtis, E. T. (2007 September). *Success for all the higher education: Improving indigenous and minority student success in degree-level studies*. Paper presented at the British Education Research Association Conference, London, England.
- Airini., Brown, D., Curtis, E., Johnson, O., Luatua, F., O'Shea, M., ... Ulugia-Pua. M. (2009). *Success for all: Improving Māori and Pacific student success in degree-level studies: Milestone report 8, 21 December 2009*. Auckland: Auckland Uniservices Limited, The University of Auckland; Wellington: NZCER, Teaching and Learning Research Initiative.
- Allen, R. R. (1963). The schools of Tonga. *International Review of Education*, 9(3), 346-349. doi:10.1007/bf01416162
- Anae, M. (1998). *Fofoa-i-vao-ese: The identity journeys of New Zealand-born Samoans*. (Unpublished PhD Dissertation), University of Auckland, New Zealand.
- Anae, M., Anderson, Benseman, & Coxon, E. (2002). *Pacific peoples and tertiary education: Issues of participation*. Wellington, New Zealand: Ministry of Education.
- Atkinson, J., & Birsch, D. (1978). *Introduction to motivation*. New York, NY: D. van Nostrand Company
- Barnhardt, R., & Kawagley, A. (2005). Indigenous knowledge systems and Alaska native ways of knowing. *Anthropology and Education Quarterly*, 36(1), 8-23
- Bennett, N., Dunne, E., & Carre, C. (2000). *Skills development in higher education and employment*. London, UK: Society for Research into Higher Education and Open University Press.
- Berg, B. (2007). *Qualitative research methods for the social sciences*. San Francisco, CA: Pearson Education Inc.
- Biddulph, F., Biddulph, J., & Biddulph, C. (2003). *The complexity of community and family influence on children's achievement in New Zealand: Best Evidence Synthesis*. January 2003 Report prepared for the New Zealand Ministry of Education. Wellington, NZ: Ministry of Education.
- Bourdieu, P. (1986). Forms of capital. In J. E. Richardson (Ed.) (R. Nice, Trans.). *Handbook of theory of research for the sociology of education* (pp.241–258). Greenwood Press.
- Bourdieu, P. (1990b). *The logic of practice* (R. Nice, Trans.). Cambridge, UK: Polity Press
- Bourdieu, P. (1996). *Rules of art*. Cambridge, UK: Polity Press.
- Bourdieu, P., & Passeron, J-C. (1977). *Reproduction in education, society and culture* (R. Nice, Trans.) London, Thousand Oaks; New Delhi: Sage Publications.
- Bricki, N. (2007). A guide to using qualitative research methodology. Retrieved from http://evaluation.msf.at/fileadmin/evaluation/files/documents/resources_MSF/MSF_Qualitative_Methods.pdf
- Chu, C., Abella, I., & Paurini, S. (2013). *Educational practices that benefit Pacific learners in tertiary education*. Wellington, New Zealand: Ako Aotearoa

- Churchward, M. (1959). *Tongan dictionary: Tonga-English and English-Tonga*. Nuku'alofa, Tonga: Tongan Government Press
- Clark, J. (2006). Dogmas of ethnicity. In E. Rata & R. Openshaw (Eds.), *Public policy and ethnicity: The politics of ethnic boundary making* (pp. 170–184). New York, NY: Palgrave Macmillan.
- Creswell, J. (2009). Mapping the field of mixed methods research. *Journal of Mixed Methods Research*, 3(2), 95-108
- Creswell, J. W. (2012). *Qualitative inquiry & research design: Choosing among five approaches* (3rd ed.). Thousand Oaks, CA: SAGE Publications, Inc.
- Davis-Kean, P. (2005). The influence of parent education and family income on child achievement: The indirect role of parental expectations and the home environment. *Journal of Family Psychology*, 19(2), 294–304.
- Denzin, N., & Lincoln, Y. (2012). *The SAGE handbook of qualitative research* (3rd ed). Thousand Oaks, CA: SAGE Publication
- Enwisle, N. (1998). Approaches to learning and forms of understanding. In B. Dart, & G. Boulton-Lewis, (Eds.), *University teaching: International perspectives* (pp. 73-112). New York, NY: Garland.
- Fa'alau, F. (2011). *Organisation and dynamics of family relations and implications for the wellbeing of Samoan youth in Aotearoa, New Zealand*. (Unpublished PhD Thesis), Massey University, Auckland, New Zealand.
- Fairbairn-Dunlop, P., Boon-Nanai, J., & 'Ahio, L. (2014). Pacific research. In V. Wright-St Clair, D. Reid, S. Shaw, & J. Ramsbotham (Eds.), *Evidence-based health practice* (pp. 77-93). London, UK: Oxford University Press.
- Faleolo, R. (2012). *Higher education in New Zealand: A form of fakalakalaka for educated women: A consideration of the perspective of educated Tongan women on their experiences of higher education in New Zealand and how this relates to fakalakalaka*. (Unpublished Masters Thesis), Massey University, Auckland, New Zealand
- Ferrer-Caja, E., & Weiss, M. (2000). Predictors of intrinsic motivation with students enrolled in high school elective courses. *Journal of Experimental Education*, 71(1), 41-66.
- Foliaki, L. (1992). The migrant child. *Many voices*, 2, 17-22
- Finlay, L. (2009). *Phenomenology for therapists: Researching the lived world*. New York, NY: Wiley-Blackwell.
- Fuka-Lino, 'A. (2015). *Fofola e fala kae alea e kainga: Exploring the issues of communication regarding Tongan youth suicide in South Auckland, New Zealand*. (Unpublished Masters Thesis), Auckland University of Technology, Auckland, New Zealand.
- Gould, W. (1993). *People and education in the third world*. Essex, UK: Longman Scientific and Technical
- Government of Western Australia. (2013). *Tonga: The constitutional centre of Western Australia*. Retrieved from December 12, 2015, from
- Halapua, S. (2008). *Talanoa process: The case of Fiji*. Retrieved from unpan1.un.org/intradoc/groups/public/documents/UN/UNPAN022610.pdf
- Hansen, M. (2004). *The loss and transformation of the Tongan culture and its effects on Tongan American families in Utah*. Paper presented at the meeting of the McNair Summer Symposium, Utah.

- Helu-Thaman, K. (1999, July). *A matter of life and death: Schooling and culture in Oceania*. Keynote address presented at Innovation for effective schooling conference. Auckland, New Zealand.
- Helu-Thaman, K. (2008). Vaa: A foundation for peace and inter-cultural understanding. *International Review of Education*, 54(3-4), 287-297.
- Henderson, A. T., & Berla, N. (Eds.). (1994). *A new generation of evidence: The family is critical to student achievement*. USA: National Committee for Citizen in Education.
- Higgins, E.T., & Kruglanski, A.W. (Eds.). (2000). *Motivational science: Social and personality perspectives*. Philadelphia, PA: Psychology Press
- Ilaiu, R. (1997). *Signs of development as 'fakalakalaka' in Tonga? A consideration of the views and changing roles of Tongan women*. (Unpublished Masters Thesis), University of Auckland, Auckland, New Zealand.
- Jenkins, T. (2001). *The motivation of students of programming*. Paper presented at the meeting of the Proceedings of the 6th annual conference on innovation and technology in computer science education, Canterbury, United Kingdom
- Jensen, H., Johansson-Fua, S., Hafoka-Blake, B., & 'Ilolahia, G. (2012). *National study on domestic violence against women in Tonga*. Nuku'alofa, Tonga: Government of Tonga
- Johanasson-Fua, S. (2007). Looking towards the source: Social justice and leadership conceptualisations from Tonga. *Journal of Educational Administration*, 45(6), 672-683.
- Ka'ili, D., & Ka'ili, 'A. (1999). Can we become Tongan without speaking Tongan? *Moana: Pacific Islander Student Publication*, Spring, 2. University of Utah, 15.
- Ka'ili, T. (2005). Tauhi va: Nurturing Tongan sociospatial ties in Maui and beyond. *The Contemporary Pacific*, 17(1), 83-114
- Kaeppler, A. (1970). *Eighteenth-century Tonga: New interpretations of Tongan society and material cultural at the time of Captain Cook*. Guest Lecture at Oxford University, May 19th, 1970.
- Kalāvite, T. (2010). *Fononga 'a fakahālafononga: Tongan students' journey to academic achievement in New Zealand tertiary education*. (Unpublished PhD Thesis), University of Waikato, New Zealand.
- Kistnasmy, E. (2014). The power of extrinsic motivation in tertiary education. *American Journal of Educational Research*, 2(6), 383-388.
- Latu, M. (2009). *Talanoa: A contribution to the teaching and learning of Tongan primary school children in New Zealand*. (Unpublished Masters Thesis), Auckland University of Technology, Auckland, New Zealand.
- Ledyard, P. (1999). *The Tongan past*. Nuku'alofa, Tonga: Vava'u Press Ltd
- Lepper, M., Corpus, J., & Iyengar, S. (2005). Intrinsic and extrinsic motivational orientations in the classroom: Age differences and academic correlates. *Journal of Educational Psychology*, 97(2), 184-196.
- Liu, M. (2007). Chinese students' motivation to learn English at the tertiary level. *Asian EFL Journal*, 9(1), 126-146.
- Lo, J., & Hyland, F. (2007). Enhancing students' engagement and motivation in writing: The case of primary students to Hong Kong. *Journal of Second Language Writing*, 16, 219-237
- Locke, L., Silverman, S., & Spirduso, W. (2010). *Reading and understanding research* (3rd ed.). Thousand Oaks, CA: SAGE Publications.

- Macpherson, C. (2002). From moral community to moral communities. The foundations of migrant social solidarity among Samoans in urban Aotearoa/ New Zealand. *Pacific Studies*, 25(1), 71-92
- MacIntyre, L. (2008). *Tongan Mothers' Contribution To Their Young Children's Education in New Zealand: Luluku 'A E Kau Fa'ē Tonga Ki He Ako 'Enau Fānau Iki 'i Nu'usila*. (Doctoral Thesis). Doctoral Thesis Monograph, 2(1), 2011. Massey University: Directorate of Pacific@Massey.
- Mahina, 'O. (2002). 'Atamai, fakakaukau and vale: Mind, thinking and mental illness in Tonga. *Pacific Health Dialog: Journal of Community Health and Clinical Medicine for the Pacific*, 9, 303-308
- Mahina, 'O. (2008). From vale (ignorance) to ilo (knowledge) to poto (skill) the Tongan theory of ako (education): Theorising old problems anew. *An International Journal of Indigenous Peoples*, 4(1), 67-96.
- Mahina, 'O. (2010). Ta, va and moana: Temporality, spatiality and indigeneity. *Pacific Studies*, 33(2), 168
- Manu'atu, L. (2000). Katoanga faiva: A pedagogical site for Tongan students. *Educational Philosophy and Theory*, 32(1), 73-80
- Manu'atu, L., & Kepa, M. (2001). *A critical theory of teaching English to speakers of other languages (TESOL): The promising focus for indigenous perspectives*. Paper presented at the PacSLRF Conference, Honolulu, University of Hawaii (Manoa)
- Marshall, C., & Rossman, G. (1999). *Designing qualitative research* (5th ed). Thousand Oaks, CA: SAGE Publications
- Martin, A. (2001). The student motivation scale: A tool for measuring and enhancing motivation. *Australian Journal of Guidance and Counselling*, 11, 1–20.
- Martin, A. (2002a). Motivation and academic resilience: Developing a model of student enhancement. *Australian Journal of Education*, 46(1)
- Martin, A. (2002b). UML for embedded systems specification and design: Motivation and overview. Paper presented at conference on design, automation and test in Europe,
- Martin, A., & Debus, R. (1998). Self-reports of mathematics self-concept and educational outcomes: The roles of ego-dimensions and self-consciousness. *British Journal of Educational Psychology*, 68, 517-535
- Martin, A., & Marsh, H. (2003). Fear of failure: Friend or foe? *Australian Psychologist*, 38, 31-38
- Martin, A., Marsh, H., & Debus, R. (2001a). A quadri-polar need achievement representation of self-handicapping and defensive pessimism. *American Educational Research Journal*, 38, 583– 610
- Martin, A., Marsh, H., & Debus, R. (2001b). Self-handicapping and defensive pessimism: Exploring a model of predictors and outcomes from a self-protection perspective. *Journal of Educational Psychology*, 93, 87–102
- Martin, Marsh, & Debus. (2003). Self-handicapping and defensive pessimism: A model of self-protection from a longitudinal perspective. *Contemporary Educational Psychology*, 28, 1-36
- Maslow, A. (1968). *Toward a psychology of being*. New York, NY: D. van Nostrand Company
- Meece, J., Wigfield, A., & Eccles, J. (1990). Predictors of math anxiety and its consequences for young adolescents' course enrolment intentions and performances in mathematics. *Journal of Educational Psychology*, 82, 60–70.

- Miller, C., & Major, B. (2000). Coping with stigma and prejudice. In T. F. Heatherton, R. E. Kleck, M. R. Hebl, & J. G. Hull (Eds.), *The social psychology of stigma* (pp. 243–272). New York, NY: Guilford.
- Ministry of Education. (2004). *Tonga education policy framework 2004-2019: Tonga Education Support Program (TESP) conference paper volume 2*. Nuku'alofa, Tonga: Ministry of Education
- Moala, K. (2009). *In search of The Friendly Islands*. Hawaii: Pacific Foundation Press.
- Morton-Lee, H. (2003). *Tongan overseas: Between two shores*. Honolulu, HI: University of Hawaii Press.
- O'Neel, C., Ruble, D., & Fuligni, A. (2011). Ethnic stigma, academic anxiety and intrinsic motivation in middle childhood. *Child Development*, 82(5), 1470-1485
- Otsuka, S. (2006) *Talanoa research: Culturally appropriate research design in Fiji*. Proceedings of the Australian Association for Research in Education (AARE) 2005 International Education Research Conference. AARE: Melbourne, Australia
- 'Otunuku, M. (2010). *Tongan conceptions of schooling in New Zealand: Insights and possible solutions to underachievement*. (Unpublished PhD Thesis), University of Auckland, Auckland, New Zealand.
- Patton, M. (2002). *Qualitative research and evaluation methods* (3rd ed). Thousand Oaks, CA: SAGE Publications
- Pau'uvale, D. (2011). *Laulotaha: A Tongan perspective of quality in early childhood education*. (Unpublished Masters Thesis), Auckland University of Technology, Auckland, New Zealand.
- Penn, R. (2010). *Manumalo: A study of factors which facilitate success for New Zealand-born Samoan students at University*. (Unpublished Masters Thesis), Auckland University of Technology, Auckland, New Zealand.
- Pintrich, P. (2003). A motivational science perspective on the role of student motivation in learning and teaching contexts. *Journal of Educational Psychology*, 95(4), 667-686
- Pintrich, P., & DeGroot, E. (1990). Motivational and self-regulated learning components of classroom academic performance. *Journal of Educational Psychology*, 82(1), 33-40
- Pintrich, P., & Schunk, D. (2002). *Motivation in education: Theory, research, and applications* (2nd ed.). Upper Saddle River, NJ: Prentice Hall.
- Pole, S. (2014). *My journey in the unknown: Exploring the experiences of Tongan graduates in New Zealand today and the quarter life crisis*. (Unpublished Masters Thesis), Auckland University of Technology, Auckland, New Zealand.
- Prescott, S. (2009). *Pacific business sustainability in New Zealand: A study of Tongan experiences*. (Unpublished PhD Thesis), Auckland University of Technology, Auckland, New Zealand.
- Ryan, R., & Deci. E. (2000). Self-determination theory and the facilitation of intrinsic motivation, social development and wellbeing. *American Psychologist*, 55(1), 68-78
- Salote Tupou, Queen of Tonga III & Wood-Ellem, Elizabeth (2004). *Songs & poems of Queen Salote*. Vava'u Press, Nuku'alofa, Tonga.
- Samate, A. (2007). *Re-imagining the claim that God and Tonga are my inheritance*. Paper presented at the Tongan Research Association, Melbourne, Australia.
- Schoone, A. (2008). *Re-scripting life: The experiences of New Zealand-born Tongan "youth at risk" sent to Tonga*. (Unpublished Masters Thesis), University of Auckland, Auckland, New Zealand.

- Schunk, D. (1990). Goal setting and self-efficacy during self-regulated learning. *Educational Psychologist*, 25, 71-86.
- Sekaran, U. (2003). *Research methods for business: A skill building approach*. Thousand Oaks, CA: John Wiley and Sons.
- Smith, L. (1999). *Decolonising methodologies: Research and indigenous peoples*. London, UK: Zed Books.
- Statistics New Zealand. (2013a). *2013 census quickstats about national highlights: cultural diversity*. Wellington, New Zealand: Author. Retrieved from <http://www.stats.govt.nz>
- Tamasese, T. K. (2008, 22-23 September). *Achieving wellbeing with Pacific peoples, families and communities: Considerations of gender, culture and socio-economic contexts*. Paper presented at the Creating futures Conference, Cairns, QLD, Australia.
- Taufe'ulungaki, A. (1992). *Language community attitudes and their implications for the maintenance and promotion of the Tongan language*. Paper presented at the National Conference on Community languages and English for speakers of other languages in Auckland, New Zealand, August
- Taufe'ulungaki, A., Johansson-Fua, S., & Takapautolo, T. (2007). *Sustainable livelihood and education in the Pacific: Tonga pilot*. Suva, Fiji: Insitute of Education, University of the South Pacific.
- Taumoefolau, M. (2004). A place to stand. In T. Baba, O. Mahina, N. Williams, & U. Nabobo-Baba, (Eds.), *Researching the Pacific and indigenous peoples: Issues and perspectives*, (pp. 63-67). Auckland, New Zealand: Centre for Pacific Studies, University of Auckland.
- Taumoefolau, M., Starks, D., Davis, K., & Bell, A. (2002). Linguists and Language Maintenance: Pacific Languages in Manukau, New Zealand. *Oceanic Linguistics*, 41(1), 15-27. doi:10.1353/ol.2002.0015
- Teisina, J. (2011). *Langa ngaue 'a e kau faiako Akoteu Tonga nofo 'i Aotearoa. Tongan early childhood education: Building success from the teachers' perspectives*. (Unpublished Masters Thesis), Auckland University of Technology, Auckland, New Zealand.
- Toetu'u-Tamihere, A. (2014). *K i he lelei taha: Talanoa mei he Kaliloa of successful Tongan graduates*. (Unpublished PhD Thesis), University of Auckland, Auckland, New Zealand.
- Tongan Government Statistics. (2011). *Population by division*. Nuku'alofa, Tonga: Tongan Government Statistics.
- Tu'itahi, S. (2005). *Langa Fonua: In search of success*. (Unpublished Masters Thesis), Massey University, Auckland, New Zealand.
- Tu'itahi, S. (2007). *Fonua: A model for Pacific health promotion*. Symposium conducted at the meeting of the Health Promotion Forum of New Zealand, January, 22
- Tu'itahi, S. (2009). *Health promotion for Pacific peoples*. Paper presented at collaboration between Pacific at Massey, the Health Promotion Forum of New Zealand and the Hawkes Bay Pacific Health Studies, April, 27th
- Tu'il'onetoea, A. (2013). *Weaving secure futures: Free Wesleyan church of Tonga education: A case study*. (Unpublished Mastes Thesis), University of Auckland, Auckland, New Zealand
- Tui Atua, T.T.A. (2007). *Bio-ethics and the Samoan indigenous reference*. Keynote paper presented at the UNESCO 2007 RegiFonal Pacific ethics of knowledge production workshop. Tofamamao Conference Centre, Leauvaa, Samoa
- Tupuola, A. (1994). Raising research consciousness the Fa'aSamoa way. *New Zealand Annual Review of Education*, 3, 175-189

- Turner, E., Chandler, M., & Heffer, R. (2009). The influence of parenting styles, achievement motivation and self-efficacy on academic performance in college students. *Journal of College Student Development*, 50(3), 337-346
- Unrau, N., & Schlackman, J. (2006). Motivation and its relationship with reading achievement in an urban middle school. *The Journal of Educational Research*, 100(2), 81-101
- Vaiolleti, T. (2003, April). *Talanoa research methodology: A perspective on Pacific research*. Paper presented at the Power, Politics and Practice. Pacific Nations Educators Association Conference, Auckland, New Zealand.
- Vaiolleti, T. (2006). Talanoa research methodology: A developing position on Pacific research. *Waikato Journal of Education*, 12, 21-34.
- Vaiolleti, T. (2011). *Talanoa, manulua and founga ako: Frameworks for using enduring Tongan educational ideas for education in Aotearoa/New Zealand*. (Unpublished PhD Thesis), University of Waikato, Hamilton, New Zealand.
- Vaka'uta, N. (2008). *Reading the Bible tu'a wise: Tongan hermeneutics and biblical interpretation*. (Unpublished PhD Thesis), University of Auckland, Auckland, New Zealand
- Vroom, V. (1964). *Work and motivation*. San Francisco, CA: Jossey-Bass
- Wang, J., & Guthrie, J. (2004). Modelling the effects of intrinsic motivation, extrinsic motivation, amount of reading, and past reading achievement on text comprehension between U.S. and Chinese students. *Reading Research Quarterly*, 39, 162-186.
- Watson-Gegeo, K., & White, G. (1993). *Disentangling: Conflict discourse in Pacific societies*. Stanford, CA: Stanford University Press
- Wolf, A. (2002). *Does education matter? Myths about education and economic growth*. London, UK: Penguin UK
- Zimmermann, B. (2000). Self-efficacy: An essential motive to learn. *Contemporary Educational Psychology*, 25, 82-9

APPENDIX 1: ETHICS APPROVAL



AUTEC
SECRETARIAT

14 December 2012

Peggy Fairbairn-Dunlop
Faculty of Culture and Society

Dear Peggy

Re Ethics Application: **12/329 No'oloto: An exploration of the epistemological significance of No'oloto to the academic achievements of Tongan tertiary students in NZ.**

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

Your ethics application has been approved for three years until 14 December 2015.

As part of the ethics approval process, you are required to submit the following to AUTEC:

- A brief annual progress report using form EA2, which is available online through <http://www.aut.ac.nz/research/research-ethics/ethics>. When necessary this form may also be used to request an extension of the approval at least one month prior to its expiry on 14 December 2015;
- A brief report on the status of the project using form EA3, which is available online through <http://www.aut.ac.nz/research/research-ethics/ethics>. This report is to be submitted either when the approval expires on 14 December 2015 or on completion of the project.

It is a condition of approval that AUTEC is notified of any adverse events or if the research does not commence. AUTEC approval needs to be sought for any alteration to the research, including any alteration of or addition to any documents that are provided to participants. You are responsible for ensuring that research undertaken under this approval occurs within the parameters outlined in the approved application.

AUTEC grants ethical approval only. If you require management approval from an institution or organisation for your research, then you will need to obtain this. If your research is undertaken within a jurisdiction outside New Zealand, you will need to make the arrangements necessary to meet the legal and ethical requirements that apply there.

To enable us to provide you with efficient service, please use the application number and study title in all correspondence with us. If you have any enquiries about this application, or anything else, please do contact us at ethics@aut.ac.nz.

All the very best with your research,

Dr Rosemary Godbold
Executive Secretary
Auckland University of Technology Ethics Committee

Cc: Vaivaifolau Kailahi vkailahi@aut.ac.nz

Focus Group Participants Information Sheet



Date Information Sheet Produced:

26/11/2012

Project Title

No'oloto: An Exploration of the epistemological significance of *No'oloto* to the academic achievements of Tongan Tertiary students in NZ.

An Invitation

Malo e lelei. My name is Vaivaifolau Kailahi. I was born and raised in Tongatapu, Tonga. I am currently a postgraduate student at AUT University. I wish to ask for your support on a research project that I am undertaking in the School of Education at AUT University. This research is for a degree of Master of Education that I am pursuing. I realise that you are very busy, but I hope that you would kindly consider supporting this project. Participation is entirely voluntary, and you may withdraw at any point up to the confirmation of the transcript, or refrain from answering particular questions if you feel uncomfortable about any aspect of the project.

What is the purpose of this research?

Statistics show that Pacific Students' academic performance generally is a concern. Low engagement rate in tertiary education coupled with low success rate by Pacific students is also a great concern, given that Pacific students are deemed capable with great potentials. But why do fail rates continue to rise at tertiary level especially? The starting point is that; the 'desire to strive for excellence' is embedded in and central to the 'anga fakaTonga'. This motivating force is embedded in the Tongan concept of *No'oloto*. This study explores whether and how the concept of *No'oloto* has translated into the New Zealand context in these rapidly changing times as a motivational system for Tongan Tertiary students in New Zealand. Finally, this research will ask, can the concept be revived and be applicable as an implemented strategic motivational tool that could assist in the advancement of Tongan tertiary students in New Zealand today.

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

You were identified and invited to participate in this study through talanoa and my presentations to the Tongan churches and Community groups. You are a member of the Tongan Community in Auckland, and I would like to draw on your considerable knowledge and experience in the Tongan culture, and in the Tongan concept of *No'oloto* for my study.

What will happen in this research?

For this research, I am carrying out a group and individual Talanoa. I am inviting you to participate in the group talanoa. The group talanoa will not take more than one and a half hours of your time. These will be recorded by note taking and audio-recorded. The data from the talanoa session will only be used for the purpose of this research.

What are the discomforts and risks?

Hopefully, there will be little discomfort or risks to you because the talanoa will be undertaken in a forum of trust within the Tongan protocols of *faka'apa'apa* (respect) and *tauhi va* (maintenance of relationship). Furthermore, these will be held at a time and place that is convenient for you -most likely at the AUT Manukau Campus. As noted also, you will be free not to answer questions or to withdraw from discussions at any time you feel this is necessary.

How will these discomforts and risks be alleviated?

If you do experience discomfort anytime during the talanoa you are free to withdraw at any time, take a break or continue at another time if you like. Furthermore, arrangements have been made with the AUT counselling service should you wish to talk to a counsellor.

What are the benefits?

The benefits of participating in this research will include the following:

You will be contributing to an understanding of the Tongan concept of *No'oloto* as a motivational system. Aims are that this may help improve the achievement of Tongan students in Aotearoa. You will have the chance to reflect on your own experiences and share these ideas with others which may open up differing views.

How will my privacy be protected?

Any information you provide will be confidential and will not be shared with anyone. Instead of using names in the report, participants will be accorded a pseudonym or number. This participants' information will be kept in a secure-facility at AUT University for six (6) years then will be completely destroyed. However, it may not be possible to offer complete confidentiality to you given the close nature of the Tongan community and because focus group participants will talanoa as a group. To ensure that privacy is protected I will also ask you to sign the confidential agreement form agreeing to **keep the content of the talanoa session and the identity of participants confidential.**

What are the costs of participating in this research?

Apart from your time, there will be no significant financial cost to you in participating in this research. However, if you need transport or other support, for example, please contact me, and I can arrange that for you.

What opportunity do I have to consider this invitation?

You have up to 7 days to consider this invitation. If you decide to participate, you are also under no obligation to continue participating should you wish to stop at any time.

How do I agree to participate in this research?

You can give your consent to participate in this research by completing and signing these two forms:

1. Consent Form (attached).
2. Confidentiality form (attached)
- 3.

Will I receive feedback on the results of this research?

The interview will be transcribed, and a copy will be sent to you to check for accuracy and or comments. This information will then be used for my research.

The research report will be in the form of a thesis and will be publicly available online at the AUT University Library – Scholarly Commons website. A summary report of the findings may be given to you upon request.

The research will also be disseminated in community open talanoa presentation and may include radio interviews and speeches in churches.

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

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor, *Professor Peggy Fairbairn-Dunlop*, Tel: 921 9999 ext 6203 or e-mail peggy.fairbairn-dunlop@aut.ac.nz

Concerns regarding the conduct of the research should be notified to the Executive Secretary, AUTEK, Dr Rosemary Godbold, rosemary.godbold@aut.ac.nz, 921 9999 ext 6902.

Whom do I contact for further information about this research?

Researcher Contact Details:

Vaivaifolau Kailahi, ph: 021 063 6140, email: vkailahi@aut.ac.nz

Project Supervisor Contact Details:

Professor Peggy Fairbairn-Dunlop, Tel: 921 9999 ext 6203 or e-mail peggy.fairbairn-dunlop@aut.ac.nz

Thank you for considering my request

Approved by the Auckland University of Technology Ethics Committee on
14.12.2012 AUTEK Reference
Number 12/329

‘Aho ne fa’u ai e Pepa Fakamatala:

14/12/2012

Hingoa ‘o e Poloseki

No’oloto: An Exploration of the epistemological significance of *No’oloto* to the academic achievements of Tongan Tertiary students in NZ.

Ko e Fakaafe

Ko hoku hingoa ko Vaivaifolau Kailahi. Na’e fānau’i au mo tupu hake ‘i Tongatapu, Tonga. ‘Oku ou lolotonga ako ‘i he ‘Univēsi AUT he ako ma’olunga ange. ‘Oku ou faka’amu ke fakaafe’i koe ke ke tokoni mai ‘i he poloseki fakatoto ‘oku ou fai ‘i he School of Education ‘o e ‘Univēsi AUT. Ko e fakatoto eni ki hoku mata’itohi Master of Education. ‘Oku ou ‘ilo pē oku ke femou’ekina ka ‘oku ou ‘amanaki te ke loto lelei ke tokoni mai ‘i he poloseki ni. Ko e kau ki he fakatoto ni ‘oku tau’atāina pē, pea ‘e lava ke ke malolo ‘i ha fa’ahinga taimi pē ‘o a’u ki he taimi hono hiki tohi’ pea tau’atāina foki ke ‘oua ‘e tali ha fa’ahinga fehu’i ‘oku ‘ikai ke ke vekeveke ki ai fekau’aki mo e poloseki ni.

Ko e hā e taumu’a ‘o e fakatoto ni?

Fakatatau ki he ngaahi setisitika e ola ‘o e ako’, ‘oku fiema’u e tokanga mavahe ki he ola e ako ‘a e fānau ako Pasifiki’. Ko e tokosi’i e hū ki he ako ma’olunga ange, pehē ki he ma’ulalo e ola fakalukufua ‘oku ma’u ‘e he fānau ako Pasifiki ‘i he ngaahi ‘Univēsi’ ‘oku na kaunga lahi ki he fu’u fiema’u ‘o e tokanga mavahe ki ai, koe’uhi’ he mahino mai ‘oku ma’u pē ‘e he fānau ako Pasifiki’ ‘a e poto fe’unga ke mafeia e ako faka’Univēsi’. Ka ko e hā koā ‘oku fakautuutu pehē ai e fika fakalukufua ‘o e too’ he levolo ‘Univēsi? Ko ‘eku faka’amu’ ia ke fakatoto ki ha me’a ke matu’uekina ‘a e palopalema ni. Te u kamata mei he makatu’unga ‘o e pehē ‘ko e vivili ki he lelei taha’ ‘oku kanoloto ia ‘i hōta anga faka-Tonga’. Ko e ivi faka’ai’ai ko eni’ ko e taufatungamotu’a ia ‘i he fakakaukau ‘o e *No’oloto*. ‘Oku fekumi ‘a e fakatoto ni pe ‘oku fēfē ‘a e hikifonua mai ‘a e fakakaukau ‘o e *No’oloto*’ ki he tūkunga mo’ui ‘i Nu’usila ni’ ‘i ha sistemi faka’ai’ai mo fakalotolahi ki he kainga Tonga nofo Nu’usila ni’. Ko hono fakamuimānoa, pe ‘e lava ke fakaakeake ‘a e *No’oloto*’ ke hoko ko ha me’angāue faka’ai’ai mo fakalotolahi mahu’inga ke ne kilala hake ‘a e ako ‘etau fānau Tonga’ ‘i he levolo ‘Univēsi’ ‘i Nu’usila ni he ngaahi aho ni.

Ne ‘ilo’i fēfē au pea ko e hā e ‘uhinga ‘oku fakaafe’i ai au ke u kau ‘i he fakatoto ni?

Ne ‘ilo’i mo fakaafe’i koe ke kau mai ki he fakatoto ni tupunga mei he ngaahi talanoa mo e fakamatala ne u fai ‘i he ngaahi siasi Tonga mo e ngaahi kulupu komiuniti’ ‘i Nu’usila ni’. Ko e mēmipa koe ‘o e komiuniti Tonga ‘i Okalani ‘a ia ‘oku ke ako pe teuteu ke ako ma’olunga ange ‘i Nu’usila ni pe ‘oku ‘i ai ho’o taukei ‘i he ako mata’itohi’

pe ako ma'olunga ange 'i Nu'usila ni'. 'Oku ou faka'amu ke ma'u koloa mei ho'o ilo' mo taukei' 'i he mahu'inga 'o e fakakaukau 'o e *No'oloto* ki ho'o ako'.

Ko e hā e me'a 'e hoko 'i he fakatoto ni?

'I he fakatoto ni 'e 'i ai e talanoa 'i ha kulupu pehē ki he talanoa taautaha mo e tokotaha fakatoto. 'Oku ou fakaafe'i koe ke ke kau mai ki he talanoa fakakulupu'. Ko e talanoa fakakulupu' 'e 'ikai toe laka hake he houa 'e taha' ho taimi ki ai'. 'E lēkooti foki mo hiki tepi. Ko e fakamatala kotoa 'e ma'u mei he talanoa', 'e ngāue'aki tāfataha pē ki he taumu'a 'o e fakatoto ni.

Ko e hā ha ngaahi ta'efiemālie pe fakatamaki 'e ala hoko?

'Amanaki pē 'e si'i 'aupito ha ala hoko ha fakatamaki kiate koe koe'uhi' ko e talanoa taautaha' 'oku fai ia 'i he fefalala'aki 'o fakatatau ki he tūkunga faka-Tonga 'o e faka'apa'apa' mo e tauhi vaa'. 'Ikai ko ia pē, 'e fakahoko eni 'i ha feitu'u 'e faingmālie kia koe 'o hangē ko e 'apiako AUT Manukau'. Ko e taha', te ke tau'atāina ke 'oua e tali ha fa'ahinga fehu'i pea 'oua toe kau he pōtalanoa' 'i ha fa'ahinga taimi pē.

'E fēfē hono fakasi'isi'i e fakatamaki 'e ala hoko?

Kapau te ke ongo'i mafasia 'i ha fa'ahinga taimi pē lolotonga e talanoa', 'oku atā ke ke mālōlō 'oua 'e toe kau, ki'i mālōlō pē toki hoko atu ha taimi kehe. 'Ikai ngata ai', ka kuo 'osi 'i ai e femahino'aki mo e va'a fale'i 'a e AUT ke ke talanoa ki ha Kaunisela kapau te ke fiema'u.

Ko e hā e ngaahi lelei?

Ko hono lelei 'o e kau mai ki he fakatoto ni 'oku kau ai eni: Tokoni ki he fakamahino e fakakaukau faka-Tonga 'o e *No'oloto* ko ha founa faka'ai'ai mo fakalotolahi 'e ala tokoni ki hono fakakake e ola 'o e ako 'etau fānau ako Tonga 'i Aotearoa'. 'E toe vakai'i ai 'ete tūkunga 'ilo', taukei' mo e a'usia' he te ne toe fakae'a mai ha vakai makehe te ne tokonia 'ete tupu fakafo'ituitui'.

'E fēfē hono malu'i e ngaahi fakamatala?

Ko e ngaahi fakamatala kotoa pē fekau'aki mo koe' 'e tauhi ia fakapulipuli pea 'e 'ikai vahevahe ia ki ha taha. Ko e ngaahi fakamatala ni 'e tauhi malu ia 'i he 'Univēsi AUT 'i ha ta'u 'e ono (6) pea toki faka'auha. Ka neongo ia, koe'uhi' ko e vāofi e anga 'etau nofo' 'e ala malava ke 'ikai fakapulipuli' 'a e me'a kotoa koe'uhi' ko e vāofi' mo e fe'ilo'ilongaki etau nofo faka-Tonga'. Ke fakapapau'i e malu 'a e ngaahi fakamatala', 'e kole atu ke ke fakamo'oni 'i ha foomu fakapapau te ke tauhi 'a e fakapulipuli 'o e ngaahi fakamatala pehē kia kinautolu na'e kau mai' foki.

Ko e hā fakamole 'o e kau ki he fakatoto ni?

Tuku kehe ange ho taimi', 'e 'ikai ha fakamole fakapa'anga kiate koe 'i ho'o kau he fakatoto ni. Kapau te ke fiema'u me'a fononga pe ha tokoni kehe, kātaki 'o fetu'utaki mai mai kiate au ke u fakahoko ia.

Ko e hā e faingamālie 'oku tuku mai ke u vakai ai pe te u tali 'a e fakaafe ni?

'Oku tuku atu e 'aho 'e fitu (7) ke ke vakai ai pe te ke kau mai ki he fakatoto ni. 'I he lolotonga 'o e talanoa' te ke kei lava pē ke ke mālōlō 'i ha fa'ahinga taimi pē.

‘E anga fēfē hono fakahā ‘eku loto ke kau he fakatotolo?

Te ke lava ke fakahā ho’o loto ke kau he fakatotolo ni ‘i ha’o fakafonu pea fakamo’oni ‘i he;

1. ‘Foomu Loto Ki ai’ (oku fakapipiki)
2. Foomu Loto ke tauhi e fakapulipuli (‘oku fakapipiki)

Te u ma’u ha fakamatala ki he ola ‘o e fakatotolo ni?

Ko e talanoa’ ‘e hikitoi ia pea ‘e ‘oatu ha tatau kiate koe ke vakai’i mo laaulea ki ai. Ko e ngaahi fakamatala leva ko ia’ ‘e ngāue’aki ki he’eku fakatotolo’.

Ko e fakatotolo ni ‘e ma’u ia ‘i he ‘initaneti’ ‘i he uepisaiti laipeli ‘a e ‘Univēsitī AUT – Scholarly Commons. ‘E malava ke ma’u atu ha lipooti to’oto’o me’a lalahi ‘i ha’o kole mai ki ai.

‘E toe tuku atu ‘a e fakatotolo’ ‘i ha talanoa ki he komiuniti pea ala pehē foki ‘i letio pe lea he ngaahi siasi.

Ko e hā te u fai’ ka ‘i ai ha’aku lāunga fekau’aki mo e fakatotolo ni?

Ko e lāunga kotoa pē ‘oku fie ‘ohake fekau’aki mo e natula ‘o e poloseki ni kuo pau ke fuofua ‘ave ia ki he Supavaisa ‘o e poloseki, *Palōfesa Peggy Fairbairn-Dunlop*, Tel: 921 9999 ext 6203 or e-mail peggy.fairbairn-dunlop@aut.ac.nz

Ko e lāunga kotoa fekau’aki mo hono fakalele ‘o e fakatotolo ni kuo pau ke fuofua ‘ave ia ki he Sekelitali Pule, AUTEK, Dr Rosemary Godbold, rosemary.godbold@aut.ac.nz, 921 9999 ext 6902.

Ko hai te u fetu’utaki ki ai fekau’aki mo ha toe fakamatala ki he fakatotolo ni?

Tu’asila fetu’utaki ‘o e tokotaha fakatotolo: *Vaivaifolau Kailahi*, ph: 021 063 6140, email: vkailahi@aut.ac.nz

Tu’asila fetu’utaki ‘o e Supavaisa e poloseki :*Professor Peggy Fairbairn-Dunlop*, Tel: 921 9999 ext 6203 or e-mail peggy.fairbairn-dunlop@aut.ac.nz

Tali mo Paasi ‘e he Auckland University of Technology Ethics Committee ‘i he ‘aho
14.12.2012 AUTEK Reference number 12/329

APPENDIX 1B: FOCUS GROUP CONSENT (TONGAN & ENGLISH)

Consent Form

Group Talanoa



Project title: **No'oloto: An Exploration of the epistemological significance of No'oloto to the academic achievements of Tongan Tertiary students in NZ.**

Project Supervisor: **Tagaloatele Professor Peggy Fairbairn-Dunlop**

Researcher: **Vaivaifolau Kailahi**

- ☐ I have read and understood the information provided about this research project in the Information Sheet dated 26 November 2012.
- ☐ I have had an opportunity to ask questions and to have them answered.
- ☐ I understand that notes will be taken during the talanoa and that they may also be audio-taped and transcribed.
- ☐ I understand that I may withdraw myself or any information that I have provided for this project at any time prior to completion of data collection, without being disadvantaged in any way.
- ☐ If I withdraw, I understand that all relevant information including tapes and transcripts, or parts thereof, will be destroyed.
- ☐ I agree to keep the content of the talanoa session and the identity of participants confidential.
- ☐ I agree to take part in this research.
- ☐ I wish to receive a copy of the report from the research (please tick one):
Yes ☐ No ☐

Participant's signature:

Participant's name:

Participant's Contact Details (if appropriate):

.....

Date:

Approved by the Auckland University of Technology Ethics Committee on 14.12.2012 AUTEK Reference number 12/329

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

Foomu Loto Ke Kau - Kulupu



Hingoa 'o e Poloseki: *No'oloto:* An Exploration of the epistemological significance of *No'oloto* to the academic achievements of Tongan Tertiary students in NZ.

Supavaisa 'o e poloseki: **Tagaloatele Professor Peggy Fairbairn-Dunlop**

Tokotaha Fakatotolo: **Vaivaifolau Kailahi**

- Kuo u lau pea mahino kiate au 'a e ngaahi fakamatala kuo tuku mai fekau'aki mo e poloseki fakatotolo ko eni' 'a ia 'oku hā 'i he Pepa Fakamatala 'o e 'aho 14 Tisema, 2012
- Ne u ma'u e faingmālie ke 'eke fehu'i pea 'omai hono tali.
- 'Oku mahino kiate au 'e hiki e nouti lolotonga e talanoa pea 'e ala hiki tepi 'o hiki tohi foki.
- 'Oku mahino kiate au 'e lava ke u nofo 'o 'oua te u toe kau, pea ko e ngaahi fakamatala ne u tuku atu ki he poloseki ni 'i ha fa'ahinga taimi pē ki mu'a 'i hono tānaki 'o e ngaahi fakamatala 'o 'ikai ha'ane kaungakovi 'e taha ki ha fa'ahinga me'a.
- 'Oku mahino kiate au kapau te u nofo 'o 'ikai toe kau, kuo pau ke faka'auha kotoa e kongakonga 'o e ngaahi fakamatala kotoa pē felave'i mo au' 'o kau ai e ngaahi tepi' mo e ngaahi hiki tohi'.
- 'Oku ou loto ke tauhi 'a e fakapulipuli 'o e me'a na'e fai ki ai e talanoa' pea mo kinautolu na'e kau ki he talanoa'.
- 'Oku ou loto ke u kau 'i he fakatotolo ni.
- 'Oku ou faka'amu ke u ma'u ha tatau 'o e lippoti 'i he fakatotolo ni. (Kataki tiki e taha):

'io ○ 'ikai ○

Fakamo'oni 'a e Tokotaha kau :

Hingo 'o e Tokotaha kau :

Tu'asila fetu'utaki 'o e Tokotaha kau (kapau 'oku fiema'u):

.....

'Aho: ____/____/____

Tali mo Paasi 'e he Auckland University of Technology Ethics Committee 'i he 'aho 14.12.2012 AUTEK Reference number 12/329

Fakatokanga'i: 'Oku totonu ke ma'u 'e he Tokotaha kau' ha tatau 'o e foomu ni.

APPENDIX 1C: INDIVIDUAL CONSENT (TONGAN & ENGLISH)

Consent Form

Individual Talanoa



Project title: **No'oloto: An Exploration of the epistemological significance of No'oloto to the academic achievements of Tongan Tertiary students in NZ.**

Project Supervisor: **Tagaloatele Professor Peggy Fairbairn-Dunlop**

Researcher: **Vaivaifolau Kailahi**

- ☐ I have read and understood the information provided about this research project in the Information Sheet dated 26 November 2012.
- ☐ I have had an opportunity to ask questions and to have them answered.
- ☐ I understand that notes will be taken during the talanoa and that they may also be audio-taped and transcribed.
- ☐ I understand that I may withdraw myself or any information that I have provided for this project at any time prior to completion of data collection, without being disadvantaged in any way.
- ☐ If I withdraw, I understand that all relevant information including tapes and transcripts, or parts thereof, will be destroyed.
- ☐ I agree to take part in this research.
- ☐ I wish to receive a copy of the report from the research (please tick one):
Yes ☐ No ☐

Participant's signature:

Participant's name:

Participant's Contact Details (if appropriate):

.....

Date:

Approved by the Auckland University of Technology Ethics Committee on 14.12.2012 AUTEK Reference number 12/329

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

Foomu Loto Ki ai – Talanoa Taautaha



Hingoa 'o e Poloseki: No'oloto: An Exploration of the epistemological significance of No'oloto to the academic achievements of Tongan Tertiary students in NZ.

Supavaisa 'o e poloseki: Tagaloatele Professor Peggy Fairbairn-Dunlop

Tokotaha Fakatoto: Vaivaifolau Kailahi

- Kuo u lau pea mahino kiate au 'a e ngaahi fakamatala kuo tuku mai fekau'aki mo e poloseki fakatoto ko eni' 'a ia 'oku hā 'i he Pepa Fakamatala 'o e 'aho 14 Tisema, 2012
- Ne u ma'u e faingmālie ke 'eke fehu'i pea 'omai hono tali.
- 'Oku mahino kiate au 'e hiki e nouti lolotonga e talanoa' pea 'e ala hiki tepi 'o hiki tohi foki.
- 'Oku mahino kiate au 'e lava ke u nofo 'o 'oua te u toe kau. Ko e ngaahi fakamatala ne u tuku atu ki he poloseki ni 'i ha fa'ahinga taimi pē ki mu'a 'i hono tānaki 'o e ngaahi fakamatala 'e 'ikai ha'ane kaungakovi 'e taha ki ha fa'ahinga me'a.
- 'Oku mahino kiate au kapau te u nofo 'o 'ikai toe kau, kuo pau ke faka'auha kotoa e kongakonga 'o e ngaahi fakamatala felave'i mo au' 'o kau ai e ngaahi tepi' mo e ngaahi hiki tohi'.
- 'Oku ou loto ke u kau 'i he fakatoto ni.
- 'Oku ou faka'amu ke u ma'u ha tatau 'o e lippoti 'i he fakatoto ni. (Kataki tiki e taha):
'io ○ 'ikai ○

Fakamo'oni 'a e Tokotaha kau :

Hingo 'o e Tokotaha kau

Tu'asila fetu'utaki 'o e Tokotaha kau (kapau 'oku fiema'u):

.....

'Aho:

Tali mo Paasi 'e he Auckland University of Technology Ethics Committee 'i he 'aho 14.12.2012 AUTEK Reference number 12/329

Fakatokanga'i: 'Oku totonu ke ma'u 'e he Tokotaha kau ha tatau 'o e foomu ni.

APPENDIX 2: INTERVIEW SCHEDULE (ENGLISH & TONGAN)

Project title: No'oloto: An Exploration of the epistemological significance of No'oloto to the academic achievements of Tongan Tertiary students in NZ.

Project Supervisor: **Tagaloatele Professor Peggy Fairbairn-Dunlop**

Researcher: **Vaivaifolau Kailahi**

Individual Talanoa - Question Schedule

Indicative Questions

(Italics – Tongan translation)

1. Have you heard of the concept of nooloto?
Kuo ke fanongo he fakakaukau 'o e no'oloto?
 - a) Where and in what context etc.
'i fē? pea 'i he tūkunga fē mo e alā me'a pehē?
2. What is your understanding of the Tongan concept of no'oloto?
Ko e hā e mahino kiate koe 'a e fakakaukau faka-Tonga ko e No'oloto?
 - a) Where / How did you learn this process (No'oloto)?
Na'a ako fēfē / mei fē 'a e no'oloto?
 - b) How is the process of no'oloto relate to the anga Faka-Tonga?
'Oku fēfē nai e felave'i 'a e no'oloto ki he'etau 'ulungaanga faka-Tonga?
 - c) How is no'oloto relate to the holistic / wholeness of being Tongan?
'Oku fēfē 'a ekaunga 'a e no'oloto ki he tūkunga 'o e Tangata / Fefine Tonga kakato?
3. What motivates you in your tertiary education journey?
Ko e hā e me'a na'a ne faka'ai'ai koe 'i ho'o feinga ako he ako ma'olunga ange?
4. What do you think motivates Tongan students to achieve in education in New Zealand today?
Ko e hā e ngaahi me'a 'oku pehē 'oku ne ue'i pe faka'ai'ai e fānau ako Tonga 'i Nu'usila' ke ma'u e ola lelei?
5. What/How significant is No'oloto to your tertiary students' educational journey?
Ko e hā /fēfē mahu'inga 'o e No'oloto' ki ho'o feinga ako he ngaahi ako ma'olunga ange?
6. Could and how can No'oloto be utilised into the motivating system for Tongan students in New Zealand.
'E lava nai pe fēfē hano ngāue'aki e no'oloto 'i he sistemi ke hiki e ola e ako' ke faka'ai'ai'aki e ako 'a e fānau ako Tonga 'i Nu'uisila?
7. Any other things you would like to talk about regarding no'oloto?
'Oku toe 'i ai ha me'a te ke fie talanoa ki ai fekau'aki mo e no'oloto?

