

Te Ao Manamanaia

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Abstract

This research comprises of two parts: a) an exegesis and creative work that is sole-authored, b) a larger collaborative creative installation that is interwoven with the PhD research of two other candidates (who are also part of the collaboration).

With a united sense of responsibility as Kāhui Kairaranga (collective of weavers associated with the house of nobles in traditional Māori society), this collaborative study examines and documents the practice of raranga (weaving), tukutuku (latticework), whatu muka (finger weaving) and tāniko (another form of finger weaving) as legitimate traditional Māori art-forms integral in the transmission of Iho Matua (Māori Philosophy) and the application of tikanga Māori (Māori customary practices and lore). The rationale for this study is driven by the fact that we have taught, in a Wānanga context, the art of Māori weaving, for the past 10 to 20 years and are interested in critically examining the past in order to contribute to the future. That is, ‘Titiro whakamuri, Hoki whakamua’, to know where we are today and to move forward with confidence, we must look back to where we have been.

The focus of this exegesis is to examine how the practice of the Kāhui Kairaranga as kaitiaki (guardians) of Māori weaving and knowledge transfer from generation to generation, has evolved and been impacted upon, through two socio-historical processes: mass migration from rural to urban areas and the Māori political and cultural renaissance. This period will cover post 1970’s and is referred to as Te Ao Hurihuri. The research methodologies: Kaupapa Māori, The Rangihau Conceptual Model, Toi Awe, the Tienga Model and Te Ao Manamanaia will allow analysis within a cultural context grounded in mātauranga Māori. These methodologies are not separate from each other, but are interwoven throughout this exegesis.

The creative component will be undertaken as a collaborative display of works with my two peers Jacqueline McCrae-Tarei and Gloria Taituha and will include creative works informed by the research findings from each time period (Te Ao Kohatu, Te Ao Huringa and Te Ao Hurihuri). The display of work created in relation to the time period of Te Ao Hurihuri will be informed by the findings of this study.

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Attestation of Authorship

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

Rose Te Ratana

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Raranga, raranga, raranga e,

Raranga kōrero,

Mā wāku mokopuna e.

Preface

Te Ao Manamanaia

In this context, Te Ao Manamanaia is a phrase used to describe a kairaranga (weaver) whose accomplishments have transcended beyond the lifetime of that person. It is used when a person's dedication and commitment has contributed to maintaining Māori lore and knowledge pertaining to Te Wharepora (House of Weaving) (T. Temara, personal communication, July 21, 2009). While the focus of this study is to explore the role of the kairaranga in the transmission of knowledge and practice pertaining to te reo me ōna tikanga (the Māori language and protocols), more than one aspect of Te Ao Māori (the Māori world) is drawn upon to provide a more holistic view of the nature of Māori knowledge in the guardianship of the house of the art of weaving. A definition of Māori art is provided by Mead (1996), “there is a continuity and constancy in Maori art which stems from the culture and which give to all art forms a distinctive Maori aspect, or feel, or wairua” (p 3). The learning of traditional arts not only involved the making process or final product, but was engrained in a cultural practice of a community (lore/law). Wickliffe and Meredith (2002) discuss Māori law/lore as being found in,

...the oral history of Maori people is the primary source of Maori law and it is to be found: in te reo Maori (Maori language); in Maori cosmology; in whakapapa or genealogy; in waiata (song); in tribal and hapu citizenship and social organisation; in whakatauki and whakatauki (proverbs and sayings); karakia (prayer); in the arts including the performing and ancient and contemporary visual arts; in place names (rivers, mountains, gardens, waahi tapu etc) and people's names; in whaikorero (male oratory) and karanga (female oratory); in meeting houses including the carvings and tukutuku (woven) panels; in the cultural use of resources and the artefacts and utensils that were adapted to gather those resources (p. 6).

Patariki Harrison of Ngāti Porou descent describes the role of kaiwhakairo (carver). His description of the kaiwhakairo (carver) role, is also applicable to kairaranga, “I've been learning carving for 50 years, and I'm still learning, not only the techniques, but also what it means to our people; the chants and korero, everything that goes with it” (Harrison as cited in Tihei Wānanga, 2005, p.10).

Each facet of Māori law/lore is inter-related and work together as a whole in considering what constitutes the transmission of Māori knowledge.

Tūranga refers to a position taken or a stance/stand point. My background is provided to highlight the positioning of the researcher in this research. I am a descendant of ngā Kairaranga (Weavers): Materangatira (great grandmother) of Tamakaimoana and Te Ao Makarangi also known as Meri (grandmother) of Te Urewera. Women who wove for their hapu (sub-tribe) and iwi (tribe). Materangatira wove in isolation, ‘ngā whāriki o te wharemate’ (mats woven for the house of mourning) in a tin shed erected at the side of the wharenui (Kereopa, H. Personal communication. November 16, 2006. Te Waimana). Te Aomakarangi (also known as Meri) wove whāriki in a kāhui kairaranga (a collective of weavers). After many generations of kairaranga committed to the survival, revival of The Art of the House of Weaving, we are very fortunate to be inheritors of their legacy, but have responsibilities and obligations in the transmission of a process of making that occurs within a paradigm of Māori lore and knowledge to future generations.

I grew up in Waiohau (a rural community) and attended Waiohau ‘Native School’. My father, Te Wiremu Ratana of Ngāi Tūhoe, was a farmer and my mother Regina (Ngāti Kahungungu), was a home economics teacher. I had two brothers and five sisters. Our big modern family house was two minutes away from Nanny Meri’s house. Nanny preferred to stay down the road in the old family home. As I was the oldest child of the family I went to live with her, he hoa mona (as a companion). My family was not rich in material things. But farm life provided us with plenty of food. We would attend all the marae functions and I would take nan to hāpati (sabbath) every Saturday. On our way home, she would call in and visit Nanny Amiria, and Nanny Te Rairi. They would talk about raranga (weaving). Once we got home Nan would trial a new pattern (whakairo) on a kete (baskets). She would also participate in hui with kāhui kairaranga (collective of weavers) from her hapū at Te Waimana.

In 1990 I became involved in the Māori Presbyterian parish at Te Kākano ō te Aroha Marae (an urban marae) in Lower Hutt. During this time a group of women from the marae joined Te Whānau Paneke, at Waiwhetu. Under the guidance of Rangi Hetet, Erenora Puketapu-Hetet, and daughter Veranoa Hauwaho we learnt the traditional art of raranga, whatu, tāniko and tukutuku. This then led to the opportunity to establish and manage Te Kākano ō te Aroha

Māori Arts Retail Outlet in Lower Hutt, selling kete, kete whakairo (patterned baskets), bone and wood whakairo (carving).

In 1997, I moved home to Te Urewera. I commenced work for Te Wānanga o Aotearoa (TWOA) a provider of education in the tertiary sector in 2004, employed as a Kaiako of Toi Paemātua – Diploma of Raranga in Kawerau. In 2008, I was transferred to Ohāki in Maniapoto as kaiāwhina under the mentorship of Kahutoi Te Kanawa in the Maunga Kura Toi – Bachelor of Maori Visual Arts Programme (Major-Raranga). I continued to teach at Ohāki for five years. I was also involved as a Wānanga Kaiako in NZQA (New Zealand Qualification Accreditation) Monitors visits and External Evaluations and Reviews. In 2008, I attended Auckland University of Technology to sit a Master's Degree in Art and Design. I retired for two years after the loss of my husband and returned to work at TWOA in 2019 to teach the Kāwai Raupapa – Ngā Mahi ā Te Wharepora certificate programme in Ruatāhuna. This is where I am today and move forward with memories and the lived experience of working within traditional and contemporary Māori Weaving contexts. The knowledge gained from experiential learning is interwoven throughout this exegesis.

Research Question(s)

- a) How has the practice of the Kāhui Kairaranga as kaitiaki (guardians) of the Māori fine arts and knowledge transfer from generation to generation, evolved and been impacted upon, through socio-historical processes.
- b) How might raranga or tāniko and whatu be designed as an expression of the impact of mass migration from rural to urban areas and the Māori political and cultural renaissance after 1970?

Rationale and significance of the study

The importance of research concerning the traditional Māori arts, and their maintenance and survival is a critical component of our national identity including the Māori language and culture. Importantly, this research will be of significant benefit to the national Māori community and to Indigenous peoples globally as we work as an international community to uphold the right to develop and maintain our cultures as expressed through various treaties and

declarations such as The Universal Declaration of Human Rights – General Assembly of the United Nations (1948), The Kari-Orca Declaration entitled ‘Indigenous Peoples’ Earth Charter (1992), and the United Nations Declaration on the Rights of Indigenous People (2007). This research will contribute to a wider analysis (with collaborators) of the development of Māori weaving in the transmission of knowledge in Aotearoa. The use of Indigenous materials by an Indigenous scholar can express the ethos of the Māori political and cultural renaissance after the 1970s. An ‘insider’ (practitioners) account is offered, as the majority of available literature consists of reports from a general historical or technical viewpoint or as Smith and Laing (2011) suggest,

‘Existing systems for textile classification are based on a number of criteria such as process or techniques used, structure of an object, as well as its appearance, colouration and orientation of warp and weft to selvage. The classification scheme used is guided by information sought, as well as the focus, expertise and aims of the person seeking the information. Choices made during the classification process reflect these influences, and drive the kinds of information gathered and recorded, ultimately determining how data is interpreted and findings disseminated. Many accounts of Māori textiles were based on ethnographic record of skills and material culture thought to be in danger of loss’ (Intro. para 3).

There is little written literature on the history and ideologies of Te Wharepora. The lens from an insider (practitioner) position can bring to light the ideologies that bring essence to the practice of Māori weaving. Insider position also refers to the acknowledgement of orally transmitted information from Kaumatua who are recognized as valid and reliable insider practitioners of Māori lore and knowledge and exponents of the traditional arts. This information has not been recorded previously in written form, but is crucial as the platform to discuss the current situation of Māori weaving in Te Ao Hurihuri. Durie (1994, 2004), states that “the research will be attempting to transform the indigenous experience and, thereby, uplift indigenous wellbeing, perhaps involving the reclamation of elements of ‘traditional’ culture” (cited in Borell, 2017, p.33). This research will contribute to a wider analysis (inclusive of other collaborators) of the development practice of the kairaranga in Aotearoa.

The use of te reo Māori

“Ko te reo te poutawha i whakairia e koro mā ā rātou taonga katoa”
(John Rangihau, 1993, as cited by Matamua, 2006, p. 63).

(The language is the shelf on which all the treasures of our ancestors are elevated)¹

Te reo Māori (Māori language) instils the spirit/essence to taonga tuku iho (treasures handed down from our ancestors), like in the knowledge and practices of raranga (weaving), tukutuku (latticework), whatu muka (finger weaving) and tāniko. Without it, the significance of these treasures are not fully recognised. Mead (1984), asserts that, “A lump of wood of little or no significance is thus transformed through the art process, by building words (korero) into it and by contact with people, into a thing Maori class as taonga, or in full, taonga tuku iho” (p.21).

There were moments of apprehension when making decisions about translating kōrero that was communicated to the researcher by experts of Te Reo Māori. So, the decision was made not to include them and yet they held the quintessential element articulated in this inquiry - spirit/essence. This then led to questions of authenticity/truth (tika/pono) of the research inquiry. However, one of the gems located in this study provided a way to proceed. Pouwhare (2020) asserts that, “The language conveys Māori epistemology and ontology. For this reason, some data gathered.....is almost entirely in te reo Māori, because the kōrerorero needed to be as unadulterated as possible, and translating thinking into English would have compromised both the content and allusion” (p. xxiv). Some information has been presented in this exegesis in the same way and for the same reason. As a kaiako (teacher) of Māori weaving in a tertiary institution for the past 17 years, the majority of students taught have not been fluent or second language speakers of te reo Māori. But they have had a passion to learn the art of Māori weaving. This exegesis is written with the specific intent to continue to provide access to learning that will encourage their pursuit of te reo Māori (Māori language) me ōna tikanga (protocols).

As te reo Māori is an official language of Aotearoa, words have not been italicised in the written text of the exegesis. Translations have been provided alongside and a glossary has been provided at the end of the exegesis.

Capital letters have been used in the body of this exegesis when the name or term is associated to: Ngā Ātua Māori; traditional learning institutions of Te Ao Māori - Te Wharepora; stages within the Māori world – Te Ao Tūroa or a time period – Te Ao Hurihuri.

¹ Translation provided by Matamua, R., 2006, p. 63).

Chapter 1 discusses the impact on the role of the kairaranga (weaver), the process of re-establishing urban communities after mass migration and the Māori renaissance of Māori traditional art forms being taught within urban areas.

Chapter 2 explores raranga, tukutuku, whatu and tāniko as a traditional artform. Notions of the past are presented to provide relevancy to the practice of the kairaranga in the transmission of mātauranga Māori and tikanga in Te Ao Hurihuri.

Chapter 3 presents individual journeys from a kāhui (collective) of weavers' intent on the revival of raranga, whatu and tāniko, through innovation in the Te Ao Hurihuri period are provided to prompt further conversations amongst Weavers.

Chapter 4 discusses the creative response to the research question leading the making which is, 'How might raranga, whatu and tāniko be designed as an expression of the impact of mass migration from rural to urban areas and the Māori political and cultural renaissance after 1970?

Chapter 5 focusses on the whakaaturanga (display) of the artefacts created from the findings of this research study. The collaborative exhibition created by the three Kairaranga Gloria Taituha, Jacqueline McCrae-Tarei and the researcher, Rose Te Ratana, uniting all time periods, Te Ao Kohatu, Te Ao Huringa and Te Ao Hurihuri is provided.

Final Conclusion provides discussion on what was learnt, the transformative application of the research outcomes and what remains to be investigated.

Chapter 1: Te Rau o te Patu

Introduction

Te Ao Hurihuri
te ao huri ai ki tōna tauranga:
te ao rapu;
ko te huripoki e huri nei
i runga i te taumata o te kaha.

Te Ao Hurihuri is a world revolving: a world that moves forward to the place
it came from; a wheel that turns on an axle of strength
John Rangihau (1992, p. 191)

Te Ao Hurihuri is defined as a period from the start of the Māori Cultural Renaissance in the 1970s. Māori communities had experienced significant social and political change by 1970. In the period 1860 to 1970 Māori had suffered the confiscation and seizure of land through raupatu². Te rau o te patu (infliction of the blade/weapon) is a phrase used in this chapter to highlight the inflictions of socio-historical processes which occurred prior to 1970 and the Māori response to these socio historical processes after 1970. As a consequence, to issues of discontent, employment, crime, housing, education, health and wellbeing, Māori sought to no longer be victims of the impacts of inequitable change, but to re-gain self-determination (Walker, 1990). Te Ao Hurihuri (changing world) was a time marked by protest, the reclamation of te reo me ngā tikanga Māori (Māori language and culture) and cultural revival including the validation of the traditional Māori arts such as tā moko (tattoo), Māori weaving, whakairo (carving), and traditional Māori instruments within contemporary Māori society.

This chapter discusses the impact on the role of the kairaranga (weaver), the process of re-establishing urban communities after mass migration and the Māori renaissance of Māori traditional art forms being taught within urban areas. Therefore, the period spans the beginning of the Māori cultural renaissance through to 2020, presenting the opportunity to forecast the status of both raranga as a traditional art-form and its relevance in contemporary times together with the role of the kairaranga within this period.

² ...or translated means to “conquer, overcome; conquest; and confiscate” (Williams 1991, p. 330).

Table 1

An overview of the socio-historical and cultural impacts for kāhui kairaranga from 1970. (Created by Te Ratana, 2020).

	Te Ao Hurihuri 1970-2020	Impacts
New materials	Kairaranga use of modern materials favoured as more readily available and accessible. Synthetic fibres, ribbon, vinylon, silko, Macramé, metallic yarn, copper/silver wire, tin, aluminium foil, paper	Longer timeframes and labour required to prepare customary used materials. Disconnection from Te Ao Tūroa (natural world) and practice of kaitiakitanga. Loss of knowledge regarding harvesting, preparation of traditional materials.
New technology	Gas burners, gas bottles Bio Luvil, NapiSan Synthetic/luminous dyes provided a range of new colours Digital technology-designing patterns	Affordability. Loss of knowledge re traditional dyeing process/trees, bark
Language loss and revival	Language Loss 1960 the proportion of Māori speakers fluent in te reo decreases from 95% - 25%. 1980 - 20% fluent reo speakers	New languaging Loss of te reo Replacement of Kupu Māori with English words eg. pop-ups – kōnae, soften/scrape – hāpine,
	Revival 1963 - Te Puia Māori Arts & Crafts Institute 1973 - Ngā Puna Waihanga 1975 - Land March and establishment of Waitangi Tribunal 1978 - MASPAC 1981 - Establishment of Te Kōhanga Reo funded by Department of Māori Affairs 1983 - N. Pewhairangi Aotearoa Moananui a Kiwa Weavers 1987 - Te Reo Māori declared one of the official languages of New Zealand 1984 - Wānanga – Māori Visual Art Programmes 1994 - Te Waka Toi 1995 - Toi Māori Aotearoa	Revival of words and terms in te reo Māori specific to raranga Use of macrons
Patterns, Style, Colour, Form	Forms Contemporary forms shaped by fashion of the times - handbags, shawl-like capes, bouquets Sculptural kākahu, body forms, hanging woven forms, wearable arts, hooded garments Colour-new range of contemporary colours	
	Patterns Traditional raranga design elements maintained, but new narratives created driven by social context	Individualistic re-interpretation of Māori narratives, loss of connection pertaining to Iho Matua (Māori philosophy). Cultural misappropriation
Techniques	Tā Kupenga used in construction of garments and kete, assortment of knots (here) now used in tukutuku, poka (shaping wefts) became unimportant drawstring ties now used.	Work not cast off (tapiki) customarily viewed as unfinished work
Tikanga		Mass migration from rural to urban areas saw movement from collective practitioners (Hapū, Iwi) to individual practitioners of art
Te Wao Nui ā-Tāne	1975 – Waitangi Tribunal established Wai 262 Treaty Claim	Access to traditional materials limited affecting practice of kaitiakitanga

Mass Migration and Māori Political and Cultural Renaissance

One of the socio-historical processes that impacted the art of Māori weaving in the period of Te Ao Hurihuri was the mass migration from rural to urban locations. Graph 1 below shows the mass increase of Māori migrating to urban areas over the period of 1926 to 1986.

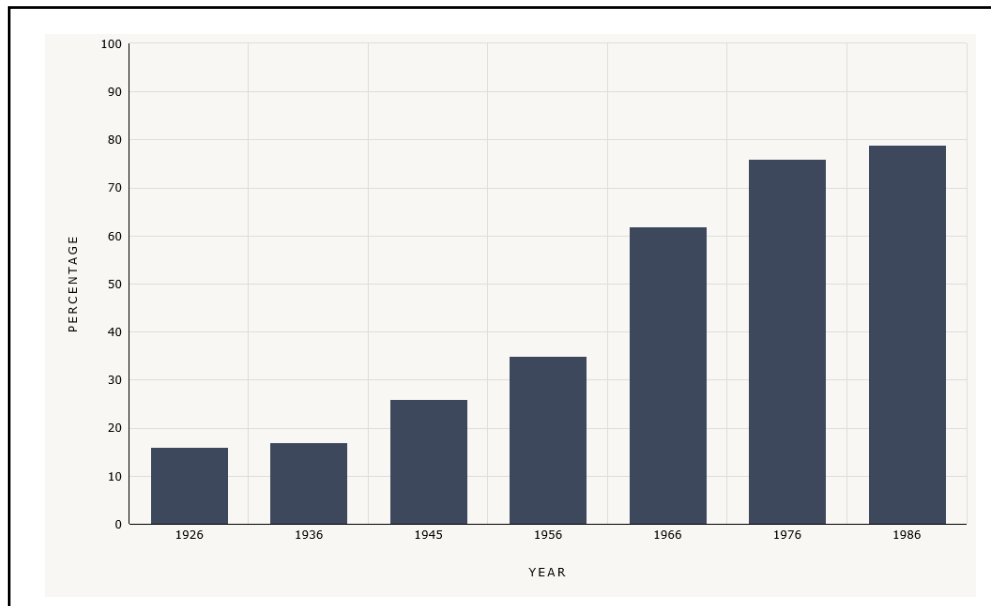


Figure 1: Māori Migration from 1926-1986. From <http://teara.govt.nz/en/graph/3571/maori-urbanisation>.

The Māori Cultural Renaissance, in part, was driven by the consequences of mass migration. In 1965, “nearly two thirds of Māori lived in rural areas. By 2006, 84.4 percent of Māori lived in urban areas” (Consedine, 2007. p.2). Māori were encouraged by government initiatives to move from tribally structured communities to the cities. Provision of housing, work and assistance in adapting to a new life were offered. The rural areas became depopulated.

According to Royal (2015), “urbanisation brought major change to the Māori world. Older tribal constructs lost influence, and Māori residing in urban areas became educated in western institutions” (p.5). Policies created by the New Zealand government to ensure assimilation caused dissent amongst a number of Māori and were the catalyst to Māori protest (Belich, 2001), thus “assimilation and later integration sought to socialise Māori into the modern urbanised world and the social and economic life of the nation” (Harris, 2004, p.15). A collective belief system and practice such as those of the customary *kāhui kairaranga*

(collective of weavers) had changed to focus on adapting to new ways of living appropriate to urban life. According to Mead (1997),

...it marked a change in social and cultural composition and function. The production of weaving was neglected or highly curtailed with the possible exception of a few districts, this including Rotorua where souvenirs were produced for the tourist trade and piupiu made as part of stage and guiding costume. These regions however also deserted many of the tikanga that were part of its structure (as cited in Turi-Tiakitai (2015), p.36).

These policies and reforms that were an edict from the New Zealand government. They had a significant impact on the kairaranga within contemporary society, as they moved away from their traditional roots from being ahikā (continuous occupation) to being rāwaho (a person who operates from outside their traditional roots) through resettlement within urban contexts. For kairaranga, this urbanisation was challenging. It required maintaining their artform in a new environment and coping with social isolation from their kāhui kairaranga.

Te Ao Hurihuri was a time of decolonisation and transformation for Māori communities across the country. Anderson, Binney, and Harris (2015), cite the issues of the 1970s and the subsequent Māori response,

Rising anger and frustration about the plight of Māori lands, culture and language was voiced in particular by the emerging Māori activist collective, Nga Tamatoa, who advocated immediate and direct action to address the problems Māori faced. They signalled that careful negotiation between Māori organisations and government agencies, supported by polite petitions and remits, would no longer be enough for a new generation of disaffected rangatahi recently come-of-age. Rather, they would refresh the relevance of familiar grievances, applying theories of race and racism to Māori experience, and hold New Zealand's history of colonisation to account for the ailments of the contemporary Māori world (p.358).

Ngā Tamatoa, a group of young Māori during the 1970s were instrumental in the activation of the Māori revival – promoting Māori rights, racial discrimination, and injustices perpetrated by the New Zealand government (Walker 1990, Webster 1998, Metge 1976). This group advocated for the right to have te reo Māori taught in schools. At the time the English language was a necessity for urban living and workplaces and urban schools did not accommodate Māori language speakers. However, although a few maintained speaking te reo Māori within their homes, the numbers declined drastically. It is stated that,

By the 1980s fewer than 20% of Māori knew enough te reo to be regarded as native speakers...Some urbanised Māori people became alienated from their language and culture. Others maintained contact with their original communities, returning for important hui (meetings) and tangihanga (funerals), or allowing the kaumātua at home to adopt or

care for their children. From the 1970s many Māori people reasserted their identity as Māori. An emphasis on the language as an integral part of Māori culture was central to this identity. Māori leaders were increasingly recognising the danger that the Māori language would be lost. New groups with a commitment to strengthening Māori culture and language emerged in the cities (Ministry of Culture and Heritage, 2020. p.2).

In the report of the 1986 Waitangi Tribunal Te Reo Māori claim (WAI 11), leaders such as Tā Hemi Henare (of Ngāpuhi and Ngāti Whātua descent), explains the importance of te reo Māori, “...the language is the core of our Maori [sic] culture and mana. Ko te reo te mauri o te mana Maori [sic] (The language is the life force of the mana Maori [sic]). If the language dies, as some predict, what do we have left to us? Then, I ask our own people who are we? (Waitangi Tribunal, 1986. p. 34).

In response to the threat of the decline of te reo Māori, the first Te Kōhanga Reo (Māori language preschool), was opened in 1982. The harakeke (flax) is used as a metaphor to explain the development of a child. The close relationships between Māori and the harakeke is voiced by Reedy (2000),

The development of the child is likened to the weaving of the whariki. There are the warp and the weft. The warp is the whenu, the four dimensions of the child's personality: hinen-garo (mind and intellectual power), tinana (physical body), wairua (spiritual self), and whatumanawa (emotional self). The weft is the aho...that form the unique pattern of each child's personality. The important cross threads are mana-atua (he whakamana i te mokopuna i roto i tana mana-atua, developing the child's sense of his/her own godliness/sacredness); mana-tangata (....building a sense of humaneness); mana-reo (....developing communicative competence in Maori language to enhance self-confidence); mana-whenua (...developing a sense of identity through association with his/her mountains, rivers, forests and lands); mana-aoturoa (open-ing the child's sense of exploration of the world) (p. 159).

The national Kōhanga Reo Trust was established to give whānau groups the opportunity to establish and run their own kōhanga. Māori then moved to establish a kura that would be appropriate and meet the learning needs of children after completing kōhanga reo. In 1985 the first kura kaupapa Māori (primary school operating under Māori custom and using Māori as the medium of instruction) was opened in Auckland (Tocker, 2015). In 1989 kura kaupapa were recognised through the legislation of the 1989 Education Amendment Act (Section 155) and received government funding as designated character schools.

Many of the leaders who drove the Māori renaissance were kaitiaki (guardians) of the land, of te reo Māori and of tikanga (protocol). A remarkable contributor to this era of protest and

reform was Dame Whina Cooper of Te Rarawa descent. Her contributions to the cultural renaissance included strengthening the political voice of Māori land losses, by acting as a pan-tribal leader for urbanised Māori. She was also a foundation president of the Māori Women's Welfare League, an organisation that spearheaded the improvement of living conditions for Māori who had moved to the cities. Her leadership of courage and endurance shown in the 1975 hīkoi (land march) from Te Hāpua to Parliament Buildings in Wellington (King, 1983).

Urban marae

Māori who had migrated to the urban areas saw the need to establish their own marae in the cities. The disconnection from communal structures such as marae³ and a communal way of living, drove the establishment of urban marae. Tribal and pan-tribal associations were formed to support the building of these powerful symbols of Māori identity (King, 1992).

An example of an urban marae is Mataatua marae located in Rotorua. During the late 1950s and early 1960s, a movement was initiated by the Tūhoe people for the Māori Land Court to set aside an area of land for a marae reservation in Rotorua. The area now called the Mataatua Marae was made available by the original owners, Ngāti Whakaeue, a branch of the Te Arawa tribe.



Figure 2: Mataatua Marae, Rotorua. From <http://www.ngaituhoe.com/Folders/NgaMarae.html>

By 1969, the marae had become a centre for the 250 families of Mataatua descent who resided

³ A courtyard – the open area in front of the *wharenui*, where formal greetings and discussions take place. Often also used to include the complex of buildings around the *marae*.

in Rotorua. Likewise, Te Tirahou Marae was completed in 1973 in Panmure, Auckland. This marae also became a place of shelter for many young Tūhoe who had moved to Auckland looking for work (McGarvey, 2005).



Figure 3: Te Tirahou Marae, Auckland. From <http://www.ngaituhoe.com/Folders/NgaMarae.html>)

The development of urban marae is marked by dynamic changes in their organisational base. Traditional, kin-based marae were supplemented by church-based marae, secular, pan-tribal marae, and teaching-based campus marae at secondary schools and tertiary institutions. Marae built in urban spaces, provided a place for a Māori way of being and knowing through re-connecting to the practice of deep-rooted core values. Mead (1975) stated that,

...in the Maori [sic] case art pervades the whole culture and is enmeshed in every part of it. The important point, however, is that a chief and his tribesmen were willing to make great sacrifices economically in order to gain something of social, artistic and ritual importance... A structure such as a decorated house or storehouse involved everyone in the group. There can be no doubt, therefore, that art was important in the culture. Its importance was not only manifest in such prestige structures as houses and war canoes, but also in a wide variety of artifacts ranging from cloaks, to weapons, fishhooks and bird snares (pp. 174-5).

The visual representations of ngā atua (deities), tipua (demi-gods) and tīpuna (ancestors) depicted in marae carvings, paintings or raranga, serve to remind us of the continuance of inherent spiritual relationships with our ancestors, thus maintaining who we are and where we come from. One of the challenges of pan-tribal urban marae was to carve or weave new visual representations and visual communications of whakapapa (genealogy) and narratives that either espoused the connections of the pan group or new narratives of affiliation aspirations.

Te Wharehuia Milroy, (2008) expresses issues arising through the urban drift.

As a consequence of John Rangihau's concerns about Tūhoe young people moving into the urban areas and beginning to lose their identity, he began to set up wānanga. Modernity was beginning to assume a large part of their personalities. A new type of personality was subsuming the tribal self (p 185).

In 1992 Te Kākano o te Aroha Church-Marae was opened in Lower Hutt. The marae's foundation arose out of a relationship that developed between the Tūhoe prophet Rua Kenana and the Presbyterian missionary John Laughton. It was a pan-tribal marae, initially under Tūhoe kawa (customs). It provided a space where young people could go and learn te reo Māori and tikanga within the city. At the invitation of Erenora Puketapu-Hetet, five women (including myself) from Te Kākano o te Aroha went to learn the art of Māori weaving. Erenora expressed to the group, that it would be her way of giving back to Tūhoe Iwi. In 1959, a rōpū (group) of women from Waikaremoana had supported in the weaving of tukutuku panels and whāriki for her new wharehau (meeting house), Arohanui ki te Tāngata (Peace to All Men). The whakapapa (genealogical links) to the family of Waiwhetu marae woven into the practice of whanaungatanga. Erenora returned the koha (gift) of the knowledge and practice of raranga and tukutuku that had been shared with her people of Te Atiawa. I witnessed, as a taura (student) the value and mana (integrity) of reciprocity in action.



Figure 4: Kāhui kairaranga weaving at Te Kākano o te Aroha Church-Marae, (1993). (From left: Te Ratana, E. Te Ratana, R. Maangi, B.). [Presbyterian Research Centre \(recollect.co.nz\)](http://PresbyterianResearchCentre(recollect.co.nz))

In 1993, the five women returned to Te Kākano o te Aroha marae to run Māori weaving wānanga open to the community of Lower Hutt. One of the problems in the running of the wānanga was access to harakeke in the city. Women were either travelling long distances to

remote areas or totally reliant on permission to gather poor quality harakeke on what was then called ‘council land.’

In the cities, life was fixed on gaining full-time work in diverse industries that provided income to meet financial commitments (Meredith, 2000). Living within the tribal structure, kairaranga work was valued and respected, ensuring other whānau members took responsibility for taking care of the needs of the kairaranga. Walker (1979) states that, “urban living meant coping without kaumātua – elders and teachers, grandparents, and minders of the children” (p.38). Kaumātua were considered the ultimate teachers of Māori values and principals, te reo, tikanga and history (Hemara 2000). Leaving rural areas also meant leaving an abundance of traditional materials provided by te wao nui ā Tāne (the great forest of Tāne). Time to commit to raranga, whatu, tāniko and tukutuku became a significant issue. Accommodating change as, “the need arose for new ways in which to maintain the traditions of the past, and the vigour of Māori culture was such that Māori were able to incorporate old traditions into new environments” (Metge, 1964, p. 255).

New manufactured or synthetic materials were utilised to adorn the urban marae because they were easily accessed. These materials were highly favoured as there was little or no need to apply time-consuming customary preparation and weaving processes. In tukutuku panelling, synthetic fibres such as ribbon, vinylon and leather strips replaced the traditional materials of kiekie (pandanaceae, *freycinetia banksia*), pīngao (golden sedge, *desmoschoenus spiralis*) and harakeke (*phormium tenax/flax*). In some instances, excursions to tribal areas to access the traditional materials required also proved costly. Panoho (2015) discusses the issues faced in the revival of new buildings initiated and managed by Sir Apirana Ngata,

Although initially subsidized by government and Ngāti Porou interests, they were burdensome fiscal propositions for any community to take on. They involved building compliance with government regulations, very expensive...Successful completion of these where demanded flexible, determined communities that could sustain repeated phases of fundraising (p.188).

Employment Programmes

In the late 1970s during the recession, many different employment assistance initiatives and training schemes were developed in response to unemployment throughout Aotearoa. In 1980 PEP (Project Employment Programmes) were run by the then New Zealand government to

provide short-term employment to minimise the risk of people suffering long term unemployment. Programmes were also established for Māori school leavers. The Department of Maori [sic] Affairs, 1983, states that activities ranged from, “Traditional carving, weaving, language and arts through contemporary basic skills tuition in carpentry, horticulture, cooking, homecraft and childcare to the more esoteric teachings of Maori thought and philosophy, religion and tribal lore” (as cited in Sisson, 1993, p 103).

In 1987, MAccess - Māori Access courses were run by the Department of Māori Affairs (Administrators of Māori Land and Welfare) for those who did not have the skills required in the labour market (Gill, 1989). These collective groups of weavers were responsible for completing tukutuku panels and whāriki (woven mats) that adorn our urban marae.

Another significant contributor who spearheaded the Māori renaissance in the revitalisation of Māori language and culture in the late 1970s and early 1980s was Te Kumeroa Ngoingoi (affectionately known as Ngoi) Pewhairangi,

Having supported the establishment of the Tauira Arts and Craft Centre in Tokomaru Bay, which encouraged the community to draw upon their talented people to teach various mediums of art, Ngoi had a model from which to advise other communities on cottage industries. While Ngoi worked for the National Council of Adult Education, she developed several programmes that mobilised Māori women in particular. The Tauira Arts and Craft Centre brought her local community together, and she was able, alongside her husband, Ben, to teach people the art of weaving (Ka'ai, 2018. p. 94).

Her passion for weaving permeated throughout her teaching of weaving. Further contributions to the Māori resurgence was her involvement as a foundation member in the establishment of the Council for Māori and Pacific Arts and as an advocate for the establishment of Aotearoa Moana Nui a Kiwa Weavers (Ka'ai, 2018). A respected woman from Te Whānau a Ruataupare, Ngāti Porou on the East Coast, Ngoi was a driving force involved in the establishment of:

- Tū Tangata, a scheme to connect young people at risk to their iwi;
- Kōhanga reo movement; and
- Te Ataarangi programme teaching Māori to adults; Māori Arts and Crafts.

Ngoi Pewhairangi was also a prolific composer of waiata (Karetu, 1995).

Wānanga, community run art-based programmes/projects “offered a powerful tool for the revitalisation of small communities” (Neich, 1996. p 113). A wānanga held at Uwhiarae Marae,

Ruatāhuna, under the tutelage of Te Kirihou Temara, aided in the revival of Māori weaving and the return of the kāhui kairaranga (collective of weavers) to Ruatāhuna. Te Kirihou Temara was a highly respected woman well versed in many aspects of Māori lore pertaining to Tūhoe: te reo, whakapapa, hītori, tikanga, waiata, karanga, karakia and raranga. A composer of waiata moteatea (traditional chants), manawawera (type of haka), waiata-ā-ringa (action songs), and waiata for tamariki, mokopuna. She was a strong supporter of Te Ataarangi, a programme which aimed to revitalize the Māori language in 1970. Dr Kāterina Mataira and Ngoingoi Pewhairangi trained fluent speakers in the implementation of coloured plastic cuisenaire rods (termed rākau in Māori) to teach adults to speak te reo Māori (Higgins & Keane, 2013). Her depth of knowledge pertaining to Māori philosophy and tikanga was profound (some of which is shared in this exegesis). She always took the opportunity to share with others her experiences of tikanga, intent on creating an understanding of Māori values and beliefs. Like Whina Cooper and Ngoingoi Pewhairangi, Te Kirihou was a cultural practitioner of the traditions of Ngāi Māori intent on working towards the survival of Te Ao Māori.

Hutia te rito (*Preservation of the harakeke*)

Another contributor of significance to the revival and strengthening of Māori Weaving was Renee Orchiston. The restoration of harakeke plants has enabled the weaver to produce kete, kete whakairo, whāriki, piupiu and kākahu with quality harakeke. In the 1950's Renee Orchiston of Gisborne was an admirer of the art of raranga. As she sat observing kairaranga weave, she became aware of the poor quality of the flax fibre that was being used. According to Pendergrast, (1987) this was due to the neglect of pa harakeke during the beginning of the urban migration. Orchiston then set about visiting marae throughout the North Island of Aotearoa to converse with people about the recovery of good quality harakeke. Riley, 2004 comments that,

She was given plants and began to distribute these freely; spending time searching remote areas that people remembered had a clump or two of harakeke. These were special pa harakeke as outlined previously, plantings of valuable cultivars collected and planted by Maori for their use near to their pa. The 'Orchiston collection' is now in the care of Landcare Research- Manaaki Whenua and has been distributed to other areas for use in weaving (p. 13).

The original names of each variety of harakeke and their specific uses were then documented by Orchiston by Māori. In 1987, the Renee Orchiston Collection catalogue documenting

characteristics and uses of fifty varieties of flax was made available to weavers. It is a valuable resource in that, it assists weavers to select the appropriate variety of harakeke for the weaving of kete, whāriki and whatu work and provides the original Māori names for each of the varieties of harakeke. Through the work of Orchiston, weavers are able to teach the traditional names and uses of harakeke.

Māori art organisations

Māori art organisations were formed from the early 1970s to foster the revival of weaving. Examples of these organisations include Ngā Puna Waihanga (1973), the Māori and South Pacific Arts Council also known as MASPAC (1978), who then established Aotearoa Moananui a Kiwa Weavers (1983). Māori were completely engaged in reclaiming and reviving traditions of art, cultural forms, and ceremonies. With a restructuring of the Māori and South Pacific Arts Council and the establishment of Te Waka Toi under the authority of Creative New Zealand in 1994, the government took the opportunity to downsize and decrease funding to this sector (Mead, 1996b). In 1995, Toi Māori Aotearoa was then established,

...mandated by its Māori art committees to act in the best interests of the whole field of Māori art. It has a concern for the integrity of Māori art, that is to maintaining its basic wairua, or its essential Māori quality (Mead, 1996a, p.2).

Toi Māori Aotearoa, in order to maintain the integrity of Māori art, made the decision to reclaim control and move away from Government constructs. The organisation then became an umbrella organisation for the promotion of Māori art and artists and an agency providing artists with avenues for publication, exhibitions, performances, and promotions.

The celebrated *Te Māori Exhibition* in 1984 showcased Māori art on the world scene as an exhibition that featured traditional Māori artwork. It was the first time in history that Māori were actively involved in the negotiations for an international exhibition; the first time that Māori made the decisions about what and how it would be done. Mane-Wheoki (1995) reflects on the popularity of the Te Māori Exhibition;

The keen public interest in *Te Maori* [sic] is reflected in the official attendance figures. Some 621,000 people visited the exhibition in the United States. On its triumphant tour of New Zealand under the title of Te Hokinga Mai 'the return home' in 1986 and 1987, an

unprecedented museum attendance was recorded. An astonishing 917,500 people, Maori [sic] and Pakeha-a figure equivalent to well over a quarter of the nation's population, and more than double the Maori population-visited the exhibition in New Zealand (pp.3-4).

It was described as an outstanding and ground-breaking exhibition that changed the status of Māori art worldwide and more specifically, in our own backyard where it had been treated as “little art of no consequence” (Mead, 1986. p. 11). What is also highlighted is the fact that the associated cultural norms of Māoridom – the rituals and ceremonies such as dawn ceremonies with karakia, were also experienced by other cultures, and so the experience was one of significance and impressionable, leaving an indelible footprint on the mind of the viewer. Although the presence of Māori weaving was absent from Te Māori, the researcher recognises the fact that this exhibition conscientised the world to Māori Art.

In 1994, the Māori and South Pacific Arts Council adopted the new organisational name of *Te Roopu Raranga Whatu o Aotearoa*. This organisation has also played a crucial role in the revival of the woven arts (McRae-Tarei, 2013). This kāhui kairaranga (collective of weavers) were instrumental in reviving interest in the art of Māori weaving. Their commitment and passion for weaving led to an increase of publications and exhibitions at national and international level. These are women who have nurtured, developed and maintained the techniques of raranga, whatu and taniko, spanning both traditional and contemporary contexts in the development of Māori weaving. Turi-Tiakitai, (2015) recalls,

TRWoA has always been led by strong women. Waana Davis addressing the gathering at the opening of the ‘E ngā uri whakatupu’ exhibition at Waikato Museum recalled how Emily Schuster and Digger Te Kanawa were not hesitant to rebuke the leaders of the highly acclaimed milestone 1983-87 exhibition ‘Te Māori’ for its total absence of weaving and women’s arts. They responded in 1986 with works in the ‘Amokura’ exhibition that toured across UK and Europe and the ‘Te Pūāwaitanga’ exhibition of 1987 of purely weaving works that began in Christchurch before travelling to Rotorua and Auckland. A third exhibition in Rotorua followed in 1989-90 displaying contemporary pieces and ‘new directions’ (Brown, 1993, p.44). When Te Papa⁴ was then asked to take an exhibition to Australia in 2000 on the coat tails of the ‘Te Māori’ exhibition they ensured that they did not repeat their mistake (pp. 47-48).

Instrumental in the conscientization of people throughout the world (inclusive of Māori) to the value of the art of Māori weaving were exhibitions held showcasing traditional and contemporary raranga, whatu, tukutuku and tātiko during Te Ao Hurihuri period. In 1993 a

⁴ Te Papa Tongarewa – Museum of New Zealand

kāhui kairaranga presented an exhibition of whatu, raranga and tāniko called *Pū Manawa* (heart, source of inspiration). It showcased the artforms of whatu, raranga and tāniko and celebrated the achievements of the women who wove them. Tamati-Quennell (1993) explains that in the context of the exhibition, the relationship between the awhi rito or matua (parent) are the weavers (assumed to be the master weavers who wove for the exhibition) and the rito (young shoot) references those working in the area of contemporary art, is maintained by the “philosophy and cultural language of weaving and its practice” (p 7). In 2004 Toi Māori, *The Eternal Thread - Te Aho Mutunga Kore* exhibition opened in Pataka Museum, Porirua and toured the United States for three years. The exhibition returned to New Zealand for the closing ceremony in 2007 at the Christchurch Art Gallery. The show featured both traditional and contemporary work of extraordinary Māori weavers. Kākahu, whāriki, tāniko, tukutuku, piupiu (skirts made of flax) and kete (baskets) were showcased to the world (Evans and Ngarimu, 2005). The exhibition highlighted the journey of Māori weaving development and reinvention of the art form in recent years.

In the year 2020, *Toi Tū, Toi Ora* a Contemporary Māori Art exhibition opened in Auckland. The exhibition presents artwork by more than one hundred artists voyaging over 70 years. A huge undertaking for the curator, Nigel Borrell. All forms of contemporary Māori Art are present. Toi tū represents contemporary Māori Art standing tall and toi ora is about strengthening knowledge that empowers Māori and Indigenous ways of knowing ([Auckland Art Gallery](#)).

Formal Qualifications

Rangi Hetet (a renowned Master carver) and Erenora Puketapu-Hetet (an equally renowned Master weaver) made major contributions to the Māori cultural renaissance. Both were responsible for marae training programmes that taught whakairo and raranga in the Wellington area since the 1990s. Tukutuku panels were woven at Wainuiomata Marae, by a new generation of weavers and carvers taught by Rangi and Erenora. In 1994, I attended a training course with Te Whānau Paneke working in association with the Open Polytechnic, Lower Hutt, to gain formal qualifications in raranga. Erenora as an advocate for the survival of the traditional art form of raranga, whatu, tukutuku and tāniko, grounded trainees in the traditional practices and materials of our tīpuna. Encouragement and guidance were also given if one wished to pursue

exploration of new materials. At this time, I was living with my husband and three children in Wellington. We would return to Waiohau in the Bay of Plenty for tangihanga (funeral) and important occasions. Moving home was not an option as there were no jobs for my husband and I. With a passion to continue learning raranga, and the convenience of learning where I resided, I continued to attend the weaving programme. In 1994 I visited home and mentioned to a kaumātua (elderly woman) that I was enrolled on a weaving programme to get a qualification. The response was “kare e tika e moko, hoki mai koe ki te wa kaina (It’s not right, come home)” (P. Ward, personal communication, 1994, Waiohau).

Whaea Matekino Lawless, QSM (Queens Service Medal) of Ngāti Maniapoto, Ngāti Pikiao and Whawhakia descent has been an advocate for the maintenance of a legacy of raranga traditions spanning the Te Ao Hurihuri period. Whaea Matekino says,

...by breaking the knowledge down into standards, it loses the holistic nature of the art. Students could pass the standard but have little or no understanding of the wairua or tikanga required. It becomes less of a taonga and more of a mere commodity (as cited in Turi-Tiakitai, 2015, p. 54).

The kaumatua opposition to my wish to attain qualifications in raranga was probably grounded in the same reasoning. On completion of the course I was encouraged by Erenora to tutor raranga workshops in the community under the umbrella of Te Awakairangi Regional Arts Council. The prospect of earning a living from doing what I loved and its locality (i.e. residing in an urban area) outweighed the advice/instructions of my elder.

The Establishment of Wānanga

Māori celebrated being Māori and turned towards finding ways of becoming self-sufficient and independent from the State. Māori sought tino rangatiratanga (sovereignty), to move away from being dominated by others and have more control over Māori resources (Durie, 2001). There was strong advocacy for more Māori language schooling. This was strengthened by the fact that,

From the late 1970s and early 1980s there was an increase in Māori studies activities within the tertiary sector. Universities and teacher’s colleges began to create Māori studies departments, with language and culture being part of the teaching programme. This new growth in the Māori tertiary sector eventually saw the establishment of wānanga (Matamua, 2006, p. 72).

Te Whare Wānanga o Awanuiārangi, Te Wānanga o Raukawa and Te Wānanga o Aotearoa provided alternative training and education in a wānanga context to those whose needs were not being met by the mainstream education system. In 1990, as a response to Māori protest, the Education Amendment Act became legislation and saw the establishment of Wānanga,

... a wananga is characterised by teaching and research that maintains, advances, and disseminates knowledge and develops intellectual independence, and assists the application of knowledge regarding ahuatanga Maori (Maori tradition) according to tikanga Maori (Maori custom) (Education Act 1989).

All three wānanga were already running programmes. Te Wānanga o Raukawa in 1981 with the support of three local iwi, Te Āti Awa, Ngāti Raukawa and Ngāti Toarangatira; Te Wānanga o Aotearoa affiliated to Ngāti Maniapoto emerged in 1983; and Te Whare o Awanuiārangi supported by Ngāti Awa in 1992. In 1998, the three wānanga filed a Treaty claim as they believed their funding levels were less than other tertiary establishments such as universities, polytechnics and colleges of education. WAI718, a Waitangi Tribunal Report produced in 1999, found that Crown tertiary education policies had disadvantaged all three wānanga placing their operations at risk. The report noted, “it is clear that te reo and matauranga Maori [sic] are taonga. It is also clear that the three wananga are playing an important role in studying, transmitting and preserving these taonga” (Waitangi Tribunal, 1999. p. xii).

O-Tāwhao Marae was built at Te Awamutu College in 1985. Rongo Wetere responded to the issue of young Māori being expelled from a mainstream education system by offering alternative educational learning systems on marae facilities based at the College.

The early 1980's was a time of rapid change for Māori with widespread redundancies, employment law reform, constriction of the labour market, high unemployment and high levels of school failure for Māori children. These ongoing social and economic inequalities saw the emergence of a growing number of Māori organisations protesting for change. The voice for Māori rights was ringing out loud and clear from advocates within the academic sector. The Government was slowly starting to reform the education system, and Te Kohanga Reo movement was growing strong. It was in this climate of change that the story of Te Wānanga o Aotearoa began (Scribe Ltd et al., 2005. p.7).

Te Wānanga o Aotearoa (TWoA) has provided raranga programmes since 1983. Raranga and whakairo were initially started under the Waipa Kokiri Arts Centre, which was a Private Training Establishment. This was the beginning of what was to become Te Wānanga o

Aotearoa, one of the largest tertiary education providers in Aotearoa. During the induction process of new employees to TWoA one would have to attend an induction program at Otawhāo for a couple of days. One would be ingrained from day one into the history, and the kaupapa (purpose, vision and values).



Figure 5: Image of Marie Panapa, (2016). From Te Wānanga o Aotearoa (www.twoa.ac.nz)

Marie Panapa or Aunty Ma would be one of the people overseeing the induction of new staff. She was the matriarch of the Wānanga, a formidable woman and by the time you left the induction programme one was definitely inspired and committed to make contributions of consequence, to make a difference in supporting whānau in learning. A motivational speaker who expected nothing less than full commitment to the positions (we) kaiako (tutor, teacher) had been appointed to. Aunty Ma remained heavily involved in TWOA and was on the governing body, Te Mana Whakahaere for eight years. She spoke often about the many challenges faced since the inception of O-Tāwhāo Marae, but then inspired people to face the challenges and seek resolution for the betterment of the people,

Through the continuum of challenges that at times seemed unrelenting Te Wānanga o Aotearoa has overcome adversity through the diligence and commitment of dedicated and highly qualified staff and caring leadership. The benefits for wānanga have become the benefits of opportunity for all communities of Aotearoa, New Zealand (Te Wānanga o Aotearoa, 2016).
(<https://www.twoa.ac.nz/Hononga-Stay-Connected/News-Events/2016/11/22/Haere-ra-Aunty-Ma>).

As a kaiako responsible for the transmission of mātauranga Māori (Māori knowledge) pertaining to Te Wharepora (House of Weaving) since 2004, one of the initial concerns as a

kaiako was the evident lack of fluent speakers or second language speakers of te reo Māori. It became crucial as a kaiako of Māori weaving to insist and support the learning and use of appropriate Māori words and terms used in raranga. Weiner (1985) as cited in MacAulay and Waru-Te Rewiri (1996) provides the importance of a specific language pertaining to the artform.

Similar oscillations between ritual behaviour and realism surround the numerous tasks associated with the conversion of flax into weaving. This duality also extends to specialized vocabulary with its shared pragmatic and spiritual meanings. Words derived from kakahu or kahu, cloak, generate a series of sacred analogues such as kahu, the membrane surrounding the foetus, where kahu the birth house, whakakahu the person who cuts the umbilical cord, and kahukahu as the essence of a human being or the spirit of a deceased ancestor (Weiner, 1985: 215).

Although Weiner (1985) refers to kākahu, this is a specialised language applicable in raranga, tāniko and tukutuku. Other examples are te aho tapu, (sacred first line - the first line in weaving that sets the rest of the pattern). This line is usually carried out by the kairaranga in solitude so that she is focused, no distractions to complete this task without making a mistake. Rose Pere (1994) also expresses how Māori words often have both a sacred or spiritual meaning and an everyday translation. Just as there is a specialised language of science, so too is the language of raranga.

WAI 262 Claim

The Waitangi Tribunal was established in 1975 to address recognised breaches of the Treaty of Waitangi and became a forum for the expression of much Māori protest and anger over the impact of colonisation. The WAI262 claim was lodged by six tribes on 9 October 1991 for recognition, protection and preservation of the cultural and intellectual heritage rights concerning Indigenous flora and fauna. The safeguarding of traditional knowledge, customs and practices related to that flora and fauna. The restrictions of access to native plants and animal life threatened the survival of the knowledge and skills of whatu, raranga, and tukutuku, in their traditional forms. The tribes were Ngāti Kuri, Ngāti Wai, Te Rarawa, Ngāti Kahungunu, Ngāti Porou and Ngāti Koata.

Te Hāpua Traditional Arts and Crafts Trust was a collective of kairaranga that wove kete, whāriki, piupiu and poi (a light ball on a string of varying length which is swung or twirled

rhythmically to sung accompaniment) to provide an income for the women of Te Hāpua for a number of years. The retention of traditional knowledge and skills had also been an outcome of the work of this collective of weavers. However, Government restrictions on the harvesting of native flora such as pīngao, kiekie, houhere (lacebark, *hoheria populnea*), raupō (*typha orientalis*) and kākaho (*cortaderia richardii*) hindered the continuance of the work of the Trust (Sutherland et al., 2011). As Puketapu-Hetet (2000) states, “weavers have had to contend with a much more complex world and conflicting values” (p.25). The recommendations of the Waitangi Tribunal in response to the WAI 262 claim were,

...a new approach to conservation management, incorporating mātauranga Māori into decision-making and reconciling any differences between kaitiakitanga and the Western preservationist approach. Conservation outcomes will be enhanced while protecting and supporting mātauranga Māori. This would be a win-win-win result for the Crown, iwi, and the environment (Waitangi Tribunal, 2011 pp. 706-7).

This meant that the practice of core Māori cultural values was a legal requirement. The obligation of iwi and hapū to act as kaitiaki towards taonga (treasures) like traditional knowledge, artistic and cultural works, important places, and flora and fauna was supported. But this was not necessarily guaranteed, as governance still remained in the hands of government. The work of the original claimants of WAI262 was well-known to iwi throughout Aotearoa.

Te Urewera

Te Urewera lies between the Bay of Plenty and Hawke's Bay in the North Island and is the homeland of Tūhoe people. “Te Urewera is ancient and enduring, a fortress of nature, alive with history; its scenery is abundant with mystery, adventure, and remote beauty. Te Urewera is a place of spiritual value, with its own mana and mauri” (Geddis & Ruru, 2019, n.p).



Figure 6: Toi (*cordyline indivisa*). Traditional weaving material. (2000). Te Urewera [Photo taken from road to Maungapohatu]. Temara family collection. Reprinted with permission.

Te Urewera is the source of spiritual and physical sustenance for the people who live there and has for many years provided the *kāhui kairaranga* with traditional materials necessary for the maintenance of a customary practice: traditional dyeing; tree bark, *paru* (mud), *rau* (leaves), materials; *harakeke* (flax), *kiekie* (*freycinetia banksii*), *hoheria* (*lace bark*), *neinei* (*dracophyllum latifolium*), *ti kouka*, (cabbage tree), *kākaho* (*cortaderia*), *toi* (*cordyline indivisa*) and *huruhuru* (bird feathers). Toi also referred to as mountain palm was used in the weaving of *mai* (rain capes) (Best, 1898).

Despite the value of Te Urewera to Tūhoe, unfortunately it has also been subject to the act of *raupatu*. In September 1865 martial law was declared in the eastern Bay of Plenty. The scorched earth policy⁵ was enforced. This forced Tūhoe into starvation and subsequently led to the confiscation of much of their lands. In 1916 Te Urewera was again invaded by armed police who shot and killed two people while arresting the Tūhoe prophet/religious leader Rua Kenana (Binney, 2009). In 2007 police arrested 18 people in raids linked to alleged weapon training camps in Rūātoki under the Terrorism Suppression Act 2002 (Kennan, 2008).

Significantly, in the same year negotiations between the Crown and Tūhoe were legislated in Te Urewera Act 2014,

Tūhoe and the Crown share the view that Te Urewera should have legal recognition in its own right, with the responsibilities for its care and conservation set out in the law of New Zealand. To this end, Tūhoe and the Crown have together taken a unique approach, as set out in this Act, to protecting Te Urewera in a way that reflects New Zealand's culture and

⁵ Crown forces destroyed food stores, crops and livestock at almost every village of note

values.... Te Urewera will have its own legislation, existing as a separate legal identity...It will be governed by Crown and Ngai Tuhoe [sic] nominees acting on its behalf (p.8).

The Act recognises that Te Urewera is, and has always been, the homeland of Tūhoe. Te Urewera is recognised in law as an identity and legal person in its own right. Tūhoe are the tangata whenua (host, people of the land) and kaitiaki of Te Urewera and the Te Urewera Board was appointed to represent the legal personality of Te Urewera and, to provide governance over Te Urewera. The passing of this Act has been “undoubtedly legally revolutionary here in Aotearoa New Zealand and on a world scale” (Ruru, 2014, p 1). Governance of Te Urewera will be underpinned by values and practices that ensure the development of relationships between people and the environment, which nurtures both. Values and a Tūhoe worldview include concepts such as *matemateāone*. Te Awekotuku and Nikora (2003), explain that “*matemateāone* [sic] is also about context; it is a living philosophy practiced by a living, dynamic community, in which the values sustain the people who continue the values” (p.22).

For *kāhui kairanga*, Te Urewera Act returns the capacity to continue our responsibilities and obligations of *matemateāone* in the role of transmission of Māori lore and knowledge in to the future. Because of its specific function, the Wharepora had rituals and ceremony giving meaning and purpose to the creative process and practice. These practices were ongoing throughout the entire process of weaving. It is not until we start to explore and experience *raranga* that we begin to comprehend the necessity for customary practice. Practices have been altered and processes diluted due to various influences and people have had to adjust to imposed changes and outside beliefs.

Conclusion

This chapter has discussed the impacts of the socio-historical processes of mass migration from rural to urban areas and the crucial role of urban Māori in the establishment of urban marae that continue to house Māori Art. Māori protest in response to assimilation policies and the loss of *te reo Māori*, which brought about the establishment of *kohanga reo* and *kura kaupapa*. The contributions of individuals and Māori art organisations in the revival of the traditional arts are presented, as are the view of Māori artists in the renaissance of Māori art forms and the role of the *kairaranga* to re-establish Māori weaving in urban communities. The establishment of *wānanga* (tertiary institutions) to sustain Māori art within a Māori context. The claims made to

the Waitangi Tribunal that saw Māori participation in governance roles in relation to what was previously called National Park Reserves. Women such as Dame Whina Cooper, Marie Panapa, Ngoi Pewhairangi and Te Kirihou Temara were Kairaranga (weavers of people and weavers of the Art of Weaving) who like many others placed their rākau firmly to the ground, committed to the sustainability of mātauranga Māori and Māori customary lore in Te Ao Hurihuri. The impacts of mass migration for kāhui kairaranga in the role of transmission within new sites brings to light the fact that the roots or traditional ways of working and knowing were affected by living away from tribal structures. The kairaranga, like other Māori artists adjusting to new materials, forms, language, protocols and individual aspirations of affiliation - a new way of knowing and doing. Creating artwork in response to living in a new society of social, economic and political difference.

Chapter 2: Te Ara ā Tāwhaki

Introduction

The purpose of this chapter is to discuss raranga, tukutuku, whatu and tāniko as a traditional artform. Te Ara ā Tāwhaki or the pathway to enlightenment refers to the exploration of mātauranga Māori through documented traditional narrative. Notions of the past are presented to provide relevancy to the practice of the kairaranga in the transmission of mātauranga Māori and tikanga in the year 2020. Mātauranga Māori embodies a Māori worldview, te reo Māori and tikanga originating from Māori ancestors. Many cultures relate through their creation stories how the universe came to be. Oral transmission was and still is an instrumental means of passing on these narratives that have the power to unite a people physically, mentally, and spiritually to the universe. Historically, the practice of raranga, tukutuku, whatu were underpinned by a specialised body of knowledge taught in the ancient house of weaving referred to as Te Wharepora. What is essential to highlight is the context in which the kairaranga existed, laying then the critical vantage point when examining the role of the kairaranga in Te Ao Hurihuri. The issues/sites of negotiation for Māori artists is also provided to give a sense of the issues faced by urban Māori.

The context set in this chapter provides validation to the ideas underpinning the selected methodologies, rationale and findings of this thesis which then informs the artefacts. The methodologies relevant to this study are articulated in this chapter.

Kaupapa Māori Rangahau and Ethics

This research will be located in a kaupapa Māori ideological framework/theory (philosophy of being Māori) as it will allow for an analysis of Māori knowledge from a Māori world view. Kaupapa Māori rangahau,

... is about building transformative outcomes for Māori through mātauranga Māori. Using the lens created by kaupapa Māori theory, mātauranga Māori becomes visible and accessible. Kaupapa Māori theory creates the space to allow a new set of lenses to view Māori knowledge forms (Doherty, 2012. p.23).

Kaupapa Māori ethics ensure research that is “culturally safe and is culturally relevant and appropriate” (Smith, 1999, p. 188). There are a several culturally specific ethical issues that

ensure that the rangahau (research) is carried out with ‘tika and pono’ or correctness and with integrity. Specific cultural concepts apply here such as:

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

(Adapted from Smith, 1999, p.120).

Indigenous Methodologies

In this context Indigenous methodologies are concerned with, “remembering past histories as well as envisioning possible futures, performing and affirming embodied cultural practices, and reclaiming traditional languages and social formations” (Grierson, 2009, pp. 7-8).

Cultural memory allows for the use of the most appropriate ways of doing things according to cultural traditions. It lies at the core of this approach to research. Indigenous research models and methodologies are a valid way of interpreting and analysing research data relevant to Indigenous communities (Kuokkanen, 2007; Smith, 1999). These models provide a culturally appropriate lens to interpret data.

The Rangihau Model

For example, the late John Te Rangianiwaniwa Rangihau from Ngāi Tūhoe, developed a diagrammatical model, which was designed originally to assist non-Māori to understand the Māori worldview more effectively (Ka'ai & Higgins, 2004). His model demonstrates the holistic nature of the Māori worldview and the inter-connectedness of Māori cultural concepts.

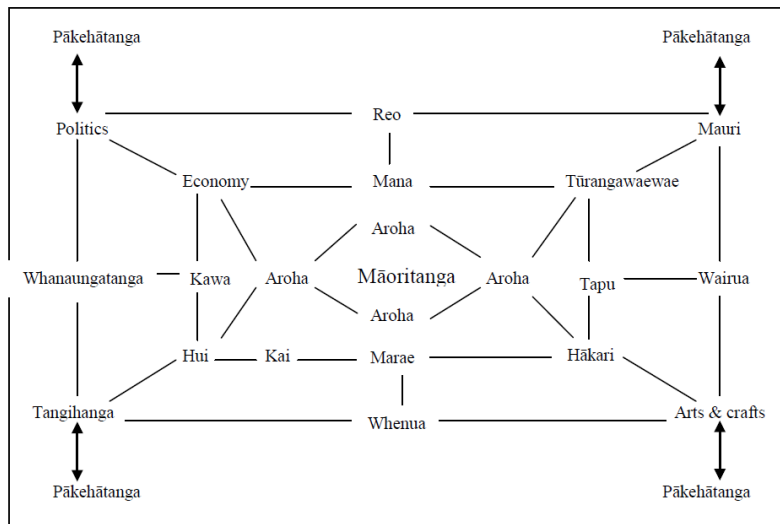


Figure 7: The Rangihau Conceptual Model. Adapted from *Ki te whaiao: An introduction to Māori culture and society* (p.16), by T. Ka'ai, J. Moorfield, M. Reilly, & S. Moseley, 2004, Auckland, New Zealand: Pearson Education. Adapted with permission.

Rangihau locates 'Māoritanga' at the centre of the model, a term which was coined in the 1970s to describe the Māori worldview. Ka'ai & Higgins also explain that by locating the Māori world in the heart of the model and Pākehātanga on the periphery, it portrays contact with the Pākehā world and reflects a culturally specific framework that will assist Pākehā to understand a Māori worldview. With the Māori world situated at the heart of Rangihau's model, the researcher can position their research within the model as everything is interlinked and based on a Māori worldview.

The placement of the cultural concepts in the model reflects primary relationships between the concepts. For example: the first layer/tier from the centre outward is AROHA (love, concern for others, sympathy, charity) which emphasises the notion that whānau/hapū/iwi (extended family/clan/tribe) are committed to the survival of their kinship group/s to ensure their identity as tangata whenua (the Indigenous people of the land) for future generations (Ka'ai, 2008. p 55).

Furthermore, the Māori values contained within the model, will then define and shape the research. Rangihau's model will inform this research by providing a framework and methodology in which to anchor the research. Raranga is located in the Arts and Crafts portal of the model, in the lower right-hand corner. Whilst the researchers own beliefs and values define and shape the approach to research a practice-based methodology is endorsed as knowledge through our own practising and learning experiences is gained (Adams, 2013). This position is also referred to as an 'insider' and explained by Costley et al., 2010,

As an insider, you are in a unique position to study a particular issue in depth and with special knowledge about that issue. Not only do you have your own insider knowledge, but you have easy access to people and information that can further enhance that

knowledge. You are in a prime position to investigate and make changes to a practice situation. You can make challenges to the status quo from an informed perspective (p.3).

As a weaver and teacher of Māori weaving in Te Ao Hurihuri, practice and learning experiences (informal and formal learning) have consolidated the knowledge passed on from a genealogical line of kairaranga. There are specific points of difference in thought and action that stem from a specialised body of knowledge (mātauranga Māori) and practice (an informed perspective to challenge the existing state of affairs as mentioned by Costley et al., (2010). While the “significance and context of knowledge is documented in the exegesis, a full understanding of it can only be obtained with reference to the taonga itself” (Candy, 2006, p. 1).

Another example an Indigenous model, is the Tienga Model (Ka‘ai-Mahuta, 2010) informed by the Rangihau Model to illustrate “the holistic nature of a Māori world-view” (p.20).

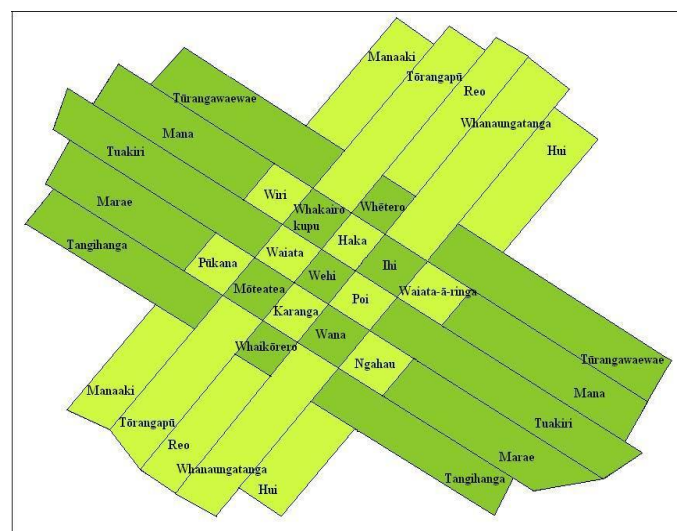


Figure 8: Tienga Model by: Ka‘ai-Mahuta, (2010). Adapted with permission

Ka‘ai-Mahuta advocates that Māori knowledge, history and traditions have been preserved in waiata as a form of oral transmission.

In raranga (Māori weaving), single whenu (strands) are woven together to create whāriki and kete. The Tienga model is relevant to the researcher as:

1. it demonstrates how the different concepts (whenu (strands)) are interwoven. Each concept guides the thinking and behaviour of a kairaranga in the art of Māori weaving. and;
2. permits and validates the analysis of Māori knowledge systems through waiata.

An example is, Hirini Melbourne, of Ngāi Tūhoe and Ngāti Kahungunu descent, and a member of Ngā Tamatoa made significant contributions through waiata (song) to the revival of Māori language and mātauranga Māori (Māori knowledge) in the period of Te Ao Huruhi. Ka'ai-Mahuta (2010) states that,

Waiata and haka can be linked to the archives of the Māori people, preserving important historical and cultural knowledge, and it is logical that in traditional Māori society these compositions would have acted as the 'newspapers', 'history books' and perhaps even tribal philosophical doctrine of the time (pp11-12).

Songs steeped in a Māori worldview became valuable learning tools for the Māori language. Waiata such as;

Anei he rau harakeke e
Hei raranga rourou e
Ko tāu rou
Ko tāku rou
Ka ora te iwi

Anei he rau harakeke e
Hei whiri taura e
Here mai
Here atu
Kia kotahi e
Anei he poro tōtara e
Hei hanga waka hoea
Ko tāu hoe
Ko tāku hoe
Ka maunu te waka

Kia mau ki te oati
Kia kotahi e
Mai te whenua
Ki te rangi
Tētahi ki tētahi

Kaitito: Hirini Melbourne
(composer)

This waiata (song) utilises metaphoric language of the harakeke (flax) and tōtara (podocarpus) to transmit a set of beliefs, ideals and values that acted as guiding principles in the role of the kairaranga in the transmission of knowledge.

Manaakitanga	<p>Sharing to contribute towards well-being, supporting each other,</p> <ul style="list-style-type: none"> • <i>tau rou, tāku rou, ka ora te iwi</i> (with your food basket and my food basket people will be well and healthy). Pre-contact times, rourou were the baskets/plates used to hold food. The researcher remembers when a hāngī (food cooked in earth oven) was planned, the women would gather a particular type of harakeke the day before and weave rourou: some large-sized rourou for some items placed in hāngī and smaller sized rourou for containers to hold the cooked food. When the meal was over the used rourou would be buried in a specific place (no washing of dishes). The Uncles used to say the properties of the harakeke were medicinal, so using the rourou as food containers was really beneficial to our well-being.
Kotahitanga	<p>Unity is strength and promoted as a way of being. Unity of purpose.</p> <ul style="list-style-type: none"> • <i>whiri taura, here mai, here atu, kia kotahi e</i> (a whiri taura is woven with many single strands to form a plait/rope). Whenu (strand) when woven together with the whiri (plait) technique makes the rope stronger. When preparing muka / whitau (fibre extracted from flax) to be softened (komuru) before weaving whatu (technique of joining), whenu are rolled into a whiri.
Mahitahi	<p>Working together, as one to make contributions of consequence. Encourages working collaboratively.</p> <ul style="list-style-type: none"> • <i>ko tāu hoe, ko tāku hoe, ka maunu te waka</i> (with your oar and my oar the boat will travel). • Takitahi (over one, under one pattern used in weaving a rourou) symbolises the joining / uniting of each individual or person to others.
Kaitiakitanga	<p>Obligations of guardianship</p> <ul style="list-style-type: none"> • <i>kia mau ki te oati</i> (maintain the undertaking) • <i>kia kotahi e, mai te whenua ki te rangi. Tētehi ki tētehi</i>. From the heavens to the earth live in harmony with each other.

Te Kanawa (2009) provides the obligations of guardianship entrusted to the kairaranga, “kaitiakitanga for many weavers is inherent in the art practice and skill. The dissemination of these skills through transfer is another form of kaitiakitanga, to ensure that the receivers of this inherited knowledge take on the mantle of guardians” (p.10).

As a practitioner and teacher of Māori weaving the model below called *Toi Awe* has been adapted by the researcher. The majority of students taught came from throughout Aotearoa and the world. This model was created and developed to provide a best fit approach to practitioners within the field of Toi Māori at Te Wānanga o Aotearoa. Ensuring that the selected methods are appropriate to Toi Māori (subject matter) and Kai Toi (subjects) (Smith, 2012). Kereti Rautangata (2013), a tohunga whakairo (expert master carver), kaiarahi (programme manager)

and colleague at Te Wānanga o Aotearoa, has written extensively about the creative process by Māori as they engage with their work within the field of toi Māori (Māori art).

Toi Awe

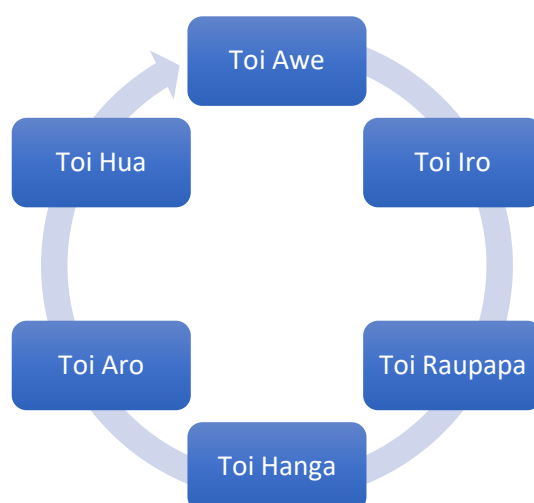


Figure 9: Toi Awe Model: Re-adapted from Rautangata, K. (2013). *Toi Awe, Toi Iro, Toi Hanga, Toi Hua*. Te Awamutu, New Zealand: Te Wānanga o Aotearoa (pp 8-11).

Toi Awe (creative process)	refers to the inspiration and means by which an artist formulates an original idea and then manifests that idea into reality. This principle involves documenting or recording the creative journey so that an artist is able to critique any part of the creative process to produce a better-quality piece of work.
Toi Iro (exploration)	refers to the exploration of context in which a creative work or artist's practice is produced. Investigating creative and performance arts in relation to their social, historical, political, philosophical and cultural settings is important as it provides a deeper understanding of the work in question and allows us to analyse, what the artist may have been experiencing at the time. This concept derives from the ancient inner wānanga of whakairo. Iro is the intersection of wisdom and understanding.
Toi Raupapa (organisation)	refers to effective management and organisation of time and resources to deliver a high-quality product. This principle also incorporates the observance of tikanga and kawa and health and safety requirements.
Toi Hanga (creation)	refers to the application of technical skills that allow an artist to

	manipulate a medium and transform this medium into a completed body of work. This principle also relates to the ability of the tauira to apply the principles of Toi Raupapa, Toi Awe, Toi Iro and Toi Aro to their creative practice.
Toi Aro (reflection)	refers to an artist being able to critically reflect and analyse the creative process. Through this process new learnings, innovations and future directions can be solidified.
Toi Hua (completed body of work)	Is the culmination of Toi Hanga, Toi Iro, Toi Awe and Toi Raupapa that results in a completed body of work. These principles combined allow the artist to flourish in their chosen kaupapa toi (area of specialty) and have all the skills necessary to produce quality art’.

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

Te Ao Manamanaia

Te Ao Manamanaia is a conceptual research model that has been developed to articulate my overarching approach, which is Mana motuhake. As a descendant of Tūhoe Potiki, this genealogical connection explains Mana motuhake. Kruger, 2006 (as cited in WAI defines Mana motuhake as,

...maintaining ‘the continuity and consistency of our philosophies through the practical expression of our tikanga’. It was and is central to maintaining identity, and liberty; over generations, leading rangatira have devoted themselves to protection of Tuhoe philosophies. That, he stated, was the prime responsibility because the alternative was to lose one’s tradition and customs – which became vulnerable if they were not actively protected. And, if tradition and customs were lost, with them would go Tuhoe identity (p. 85).

Although, the writing of this exegesis comes from a multiplicity of experiences from varying environments; a tribal member, a tutor of Māori weaving within ngā hapu of Tūhoe, a kaiako (teacher) of Māori Indigenous art in a tertiary institution, a practicing artist/weaver, an

academic student and a mother and grandmother, the centre whiri (plait) that holds all threads together) is the ‘continuity and consistency of Tūhoe philosophies.’



Figure 10: Te Ao Manamanaia Model created by R. Te Ratana, 2020.

This model shows the interwoven relationship between concept (Māori world view), context (protocols) and application (practice of raranga, whatu, tāniko and tukutuku). Each of the abovementioned methodologies are interwoven in this model:

- Kaupapa Māori Rangahau provides valid and legitimate social, political, intellectual and cultural authenticity; Indigenous methodology of cultural memory;
- the Rangihau model based on the holistic nature of the Māori worldview and the interconnectedness of Māori cultural concepts;
- the Tienga model employing the use of waiata as forms of preservation of Māori lore and knowledge;
- Toi Awe presenting the creative process by Māori within the field of Toi Māori (Māori art).

From these methodologies, Te Ao Manamanaia has emerged. The need for a range of methodologies is crucial to ensure that the complexity of the research is accurately reflected.

Te Ara a Tāwhaki (*The Pathway of Tāwhaki*)

Tāwhaki-nui-a-Hema was the son of Hema and Urutonga, a demi-god and is credited with the achievement of many challenges, one of which was the retrieval of the three baskets of knowledge (Mead, 1996b). The story of Tāwhaki's ascent to the higher realms by way of the aka matua (great vine) - Te Ara a Tāwhaki (the pathway of Tāwhaki) is conveyed in whakairo woven in tāniko by kairaranga of Mataatua Marae in Ruatahuna.



Figure 11: [Ngai Tuhoe women weaving taniko borders of cloaks on the mahau \(veranda\) of Te Whai-a-te-Motu meeting house, Mataatua, Ruatahuna, Urewera region, 1912 - 1926, by James McDonald. Te Papa \(MU000523/001/0592\)](#)

Anaru (2017) states, 'For Māori, Indigenous truths form an important part of Māori ideology, conveying what Ranginui Walker refers to as "myth messages", messages that he suggests people practice as ideals and norms in their everyday lives (Walker, 1978, p.5). Traditionally, whakairo or woven pattern was a visual means of communicating the creation stories that possessed guiding principles of behaviour linked to myths of ātua. Andean textiles communicate philosophical principles woven into textile throughout a time span of many, many years. Patterns and techniques have transported information from each generation to another (Arnold et al., 2009, Frame 2001).

In 1898, with the realisation that the ancient house of the art of weaving was lost, Elsdon Best or Te Peehi (as known to Tūhoe) documented detailed accounts of the transmission of knowledge and associated tikanga carried out in the ancient Te Wharepora situated at Ruatāhuna. From his notes, one gets a real sense of the tapu (sacred) solitary journey of the

kairaranga with the tohunga (teacher of esoterical knowledge) and associated ātua referred to by Best (1898),

Rua is probably a deified ancestor, and the name enters largely into the mythology and sacred lore of Tuhoe Land, usually under the forms Rua-te-hihiri and Rua-te-pupuke. A member of the Ngatiawa Tribe—H. Tikitu, of the Pahipoto *hapu* (sub-tribe)—told me that Rua-te-pupuke was the originator of *whakairo*, a term which is applied not only to wood-carving, but also to tattooing and the weaving of coloured patterns in cloaks (p.632).

According to Best, (1898) “in the realm of Tuhoe every important village possessed certain houses which were specially built for, and devoted to, the study and prosecution of various matters important to the Maori” (p. 627). There were other whare (houses) that taught other types of specialised knowledge, such as the, Whare Maire (the teaching of the ancient history, genealogies, religion of the tribe), the Whare Whakairo (house of carving) and Whare Tapere (performing arts).

Traditional Māori belief is that creativity (pūmanawa), is passed down to an individual of each generation through ancestral ties (Mead, 2003). The tauira (learner, student) who entered Te Wharepora was generally descended from a lineage of weavers and inherently gifted with creative talents. Pere, (1997) explains that learning of Māori lore and knowledge was not accessible to all people. A protection mechanism that ensured that the ‘knowing and doing’ in a specific field would not be wasted on those who were indifferent/not really interested in this discipline and therefore would not perform appropriately. The tauira was familiar with the skills and techniques of practice applied in the art of weaving having observed and even participated in the practical mahi such as harvesting or preparing the resources for the older women of her tribe and assisting in the weaving of items. It is documented (Best, 1898) that once seated, and after the formalities of the ritual ceremonies of the house, the weaver would sight a sampler imprinted with the intricately woven pattern of a master weaver and she would then be tasked to duplicate that pattern. Invocations only known to the tohunga would assist the akonga to achieve the pattern. The tohunga ensured that the kairaranga was versed in the esoterical knowledge associated to the house of the art of weaving (Mead, 2003). For example: whakapapa (genealogy) to;

- Ātua associated to the house of the art of weaving;
- the natural resources used;
- events of history of her hapū or iwi;

- the appropriateness of pattern to purpose.

The patterns that symbolised abundance of food would not be woven on the whāriki woven for the wharemate (house of mourning-a space of tapu (sacredness)). The association of food would make the space noa (free from tapu). By the time she departed from this house of learning, she would be in a state of being known as Te Wharepora (Puketapu-Hetet, 2000). She would then weave with other master weavers to preserve histories, historical events, and mythological stories of her iwi. Whatahoro (1913) states that,

...the whare-wānanga was a space where all important histories were collected...it dealt with the gods, the heavens, the stars, the sun, the moon, the winds, the clouds, and extending down to Papatuānuku (the Earth), and all things pertaining thereto, as also to man, and of all subjects that were considered as appropriate to be taught in the whare-wānanga, in order that such knowledge might be correctly transmitted to the descendants of the tribes (p. 264).

Knowledge of how to raranga is interwoven with knowledge of the philosophical understandings of mātauranga Māori that lay the foundations to the practice, “taonga are also valued by their descendants for their capacity to communicate knowledge from ancestors on a non-verbal plane” (Tapsell, 1997, p.330). The sighting of ancient woven items like kākahu, tāniko, kete and whāriki with intricately woven pattern-work and possessing memories to historical events of the past evoke deep feelings: of wonder and amazement, of pride in the integrity of the work, of tears and shivers down one’s spine. This is part of a process in defining whether a taonga is a taonga. Such were the feelings experienced at seeing Te Kahumamae o Pareraututu (Pareraututu’s cloak of pain) in the *Ko Tawa Exhibition* in 2006. This taonga was woven by Pareraututu to commemorate the deaths of her whānau in a battle with Tūhoe at Pukekaikahu. Pareraututu was of Tūhoe and Ngāti Rangitihi descent. She was grief-stricken with the loss of her relatives and gathered dog skins belonging to the members of her whānau that had been killed and wove a kahu mamae (a cloak of pain). Pareraututu then travelled to Waikato to ask Tukorehu a famous leader to help her gain justice for the deaths. On her arrival at Tukorehu’s marae she sat wearing the kahu (cloak) and would not partake of any offered food. In response, Tukorehu was impressed by her demeanor and agreed to help Pareraututu and removed the cloak from Pareraututu’s shoulders and wrapped it around himself – a sign of agreeance to her plight. As a result, peace was created between Tūhoe and Ngāti Rangitihi and the heads of the dead Rangitihi chiefs were returned to the whānau of Pareraututu (Tapsell,

1997). The experience is the same when visiting the traditional taonga stored in collection rooms at Te Papa Tongarewa, The National Museum of New Zealand.

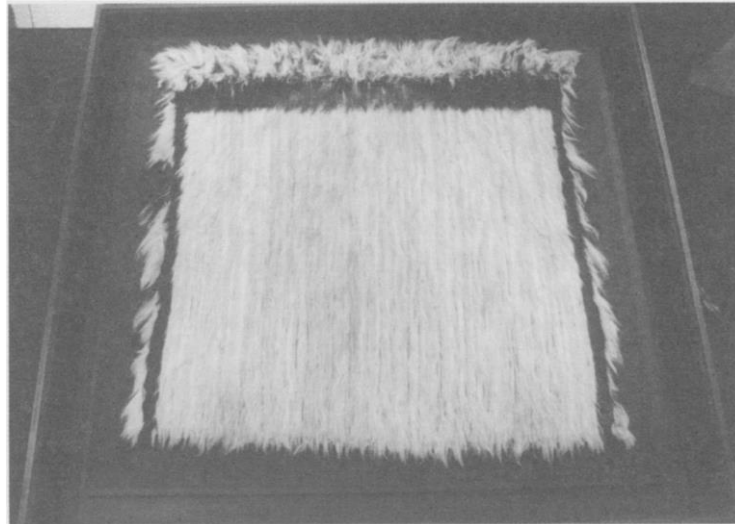


Figure 12: Kahu mamae / Cloak of pain. Made by Pareraututu (b. circa 1798). In *Flight of Pareraututu: An Investigation of Taonga From a Tribal Perspective*. P. Tapsell (1997).

Te Oati (*The undertaking*)

In 2015, John Turi-Tiakitai, a Manager of the Arts Programme at TWoA provided a perception of the state of learners offered by three Māori master weavers,

These weavers concur that despite the increased numbers, learning these arts and acquiring high capability in the technical skills, many [learners] often lack the wairua, tikanga and values. They [the weavers] remain apprehensive for the state of the art. Therefore, they believe that mātauranga Māori, spiritual knowledge and Māori tikanga cultural practices must remain central and at the very core of the art form itself and not exist as an academic study or peripheral addendum (Turi-Tiakitai, 2015, p.i).

I grew up in a rural area, a community of whānau, hapū and iwi. When at the local marae, for karakia hāpati (sabbath), tangihanga, hui (meetings) one would have to watch and observe the protocols applied by the adults and kaumātua (elders). There would be an expectancy that from observing their actions, you would learn tikanga and then apply it. If you broke tikanga like running on to the marae ātea or seating yourself at a table before your manuhiri (visitors), you would be reprimanded. In a paper prepared for the *Symposium on Concepts and Institutions of Polynesian Customary Law*, Frame et al., 2004 state “that in performance cultures (oral

cultures) the law is practiced by those who know it, it is not recorded in written statutes, contracts or judgements” (p. 1).

In our family tikanga was not something discussed in the home. If you asked questions in regards to tikanga there would be no response at all, which meant that one should not ask or to keep looking. I recall years later, questioning a kaumatua about why it was important for a kairaranga to refrain from selling kete whakairo (patterned baskets). He laughed and replied, “you have to think Māori and do as Māori, to understand” (Malone, P. personal communication, 1990 January 2, Wainuiomata). At the time, my response was, ‘why doesn’t he just tell me, he knows the answer’. On reflection, I realise that the true value and appreciation of tikanga comes from the lived experience of it. Pewhairangi (1975) states that, “when you learn anything Maori [sic], it has to be taken seriously. It involves the laws of tapu: genealogies, history, traditional knowledge, carving, preparing flax, in fact nature itself” (as cited in Salmond, 1983, p.311).

In the year 1992, I was asked to teach weaving to a group of young people at a community centre, in Lower Hutt. The group consisted mainly of rangatahi (youth, young people) who were labelled ‘at risk youth’. Programmes focussing on teaching āhuatanga Māori (aspects of Māori) were initiated with community support and financial assistance. After attending a couple of classes teaching the practical skills and techniques of weaving, the engagement and interaction from students was minimal. What was apparent was the attitude that I’m only here because I have to be. Recognising the need to change the attitude, I told the pūrākau (legend) of Pīngao and Kākaho⁶,

Pīngao was a child of Tangaroa

Kākaho was a child of Tāne Mahuta

Pīngao lived at the bottom of the ocean

Kākaho lived at the edge of the shore

One day, Pīngao looked up from the bottom of the ocean and saw Kākaho. His plumes were swaying to and fro from being blown by the wind. Pīngao fell in love. Day after day she would watch Kākaho standing there proudly. She yearned to be with Kākaho. So, she went to ask her father Tangaroa if she could go to Kākaho. Her father did not agree as he knew that she would not survive out of the ocean. Tangi kē ā Pīngao (Pīngao wept with grief). The desire to be with Kākaho was too strong so she did not listen to her father. She proceeded to travel from the bottom of the ocean up onto the shore. As she emerged from the water out on to the shore, her skin started to burn from the rays of the hot sun. Tangi atu ia ki a Kākaho (she cried out to Kākaho, ‘Kākaho, Kākaho, help me’). But Kākaho was too busy looking at himself (minemine ai) with his plumes blowing in the wind. ‘Kākaho, kākaho, help me’. But Kākaho did not respond, he was too busy looking at himself.

⁶ Plants used in raranga

Tangaroa, her father heard her cries and sent sea spray to keep Pīngao moist. Today, Pīngao is still found on the shores of the sea. But, through the weaving of tukutuku paneling pīngao and kākaho are bonded together. In the end, Pīngao got her wish.

(Temara T. personal communication, December 12, 2000)

The response of the rangatahi to the story was not to fall in love with anyone who is only worried about themselves, but they were engaged and interacting. They then wanted to go and see what Pīngao and Kākaho looked like. Before we took the trip to Eastbourne to sight Pīngao and Kākaho, I spoke about what tikanga are applied when harvesting pīngao and the reasons why we apply these protocols.

- Karakia: an acknowledgement of the domains of Ātua (like Tangaroa and Tāne Mahuta).
- Whakapapa: an acknowledgement of genealogical links to Ātua and the natural world.

After karakia was performed one of the students (a young woman) approached the site where Pīngao stood, she knelt down and started to weep. Her brother, (one of the young boys in the group) informed us that he had never seen his sister cry. Apart from the connotations of unforsaken love as highlighted by these young people, the greatest lesson a kairaranga could learn is, *he mauri ta ngā mea katoa*, that mauri (life force, life principle) is present in all living things. The story had changed the young girl's perception of viewing Pīngao as more than just a plant on the shoreline, to an individual who had gone through suffering and pain, as she had.

This story illustrated the personification of a natural phenomenon. The young girl became one of the most committed students in her learning and application of tikanga for the duration of the programme. As McRae-Tarei (2013) states “our relationship with all living things (like our natural resources) are governed by respect” (p.4). After this trip, attendance and participation in learning the knowledge and practice associated with Māori weaving hit a high point. The young males in the class were then very interested in learning at the Whare Whakairo (House of Carving). This experience was one of many experiences whereby the learning of ‘background knowledge’ (Mead, 2003, p. 254) provided the holistic nature or essence to teaching tikanga.

Weaving paradigms

Patton's (1990) explanation of paradigms (worldviews) gives rise to one of the issues faced in the role of a kairaranga in the transmission of mātauranga Māori and tikanga in the 20th century.

A paradigm is a worldview, a general perspective, a way of breaking down the complexity of the real world. As such, paradigms are deeply embedded in the socialization of adherents and practitioners: paradigms tell them what is important, legitimate, and reasonable. Paradigms are also normative, telling the practitioner what to do without the necessity of detailing existential epistemological considerations. But it is this aspect of paradigms that constitutes both their strength and their weakness-their strength in that it makes action possible, their weakness in that very reason for action is hidden in the unquestioned assumptions of the paradigm (Patton, 1999, pp.1206-1207).

In that, practitioners of a worldview (kairaranga) know what they are doing but may not articulate the reasons why they do the things they do. The practice of tikanga or what to do is known, but the why we do is unarticulated and eventually lost. According to Kruger (2017, p.85), "the practice of tikanga must, in his view, be grounded in an understanding of the philosophy that underlies it, or it will be no more than 'random activity'".

Jackson (1972) states that,

Maori art itself is an art of abstraction, a microcosm and a super structure at the same time. By searching for the system of logical transformations underlying various aspects of social reality, including the art forms, it has been possible to show a connectiveness and coherence which is dramatic proof of the intellectual aspirations and the artistic power of the Maori (p. 72).

In 2007, members of each of the hapū of Ruatāhuna worked together to weave kākahu: Ngāti Rongo, Te Urewera, Ngāi Te Paena, Ngāi Te Riu, Ngāti Kuri, Ngāti Manunui, Ngāti Tāwhaki, Kākahu-Tāpiki and Ngāti Tāwhaki, a Kāhui Kairaranga under the guidance of Edna Pahewa of Te Arawa.



Figure 13: Members of ngā hapū wearing the completed kākahu, (2007). Ruatāhuna. From Temara Family Collection. Reprinted with permission.

This event was captured in a composition written for this significant occasion; another traditional Māori art-form used to register this event in contemporary times. The words of the waiata below, was composed by Te Makarini Temara in 2000. Temara (2000) expresses and weaves together ideas of traditional knowledge and practice pertaining to korowai (traditional cloak adorned with feathers):

Korowai	Cloak
Korowai	Cloak
Korowai	Cloak
Ka mau tonu au	I will always cover myself
I te korowai o oku tūpuna	With the cloak of my ancestors
Hinepūkohurangi	As the maiden mist
E kākahu nei	Cloaks Papatuanuku
I a Papatūānuku i a Ranginui	and Ranginui
Ka mau tonu au i te korowai	(symbolizes for me that) I shall always
o oku tūpuna	conceal myself with the cloak of my ancestors
I whatuwhatuhia e ngā ringaringa	Woven by skilled hands
Maharanui ki te iwi	With the well-being of the tribe
Ka mau tonu au i te korowai	in mind, a testament of commitment
o oku tūpuna	I will always cover myself with the cloak of my
	ancestors

He puringa kupu	A treasure of lyrical founts
Kōrero karakia	imbedded in affirmation, genealogy and
Whakapapa te kawa e	etiquette I will always cover myself with
Ka mau tonu au	the cloak of my ancestors
I te korowai o ōku tūpuna	
He tohu rangatira	A symbol of great leaders
Ariki, tohunga nui	lords and experts of the people
Ō te iwi	I will always cover myself
Ka mau tonu au	with the cloak of my ancestors
I te korowai o ōku tūpuna	

In Māori society, waiata is a vehicle for the transmission of Māori lore and knowledge. Tahi-Rangihau (2013) affirms that waiata are valuable storehouses of knowledge.

Māori have always expressed themselves through the medium of song, and the various stanzas contained within the many Māori compositions that exist are a rich depositary of knowledge, offering people an insight into the Māori world. Māori compositions are mirrors into the past reflecting the issues, language, and beliefs of the people of that era, and in many instances immortalising the feelings and ideas of the people (Tahi-Rangihau, 2013, p.2).

The customary practice, style, and use of traditional materials muka (flax fibre) and mahi tahi (collaboration) is still evident in waiata. The symbolic importance of korowai is expressed in the waiata. The expectations of the hapū and iwi upon the kaiwhatu is to create kākahu that connects the wearer to Māori values and principles of Iho Matua (Māori philosophy). In this instance for kaiwhatu of Tūhoe iwi;

- whakapapa (genealogy) – *Hinepūkohurangi* (mist maiden associated to Tūhoe descendants), *Papatūānuku* and *Ranginui* (Parents of all living things);
- the connection and obligation of the kairaranga to the tribe – *tipuna*, *with the well-being of the tribe*; *tohu rangatira* (*symbols of leadership*), *etiquette*;
- the expected skill level of the kairaranga - *Woven by skilled hands, a testament of commitment*;

- a customary practice expressed through te reo – *korowai, kākahu, whatuwhatuhia, maharanui, karakia, kawa, whakapapa*.

Once the weaver had acquired the approval of the hapū in her performance as a kairaranga they were blessed as carriers of mauri (individuals, in which the essence (Māori knowledge and lore) is located). In 2016, 12 whāriki (patterned mats) were woven by a kāhui of kairaranga of the hapū, Ngāti Raka. Once the whāriki were completed, a hui was held for the hapū to discuss how the whāriki would be blessed. It was decided that a customary dawn ceremony would be held at the awa (river) and then at 10.00am the whāriki would be presented to the hapū during a Ringatū (a Māori Christian faith founded by Te Kooti in the 1860s) karakia. One of the tohunga then proceeded to provide clarification around the procedure that would take place for the dawn ceremony. Only certain people would attend this karakia which would be the tohunga, the carrier of the whāriki and one woman. The hapū was to select one woman from the group of kairaranga. The tohunga then explained why the woman would attend the karakia. She would be responsible for upholding the mauri (life force) of the whāriki wānanga and ensure that all that was learned (including history, whakapapa, patterns and techniques of old) would be maintained. The learning gained from the wānanga at Tataiahape was that whāriki were viewed as the physical manifestation (praxis) of the wānanga and that the knowledge (concept/s) gained and tikanga (context) applied is integral in the role of transmission of the kairaranga.

Concepts of art

The concepts associated with Western art were not known to Māori (Neich, 1996). Similarly, Kawharu (1984) comments, “art, as religion, knew no compartmentalisation separated from other aspects of life and as such was undertaken as a means of enhancing the community structure of the group” and continues to provide perspectives of art,

...as perceived by Māori: governed by matauranga-a-iwi (tribal lore) and iho matua (ideology); controlled by the law of tapu (sacred); applied tikanga (protocols); artistic undertaking on behalf of tribe, ...and as known by a majority of New Zealanders: governed by western culture ideologies: it is aesthetically satisfying; it is provocative and stimulating; it invites questioning; it is a representation of individualistic artists interpretation of exploration and art galleries (p.10).

According to Diamond (2012), “Toi Māori makes no distinction between art practice and art theory, but pays particular attention to Māori creativity of past and the present...Western ideology, has a fixation on chronology, time and space it is lineal and progressive whereas toi Māori stands outside of time” (p.325). It is interesting that in an article reviewing the Sakahan Exhibition of Contemporary Māori Art, Mason (2013) presents ideas concerning Māori artists,

...heritage artists (the makers) and cultural practitioners (the makers and knowledge keepers) — who make pilgrims to museum collections to gain insight and knowledge into objects made by ancestors — and contemporary artists — who travel to re-figure and repurpose objects in collections as contemporary art (p. 90).

An urban Māori art movement had emerged in the 1950s and 1960s among artists who had studied at university mainstream art schools. Māori artists such as Selwyn Ngareatua Wilson and Arnold Wilson, were the first Māori graduates with tertiary qualifications in the fine arts (Mane-Wheoki, 1995). Under the tutelage of Gordon Tovey, a national superintendent of arts in the Department of Education, Māori were trained to become primary school teachers with specialist training in both classical and modern art of the Western world. Mead et al., (1984) posed questions regarding the role of urban Māori artists,

New forms of art, borrowed from the traditions of the West, have been introduced into the Maori [sic] world. Maori [sic] artists trained in the art schools of the Pakeha [sic] are spearheading a movement to change the face of Maori [sic] art more radically than ever before. One does not know whether they innovate with love and understanding, or whether they are about to ignite new fires of destruction (p.75).

Urban Māori artists were under scrutiny. Mane-Wheoki (1995) provides an argument regarding the issues that were being faced,

Today's urban Maori [sic] artists retain something of that self-consciousness. Their family backgrounds, skin pigmentation, and sometimes their accents and body language mark them out as "other," as different, as non-Pakeha [sic], as Maori[sic]. On the "Maoriness" spectrum, however, they cannot measure up as "Maori" Maori [sic]. They are visibly and physically, but not to any significant degree culturally or psychologically, Maori. Despite their often remarkable achievements in the art world, they may have little or no standing on any marae 'tribal home base (p.15).

Mataira (1984) points out that “in 1975 the Māori Artists and Writers Society formally initiated reclamation of Māori art and paved the way for a future of contemporary expression effectively, these Māori artists liberated the Māori art discourse from a paralysis with the traditional to also

incorporate artistic freedom to create (and thus open) new intellectual horizons” (p.88). In an article written by Jahnke (1996), the new cultural reality for Māori artists and pressures generated in negotiating Te Ao Hurihuri are articulated,

...many Maori continue to operate in two worlds. One is the marae while the other is the world promoted through national icons as New Zealand. The world of customary practice continues to impact on Maori positionality within this other world. The ability to negotiate between each is often an onerous task as loyalties are tested through the acquiescence of customary rights or the choice of freedoms (real or imagined) promoted in the other world. In many instances the boundaries between the two worlds have blurred as the protocols that define order in one arc transposed into the other. Often the sites of interaction are charged with discourse as ideologies are contested, accepted or rejected (p.12).

The intention of this study is not to make comparisons between customary and contemporary Māori art practitioners, as one is interwoven with the other. It is concerned with articulation and critical reflection providing insight regarding the idea of maintenance. The struggle to maintain mātauranga Māori in a customary practice is on-going through time and space and causes one to constantly strive to maintain the connection between the two, as together they play a role in shaping our contemporary realities and sustaining our cultural distinctiveness (Pohatu, 2003). It is the choice of the artist whether or not to work in the confines of a genealogically designed process that governs the way one might work as,

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

One is prompted to suggest that the term kairaranga is applied solely to cultural practitioners of mātauranga Māori (as suggested earlier by Mason 2013, p.90) thus presenting a distinct space of difference when referencing a weaver. The notion of kairaranga as knowledge keepers would also entail the role of maintaining Māori lore.

Conclusion

The underlying principles and rules that guide and ensure cultural safety, relevancy and appropriateness in this inquiry procedure have been articulated in this chapter: Kaupapa Māori Rangahau and Ethics; Indigenous methodology of cultural memory; the Rangihau Model; the Tienga model; Toi Awe and Te Ao Manamanaia. The importance of waiata, pūrakau, whakairo

and taonga as vehicles of preserving history and cultural knowledge. Records that hold ancient philosophical belief systems providing guidelines for future living and working in the practice of Māori weaving. Traditional narratives also present a critical vantage point to examine the role of transmission in Te Ao Hurihuri. The introduction of new forms, shapes, materials, and narratives for patterns based within an urban social-context emerge. Purely a matter of Māori artists (inclusive of the kairaranga) coming to terms with change brought about by urbanisation. An important question posed is, 'How have kairaranga in the period of Te Ao Hurihuri reclaimed and re-invested in traditional narratives, customary practices and techniques as kaitiaki (guardians) of Māori weaving? And if so, is this deemed to be just an exemplification of 'know how' or considered to be a rigorous challenge facing issues of relevancy, validity and permanency along the way.

Chapter 3: Waha Nāngara

Introduction

Waha nāngara is a traditional pattern (whakairo) woven on whāriki for special occasions or rituals. One such ritual is tangihanga (funeral), whereby the placement of the whāriki in the wharemate (House of Mourning) are governed by tikanga (Ripia, Menu. Personal Communication 28 July, 2019, Ruatahuna). In this context, waha nāngara expresses the need for continual dialogue (waha-voice, mouth) pertaining to the maintenance of traditions (nāngara-insect or reptile, a symbol of an esoteric realm). Loss of matauranga Māori (Māori knowledge), te reo (Māori language), tikanga (protocols) that give purpose to the techniques, styles and designs have encouraged the Kairaranga in role of transmission in Te Ao Hurihuri to re-learn (reclaim, reconfigure, reconstruct or deconstruct) the remnants from the past. There has been ongoing dialogue within kāhui kairaranga, concerning the relevance of customary practice within contemporary times. Individual journeys from a kāhui (collective) of weavers' intent on the revival of raranga, whatu and tāniko, through innovation in the Te Ao Hurihuri period are provided to prompt further conversations amongst Weavers. Does tradition place limitations on the Kairaranga (knowledge keeper and cultural practitioner)? Or, Does the weaver (modern artist) place limitations on tradition? Or are they one and the same?

Whakaiti (*Instinctive conduct*)

Historically, kairaranga who had acquired the state of being of 'te whare pora' were recognised as experts and had the freedom to create as agents of the Gods (Puketapu-Hetet, 2016). Kairaranga did not converse openly (outside of their kāhui kairaranga) about the evolution of their ideas or the progression of their thoughts and actions. Te Wharehuia Milroy provides an understanding of whakaiti as known by Tūhoe,

Whakaiti, is being humble in your relationships. the quality of the relationships that we develop with each other. Humility, or whakaiti, was one trait, respect and service to others was another. One does not want to lose those things and that becomes part of our behavioural patterns (Milroy, 2008. p.192).

My great grandmother Materangatira wove alone, from the commencement of the weaving of whāriki until the completion. There was no communication with the whānau, hapū or tribe

during the weaving process and practice of raranga whāriki. Once these tienga (intricately woven mats of kiekie) were completed she would quietly retire to her house. She exhibited a state of humility (whakaiti) (Hohepa Kereopa, personal communication, November 16, 2006, Te Waimana). The proficiency, the quality and superior workmanship of master weavers' work was recognised in the woven taonga (the work did the talking). Whakaiti was not a state of self-effacement, but about modesty, dignity and decorum. This observed state of whakaiti continues to be evident in kairaranga in Te Ao Hurihuri. Many weavers of the Māori renaissance are master weavers but do not verbalise this (Turi-Tiakitai 2015). To do so would be considered to be whakahīhī (conceited, arrogant).

However, due to the threat of losing mātauranga Māori, te reo Māori and tikanga associated to the art of the house of weaving, the Māori renaissance saw the necessity for weavers to start vocalising publicly (through voice and woven work) the realities of a weavers' world to eliminate the misconceptions held by others. Not only in response to Western thoughts, but also those of contemporary Māori Artists, "People have a gross stereotype of weavers as passive recipients of a repetitive traditional formula but in actual fact a lot of us explore our art form in various mediums" (Prince, D. 1993 as cited in Tamati-Quennell 1993, p.6).

Those of us who are attending art studies in universities and wānanga with tertiary status are moving away from a familial process of whakaiti to publicly articulate and document the progression of ideas and thoughts through to finished product. However, today in the role of transmission in academic institutions (both Western and Māori) it has been necessary to adapt. I have been teaching Māori weaving in a tertiary institution for seventeen years. Since 2004 we have moved to raranga, whatu, tāniko and tukutuku operating in the realm of academic research or the art world. According to Fitchett, 2016,

The artwork operates in the realm of academic research where it is evidence of new knowledge and/or theoretical production or operates in the artworld as artistic production, as an aesthetic object, as a commodity and as an object of criticism (p.30).

The sharing of the ideas generated, to progress the work is seen to be valueable to other artists exploring the same themes and issues. However, for those weavers who remain in the state of whakaiti, they categorically negate being labelled artists. Roberts (a kairaranga) states that, "we are not artists, we are weavers" (Roberts, S. personal communication. January 14 2019, Whakatane). Whakaiti is an inherent behavioural pattern (Milroy, 2008).

Creating in a contemporary world also promotes moving away from traditional materials and forms to imagining artworks created with ‘the now’ forms and ‘the now’ materials. There are suggestions that the work is merely copied or “repetitive traditional formula” (as referred to by Prince, 1993 as cited in Quennell-Tamati, 1993. p.6) and that the weaver’s own contribution to the process and practice is not recognised. The potential to be found in the re-discovery of old forms and materials as platforms for newness and freshness is not realized.

Many kairaranga since 1970 have contributed to the revitalisation of traditional Māori Weaving and rediscovered purakau (stories), whakapapa (genealogy), te reo Māori (Māori language), that provide substance to a contemporary practice and tikanga (protocols) that instil discipline. In 2018, these women were inspired and became intent on reviving the art of whāriki making in Rūatahuna. The women explored historical patterns belonging to the marae (Mataatua) and studied the work of their tūpuna. What materials and techniques had been used? What were the names of ngā whakairo (patterns) and what did they mean? They were in awe of the different patterns woven into a number of whāriki.



Figure 14: Women working out pattern composition and structure of woven whāriki. (2018), Te Whai ō te Motu, Ruatāhuna. Private Collection. Reprinted with permission.

Inspired to learn how to weave whāriki for their marae, wānanga to organise this happening took place. In preparation for raranga to be revived and maintained, this kāhui have cleaned

and re-located different varieties of harakeke within their tribal boundaries. Tradition according to Congar (1964) is not static or stagnant,

Tradition always implies learning from others, but the academic type of docility and imitation is not the only one possible: there is also the will to learn from the experience of those who have studied and created before us; the aim of this lesson is to receive the vitality of their inspiration and to continue their creative work in its original spirit, which thus, in a new generation, is born again with the freedom, the youthfulness and the promise that it originally possessed (n.p. (introduction)).

What is to be highlighted is the fact that working within the discipline of tikanga can be rigorous to say the least. For it demands appropriateness, accuracy and truth of a Māori world view (values) in practice (Campbell, 2019). This does not mean to say that these disciplines stifle innovation, but rather assist the creative process to reside in feelings of one with nature, being inspired by nature and in the lived experience of whakawhānaungatanga (relationship) to infuse “a revitalised sense of being” (Danvers, 2003, p. 53). Jahnke and Ihimaera (1996) suggest that the flax, “offers so many opportunities for Māori artists to transform the art of harakeke, transfer the skills to other fibres and, ultimately using all materials at hand and transcend the boundaries placed upon the tradition by orthodoxy” (p. 123).

Reference is made to surpassing the limitations brought about by the ‘tradition’ by orthodoxy. The word orthodox originates from the Greek words orthos (right) and doxa (belief). The definition of orthodox is ‘someone or something that strictly adheres to religious beliefs or the conventional, normal way of doing things or normal accepted standards’ (<https://www.yourdictionary.com>). These words are often used to label a practitioner who chooses to adhere to a belief system that has its origins in an ancient world. There is an inference of being static or stagnant. The reclamation of lost traditional styles, materials and techniques is met with insinuations that there is nothing new in the process. However, Loza et al., 2008 argue that “such efforts also remain largely undocumented and isolated. Further, little attention is given to the possible rediscovery and use of indigenous art materials which should be well considered for their cultural, environmental and economic values” (p. 125).

Māori weavers in Te Ao Hurihuri period have strived to maintain the pulse (whatu manawa) of our tūpuna even through changes brought about by social and economical climates, government legislation, jobs to ensure financial sustainability, urban living and motherhood. However, Danver discusses the consequences of not maintaining the interrelationship between knowledge and practice,

Within most fields of the arts, and design, there tends to be a clear acknowledgement of the interconnectedness and synergy between knowing, doing and being. The development of knowledge, practical skills, cognition and technical expertise, are closely interwoven with the development of feeling, perception, confidence, sense of purpose and identity, and a tangible enrichment of lived experience – a revitalised sense of being, and increased ‘well-being’. To disconnect this ontological dimension from the epistemological and performative dimensions leads to an impoverishment of the learning (and teaching) experiences (Danvers, 2003b. p.53-54).

An example of ‘ontological dimension from the epistemological and performative dimensions’ in Māori weaving is observed in the application of traditional knowledge within the practice of traditional dyeing. The gathering, preparing and weaving of traditional resources is underpinned by knowledge of whakapapa (the genealogical connections to ngā tamariki ā Tāne Mahuta, (children of Tāne),

Ka moe a Tane ki a Apunga ka puta ko nga rakau iti katoa o te ngahere, me etahi o nga ngarara o te whenua, me nga manu o te ngahere, nga rakau iti katoa, ko Manono, ko Koromiko, ko Hanehane, ko Karamuramu, ko Ramarama, ko Putaweeta me etahi atu o nga rakau iti o te ngahere⁷.

Ka moe ano a Tane I a Mumuhanga kia puta ko Totara nui, ko Totara poriro, ko Totara torowhenua, ko Tawini.

Ka moe ano a Tane i a Tukapua ka puta ko Tawai, ko Kahikawaka, ko Mangeao, me etahi atu o nga rakau nunui o te ngahere⁸.

Ka moe ano a Tane I a Hine wao riki kia puta ko Kahikatea, ko Matai, ko Rimu, Pukatea, Ko Kauri, ko Tanekaha⁹.

Ka moe a Tane I a Mangonui kia puta ko Hinau, ko Tawa, ko Pokere, ko Kararaka, ko Miro, ko Taraire¹⁰.

Ka moe ano a Tane I a Ruru-tangi-akau kia puta ko Kahikatoa, ko Kanuka, Ko te Kahikatoa.

Ka moe ano a Tane I a Rerenoa, kia puta ko Rata, ko Tataramoa, ko Kareao, ko Akaaka, ko Poananga, ko Piki-arero and Kaweaka¹¹.

Ka moe ano a Tane I a Puwhakahara kia puta ko Maire, ko Puriri.

⁷ Small trees of the forest

⁸ Large trees of the forest

⁹ Conifers with small rough foliage

¹⁰ Large broadleaf trees with edible berries

¹¹ Climbing plants

Ka moe ano a Tane ia Hine-mahanga kia puta ko Tupaatiki, ko Kakaho, ko Toetoe, ko Wiwi, ko Raupo, ko Parapara me etahi atu o nga tamariki a Tane kei te repo e tupu ana¹².

Ka moe ano a Tane I a Tawake-toro kia puta ko Manuka.

Ka moe ano a Tane I a Huna kia puta ko Harakeke, ko Kouka, ko Tikapu, ko Toi¹³.

Ka moe ano a Tane I a Tawhara-nui kia puta ko Kiekie, ko Tuawhiti, ko Patanga, ko Mekomoko, ko Kiekie-papa-toro.

Whakapapa by Tawhao Tioke (Ngai Tūhoe) and documented by T Foster (2008).

Rameka, 2012 (as cited in Pouwhare, 2019. p. xxiv) expresses that “Whakapapa provides a continuum of life from the spiritual world to the physical world, from the creation of the universe to people past, present and future.” Customary dyeing involves; knowledge of particular trees which provide suitable bark and waiwai (mordant), for example: tanekaha (*Phyllocladus Trichomanides*) gives a brownish red colour; raurekau (*Cosprosmas grande folia*) and manono (*Cosprosmas grandifolia*) provide shades of yellow.



Figure 15: Hīnau (*Elaeocarpus dentatus*), (2016), Maungapōhatu. Private Collection. Reprinted with permission.

Hīnau (*Elaeocarpus dentatus*) is used as mordant before paru¹⁴ process on flax & kiekie. The application of tikanga: karakia to sanctify the taking of bark and the application of correct procedures in the removal of bark from the tree. Knowledge of the appropriate wooden vessels (oko or kumete) for the boiling process and specific rocks (volcanic) is also crucial to this process (Puketapu-Hetet, 1989). This is physically demanding work and it is time consuming. Gloria Taituha taught by Whaea Diggeress Te Kanawa has held wānanga to ensure the survival of this specialised knowledge.

¹² Tāne children in swamp areas

¹³ Flax and cabbage trees

¹⁴ (mud) that is high in iron salts, black to blue-black)



Figures 16 & 17: Gloria Taituha instructing weavers on traditional muka (flax fibre) dyeing processes. (2010)
From Private Collection. Reprinted with permission.

A world view of Indigenous cultures is to live as one with the universe (Marsden, 1992). The practice of kaitiakitanga ensures that the natural materials used are not impaired by the harvesting process. The continuance of traditional practices is dependent on our ability as people to care for nature,

Human relationships with nature are critical to well-being (Razak et al. 2016; Jennings et al. 2017), and urbanisation uniquely separates the connection between humans and nature (Shanahan et al. 2015). Lack of engagement with nature in urban spaces poses a risk to not only our sense of connection, but also to our physical and mental well-being (Hartig et al. 2014; Triguero-Mas et al. 2015) as cited in Walker & Wehi & Nelson, Beggs & and Whaanga, 2019. p 2).

However, living in urban areas presents issues of disconnection through the unavailability of these resources. New adaptations of colour, form and material of modern times give new vigour and vitality to Māori Art grounded in traditional Māori knowledge and lore. Issues of accessibility to resources saw the adaptation to the use of synthetic or chemical dyes (Paama-Pengelly 2010, Pendergrast, 1996). During the 1960's and early 1970's my grandmother Te Aomakarangi Ratana would buy Caxton dyes: purple and teal/green. She would complain that it was so hard to get a license (permit) to go and gather the resources needed and then off she'd go to get dye at the shop. She was part of a group of women who wove whāriki for her marae. They would each have one specific colour to dye the whenu (strands) required for weaving whāriki. Nan was responsible for dyeing of the purple whenu. When the women came together to weave the whāriki they would put their bundles of colour together to weave whakairo (patterned work).



Figure 18: Whāriki woven with Caxton dyes (1965). Private Collection. Reprinted with permission.

Synthetic dyes provide a range of new colours: golden yellow, turquoise, magenta, bright green, peacock blue, maroon, bordeaux. Colours that bring vibrancy to the work. Many different shades of each colour, light blue, mid blue and dark blue are also available. The introduction of synthetic dyes has seen the reduction of weavers applying the procedures/processes that achieve notions underpinning practice. So, the question is posed, Is the ‘synergy’ (Danvers, 2003, p. 54) between whakapapa, whānaungatanga (relationship) and kaitiakitanga (guardianship) maintained with the use of new technologies and materials?

Kimihia, rangahaua (*Go in search of*)

Kairaranga, Christina (Tina) Wirihana of Ngāti Maniapoto and Ngāti Pikiao descent has been instrumental in both the revival of techniques, traditional dyeing processes, whakairo (patterned work) in all disciplines of Māori weaving and also innovative in the modern-day development of Māori weaving, “Even in my most contemporary work, I practise the traditional by reflecting on the past in order to innovate how I apply it to my work in the present, and the artform in the future” (Wirihana, 2015. p 12). Alongside her in this journey of Māori weaving, is her mum, Whaea Matekino Lawless. Both of these women of humility continue to pass on the knowledge and practice of raranga, whatu, tāniko and tukutuku to whanau, hapū and Iwi regionally, nationally and internationally. Both women are dedicated and committed to Te Ao Manamanaia. In 1989, Tina viewed for the first time a special and rarely seen Kākahu called Pūputu in the Bishop Museum, in Honolulu, Hawai’i,

A small bundle wrapped in brown paper positioned in the corner of a drawer drew my attention, once unwrapped revealed a very fragile woven Kākahu. I was particularly fascinated with the woven sections of this Kākahu Pūputu, which clearly showed evidence of the hiki, hono, maurua, (joining technique) commonly seen in whariki (mats making). I often question how many other beautiful Kākahu such as this have gone unnoticed by our Maori people and are held in collections around the world (Wirihana, 2008. n.p).



Figure 19: Kākahu Pūputu. (2008). Wirihana, C. In "Kākahu as Cultural Identity". *Textile Society of America Symposium Proceedings*. Paper 245.

Kākahu pūputu is described as a closely plaited cape. The inimitable construction and techniques applied in the weaving of this kākahu revealed a world of endless possibilities to extend and further develop practice. Tina has also been instrumental in the renaissance of raranga, whatu, tāniko and whatu through Toi Māori Aotearoa, Te Roopu Whatu Raranga o Aotearoa, an educator in tertiary teaching and has been extensively involved in encouraging relationships with other Indigenous communities. An example, is her role as Kairaranga in the bringing together of Indigenous weavers in 2015, for the *Whiria* (Weaving global connections) symposium held in Rotorua. The workshops explored the materials and processes used in Indigenous Weaving. As part of the symposium an exhibition was held in the Rotorua Museum. The exhibition highlighted weaving from private and public collections from across the world and showcased taonga (treasures) old and new to prompt dialogue on the issue of sustainability:

use and management of weaving resources. Contemporary fibre arts including new materials such as copper, paper, and pāua (abalone) shells were on display. The work revealed that customary ideas of space and time remain the nucleus in the development and innovation of the woven artforms of Te Ao Hurihuri. Loza et al., 2008 suggest that,

Understanding that the use of the word ‘tradition’ may be contentious, Respicio (2007) explains that while tradition connotes something old and passé, it does not always have to be so. Tradition can refer to something that endures even as its form evolves and undergoes changes (p 63).

Margaret Belshaw sighted an image of Puakarimu, a kahu rimu (*dacrydium cupressinum*) that originated from the Tūwharetoa Rohe. The kākahu was over 100 years old and was housed in Te Papa Museum in Wellington. Margaret was residing in Tūrangi and teaching raranga, whatu and tāniko to other women. Together the women set out to locate the club moss (puakarimu) through researching on the net, reading articles, asking questions to gather more information. Once they had found the most suitable type of moss they proceeded to analyse how it was constructed and what techniques were used.



Figure 20: Puakarimu, (2013). Belshaw, M. Image in ‘Whiria’: weaving global connections by Chitham, C. (2015).

When completed Margaret shared her experience of Puakarimu at the WIPCE World Indigenous People Conference in Hawai‘i. “I love that this puakarimu has been resurrected, bought back to life, aroused interest and hopefully inspired others interested to take on the challenge and start bringing these taonga back to life” (Belshaw, M. 2016. p 23). Margaret also shares the view that,

There is risk of losing the ability to practice the art of traditional weaving, and adapting to modern weaving techniques with non-traditional materials and processing. It’s crucial that dedicated kairaranga (weavers) ensure that traditional knowledge is revived, practiced and

passed on to present and future generations, either through their own commitment or through encouragement of others (p 3).



Figure 21: Kete Pīngao & Tī Kōuka. (2016). Bennett, M. Private Collection. Reprinted with permission.

Meleta Bennett is of Ngati Ranginui and Ngapuhi descent. Meleta taught Māori weaving at Te Wānanga o Aotearoa, Waiariki for a number of years. She is a weaver of raranga whakairo, whatu, tukutuku and tāniko. In her role in the transmission of knowledge and practice, the value of kaitiakitanga - protection and care of traditional natural resources, has been important. Fascinated by the Tī Kōuka (cabbage tree) she explored the history, significance and uses of tī kōuka. The harvesting and preparation processes were not documented in literature at the time. After extensive testing and experimentation Meleta was able to share this knowledge and practice with her tauira.

Cori Marsters is of Te Arawa – Ngāti Pūkākī, Whakatohea – Ngāti Rua and Kuki Airani (Cook Islander) descent. His descendancy from a long line of kaiwhakairo (carvers) and kairaranga (weavers) instils in Cori a sense of pride evident in the quality and standard of his mahi (work). He is also a teacher of whakairo (carving) and ngā mahi a te wharepora (the art of Māori weaving). In 2016 Cori was inspired to examine the lost art of hat making in Te Ao Māori specifically in the area of pōtae taua (traditional mourning headwear). Pōtae taua are scarcely seen today apart from the rare occasion of viewing in museum collections. Most of the potae taua would have been buried with their owners (Wallace, 2002).



Figure 22: *Potae taua*. (2016). Marsters, C. Private collection. Reprinted with permission.

Through Cori's exploration information, techniques, materials, significance and purpose of pōtae taua was re-learned. The use of traditional materials such as muka (fibre of the harakeke) and huruhuru (feathers) maintaining space in a contemporary practice. The tāniko patterns woven on the pōtae taua are those taught to him by his nan,

I used to go around following my nan, and she used to have weaving friends. We'd go to different people's home... We never thought we were doing art. My Kuia would make tāniko belts, ear rings and kete and sell them at a market to make a little money, so I spent a lot of time doing tāniko until I knew my kuia's patterns inside out (Marsters, C. personal communication, December 9 2019, Rotorua).

His personal creative touch is adapted in his own arrangement of each of the tāniko patterns. In the role of transmission as a kairaranga Cori now teaches others of the rich hat culture of traditional styles and techniques that existed in the world of our tīpuna.

Inspired by the image of '*Kākahu Raranga*' housed in the British Museum, weaver Margaret Jackson set about to find out more about this kākahu. A unique artefact woven using not only the whatu technique (applied with the fibre (muka) of the harakeke) but also the techniques of raranga (applied in the weaving of the kaupapa (body) of this kākahu).



Figure 23: Kākahu Raranga. Illustrated in M. Pendergrast, 'The Fibre Arts' in D.C. Starzecka (ed), 'Maori: Art and culture', London, British Museum Press, 1998, p.126, fig. 85. Oc1921,1014.18
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Margaret then contributed to the reclamation of this style of kākahu by recovering the techniques used to create this special type of kākahu. This kākahu was constructed using natural harakeke and synthetic dyes to achieve dark blue colour and muka (extracted fibre of the harakeke).



Figure 24: He Taonga Auwehe: A tribute to a distant taonga. (2012). Jackson, M. Private Collection. Reprinted with permission

“In 2018 my kākahu was gifted to the people of the Hokianga where the original Kakahu came from” (Jackson, M. Personal communication, February 19, 2021). This is one of many examples of recovery that shows that there is still so much to learn about the ancient world of Māori weaving. Another conversation for future discussion, that arises out of these examples

of revival might be the response that, this is more about design than art. The question posed might be, ‘Is there the potential in explorations of reclamation to contribute to the development of art or design in to the future?’

Context bound articulations

Journeys of self-expression and self positioning have been expressed through the art of raranga, whatu, tāniko and tukutuku. A blend of either old narratives with new materials and forms or new narratives with old techniques, forms and materials. Hermann 2011, states that “Cultural traditions can be seen as context bound articulations. Cultural traditions constantly shift in the course of interactions between people, their ideas, actions and their objects” (p1).

In 2004, my first year as a kaiako of Toi Paematu Diploma in Māori Visual Art, I met Sandy Adsett. My role in transmission was straightforward and that was to share with tauira Māori philosophies (albeit from a Tūhoe perspective), te reo, tikanga and the traditional practices of raranga, whatu, tāniko and tukutuku. I was very critical of contemporary art as I saw it as a departure from Te Ao Māori.



Figure 25: Sandy Adsett sharing whakapapa and history of Heretaunga, taken outside Hastings Gallery, (2016). Hastings. Te Ratana, R. Personal Collection.

In the Bachelor Degree of Te Maunga Kura Toi – major raranga (of which I was a student), I had reinvested in research pertaining to a lost art of the techniques used to weave tāniko on the sides of kākahu. In 2008, the final work informed by the research findings was exhibited. One of the responses to the engagement of my work was that it would have been more interesting if a new shape or form (like a sail) had been adapted. I could not understand at the time what this comment meant, but without realising it at the time, it prompted me to learn more about

contemporary Māori art. Sandy Adsett was instrumental in the changes that I made in my role of transmission to accommodate and understand tauira (students) that saw relevancy in new ideas and aspirations, forms, and materials to converse about issues of self-discovery, self-expression and validation. He is a tohunga (expert) in contemporary Māori art.

Julz Nonoa is a descendant of Te Whānau ā Apanui and Tangahoe. In 2011, Julz created a body of work as a physical expression of self exploration, discovery, validation, expression, settling in a resting space of whakapapa and self-acceptance.



Figure 26: Te Ohaa o nga Matua, (2011). Nonoa, J. Private Collection. Reprinted with permission.

Using the traditional techniques of whatu and māwhitiwhiti (cross stitch), muka and wire Julz showed that it is still possible to negotiate contemporary spaces with traditional material.

Te Ohaa o nga Mātua is written above the door of my Wharenuī at Wharepuni Marae, Hawera. The perspex represents the shield I had placed around myself in response to other peoples' opinions. I have used this in the context of 'it is the wish of my tupuna that I stand strong and also rest when needed. That their journey's have provided a strong foundation for me to grow for my tamariki/mokopuna (Nonoa, J. Personal communication, February 26, 2021, Hamilton).

In 2016 Tracey Robens of Ngāti Te Korou, Rangitane, a weaver and teacher of whatu and raranga, wanted to weave a kākahu, or more specifically, a kaitaka huaki (type of cloak) to gift to her son on his 21st birthday. Applying the traditional techniques of whatu and tāniko, the extraction and preparation processes pertaining to muka and the use of embroidery cotton to weave the tāniko borders of the kaitaka. There was very little literature that documented the

technique used to apply one kaupapa, foundation of cloak to another. This was an exercise in recovering a technique used in former times. Kaitaka huaki that are housed at Te Papa Tongarewa Museum provided Tracey with insights into how to achieve this particular technique.



Figure 27: Kaitaka (2016). Robens, T. Private Collection. Reprinted with permission.

Tracey created and designed the whakairo (pattern) for the tāniko borders of this kaitaka huaki using the Microsoft excel programme. She found that the possibilities of producing whakairo (pattern) were endless using this type of new technology. Tracey's nephew Te Korou named the taniko pattern, "Tamaiti Tā Miro" (the child who intertwines the whānau).

The technique of applying one kaupapa (body of the cloak) to another came after extensive trials and with the assistance of John Turi-Tiakitai (an expert on traditional Māori clothing) the Kaitaka was completed for her son.



Figure 28: John Turi-tiakitai (2015). Speaking to Māori Visual Arts tauira from Te Wānanga o Aotearoa at Omaha Marae, Hastings. Te Ratana, R. Personal Collection.

John Turi-Tiakitai of Ngāi Te Rangikoianake hapū, Ngāi Te Whatuiāpiti iwi of Ngāti Kahungunu has been a Manager of Educational Delivery of Māori Arts programmes at Te Wānanga o Aotearoa, Waiariki Rohe. He has overseen delivery of Raranga Certificate and Diploma programmes in Whakatane, Kawerau, Tauranga, Rotorua and Turangi. John has a background in curriculum and teaching pedagogy in the education of students and expertise in the knowledge and practice of Māori weaving. His guidance and support to kaiako transitioning into academic teaching positions in the raranga and whakairo programmes has been invaluable. He has been part of the resurgence of the traditional artforms of weaving in his undying support of organisations such as Te Rōpū Raranga Whatu o Aotearoa, Toi Māori Aotearoa and NZMACI.¹⁵

Adrienne Spratt of Czechoslovakian ancestry has been weaving for over 20 years and holds a Masters in Māori Visual Art with first class honours from Massey University and a National Diploma in Adult Teaching and Training. Adrienne is teaching the degree programme in Māori Art, Maunga Kura Toi at Te Wānanga o Aotearoa in Papaiōea (Palmerston North).

¹⁵New Zealand Māori Arts and Crafts Institute - Whakairo and Te Rito Weaving School



Figure 29: He Kahu Moemoea, (*A cloak of dreams passed down through our tupuna*). Spratt, A. (2008).
From Spratt, A. Private Collection. Reprinted with permission

Adrienne wove ‘He Kahu Moemoea’ which interweaves her Czechoslovakian whakapapa and the Māori whakapapa of her tamariki and mokopuna.

The Kakahu is based on my mother’s Czech side, my grandfather and great grandparents were sponsored to come to Aotearoa at the beginning of the Second World War. They were Jewish from Czechoslovakia and Hungary. Most of the family were taken, disappeared or were in hiding, most were lost in the concentration camps. On my dad’s side, my grandfather was from the Isle of Skye in Scotland. My grandmother is of Irish decent. I wanted to use traditional Māori weaving techniques in particular paheke to create the look of embroidery and braiding of Czechoslovakian costumes. The muka symbolising the many strands that contribute to form our whakapapa. Te taura-whiri a hinengakau, the many twisted strands of Hinengakau (Spratt, A. Personal Communication. December 5, 2020. Rotorua).

She has incorporated new materials such as beading which was a huge industry and part of the decorative elements in traditional folk costume of Czechoslovakia. The kupenga or netting overlay is woven to signify the capturing of two very different cultures. Adrienne created hukahuka (tassels) applying a traditional technique but using beads. The overall shawl shape is a tribute to the women of the past. Adrienne acknowledges the creativity and innovation of the women of the past who created such beautiful garments. She weaves a range of artwork from kete and kakahu to sculptural works using both traditional and contemporary techniques and materials. This work explores the use of non-traditional materials and modern concepts.

Each generation has contributed to the heritage of artforms as they adapted to the new environments and explored new ideas.

Sir Tipene O'Regan shares his thoughts on the work of Cliff Whiting of Te Whānau ā Apanui (a renowned Māori Artist and educator). He refers to the notion of freedom and promise that lies within Whiting's work and states that the platform for Polynesian and Māori culture is based in traditions, which now permeate contemporary Māoridom,



Figure 30: Te Ao o Ngā Atua. (1988), Whiting, C.
In Te Karaka: The Ngai Tahu Magazine, 01/07/2014, Issue 62, p14-19.

What appealed to me was the dynamism of the process, the vigour, and the life that it was breathing into the very sense of what “Māori Art” was. I could see it flowing on out into contemporary Māoridom.This was the notion that the dominating and distinguishing characteristic of Māori culture was its old heritage, of what I had begun to call in my writing, “Dynamic Adaptation”. I was looking through the glorious turbulence surrounding me to a cultural characteristic that goes back to the foundations of Polynesian and Māori culture. I was seeing this notion everywhere I looked (O'Regan, 2014, para.4).

The term ‘dynamic adaptation’ aptly describes Māori Art in the twentieth century (inclusive of raranga, whatu, tukutuku and tāniko). Both the Kairaranga (the cultural practitioner who still lives and functions within tribal constructs) and the modern weaver (who lives and functions outside of tribal constructs) make contributions of ‘dynamic adaptation’ within their communities.

Conclusion

In summary, the need for continual dialogue (waha-voice, mouth) pertaining to the maintenance of traditions (nāngara-insect or reptile, a symbol of an esoteric realm) is

imperative to the future of raranga, whatu, tāniko and tukutuku. The difference between the creative process of a familial procedure of whakaiti and academic research institutions (both Māori and Western) has been explored and provides insight when considering the role of the kairaranga in the transmission of te reo Māori and tikanga in Te Ao Hurihuri. Definitions of the word tradition present ideas that tradition is about learning from the experience of those who have created before us, and that tradition endures change and evolves. Kairaranga have reclaimed and reinvested in exploring the past in order to enrich the possibilities in modern spaces. The Māori renaissance of traditional Māori weaving has motivated and instilled the need to continue reinvesting in raranga, whatu tāniko and tukutuku (Mead 1968; Pendergrast 1975; Te Kanawa 1992). Traditional practices of gathering and dyeing assist the creative process to be inspired by nature and ensure an interrelationship between knowledge and practice. Individual journeys of a kāhui (collective) of weavers show that traditional ways of knowing and being have survived time and space through the continuum of innovation injected at each intersection of change. One is threaded to the other by the fact that the heartbeat or pulse of these creations reside in a Māori world view.

Chapter Four: Kāwai Rangatira

Introduction

He kāwai tō te harakeke he wairua, he mauri, he mana hoki kei te rongo,
kei te kite i ngā mahi. Ngā tikanga mō te tangata he pērā anō i ō te harakeke.
Ko te tangata i heke mai i ngā kāwai rangatira i ngā mana teitei.

The harakeke and people are the descendants of the same noble lineage (kāwai rangatira). This notion of ‘knowing’ governs my ‘doing’ - the way I work within the house of Māori weaving. The research question leading the making is, ‘How might raranga, whatu and tāniko be designed as an expression of the impact of mass migration from rural to urban areas and the Māori political and cultural renaissance after 1970? The mass migration of Māori from rural to urban areas impacted on the knowledge and practice of the traditional art form of Māori weaving. The traditional practitioner is absorbed with maintaining tradition in a new space and the modern weaver validating new space in tradition. The creative response in this chapter presents dialogues of making, intertwined in possibly both spaces. The outcomes are unknown at this point, apart from the fact that this may encourage conversation in relation to the role of transmission of the kairaranga into the future. The examination of the appropriate cultural process and practice of creating the artefact is an important component of this chapter. Methods of Toi Awe are applied in the documenting of the creative process. Images from the visual journal show progression of ideas through to the completion of the artefact in this chapter.

Toi Awe

An overview is provided to clarify the methods employed in this exegesis as presented by the Toi Awe model created by Rautangata (2015).

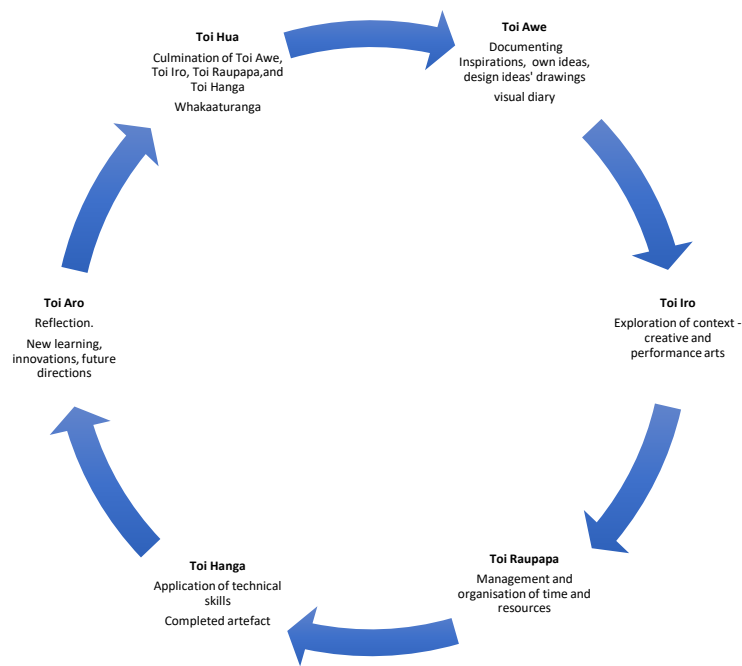


Figure 31: Toi Awe Model re-adapted, Rautangata, K. (2015)

Onamata (former times) provides a whakapapa of the creation of woven artefacts that have contributed to the thinking prior to the making in this exegesis. In 2012, within an academic setting I created work displayed in an exhibition called, Te Ao Manamanaia. These poupou (woven sculptures) were a sculptural response of tangible expressions as Kairaranga negotiate change (Te Ratana, 2012) and posed questions such as, ‘What aho (threads) of embedded knowledge since 1898 have been maintained in lived experience in 2011? What aho (threads) of embedded knowledge do we now weave for future generations?’



Figure 32: Karakia (Raranga Whakairo Poupou). (2012). Te Ratana, R. Private Collection

One of the most valuable experiences was the engagement or interaction of people to the raranga poupou (woven pillars). A group of kuia visited me one day. The poupou were standing in the lounge after packing down the exhibition in 2012. The kuia proceeded to the lounge to have a look at the poupou. After inspecting the poupou one of them asked how to unroll the whāriki, so that they could have a proper look at them. I responded by saying that they were not whāriki. The response was, “moumou te wa” (what a waste of time) (Teare, R. personal communication, December 1 2013). During this journey of making I keep reflecting on the remarks of these kuia.

A Weavers journey

Symbols of tribal lore, ideology, tapu and tikanga.



Figure 33: Young Maori man with gourds for holding preserved birds. Tourist and Publicity. Ref: 1/1-017332-G. Alexander Turnbull Library, Wellington, New Zealand. [/records/23199459](#)

- Drawn to hue (gourds) especially those with ornately woven raranga whakairo.
- Māori notions of hue - expressions/representations of ancient symbols of tribal lore and ideology. Symbols of abundance - storage vessels of food, nourishment, well-being
- Impacts of socio-historical processes; mass migration: loss of te reo Māori, disconnection from collective to individual.
- Why were the tahāhuahua or kaiaka carriers of food surrounded by raranga whakairo (woven pattern). Were there specific patterns used?

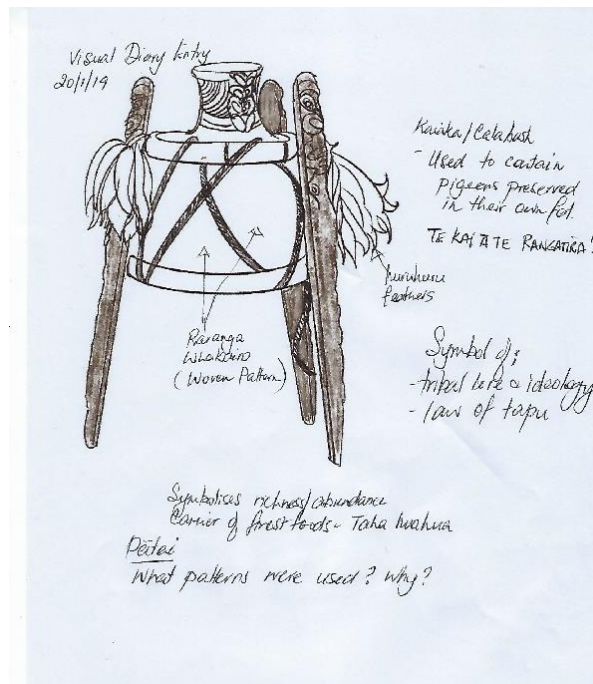


Figure 34: Sketch 1: showing ideas of kaiaka. (2021). Te Ratana, R. Visual diary entry

Toi Iro

Hue (gourds) are forms that espouse tribal lore and knowledge, the existence of tribal constructs. The gourd is believed to have originated with Pu-te-hue, who was one of the offspring of Tane' (Best 1976, p.245). Scientific name given as *Lagenaria vulgaris*. Four distinct varieties each of which was identified by shape (Schoon, 1962). Gourds used as water-vessels were known as tahāwai and for preserving food-products in, as birds and rats, were called tahā huahua.



Figure 35: [Taha huahua \(calabash\)](#), North Island, maker unknown. Purchased 1905.
Te Papa (ME001908)

Some kaiaka or calabash and tahāhuahua were covered with raranga whakairo (ornately woven) and supported by three pou whakairo. The kaiaka was used to store kereru (pigeon) preserved in their own fat. The runner of the gourd is called kawaii. After examination of images of kaiaka and tāhahuahua these were the patterns sighted on woven work that dressed the tahā: poutama (genealogy or stairway to higher learning or stairway to the heavens); whakatūtū (upstanding); niho taniwha¹⁶ - a symbol of chieftainship or teeth of a monster or sign of a kaitiaki (guardian). There are other versions of these patterns shaped by other tribal histories and connections. According to Schoon (1962) tahāhuahua that held the most prized food were ornately carved or decorated with finely woven kete. There was one pattern that I was not familiar with. It appeared to be similar to patikitiki (flounder-symbol of abundance) but on further investigation the name was whakatūtū (Poihipi, Te Hikapuhi as cited in Tamarapa and Whata, 1993). Most of the patterns woven on tahāhuahua appear to be similar to the patterns woven by Te Hikapuhi of Te Arawa which indicates that they were endemic to the mid 1800s and early 1900s. This is based on the fact that Te Hikapuhi was born mid 1800s and died in 1932. These whakairo were accomplished by tohunga: fine whenu (strands less than ¼ inch), more complicated versions of the patterns being produced in the twentieth century. The intricate patterns on the woven kete (vessel) surrounding the hue indicate that they belonged to rangatira (chiefs, leaders).

I have been inspired by the work of Virginia King since 2010. My first engagement with Kings work was her Antartica series of sculptural work. What attracted me to her work was her forms, especially the sculptured shell cradles in her exhibition of Southern Nautilus. The shell cradles protect the eggs of the female Paper Nautilus (King, 2005). Immediately a connection was made to the narrative of the ocean. The text gave more specific information regarding the kaupapa (theme) - concern for the environment.

¹⁶ if a number of triangles are arranged to form a larger triangle it is a symbol of chieftainship (Kereopa, H. personal communication, 16 November 2006, Te Waimana)



Figure 36: Southern Nautilus. (2007). King, V.
 Dimensions: Height 1400mm x Width 750mm x Depth 850mm. Materials: Marine Grade,
 Stainless Steel, hand finished.
 From [SOUTHERN NAUTILUS — Virginia King \(virginiakingsculptor.com\)](http://SOUTHERN NAUTILUS — Virginia King (virginiakingsculptor.com))

Text

The way in which King uses the spiraling text to relate to sea sounds gave me the idea to attempt to weave text associated to the fact that one of the impacts of urban migration from rural to urban areas has been the replacement of English words instead of te reo Māori kupu (words) pertaining to the practice of raranga. In the role of transmission, the focus is to create work that highlights the importance of te reo Māori. In the 20th century the use of English terms instead of Māori kupu in Ngā mahi ā te Wharepora is becoming commonplace as referred to by Erenora. ‘Perhaps one day scholars will return dignity to Maori weaving and plaiting by using Maori terms. This is part of New Zealand’s unique heritage’ (Puketapu-Hetet, 2016, p. 69). In the role of transmission of te reo Māori creating work that promotes or provokes response is intended.



Figure 37: Woven Text on whāriki. n.d. Unknown weaver, Hale, P. private collection. Reprinted with permission

Materials

With inspired intentions of modernism (a search for new forms of expression), thoughts of using perspex or glass arose. The form of the tahāhuahua would be visible but the focus would be the raranga whakairo ipu (holder). The tahāhuahua would be empty expressing notions of void, signifying the consequences to Māori ways of knowing or being if the Māori renaissance had not happened. The ipu would be woven with harakeke, maintaining connection with traditional materials. Some tahāhuahua were also suspended. “They were hung to keep the food away from the rats” (Taiepa, N. personal communication, January 1, 2021, Rūātoki). With the use of text, suspension is considered due to the visibility of the entire work as opposed to being placed in a holder.

Te kai ā te rangatira

Te kai ā te rangatira comes from a whakataukī (Māori proverb), “ko te kai ā te rangatira, he kōrero” which means that “The food of chiefs is oratory.” (T. Temara, personal communication, January 6, 2006, Te Waimana). A person or tribe was judged by the level of oratory articulated by the speaker (pū korero). The resolution of ideas for the final body of work focusses on creating work that questions the state of te reo Māori used by weavers of raranga, whatu, tāniko and tukutuku. The two pieces of art work stand in contrast (juxtaposition).

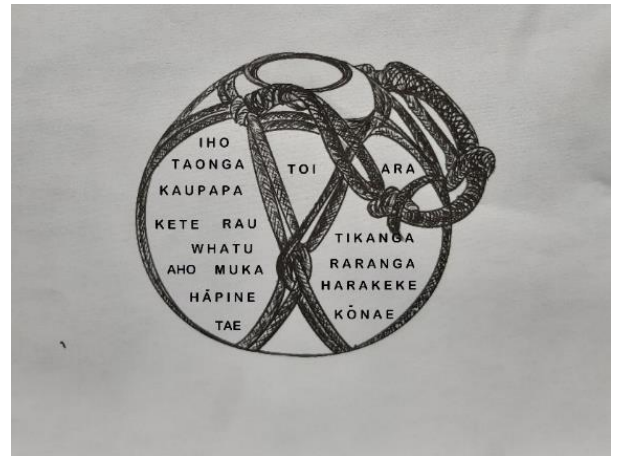
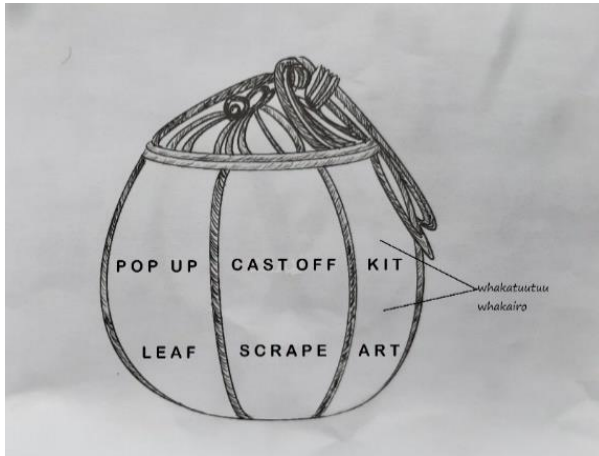


Figure 38: Sketch 3: Te kai a te rangatira. (2021). Te Ratana, R.
Visual diary entry.

One of the works, places English words within raranga whakairo (patterned work) giving mana or prestige to the use of English words. The other is created with written text in te reo Māori on a glass vessel (tahāhuahua), without woven pattern, signifying a loss of importance. A woven whiri muka/whītau (symbolising the journey of Tāwhaki to attain ngā kete e toru (three baskets of knowledge) exemplifies the aspiration to maintain te reo Māori.

Toi Hanga

This refers to the application of technical skills that allow an artist to manipulate a medium and transform this medium into a completed body of work.



Figure 39: Image of weaving text, (2020).
Te Ratana, R. Visual diary entry.



Figure 40: Image of painted/scripted text, (2020). Te Ratana, R. Visual diary entry.

Ideas of tahāhuahua as art responses to the impacts on the role of kairaranga in transmission of mātauranga Māori, te reo and tikanga had evolved into a subjective engagement of a “war of positions” (Gramsci in G.H. Smith, 1997, p. 28). An invisible demarcation line was drawn between two ways of knowing and doing: art that is shaped by a rawaho position¹⁷ and art that is defined by ahikā.¹⁸ Emerging connotations of one marginalised within ‘the other’.

As I wove the contemporary expressions of the research findings that informed the creation of te kai ā te rangatira, I thought of the ahikā, the tauira that I now teach within tribal paradigms. We (Tūhoe) have lost all but one, of the kuia that sighted my contemporary poupou. To do what is also tika (appropriate). It is my obligation as a Kairaranga to raranga for my whānau, hapū and iwi. The knowledge the kuia shared is to also be returned to those to whom it belongs. The weaving of the whāriki may also present insights of similarities in practice between the two rather than difference.

Matemateāone (*a living philosophy*)

Taku oho i te ata hāpara
Hākiri reka ana nga takutaku tuku
Whataretare kau ana he tōmairangi
Areare mai ana nga tiorooro manu
Hei whakaoho ake i taku wairua
(Kaitito: T. Temara 1999).

This waiata refers to waking up early morning to karakia. Glimpse outside and the morning dew cloaks Papatūānuku. The high-pitched sounds of the birds ring out to awaken the spirit. Aluli-Meyer 2008 states that, “Knowledge that endures is spirit driven” (as cited in Te Ratana, 2012, p. 12). Ensuring that the synergy between knowledge and practice is maintained is important in the role of the kairaranga. The acknowledgement and appreciation of creating artwork in relationship with Te Ao Tūroa (natural environment).

¹⁷ a person who operates from outside their traditional roots

¹⁸ continuous occupation of tribal land

Ka timata ana ngā mahi harakeke,
ka kōrero koe ki te mea ngaro
I mua i te whāwhātanga ki ngā mahi.
No te mea ko te Ao o te Maori he wairua.
Ka taea hoki e rātau te whakawhanaunga
I Te Ao Tūroa ki te Ao tangata
Ko te harakeke he tauawhi.
Ko te rito te tamaiti
Ko te whaea me te matua, tae atu ki ngā tuākana e
awhi ana i te rito
Kia pakeke te rito, kia rau harakeke rāno i te taha.
Kua noho mai te rito tuatahi rā hei rau harakeke a
hei whaea matua hoki
mō te rito hōu. I taua wā anō ka whānau mai he
rito hōu
A, kua kiia ngā matua o te rito tawhito he koroua
te tipu me te whakapapa
ō te harakeke mai i tōna
whakatipuranga tae noa ki tōna pakaritanga.
Koinei te tikanga o te whanaungatanga

(Te Kirihou Temara, personal communication,
January 10, 2000).

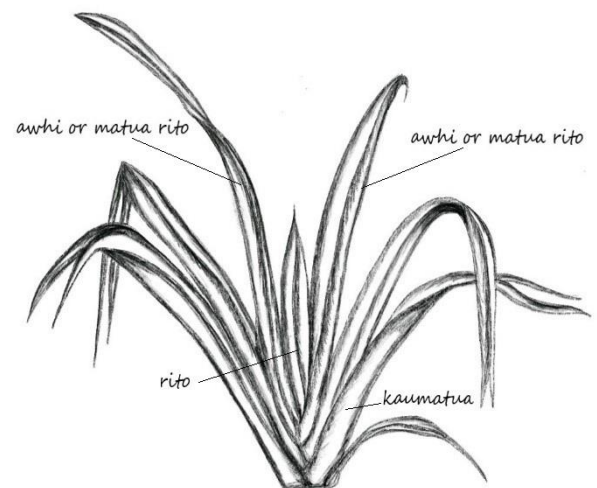


Figure 41: Sketch of the whānau harakeke. (2020).

Te Ratana, R. Visual Diary.

Above is an example of the cycle of life according to nature. When we look at the harakeke, we see the rito (young shoot) and on either side is the mātua (parents) and next to the mātua are (kaumātua) older members of the family. When the young shoot grows up it moves to the side and becomes the parent to shelter the next new shoot. When a new young shoot appears the parent then becomes a kaumātua to shelter the whole family. This is the practice of whanaungatanga. “Whanaungatanga acts as a means by which obligations of the kairaranga to Ātua, tīpuna, and tamariki a Tane are fulfilled” (Te Ratana, 2012, p. 22).

The harvesting of the harakeke for the whāriki has been gathered and prepared by kāhui kairaranga. Three of the young people of the whānau have come along to learn raranga. I have worked out that we need 1,600 whenu (1/4 inch each). This equates to approximately 533 rau (blades) of harakeke. This is a huge amount of harakeke, which is one of the reasons it is important to know how much harakeke you need. We do not take more than what is required.



Figure 42: Kāhui kairaranga Harvesting Māeneene harakeke, (2020). Ruatāhuna. Te Ratana, R private collection.

Māeneene variety of harakeke is found in Te Urewera. This variety of harakeke is identifiable by the “tall, bendy rau. Medium green with red margins and keel. Very bright salmon red at base of plant and inside the base of the cut blade” (Orchiston, 2005, p. 13). Winter is not the best time to harvest harakeke as the fibre is not workable. So, gathering and preparing harakeke is normally carried out in the warmer months of the year. We are cleaning an overgrown pa harakeke - part of the role of a kairaranga. Once the bush is cleaned and cared for, the rau become healthier and produce better quality rau. Kuia have taught us that this variety is good for whāriki and kete whakairo (patterned baskets). However, changes have also affected the maintenance of the traditions of weaving in tribal areas. The huge loss of Kaumātua (expert advisors and passers on of knowledge) due to ill health, the introduction of hapū-based farms minimising land space for harakeke plantations, carpet now replacing whāriki and seeking ways to enthuse mokopuna (grandchildren) to the Māori art of weaving.



Figure 43: Kāhui kairaranga preparing harakeke, (2020). Te Ratana, R. private collection.

Ngā tikanga

Ngā tikanga, ngā ture ō te harakeke me te tangata he tapu, tino tapu.
Ko te whenua me ētahi ō ngā tamariki ā Rangi rāua ko Papa
ki te whāngai i te harakeke. Ka whakawhirinaki katoa te tokorua nei
ki te whenua hei oranga pūmau mō rāua.
Ka kōrero te tohunga ki āna Ātua.
No te mea ko te Ao o te Maori he wairua.
Ka taea hoki e rātau te whakawhanaunga i Te Ao Tūroa
ki te Ao tangata

(Te Kirihou Temara, personal communication,
January 10, 2000).

The protocols, the lore of the harakeke and man are sacred. The spirit that exists in the harakeke also exists in man. This embodies the philosophy of *matemateāone*,

Matemateāone has a number of facets but is essentially a feeling of genuine relationship and behaviour between people, place and property that engenders and demonstrates "whanaungatanga" - a sense of relatedness, commonality, and group belonging'. *Matemateāone* is the product of group membership and participation, as evidenced in the number of people who claim membership in an iwi called Tūhoe. It is evident at the time of tangi and the rapid travel of such news and the speed at which tangi are organized (Nikora, T. as cited in Te Awēkotuku and Nikora, 2003, p. 22).

This also indicates the importance of tangi to Tūhoe. *Waiata tangi* are songs of lament relating to experiences of illness, death or land loss. The word tangi also means to cry, weep or mourn. *Taku rākau e*, is one of many *waiata tangi* composed around 1873 by Mihi-ki-te-kapua of Tūhoe and Mataatua area. Mihi-te-kapua was a woman of courage and endurance and lived in Waikaremoana in the 1820's during the time the land was taken by Tūhoe. She continued to live there to maintain the mana of the whenua (land) (Temara, 1990). Mihi-ki-te-kapua decided one day to go from Waikaremoana to visit Takahi in Ruatahuna. Her walking stick was used to guide her as she was blind. But when she arrived Takahi was not there. There was no one there, they had gone. Her feelings of distress are expressed in this *waiata*. This *waiata* has several documented translations. This is one of the translated versions;

Taku rākau e
Tau rawa ki te whare
Ka ngaro a Takahi e
Te whare o te kahikatoa
Hai ngau whakapae
Hai whakapae ururoa e hau mai nei
Kei waho kei te moana
Kāhore aku mihi e
Aku tangi mō koutou
I do not tangi weep for you.

My walking stick
Comes into contact with the house.
Takahi is lost, as is the sound of footsteps,
from the house of a once-many chiefs.
Hence a gnawing loneliness befalls me.
Like the loneliness of the white shark.
Which roams aimlessly out in the wide ocean.
There is no-one here to greet me.
I send no greeting.

Mau puku ko te iwi,
ka moai tonu te whenua
E takoto nei

The people are silent.
The land,
lies desolate.
(Translated by Temara, T. 2005. p.12)

A remarkable fact is that even though Mihi-te-kapua was blind she walked over 51 kilometres approximately 13 hrs from Waikaremoana to Ruatāhuna. The rākau emerges as a sign of courage and endurance. Waiata tangi are as relevant today as they were historically, not only a means of oral transmission of whakapapa (genealogy), history and te reo Māori (language), but as a way of expressing grief and loss. Even today when singing this waiata one is reminded of one's own feelings of pain, loss and misfortune which then evokes deep empathy towards the plight of others.

Te rau o te patu – 2007 (*inflictions of the blade*)

In 2007 the pattern of te rau o te patu returns. How does one create a visual response to the first-hand experience of infliction?

‘The ‘terror raids’, as they became known, had been necessary because certain individuals had been identified as posing a dangerous threat to New Zealand’s peace and security’ (Keenan, 2008, p 20).



Figure 44: Protest march against 2007 raids, 19 October 2007.
(Photograph in Kennan (2008). *Terror in our Midst?*).

The Tūhoe raids remain a really bad nightmare, and even to this day I still cannot believe it happened.

Arriving home from work at 3.15pm to find my two children then aged 10 and 7 years old had not returned home from school by 4.00pm. Panic-stricken, I rang the school but no answer, I rang other parents but no answer, I rang my husband at work but no answer. At 4.15pm a call came through, it was my brother-in-law in Rotorua. He said, “what’s going on tuahine (sisters of a male, also term of endearment)”. I responded, what are you talking

about. He replied, “turn your television on”. When I turned on the television there were images of the police and armed offenders squad stopping and searching people in their vehicles (children, elders included). Then I recognised the faces and realised that the road-block was just down the road. I went into shock and disbelief. But where were my children? I got in my car to go look for them. There were continuous blue and red flashing lights going to and fro on the main road to Ruatoki. Just as I was pulling out of my driveway a friend was on his way to the house. He informed me that the children were alright. The school had been raided earlier that day and the children were being looked after by whānau members. They were on their way home (Te Ratana, 2021).

On the 8 November 2007, “the Solicitor General, David Collins QC, ruled that the police charges could not be laid under this act as, in his opinion, it was incoherent and unworkable.....there was no terrorism” (Binney, 1990. p 10). In order for Tūhoe to move forward after this, dialogue happened with government and the police. Extraordinarily, as mentioned in chapter one, Tūhoe has now become kaitiaki once again in their homeland of Te Urewera. Thoughts of passive resistance emerge. The image of Mihi-te-kapua and her rakau come to mind. The symbol of the rākau, planted firmly to the ground with messages of *kia ū, kia mau ki nā tikana ā kuia mā, ā koro mā* (hold firm, hold steadfast to the protocols of the elders). Hold steadfast to the teachings of those who have passed beyond the veil.

Tua o te Ārai (Beyond the veil)

My memories since childhood are of the whāriki whakairo being laid in the wharemate before the arrival of the tūpāpaku (deceased). According to Nikora et al., 2012, “The proceedings are enhanced by the display of significant artefacts, like hand-woven textiles and jade weaponry that adorn the casket” (p. 4). There would be one kuia that would instruct the younger women on how to lay the whāriki. The importance of tikanga pertaining to laying the whāriki correctly, according to the whakairo woven into the whāriki is asserted by McFarlane (2015), “Ko tētahi atu tikanga, kia tika tonu te whakatakoto i ngā whāriki i roto i te wharemate, ina mehemea he whakairo kai runga, he kaokao te āhua kia tika tonu te takoto me te honohono haere i te whakairo” (p. 57). As I got older and attended tangihanga (funerals) I noticed that there were not as many whāriki and in some cases there were none at all. The whāriki were being replaced by carpet, or the absence of these fine woven mats was a sign that the art of raranga whāriki was disappearing.



Figure 45: Portion of whāriki. (n.d.). Unknown weaver. Te Ratana, R. Private Collection.

In 2004, I was gifted a remnant of a papa (section) of a whāriki. The remainder of the whāriki had suffered water damage, from being stored in a garage. My observations were that it was: approximately. 7x4 feet, natural and black (attained from being soaked in paru); woven with kiekie (tienga); intricately fine (less than ¼ inch whenu (strands). and the work of a master weaver. This whakairo consisted of 4 combinations of different patterns. The inherent notion of whakaiti returns, the name for this whakairo given to me by a kuia pertains to Tūhoe teachings. It is woven into a number of whāriki sighted in the wharemate. This name will not be shared in this exegesis. However, according to Pendergrast (2003) a pattern similar in construction is referred to as kauwae ngarara (dragon's jaw).¹⁹



Figure 46: Work in progress whāriki whakairo. (2021). Te Ratana, R. Visual diary entry.

¹⁹ Pattern 166 (n.p.)

Each papa or section of the whāriki is joined with a technique referred to as hiki. It is the technique used to replace the dextrals and sinistrals. In some areas, the term hiki matau (when replacing the dextrals to the right) and hiki mauī (when replacing the dextrals to the left). But once this technique is completed it is referred to as the hono. The term hono is used to denote the esoteric notions of whakapapa (hence the name papa for each section).



Figure 47: Work in progress hiki technique. (2021). Te Ratana, R. Visual Diary Entry.

From experience and observation, the weaving of whāriki alongside other weavers is not an easy task. It tests one's ability to work with difference: of opinion; views; values and ways of working. The challenge is to work within the tikanga of whanaungatanga and kaitikaitanga (beneficial relationships with each other). The weaving of whakairo is not only about possessing the technical skills to achieve patterns of a higher order but about the teachings that bring essence to the learning - korero tuku iho.



Figure 48: 'Beyond the Veil'. (2021). Te Ratana, R. Private collection.

Conclusion

How has raranga been designed as an expression of the impact of mass migration from rural to urban areas and the Māori political and cultural renaissance after 1970? The findings that emerge from the creation of te kai ā te rangatira and woven whāriki is that both roles in relation to the transmission of traditional knowledge and practice of Māori weaving have been affected by the context in which each is situated. Living outside tribal areas and teaching in tertiary institutions or academic programmes, the process of making is defined by the requirements of academic research. The practice of tikanga is clothed in philosophical belief systems of affiliation brought about by the impacts of mass migration. Living and working within tribal constructs the process of making is defined by tribal lore whereby the practice of tikanga is cloaked in philosophical belief systems of iwi. Both have suffered the effects of socio-historical impacts (from sites of difference) in Te Ao Hurihuri but, this is the thread that unites both in moving forward. However, irrespective of the situation the focus of this exegesis is in the role of the kairaranga in the transmission of mātauranga Māori, te reo

and tikanga in the traditional artforms of raranga, whatu, tukutuku and tāniko. The encouragement for learners (in both situations) is to participate and assist in maintaining relationships with nature and each other. The obligation to provide lived experiences of whanaungatanga and kaitiakitanga through the gathering processes of traditional dyeing and the gathering of kākaho, pīngao, kiekie and paopao²⁰ in Te Wao nui ā Tāne? The lived experience of weaving in a relationship of mahi tahi with the communities that continue to think traditions, perform tikanga and weave physical manifestations of Te Ao Kohatu, Te Ao Huringa and Te Ao Hurihuri. This is crucial to the survival of traditional knowledge and practice. This is the role of the Kāhui kairaranga in transmission of mātauranga Māori, tikanga and te reo Māori.

²⁰ (*Eleocharis sphacelata*)

Chapter Five: Toi Hua

Introduction

Toi Hua is the final resolution of Toi Hanga, Toi Iro, Toi Awe and Toi Raupapa that results in a completed body of work. This chapter introduces the concept and practice of whakaaturanga of the creative works. Whakaaturanga means to display, present, perform, show or exhibit. The body of work created is informed by the research undertaken in Te Ao Hurihuri and explores whakairo sculptured forms woven with natural resources of harakeke to maintain links with Te Ao Turoa affirming that the use of Indigenous materials by an Indigenous scholar can express the ethos of the Māori political and cultural renaissance after the 1970s.

The three Kairaranga Gloria Taituha, Jacqueline McCrae-Tarei and myself, having each worked on creating individual responses to their time periods: Te Ao Kohatu, Te Ao Huringa and Te Ao Hurihuri will also present one collaborative piece that unites the whakaaturanga (exhibition, display) as one. The collaborative piece will be discussed in relation to the practice of mahitahi an inherent way of working for kāhui kairaranga.

The threads to be discussed in relation to both presentations of work are: ideas relative to the display of the woven artefact; site-specific information (whakapapa and history connection to the location of the exhibition); the name given to the display of taonga; opening of the exhibition and the engagement of viewers.

Mahitahi (*Collaboration*)

The concept of mahitahi is a natural way of working for kairaranga. It is about working together in unison. ‘Whakatepea te kō’ is a proverb which communicates the notion of working together with rhythm. Two people are required when working tuitui – a technique used in the artform of tukutuku. One person at the front of the tukutuku panel to create the whakairo and one behind the panel to guide the other.

In 2014, sixty weavers from around the country under the tutelage of Christina Wirihana wove forty-three tukutuku panels for the United Nations Headquarters in New York. The tukutuku panels presented woven visual representations of mātauranga Māori. Te Roopu Whatu o Aotearoa organised the coming together of the kāhui kairaranga. (<https://www.tpk.govt.nz/en/mo-te-puni-kokiri>). The preparation alone and hours spent to

complete the panels was a remarkable accomplishment for the group. One is reminded of Sir Tipene O'Regan's description of "dynamic adaptation" (2014. para.4).



Figure 49: Te Ao Hurihuri (The changing world), tukutuku (woven wall panel), 2013, James and Catherine Schuster. <https://www.tpk.govt.nz/en/mo-te-puni-kokiri/our-stories-and-media/tukutuku-panels-journey-to-new-york>.

The gathering, harvesting and preparation of traditional materials for the weaving of whāriki and kākahu is labour intensive, which is one of the reasons for a kāhui kairaranga and a collective approach to the mahi. Tikanga governs the practice of mahitahi to ensure that everyone contributes to the task or job at hand.



Figure 50: Mahitahi (2006). A kāhui kairaranga weave together to gift whāriki to Uwhiarae Marae, Ruatāhuna.

Ka'ai (2008b) discusses the concept of mahitahi;

This concept is about collaboration, cooperation and working together as one. It embraces the concepts of awhi, manaaki and whanaungatanga. This is about unity and working

together for the collective good. In Māori society, individuality is not always promoted over the collective mana of the people. Often Māori will see individuality as being whakahīhī (arrogance) and although individual achievement is not discouraged, the collective shares the achievement (p.67).

This Indigenous collaborative model would also include our Primary Supervisor, Secondary Supervisors and administrator. The guidance, wisdom and rigour that they brought to the table in relation to working this way was significant.

In modern Western society design. Arias et al., (2000) state that;

Such problems require more knowledge than any single person possesses because the knowledge relevant to either frame or resolve it is usually distributed among stakeholders. In this context, we claim that bringing different and often controversial points of view together to create a shared understanding among these stakeholders can lead to new insights, ideas, and artifacts (p. 84).

Collaboration is not a new way of working even in the world of academia. In most cases the individual achieves due to the support, guidance and shared knowledge of others whether positive or otherwise (lecturers, supervisors, friends and family). However, in relation to research,

Academics across all disciplines undertake collaborative activity, but not all collaboration has the same level of visibility. Collaboration is where researchers work together on a research project, designing it and/or undertaking the project together, and publishing on its results together. In contrast, collaboration involves discussion of research and ideas, feedback and commentary on research work and draft papers (Lewis et al., 2012. p.696).

Distinction between the two is made by the use of a 'C' in upper case (Collaboration) and a 'c' in lower case (collaboration).

Whakaaturanga (*Collaborative Exhibition*)

It is intended that the whakaaturanga embraces the theme of the role of the Kairaranga in the transmission of mātauranga raranga (knowledge pertaining to the art form of weaving), and the crucial Māori knowledge systems that give essence to the work. The aspirations for the collaborative display are as follows:

- To exercise the practice of mahitahi - a customary way of working;
- To narrate through creative works response to research findings in the role of the Kairaranga through space and time;
- To create with our natural resources - that give expression to our rituals and traditions -

to reaffirm the importance of maintaining the relationship (through whakapapa) between Kairaranga and Te Ao Tūroa (the natural world);

- To display the traditional designs and technologies of Māori weaving;
- To create taonga that uphold and maintain the integrity of the iwi;
- To create work that allows the viewer opportunities for engagement and interaction.



Figure 51 & 52: The three collaborative researchers learning how to create installation models with Fleur Palmer. (2020. (McRae-Tarei, J., Taituha, G., and Te Ratana, R.) Personal Collection.

The utilisation of creating models in preparation to display work was a new experience for all three researchers. We learnt how valuable this tool is when planning installation. We met regularly for hui (meetings) with our Supervisor Tania Ka'ai, discussed ideas for our individual mahi and collaborative mahi.

Understanding the whakaaturanga

The whakaaturanga tells a story about the origins of the kairaranga and their genesis. All three weavers art pieces when combined reflect the role of the kairaranga as she has journeyed from Hawaiki to Aotearoa New Zealand and was part of the establishment of iwi across the country and the exploration of new materials; through to the arrival of Pākehā to these shores and significant landmark periods such as the signing of Te Tiriti o Waitangi, the Land Wars and mass confiscation and the impact of colonisation on the art form including te reo me ngā tikanga Māori, several World Wars through to the rural-urban drift. This journey continued through

the protest movement and the Māori Renaissance including the reclamation and revitalisation of Māori language, culture and the fine arts. The impact of this whakaaturanga shows that the mana, knowledge and leadership of the kairaranga and kāhui kairaranga across centuries was enduring and resilient and that despite the various obstacles and challenges experienced across decades, the kairaranga and their knowledge of the art form continue to flourish evidenced by their creative pieces adorning our museums, wharenuī and wharekai, institutions (nationally and internationally) and shared within communities where it is handed down from generation to generation. In acknowledgement of the whakaaturanga being held in the tribal area of Waikato, we are privileged that the name was gifted by Ngāti Mahuta, Waikato.

Title of collaborative whakaaturanga: Teera Te awatea

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

Whakamata

My contribution to the collaborative piece was the design concept of the form and shape of woven work attached to turuturu pegs. Gloria Taituha and Jackie McRae-Tarei then contributed their thoughts towards the collaborative piece: a symbol of traditional knowledge and practice; woven tāniko mahi suspended from the turuturu pegs; pattern used on tāniko mahi to espouse messages of socio historical impacts; turuturu were seen as symbols of connection to the history and significance of Te Wharepora. Gloria would prepare muka for woven piece, Jacqueline would explore options regarding the turuturu pegs and I would design the pattern for the tāniko

piece. We would all participate in the weaving of the tāniko. I was given the task of exploring the esoterical connections to the turuturu pegs. According to Best (1898),

The *tohunga* and the *tauirā* (pupil) are alone in the *wharepora*; no others may be admitted. The pupil seats herself before the *turuturu*: these are two sticks about 1 in. in diameter and 4 ft in length; they are stuck in the ground some distance apart, according to the width of the garment to be woven. To those sticks is attached the *tawhiu*, which is the first aho, or woof-thread..... then to it are attached one end of the io; or warp-threads (known as 'whengu' among some tribes), which *io* are thus suspended from the *tawhiu*, and hang down to the floor of the house. Thus, the work is held or supported by the *tawhiu* and braced by the *turuturu* (pp. 627-628).

There was some literature pertaining to the use of turuturu but apart from being used as a frame that held the woven piece, there is very little information. This account of the turuturu is also documented,

The Maori [sic] weaver used two pegs, which were thrust into the ground to secure the top edge of the work. Most weaving was performed by women, and the pegs were made by male carvers. The right-hand peg (*turuturu*), like this one, was usually carved into an abstract human figure and was sacred (*tapu*); the other was uncarved, lacked *tapu*, and was called *noa*. Such oversized square heads accompanied by vigorous curvilinear relief carving may be found on Maori objects as diverse as this small implement, canoe prows, and architectural structures (Goldwater, 1969. p. 400).



Figure 53: Weaver's peg. New Zealand: Maori. Wood. (1969). In Goldwater, R. *Art of Oceania, Africa, and the Americas*. URL: <https://www.jstor.org/stable/3258360>

Goldwater also expresses the fact that although very little is really known about these figures: their cultural significance or function and the messages that lie in the form and style, “it continues to possess certain inherent qualities through which it remains accessible and

meaningful. These are the qualities of skill, of design, of expressive form and concentrated emotion that make it art” (p. 398).

After sharing this information with the other collaborators, we discussed the term tawhiu and its purpose, as it is not a term used in our modern houses of weaving. Gloria provided a term used by the master weaver, Dr Diggeress Te Kanawa for the very first line of whatu in a kākahu. The final resolution reached after many discussions over the collaborative creative work was that the focus would be placed on the presence of turuturu pegs and the technique of whakamata. The whakamata is placed 15 cm from the top of each whenu. It is the first aho (weft/woof thread) of whatu that joined each whenu (warp thread). After the whakamata is completed te aho tapu is woven.²¹

It was then decided that we would not create a woven tāniko piece as the focus would be the whakamata. My part in the collaborative piece then moved to providing the thread that wove all three time periods together.

The whakamata thread that emerged from each of the research findings was: the impacts of the socio-historical processes for each time period was through colonisation, mass migration or assimilation. The role of the Kairaranga in Te Ao Kohatu (pre-1860), Te Ao Huringa (1860-1970) and Te Ao Hurihuri (post1970) was to focus on adapt to maintain, ‘to survive and protect the artform for future generations’ (Taituha, G. personal communication, February, 4, 2020). The turuturu pegs were representations of the past in relation to Te Wharepora, threaded to the turuturu was the whakamata symbolising weaving in unity towards the future.

Apakura (*The Exhibition Site*)

O-Tāwhao e koro tū mai ra,
Whakairo, tukutuku, raranga,
Te manu o te timatanga
He rau ringa i oti ai e.

Apakura e kui ka mihi
Rūruhi whare nō te mano tini
Auē auē auē te aroha
I roto i ahau

²¹ Sacred thread

Kaitito: Paraone Gloyne (2009).

This waiata celebrates Te Wānanga o Aotearoa. It pays tribute to O-Tāwhao, the marae established at Te Awamutu College (as mentioned in chapter one of this exegesis). Since 1985, Kāhui kaiwhakairo, kairauangi²² and kairaranga continue to teach traditional Māori Artforms. This year 36 kaiako deliver Māori Weaving from Tāmaki Makaurau²³ to Ōtautahi²⁴ (Taituha, G. personal communication, April 1, 2020). Gloyne (as cited in Scribe Ltd et al., 2005) explains that,

...Apakura Campus (originally the Waipā Kōkiri), in essence, te mauri o Te Wānanga o Aotearoa. We refer to her as rūruhi whare nō te mano tini – ol' home sweet home of the myriads. She holds the history of our being, reminding us of Te Wānanga o Aotearoa's origins trials and successes. She is a constant reminder to believe in achieving our dreams and to look to the future but to always acknowledge the past, and under no circumstances cast from memory our humble beginnings (pp 20-21).

The gallery is situated in the Apakura site of Te Wānanga o Aotearoa. In the 1980s and 1990s the Toi (Arts) programmes were operating from Apakura and it was a thriving arts centre used for exhibitions. The gallery has also housed graduate and tauira exhibitions over the years. "It has now become more of a space to celebrate our history as an organisation founded on the arts. A place to remember our history and our people" (Roberts, A. personal communication, April 1, 2020). The gallery displays painted portraits of the founding members of TWOA. It was re-named the 'Marie Panapa Gallery' in 2017 in honour of her many years of service to the Wānanga and the Arts.



²² Fine arts

²³ Auckland

²⁴ Christchurch

Figure 54: Apakura Gallery, Te Awamutu, (2020). Courtesy of Te Wānanga o Aotearoa Photo Archive.

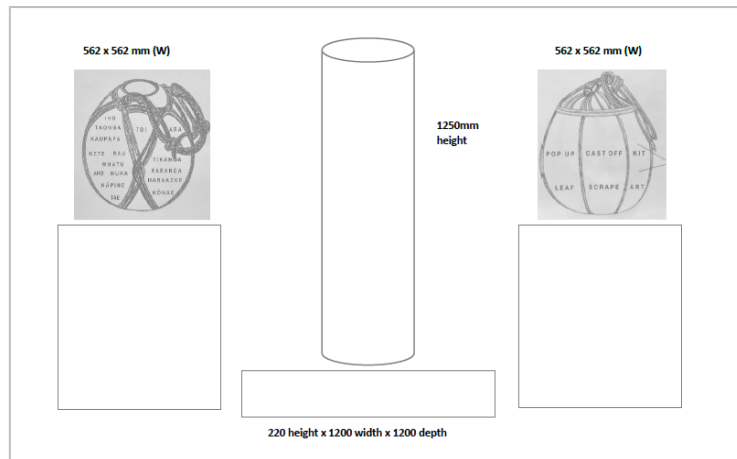
We (three researchers) began our journey in Te Wānanga o Aotearoa in the role of kairaranga responsible for the transmission of the traditional artforms: raranga, tukutuku, whatu and tāniko. We have worked together over the years and continued to discuss highlights, concerns and issues that affect the maintenance and delivery of positive outcomes for our tauira. Tauira aspirations and achievements are the defining factors in considering what constitutes our role in transmission.

Hikitia te tauira ki runga
Hapainga mai ōna wawata
Hei oranga mō ngā iwi e
Putā noa te motu

Gloyne (as cited in Scribe Ltd et al., 2005) continues, “the last verse is the most important, as like Te Wānanga o Aotearoa, it is dedicated to our tauira; it incites us - Hikitia te tauira ki runga, hapainga mai ōna wawata, hei oranga mō ngā iwi e putā noa te motu - encourage and uplift our tauira to achieve the pinnacle of their aspirations for the well-being of all” (p. 21). The three collaborators decided in relation to our creative work that the main audience or viewers were other weavers, specifically learners and those responsible for the future transmission of the traditional artform. This is our shared community.

Aisha Roberts, Poutiaki Toi of Te Wānanga o Aotearoa has curated the final installation of work. Aisha has guided and supported all three researchers in the planning of the display of the individual work and also the of the collaborative work.

Te Ao Hurihuri (*Individual Exhibition of Work*)



Whāriki have been woven for the wharemate (house of mourning) in response to fulfilling obligations of legacy and a symbol of passive resistance to te rau o te patu. Negotiating change, creating space for other world views and practices in the traditional artform of raranga over the past twenty years, in order to encourage reinvestment and reclamation of an Indigenous way of knowing and doing has been crucial to the maintenance of mātauranga Māori, te reo Māori and tikanga. But, the protocol of reciprocity, of giving back to those who protected and cared for the knowledge and practice of Te Whareporahou ō Hineteiwaiwa²⁵ in Te Ao Kohatu (pre-contact period), Te Huringa (contact period) and Te Ao Hurihuri is the greatest responsibility in the role of transmission of the kairaranga. The whāriki will be returned to the wharemate as a physical manifestation of oati (promise/ obligation). The whāriki is to be positioned in a way that does not allow the viewer full visual engagement of the entire work. The interaction and response of the viewer as to why they are positioned in this way may be seen as a non-traditional form of display. This positioning has not been considered for its ability to arouse interest or disinterest but is a statement regarding the role in transmission of tikanga pertaining to Māori lore and knowledge in the practice of raranga in Te Ao Hurihuri. I have been taught that when a kairaranga weaves whāriki for the wharemate it is woven with the underside of the harakeke/kiekie facing the weaver. The good side of the whāriki is not seen until the lifting and turning ceremony or karakia when the whariki is completed. The reason for this (as told to me) is that during the creating/weaving of the whakairo it is unfinished (belongs to te pō (the night)). Once completed it is turned (belongs to the light -Teera te awatea).

²⁵ Tūhoe term applied to the House of the Art of Weaving

The Opening Ceremony

*The journey of creative process,
where dark periods make way for
the dawn of new findings, new enlightenment.*

The opening of the whakaaturanga of ‘Teera te Awatea’ adhered to Māori tikanga (protocol). The welcome speeches from Tainui iwi (tangata whenua) to manuhiri (visitors to Tainui), then the call of the manu tioriori (kaikaranga) as daybreak appeared. Takutaku (the recital of karakia) sounded as we all entered the installation space.



Figure 56: Dawn Ceremony for the opening of Teera te Awatea. (2021). Te Awamutu



Figure 57: Teera te Awatea Whakaaturanga, (2021). Apakura Gallery, Te Awamutu.

Final Body of Work of Te Ao Hurihuri displayed at Teera te Awatea Whakaaturanga.



Figure 58: Te Kai ā te Rangatira. (2021). Te Ratana, R. Teera te Awatea Whakaaturanga, Te Awamutu



Figure 59: Process photos displayed alongside work (2021). Te Ratana, R. Teera te Awatea Whakaaturanga, Te Awamutu

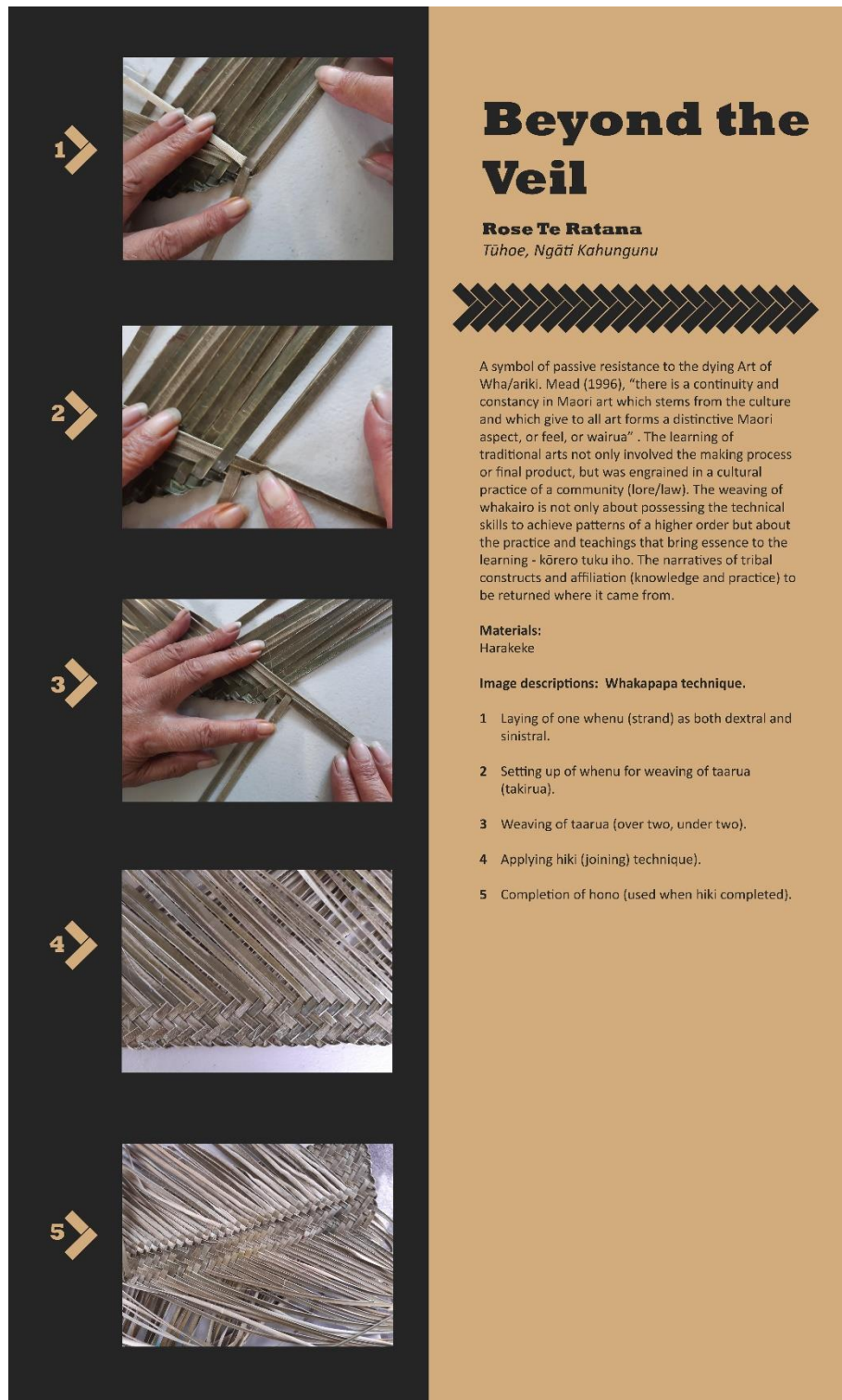


Figure 60: Process photos (whāriki) displayed alongside work. Teera te Awatea Whakaaturanga, (2021). Te Ratana, R. Te Awamutu

The collaborative whakaaturanga works to support the art of teaching raranga, from the perspective of cultural practitioners. New or recovered techniques are also presented alongside narratives informed by the research study, to allow further possibilities in practice. For example, joining techniques recovered during this study are displayed alongside the whāriki.

These techniques provide improved options to weavers in relation to the functional and aesthetic aspects of raranga whāriki.



Figure 61: Beyond the Veil. (2021). Te Ratana, R. Teera te Awatea Whakaaturanga, (2021). Te Awamutu



Figure 62: Whakamata (Collaborative work created alongside fellow collaborators Gloria Taituha and Jacqueline McRae-Tarei). 2021. Teera te Awatea Whakaaturanga, Te Awamutu.

Conclusion

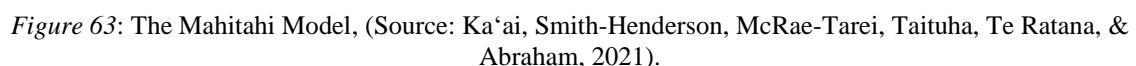
The impacts of mass migration for kāhui kairaranga in the role of transmission within new sites brings to light the fact that the roots or traditional ways of working and knowing were affected by living away from tribal structures. The kairaranga, like other Māori artists adjusting to new materials, forms, language, protocols and individual aspirations of affiliation - a new way of knowing and doing. Creating artwork in response to living in a new society of social, economic and political difference. Toi Hua was the final resolution of Toi Hanga, Toi Iro, Toi Awe and Toi Raupapa that resulted in a completed body of work. The creative work was informed by the research findings in: the use of Indigenous materials which maintained links to Te Ao Tūroa and expressed the ethos of the Māori political and cultural renaissance of Te Ao Hurihuri; the adherence to tikanga Māori in the field of practice-based contemporary art, cognisant of the behaviour of cultural practitioners fulfilling obligations (oati) to their communities; the application of the concept of whakaaturanga in the performance²⁶ of Teera te Awatea (the individual and collaborative creative responses to each time period - Te Ao Kohatu, Te Ao Huringa and Te Ao Hurihuri) and the unified expressions of the communities of each of the collaborators that emerged through the utilisation of the mahitahi collaborative approach.

Hoki atu ki tōu maunga kia purea ai e koe ki ngā hau o Tāwhirimātea
Return to your mountain to be cleansed by the winds of Tāwhirimātea

In this context, this whakataukī speaks of truth and authenticity, a way of knowing and doing that exists through maintaining links with philosophies, values and practices that have origin in Indigenous communities. It acknowledges the sovereignty of knowledge and practice of inspirational Kairaranga (ngā maunga-mountains) that continue to influence the creative process and practice of Māori weaving artforms of raranga, whatu, tukutuku and tāniko. Insider practitioners (inclusive of Kaumātua) present pedagogical approaches to teaching and learning within Ngā Toi o Te Wharepora contributing to the dearth of written literature on the ideologies of Te Wharepora. The sole authored exegesis contributes to the analysis (alongside my collaborators Jacqueline McRae-Tarei and Gloria Taituha) in the development of Māori weaving in the transmission of knowledge in Aotearoa from the period of pre-contact (Te Ao Kohatu) up until post 1970.

²⁶ (to carry through (as a process) to completion)

Mahitahi is underpinned by Māori philosophies, worldviews and values and is a unique Māori approach to supporting successful completion of studies by the Māori learner. It also supports teaching expertise and development of skills for the supervisor/s in their teaching and learning practice. Mahitahi adopts strategies such as tuakana-teina methods, whanaungatanga methods, culturally responsive methods that encourage cultural identity, sense of place and belonging and establishes the relevance of mātauranga Māori in postgraduate research supervision, and the teaching and learning environment. Central are Māori concepts and cultural practices, for example, whanaungatanga (building of respectful relationships, creating a sense of belonging), manaakitanga (the caring process entwined within building respectful relationships required to build self-belief and confidence in learners) which are important elements of the Mahitahi Model. The use of these Māori concepts and cultural practices set up and enable a safe environment for teaching and learning. It also strengthens the relationship between student, supervisor, the institution and the community (p.15).



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The learning that occurs in the mahitahi process, shifts from traditional Western models of educators / supervisors / teachers possessing all the knowledge, to a model that affirms mana-enhancing propensities for all involved including whānau and cultural advisors to Māori masters and doctoral students; where all are considered to be operating at the same level and as such, allows for ako (reciprocal learning and sharing) to occur which is integral to the postgraduate learner's success. Furthermore, the Mahitahi model provides insights on how to support Māori postgraduate learners to be successful in both academia and when researching within their own communities. Through a greater understanding of how Māori postgraduate learners experience postgraduate research supervision and their journey navigating the tertiary institution environment understanding the factors that affect completion (either positive or negative), the academy is in a far better position to take actions that address any existing barriers to Māori learners completion[s], and to developing new systems and processes that can enhance completion of their qualifications (Ka'ai, Smith-Henderson, McRae-Tarei, Taituha, Te Ratana, & Abraham, 2021).

The collaborative creative work renders the capability of the art of teaching raranga (from the perspective of cultural practitioners) to contribute to the wider field of mātauranga Māori in terms of the intergenerational transfer of knowledge. The question that emerges from this exegesis to prompt further investigation is, "Can a pedagogy and practice of Ngā Toi o Te Wharepora contribute to the wider field of education in the transformational learning of rangatahi/mokopuna of today and tomorrow?

*Raranga, raranga, raranga e,
Raranga kōrero,
Mā wāku mokopuna e.*

Glossary

Ahikā	continuous occupation of tribal land
Aho matua	values
Aho tapu	sacred first line
Ahuatanga	aspects
Aka matua	great vine
Akonga	student, learner
Ara	pathway
Atua	god
Ātua	gods
Awa	river
Hāngī	earth oven
Hāpati	sabbath
Hapine	scrape or soften
Hapū	kinship group, sub-tribe
Harakeke	flax
Here	knots
Hiki	joining technique
Hikoi	walk, march
Hītori	history
Hono	join
Houhere	lacebark, <i>hoheria populnea</i>
Hui	meeting
Hukahuka	tassels
Huruhuru	feathers
Iho matua	Māori philosophy

Ipu	Vessel
Iwi	tribe
Kahu	cloak
Kahu mamae	cloak of pain
Kāhui kairaranga	collective of weavers
Kaiaka	type of gourd, food carrier
Kaiako	tutor/teacher
Kaiarahi	programme manager
Kaiawhina	Helper, aide
Kairaranga	weaver
Kaitaka	type of cloak
Kaitiaki	guardian/s
Kaitiaki(-tanga)	guardianship, stewardship, trusteeship, trustee
Kaiwhakairo	carver
Kaiwhatu	weaver
Kākaho	<i>cortaderia richardii</i>
Kākahu	generic term for different types of cloaks or garments
Karakia	prayer
Karanga	to call, female oratory
Kaumātua	elders
Kaupapa	purpose, vision and values
Kaupapa	foundation of a cloak
Kāwai	runner of a gourd
Kāwai rangatira	noble lineage

Kete	basket
Kiekie	pandanaceae, <i>Freyacinetia banksii</i>
Te Kōhanga Reo	Māori language preschool
Kōnae	two cornered basket
Kōrero	talk, speech, discussion
Korowai	traditional cloak adorned with feathers
Kuia	elderly woman
Kupenga	fishing net
Kura	school, learning gathering
Kura Kaupapa	primary school operating under Māori custom and using Māori as the medium of instruction
Mahi	work
Mamae	grief-stricken, hurt
Mana	prestige, authority, control, power, influence, status
Mana motuhake	self-determination and control over one's own destiny
Manuhiri	visitor
Marae	courtyard – the open area in front of the <i>wharenui</i> , where formal greetings and discussions take place. Often also used to include the complex of buildings around the <i>marae</i>
Marae ātea	courtyard
Mātauranga Māori	Māori knowledge
Matemateāone	relationship to each other and the whenua
Matua	parents
Mauri	life force
Minemine	to attract
Mokopuna	grandchild
Moumou	waste

Muka	fibre extracted from the flax
Nāngara	insect, reptile
Ngā atua	deities
Ngā maunga	mountains
Ngā ture	laws, rules
Niho taniwha	pattern – teeth of a monster
Oati	pledge/promise
Oati	promise, obligation, pledge
Okō	wooden vessel
Papa	section of a whāriki
Pāpara	Uncle
Patikitiki	pattern used on tukutuku, baskets and mats
Pāua	abalone
Piki tūranga	successor
Pīngao	be golden yellow, <i>desmoschoenus spiralis</i>
Piupiu	skirt made from flax
Poi	a light ball on a string
Poka	dart technique
Pono	integrity
Pōtae taua	traditional mourning headwear
Poutama	pattern – stairway to heaven, or stairway to higher learning
Puaka rimu	club moss
Pūmanawa	talent for creativity
Pūrakau	myths, legends
Rākau	stick, walking stick

Rangahau	research
Rangatahi	youth, young people
Rangatira	leader
Raranga	weaving
Rau	leaf
Raupatu	conquer, overcome, conquest, confiscate
Raupō	<i>typha orientalis</i>
Rāwaho	a person who operates from outside their traditional roots
Ringatū	a Māori Christian faith founded by Te Kooti in the 1860s
Rourou	food basket
Tahā huahua	type of gourd
Takitahi	over one, under one pattern used in weaving a rourou
Tā kupenga	knot used in fishing nets
Tā moko	tattoo
Tamariki	children
Tangata whenua	host, people of the land
Tangi	cry, weep, mourn
Tangihanga	funeral
Tāniko	off loom finger weaving
Taonga tuku iho	treasures passed down and transmitted from our ancestors
Taonga	treasure/s
Tāpiki	casting off technique
Tapu	sacred, sacrosanct
Tauira	learner, student
Tawhiu	the first line of horizontal thread (weft) of a garment

Te aho tapu	sacred first line – the first line in weaving that sets the rest of the pattern
Te Ao Hurihuri	changing world
Te Ao Māori	the Māori world
Te Ao Tūroa	the natural world
Te rau o te patu	infliction of the blade
Te reo me ngā tikanga Māori	Māori language and culture
Te reo me ōna tikanga	Māori language and protocols
Te reo Māori	Māori language
Te tua o te Ārai	the other side of the veil, after death
Te wao nui ā Tāne	the great forest of Tāne
Te Wharepora	the house of weaving
Tienga	Finely woven kiekie mat
Tika	correctness
Tikanga	protocols
Tino rangatiratanga	sovereignty
Tipua	demi-gods
Tīpuna	ancestors
Tohu	sign, symbol
Tohunga	teacher of esoteric knowledge
Tohunga whakairo	expert master carver
Toi	art
Toi Aro	reflection
Toi Awe	creative process
Toi Hanga	creation
Toi Hua	completed body of work
Toi Iro	exploration

Toi Māori	Māori art
Toi Raupapa	organisation
Tuāhine	sisters or female cousins (of a male)
Tuakiri ki te ao	one's identity to the world
Tuitui	to lace, sew, thread or bind
Tukutuku	lattice work
Tūpāpaku	deceased
Tūranga	position, stance
Turuturu	upright peg, pole,
Waha	voice, mouth
Waahi tapu	sacred places
Waiata mōteatea	traditional chants
Waiata oriori	lullabies
Waiata tangi	songs of lament
Waiata	song
Waiata-ā-ringa	action songs
Waiwai	mordant
Wairua	spirit
Wānanga	tribal knowledge, lore, learning - important traditional cultural, religious, historical, genealogical and philosophical knowledge
Whaikōrero	male oratory
Whakahīhī	conceited, arrogant
Whakairo	carving / pattern
Whakaiti	humble, humility, dignity, modesty
Whakamata	first aho line

Whakapapa	genealogy
Whakatauki	proverbs
Whakatūtū	pattern symbolising an upstanding position
Whānau	family, extended whanau
Whanaungatanga	relationship, kinship
Whare	house
Whare Maire	the teaching of the ancient history, genealogies, religion
Wharemate	house of mourning
Whare tapere	house of performing arts
Whare whakairo	house of carving
Wharemate	house of mourning
Whāriki	woven mats
Whatu	technique of joining, binding
Whatu muka	binding muka
Whenu	strand
Whenua	land
Whiri	plait
Whitau	fibre extracted from harakeke

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