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**MASSEY UNIVERSITY**  
**TE KUNENGA KI PŪREHUROA**

**He hua rānei tō te kapa haka:** *Kapa haka as a retention tool*

*for Māori students in mainstream secondary schools*

A thesis presented in partial fulfilment of the requirements for

the degree of

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## **ABSTRACT**

Kapa Haka provides leadership opportunities and promotes awareness to the intrinsic link to culture, Māori identity, and whanaungatanga. This research attempts to identify factors within *Kapa haka*, which contribute to Māori students successfully participating, achieving and staying longer in school, and to highlight the benefits and value of *Kapa haka* for a young focus group of participants who currently reside in the Manawatū region.

The focus group consists of six Māori female participants who graduated from a mainstream school, who participated and engaged in *Kapa haka*, who also chose to continue their schooling in post-compulsory senior secondary school years, (year 11-13) and of those participants, five attended a mainstream secondary school in the Manawatū (Palmerston North) region and one other from Te Tairāwhiti (East Coast), specifically Tūranga (Gisborne). Essentially, this study demonstrates how *Kapa haka* and aspects within *Kapa haka* could be utilised as a tool to retain Māori students in secondary school and more importantly, how it contributes to their academic success whilst at the same time producing confident, outgoing and humble individuals who are doing well in their lives and, contributing to Te Ao Māori.

## **TAKU IPUKAREA**

E noho ana au i te take o te ika whenua o Tararua

Kanokanoā ana ki ngā take o te Kāhui Maunga e tū kāwekaweka mai rā i te pito o te

Ika kei waenganui ko Matua te mana, ko Ruapehu, me ōna piringa ko Matua te tipua

ko Tongariro, ko Matua te tikanga ko Ngaruahoe

Kai kanohi atu rā ki ngā pā rekereke o aku tūpuna o Aotea-utanganui, Kia pīkarikari

aku waewae ki Otukou, ki Tawata ngā umu whakapokapoka te tutūnga mai o te

puehu, te onetū a Paetahi, te kete kōrero a Tūroa

Ka mawhiti rā ki te awa tipua o Whanganui kia kīia ake rā ko au te awa, ko te awa

ko au, ko Ātihaunui-a-Pāpārangi

Tīehutia te wai ki Whangaehu ki te tāwharautanga o Ngāti Rangi.

Mokopeke ana ki te rohe o Mātaatua, o Ngāi te Rangi, horahia tō mata ki a

Meremere Tūahiahi, ki a Mauao te waharoa o Tauranga moana,

te kotahitanga o ngā iwi, te nohoanga o te tipua.

Ka tihohe rā taku haere ki te ihu o Te Arawa, titiro tonu atu ki Rangiuuru e, ki

Waitaha, ko Tapuika

Kia hoki au ki te ahi whitawhita, ki te pūkauri, ki a Tararua.

Ka titiro iho, ko Ngāti Raukawa Te Au ki te Tonga, te mana e whakaoho nei i tāku

moe e ko kōia e ara e!

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# INTRODUCTION

## *Title*

**HE HUA RĀNEI TŌ TE KAPA HAKA: *Kapa haka* as a retention tool for Māori students in mainstream secondary schools.**

## *Research Question*

The main question that underpins this research project is:

Does *kapa haka* increase the retention of Māori students in mainstream schools?

## *Aim*

Studies on *kapa haka* in secondary schools have shown that it provides a culturally responsive learning environment for Māori students to celebrate their language and culture; as well as “a lens to better explore and understand ways Māori students engage in their learning more successfully” (Whitinui, 2008). I aim to gather evidence supporting the theory that *kapa haka* is a useful retention tool for Māori students who attended mainstream secondary schools.

## *Goals*

There are three main goals framing this research:

- 1 To identify what motivates a Year 11 to 13 student to participate in *kapa haka*;
- 2 To define the core cultural elements associated with *kapa haka*;
- 3 To determine the extent to which *kapa haka* has played a role in the retention and participation of Māori students within a mainstream secondary schools.

## ***Objectives***

In order to meet the research goals, the following four objectives have been developed:

1. To interview early Māori graduates who attended and completed Years 11-13 at a mainstream secondary school and who participated in competitive and or non-competitive *kapa haka*.
2. To formally and/or informally interview/discuss with tutors who deliver *kapa haka* at a mainstream school, including both teachers and volunteer tutors regarding their relationship with participants and associated networks.
3. To identify factors which contribute to Māori students participating and staying longer in the school.
4. To explore the extent to which students and teachers/tutors have identified the contribution of *kapa haka* to the retention of Māori students at the school.

## ***Justification***

Current research suggests that Māori students are failing in the mainstream education system. The primary justification for this proposal is that research suggests that the participation of Māori students in *kapa haka* is having a direct and positive effect on their participation levels at school (Rubie, 1999; Whitinui, 2008). Therefore, my intentions for this project are to investigate these theories, by speaking with Māori graduates and tutors from mainstream secondary schools to further explore this suggestion.

Through my own personal experience with my children's involvement in *kapa haka* I can advocate that *kapa haka* has been a sanctuary for them, and has helped them to overcome hardship

in a school system that was foreign to where they had come from in Kura Kaupapa Māori (Māori Immersion Schools). This in turn has invoked my curiosity about the topic I have chosen.

During the time that my children have been involved with *kapa haka* I have noticed that some students leave school after the *kapa haka* National Competitions. It is because of this trend that I would like to find out what aspects of *kapa haka* made them stay, as I know that the training and time commitment is extremely demanding. Could those same aspects of *kapa haka* be transferred into other curriculum areas, therefore seeing the full benefit of *kapa haka* and all its associated tikanga contributing to the achievement of the Ministry of Education's strategic intent of success for "Māori to enjoy education success as Māori"

Children and young people are increasingly regarded as a group having greater power and knowledge, and consequentially, giving them a 'voice' in research concerning them is vitally important (Clark, 2004). This research proposal is based on the assumption that it is important for young people to be included as participants of research, and to give them a voice with purpose in regards to the importance of their participation in *kapa haka*.

Note: The following words have been abbreviated as such

Kapa haka            KH

Kaupapa Māori      KM

Macrons have been added to quoted Māori words that don't have them to support and promote the revitalisation of Te Reo Māori.

## CHAPTER ONE: RATIONALE

In order to understand where my want for research in this topic derived from, one must start at the beginning and break down the meaning of KH and the affixed disciplines of KH. To facilitate this, I aim to explain the purpose of each of those disciplines and use each of them to introduce different aspects of the background to set the foundation for the duration of this research.

Firstly, KH is the term for Māori performing arts and literally means to form a line (kapa) and dance (haka) or defined as the following:

### **Kapa<sup>1</sup>.**

1. *Rank, Stand in a row or rank.*
2. *Team, Group, Company of people.*

### **Haka<sup>2</sup>.**

1. *Dance.*
2. *Sing a song to be accompanied with a dance.*
3. *Dance.*
4. *Song.*

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<sup>1</sup> Retrieved from:

<http://maoridictionary.co.nz/search?idiom=&phrase=&proverb=&loan=&histLoanWords=&keywords=kapa+haka>

<sup>2</sup> Retrieved from:

<http://maoridictionary.co.nz/search?idiom=&phrase=&proverb=&loan=&histLoanWords=&keywords=haka>

KH is an avenue for Māori people to express and showcase their heritage and cultural Polynesian identity through song and dance.

KH dates back to pre-European times where it developed from all traditional forms of Māori pastimes; haka, mau rākau (Māori weaponry), poi (ball attached to rope or string) and mōteatea (traditional Māori chants).

The modern interpretation of a KH performance involves choral singing, dance and movements associated with the hand-to-hand combat agility practiced by Māori in mainly pre-colonial times, and then presented in a synchronization of action, timing, posture, footwork and sound.

The work of a KH consists of the performance of a repertoire of songs and dances spanning several types of Māori music and dance, strung together into a coherent whole. Music and dance types that normally appear in the modern genre are;

- *waiata tira* (warm-up song)
- *whakaeke* (entrance song)
- *mōteatea* (ancient incantation)
- *poi* (coordinated swinging of balls attached to cords)
- *waiata-ā-ringa* (action song)
- *haka* (challenge)
- *whakawātea* (closing/exit song)

Listed below are the disciplines that will form the process in which I will describe the background of how and why this research came about.

**Waiata tira** are choral pieces used to warm up the vocal cords and introduce the group to the audience. Through a waiata tira the group announces its arrival in a manner that is generally

light and positive. This item usually encompasses a religious theme however; it is not limited to just that theme but may also pay tribute to an important event or to a person or people affectionately known by the performing group as a way of acknowledgement and celebration. (Personal Knowledge)<sup>3</sup>.

Waiata Tira is used to introduce the group to the audience. I introduce this research to the reader through my own eyes and personal experience with regard to KH.

My affiliation with KH began when I was a child growing up, I came from a musical family, instrumental and vocally accomplished in all genres of the time, singing Māori songs at the marae was nothing new, especially during the formal parts of speeches, with each speech whether on the marae ātea (area of land directly in front of the ancestral house) or after the hākari (feast) were greeted with song from the supporting group of the orator.

My first encounter with KH in an educational setting occurred for me when I attended a mainstream primary school that had a fair mix of Māori and Polynesian students. We were fortunate to have student teachers who had been assigned to our school and were of Māori descent, who were also enthusiastic to teach us KH. I believe it was at that time that I was drawn even more to KH—the language, customs and the people. I knew that at that time, my life would revolve around all of these things, and as it turns out, that is exactly what happened.

Moving on to intermediate school and then college, I furthered my involvement with learning the language and participating in KH, I left college in my senior year and not long after, fell pregnant with my first child of four.

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<sup>3</sup> Also retrieved from: [https://en.wikipedia.org/wiki/Kapa\\_haka](https://en.wikipedia.org/wiki/Kapa_haka)



Becoming a young mother, presented its own challenges but it wasn't too long before I was pregnant with baby number two and faced with life changing choices as they began to grow, I made a choice to send my children to Kōhanga Reo (Māori Language Early Childhood centre) in 1995 and Kura Kaupapa Māori (Māori Language Immersion Primary School) in 1998, effectively this meant that Te Reo Māori would be the first language my children would speak. There were questions and concerns around this from my own family but ultimately, that privilege belonged to me along with any repercussions from that decision.

My children flourished through both immersion centres and because there was no Wharekura (Māori Language Immersion Secondary School) available to them post primary school, I made a choice to send them to a mainstream secondary school that offered 2 years of rumaki (Māori Language immersion) in Year 9 and Year 10, this would allow them time to transition in to a full mainstream setting. This became our grounding point into Te Ao Māori with regard to the next level of KH and all its associations with the school, tutors, peers, whānau, and community. My children became fully engaged in all activities presented to them through KH, as a result, my role as a parent supporting their KH interest was fierce and generous.

- **Whakaeke** are also choral pieces or unified singing of the group. Whakaeke are frequently used to comment on a social issue of the day or to commemorate an individual or some element of Māoridom. They may also simply be used as the entrance song to announce the group's arrival. The Whakaeke is well known as the entry song, the first official or aggregate item/song to awaken the audience, the first song to commence a running theme within the collated songs of the bracket.<sup>4</sup>

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<sup>4</sup> ibid

My children began their first experience within a mainstream school in Year 9, a daunting and exciting experience, for both of my children and me as a young mother. My children's confidence to participate in other areas of the school was borne out of the philosophy espoused in the rumaki unit, the freedom to express themselves in Te Reo Māori, to live and learn in Te Reo Māori contributed to many of their successes in their school.

One thing they thrived in was KH, this school provided them with the opportunity to participate in KH at a competitive level (which was on the rise from its initial beginnings in the year 2000), as such, certain disciplines, principles and skills required to achieve a winning result but not limited to just these listed, looked like this:

- Punctuality
- Commitment
- Self-discipline
- Respect
- Leadership
- Endurance
- Presence
- Aroha
- Reciprocation
- Attitude

Other supporting skills in achieving successful results for my own children included:

- Fluency in Te Reo Māori
- Prior KH knowledge through their earlier schools

- Vocal ability
- Mentoring and Support
- Further development through Senior KH involvement

It was at the completion of the 2006 National Secondary Schools KH competition held at Mystery Creek in Hamilton that I noticed the once committed highly skilled senior KH participants of the group proceeded to sign out of school.

These students when asked, about the reason for leaving school, they replied with

“I am ready to move on and find a job, I’ve had enough of school and can’t be bothered hanging around to finish exams”

Anecdotal evidence on a national scale showed similar trends of senior students leaving college before year 13 and soon after a national campaign, which got me asking questions such as:

- “What is it about KH that entices a senior student to keep attending school, and then once the campaign is over, leave school?”
- “Why are they leaving school in this manner?”
- “Is there something about KH that retains the interest of the student to remain in school and if there is, could we use this knowledge to retain students in school and successfully complete and graduate at Year 13?”
- “Are there relationship differences within the school between students and teachers as opposed to students and kaiako in KH?”
- “Are the students searching for acceptance or identity within the school?”
- Are students trying to connect with people and whānau of the same ethnicity and mind thought?”

Keeping in line with these questions, I continued to research whether or not KH could be used as a retention tool for Māori students in mainstream secondary schools within Aotearoa. One of the aims in this research is to find out if KH in mainstream secondary schools encourages and supports Māori students learning across all curriculum areas and to investigate the impact KH has on Māori students regarding school inclusion or isolation.

And so the journey to research this anomaly began with the help and encouragement from the Massey staff, friends, family and participants of this research.

- **Mōteatea** are songs sung in unison and performed in a style reminiscent of pre-colonial Māori singing. They are an important genre within Māoridom because they tell stories in which historical, genealogical and cultural information is preserved and thus link Māori with their past. Mōteatea come in a variety of forms including laments, lullabies, and songs about revenge, anger, and love.<sup>5</sup>

Mōteatea are a pivotal addition to a KH bracket, it is the most traditional item of a KH performance, framing the audience with a traditional cultural mindset that promotes mana atua (sacred spiritual power from the atua), mana whenua (territorial rights, power from the land, authority over land or territory, jurisdiction over land or territory) and mana tangata (power and status accrued through one's leadership talents, human rights, mana of people).

KH was an integral part of Māori recreational past times pre-colonial arrival, and continues to thrive, nurturing all the inherited qualities of what KH provides, for Māori to be and live as Māori,

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<sup>5</sup> ibid

together, united as one people through KH, unique to individual hapū and iwi throughout the country.

One of the most integral parts within KH is whanaungatanga (familial relationships). There are many examples where the principle of whānau and whanaungatanga come to the fore as a necessary ingredient for Māori education, Māori health, Māori justice and economic prosperity for Māori. Attached to this is intrinsic Māori ways of knowing, doing and understanding, taonga tuku iho (inherited fundamentals).

Culturally, KH provides a context for participants to experience and develop a sense of autonomy, control and self-determination, a platform to showcase Māori arts, a forum to learn within the company of but not limited to other Māori learners and educators.

There has been a push for the revival of the Māori language through Te Taura Whiri i te reo Māori, Te Puni Kōkiri, Te Māngai Pāho, and Iwi initiatives, they place significance and importance on Language revitalisation and have worked towards creating strategies to support Te Reo Māori Language revitalisation. KH is an effective vehicle in order to maintain and revitalize the language.

The research findings will aim to illustrate that KH offers all of the aforesaid.

- **Waiata-ā-ringa** (literally means "song of hands or arms") or better known as the "action songs", which means that they display the typical Polynesian practice of embellishing and reinforcing the sung poetry with arm and hand actions. They are performed by men and women traditionally with women in the front and men in the back.<sup>6</sup>

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<sup>6</sup> ibid

An action song will foretell a story or re-enforce a theme within the bracket of the songs selected. Many components of the waiata ā ringa require a basis in which to create a story or theme, and without giving each of those components exposure or recognition, it is difficult to execute a worthy story. This section will speak of the significance of relationships with the students, tutors and whānau and how those relationships form the foundation for positive engagement by all parties. Relationships are vital components to establish roles and responsibilities within a collective. As I suggest in my methodology regarding Kaupapa Māori Theory, all six principles that I identify are pivotal in creating a conducive space for effective learning, teaching and practice. The fact that the relationship between students, tutors and whānau supported and allowed for safe and creative space between all parties meant that respect and reciprocation occurred naturally, as an inherent process through their ordinary up-bringing, relationships and unity amongst all parties were understood. Such are the two aspects that are pointed out in the Ako principle:

- **language – identity and culture matter** – knowing, respecting, and valuing who students are, where they come from, and building on what they bring with them
- **productive partnerships** – Māori students, whānau, hapū, iwi, and educators sharing knowledge and expertise with each other to produce better mutual outcomes.

• **Waiata Poi** is women's dances involving the swinging of balls, about the size of tennis balls, attached to cords. The poi's origins lie in the precolonial practice of the men training with poi to improve agility in battle, but today poi is used to showcase the beauty and gracefulness of the women. Poi were traditionally used by women on long waka voyages as a mean of keeping timing of the male paddlers, in the style of a kaihautā (coxswain).

This is the reason for the emphasis of the sound of the poi striking the hand. The sound of poi striking the hands is an important part of the musical accompaniment.<sup>7</sup>

In this section I will use the analogy of the beauty that the poi brings, by highlighting the beauty in KH and all the benefits that KH has brought to my own whānau through engaging and participating together in this one united kaupapa (topic, matter for discussion, purpose, agenda, subject, theme, issue, initiative).

KH has made a valuable contribution for not only my whānau but to Aotearoa New Zealand through showcasing our beautiful heritage, culture and language to the world especially since the launch of events such as:

- The Aotearoa Polynesian Festival
- Te Matatini
- New Zealand Secondary Schools National Kapa Haka Festival
- New Zealand Primary Schools National Kapa Haka Festival

Our whānau have been privileged to undergo tutorship from KH experts, this in itself is an honour and greeted with aroha and respect. My children in their adulthood have seen them pass on the skills and knowledge acquired within KH as students to put them in positions of teachers themselves, offering to tutor KH groups in local primary and secondary schools and to facilitate workshops for tertiary institutes and government agencies. An opportunity arose from our senior KH group to complete a Bachelor of Māori Performing Arts in 2011 under the auspices of Te Whare Wānanga o Awanuiarangi, this was a chance to place value and significance to our

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<sup>7</sup> ibid

commitment to KH and our wider whānau who supported us, and to also put emphasis, importance and clarity on the skills attained through our connection with our KH whānau.

Important components of KH are essential links to culture, identity, whanaungatanga, tikanga, history, revitalisation and retention of Te Reo Māori, and relationships between all stakeholders within KH communities. I have seen many local schools (Māori and non-Māori) implementing KH into their school curriculum and school wide activities with the goal of representing their schools at the bi-annual Pae Tamariki event held in Palmerston North, I believe it is viewed as a safe, inclusive activity through which all New Zealanders can engage in Māori culture contributing to building and strengthening New Zealand's society.

According to Pihama, Tipene, Skipper, (2014, p. 6).

*“a major component of KH is its power to effect wellbeing, and to positively transform the lives of individuals and communities. A strength of the movement towards increased health and fitness within KH is that it is achieved collectively”*

This statement has seen huge progression since 2014 in transforming whānau to become aware of their hauora (well-being) and making changes to improve their well-being and that of their whānau. The younger participants of KH are subject to the physicality of KH and therefore are bound by rules and regulations of engagement by the tutors and their peers, however the older participants (post High School years, adulthood and parenthood) of KH have made changes by choice, to improve the well-being through KH. In saying that, in regards to the rangatahi participating in KH, the social benefits of participating in KH provides an encouraging,



controlled, strength-based environment for them to grow, learn and foster new relationships within a space of security based on the Tuakana Teina<sup>8</sup> principle.

- **Haka** is best described as challenges. They are used to make a point and to vent strong opposition towards contemporary issues. Haka are performed by both men and women, with the focus on the men in the front and support from the women behind or at the side. Haka are often described as traditional war dances but in fact had many other uses as well in precolonial Māori society, and have many peaceful uses today.<sup>9</sup>

It is important to note that not all things regarding KH are beautiful, and that there are always challenges and obstacles that hinder the progression of anything especially when it comes to Māori issues and initiatives. However, in KH there is an opportunity for Māori to become resilient and creative in how we approach each individual challenge.

When I was at secondary school, KH was one of those extra activities that you partook in after school or during a lunch time through the week, you may have been fortunate to secure an allocated time during class time if an important event was coming up and you were required to represent the school.

With the inclusion of KH as a NCEA subject (2002) and gaining credits towards your NZQA record of learning, students could now gain credits and recognition for the skills and knowledge attained through KH. However, what I would like to see further to that is KH becoming an approved subject and given the same mana as dance (which is an approved subject) allowing KH to be included in consideration for University Entrance, as with my first child, I realised that all of

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<sup>8</sup> Tuakana, Teina concept: Refers to the relationship between an older (tuakana) person and a younger (teina) person and is specific to teaching and learning in the Māori context.

<sup>9</sup> ibid

her credits for Māori Performing Arts (which were of substantial standing) did not contribute towards her credits to gain University Entrance. In some ways KH was undervalued, KH should provide equal opportunities for our rangatahi. Where it's good enough for one subject (Dance) of equal standing, then so should it be for the other (Māori Performing Arts).

For many years, debates regarding Te Reo Māori as an aggregate item<sup>10</sup> at Matatini were at the forefront of those pioneering Māori Language revitalisation, reference was always made to the secondary school competitions who lead the way with making Te Reo Māori an aggregate item it was only recently that Te Reo Māori was made an aggregate item at senior level, finally Te Reo Māori was given its rightful place of importance within the repertoire of songs sung.

KH in my view consists of significant components linked to culture and cultural identity with significant elements of whanaungatanga which fosters a richer, more cohesive and inclusive society in Aotearoa which contributes to building and strengthening all people of this land.

However according to Pihama (2014, p.6) KH hadn't been given the status or respect it deserves as a national icon and is often treated in a tokenistic way. This may be due to a lack of understanding by non-Māori, and in particular by government. Initiative and attitude towards driving change that encourages and supports KH would provide a space to grow and understand the value in KH. Evidence through increased local KH events such as Pae Tamariki (non-competitive KH for primary schools in the Manawatū/Horowhenua area) and Mana Kuratahi (National primary school KH competition) shows that KH at such a young age is thriving, and through the interest of such a young and vibrant group of people who are pioneering the way for

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<sup>10</sup> Aggregate Item: Compulsory competitive items that accumulate points to determine who will win the KH competition.

our future, I believe that KH will find its respective place in today's society as the iconic trademark it is and should be.

- Whakawātea are choral pieces used to farewell and acknowledge the audience or to make a final point before departing the stage. They may pick up on themes raised in the whakaeke or comment on the event at hand. Performers are often at the side or back of the stage. Affectionately known by performers as the walk off (as in walking off the stage).<sup>11</sup>

Many points regarding my interest regarding KH have been raised in this chapter. It is important to note that I am a passionate advocate of KH and the value KH brings to all aspects of life. As a KH performer, supporter, past tutor, judge and believer of all good things related to KH, it is my hope that this research will highlight useful strategies to support rangatahi in mainstream schools with their academic study and also their recreational participation and engagement within their school. I aim to identify aspects within KH that will support teachers within mainstream schooling who are non-Māori and who are open to change to ensure that their teaching delivery includes the full participation and engagement of Māori students within their class.

## **CHAPTER TWO: LITERATURE REVIEW**

### ***Introduction***

Research has consistently shown that Māori students are underachieving in Aotearoa. In 2010, The Education Review Office pointed out that although many Māori students have been successful, research and national and international testing data continue to show “significant disparity in the achievement of Māori and non-Māori students”<sup>12</sup>. They further state that improved Māori student achievement has been a key government priority in education over the decade: “For

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<sup>11</sup> ibid

<sup>12</sup> Education Review Office, (2010:1)

Māori to achieve greater success in education it is crucial that all educators in New Zealand recognise, support and develop the inherent capabilities and skills that Māori students bring to their learning”.

However, Caccioppoli and Cullen (2006, p. 21) identified that state schools are still “cocking up” and that Māori educational achievement is still too low. It is their position that the mainstream state education system cannot change to accommodate the needs of Māori student.

One change in mainstream education has been the introduction of KH in 2002 into the academic curriculum. This review outlines the extent to which KH has been studied as a means of addressing the underachievement of Māori students, and therefore improving their rates of retention at secondary school.

A significant strategy of bringing Māori education into context within the education system occurred in 2002, KH was formally recognised as an ‘academic’ subject by the New Zealand Qualifications Authority. This helped to raise the importance of Māori students participating in KH, enabling students to earn credits towards a National Certificate in Educational Achievement (New Zealand Qualifications Authority, 2002).

### **Historical developments in Māori education**

Equally important is the progression and development of Māori education within Aotearoa, Penetito (2002) illustrates that progression from as early as 1970-2000.

Table 1: Key historical developments for Māori in education

	<b>1970</b>	<b>1980</b>	<b>1990</b>	<b>2000</b>
Key historical developments	Struggle for survival in the system	Politicisation and creation of infrastructure	Rise of Kaupapa Māori Education	Māori knowledge and accountability to <i>whānau, hapū, iwi</i>

Source: Penetito (2002), cited in Penetito (2005, p. 349).

Māori in education have progressed over the past two decades (1990-2010) and continue to improve. In particular, Rubie, 1999, Whitinui, 2007 provide evidence as outlined further into this literature review through their research that the implementation of KH in 2002 as a subject within secondary schools is having a direct and positive effect on Māori student’s levels of participation in school, and in 2008 Whitinui went on to write about educational benefits associated with Māori students participating in KH and the implications for improving the participation levels of Māori students in these contexts. Penetito provides a further table to show interventions and individuals that inspired system-wide change in Māori education from the 1970s.

Table 2: Interventions and individuals that inspired systemic-wide change in Māori Education

	<b>1970s</b>	<b>1980s</b>	<b>1990s</b>	<b>2000s</b>
Key interventions	Māoritanga teacher in-service courses	Tū Tangata reforms and pan-Māori educational administrative bodies created	<i>Whānau, hapū, iwi</i> education plans	Hui Taumata Mātauranga Te Ao Māori, Te Ao Whānui interface
Key movers and shakers	John Rangihau Alan Smith	Kara Puketapu. Iritana Tawhiwhirangi	Pita Sharples Katarina Mataira Whatarangi Winiata	Tumu Te Heuheu Mason Durie Linda Smith Graham Smith
Focus of the intervention	Māori culture – learning about Māori changing consciousness	Māori language – learning in Māori, politicisation, getting better organised	Māori language – learning for Māori, curriculum, creation of infrastructure	Being Māori; philosophical base; community

Source: Penetito (2005), p. 350.

The conversation under focus for intervention in this table clearly shows the Māori preference for an initial focus on matters related to ‘culture’, i.e.

- Learning about Māori
- Learning in Māori
- Learning for Māori
- Creating infrastructure
- Having a philosophical base
- Engaging with community

Penetito (2005, p. 351) says that

*“the new millennium has signalled the perceived need by both Māori and mainstream advocates to negotiate agreements about the way forward for education”.*

This suggests that he believes mainstream education will have to accommodate Māori learners even more so for Māori to be involved in curriculum planning and content. He states however that

*“Māori are safely poised, more than at any other time in their educational history, to participate fully in such negotiations without fear of having to compromise what it means to be Māori”* (Penetito, 2005, p. 351).

This may look like any of the following but not limited to just these;

- Stronger Māori identity
- Acceptance of Treaty claims
- Empowerment
- The rise of events such as Te Matatini
- Regional and National KH events
- Māori Television
- Te Reo Irirangi

- Māori speaking movies, actors and actresses
- Māori sporting/Athletes
- Introduction of Māori speaking dolls (Pipi Mā)

The Ministry of Education's Ka Hikitia – Managing Success (2008, p11.) strategy was for “Māori to enjoy education success as Māori”. This advocates investing in strengths, opportunities and potential focus for addressing problems and disparities to expanding on the successes of Māori students. This strategy also states that people have a role to play in supporting Māori students to enjoy and achieve education success as Māori and that working together, these stakeholders have the opportunity to help students grow into confident, successful, culturally intelligent, bilingual adults who will make a positive contribution to New Zealand.

Ka Hikitia provides a framework for action by all who have a role to play in raising education system performance for Māori students – supporting ‘local solutions for local change, by local communities’. Part of their collective vision that resonates with me is for Māori to enjoy and achieve education success as Māori and once that vision is realised, all Māori students will reportedly:

- *have their identity, language and culture valued and included in teaching and learning in ways that support them to engage and achieve success*
- *know their potential and feel supported to set goals and take action to enjoy success*
- *have experienced teaching and learning that is relevant, engaging, rewarding and positive*
- *have gained the skills, knowledge and qualifications they need to achieve success in te ao Māori, New Zealand and the wider world.* (2008, p. 13)



This approach seeks to shift the focus from addressing problems and disparities to expanding on the successes of Māori students. KH fits into this approach well, because it acknowledges and embraces the creative and positive potential of a range of people and groups working together to accelerate success for Māori.

Importantly the framework supports the idea that the Treaty of Waitangi provides a context for the relationship between the Crown and Māori. Ensuring Māori students “enjoy and achieve education success as Māori” is a joint responsibility of the Crown (represented by the Ministry of Education) iwi, hapū and whānau which allows for the following;

- Emphasise the power of collaboration
- Value of working closely with local iwi

For education professionals, collaboration is about creating ways for whānau, hapū, iwi, Māori organisations and communities to contribute to what and how Māori students learn, as well as working together to provide support for Māori students’ learning.

A key concept of Ka Hikitia is the Māori potential approach and within that, students who are expected to achieve and who have high (but not unrealistic) expectations of themselves are more likely to succeed.

Bishop affirms in Te Mana Kōrero 1 that:

*“many teachers do not appear to have and communicate high expectations for achievement by Māori students.*

He reports that he was commonly told by Māori students that:

*“teachers have low expectations of them and they found that really belittling, they just keep doing things the same way and go round and round in circles”.*

Further to that, Ka Hikitia state that students, parents, whānau, hapū, iwi, Māori organisations, communities, peers, education and vocational training sector professionals must share high expectations for Māori students to achieve. In many documented cases this means challenging longstanding beliefs and stereotypes.

Ka Hikitia identified these points for stakeholders to focus on:

- Realising potential
- Identifying opportunity
- Investing in people and local community
- Indigeneity and distinctiveness
- Collaborating and co-constructing

Another key concept of the framework is Ako, a two way teaching and learning process.as outlined by R. Bishop, M. Berryman, T. Cavanagh & L. Teddy in the Te Kōtahitanga Phase 3 Whānaungatanga report (2007, p. 11) Ako is a dynamic form of learning. Ako describes a teaching and learning relationship where the educator is also learning from the student in a two-way process and where educator's practices are informed by the latest research and are both deliberate and reflective. Ako is grounded in the principle of reciprocity and also recognises that students and their whānau cannot be separated (Ka Hikitia, 2008, p.20) In a reciprocal learning relationship teachers are not expected to know everything. In particular, ako suggests that each member of the classroom or learning setting brings knowledge with them from which all are able to learn Keown, Parker, Tiakiwai (2005, p.12). For those working in government, Ako is about seeking the perspectives of Māori students, parents, whānau, hapū, iwi and Māori organisations when engaging and working with them. This is an important way to ensure policies and activities take account of identity, language, culture, and what Māori know and value.

Identity, language and culture count and are an integral part of the key concepts of the Ka Hikitia framework. Māori identity, language and culture recognises, acknowledges and validates Māori students as Māori. Māori organisations, hapū, whānau, iwi, parents and students are the kaitiaki (guardians) of Māori identity, language and culture. Understanding how identity, language and culture impact on Māori students' learning and responding to this requires all stakeholders to develop a greater understanding of their own identity, language and culture and the ways in which they shape their lives. Lynch & Hansen (1998, p. 66).

Alton-Lee (2003), asserts that a productive partnership starts with the understanding that Māori children and students are connected to whānau and should not be viewed or treated as separate, isolated or disconnected. Parents and whānau must be involved in conversations about their children and their learning. They need accessible, evidence-based information on how to support their children's learning and success.

According to Bishop & Glynn, 1999

*“Cultural differences play a critical role in explaining Māori educational underachievement and with the colonisation of New Zealand, Māori have been subjected to continuous disadvantage in an education system and curriculum that was imposed upon them”*

Further to that, Present-day disparities are the result of an education system that historically neglected to recognise cultural differences between Māori and non-Māori. Disparate world views L.T. Smith.<sup>13</sup> Distinct pedagogical practices Bishop, Berryman & Richardson, (2002), and

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<sup>13</sup> Educational achievement in Maori: The roles of cultural identity and social disadvantage: in Australian Journal of Education, Vol. 52, No. 2, 2008, 183

contrasting styles of cognition Durie, (1994) are some of those cultural differences and by failing to acknowledge, and cater for these assumed differences, it is believed that Māori were being educated in culturally inappropriate learning environments.

Central to this view is the argument that Māori educational underachievement is best understood as an outcome of a systemic failure to actively recognise, transmit and reinforce Māori cultural values and beliefs across the education spectrum Fitzsimons & Smith, (2000). The result of this failure, it is claimed, has been a loss of cultural esteem and, by direct association, Māori identity, which has led to current disparities between Māori and non-Māori in education Durie, (2005), Bishop et al., (2007)

Findings from The Ministry of Social Development Report for 2007 showed that the standard educational indicators of participation and attainment for Māori are less likely to attend an early childhood education facility before entering primary school, are far less likely to leave school with upper-secondary-school qualifications, and are also less likely to possess formal or tertiary-level qualifications when compared to other New Zealanders.

Macfarlane (2004), claims that the classroom is key to better inter-cultural communication and is an obvious way of improving relationships between different ethnic groups in New Zealand. The most promising venues for promoting intercultural communication messages are classrooms, schools and the education sector in general. (Durie 2014) discusses themes such as relationships for learning as a key component in insuring successful education for rangatahi Māori in Aotearoa.

Lack of understanding of Māori customs on the part of the dominant New Zealand culture may be one critical reason why many Māori students fail in mainstream education and are often excluded from it. In a society which is frequently described as bicultural or multicultural, it is not surprising

that individual underachievement is often 'explained' by referring to perceived deficits within the individual's cultural background.

Sensitivity to the cultural background of Māori students is seen as especially important for educators, as educators who are culturally sensitive will be able to understand, and respond to, the learning needs of today's diverse classrooms. This research on working with Māori students has helped throw up ideas and strategies which can be used with all students who make up increasingly diverse classrooms.

Snowden (2012), states that the establishment of KH affirms the language, culture and identity of all students with an emphasis on Māori students within the school. Another positive that she noted was the opportunity that KH creates for students Māori and non-Māori to practice biculturalism allowing students to experience a Māori way of knowing.

Snowden's findings highlighted the importance of KH as an integral part of the schools learning and teaching programme, Snowden made reference to the opportunities and experiences that enabled Māori students to learn and live as Māori within a non-Māori environment and that KH played a fundamental role in working towards biculturalism in mainstream schools across Aotearoa:

Petterson (2007), encapsulates KH as being many things at once; as an art form it is considered equal to other expressions of *toi Māori* (traditional arts) like *raranga* (weaving), *whakairo* (carving) and *tā moko* (tattooing); as a 'tradition' it is regarded as a *taonga tuku iho*, an heirloom that is handed down through the generations; as part of *tikanga* (custom) it has a function in both ritual and entertainment; as part of Māori society it has undergone changes over time in tune with changes in the society; as a part of New Zealand society it has undergone a revival in the 20th century; as a teaching method and part of the repertoire of *mātauranga* (knowledge) it is being

taught to successive generations of Māori and non-Māori; as a performance art it is still as vibrant and innovative today as it has ever been; and as a visual display of identity it still captivates the attention of others.

### ***Theoretical approaches to āhuatanga Māori***

From my experience, KH can only be taught within a foundation of *āhuatanga Māori*, or Māori aspects, which requires a Māori theory of knowledge. A number of epistemological frameworks have been proposed to raise the educational achievement of Māori students, and Macfarlane (2004b) has listed some of the most influential models:

- *Te Whāriki* (Ministry of Education, 1993) Tilly and Tamati Reedy
- *Te Wheke* (Pere, 1991)
- *Te Whare Tapa Wha* (Durie, 1994)
- *Te Korowai Whakamana* (GSE, Ministry of Education, 2004)
- *The Meihana Model* (Pitama, 2007)
- *He Mapuna te Tamaiti* (Macfarlane, Glynn, Grace, Penetito & Bateman 2008)
- *The Educultural Wheel* (Macfarlane, 2004)
- *The Hikairo Rationale* (Macfarlane, 1997, 2007)

Macfarlane's (2004a) own model uses the term '*educultural*' when referring to five concepts that are likely to have an effect on student's learning and teacher's teaching:

- Whanaungatanga -Relationships
- Manaakitanga -Caring
- Rangatiratanga -Leadership

- Kōtahitanga -Working together
- Pūmanawatanga - Atmosphere

He states that these concepts are the bases from which teaching strategies and techniques evolve, to show Māori students that their culture is important. He stresses the importance of teachers understanding these concepts and points out that these “may vary given the nature and severity of the behaviour, complexity of the circumstances, and other factors” Macfarlane (2004).

Durie (2004) discussed themes of increasing success for rangatahi Māori in education at the influential Hui Taumata Mātauranga IV in Taupō 2004. Of the several themes explored, five were given particular emphasis:

- Relationships for learning
- Enthusiasm for learning
- Balanced outcomes for learning
- Preparing for the future
- Being Māori

In the Education Review document *Ko te tamaiti te pūtake o te kaupapa* 2010, it states that not all schools have met their professional responsibilities to provide a learning environment that promotes success for their Māori students. The leadership of state primary schools in New Zealand is made up of Board of Trustees (BOT) members and the principal who together, play an important role in addressing Māori issues, to enable better outcomes for Māori achievement and empowering relationships with Māori communities McMillan (2012).

McMillan explores the knowledge of school leadership in terms of leadership that works well with Māori communities, and how Māori communities might work alongside school leadership effectively.

Durie's and Macfarlane's themes are vital to successful learning, teaching and understanding. They have both highlighted the qualities and āhuatanga Māori that sustain cultural integrity and successful education for Māori.

The Ministry of Education's Te Kōtahitanga Phase 3 project investigates how to improve the educational achievement of Māori students in Mainstream Secondary School classrooms. Bishop, Berryman, Cavanagh and Teddy (2007) outline a theoretical position of KM research with an examination of appropriate Māori cultural metaphors: Educators create learning contexts within their classrooms

- Where power is shared between self-determining individuals within non-dominating relations of independence
- Where culture counts
- Where learning is interactive
- Where participants are connected to one another through a common vision for what constitutes excellence in educational outcomes

They term this a 'culturally responsive pedagogy of relations' (Bishop, Berryman, Cavanagh, Teddy, 2007, p. 2).

These concepts and ideas strongly support the teaching of KH if embedded within an educational approach based on *āhuatanga Māori*.

### ***Previous studies on kapa haka in schools***

Research focusing on the educational benefits associated with Māori students participating in KH in mainstream secondary schooling contexts is scarce, but there is growing evidence to suggest



that the Māori students participating in KH is having a direct and positive effect on their participation levels at school Rubie, (1999) Whitinui, (2008).

Paenga (2008) Researched investigating the traditional philosophies and practices that KH contributes towards wellbeing and identity for Māori. Her research was based on two paradigms; *Te Ao Māori* and *Te Ao Mārama*. According to Paenga each has its own methodologies, methods and analytical processes. Two methodological approaches were used in her research ‘kaupapa Māori’ under the *Te Ao Māori* paradigm, and ‘Whakapapa/Whakaheke’ under the *Te Ao Mārama* paradigm. Her methodology took a qualitative approach that involved conducting interviews. She found that KH is an important vehicle for the learning and understanding of Māori knowledge, construction of a secure Māori identity which was a part of wellbeing, whanaungatanga and learning skills that could transfer into other areas of life.

Bishop, Berryman, Cavanagh, Teddy (2007, p. 3) say that on the basis that ‘Te Kōtahitanga’ is focused on raising achievement of Māori students through changing teacher practice. They adopted Elmore’s (2002) model for demonstrating improvement by measuring increases in teacher practice and student performance over time. Eight sets of quantitative results were presented in relation to each other. Positive trends indicated by those results were supported by the results of all qualitative data analysed, particularly the teacher and student interviews. The feedback clearly indicated that there is a relationship between Māori student performance and the implementation of the ‘Effective Teaching Profile’. Most importantly the following were observed:

1. **Manaakitanga** – They care for students as culturally located human beings.
2. **Mana motuhake** – They care for the performance of their students.
3. **Whakapiringatanga** – They are able to create a secure, well-managed learning environment by incorporating routine pedagogical knowledge with pedagogical imagination.

4. **Wānanga** – They are able to engage in effective teaching interactions with Māori students in Māori.

5. **Ako** – They can use strategies that promote effective teaching interactions and relationships with their learners.

6. **Kotahitanga** – They promote, monitor, and reflect on outcomes that lead to improvements in achievement for Māori.

Rubie (1999, pp. 4-9) collected qualitative and quantitative data of a Māori Culture group and two control groups ranging between the ages of Years 3 – 6 in Auckland primary schools to measure positive change in self-esteem, confidence, development in social skills and maturity. Her tools of measurement used were:

- Coopersmith self-esteem inventory
- Norwicki-Strickland locus of control scale for children
- The progressive achievement test
- Test of scholastic abilities
- Interviews

The data showed significant increases from the children involved in the Māori culture group, changes not matched by those in the other two control groups. Although the cultural group activities were not theoretically related to the academic activities assessed by the standardised tests, caregivers and teachers suggest positive developments in these children's academic performance, a more positive attitude to school, improved organisational skills and more time spent on homework.

Whitinui (2008) researched educational benefits of KH with Māori students and secondary school teachers. He posed the view that KH gave Māori students many more opportunities to engage in

learning about their own language, culture and customs, and found that the factors most effective for the improvement of Māori student participation were (Whitinui, 2008, p.2):

- Interest
- Attendance
- Engagement
- Association
- Success within the schools

Whitinui concluded that KH could be a ‘culturally preferred pedagogy’ and improves the confidence, self-worth and sense of optimism about school. However, schools, teachers and Māori communities need to work together to include Te Reo Rangatira, culture and customs into the curriculum. Whitinui (2008, pp. 8-9) conducted interviews of 20 Māori KH students and 27 teachers from across four mainstream Central North Island secondary schools in regards to the educational benefits associated with Māori students participating in *KH*. His key findings were that emerged from the students was that KH:

- Supports their essence and identity as Māori, providing a purpose to want to learn;
- Develops a sense of learning success by performing what they know through KH;
- Enhances and enriches their learning experience, considered KH as a dynamic, powerful and creative way of learning;
- Constructs learning responsibilities that are shared reducing individual anxiety, stress and isolation;
- Elicits positive emotions including joy, fun and an overall sense of happiness about attending school and increasing their desire to succeed at school;

- Improves confidence, self-esteem/self-worth and commitment to participate in the learning environment.

His key findings that emerged from the teachers' perspectives were that KH:

- Improves individual confidence, self-esteem and their understanding of a Māori identity;
- Helps teachers to identify specific learning talents, strengths and aspirations that Māori students possess, and which may well be extended on in the classroom;
- Supports Māori students to use and strengthen various cognitive processes including memory, problem-solving and imaging as well as their ability to think more conceptually;
- Supports Māori students to make healthier decisions/choices and enables them to contribute more positively to life at school and within the community.

Most importantly is the following of his key findings which aims to be discussed further on in this research;

- Improves levels of attendance, engagement and a stronger desire for Māori students to want to succeed in their education;

Whitinui states that these findings suggest that mainstream secondary schools and teachers can continue to improve Māori student levels of participation in these contexts.

### ***Conclusion***

Studies on KH in secondary schools have shown that it provides a culturally responsive learning environment for Māori students to celebrate their language and culture; as well as “a lens to better explore and understand ways Māori students engage in their learning more successfully” (Whitinui, 2008).

One must understand and acknowledge the importance of the teachers and the role that they play in the education of our Māori students, as manifested in the Ministry of Education's Effective Teaching Profile (2008).

In a synthesis of best evidence Alton-Lee (2003, p. 5) states that "teaching needs to be responsive to diversity within ethnic groups". Her evidence shows teaching that is responsive to student diversity can have positive impacts on low and high achievers.

Bolstad 2010, reveals that her review of extensive research indicates that participation in KH can support a range of positive effects for students, including (for Māori students) opportunities to connect with their language and culture, experiencing health promotion messages, as well as learning specific skills and ways of being that learners perceived as transferable to other aspects of their lives. This gives significance and importance to Durie's 2014 reference in regards to enabling Māori to live as Māori. This means being able to have access to Te Ao Māori, the Māori world - access to language, culture, marae, resources such as land, tikanga, whānau, kaimoana. He goes on to say that being able to live as Māori, imposes some responsibilities upon the education system to contribute towards the realisation of that goal.

Studies using both qualitative and quantitative methodologies, and using models based on Māori epistemologies, have all shown that KH has increased Māori student participation and significant positive developments in social and academic achievement. KH has provided Māori students with opportunities to learn and experience their language and culture, opened up new experiences to a wider range of learning activities within the school curriculum, and given Māori students who were once isolated, a place to stand, a sense of pride and achievement.

These simple qualities and attributes that KH comprise are vital to the beginnings of how we as educators and learners can utilize KH as a tool to retain Māori students within the education system.

## **CHAPTER THREE: METHODOLOGY**

The methodology employed in this research supported the protocols required to effectively carry out the research of which will be discussed in detail shortly. The research methods were guided by philosophical positions grounded in KM theory and delivered from a Māori centred approach. KM research guided the way in which I engaged in research. According to Pihama, KM theory is based upon and informed by mātauranga Māori that provides a cultural template, a philosophy that asserts that the theoretical framework being employed is culturally defined and determined (2010, p. 5). Pihama further emphasises that KM theory is shaped by the knowledge and experiences of Māori. Research notions and concepts were also adopting this approach. This also guided how the research ideas were developed, and determined the methods that were used to recruit participants and how they were treated, the way data was analysed and reported on, and the impact of our research. In order to understand this method in its entirety, I have outlined some of the most defining features of KM methodology approaches that were covered in my research. The following are principles of KM theory and are the approaches that I used within my methodology. These six principles are now expanded on.

- Tino Rangatiratanga (self-determination principle)
- Taonga tuku iho (cultural aspirations principle)
- Ako (the culturally preferred principle)
- Whānau (the socio-economic mediation principle)
- Kaupapa (collective vision, philosophy)
- Whakawhanaungatanga (the building of relationships).

### *Tino Rangatiratanga - the self-determination principle*

Bishop (2003) argued that Tino Rangatiratanga is the most fundamental aspect of KM. In an educational context, this means that tauira (students) must be allowed to take part in the decision-making. The principle of tino rangatiratanga has been discussed in terms of mana motuhake (autonomy), sovereignty and self-determination. Tino rangatiratanga is about having meaningful control over one's own life and cultural well-being. Tino rangatiratanga is about power and control resting within Māori cultural understandings and practices (Bishop, 1996). This principle is embedded in the Treaty of Waitangi. In signing this Treaty in 1840 the sovereign chiefs of Aotearoa New Zealand sought to protect their rights with regard in part to land, taonga, and religious beliefs. The treaty reaffirmed our right to develop the processes of research which are appropriate for our people, and to do that, the only people we have to seek permission from are our own. Māori seek to exercise tino rangatiratanga as guaranteed to them by Article II of the Treaty. Te tino rangatiratanga reflects the status of Māori as tangata whenua and gives rise to rights of self-determination and tribal self-development. Rangatiratanga incorporates rights and responsibilities to make decisions on the use, control and protection of natural resources according to Māori cultural values and customary practices.

Within my research, Tino Rangatiratanga was utilised in the following ways:

- Participants were given the opportunity to volunteer or decline the invitation to be a part of the research.
- Participants were able to choose when we were to meet for interviews, they decided on the venue for interviews.
- Participants were invited to edit and give feedback on their transcripts.



## ***Taonga Tuku Iho - the cultural aspirations principle***

In addition to Kaupapa Māori's Tino Rangatiratanga, taonga tuku iho or treasures from the ancestors, recognises that to be Māori, one must live as Māori. Durie (2014) Central to this is the expectation that Māori language, culture and values are regarded as valid and legitimate. Rather than generalise all Māori culture as homogenous, it acknowledges individual identities with their own experiences, ideas and beliefs Dunstall (1981, p.426). This principle acknowledges the strong emotional and spiritual factor in KM. Tuakana Nepe (1991) places its origins in Rangiātea, which she states makes it exclusively Māori:

*“whereby Rangiātea is the first known Whare Wānanga (Higher house of learning) located in Te Toi o ngā Rangi (this refers to the upper level of the spiritual realm), the home of Io-Matua Kore (the creator). Spiritual notions of mauri (life force), wairua (spiritual self) and tapu (sacred/restricted) permeate Māori culture and are important aspects which point to fundamental differences in basic definitions related to research that are not commonly share by non-Māori”*

Pihama (2010, p. 10) believes that in order to understand, explain and respond to issues for Māori, there must be a theoretical foundation that has been built from Papatūānuku (Mother Earth), not from the building blocks of imported theories. Collectively, these unique principles of taonga tuku iho and KM contribute towards the way Māori people think, understand, interact and interpret the world.

In the cosmological narratives, the kete wānanga (baskets of knowledge) that Tāne Mahuta (god of the forests) retrieved came in three separate kete (baskets). The symbolic content of these were:

- Te kete tūāuri – peace, goodness and love
- Te kete tūātea – prayers, incantations and ritual
- Te kete aronui – war, agriculture, woodwork, stonework and earthwork

Buck (1977, p. 449)

Within my research Taonga Tuku Iho was incorporated in the following ways:

- Each interview commenced with karakia and mihimihi
- Whanaungatanga was established
- Whakapapa and pepeha connections were shared
- As the researcher, I considered my own mauri and wairua under this principle and took the appropriate steps to prepare myself which included karakia and whānau support.

### ***Ako - the culturally preferred pedagogy principle***

This principle promotes teaching and learning practices that are unique to *tikanga Māori* (customary practices). As mentioned in the literature review *Ako* describes a teaching and learning relationship where the educator is also learning from the student in a two-way process, *Ako* is grounded in the principle of reciprocity and also recognises that students and their whānau cannot be separated. Māori are able to choose their own preferred pedagogies such as Rangimarie Rose Pere who writes in some depth on key elements in Māori pedagogy. In her publication *Ako* she provides expansive discussion regarding *tikanga Māori* concepts and their application to Māori pedagogies (Pere, 1982).

Ka Hikitia (Ministry of Education, p. 22) describes the concept of *ako* as the teaching and learning relationship where the teacher is also learning from the student and where teachers' practices are informed by the latest research and are both deliberate and reflective.

*Ako* incorporates two aspects:

- **language – identity and culture matter** – knowing, respecting, and valuing who students are, where they come from, and building on what they bring with them

- **productive partnerships** – Māori students, whānau, hapū, iwi, and educators sharing knowledge and expertise with each other to produce better mutual outcomes.

This principle acknowledges teaching and learning practices that are inherent and unique to Māori, as well as practices that may not be traditionally derived but are preferred by Māori.

Bishop (2001) summarises the concept of ako by saying “this term metaphorically emphasises reciprocal learning, where the teacher doesn’t have to be the fountain of all knowledge, but rather a ‘partner’ in the conversation of learning” (p. 205).

Nepe (1991) describes Te Aho Matua (Guiding principles for Kura Kaupapa Māori) as incorporating the knowledge, skills, attitudes and values of Māori society that have emanated purely from a Māori metaphysical base. Te Aho Matua encompasses six guiding principles designed to influence the holistic development of the child. Nepe also asserts that Te Aho Matua sets standards and pedagogical procedures for Kura Kaupapa Māori (p. 41). Section five, *Āhuetanga Ako* of Te Aho Matua, speaks of some principles of teaching and learning. It states that:

- The environment should be a happy one
- Prayer should be used to focus the child
- The presence of supportive adults is vital
- Listening is an essential skill
- Engaging the body and the mind in learning is encouraged
- Different learning styles need to be accommodated
- Elders must be honoured

The benefits of aligning to these guiding principles suggest that this supports the learning and teaching of Māori students in a holistic manner and contributes to the success and participation of learners within a Māori context designed by Māori for Māori.

The ako principle was incorporated during the research in the following ways:

- Different learning styles were incorporated through a reciprocal relationship of me as the researcher and them as the participants.
  - *Āta kōrero* (Communicating with respect). This was incorporated by Responding respectfully, watching my tone, being clear with questions, considering their choice of language.
  - *Āta whakarongo* (Careful listening). Listening for their tone and reaction, giving them space to speak while I listened, respecting what they had to say.

### ***Whānau - the socio-economic mediation principle***

The whānau (family) and the practice of whanaungatanga (kinship) is an integral part of Māori identity and culture. The cultural values, customs and practices of whānau are a collective responsibility and are a necessary part of Māori survival and achievement. There are many examples where the principle of whānau and whanaungatanga come to the foreground as a necessary ingredient for Māori education, Māori health, Māori justice and Māori prosperity. For example, KM theory is a theoretical movement that has its foundation in Māori community developments. These developments are epitomised in the Māori education initiatives, Kōhanga reo and Kura KM are educational initiatives that were driven by whānau, hapū and iwi. The development of these initiatives brought a need for Māori people to reflect on and draw upon our own cultural knowledge, Pitama states that the development of these initiatives has come about

from a basis of the need for Māori to take control of our own educational processes and in doing so of their own destinies (p11).

He further asserts that the principle of whānau was observed throughout his research in the following way:

- Providing a space where any part of the whānau of the participant was able to attend in support of that participant.
- Identifying the importance of whānau within this research by getting to know the participant and their relatives as part of the cultural values that this research supports.
- Making myself available for questioning and clarification of any part with regard to the research.
- Ensuring that the participant and whānau understood that I was accountable for all research data collated and if there was a need for any corrections, they were always permitted to do so at any time of the research.

### ***Whanaungatanga – the building of relationships***

Russell Bishop (1996) describes whakawhanaungatanga as: the process of establishing whānau relationships literally by means of identifying, through culturally appropriate means, your bodily linkage, your engagement, your connectedness, and therefore unspoken by implicit connectedness to other people. Important Māori concepts need to be applied within KM research to ensure that Māori protocols are maintained, whakawhanaungatanga (the process of identifying, maintaining, or forming past, present, and future relationships), which enables Māori to locate themselves with those present. The identification of these relationships then allows for in-depth information to be shared and entrusted to Māori researchers (Walsh-Tapiata, 2003).

This principle addresses the issue of Māori socio-economic disadvantage and acknowledges that despite difficulties, KM mediation practices and values are able to intervene successfully for the well-being of the whānau. Māori research occurs which is spiritually and tribally based, where emphasis is placed on people, whānau and hapū, and where principles such as generosity, reciprocity and co-operation abound.

KM is a collaborative approach that respects, provides for, and supports all the participants through whakawhanaungatanga. It is whakawhanaungatanga that is the foundation of effective initial teacher education built on KM, as discussions are conducted in not only a physical, mental and emotional manner but also with an approach that ensures a culturally safe place is established to safeguard the mana (psychic energy) and wairua of the audience, visitor, and participant.

The principle of whakawhanaungatanga was incorporated throughout this research in the following way:

- Established a relationship with participant prior to interviewing through communications such as phone and email.
- Respecting our space and the people in it by adequately identifying myself and the purpose of the research.
- Being able to converse with the participant and any supporting whānau who were also welcome to attend the research interview.
- Reciprocate whakapapa and pepeha knowledge through formal introductions.

### ***Kaupapa – collective vision and philosophy***

Kaupapa Māori is literally ‘a Māori way’. Graham Smith (1997) describes Kaupapa Māori as:

- Related to ‘being Māori’

- Connected to Māori philosophy and principles
- Taking for granted the validity and legitimacy of Māori
- Taking for granted the importance of Māori language and culture, and
- Concerned with the ‘struggle for autonomy over our own cultural well-being’ (p. 185)

KM acknowledges the importance of meeting people face to face (kanohi ki te kanohi). And this establishes rapport with the audience, visitors and participants. As part of this, one should look and listen first, from here a dialogue or interaction can begin, can occur, can be initiated in the appropriate cultural context. KM relates to Māori philosophies of the world, Māori understandings on which our beliefs and values are based upon. Pihama (2010, p. 6)

The principle of Kaupapa was utilised in the following way:

- Standard tikanga Māori practice was upheld through kanohi ki te kanohi introductions.
- Allowing the participants an opportunity to conduct the interview in either the English or Māori language, or both if preferred.
- Ensured that the physical, emotional and spiritual well-being of myself and the participants were catered for throughout the interview process, and from the first point of contact to the end by being transparent in all processes of the research.

### ***Kaupapa Māori Research***

In terms of KM research, the following were considered:

- KM research gives full recognition to Māori cultural values and systems;
- KM research is a strategic position that challenges dominant Pākehā (non-Māori) constructions of research;

- KM research determines the assumptions, values, key ideas, and priorities of research;
- KM research ensures that Māori maintain conceptual, methodological, and interpretive control over research;
- KM research is a philosophy that guides Māori research and ensures that Māori protocol will be followed during research processes (Bishop, 1996; Cram, 2001; Powick, 2003; Smith, 1999a, 1999b).

KM research offers an epistemology that will help Māori researchers view the world and organise their research differently from a westernised approach (Bishop, 1999, Smith, 1999a).

All participants who partake in any process from a KM viewpoint will work together in sharing and using skills and abilities to benefit the entire learning community. Therefore, the process is culturally safe, because it acknowledges cultural perspectives.

This thesis aims to provide an epistemology that supports and acknowledges Te Reo Māori and tikanga which are concepts embedded into all facets of this research. Accordingly, provision for these unique concepts were catered to in an appropriate manner guided by intrinsic ways of knowing derived from Māori values and practices which align to those as outlined in KM theories and which encompass a Māori centred approach. This research aims to respond to issues raised by individual Māori and whānau who have viewed KH as a way to engage effectively and participate fully in school life and in turn utilise as a positive avenue to achieve and belong in Mainstream secondary schools (Smith, 2006; Pihama, 2011).



As an analytical approach KM is about thinking critically, including developing a critique of Pākehā (non-Māori) constructions and definitions of Māori and affirming the importance of Māori self-definitions and self-valuations.

KM theory is presented as an indigenous theoretical framework that challenges the oppressive social order within which Māori people are currently located and does so from a distinctive Māori cultural base (Pihama, 2010, p. 152). Consistent with a Māori centred approach, a set of four other principles may be considered in the design and construction of appropriate methodologies for research into the lives of Māori people. These are the principles of:

- Mana (well-being, control)
- Mauri (special character, or life principle)
- Mahitahi (co-operation between the researcher and the researched)
- Māramatanga (understanding) (Durie, A, 1992, p. 7)

Durie asserts that such principles emphasise the individual and collective well-being of all those concerned. This is achieved by:

- Ensuring that the individual and collective mana of a group is enhanced
- That an acknowledgement and responsibility for the mauri of the tribal intellectual knowledge is accepted and upheld
- That the opportunity for shared monitoring of the process through the principle of mahitahi is maintained
- That a positive contribution to the expressed needs and aspirations of Māori and to the enhancement of māramatanga is accomplished (Durie, A, 1992, p.7).

Graham Smith (1990, p. 100) summarised contemporary expressions of KM theory in the following way:

A KM base (Māori philosophy and principles) is local theoretical positioning related to being Māori; such a position presupposes that:

- The validity and legitimacy of Māori is taken for granted
- The survival and revival of Māori language and culture is imperative
- The struggle for autonomy over our own cultural well-being, and over our own lives is vital to Māori survival.

Cram (2001, p, 41) asserts that as an approach to research, KM provides a methodology or philosophy that guides Māori researchers. It allows us to acknowledge that the research we undertake as Māori researchers will have different epistemological and metaphysical foundations than Western-oriented research.

Tuakana (Tuki) Nepe describes KM as a conceptualisation of Māori knowledge that derived from Māori tradition, of which is dependent on Māori language:

KM is the “conceptualisation of Māori knowledge: that has been developed through oral tradition. It is the process, by which the Māori mind receives, internalises, differentiates, and formulates ideas and knowledge exclusively through te reo Māori. KM is esoteric and tūturu Māori. It is knowledge that validates a Māori world view and is not only Māori owned but also Māori controlled” (Nepe, 1991, p, 15). She also goes on to say that KM is distinctive to Māori society and has its origins in the metaphysical. She states that KM is a body of knowledge accumulated by the experiences through history, of the Māori people (Nepe, 1991: 4).

As opposed to the principles that I have employed throughout my research, it is important to note the seven guidelines as outlined by Linda Mead's thesis (Mead, 1997) of which I always observed as a matter of belief and responsibility to the participants involved in this research.

1 *A respect for people*

*About allowing people to define their own space and to meet on their own terms.*

2 *He kano hi kitea*

*About the importance of meeting with people, face to face.*

3 *Titiro, whakarongo, kōrero*

*About the importance of looking and listening so that you develop understandings and find a place from which to speak.*

4 *Manaaki ki te tangata*

*About collaborative approach to research, research training and reciprocity.*

5 *Kia tūpato*

*About being politically astute, culturally safe and reflective about our insider/outsider status.*

6 *Kaua e takahia te mana o te tangata*

*Don't trample the mana of the people. About sounding out ideas with people, about disseminating research findings, about community feedback that keeps people informed about the research process and the findings.*

7 *Kaua e māhaki*

*Don't flaunt your knowledge. Also about sharing knowledge and using our qualifications to benefit our community.*

Linda Smith (1996) also provided a list of questions that guides research decisions and allows researchers to reflect on our own process and whether or not we are conducting respectful research. These questions therefore are also being asked more and more by communities when researchers, both Māori and non-Māori, request permission to involve them in research. The questions are as follows:

- What research do we want to carry out?
- Who is the research for?
- What difference will it make?
- Who will carry out the research?
- How do we want the research to be done?
- How will we know it is a worthwhile piece of research?
- Who will own the research?
- Who will it benefit?

Smith believes that these questions can be addressed through the formation of research partnerships between researchers and Māori communities. This involves a process of negotiation, testing and trust-building as well as the sharing of knowledge.

### ***Research design***

This study focused on the, engagement, participation and the academic success of Māori students who attended secondary school from year 9 to year 13. Engagement and participation was linked to their involvement in KH competitively or as a subject or recreational choice whilst attending secondary school or post-secondary schooling. Success was defined by setting a criteria centred

on the student's ability to achieve NCEA credits in Level 1, Level 2, Level 3 and who graduated at year 13.

The main themes of this study were:

1. To investigate factors within KH that contributed to Māori student achievement.
2. To investigate whether aspects relating to customs and practices of KH have validity as a method to effectively enhanced retention for Māori children.
3. To analyse the strategies the participants of this study used to best achieve academic success and engagement through participating in KH.
4. To investigate factors that hindered Māori student educational success.

### ***Qualitative research***

The qualitative elements employed in this study are supported by Gillham (2000) where he lists six factors. According to Gillham there are six components of qualitative methods, these are;

1. *To carry out an investigation*
2. *Investigate situation*
3. *Explore complexities*
4. *Find out what really happens beneath the surface*
5. *View case from the position of the participants involved*
6. *Research into the processes leading to results rather than into the significance of the results themselves.*

These components of qualitative methods were identified in this study through the investigation of educational success, participation and engagement for the participants and its complexities encountered in the education system that made success problematic for them.

In a qualitative study, “research design should be a reflexive process operating through every stage of a project” (Hammersley & Atkinson, 1995, p. 24).

Maxwell & Loomis, (2002) presented a model of research design which has five components, each of which addresses a different set of issues that are essential to the coherence of a study:

- 1 *Goals: Why is your study worth doing? What issues do you want it to clarify, and what practices and policies do you want it to influence? Why do you want to conduct this study, and why should we care about the results?*
- 2 *Conceptual framework: What do you think is going on with the issues, settings, or people you plan to study? What theories, beliefs, and prior research findings will guide or inform your research and what literature, preliminary studies, and personal experiences will you draw on for understanding the people or issues you are studying?*
- 3 *Research questions: What, specifically, do you want to learn or understand by doing this study? What do you not know about the things you are studying that you want to learn? What questions will your research attempt to answer, and how are these questions related to one another?*
- 4 *Methods: What will you actually do in conducting this study? What approaches and techniques will you use to collect and analyse your data, and how do these constitute an integrated strategy?*
- 5 *Validity: How might your results and conclusions be wrong? What are the plausible alternative interpretations and validity threats to these, and how will you deal with these? How can the data that you have, or that you could potentially collect, support or challenge your ideas about what’s going on? Why should we believe your results?*

Qualitative Research Consultants Association (2017) state why qualitative research works and how unique aspects of qualitative research contribute to rich, insightful results:

- *Synergy among respondents, as they build on each other's comments and ideas.*
- *The dynamic nature of the interview or group discussion process, which engages respondents more actively than is possible in more structured survey.*
- *The opportunity to probe ("Help me understand why you feel that way") enabling the researcher to reach beyond initial responses and rationales.*
- *The opportunity to observe, record and interpret non-verbal communication (i.e., body language, voice intonation) as part of a respondent's feedback, which is valuable during interviews or discussions, and during analysis.*
- *The opportunity to engage respondents in "play" such as projective techniques and exercises, overcoming the self-consciousness that can inhibit spontaneous reactions and comments.*

These concepts and unique aspects of qualitative research were integrated throughout this study and many components of these concepts were apparent and useful when questioning the aims and intentions of this research.

Flexibility in regards to the design of this study was required as obstacles presented themselves at different stages throughout the research, and adopting Yin's (1994) notion that qualitative research simply requires a broader and less restrictive concept of design sat well with me.

### ***Interviews***

This study utilised interviews to obtain opinion and insight from the participants as data for analysis to assist the research. This method provides the descriptive data and has the capacity to seek explanation by exploring individual viewpoints. A kanohi ki te kanohi (face to face) approach to this process was the most appropriate and preferred method to conduct this research to ensure the study was conducted upon the cultural values understood by the researcher and the participants. Prior relationships with participants through involvement as a whānau member

within the KH community such as secondary schools and regional KH groups and their collective whānau, ensured that the rapport required eliciting information in a safe and culturally acceptable environment. Durie (2001) affirms that ‘kanohi ki te kanohi’ or a seen face cements one’s membership within the community in an ongoing way. This is nothing new to me, I have been brought up to know and understand the importance of speaking to another face to face, a personal moment between two people, sharing of life and experience, it is an inherited knowledge, a way of knowing which was instilled through practice by my parents and grandparents, this went hand in hand with manaaki tangata (hospitality, show respect and kindness).

Semi-structured interviews were utilised during this research which was formal by nature, however whanaungatanga had been established prior in order that the participants were comfortable. For example, the start of the session involved introductions which included whakapapa and pepeha. This allowed the participants of this research to bring their own ideas and to raise any issues they had. I decided in advance what topics were to be covered and what the main questions were and these were based on the research aims. These types of interviews allowed room for flexibility to expand on idea’s and experiences, the broad questions also enabled the freedom to elaborate if required. Open ended questions provided the flexibility to discuss any issues and to better understand the participant’s perspectives.

### ***Research ethics***

In conducting this research, the accepted ethical issues were considered and stringently adhered to in order to protect the rights of the participants. Ethical principles that were applied in the context of this research were;

- Informed consent
- Confidentiality



- Minimising of harm
- Truthfulness
- Social and cultural sensitivity

Once the ethics committee approved this research, I made first contact via email and then by post to the identified participants who aligned to the criteria as set out in the MUHEC<sup>14</sup> application.

- On response to the information letter and invitation to participate in this research, a meeting was arranged to meet *kanohi ki te kanohi* to further discuss the research if required and to undertake the interview in a safe secure venue agreed upon by the participant.
- Meeting with the participants *kanohi ki te kanohi* provided an opportunity to inform them of the research project, rights and obligations of both the researcher and participants.
- Consent was approved by the participants to participate in a 30 minute to 1 hour duration interview, consent was given to audio record via dictaphone to record the interview.
- Participants identity was protected at the time of recording and all records of the recordings were kept in a safe secure place to ensure identity remained confidential between myself as the researcher and the individual as the participant.

### ***Preparing for the interviews***

On meeting with each of the participants, they were given the consent form to read, complete and sign. We also discussed the concept of ‘*matatapu*’ (their right to confidentiality), their right to withdraw from the research, and their right not to answer any questions that they didn’t feel comfortable with. Once the consent forms had been signed and collected, the interviews began. The time of interviews and the venue was decided upon and agreed to by the participant, to ensure

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<sup>14</sup> MUHEC application Appendix 1

the participants were given the opportunity to have input into the design of this research. This gave the participants the control as to when and where the interviews were to take place. This was a low risk exercise, as I had already formed a relationship with the participants prior to this study, through my involvement of KH and networks through the community. This did not affect however the outcome of the research or the ability to gather information through interviews. Formalities such as karakia – ancient formulaic incantation) or inoi (Christian prayer), mihi mihi (formal greeting and acknowledgement) and whakawhanaungatanga (getting to know the participant and to offer an opportunity for the participant to respond) still continued as per the tikanga (conventions) and kawa (protocols) set out within the terms of KM methodology. The participants were presented with a copy of the interview schedule<sup>15</sup> to allow for any clarification of interview process and outline of the interview.

### ***Transcription of kōrero***

According to Bailey (2007) Transcribing is often delegated to a junior researcher or medical secretary for example, but this can be a mistake if the transcriber is inadequately trained or briefed. Transcription involves close observation of data through repeated careful listening (and/or watching), and this is an important first step in data analysis. This familiarity with data and attention to what is actually there rather than what is expected can facilitate realizations or ideas which emerge during analysis.

The transcription of kōrero was done by myself and an assistant volunteer, the assistant was conversant in English and Māori so there was no need for explanations as to the spelling and pronunciation of Māori words, the assistant was asked to sign a confidentiality agreement<sup>16</sup> prior to commencing transcribing of kōrerorero (discussion). All transcripts were edited by myself, and

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<sup>15</sup> Interview Schedule Appendix 7

<sup>16</sup> Confidentiality Agreement Appendix 6

returned to the participants for correction, addition or deletion of any material. The transcribed material was read and once agreed that it was an accurate and true record of the interview it was signed by the participants and then returned to the researcher, the transcript release form<sup>17</sup> was signed at this time by each of the participants. Co-operation and collaboration between the researcher and participants was important so that the participant's views were not misinterpreted and that they were satisfied with their commentary. Once the participants were happy with the analysed copy, it could be used for further publications. All hard copies of transcribed kōrero were placed in a folder, filed in a filing cabinet with electronic copies saved to a portable hard drive storage device and a file on computer in a folder containing all relevant and important documents pertaining to this research.

### ***Data Analysis and Writing up transcripts***

The final verified transcripts were reviewed by the researcher identifying themes by highlighting with different colours to distinguish one statement from the other and common themes between each participant's transcript. Notes and comments were documented in the right hand margin of the transcript to best follow up and analyse. All transcripts were presented to the participants of this study to review and make amendments where required.

### ***Limitations***

Limitations to this research included the gender of the respondents, as explained further on, all participants were female, this meant that there were no male opinions or feedback in regards to this research. This research initially commenced in 2012, in the final year of this thesis, I was diagnosed with cancer, this effected my ability to complete this research, treatment for this illness took its toll and I became very sick as an outcome of that. Chemo presented its own challenges

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<sup>17</sup> Authority for Release of Transcripts Appendix 5

and tested me beyond comprehension, my thought processes never restored to its normal functions of which I still struggle with today. It was my intention to formally interview kaiako and whānau, invitations to participate were sent out to potential parties but no responses were received, therefore no formal interviews were conducted with those particular focus groups, which in turn limited my capacity to report their views and perspectives. I am however very fortunate to move in the same circles as those potential parties and through association and personal networking, both parties were happy to have informal discussions regarding this research which I discovered still held great value and contribution in terms of their personal experiences working with taurira.

### *Time*

Initially I had intended on a focus group of 15 participants made up of students, tutors and whānau members, I decided on a number no larger than 15 because of time restriction and accessibility to all the intended participants. A larger number of participants would suggest a much larger work load which would then add to the limited time restriction. A smaller number of participants meant I could engage personally, culturally and respectfully with each of the participants and analyse their transcripts in a manageable timeframe. I had difficulties securing all intended participants identified for this study as the response to the invitations sent was poor. This however did not discourage the pursuit in moving forward, I had six respondents who made time to meet with me and to discuss the research. All six participants are female, all of whom happened to be graduated

students, therefore the views and opinions analysed within this research is from their perspective as a student. No parents were available to meet, 2 responded with an apology and the 2 tutors identified were under a heavy workload but also responded with an apology. This may or may not

affect the final data analysis and results as there were no males, no tutors or whānau members who were available to participate in this research within the timeframe that I had to work in.

The methods and practices that have been outlined in this chapter and used throughout this thesis includes my “relational accountability or being accountable to all my relations” as explained by Wilson (2001, p.77).

The respectful treatment of others and reciprocation between researcher and participant is integral to being Māori and studying all things Māori in the context of Te Ao Māori. The “deep comprehension of another’s point of view” shows and acknowledges the mana (prestige and inner strength) of another and the aroha (compassion, appreciation) of the researcher (Hoskins, 2012, p. 85).

The six guiding principles of KM Theory as outlined in this chapter that I utilised were worthy and appropriate methods of research in order to maintain the authenticity of incorporating the intrinsic ways of knowing and practice within my own whānau. With methods that were substantially grounded in Te Ao Māori (the Māori world) with a Māori centred approach, and the innate knowledge of being brought up in a Māori household and traditional practice lived through my own life experiences, made it easy to locate the appropriate methodologies and methods for research into the lives of Māori people. Further to that, the advantage of being able to speak in Māori as a preferred option with research participants meant that oral traditions were still alive and strong with regard to the revitalisation of Te Reo Māori, complementing the body of knowledge held by the researcher and the participants.

## CHAPTER FOUR: RESEARCH FINDINGS

This chapter presents the information from the participants. The participants will be introduced and then their kōrero will be arranged by using the principles of KM theory. These principles have been identified in all of the participants discussion.

The participants of this research currently reside in the Manawatū region. Five of the female participants attended a mainstream secondary school within the Manawatū region and one of the participants attended a mainstream secondary school in the East Coast region of New Zealand.

all six participants are female, there was no response to participate from the males who were invited to take part in this research, I acknowledge that male perspectives may differ to those of a female and therefore, this could be an area for further research or study if someone else wanted to do that.

The ages of the participants at the time of study ranged from 18-25 years old, since that time, the participants are now between the ages of 21-27, all graduated a mainstream secondary school as a year 13 senior student of the school and all participants actively took part in KH from year 9-13.

There is strong whakapapa affiliation amongst the majority of the participants with Te Tairāwhiti (East Coast), other iwi affiliations disclosed by participants include, Te Arawa (Bay of Plenty/Rotorua), Te Ati Hau (Whanganui), Ngā Puhī (Northland), Tūwharetoa (Taupō), Ngai Te Rangi (Tauranga Moana/Bay of Plenty), Fiji.

**Poutahi** is now 23 years old with two sons, a graduate of kōhanga reo and kura KM, she has furthered her study since attending highschool by graduating with a Diploma in Te Pīnakitanga ki

te reo Kairangi<sup>18</sup>, Ngā Mana Whakairo a Toi: Bachelor of Māori Performing Arts<sup>19</sup> and Level 6 in Maunga Kura Toi (Māori Visual Arts)<sup>20</sup> She is working part-time teacher relieving at a Total Immersion school within the Manawatū and is set to begin a Post-Graduate Teaching Degree Te Aho Paerewa<sup>21</sup> in 2017 with Massey University, she is also dedicated to KH as a performer for a senior KH group, one of the tutors for the secondary school she use to attend and also a KH tutor for the Kura Kaupapa Māori school she attended before she entered mainstream schooling.

**Pourua** gained University Entrance and went straight to University in Waikato undertaking a degree in Bachelor of Māori Studies, after a year of study she relocated to the Manawatū, she continues to study through Massey University to complete her degree, she works part time within a Kōhanga Reo relieving and is engaged as a KH performer with a local senior competitive KH group in the Manawatū region. She is 24 years old.

**Poutoru** is 23 years old with two sons, working part time at a total immersion school within the Manawatū, she has completed a Bachelor degree in Māori Visual Arts with Honors at Massey University, and a Bachelor of Māori Performing Arts with Te Whare Wānanga o Awanuiarangi, she is also persuing a career in teaching and intends on completing a Post-Graduate degree in 2017, Poutoru dedicates her time to supporting the community by tutoring KH with her past secondary school and is a foundation member of her current KH team within the Manawatū.

**Pouwhā** is a graduate of kōhanga reo and kura kaupapa Māori, she graduated highschool with University Entrance and has been studying at Massey University since she left secondary school, she is currently 22 years old, and is in her final year of study, she is set to graduate next year with

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<sup>18</sup> Diploma Te Pīnakitanga ki te reo Kairangi: A Māori Language Immersion Diploma programme provided by Te Wānanga o Aotearoa

<sup>19</sup> Ngā Mana Whakairo a Toi: Bachelor of Māori Performing Arts, a degree provided by Te Whare Wānanga o Awanuiarangi

<sup>20</sup> Maunga Kura Toi: A degree programme in Māori performing Arts provided by Te Wānanga o Aotearoa

<sup>21</sup> Te Aho Paerewa: A Postgraduate Teaching Degree in Kura Kaupapa Māori

a Bachelor in Teaching in Kura Kaupapa Māori<sup>22</sup> (Te Aho Tātairangi).

**Pourima** is 21 years old, the baby of her family, the youngest of nine sisters, she is a full time caregiver and has stayed engaged in KH with a local competitive senior team within the Manawatū region.

**Pouono** is a graduate of kōhanga reo and kura kaupapa Māori, she graduated mainstream secondary schooling with a Diploma in Māori Studies, she went on to further her academic career in cookery and in baking and pastry, she also received a certificate in Māori Performing Arts and has completed two years of her three year degree in Māori Performing Arts. Pouono now works in full time employment with the Ministry of Social Development. Pouono is a performer for a local senior competitive KH group located within the Manawatū region.

The participants feedback as aligned to the principles of KM Theory are now presented.

### ***Ako***

Ako, a principle of KM Theory, is the culturally preferred pedagogy principle that promotes teaching and learning practices and is unique to tikanga Māori (customs). I aim to highlight the participant's feedback based on what each said about the learning and teaching experiences whilst engaged in KH at secondary school.

### ***Poutahi***

*It was always said that everytime after practice that your school work came first, if your school work wasn't good, it wouldn't be looking good for you in KH, so they tried to level it out so that you're not just going to school just to do haka's, but to go to school and succeed. It's paid off for me and my brother.*

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<sup>22</sup> Te Aho Tātairangi: Teaching Degree in Māori Immersion primary schools, provided by Massey University.



*I've studied with Te Wānanga o Aotearoa and graduated with a Diploma in Te Pīnakitanga ki te reo kairangi, I've studied with Te Whare Wānanga o Awanuiarangi and graduated with a BMPA, I have studied a further 3 years at Te Wānanga o Aotearoa and completed up to level 6 Toimairangi Rauangi (Te Maunga Kura Toi)*

*I am 23 years old and pre-enrolled into a Post-Graduate Teaching Degree at Massey University in Palmerston North. I struggled heaps in science and sometimes maths because of the different languages and all the charts and symbols changed when I made that transition from total immersion to mainstream. KH has kept me out of trouble and kept me focused on school. It's like I eat it, breathe it, I love it, I am passionate about it and it's shaped me to be confident.*

### **Pourua**

*So I went from being like the gumbiest performer I could ever be in year 9, from not making the team to you know, making the team and being at the front and I was like really happy with that so it was valuable to me.*

*Being passionate about KH made me work and practice hard, and it got me far in terms of KH.*

*With the items in KH, you get to learn topics especially in haka cause you have political topics in haka, and in waiata you talk about famous people or all the many other topics of the time and its easy to apply them because you have the information in your studies.*

*KH attributed towards my position as a school prefect, it gave me a lot of confidence to stand up there and be strong and also put me out there amongst the students, it gave me lots of exposure. KH puts you in this state of being, where it doesn't even feel like you're performing, it feels like you're just telling a story, the feeling is almost unexplainable.*

*I love KH because of the way it made me feel and all of the teachings you could learn from it and the friendships, the whanaungatanga and the whānau environment.*

*Some of the nights at noho were intense, like being a year 9 student and staying up until 1am in the morning, you're like, why are they doing this, but you're still awake and loving it, you've got to love it or you just give attitude and you stay up longer and not get it done.*

### ***Poutoru***

*The expectations from the tutors towards us as performers was to always put your best foot forward and to be the best that you can be not matter what you are doing in life. KH helped me overcome my shyness, I am now a tutor of the group I once performed for, it's helped me grow and now I can use those teachings and pass them on to the new one's coming through.*

*I felt supported as a Māori student in a mainstream school because I was fortunate to have had a whānau teacher who was also one of the teachers that I had for heaps of other subjects that I took, and she was always encouraging and supportive of not just me but all of the students in her class, maybe it was because we were the mischief ones but I don't know, I never felt uncomfortable around any of my teachers because I was Māori but I don't know if that was the case for everyone, and because I was mainstream but also did bi-lingual, I was ok in both worlds, I didn't feel intimidated, I didn't feel the pressures like some of the other Māori students did because they went through total immersion so yeah, I am sort of different in that respect.*

### ***Pouwhā***

*It was hard at first transitioning into mainstream schooling, from growing up in Kura Kaupapa Māori, it was a new and different environment, there were a lot of Pākehā and not many Māori but we were very fortunate to have a rumaki akomanga rumaki reo (total immersion class) this*

*provided lots of opportunities for both streams in terms of education in Te Reo Māori and English.*

*The main expectations of our KH tutors was to keep on top of our studies, we had to make sure we completed all our assignments and assessments, our behaviour had to be spot on at school and we had to respect all our teachers and our parents, and also to maintain our commitment to KH.*

*Without KH at school, I feel that it would've been boring and I wouldn't have made friends with a lot of people, and wouldn't have improved my skills in KH. Some of the things that our tutors have taught us I have taken with me to teach our pēpi at kura while I'm on placement.*

### **Pourima**

*In school I believe theres an opportunity for more than just one type of KH, like in NCEA through your subject choice, or as a performer in a non competitive capacity or a performer in a competitive capacity. The tutors expected me to go further, up and up, not go down or backwards because I was a senior and I was a leader for them all. Being in KH, it disciplines you, its hard work.*

### **Pouono**

*One of the conditions of being in KH was that your grades had to be up to scratch and you couldn't do anything like go on trips if you weren't doing your work or if you misbehaved or had detention, it always went back to our form teacher and because they were also our KH tutors you had to be on your best behaviour*

*It made me stay on track with all my other classes, not just Māori but all of them, I wasn't a top student but I passed my classes because I knew if I didn't do my work then I would be pulled from KH and I didn't want that, it also gave me confidence to participate in other things*

*within the school and finishing school cause one of the main things I went to school for was KH because if you stopped going to school you had to join a senior group and you're with adults and no one your own age.*

### ***Findings***

Comments pertinent to the principle of Ako from Poutahi, Pouwhā and Pourima stated that one of the conditions of participating in KH was to pay equal attention to their school work, this was one strategy of a KH tutor to enforce the importance of the school curriculum rather than focusing all efforts solely on KH.

The KH tutor's role within the group was based on a reciprocity notion built on respect, aroha and whanaungatanga, this meant that the tutors would always be persistent with the students, the tutors installed that the students could achieve anything with hard work, determination and discipline.

Tutors had very high expectations of their students; they constantly tested limits, fostered relationships of trust, respect and reciprocity. There was no room for negotiation, if the students decided to lower their standards or ethics of conduct on and off the floor, there would be repercussions of that. This strategy of inclusiveness, responsibility and accountability to someone (team/whānau/tutors) other than themselves (student), gave purpose and worth to their effort and hard work on the floor. Poutahi, Pourua and Poutoru stated that KH gave them more confidence and helped them overcome shyness; this then boosted their potential to fully participate and engage in the wider school and communities that they reside in.

For some of the participants such as Poutahi, KH kept them out of trouble and kept them focused at school as opposed to Poutoru who felt supported at school, Poutoru was fortunate to have a whānau teacher who is not KH affiliated and who was encouraging and supported. This places importance on how effective relationship building contributes towards successful outcomes for

Māori. It is important to point out that not all Māori students felt supported by mainstream teachers and felt that the perceptions of Māori students by mainstream teachers were not of a high standard such as that of a KH tutor resulting in lower success rates for Māori students.

Table 3. Confidence for each of the participants varied from one aspect to another

	Self	School	Family	Peers	Community
Poutahi	✓	✓	✓	✓	✓
Pourua	✓	✓	✓	✓	✓
Poutoru	✓	✓	✓	✓	✓
Pouwhā	✓	✓	✓	✓	✓
Pourima	✓	✓	✓	✓	✓
Pouono	✓	✓	✓	✓	✓

Despite these feelings from some of the participants regarding a lack of support from some of their teachers, this table shows that all participants moved confidently in all spaces and aspects of their lives during their years of secondary schooling. This confidence contributed to the successful participation and engagement in each of the participant’s prospective schools.

Poutoru and Pouwhā both claimed that as tutors themselves, they have and continue to do so, use the lessons and skills gained while in KH to teach and foster learning within a context of Te Ao Māori. This supports the principle of Ako through learning and teaching practices which are unique to tikanga Māori.

### ***Kaupapa***

The collective philosophy that seeks to support KM initiatives, in particular the support and vision of those who chose to develop these students and their ability to engage successfully within their

schools through KH and Māori support systems such as akomanga rumaki, Māori performing Arts in NCEA, extra-curricular events such as Manu Kōrero<sup>23</sup> (regional/national Māori speech competition) and Pae tamariki<sup>24</sup> within the region of the school.

Table 4. Indicates participants prior knowledge of Te Reo Māori and education.

	Kōhanga Reo	Kura Kaupapa Māori	Rumaki Reo Māori	University Te Reo Māori	University KH
Poutahi	✓	✓	✓	✓	✓
Pourua	✓			✓	
Poutoru	✓		✓	✓	✓
Pouwhā	✓	✓	✓	✓	
Pourima	✓				
Pouono	✓	✓	✓	✓	

This table shows that three of the participants were well conversed in Te Ao Māori and Te Reo Māori throughout their growth and schooling years. Five of the participants pursued higher education that included components of Te Reo Māori. Overall, the majority of participants are fully engaged in Te Ao Māori through academic study and KH post-secondary schooling,

Table 5. Indicates participant’s involvement with various levels of KH while in school and post school years.

	KH-NCEA	KH-non competitive	KH-competitive	KH-seniors post-school	KH-Tutor post-school
Poutahi	✓	✓	✓	✓	✓
Pourua	✓	✓	✓	✓	

<sup>23</sup> Ngā Manu Kōrero: A speech competition for secondary school students, first began in 1965 as the Korimako contest and commemorates Dr Pei Te Hurinui Jones a Waikato elder and scholar who died in 1976

<sup>24</sup> Pae Tamariki: An event since 1993 in the Manawatū for primary and intermediate schools to perform KH in celebration of Māori culture and achievements of the young people who participate.

Poutoru	✓	✓	✓	✓	✓
Pouwhā	✓	✓	✓	✓	
Pourima	✓	✓	✓	✓	
Pouono	✓	✓	✓	✓	

This table shows that all participants were fully engaged and committed to KH in and out of school and all participants continue to engage in KH competitively and non-competitively within their communities. Two of the participants currently tutor KH within the community and both acknowledge their acquired skills and experiences to their KH participation, their pure passion to progress the art in their community and the KH lifestyle that they both currently lead.

### ***Poutahi***

*We were lucky enough to have a principal who worked really hard to engage with the Māori students.*

*He took all the time out of his own to teach us English and helped us to make a better transition into mainstream, he supported us through all our kaupapa to do with KH and Manu Kōrero and every other subject too, he did his best and as much as he could for the Māori students, he cared for us, listened and laughed with us, praised us and so we responded to him like family.*

*Relationships with teachers was important, if it was a good relationship, it meant the work outputs were alot more successful and of a higher quality.*

### ***Pourua***

*I think our school is quite immersed in Māori culture cause even though it's a mainstream they*

*had rumaki, they had another class, which was Māori students who could understand Māori but preferred to speak English, it was kind of like a transition class, there's quite a few Māori teachers, there's always, KH is quite a big thing at our school, it was everywhere, even the school had a Māori name, it was incorporated in the sports too.*

*I wouldn't go to that school if there was such a school without KH*

*I think I give more to KH because of the culture identity to it because you just want to get it out there you want to express yourself in Te Ao Māori and anything Māori, with other subjects it's quite mainstream, there's a right answer for everything or there's a right way of doing things, it's just straight forward, no deeper meaning, it's just maths, numbers, here's the structure here you go, it was like that, if they had elements of Māori that would make it more interesting but they didn't.*

*There's all these different wants from KH, some want fame, some want friendship, some want to hang out, some want to bask in the ambience of awesome KH, it has this pull, it just wants to get you, you just want to get involved with it because it feels right, even if you are unco, you are still welcome.*

### **Poutoru**

*KH was valued at school for those who were passionate about it, it was sort of valued by others but not as much as other activities within the school, like we were national champions and we got a certificate of distinction which was nice, but the music department won a placing in some competition which I felt wasn't as prestigious as ours however they made a much bigger fuss over that and awarded them with speeches, certificates and awards and trophies.*

*KH helped me maintain balance with my studies in mainstream as well as my Māori studies, I was kind of a nerd and I never struggled with my studies, but to have that balance of KH within*



*my school life, gave me the best of both worlds.*

*KH allows me to express myself to the wider community and show how positive being Māori can be because there's lots of stereotyping out there, Māori performing Arts is a vehicle for Māori to address new things or issues, it also draws in a lot of attention from non-Māori and sometimes they can get a little understanding and learn to appreciate our culture, it's not always the case but yeah that's a cool thing.*

### ***Pouwhā***

*I felt very comfortable in my school, we had a very supportive tumuaki, our principal was very supportive with our kaupapa, such as KH and manu kōrero, we had some great teachers too.*

*Āhuatanga Māori was recognised in our school through KH and things like Manu Kōrero (Māori Speech Competition) we were able to participate in all the competitions for each of these kaupapa and it was supported by our teachers, tutors and whānau.*

*The mainstream side of school such as some of our teachers in the non-Māori curriculum weren't really supportive with us Māori students, they didn't really push us and encourage us to go hard in our mahi (work) but, in KH our tutors and kaiako were always there to make sure we achieved well at school as well as KH, they always enforced that 'school came first' and then KH, they were always there to motivate us and always there to support us in our school work.*

*I think the reason why some of the Pākehā teachers didn't engage well with Māori students was because they didn't have aroha in their practice or aroha for some of us Māori students, they probably weren't passionate about their job or believed that young Māori students at high school can achieve well. Some of them just seemed un-interested.*

### ***Pourima***

*I engaged well with some teachers, the one's that helped me (who weren't KH tutors, just the usual teachers I had for my school subjects) and I didn't with other teachers, I just felt that some of them didn't help me, or couldn't be bothered with me so I didn't bother with them or the lesson.*

*I think part of the reason they didn't help Māori students was because there were some Māori students that were naughty so they just thought they weren't going to help any Māori students out because they might turn out like the naughty ones.*

### **Findings**

As discussed by our panel of participants, relationships played a key role in engaging and successfully participating in KH and school life, most participants agreed that their school supported and valued Māori initiatives through allowing opportunities for their students to participate and attend events such as National and regional KH competitions, Manu Kōrero (National and regional speech competitions), to take lead roles in pōwhiri (formal welcoming ceremony) and representing in other various formalities as the Māori contingent or delegate on behalf of the school.

The value in KH for Poutoru helped her maintain balance with her studies in mainstream as well as her Māori studies, for her, to have that balance within her school life, gave her the best of both worlds, KH also allowed her to express to the wider community and to show how positive being Māori can be. KH has played a pivotal role for all participants of this study, they all feel strongly that KH is life changing, wholesome, life giving and full of purpose, for them, KH was deeper than performing 30 minutes on stage, KH encompassed a network of contributors, from teachers/tutors to whānau and community and to those they performed alongside of.

Poutahi and Pouwhā acknowledged their tumuak (principal) as a supportive figure, and that he gave of his own time and energy to ensure that the Māori students within his school were well supported and cared for, notably, Poutahi stated that “he cared for us, listened and laughed with us, praised us and so we responded to him like family” This is the example of a leader within the school who is non-Māori but who had a belief in his Māori students to do well, he came from a different area into the area of the Manawatū, before he came to the Manawatū, he taught at a school that had a high percentage of Māori students, and so his interaction with the Māori students within his school was of familiarity to him, he learnt through previous experience that he could connect much successfully with his students if he took the time to engage with them and their whānau, to be genuine in his communication with students and whānau and to give without want of anything other than to have his students achieve in his school. Examples such as this, should be an exemplar model for many other schools across the country, relationship building is the basis of all things Māori, in order for Māori students to progress forward, time will need to be spent on getting to know your students, their whānau and their interests. Failure to do so will hinder that progress and you risk losing an opportunity of successfully engaging your students.

Although Pourua mentioned that while she was at school, she came across some great teachers, however, along with Pourima, they both experienced some lessons with non-Māori teachers who weren't supportive; these participants believed that the tauīwi (non-Māori) teachers lacked encouragement and expectation towards Māori students. Both of these participants felt like Māori students in general were categorised or disadvantaged through their (tauīwi teachers) experiences of stereotypical behaviours of Māori students. Pouwhā went on to say that tauīwi teachers were un-interested, lacked passion, aroha, patience and belief in Māori students to do well in school.

All participants of this research have attributed their successes in KH and schooling to the input of their KH tutors, the participants continue to express their gratitude towards their KH tutors, for all of the qualities and values shown and instilled by their tutors. The feedback from participants in regards to the importance of relationship building, and all things required to repair and form relationships, which are built on respect and aroha, indicates that there is much work to be done, to transform one's train of thought to becoming an equal partner in teaching and learning so that the process is constantly a shared responsibility between the two.

## ***Whakawhanaungatanga***

This principle is based on the ability to build relationships to create strength within communities and Māori peers within the school and wider whānau.

Table 6. Networking in communities, this table shows affiliation of each participant to various community groups and organisations.

	Kura Kaupapa Māori and Kōhanga reo	School groups: Sports, Arts, KH	KH-Competitive, non-competitive, seniors	Church- Religious	Community- sports, charity, volunteer
Poutahi	✓	✓	✓	✓	✓
Pourua	✓	✓	✓		✓
Poutoru	✓	✓	✓		✓
Pouwhā	✓	✓	✓		✓
Pourima	✓	✓	✓		
Pouono	✓	✓	✓		

This table clearly shows that the majority of participants have solid connections within their communities and one of the six participants is engaged in church. Their community and whānau networks played pivotal support and encouragement roles in ensuring these participants did well in school.

### ***Poutahi***

*While I was at school I was part of a few Māori performing arts groups, our collective secondary school club, catholic club, and a local senior competitive club.*

*When I hit fourth form, I started training with a senior group and at the time that group consisted of twelve or more teachers and so there were high expectations amongst them for us*

*to do well at school. They were an influential part of me doing well and contributed towards my desire to continue at school.*

### ***Pourua***

*I was lucky enough to become a prefect in my senior years of kura, we were given year 9 classes to look after, so we could guide them and growing up through highschool and helping them out and where to go and all those sort of things, we were given all the rūmaki classes, we could help all the taura Māori, for me as a prefect and doing KH, it helped me to get to know the new students, to make connections through whakapapa and friendships, it was pretty cool.*

### ***Poutoru***

*Doing KH in a senior group gave me the opportunity to be with a big awesome whānau, you get to create bonds with new people and people with the same goals and aspirations and they become a part of your life.*

*My relationship with peers within KH are life long, I still maintain my relationship with my peer group, we were very close and continue to keep in contact with each other, I also keep in regular contact with my past KH tutors as well.*

### ***Pouwhā***

*KH was an opportunity for us to mix and mingle with other teenagers, KH was also valued by all of us, there was approximately 50 of us who were keen to learn and perform, there were more students who wanted to do KH but they had to prioritise their activities and make a solid commitment to either KH or Sport, the Māori students all supported one another in what ever it was they chose so we remained close with each other, we were one big whānau.*

*When I became a senior, we were there to support our juniors to make sure they were respectful to our tutors and to us seniors, we always made sure that we were there to help them and if they had any concerns to not be shy and come and see us, teina- tuakana mentoring was good, the discipline was very good, if the tutors didn't like all the talking and whispering during KH then we were punished doing by having to do papa horonuku (squatting with arms stretched out in front of you) for however long, 5, 10 minutes and then we learned not to talk on the floor. We appreciated all the punishments, probably didn't like it on the day, but at the end of the day look at the results we produced, we did very well at national level whilst I was a performer.*

### ***Pourima***

*The thing I loved about KH was the whanaungatanga, the culture and seeing everybody enjoying what they love doing, whanaungatanga is very important in a mainstream school, it is important to stay connected and together, it builds strength and trust amongst each other.*

*The reason I stayed in KH and in school for five years was because of the bonds I had made within my haka whānau , moving through the years with everyone, sharing all of what I had learned with the new members, the aroha and respect for each other, the whanaungatanga and just seeing everybody again.*

### ***Pouono***

*At the time I was in high school, my form and class teachers were also my KH teachers, so I already knew them and I felt comfortable with them, My teacher told me we were doing KH and I thought it was compulsory but it wasn't and I found that out later, but I already had invested in KH without knowing and I was enjoying myself, and I just kept going back because I wanted to not because I thought we had to, we had other tutors as well who came from out of*

*town and I found them to be really knowledgeable and I knew of their reputation as KH performers, I had a really good relationship with my tutors, and they were really honest with me and I appreciated that, they didn't lie to me, we always had our one on ones, and I always knew what I had to work on. And they would always reassure me of that and then add some and it was fine with me because at that stage of having one on ones it didn't happen until later on, I was a senior by then and I could handle the comments given by the tutors, it was in my best interest that they told me so that I could improve.*

*I can't even remember some of my non Māori teachers names, so I didn't really have a relationship with them, the feeling was mutual, we didn't bother to create any bonds with each other, I knew I had to sit in a class for an hour and I was done, there was no one on one, no follow ups no monitoring, there was an understanding I suppose that if you didn't want to do the work then they were happy with that so I was one of the hand full of students that would just sit there and wait for class to be over and then you are done, you got to go on to your next class, science I did the same thing, employment skills I did the same thing, so yeah they were all my non Māori teachers. My attitude towards these subjects and the teachers was not that of my attitude towards KH, I knew that my other subjects and teachers wouldn't hassle me if I didn't want to do the work, and because I was a quiet person they were fine with that because I wasn't one of those students that was causing trouble or answer back, because I was quiet they didn't notice I was there really, so I got away with it. I didn't draw any attention to myself so I never got in trouble or got on detention.*

### **Findings**

As discussed in the kaupapa principle of this chapter, student relationships between themselves and the teacher were pivotal in order to achieve successfully in mainstream secondary schools. Pertinent to that are relationships within the communities that they reside in and their peers within



the school.

### ***Whānau***

This principle is based on whānau as being an integral part of Māori identity and culture, this principle sheds light on the importance of unity within whānau, and how the commitment and support from whānau were pivotal components for these participants and their ability to achieve success.

### ***Poutahi***

*Mum tried to come to everything, whether it be dance or haka's, she's also a teacher and she always use to go hardout on my report card and made sure I passed and questioned me if I wasn't doing so well. My grandparents, my nan and koro who tried to make it to every KH performance. My brother and I had my aunties attend our performances and also my friends parents, they became second parents to myself and my brother and vice versa for them. It was my friends, family and teachers and tutors within haka's that kept me going*

### ***Poutoru***

*My whānau were a pivotal contributor to my success within high school. They were always there, not necessarily in a physical sense, but supportive in the way of providing all the things that I needed, like resources for school and poi etc. for KH.*

### ***Pouwhā***

*My whānau were very supportive of me, they would come to practise every Wednesday night and after practise they would give me some advice on how to better myself for our next practise and that was really good, some positive stuff and some stuff to pick myself up for next time and that was very good to have.*

*My parents are the ones who supported me at kura and KH, they're my number one fans, they were always there to help me with my studies at school and they would also come to KH on Wednesday night practises and wānanga to help out behind the scenes with cooking and preparing the kai and making poi.*

### ***Pourima***

*My mum always came and supported me, she always told me what I should and shouldn't do, my sisters encouraged me to do KH because I am quite shy, one of my sisters became a tutor in my last year of school and her expectations of me was very high, I found it challenging because of our close relationship, all of my sisters do KH and so I think it was just a natural progression for me to continue the whānau tradition.*

### ***Pouono***

*My mum helped with the kākahu in KH and still to this day 2006 and it is now 2014 so its good cause we still get to go on the trips, she helped with kai, my mum wasn't as active in my mainstream stuff but because I loved KH my mother also got involved, so because I didn't take a big interest in other areas she didn't bother too much with that. They did come to some sporting things but they came to every KH performance and they paid my fees*

### ***Findings***

According to Poutahi, Poutoru, Pouwhā, Pouono and Pourima, whānau play a central role in the success of student engagement, not only in KH, but also in other areas of school. The feedback from the participants clearly showed that whānau extended from immediate family to friends, teachers and KH tutors, this type of relationship highlights the importance of whānau inclusion, and for these participants, it was a vital component in order for them to achieve successfully.

Studies show that parents of Māori students are less active in schools as opposed to that of a non-

Māori student. The research findings show that this is not so for the students who partake in KH, 80% of the students participating in KH have a strong presence of whānau engaging in the learning outcomes of their child, the way in which they provide support comes in all types of ways, from just attending practices and overnight wānanga<sup>25</sup>, to cooking and cleaning in the kitchen, to making and preparing uniforms, to transporting children from one venue to another. This type of support, demonstrates that of a united community with the same goals as each other, this is a strong element of being Māori, it is intrinsic knowledge that is learnt from birth and it all starts with solid foundations built on trust, love, respect, honesty, leadership and humility for one another.

### ***Taonga tuku iho***

The principle of Taonga tuku iho and KM contribute to the way Māori people think, understand, interact and interpret the world, the research participants acknowledge the unique gift of inherited knowledge and how that transferred into their academic success and performance.

### ***Poutahi***

*KH is one of the main contributing factors for me staying in school until year 13. During my highschool years our KH had a high success rate, it made me want to continue and strive for more to keep being at the top.*

### ***Pourua***

*Throughout primary school, the kids at my highschool had been conditioned at a young age, and this way I felt they had it down packed, where it's a second nature, they're not even thinking about it and you get into there and its just like wow. It was just so much information*

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<sup>25</sup> Wānanga: A sleep over that involves learning, preparation and practice of KH items. This can be but not limited to a one night's stay or a weekend stay.

*given in KH and all these techniques too, and there was like a lot of information to take in but it was amazing and powerful.*

*Its just like something takes over and you just go with it and whichever way your notes go or whichever way your hands go your wiri etc, its all the mauri, goes to your tinana, its pretty much how I feel, maybe its like nervous but its a good nervous.*

*We had teachers who were kaumatua and then they would come to our practices, previous tutors still come back to teach KH and pātere, it's good as for those knowledgeable people to come in and teach us, yeah its cool.*

### ***Poutoru***

*KH is something that my whānau love just as much as I do, my older sisters did KH and so did my younger sister and so we all enjoyed being part of the KH community, I especially like to perform in a competitive capacity, it teaches you to be a humble winner as well as a humble looser, it teaches you good basic skills that you need in normal life.*

*Since leaving school, the pathway in which I lead my life, all revolves around the arts, my education and preferred degrees are in performing arts and visual arts, I tutor KH and still perform competitively in KH which is a wonderful environment to nurture my son in because he also loves KH.*

### ***Pouwhā***

*The reason I chose to do KH is because I am passionate about this taonga, I was born and bred into this kaupapa, my parents have been involved in KH within the community since before I was born, it was only a natural progression that I continue this tradition within our family, I also seen this as an opportunity to pass on these skills for when I become a teacher in*

*the near future, not only to students but also to my whānau and wider community.*

### **Pourima**

*KH is something I am deeply passionate about, I just love doing it every day, I just wish it was an everyday thing you could do in life, there is so much about it that enriches your life, it makes sense and gives purpose to the things I learn and sing about.*

### **Pouono**

*KH and sports gave me more confidence in getting to know more people, working together to achieve a common goal, however in my 7<sup>th</sup> form year I dropped all of my sports because it clashed with KH and it was a hard decision to do that but at the end of the day, it was my final year and it was national year so I dropped netball and I dropped rugby and focused on KH and the outcome was good.*

*I cannot even imagine what my life would have been like without KH, it was part of my everyday life really because in form class we did our karakia and waiata, I guess I would have just carried on with sport, I wouldn't have had that Māoritanga connection though, I was pretty well behaved at school and I guess my confidence wouldn't have been as high without me being in KH because I was a quiet person but if I had to talk I would, to make friends and get on with others then I would talk, but I think if I didn't do KH I wouldn't have done any of that and for me KH was a happy place for me and yeah I can't imagine my life without KH.*

### **Findings**

All of the participants expressed their passion, sacrifice and dedication towards KH, the majority stated that KH was a main reason for them staying in school, KH was a highlight of their schooling and the success of their KH group gave them the drive to strive and do well in school

and on stage. Participants acknowledge prior knowledge of KH through Kōhanga reo, Kura Kaupapa Māori and Bi-lingual units in primary school centres. This prior knowledge of KH in connection with learning KH in secondary school, allowed the participants to stay engaged and connected to Te Ao Māori in a non-Māori environment such as a mainstream secondary school. Participants also recognise the importance of knowledge holders such as kaumātua and kuia, and alumni of their KH group and the role that they play, they go on to say that they have become the successors of that body of knowledge and are now tasked with teaching and sharing with the new students coming through the education system. Some of the participants were fortunate to be born into the community of KH knowledge, through their parents, extended whānau and education centres, this has enriched their lives in a way that supports their learning, living and being, not only in KH but also in life. A common theme amongst the participants is the confidence gained while participating in KH, most of the participants attribute their participation in school activities to the confidence gained in public performance on a regional and national scale, there were many lessons for them as students to becoming part of the KH whānau, the participants continue to do well in the communities they live in and engage in many local and national events related to Te Ao Māori.

### ***Tino Rangatiratanga***

The principle of Tino Rangatiratanga has been defined as having self-determination, autonomy and sovereignty, and also having meaningful control over one's life and cultural well-being.

### ***Poutahi***

*It's shaped me to become more confident, when you got to get up in front of thousands of people and sing with 39 other people on stage, it's a big confidence booster. Its played a big part in life and who I am today.*

*You get to become one of those people that are looked up to and admired and so you want to be a role model for them, not only for them but for the generations to come.*

*KH has been a big contribution towards growing me up and making me more mature and turning me into a leader.*

### **Poutoru**

*KH was something that identified me as being Māori, I got to learn what it is to be Māori and to be with other people who were like minded and shared the same passion for KH as I did.*

*I achieved success at school by gaining level 1, 2, 3 NCEA, I was house leader in my final year at high school, I also placed 3<sup>rd</sup> in regional Manu Kōrero speech competition and placed top 3 from 2006-2010 consistently at the bi-annual Secondary Schools National KH Competition.*

*Our juniors went on to place 2<sup>nd</sup> in 2012.*

*I liked doing KH because I was good at it, it came naturally, you didn't have to think or read books or whatever, I mean you had to learn words but it was all to your advantage kind of because you were learning about yourself, yourself as a Māori, I think that's why I enjoyed it the most, because you were constantly learning about yourself and what is was to be and is to be Māori.*

*Famous Māori role models and leaders inspired me to be successful in school, to see them go out into the world and succeed, it made me think how much harder they had it than we did, life back then would've been difficult for my generation, it made me think that if they can do it, then so can I, I got to a point where I ignored the stereotyping and just strived to do the best I could and to do it with excellence for myself.*

*Since leaving school, I feel it's important to be knowledgeable in both worlds and that one day,*

*to be Māori and successful will be the norm, but until that time, you still need to be adequate in both worlds, like you still need degree's because that's what is going to get you money, and you kind of need that, other than all of those other things such as values you have as Māori like love and whānau and whanaungatanga, you still need money to survive in this world, education is key because it also helps you establish things like a home and a future for your family.*

### ***Pouwhā***

*I really wanted to go to university to get a teaching degree, a Bachelor of Education and being brought up within KH, this gave me the opportunity to teach our babies at school KH and other components of KH such as mau rākau, patu and poi.*

*The skills and attributes within KH gave me confidence in myself to stand proud on that stage, it made me proud to be Māori, and to stand for my whānau and for all my mates who are performing with me as well.*

*Our teachers recognised us for achieving something good (high placings, top 3 consecutively in the country for 4 KH national campaigns), That is 8 years of development in KH for our Kapa Group, the standard of KH at nationals is really high, some of us gained the respect of our non-Māori teachers because of this and this relationship was very lovely and good to see, they then had a lot of respect for us Māori students who participated in KH because they were able to see the goodness of what KH does for Māori students because we had a couple of Māori students who went down the wrong path and doing bad stuff but KH has changed them, made them better which is good, it has made them more focused on their school work as well which is a huge achievement.*

### ***Pourima***



*KH has provided me with confidence to stand in front of people, to acknowledge and be proud of who I am and where I have come from, I believe the skills and experiences I have learned in KH can take me anywhere, from becoming famous to developing my skills in Māori performing Arts.*

*KH was a huge part of why I felt included in all area's of the kura that I was attending, I felt secure in my surroundings and comfortable to engage in most activities run by the school.*

### **Pouono**

*I myself prefer competitive KH, I love the feeling of competing and being on stage and the prospect of placing well, it gives me a buzz. Even in my adulthood, I am still doing KH, I have been in a few senior KH groups and I remember I had missed one regional year and one national year as a senior and that was far too long a gap for me. KH is a big part of my life, every Monday night and weekends.*

*KH got me through a lot, it got me through English and Science class, and if we had KH after school, that would be the one thing that I would be looking forward to after school, so even though I didn't necessarily like English and Science and English was hard and it wasn't my cup of tea, just knowing that I was going to do KH after those classes, gave me the energy and motivation to get through those classes and it got me through school.*

### **Findings**

As mentioned previously, KH has given each of the participants the confidence required to successfully participate and engage in school, in KH, in the community and in their own lives. KH has been a platform for them to grow and learn fundamental skills that contributed to their education and the way that they are currently living their lives. Identity as Māori through KH in a mainstream school gave them a sense of inclusion and security, KH taught them responsibility and

leadership, the participants themselves became role models for the younger students and so the succession started to take shape and the handing down of knowledge began with them transitioning from student to teacher. An immense sense of appreciation was expressed not only for their love of KH but for the contributions that were made by the teachers, tutors, whānau, kaumātua, kuia, marae, school communities, the local community, and extended networks. The relationships formed whilst associated to their KH group goes without saying, the participants stated that they have made lifelong friends and family and continue to participate in KH in their adulthood.

As I recollect my thoughts on KM and in particular the 6 principles within that theory as stated here:

- Tino Rangatiratanga (self-determination principle)
- Taonga tuku iho (cultural aspirations principle)
- Ako (the culturally preferred principle)
- Whānau (the socio-economic mediation principle)
- Kaupapa (collective vision, philosophy)
- Whakawhanaungatanga (the building of relationships).

It is important to summarise each of those principles:

Tino Rangatiratanga is the most fundamental aspect of KM. In an educational context, this means that taura (students) must be allowed to take part in the decision-making. Participants were challenged in many cases during their senior years, tasked with the responsibility of providing leadership and mentorship for the younger members of the group (tuakana-teina), the participants provided valuable feedback in the interviews stating that they felt like a worthy and valued member of the KH group and that they had learned some valuable skills of which they use in their everyday lives as adults.

Taonga tuku iho or treasures from the ancestors, recognises that to be Māori, one must live as Māori Durie (2014). Evidence provided by the participants shows that through KH, they were able to fulfil this principle through receiving instruction, processing information and then transferring that information to the next generation. Participants also acknowledge the intrinsic knowledge through association of whānau and previous education as important to excel in the field of KH development and further developing their own life skills.

Ako describes a teaching and learning relationship where the educator is also learning from the student in a two-way process, Ako is grounded in the principle of reciprocity and also recognises that students and their whānau cannot be separated. This reciprocity was apparent in the relationship between tutor, whānau and student; everyone had a role to play, each with their own respective responsibilities.

Whānau and the practice of whanaungatanga (kinship) is an integral part of Māori identity and culture. The cultural values, customs and practices of whānau are a collective responsibility and are a necessary part of Māori survival and achievement; all participants acknowledged the importance of their whānau and the involvement and support received while they were involved with their KH.

Kaupapa Māori is literally 'a Māori way' Graham Smith (1997). In all, aspects of KH, Kaupapa Māori thrived well and truly with great outcomes for all participants.

Whanaungatanga, the process of establishing whānau relationships literally by means of identifying, through culturally appropriate means, your bodily linkage, your engagement, your connectedness, and therefore unspoken by implicit connectedness to other people. Once again, that connectedness and unity amongst the KH group involved consistency on all parts, from tutor to whānau to taura, this built strong foundations for the team of participants and their extended whānau and networks.

## CHAPTER FIVE: KEY FINDINGS

One of the defining themes from all participants in regards to success, achievement and engagement was based around the interrelationships experienced within three contexts. Whānau and whakawhanaungatanga were two of the KM principles that I choose to highlight as having significant relevance to this research. In pointing out each interrelationship within the context of KH, I have arranged them into three unique perspectives to give each their own distinctive world view.

- Kaiako
- Tauira
- Whānau

I have identified nine perspectives of these interrelationships;

Table 7. Interrelationships

Kaiako to tauira	Kaiako to whānau	Kaiako to kaiako
Tauira to kaiako	Tauira to tauira	Tauira to whānau
Whānau to whānau	Whānau to kaiako	Whānau to tauira

Each interrelationship sees the world through a different set of eyes, and each in their own right is different in the way that they perceive other relationships.

Each perspective views their interrelationships through a lens of responsibility, obligation, reciprocity and accountability towards each other. The foundation of these interrelationships is based on the concepts of manaakitanga (support and encouragement) and āhurutanga (safe space), allowing for the safe practice of these interrelationships.

I begin with kaiako, and although I wasn't able to interview kaiako personally in a formal setting, through whānau association and engagement and my own personal experience of tutorship of a secondary and primary school within the KH community, I was able to have informal conversations with significant kaiako in regards to their perspectives concerning relationships within the KH they were involved with, the following summarises what was said:

### ***Kaiako worldview***

- **Kaiako to taura**

Kaiako have expressed the importance of working in collaboration with taura, whānau and other kaiako to achieve the best result in areas of mātauranga (knowledge) and specifically KH, This is also evident in Tātaiako.<sup>26</sup>

Durie (2006) states that “through a series of extended relationships whānau are gateways to education, the economy, society, and Māori potential” From an outside perspective, it may seem that kaiako have the power position as they are seen to be the instructors of the lesson, the conductor of activities and the decision maker with regard to the goals set for the taura (students). On the contrary, kaiako have said that, they learn as much from the taura as the taura have learned from them, there is an understanding that the role of the kaiako is to lead and guide the learning.

Kaiako view their position as a privilege in that they are charged with the responsibility of transferring ancient knowledge and creating new ideas and initiatives to accentuate the beauty of the art form. Kaiako make a point of being approachable in order for taura to communicate and express with the kaiako, this allows for power sharing and effective practice on both parties to progress forward with their KH goals. Clear communication from kaiako to taura gives

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<sup>26</sup> Ministry of Education: (2011). Tātaiako: Cultural competencies for teachers of Māori Learners. Wellington.

transparency with regards to required tasks for tauira, simple and direct instructions were useful tools for the kaiako to achieve the best outcomes for the tauira at a high standard

- **Kaiako to whānau**

Kaiako draw strength and support from the whānau, as whānau play a pivotal role in progressing their tamariki, kaiako ensure that whānau are informed of any business that requires attention, for example, practice and wānanga times, fundraising initiatives, support required such as preparing and cooking meals, assisting with KH wardrobe, transport, and counselling when required. Some younger kaiako have felt slightly uncomfortable in dealing with whānau purely for the fact that they may be seen as too young or inexperienced and therefore leave the communications with whānau to the more senior members of the kaiako collective unless specifically called upon. There are many skill sets within a whānau and these are identified early in the campaign to engage where those skills and networks that might benefit the group. Utilizing whānau in this way includes and invites whānau to actively participate in the running of the KH group giving the whānau a place to contribute and feel useful. Kaiako insist that their job would be a very difficult one without the support of whānau.

- **Kaiako to kaiako**

Collaboration through communication is a priority with regard to a kaiako to kaiako relationship. Kaiako note the different dynamics within the kaiako collective such as age difference, siblings/relative (blood relative), level of experience or kaiako teaching from a distance, proved to be challenging however the relationship between all parties had to be a strong in order to achieve results successfully. Outcomes from KH campaigns or performance events were of a high standard and to ensure that the standard remained consistent meant that the kaiako had to work collaboratively with each other. As with most whānau, and in this particular case the 'kaiako' they experienced challenges of which they worked through and to say that it was easy, would be a false

statement, nothing is ever easy, it takes hard work, commitment, sacrifice and dedication, they worked out their differences, drew on their strengths and delivered with strength and unity. The most important theme that came out of this kōrero was that clear communication, transparency and kaupapa were at the forefront of their efforts.

Pihama states that within the Kaupapa Māori theory:

*“The principle of āta relates specifically to the building and nurturing of relationships. It acts as a guide to the understanding of relationships and wellbeing when engaging with Māori”*

Although the principle of āta developed by Pohatu (2005) was primarily a transformative approach within the area of social services, āta is an appropriate approach within the context of KH. Pohatu states that:

*Āta intensifies peoples' perceptions in the following areas.*

- *It accords quality space of time (wā) and place (wāhi).*
- *It demands effort and energy of participants.*
- *It conveys the notion of respectfulness.*
- *It conveys the notion of reciprocity.*
- *It conveys the requirement of reflection, the prerequisite to critical analysis.*
- *It conveys the requirement of discipline.*
- *It ensures that the transformation process is an integral part of relationships.*

This statement by Pohatu resonates with me as I reflect on the stories of the participants of this research,

*“Āta gently reminds people of how to behave when engaging in relationships with people, kaupapa and environments and focuses on our relationships, negotiating boundaries, working to create and hold safe space with corresponding behaviours”*

## ***Tauira worldview***

- **Tauira to kaiako**

Tauira perspective with regard to a kaiako was of a deeper understanding, tauira announce the commitment of kaiako towards the tauira; not only in the lesson but in a whānau sense, when asked to further explain this; the following is what was said:

*“the kaiako knew us, not just our names, but where we were from, they took time to know us and who we were, who we belonged to, our parents and our home, they genuinely cared for us as any aunty or uncle would and so we responded to them as such with the same respect and aroha as we would with any of our whānau members”*

*“Kaiako had high expectations of tauira, in KH, school work, attendance and behaviour, there were many rules that we had to abide by, to be a part of an exclusive group that was doing well came at a cost of which most of us were happy to oblige”*

*“Tauira were always instructed to give of their very best, to always put their best foot forward and not to hold back, the demands of a competitive KH group meant that you had to literally fight for you place to stand on the stage, it was not a given that every person would stand, as there were competition rules that prevented more than 40 performers to stand at one time. Kaiako would meet with individual students better known as one on one’s, this was to inform the tauira of the things they were doing well, and also improvements that were required to be at the competitive standard, this has been the practice for a very long time and the tauira really appreciated the critique and feedback”*



This feedback shows that the relationship between the tauira and kaiako was effective in making sure that tauira were made to feel valued and supported. The tauira have mentioned during interviews that kaiako played a vital role in ensuring tauira were fully engaged in all aspects of schooling which lead to further opportunities post-secondary school and lead to the participants of this research to seek higher education in university within the scope of Te Ao Māori. According to tauira feedback from a Te Heru<sup>27</sup> research project, tauira felt respected and treated as an equal by the teaching teams. The word “whanaungatanga” was used over and over again, for example in connection with pouako being approachable and willing to “go the extra mile”

- **Tauira to tauira**

Tauira relationships were effective in areas of tuakana teina responsibility, tauira learned quickly that respect had to be earned amongst the group and that there was a clear difference between tuakana and teina, and each had a purpose. As the younger members of the group progressed through the years of their schooling life, they were tasked with the same responsibilities that were placed on the tuakana before them, to this day, many of the tauira within the participants KH groups are still very close in relationship and look forward to events such as Koroneihana<sup>28</sup> to reunite as a KH again, this highlights the depth of relationships formed by tauira within the KH group whilst they were at school.

- **Tauira to whānau**

The relationship with whānau from a tauira perspective was a lot like that of the relationship with the kaiako. Whānau knew and understood the tauira and would also have expectations of the tauira to perform well and in return the whānau would reciprocate that hard work with aroha and

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<sup>27</sup> Te Heru: a framework for Maori success within an initial teacher education programme Author (2011).

<sup>28</sup> Koroneihana: Kings Coronation, The Koroneihana is a highlight of the Māori calendar which brings tribes from all across Aotearoa to Tūrangawaewae marae in Ngāruawāhia who support the Māori Kingship Movement which emerged in the 1850s as a symbol of unity.

support to ensure that everything the tauira required was made available to successfully complete their tasks given by the kaiako. Tauira grew to love and respect the extended whānau and likened them to whāngai (adoptive) parents, relationships between both parties were very strong and united, tauira learned that the whānau were the backbone to ensuring things ran smoothly, whānau were very responsive to the needs of the tauira and tauira genuinely valued the contribution to the whānau who attended KH practices and wānanga.

### ***Whānau worldview***

Metge (1990) identifies the term whānau as “a series of rights and responsibilities, commitments and obligations, and supports that the fundamental to the collective”. Bishop, R., Berryman, M., Cavanagh, T., & Teddy, L. (2007) expresses the notion that:

*“these are the tikanga of the whānau, warm interpersonal interactions, group solidarity, shared responsibility for one another, cheerful cooperation for group ends, corporate responsibility for group property, material or non-material (e.g. knowledge) items and issues, they go on to say that these attributes can be summed up in the words of aroha (love in the broadest sense, including mutuality), awahi (helpful-ness), manaaki (hospitality) and tiaki (guidance)”*

Durie (2006) asserts that “through a series of extended relationships, whānau are gateways to education, the economy, society, and Māori potential”

The following perspectives are aligned to the definitions of whānau provided by Metge and Co, the context in which this whānau worked within was ‘Te Ao Māori’ which strengthened the unity amongst the whole collective as it would on a marae setting whereby each person has a purpose and plays a part in the bigger picture.

- **Whānau to whānau**

The whānau to whānau correlation is a relaxed and open relationship between each other. The whānau have a common goal which is to address Māori student achievement, progress and develop the taura that they are supporting. Whānau have learned to adapt to the demands of the school and to support the taura and kaiako to meet those demands. Whānau rely on each other to step in when another is unable to attend, they are closely connected (not by blood or whakapapa connected) but by a common goal. Whānau play a pivotal role in the KH context as do the kaiako and taura, the whānau are better known as the ‘hāpai ō’ (the bearers of provisions) they take care of all the physical needs of the group (transporting taura, attending practices, assisting to fundraise, cook kai, make poi, sew clothes and adornments, counsel children, provide a bed for taura from out of town) the list continues. In summary, the expectation of whānau is to lend support where ever and whenever it is required.

- **Whānau to kaiako**

Whānau are present to support kaiako and to ensure that the best outcomes are achieved when preparing for a particular campaign or event for their children and respective KH group. There is an understanding between the two parties (whānau and kaiako), that whānau are included in the collective decision making with regard to the way the KH group functions, communication remains transparent in order to maintain consistency and clarity. Whānau advised that any decisions made will be in consultation with the kaiako to ensure that there is a collective agreeance and that all areas of preparation are accounted for. Whānau note that it is important to uphold strong relationships with the kaiako and that in most cases whānau will take the lead from kaiako in terms of when and where noho<sup>29</sup> and wānanga will be held. The whānau have a deep appreciation for the kaiako because the kaiako volunteer their time and expertise at no cost, and therefore, whānau hold them in high regard. Whānau attendance at hui-practices and wānanga are

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<sup>29</sup> Noho: An overnight or weekend sleepover at a place of learning (school, marae, hall) to prepare and practice KH items.

not always met with an abundance of whānau turning up, but there is a core group of whānau that act on behalf of the whole whānau collective and the kaiako see the core group as the representatives of the whānau body. That whānau body in turn sanction any decisions made by the kaiako and whānau in attendance.

- **Whānau to tauira**

Whānau have very high expectations of their children and also of the other children in the KH group. Whānau provide the backdrop for tauira and offer support to raise tauira achievement through KH and successful engagement in school. Whānau are also tasked with the responsibility of pastoral care, which includes the unique attributes of aroha, awhi, manaaki and tiaki. There are moments when compassion and understanding is required by whānau to meet the diverse group of students within the KH group, and most whānau are happy to do that. Tauira feel secure in their surroundings and the support offered by the whānau. The whānau work very hard in conjunction with the kaiako to keep the tauira engaged in KH and in academic study. (Fraser, F. McGee, O. 2011. p. 188) state that:

*“Whānau relationships enact reciprocal and collaborative pedagogies in order to promote educational relationships between students, between students and teachers, and between the home and the school as a means of promoting excellence in education.”*

## CHAPTER SIX: CONCLUSION

Kapa haka is a unique part of our identity as New Zealanders and helps facilitate meaningful connections with other cultures. My research has allowed me to categorically affirm that *kapa haka* provided the young participants of this research with the necessary behaviours and unique attributes to feel inclusive in an environment—that historically ignored their cultural foundations—to achieve cultural and academic success at school. Their success was achieved with the support of whānau and kaiako.

Essential and critical cultural behaviours were nurtured within these participants as they entered into a commitment to *kapa haka*. Throughout the duration of their affiliation to the *kapa haka* group, valuable skills, responsibilities and life lessons were learned. The participants of this research strongly believe that *kapa haka* has contributed to their social interrelationships, to their positive health and wellbeing, to their educational success, and to their achievement and participation in their immediate communities.

All six participants of this research are active members of their communities embracing the numerous attributes and behaviours learnt during their *kapa haka* experience. All participants in this research are in their adulthood now, they continue to affiliate themselves to *kapa haka* as competitive performers and develop their knowledge of te reo Māori me ōna tikanga. 50% of the participants now occupy positions of influence (teacher/tutor) to pass on the learned skills and cultural understanding to a new generation of learners.

Kapa haka requires a certain expertise to teach and tutor any audience, young or old. One notable attribute exhibited by the participants is that they give of their time freely, without a hint of payment or glorification; they are deeply passionate about all components of *kapa haka* and its many genres such as competitive, non-competitive, entertaining, marae based.

Kapa haka tutors are not easy to come by as most high caliber tutors have full time jobs to sustain their families. In some instances, where a school or community has access to funding they offer payment for such services. This research has highlighted the individual and collective benefits that *kapa haka* has provided to the participants whilst at school and the successful outcomes of their secondary schooling and the contribution KH has played in their lives.

My plea to all schools within Aotearoa is to recognise the skill set that *kapa haka* tutors can offer as told by the participants of this research and for the schools to reward them in kind; for their time and commitment and for their depth of experience that positively transforms the lives of young Māori at secondary school by encouraging their desire to complete their education and through supporting their participation and engagement whilst at school.

Mā te piko o the māhuri, tērā te tipu o te rākau.

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# APPENDIX 1: MUHEC APPLICATION



**Massey University**

Te Kunenga ki Pūrehuroa

<b>NOTIFICATION OF LOW RISK RESEARCH/EVALUATION</b>
<b>INVOLVING HUMAN PARTICIPANTS</b>

*(All notifications are to be typed)*

*(Do not modify the content or formatting of this document in any way)*

## SECTION A:

1. **Project Title** He oranga rānei tō te kapa haka?  
.....  
**Projected start date for data collection** June 2013                      **Projected end date** February 2014  
.....

2. **Applicant Details** *(Select the appropriate box and complete details)*

### STUDENT NOTIFICATION

**Full Name of Student Applicant** Leanne Kerehoma  
.....  
**Postal Address** 115 Roberts Line Kelvin Grove Palmerston North  
.....  
**Telephone** 0212966697                      **Email Address** Leanne.kerehoma@twoa.ac.nz  
.....  
**Employer** (if applicable) **Te Wānanga o Aotearoa**  
.....  
**Full Name of Supervisor(s)** Hone Morris  
.....  
**School/Department/Institute** Te Pūtahi a Toi – Māori Studies  
.....  
**Region** *(mark one only)*      Albany       Palmerston North       Wellington   
.....  
**Telephone** 063569066 x760                      **Email Address** h.w.morris@massey.ac.nz  
.....

### GENERAL STAFF NOTIFICATION

Full Name of Applicant

.....

**Section**

**Region** (*mark one only*)

**Albany**

Palmerston North

**Wellington**

**Telephone**

.....

**Email Address**

.....

**Full Name of Line Manager**

.....

**Section**

**Telephone**

.....

**Email Address**

.....

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3 **Type of Project** (provide detail as appropriate)

<b>Staff Research/Evaluation:</b>		<b>Student Research:</b>	<b>If other, please specify:</b>
Academic Staff	<input type="text"/>	Name of Qualification	<input type="text" value="MA"/>
General Staff	<input type="text"/>	Credit Value of Research	<input type="text" value="120"/>
Evaluation	<input type="text"/>	(e.g. 30, 60, 90, 120, 240, 360)	

**Describe the process that has been used to discuss and analyse the ethical issues present in this project.**

*(Please refer to the Low Risk Guidelines on the Massey University Human Ethics Committee website)*

- Ethical issues related to this study have been discussed with staff from Te Pūtahi-a-Toi and Te Uru Māraurau.
- I have read the MUHEC code of ethical conduct and have incorporated tikanga (formal protocol practices, appropriate protocols) into the research design to ensure that the project aligns with the ethical requirements of Māori communities.
- Respect to confidentiality of participants, whānau, hapū and iwi will be upheld, informed communication and consent from all parties will be adhered to at all times throughout this research.
- Kaupapa Māori and Māori-focused methodologies will be acknowledged and practiced throughout this research.
- Initial contact with participants via post and or emailed information letter with an invitation to participate. The participant will then return the required information to the researcher confirming their availability to participate in the study. A separate invitation will be open to the intended participant to attend an informal meeting to further discuss the study should it be necessary.
  
- Consent forms, data with personal identifiers, written reports will be stored safely and in a secure manner by my supervisor and I to protect the confidentiality of respective participants. Consent to use this information will be sought.
- The completed report will be presented to the participants to peruse, edit and confirm.

---

## 5. Summary of Project

### 1. The purpose of the research

This research explores Kapa Haka as a conduit for participation, engagement and success of Māori student's in secondary school level education. The aim is to identify pedagogical strategies within Kapa Haka that empower Māori students with confidence to improve their academic performance. These pedagogical strategies may shed new light on the way we teach and deliver education to keep Māori students engaged and maintain their enthusiasm to learn.

### 2. Methods

Guided by standard Māori customary practice, the following are my preferred methods of recruitment, data collection, data analysis and dissemination:

- Identify participants that fit the criteria of this research, approach potential participants via post or email outlining details of my study and an invitation to participate. This process will formalize the initial application for this research. Participants will have the opportunity to decide whether this research aligns to the practices and values of the group or individual being researched.
- Arrange interview times.
- Kanohi ki te kanohi interview with participants to gather data (transcribed digital recording).
- Transcribe, code and analyse data.
- Present written report to the participant group.

**The Ethics Administrator**

**Research Ethics Office**

**Sir Geoffrey Peren Building, PN221**

**Massey University**

**Private Bag 11 222**

**Palmerston North**

**SECTION B: DECLARATION** *(Complete appropriate box)*

ACADEMIC STAFF RESEARCH

Declaration for Academic Staff Applicant

I have read the Code of Ethical Conduct for Research, Teaching and Evaluations involving Human Participants. I understand my obligations and the rights of the participants. I agree to undertake the research as set out in the Code of Ethical Conduct for Research, Teaching and Evaluations involving Human Participants. My Head of Department/School/Institute knows that I am undertaking this research. The information contained in this notification is to the very best of my knowledge accurate and not misleading.

Staff Applicant's Signature

Date:

---

**STUDENT RESEARCH**

**Declaration for Student Applicant**

I have read the Code of Ethical Conduct for Research, Teaching and Evaluations involving Human Participants and discussed the ethical analysis with my Supervisor. I understand my obligations and the rights of the participants. I agree to undertake the research as set out in the Code of Ethical Conduct for Research, Teaching and Evaluations involving Human Participants. The information contained in this notification is to the very best of my knowledge accurate and not misleading.

Student Applicant's Signature

Date:

**Declaration for Supervisor**

I have assisted the student in the ethical analysis of this project. As supervisor of this research I will ensure that the research is carried out according to the Code of Ethical Conduct for Research, Teaching and Evaluations involving Human Participants.

Supervisor's Signature

Date:

Print Name

---

**GENERAL STAFF RESEARCH/EVALUATIONS**

**Declaration for General Staff Applicant**

I have read the Code of Ethical Conduct for Research, Teaching and Evaluations involving Human Participants and discussed the ethical analysis with my Supervisor. I understand my obligations and the rights of the participants. I agree to undertake the research as set out in the Code of Ethical Conduct for Research, Teaching and Evaluations involving Human Participants. The information contained in this notification is to the very best of my knowledge accurate and not misleading.

General Staff Applicant's Signature

Date:

.....

Declaration for Line Manager

I declare that to the best of my knowledge, this notification complies with the Code of Ethical Conduct for Research, Teaching and Evaluations involving Human Participants and that I have approved its content and agreed that it can be submitted.

Line Manager's Signature

Date:

.....

Print Name

.....



## **APPENDIX 2: CONSENT FORMS**

<b>Format for Participant Consent Form</b>
--

A Consent Form is the equivalent of a legal document that has been signed by the participants agreeing to participate in the research as described in the Information Sheet. This is an important legal protection for the researcher and Massey University as well as for participants. The researcher is responsible for the safe keeping of this document. The Consent Form should be separate from the Information Sheet.

Safekeeping, confidentiality and eventual disposal of Consent Forms are the responsibility of the researcher. Signed Consent Forms should be retained until such time as the data is disposed of, after which shredding is in order.

Consent Forms associated with teaching programmes should be kept indefinitely.

Where the consent is being given for the participation of some other person in a research project (e.g. parent/guardian consenting to a child's participation), this should be made clear in the wording of the Consent Form. The name of the participant and their relationship to the person giving consent should be clearly stated.

Note: if the use of a Consent Form is considered inappropriate in the particular circumstances of a research project, then the reasons must be presented to a Massey University Human Ethics Committee.

## **APPENDIX 3: PARTICIPANT CONSENT FORM - INDIVIDUAL**



MASSEY UNIVERSITY

***Leanne Kerehoma***

Massey University

Private Bag 11555

Manawatū mail Centre

Palmerston North, 4442

New Zealand

**Kapa Haka as a retention tool for Māori students in mainstream secondary schools**

**PARTICIPANT CONSENT FORM - INDIVIDUAL**

I have read the Information Sheet and have had the details of the study explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

I agree/do not agree to the interview being sound recorded. *(if applicable include this statement)*

I wish/do not wish to have my recordings returned to me. *(if applicable include this statement)*

I wish/do not wish to have data placed in an official archive. *(if applicable include this statement)*

I agree to participate in this study under the conditions set out in the Information Sheet.

**Signature:**

**Date:**

.....

**Full Name - printed**

.....

**APPENDIX 4: FOCUS GROUP PARTICIPANT  
CONSENT FORM**



MASSEY UNIVERSITY

*Leanne Kerehoma*

Massey University

Private Bag 11555

Manawatū mail Centre

Palmerston North, 4442

New Zealand

## **Kapa Haka as a retention tool for Māori students in mainstream secondary schools**

### **FOCUS GROUP PARTICIPANT CONSENT FORM**

I have read the Information Sheet and have had the details of the study explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

I agree not to disclose anything discussed in the Focus Group.

I agree to participate in this study under the conditions set out in the Information Sheet.

**Signature:**

**Date:**

.....

.....

**Full Name - printed**

.....

## **APPENDIX 5: AUTHORITY FOR RELEASE OF TRANSCRIPTS**

<b>Authority for the Release of Transcripts</b>
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Researchers normally provide transcripts of interviews to participants for editing and obtain approval for the release of the transcripts. If the researcher considers that the right of the participant to edit is inappropriate, a justification to the Committee would need to be made in the application.



MASSEY UNIVERSITY

*Leanne Kerehoma*

Massey University

Private Bag 11555

Manawatū mail Centre

Palmerston North, 4442

New Zealand

### **He hua rānei tō te Kapa Haka: Kapa Haka as a retention tool for Māori students in mainstream secondary schools**

#### **AUTHORITY FOR THE RELEASE OF TRANSCRIPTS**

I confirm that I have had the opportunity to read and amend the transcript of the interview(s) conducted with me.

I agree that the edited transcript and extracts from this may be used in reports and publications arising from the research.

**Signature:**

**Date:**

.....

**Full Name - printed**

.....

## APPENDIX 6: CONFIDENTIALITY AGREEMENT

<b>Format for Confidentiality Agreement</b>
---

Researchers must obtain a signed confidentiality agreement from anyone, such as research assistants, who will process any data which contains personal information. This should cover agreement to not disclose, retain or copy information.



MASSEY UNIVERSITY

*Leanne Kerehoma*

Massey University

Private Bag 11555

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Palmerston North, 4442

New Zealand

### **Kapa Haka as a retention tool for Māori students in mainstream secondary schools**

#### CONFIDENTIALITY AGREEMENT

I ..... (Full Name - printed)

agree to keep confidential all information concerning the project

.....



.....  
.....  
..... (Title of Project).

I will not retain or copy any information involving the project.

**Signature:**

**Date:**

.....

.....

## **APPENDIX 7: INTERVIEW SCHEDULE**



MASSEY UNIVERSITY

**Title: He oranga rānei tō te kapa haka**

Each interview will commence with a karakia and mihi, participants will be asked to identify themselves, to aid accurate transcription of digital recording.

The interviews will be semi-structured interviews with participants asked to consider the following:

- Self-identification as Māori
- Main reasons or contributing factors for staying at school until year 13 (retention)
- Attitude and behaviour towards school, motivation
- Attitude and expectations in kapa haka
- Opportunities the school provided to be Māori
- Opportunities that kapa haka provided you with
- Support offered to Māori Students
- NCEA success
- Career goals or aspirations

- What influences and helps them achieve
- Parents/Whānau
- Teachers
- Friends, peers
- Subject choice

Interview questions:

- How strongly do you identify personally as Māori? Are you comfortable identifying as Māori at your school? Were there any issues you encountered throughout your schooling as Māori?
- Did your school support your identity as Māori by acknowledging your identity, by enabling you to participate culturally as Māori, by making opportunities available to you such as kapa haka so that you could engage as Māori?
- Do you think the school valued Māori cultural expression such as kapa haka, pōwhiri, manaaki tangata, attendance and participation at Māori events for Māori students?
- How do you think that you were supported to stay in school and strive for success? Where has this support come from?
- How has kapa haka impacted on your ability to participate and engage as Māori, achieve and succeed academically and culturally as Māori while you attended secondary school
- Would you like to add anything else that may contribute to this study?

## **APPENDIX 8: INFORMATION SHEET**

**Leanne Kerehoma**

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New Zealand

August 2012

### **He hua rānei tō te kapa haka?**

#### ***INFORMATION SHEET***

##### **Introduction**

This research is being carried out to determine whether kapa haka is an effective teaching tool for Māori students in mainstream secondary schools within Aotearoa. The aim is to find out if kapa haka in mainstream secondary schools encourages and supports learning across all curriculum areas for those Māori students who partake in kapa haka. Also to investigate the impact kapa haka has on those Māori students regarding school inclusion or isolation.

##### **Project Description and Invitation**

This part of the study will ask Kapa Haka tutors and Māori students of years 11-13 to complete a short typed questionnaire about kapa haka, and to provide any examples of successful or unsuccessful activities where appropriate.

*As an identified kapa haka student that ranges between years 11-13, you are invited to take part in the study.*

### **Participant Identification and Recruitment**

Kapa haka tutors, students and their whānau will be emailed a copy of the questionnaire using a project participant email list. You will be asked to meet with the researcher at a time that is suitable to you; location of where the interview will take place shall be discussed at first contact.

### **Project Procedures**

Completing the questionnaire should take around 30 minutes to 1 hour. I will also ask you to attach any examples, if applicable and if you wish to do so.

### **Data Management**

All responses will be confidential to me, and information will be presented in the report in a way which does not allow the respondent to be identified. However, if you choose to attach any details of tasks or activities, it may not be possible to keep this anonymity.

The report will be written up to publication standard. All participants will be invited to comment on a draft before it is finalised, and will be given a final copy.

### **Participant's Rights**

You are under no obligation to accept this invitation. Completion and return of the questionnaire implies your consent to taking part. If you decide to participate, you have the right to decline to answer any particular question.

## **Project Contacts**

Please do not hesitate to contact me for any further information about the study.

This project has been reviewed and approved by Massey University Human Ethics Council should you have any questions please contact my supervisor Hone Morris  
h.w.morris@massey.ac.nz

Ngā mihi matakui

Leanne Kerehoma

Researcher

Leanne.Kerehoma@twoa.ac.nz