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HAPINE NGA HARAKEKE

Drawing the moisture held within the Harakeke

A thesis submitted in partial fulfillment
of the requirements for the degree of

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I dedicate this thesis to my children and my many nieces and nephews who are yet to experience life and life long learning. It is with the next generation that we hold our most sacred hopes and dreams for a better future. It is within the minds, hearts and spirits of the next generation that these dreams will be fulfilled and become reality. We treasure you all dearly.

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Whakapapa

“Whaikororia ki te Atua i runga rawa, Maungarongo i runga i te whenua, Whakaaro pai ki nga Tangata katoa,” translated “Glory to God in the highest, peace on earth and goodwill to all men”, (Luke 2.14).

This common statement is found firstly in the bible and then was used on a regular basis by Te Whiti Orongomai - Te Atiawa prophet, my grandfather and my father continued its usage, and today I perpetuate this custom and belief.

Ko Tokomaru te waka - Tokomaru is the waka

Ko Taranaki te maunga - Taranaki is the mountain

Ko Waiwhakaiho te awa - Waiwhakaiho is the river

Ko Te Atiawa te iwi - Te Atiawa is the Tribe

Ko Waiwhetu te marae -Waiwhetu is the place of gathering

Ko Arohanui ki Te Tangata te whare tupuna - Arohanui ki te Tangata is the name of my ancestral house

Ko Hamua, me Puketapu nga Hapu - Hamua and Puketapu are my sub tribes

Ko Ihaia Porutu Puketapu te tangata - Ihaia Porutu Puketapu is the Rangatira

Ko tenei te taha o toku matua - This is the lineage of my father

Ko TeRira Puketapu toku matua - Te Rira Puketapu is my father

Ko Mataatua te waka - Mataatua is the waka

Ko Maungapohatu te maunga - Maunga Pohatu is the mountain

Ko Waikaremoana te moana - Waikaremoana is the lake

Ko Waikaretaheke te awa - Waikaretaheke is the river

Ko Tuhoe te Iwi - Tuhoe is the tribe

Ko Te Urewera mai i Huiarau - Te Urewera is the Rangatira

Ko Te Kuha te marae - Te Kuha is the gathering place
 Ko Hinekura te Whare Tupuna - Hinekura is the ancestral house
 Ko Ruapani te Hapu - Ruapani is the sub tribe
 Ko tenei te taha o toku whaea - This is the lineage of my mother
 Ko Potiki Hira-Winitana toku whaea - Potiki Hira-Winitana is my mother
 Ko ia te whangai o Hoani raua ko Maria Waiwai.
 Ko Potiki teteahi o nga mokopuna o Hinepukohurangi -Potiki is a descendant
 of Hinepukohurangi or child of the mist

Ko Takitimu te waka - Takitimu is the waka
 Ko Tawhirirangi te maunga - Tawhirirangi is the mountain
 Ko Mohaka te awa - Mohaka is the river
 Ko Ngati Kahungunu te iwi - Ngati Kahungunu is the tribe
 Ko Te Maari a Ngata te whare tupuna - Te Maari a Ngata is the ancestral
 house
 Ko Pahauwera te hapu - Pahauwera is the sub tribe
 Ko tenei te taha o toku hoa tane - This is the lineage of my husband
 Ko Brian William Dahm tana ingoa - Brian William Dahm is my husband
 Ko te papakainga ki Waiwhetu e noho ana - Waiwhetu is where we live
 Kei raro I te maunga o Pukeatua - Under the mountain ranges of Pukeatua
 I te taha o te awa o Waiwhetu - Beside the Waiwhetu stream
 Ko Ngatau Aroha Puketapu-Dahm taku ingoa - my name is Ngatau Aroha
 Puketapu-Dahm
 Toko toru maua tamariki - we have three children
 Ko Anahera te tuakana - Anahera is our oldest child
 Ko Tiaki te tama tane anake - Tiaki is our only son
 Ko E'Mere te potiki - E'Mere is our youngest child
 Tena koutou,
 Tena koutou,
 Tena koutou Katoa
 Rire, rire, Pai Marire

Introduction

The journey through life is one many people never assess until it flashes before their eyes. On the other hand many people dedicate their lives to assessing their journey in life and seldom accomplish anything of real substance. Self-assessment¹ of a personal journey can assist one with future decision-making and reconciling consequences of decisions made. This is my journey of that process. I identify with the Maori population in Aotearoa. It is the assessment of the things I cannot change which interest me: the assessment of an individual journey and the detailing of cultural norms and values: the comparison of a parallel process of those cultural norms found within the bible and the reconciliation of my ethos as a christian, Maori, woman.

This is not a traditional piece of work as I do not classify myself as the traditional university student. I am a second chance learner, an adult student who studied on an extramural programme which was facilitated on a local marae. The traditional upbringing which I have experienced has taught me to think holistically in every facet of life. Working in the tertiary education sector I have had to continually translate for myself the traditional Maori holistic worldview into the western individual, scientific, compartmentalized perspective. After this point translation back again into the Maori worldview needs to take place. This process occurs first in the mind and then needs to be written on paper. This process is quite difficult and takes some time to work through. However this is a key factor in choosing to attempt a piece of work that is perhaps not quite in keeping with general expectations.

The focus of this thesis is to recount my story and record particular points of learning throughout the journey. When I presented the question to a very respected person "why is it that Maori always want to write about themselves", the answer that came back to me was simply "because their story has never been told",² and indeed this is correct. Therefore I need to tell

my story. The untold story of Maori needs to be put out there to assist others to understand the complexity of the dual role which we play in every sphere of today's society and environment. I need to explore the ideas of others while on this journey. I must seek out understanding and clarification of the possibility that I have missed something. Then finally I will discuss how this fits together to benefit others and pass it on to the next generation into the future in a spirit of Arohanui ki te Tangata - Goodwill to all men.

Intellectual scholars have only embarked upon the exploration of what it is to be Maori both recently and generally, many of these scholars have historically been Pakeha, to whom we need to say thanks. However it is important that the other side of the story is told from an indigenous perspective, which is why I have chosen to undertake this task. By this I hope to acknowledge the many parallels that exist between Maoridom and Christianity. I intend one day to provide a publication of sorts to assist those who call themselves Christian and those who perhaps misunderstand the ethnic Christian state to allow empathy by both parties. This will break down barriers which have been erected by the uneducated on both sides. By this I would hope there would be a new sense of freedom when people acknowledge what it is like to be themselves.

The framework of this thesis is in the capturing of narrative and hanging it on a tree (rakau). The following points will provide the essence of my perspective:

1. An attempt to clarify my reality of being what I cannot change. These are defined as being Maori, being Christian and being woman.
2. A description of the tribal aspect and influence will be a common theme across this enquiry. This will be clearly defined from my viewpoint in Tuhoetanga and Te Atiawatanga. Where I will pinpoint the variations in a spiritual and cultural ethos from the two groups of kinship ties that I am linked to.
3. I will draw from the experience of being Maori and frame this on a tribal model - Te Wheke, then draw from my own reflections of

my own identity as a Maori and Christian woman and record them under the new model 'Rakau ora'. Rakau ora will be the synthesis of these reflections and ideas that formulate my philosophy.

4. Finally I will look at where my journey has brought me in an educational context. This will be a current look at the present application of the combined 'new' knowledge gained from working within the tertiary sector and 'old' knowledge gained from cultural life lessons. Then I will comment on the perceivable fluent application of this knowledge in the future.

This work is a narrative accumulation of reflection and personal experience. It is a work in progress, a work needed in order for people in this similar space who are stuck in concrete and just waiting for someone to come along and smash the paradigm of having to do and be someone else. This means to leave all that is natural, cultural and kinship attachments behind in order to participate in a perceived 'white mans religion' or in order to be saved. When smashing concrete it takes a lot of hard labour and leaves behind a big mess to clean up. Someone else has to come in and carry out the breaking up of the concrete while the stuck person can only stand and observe. Often there are gaping holes left to fill and redesign work into a new pathway that needs to be undertaken.

This work also serves as personal recognition of what has been shared with me, therefore giving life or mauri whakanoho³, also as an acknowledgment and perpetuation of that knowledge. It is an important part of the process of entering into the educational field. It helps validate the need to publish your own work.

This work recounts, explores and then puawaitanga occurs or a blossoming of knowledge. This is new knowledge developed from what has already been shared or discussed and reflected upon then re-framed into a specific context for a specific purpose. These are generally contributions into my current field of work, being the training of alcohol and drug clinicians and general counselors in the health field.

A note about culture: culture is a living thing, subject to ongoing change, therefore it is inherently imperfect. When change occurs a space is created. In this space there is tension. This tension can be classified as resistance to the changes which have occurred. This is a good thing and therefore I present this work.

The first part of this work addresses who I am and the unique experience given to me firstly as a child of a whanau whanui and then as a woman of the world.

Chapter One

Being Maori

I am Maori, I am a woman, I am a Christian. One day I asked God, *“There are two things I can not change in my life, they are, I am Maori and I am a woman, now that I am a Christian help me to understand this place I now find myself in?”*

Being a Maori in my reality means living in a grove named after your family name, *‘Puketapu Grove’*. In this place ‘commonly known as the grove’ you live amongst neighbours who all are related to you within your immediate locality. This is a monoculture⁴ within New Zealand society. This is not the normal urban New Zealand residential scenario. As a child I was often asked why I had a street named after me or what must one do to have a street named after you. This enquiry often came from Pakeha peers or acquaintances. Grandparents, aunts, uncles, cousins and more cousins bring a new and fresh meaning to the term ‘nuclear family’⁵ which in a Maori context can be redefined as nuclear Whanau Whanui or nuclear community family. In the traditional context however it’s simply known as ‘hapu’ meaning sub-tribe. In this example I use the word whanau as Metge⁶ defines it. This common Maori scenario offers a number of learning opportunities. From birth you are defined as belonging to the collective. As a child you are treated accordingly, passed from one whanau to another, sometimes being the centre of attention in one household then at other times having to fight for your place at the dinner table in another household. However in this instance there has always been a sense of being a divine spark or ‘Tamariki’⁷. The sense of belonging to the collective was ever present and finally adopting the collective drive, vision or agenda as this word is interpreted in a contemporary context.

This experience of being co parented by many whanau members made for a wonderful childhood; a childhood where you were afforded all of the gifts of life and in turn you were treated as a gift. Material possessions were not abundant within the hapu. However you knew intrinsically that you were a part of something bigger and within that bigger picture lay great wealth. As a child I didn't have the words or capacity to identify or describe this great wealth but it was ever present. One example of this great wealth was in attending public mainstream schooling. Most of the teachers knew who I was and which whanau I belonged to and also that I came from the grove. This spoke to me of an unseen strength; I knew I was represented; someone else had been there before me in fact many others had been there before me. In this lies a sense of belonging, connection and history. Although I was classified within a minority grouping at all the schools I attended in my compulsory education I knew I carried this intrinsic strength with me all the time which I didn't deserve, create or even was a part of until I arrived at school. It was a gift a birthright and there for the taking, the choice to embrace this gift was mine. Often the adults who cared for you and knew you also observed you at your best. Open discussion regarding your physical appearance and likeness to either parent or member of the whanau, and also mana ake – personal uniqueness⁸, were often encouraged and affirmed. These occasions fostered connectedness to one another and ensured the feeling of love and care was being passed from one member of the whanau to the other. This was often carried out by the wider whanau whanui such as aunties and uncles. The korero was always in a positive manner and never dehumanizing to the individual. Personal autonomy was also discussed as being peculiar to the individual, this practice was particularly important to each tamariki as it ensured our importance and personal growth apart from siblings.

The common ancestor within my tribe was Ihaia Porutu Puketapu. I have a brother and a cousin named after this Rangatira, who is my grandfather and also before him there was a great uncle holding the same

name. Therefore kinship ties are perpetually pronounced and eminent amongst the members of our whanau, hapu and iwi, although in my case these connections were not made until I was much older. However there is a distinct understanding amongst all the children of the hapu that we were all connected and related in some way even if we could not clearly articulate the kinship ties. This was irrelevant. The importance was held in the notion that we were all cousins. However throughout adulthood I have realized the importance of ensuring one's knowledge of whakapapa and those who ensure they know whakapapa are looked to as leadership, if not for direction, then for the respect given of a scholar who has spent tireless hours researching.

There is a clear pecking order amongst our whanau and hapu. There were whanau distinctions and like most groups of people there are leaders and followers, workers and those who sat around and did nothing or who were called 'talkers and walkers'. There also existed inter-whanau disquiet generally fuelled by Maori jealousy⁹ or envy and fear. Strife is apparent in many close knit groupings of people and a common phenomena. It is interesting to note the parallel in the bible, particularly the recognition in the old testament of genealogy to ensure knowledge of self identity and the importance of each person in the wider context. This allows narrative to be shared amongst whanau and holds important values and characteristics for perpetuation and remembrance. It also allows mana ake to be discussed, more importantly personal feats of greatness or failures by which others can learn. Lessons for all are carried within these stories. Within the Maori context lessons and narrative are commonly held within the walls of the whare tupuna (Ancestral House).

The name of our marae is "Arohanui ki te Tangata" meaning "Goodwill to all men". This is the name of our whare tupuna-ancestral house which was the fulfillment of a vision of our common ancestor. The marae is an essential symbol of being Maori. The marae stands directly outside my whanau (family) home. It is the centre of all tribal and cultural activity or plaza¹⁰. The term marae means to gather or can mean to be hospitable. I have experienced it to mean both and that both meanings are

valuable in maintaining mana Maori¹¹. The Marae consists of a Whare tupuna (carved ancestral house), attached dining room and ablutions. Supporting facilities have been added over the years, such as a Kohanga Reo Maori language nest (preschool centre), and across the road the tribe has established a comprehensive five day medical service (Tamaiti Whangai PHO – Primary Health Organisation), alcohol and drug service, tribal radio station, gymnasium and fitness centre and cultural centre which is a place where we have a waka taua – war canoe on display for the general public this space is also a tribal library and art gallery. The continuity of these developments over the years can be classified as mauri whakanoho¹²; this is the capacity to create mauri or life from korero – discussion and then that mauri takes shape. This Maori phenomena began taking place well before our rangatira received his vision in Parihaka. These developments are a fine example of tinorangatiratanga - Maori self-determination. This has ensured our tribal ethos and philosophy remain in a robust healthy state of continuing wellbeing and a fulfillment of a Whakataauaki - Maori proverb;

“Ko ta te rino I wawahi ai, Ma te rino ano hei honohono; Ko ta te kakaka I haehae ai, Ma te kakaka ano hei tuitui”, translated, “What the Pakeha sought to disrupt, The Pakeha will seek to restore; What the Maori has lost, The Maori will strive to regain.”

(Hutt Valley Tribal Committee)

Typically the make up of trustees reflect the bi cultural nature and goodwill of the tribe toward pakeha, whereby the standing local member of parliament and current mayor of Lower Hutt are Marae Trustees. Again the governance board of the tribal Tamaiti Whangai PHO has representation of the local pharmacist and a number of non Maori representatives. This is evidence of the continuity of the tribal philosophy in a contemporary context and the fulfillment of the proverb.

Tribal education through kapahaka, waiata, poi, wananga raranga – weaving workshops and a continuous involvement of cultural activity in this vicinity across a number of years, has allowed a process of emancipation for

people like myself. This, coupled with a western education makes for a privileged lifestyle and personal identity too often never to be experienced by many ethnic peers and urban Maori. The kapahaka, waiata and poi are all activities still carried on today. As a child we would perform at local occasions such as the opening of a new school building or perhaps to special dignitaries to the marae. However today the culture group heads off overseas to places such as Japan, Hawaii and the United States. The opportunities to travel have opened up to rangatahi (youth) in today's global market where culture and difference sells. The historic importance of this practice still holds significance, the most important being the ability to recall events of injustice such as the Parihaka incident that to this day have not yet been resolved with the crown (current government) through the Waitangi Tribunal. One waiata in particular entitled 'E Rere Ra' is chanted on numerous occasions or when the opportunity arises. This has a dual purpose, the first being to remind the current generation of the unresolved grievance keeping alive the cause, and also to remind the listener that there is still a cause in Aotearoa, yet unresolved and still in process. It has been so instilled in me whereby I recently recited this chant at a conference held in Dunedin, the city where our tupuna were taken from Parihaka in shackles to undergo hard labour, or carve out the roading infrastructure of that rohe (district). Many still lie in unmarked graves and the caves which served as a prison cell for many, still sit silently amongst the landscape on the outskirts of the city. All of this learning takes place at the Marae on a regular basis. These events still hold meaning and continually effect and enhance my life today.

This is the access to marae and the marae experience afforded to me as a child, which many others and I now share with our children. This is whanaungatanga in actuality. These connections were a foresight to whanau, hapu, iwi, culture, and these symbols of the past were all a part of the macro picture of the visionary.

My grandfather lived to fulfill a dream which he believed to be given from God, and spent a lifetime successfully fulfilling that dream. The story is told like this:

"A young man lay on his back in the fields of Taranaki one day in the 1904 and gazed upon the pure white mantle of Mount Egmont. He closed his eyes. The clouds rolled back, the heavens glowed with a strange light and his voice spoke to the young man: "Ko ia e aroha ana ki a au naku tena". (He that loves me is mine). The dream continued. This 18-year-old youth, taken from Waiwhetu to Taranaki to learn the ways of the ancient customs and traditions of his tribe in the sacred chambers of the elders, saw many things. He saw the importance of keeping alive the cultural riches of the past. He saw a vision of a great meetinghouse at the head of the fish of Maori mythology (the North Island), - a meetinghouse not for one tribe alone but for all people, Maori and Pakeha, a meeting place of Goodwill to All Men. (Hutt Valley Tribal Committee, 1960). It took 56 years to see the fulfillment of this vision. In this booklet commemorating the opening of the marae the author states, "In the face of the chill stares of the skeptics, he remained true to his vision. They laughed at him, to many it seemed fantastic, preposterous, this idea of an old style carved Maori meetinghouse in the heart of the capital in the middle of the 20th Century. He had no money but he had faith and a mission from God."

(Hutt Valley Tribal Committee, 1960)

The name of the marae epitomizes that faith as it is derived from the bible in the book of Luke, chapter 2 verse 14. This faith is proclaimed by this visionary when he said,

"This is the way of Te Whiti, "Peace on Earth and Goodwill to all Men". It is the way too of Ihaia Puketapu."

(Hutt Valley Tribal Committee, 1986)

My father continues to perpetuate that dream in his lifetime. The reasons why are best explained in the words of Winston Churchill when he states;

"One of the signs of a great society is the diligence with which it passes culture from one generation to the next. This culture is the embodiment of everything the people of that society hold dear: its religious faith, its heroes.... When one generation no longer esteems its own heritage and fails to pass the torch to its children, it is saying in essence that the very foundational principles and experiences that make the society what it is are no longer valid. This leaves that generation without any sense of definition or direction, making them the fulfillment of Karl Marx's dictum, 'A people without a heritage are easily persuaded.' What is required when this happens and the society has lost its way is for leaders to arise who have not forgotten the discarded legacy and who love it with all their hearts. They can then become the voice of that lost generation, wooing an errant generation back to the faith of their fathers, back to the ancient foundations and the bedrock values..."

As cited in (Stringer, 2001,p.3)

The theme or underlying philosophy of our marae, hapu, iwi and poropiti (prophet) Te Whiti Orongomai¹³ and surrounding connections is the reference to biblical theology with a strong spiritual and Christian influence. As modeled by Te Whiti Orongomai the people of Te Atiawa ki Waiwhetu, have been able to integrate their mana Maori with the daily life that we as an indigenous culture, Maori have been 'quickly assimilated'¹⁴ to live. Some of these underlying philosophies are observed as being: the pacifist ethos, derived from the land wars and peace protest at Parihaka in 1881. Te Atiawa has historically a non violent approach to the national agenda even under politically heated circumstances. In recent years this has been the case. It is interesting to note that the incident at Parihaka took place outside the marae. I recount a similar incident at Waiwhetu Marae when media personnel tried to invade the privacy of a hui on the marae atea¹⁵. Prior advice was that they were not welcome, but upon their deciding to climb the fence and sit on top of it and take photos of this particular occasion they were not set upon by our 'men' they were left. I don't ever recall those pictures being published. There was another occasion when there was a large media hype surrounding a series of government hui across the nation and in particular the one scheduled at Waiwhetu. This was not to be as the tribe simply cancelled this hui when the protesters started turning up on the papakainga by the car

load. The name itself 'Arohanui ki Te Tangata' states a place for all mankind, not just Maori or our particular hapu. This viewpoint is an open invitation to anyone who approaches the marae, Maori or not, to be embraced in brotherhood and the celebration of sharing ones, home, culture and world in a peaceful manner.

As a child growing up in this monoculture many things seemed strange to my non-Maori friends who I brought home from school. One of these strange things was having my grandfather's grave on the marae atea. New friends needed extensive explanation and reassurance that we were in a peaceful environment and although an urupa (gravesite), it was also a part of our regular life and a place we had to walk past to get to my home. There were also the feeding habits of our whanau that seemed unusual, such as the regular offering of food to all who walked in the front door. Although marmite on toast or weetbix was often the only thing on the menu when all six of my siblings brought one friend or cousin home. That made for many loaves of bread. I did feel special to go to my pakeha friend's homes after school and get a hot cup of milo and a slice of homemade chocolate fudge. These items were never on our whanau-shopping list.

Whanaungatanga is a concept often difficult to explain to others, as its meaning comes from experience. New clothes, new shoes, own bedroom and holidays in far away places or staying in motels were unheard of or not even dreamt about in the context of my childhood. I eventually became the proud owner of a much older cousin's or sibling's clothes, which were worn with great pride as if a coming of age. New shoes were brought out of extreme dire need and then were the cheapest available, not necessarily those of choice. Inheriting your own bedroom was the result of someone older either joining the army or getting married and moving out. Holidays were always spent with relatives in other rohe, in my case it was with our Tuhoe whanau who resided on the outskirts of Lake Waikaremoana in the Urewera. These were all concepts of perhaps survival of the large Maori family to the western world but clear examples of whanaungatanga within Te Ao Maori.

Through this I have inherited a rich, diverse and truly valuable tribal heritage and personal identity. This is the genesis of this journey.

Chapter Two

Being a Maori Woman

Being a Maori woman, in my reality means learning to weave at a very young age and having loved ones nurture this discipline in my life. I have only ever been taught what I know about Te Whare Pora (house of weaving), by tribal teachers. These people are all relatives; the late Erenora Puketapu-Hetet is an aunt, my father's younger sister. Rangimarie Hetet taught Erenora. Another kaiako (teacher) was my grandmother named Maria Waiwai, who is one of my maternal grandmothers. Then there are other aunties who were also akonga of Erenora. They were Wikitoria Randall, another younger sister of my father and Mei Winitana, a younger sister of my mother. My own sister, Huia Puketapu, also carried this responsibility. I have progressed through simple basketry making to taniko (finger weaving technique indigenous to Maori) and whariki takapau (fine ceremonial) mat making. I aspire to korowai (cloak) weaving and at present am embarking on the process of extracting muka (flax fibre). I have learned the mechanical methods of weaving alongside the tikanga (principle and value of weaving to Maoridom).

Tikanga can often be left out or discarded by the choice of each individual practising this discipline in modern times¹⁶. However in the tribal context of learning tikanga underpinned all mechanical methodology. Tikanga was a given, a norm, and in some instances an expectation. The weaver of the twentieth century makes decisions derived from the individual ideology of the collaboration of the Maori and western worldview. I make this point as I once walked this pathway and school of thought; however I no longer do so and will make reference to this later on in this chapter. The harvesting of Harakeke - New Zealand Flax (*Phoridium Tenax*) from Tribal Pa Harakeke - Tribal Flax Plantation. This indigenous tribal knowledge is shared from tribe to tribe and perpetuated in people like myself whose classroom is in front of a sitting room fireplace in the late evening or at the

marae during the school holidays. Participation in a weaving wananga (period of learning), for all local rangatahi, or perhaps weaving for a significant occasion involves many women from the tribe to accomplish the task at hand. I even took liberty to excuse myself from secondary school on occasion to spend time learning to weave alongside other adults just for the pure passion of learning to weave. Learning tikanga and staying within this framework ensures safety and success for both weaver and the recipient of my work. These have been delivered in a complimentary manner from a holistic viewpoint that encompasses all spheres and domains of this discipline.

The domain of the spiritual dimension and symbolic meanings given to tasks and patterns is of primary importance to the weaver and her work alike. This generally ensures success in all you do if this principle is right then you will be able to maintain your peace throughout. The value of those meanings discussed when the time is right or arises ensure the true sense of a lesson learned as opposed to just learning something. It is therefore important to ensure there is the correct matching atmosphere and context in which to share this type of korero. Te Whare Pora is certainly the appropriate context to share. Picture a group of women, sharing a learning experience, perhaps simple basketry or the weaving of a Whariki (fine mat), while their youngest children are playing or sleeping somewhere nearby. The women discuss the different social situations affecting them. There is also talk about the issues presenting each one and as the conversation flows an atmosphere of whanaungatanga is created. The places women find to weave are the correct venue, be it the Marae or the Pa Harakeke or the home lounge.

The following example may provide some clarity regarding 'the atmosphere'; the tukutuku (woven reed panels) which adorn the Whare Tupuna, has a pattern called *kaokao* (an armpit). I wondered why would you name a Taonga after the shape of an armpit, but this is because the shape of an armpit talks of the position a mother holds her infant child when breast

feeding, talking and communicating care and love to her precious tamariki or divine spark (literal meaning of tamariki) and in response the child looking up lovingly at the only face that matters to them on earth.

The domain of the physical will ensure all things are in balance for the task at hand. The importance of orderliness, boundaries and regulated behavior are all attended. The task completion can also be aptly achieved within given timeframes if this domain has the needed attention afforded to it. The domain of Whanaungatanga in this context is of utmost importance. I have found that as freely as I have received, by not having to draw down on a student loan to carry out a tohu (qualification) from the confines of a Whare Wananga (Maori tertiary provider) or Technical Institute within the tertiary sector of New Zealand in my efforts to learn to weave, I am released to freely give to others around me, firstly to my own daughters and then to others who present themselves along the pathway of learning just as I presented myself to my aunties ready to learn. This behavior within Maoridom is unlike the theory of andragogy¹⁷ within the confines of pedagogy¹⁸. By this I mean I was at a young age when the initial desire to weave and being drawn into the adult female world of Te Whare Pora. However motivation to learn specific tasks is a principle underpinned by andragogy. This can also be deemed as being taught in an honorable manner. The principle of honour is to release. I am able to release this gift freely as it has been given freely and out of honour. Aroha atu, Aroha mai is the circle of koha (gift giving) or reciprocity in life. I have perpetuated this in the lives of my daughters to ensure the health and wellbeing of our indigenous identity remains in perpetuity both within the whanau then hapu and iwi. This also means growing up within a whanau environment where tuakana (older brother or sister) and teina (younger brother or sister), principles were upheld. This enabled my older sister who taught me the taniko technique an opportunity to forge a new type of relationship with me. This illustrates whanaungatanga dynamics and confirming the whakatauaki:

*'Ma te tuakana ka totika te teina, ma te teina ka totika te tuakana
It is through the older sibling that the younger one learns the right way to do
things and it is through the younger sibling that the older one learns to be
tolerant'.*

The clear boundaries of protection for women in a tribal context were and still are afforded to me as a woman. These boundaries are found in our inability to speak on the marae. This is a male role in our tribe that has always been complimentary and not subservient or chauvinistic in anyway. They are also defined in physical domains such as being seated behind the men on the paepae (established place for rangatira representing the tribe to speak), for purposes of protection and in a complimentary role of offering a supporting waiata (song at the conclusion of the speech). These are tribal customs - the lessons often not spoken of but observed and practised only. This was also a training ground for me as a child. By wanting to be involved you (the child) initiated the lesson. The adults around embraced your interest. Although not gender specific, in my view the women's tasks on the marae as in the home were many and manual therefore often any volunteer was employed with a task to do. This is what being a female was as a growing child and then as a woman participating in tribal activities. The sense of security these roles and boundaries offer the female gender in a tribal context are both liberating and fulfilling. There was never a sense of questioning about why we did things, they were just done and eventually you discovered the reasons, caught not taught. As a weaver I was always encouraged by my matua (parents) this set me apart and gave me an identity separate to my siblings. It also allowed a new relationship with my father as he was able to provide for my needs now in a different way with a purposeful cultural aspect. This was well worthwhile as a teenager struggling to answer questions of identity and autonomy that the journey of adolescence presents.

Maori art and culture have been a steady continuum in my life, both as a child and now as an adult. It is an ever-present reminder of who I am and what we value. Reciting my whakapapa in front of others at a

conference is just one way of staying grounded by the marae directly in front of my whanau home. The mountain ranges to the right of the papakainga and the now polluted stream, are all constant reminders of who I am. There is a continual interest, passion and discussion with whanau members about our rich cultural heritage. This occurs on a daily basis just as it did when I was a child only the people discussing it have changed a generation. The ideology of *harmonizing with the environment*¹⁹ is not new to Maori and as a child we were always taught to respect the environment that provides all the natural resources needed for survival. Food from the ngahere (bush) and awa / moana (river or sea) were significant contributing factors to being a weaver. I was taught from a young age that if you respected anything you would bury it. Burning something important was never done. My kaiako or Tohunga Raranga Erenora Puketapu-Hetet continually discussed the traditional weavers' viewpoint regarding tikanga dimensions of raranga and the value of this artistic expression and its connection to the environment²⁰. I am an akonga - student of Erenora, also a niece, therefore I have been reared in such practice. This practice underpins the notion that Maori are essentially conservationists. Although I didn't feel significantly 'green' I was always aware of an element within our lives of being aware of the natural world. I did however experience some conflict in values that had been brought about by colonization and a sense from others around me that some or most Maori environmental practice was irrelevant or no longer mattered. Today I observe this conflict spans the thinking and practice of some Maori taught in a modern day context in wananga and community structured courses. However indifference is at its height within the Maori Pentecostal community. Some Maori choose not to hold fast to the teaching of old, or take what is good and leave out what is interpreted as bad, but unfortunately all aspects of Maori culture seem bad to many in the faith. I believe this to be a gross neglect of that which God has made us to be in our indigenous environment. Perhaps this changes from season to season but the values

remain the same. This is verified by the following statement by Erenora referring to the gathering of Kiekie (*Freycinetia baueriana*),

“Some weavers gather with a knife or tomahawk, taking all the leaves they can. This is not necessary as the plant will release what material it is ready to give. A simple twist of the wrist while holding on to the leaves at the base will reward the weaver not only with the leaves that are ready, but also with the knowledge and satisfaction the material has been gathered in the correct way.”.

(Puketapu-Hetet 1989, 12)²¹

I have also witnessed conflict in practice and teaching, such as seeing other weavers remove the hongahonga (loose strips of muka), by burning them with their lighter from their woven product. As stated earlier I have always been taught that if you respect something you will bury it. To burn a resource such as harakeke is to encourage disrespect for the plant which you intend to go back to and harvest for your next project. To bury your waste or return it to the centre of the bush for decomposition is the appropriate custom. Consistently overlooking this principle tends to breed new lazy or disrespectful habits, attitudes and values which tend to resemble the throw away society Aotearoa currently embraces. Puketapu-Hetet also states of this principle,

*“Any scraps of harakeke not used in the weaving are referred to as kaikaha. This ‘waste’ is returned to the pa harakeke, the flax plantation and deposited at the base of the plants from which it was originally taken, to help the plants in their growth (Puketapu-Hetet 1989: 3,20-21). Likewise with another plant used in weaving, pingao or cutty grass (*Demoschoenus spiralis*): unwanted short leaves are buried in the sand in which the plant grows (Puketapu-Hetet, 1989: 13). Thus the decay leads to growth, as expressed in the saying ‘Ka mate he tete, Ka tupu he tete’ – as one frond dies, another frond grows.”*

(Buck, 1950: 328)²²

It is clear that assimilation and particularly quick assimilation, has clouded the Maori view of things Maori, in an effort to retain what once was. However such as in the evolution of a language, there must be an

acknowledgement of that change which occurs, either naturally or unnaturally, but change is not static and does occur.

My experience with tapu and tikanga were perhaps a different story. I decided after becoming a Christian that tapu no longer mattered and held pagan notions contrary to biblical principle. Therefore I went about intentionally breaking the lore of tapu. On one occasion I wove a kete (basket) while I was menstruating just to prove to myself that tapu was irrelevant. However the end product was something I wanted to burn or bury and for no living soul to cast their eye upon what was a weak excuse for a kete. On another occasion I decided to cut harakeke in the rain, just to prove the Christian theory that I should not have any idol before the lord your God. Tapu was perceived as a superstitious Maori notion within the pentecostal church I attended at that time and against the doctrine of the day. However upon cutting harakeke in the rain my knife slipped and I proceeded to cut my hand. I still bear the scar as a constant reminder of my brief detour into my own reasoning, labeled 'lack of common sense'. I am now of the respectful opinion that tapu has a function and is as tangible as my body lives and breathes yet I also acknowledge that there is also a spiritual unseen dimension to the notion of tapu that is another domain. While a rangatahi, raranga lessons were never a formal affair, I would generally cut my own harakeke that grew abundantly around our home and the papakainga (tribal village). I would start to weave and then when stuck would walk to auntie Ele's home. She would assist me to either fix it up or lovingly instruct me to unpick my work and redo it, then send me off with homework, which was a simple word of encouragement to start another item, once I had completed that small project. So up until today I have continued to seek out an auntie or whanau member who knows, and then to ask for help. There has never been any exchange of money. However I was taught to give my first of whatever I made away as a koha to start and allow the circle of reciprocity to be completed. Oftentimes this was the first and only kete many of my recipients had ever received. This always amazed me

as I assumed all Maori owned at least one kete. This contributed further to my mana ake (personal uniqueness).

The first kete I ever made was a half finished piece I found hidden under a form in the whare tupuna. It was an obvious abandoned failure in its creator's eyes, however in mine it was an opportunity, which I embraced. I took the piece home soaked it in warm water until it was pliable and then proceeded to figure out how to close it myself. When it finally got too hard I walked around the corner to auntie Ele's for my next instructions or correction. After that I was hooked on making kete and when asked by a cousin to make one for her I sold it for thirty dollars and a whole new dimension of weaving was opened up to me. At school I proudly answered yes when other Maori students asked did I make Mahi's (my cousins name) kete and then the inevitable question followed, will I make so and so one? After a while the continuous stream of requests and promises of payment grew stale and I lost interest and kept my weaving projects to myself if only for the peace and progress.

The opportunity to sit with older women weaving was always inspiring. Sometimes taking the leading role of teacher was also interesting and although not a new concept a strange one as normal practice was the opposite. I found during these times that the korero (discussion) was far different than that of korero with peers, siblings or even parents. These times were a recollection of stories from the past, and accounts of their personal experiences that seemed worlds apart from my own small world. One such story my grandmother shared with me was about when she was a child and her mother turned up with some apples to eat in the off season. When she was much older she followed her mother one day to get these out of season apples and found her digging what seemed to be a hole in the ground. Grandma thought; "funny that I thought apples grew on trees". There to her surprise was a stash of apples. These were picked in season and buried in the ground for storage until the off-season or when needed. This was one such story that fascinated me, as the local fruit shop was the only

place we attained eating apples apart from the stewing apples my father grew in the garden out back of our home. Furthermore the off-season apples were so expensive we were only ever able to look at them in the fruit shop. Apart from the opportunity to sit with these women and weave I know I would have never been able to listen to such accounts of real life in Aotearoa.

I have always experienced closeness to the natural world; however weaving brought me closer to it, whereas without it I would have filled my time with a myriad of other superficial pastimes. The smell and texture of the harakeke is always a connection to nature and offers a sense of being close and connected to the creator. Then there is the process of making something beautiful or functional. The sense of being a creator seemed to bring me even closer to the spiritual domain that is ever constant but without this type of stimulation, a personal awareness of this context is somewhat obscured by the routine of life in my experience. The occasions when weaving took small groups of women to the bush to harvest kiekie was also an experience of being connected. The sights, sounds and smells of the ngahere (forest) were a fresh contrast to the modern world western nations surround themselves with. One such opportunity, which took me into the bush to harvest kiekie, was particularly memorable as I was heavily hapu (pregnant) with my first child. The walk up the slow but steep incline to get to the bush went well and as I was filled with the enthusiasm and prospect of making something special out of this beautiful material, I didn't notice the strain this exercise was placing on my hapu state. So, after a full day of harvesting kiekie and loading up my car with this taonga, I dropped into my mother's home for a cup of tea and then went into labour. Two days later my first child was born two weeks early. In the mean time my precious kiekie went moldy in my garage, as I was unable to attend to it. This was a particularly painful lesson, both labour and the moldy kiekie, lessons only the experience of life can offer by being Maori and being woman.

Chapter Three

Being a Christian

Being a Christian, a follower of Jesus Christ, I am born again, spirit filled and in relationship with the living God who defines himself as the *"Alpha and Omega - the beginning and the end"* (Revelation 1:8). This is the reality of my life now defined by belonging to a spirit filled church whose mission is to impact the world for Jesus Christ, this being the last instructions Christ gave to his disciples upon his return into the heavenlies. The churches I have belonged to in the past have not been fully accepting of who I am culturally and spiritually. I have been made to feel ashamed of being Christian by Maori and also been made to feel ashamed to be Maori by Christians. This has led to an inner conflict over many years. People have placed me into the various different stereotypes in order to change my reality and have made comments such as the following to perhaps assist or just confuse that process:

"Now that you're a Churchie I s'pose your gonna live like a pakeha!"
(Comment from a whanau member)

"Your people worship those carvings in your marae so that's not a good place to go"

(Comment made by Christian sister)

Comments like these coming from loving Christian brothers and sisters and also from biological whanau or Maori have fueled this inner conflict and it has only been by the sheer grace of God and revelation through his word that I have been able to glimpse the understanding and truth of the matter. The fact that I had never seen anyone worship the carvings in the Marae as manifestation of pagan practice seemed such a ridiculous notion. I knew the marae to be a place full of love, peace and kindness, void of any pagan worship. The fear fuelled pakeha christians are the people who come up with such unfounded comments that serve only as detrimental to the bicultural relations in the country and the advancement of

the kingdom of God on earth. Whakairo (carvings) serve a purpose and function for a people with an oral history. They hold important narrative which connects our people to our past. In addition to this they adorn a large communal public space which is quite in keeping with the now practice of western culture in modern times. Artwork is commissioned and found in nearly every city in this nation generally in a communal shared public space. Then there is the misunderstanding of the Maori way of life. The natural processes of life are common and normal to Maori and Maori children who are brought up on the whenua - land. Death is a reality, a tupapaku (deceased body) is a sight that most Maori Pa / Marae children experience at one time or another and is a lesson in the sanctity of life and the natural grieving process that must happen for healthy movement through this particular event or season in life which everyone at some stage in their lives face. Again the erect penis on a carving speaks to Maori of fertility, but perhaps more importantly the perpetuation and sustainability of life and the whanau, hapu and iwi. This is one of the places Maori in the traditional context held their tribal wealth, and status amongst other tribes and their lives.

On the other hand what was being a 'churchie'? What did this mean? I had heard whanau calling our Mormon cousins churchie and an auntie and uncle who were also born again Christians churchie, but it seemed so negative. I understand now that this term is used to briefly explain the process Maori go through when they are saved or belong to a religious body other than that belonging to the iwi. Essentially the byproduct of this affiliation is that the individual either suddenly or slowly takes their gifts, time and talent away from the tribe and in an act of sacrifice to God and offer them solely to the church, hence the word churchie. I have also experienced the many negative attitudes Maori hold toward to the gospel as this message was carried to Maori on the feet of the pakeha. The unresolved bicultural relations in this country become confused in the Maori psyche with the negative white man's religion. However I often remind myself that the

gospel was brought here on the feet of white men namely Samuel Marsden. Many Maori conveniently forget or just don't know that it was Ruatara of Ngapuhi ariki who asked Marsden to come to Aotearoa and bring his good word²³. Maori also forget that this was preached by Rua Kenana and others who have gone before us, that the gospel came out of the Middle East, and if you observe the indigenous ethnic tribes from that whenua you will see that they resemble what may be a Maori rather than Pakeha physical ahua (appearance). Therefore both arguments are unfounded. However until recently and through personal discovery have I learned these truths.

Only one man offered the empathy needed. His name was Hapai Winiata. My whanau are members of the Maori Anglican Pastorate. Services are held at the marae once per month and then the minita (minister) travels to the other marae on the other three Sundays of the month. As a child I was christened into this religion, then as a teen I went through a series of confirmation classes to ensure I knew the doctrine of the Anglican faith. Then I was able to take communion at church each month. This is supposed to be enough to get me into heaven. However after a number of significant events in my life I realized Christ was alive and if you allow him his holy spirit will dwell and influence your daily life. After giving my life to Christ and repenting of my sins, a series of different behavior patterns started to take place in my life. These changes were genuine and life changing to a point that I was baptized by full immersion and decided to attend a Pentecostal Baptist church every Sunday. I was advised by my Pastor that the first action to take would be to go to the minita and explain to him what has happened and then ask to be released from the Anglican church. I did so and went to minita Hapai. After explaining to him the changes that have taken place he wisely stated "Dear I see this only as an extension of the faith you already have, and you are free to go". God is so evident on, and in, so many unexpected occasions. These encouraging brief words were so meaningful to me that I named my son after this man. Hapai means to lift something up. In the context of my sons name it means that we have lifted

this child up to God. These are the diverse realities I intend exploring, unpacking and recording. I seek to make sense of them and allow them to settle at the bottom of my awa (river), often to be stirred and move up and down stream with the creativity and current of life and living.

This thesis is a journey through spiritual and cultural reconciliation of one woman.

Chapter Four

Tuhoetanga

Before I begin to discuss this framework I would like to draw on a comment made by the late John Rangihau as cited in Pere's text *Ako*;

*"There is no such thing as Maoritanga... Each tribe has its own way of doing things. Each tribe has its own history. And it's not a history that can be shared among others.... I can't go around saying because I'm a Maori that Maoritanga means this and all Maoris have to follow me. That's a lot of hoey. You can only talk about your Tuhoetanga, your Arawatanga, and your Waikatotanga. Not your Maoritanga. I have a faint suspicion that this is a term coined by Pakeha to bring the tribes together. Because if you cannot divide and rule, then for tribal people all you can do is bring them together and rule... because then they lose everything by losing their own tribal identity and histories and traditions."*²⁴

I begin this chapter mindful of others comments. I also write this chapter respectful of another aunt who referred to this concept in conversation as Maoritanga. The truth I am attempting to parallel is faith or as I like to recognize it, as wairuatanga, faith, within a Maori context.

The photo (next page) was taken at Te Papa Tongarewa, Wellington in March 2001. It is a photo of myself and one of my daughters weaving a Whariki Takapau (Ceremonial Mat). This whariki was to be used for tangihanga at my marae - Hinekura at Tuwai, Waikaremoana.

In the introduction I mentioned the term Maoritanga. An aunt had once reassured me of this very concept when I expressed concern over my failure to meet a particular timeframe of a whariki I was weaving for my iwi. I had been working on this whariki for my mother's people for close on three months. I had intended to complete this work during the nine day weaving demonstration which celebrated whariki and mahi raranga at Te Papa Tongarewa in Wellington.

Three days into the demonstration I was asked if the whariki would be completed by Saturday as a roopu would be returning to the marae and it

would be a good opportunity to return it home. With this in mind I quickly went about completing the whariki. However each time I tried to complete the last line (tapiki) there was always something wrong, a mistake, a line that was kei te he, (appeared wavy or incorrect) or I didn't like the look of it. As a weaver I know when you present a gift (koha) to anyone, you can not request they return it because you were not happy with it for the sake of a deadline. As a weaver I must be happy with my work and know I have completed it with an attitude of excellence that shows in the work before I hand the end result over. Another description of this is ensuring the *'ihi me te wehi'* / *tribal and personal mana, are evident in your work*. In this example I tried three times to complete this task; however I was unsuccessful. In the end the roopu left without the whariki and we returned it at a later date. As it turned out, on the day I finally completed this work at the time of presentation a whanaunga (relation) holding tuakana (older whanau member) status in our tribe arrived to visit the exhibition. She arrived just in time to 'walk the mat' or participate in a ceremony to lift the tapu (restriction of others walking on the mat during the process of weaving). This ceremony is a simple karakia (prayer) for blessing on all users, while people of great mana and connection to the weaver, tribe, and event are the first to walk directly and purposefully across the length of the mat. This was faith in action, or Maoritanga, Tuhoetanga, Te Atiawatanga one or all three of these in action. On the final day I was walking and talking with this Aunt who was also weaving (working on korowai) at Te Papa. When explaining my regret at not meeting this deadline I was surprised at her response: "*Aroha you must trust in your Maoritanga*". She then went on to give a few examples of similar situations which had occurred in her life for clarification. My initial reaction was to immediately dismiss what she had to say due to my strong Christian ethos. However as I listened and later reflected upon the korero, I felt more at ease with her rationale. So what is Maoritanga, is it intuition, or faith, is it a trust in what is unseen, or can it be a knowing. Auntie explained it to me as a knowing. Then I thought perhaps I could

write it off as having faith in God, or even the peace of God being ever present whatever I am doing. Therefore if this is my interpretation of Maoritanga as a Maori weaver then is this not an acceptance of a biblical principle, namely, faith in God?

Another example my Aunt explained to me of this concept was the following. My Aunt's mother was an expert weaver, who lived in the Urewera. She often went deep into the bush to gather kiekie (*Freycinetia baueriana*). One day the whanau left on horseback and the track that they would take led to a very narrow bridge that had to be crossed; it could only be crossed if the weather permitted. Tuhoe are known as children of the mist and for very obvious reasons. This day the korero amongst those who were going to harvest with this kuia centered on getting across the bridge or not, would the water level let them pass, or would it cover the bridge; meanwhile our kuia was silent. On arrival the water was covering the bridge, the kuia started to karakia and the water lowered just enough for everyone to pass and then once everyone had passed over safely the water level rose again until the bridge was out of sight. Is this Maoritanga? is it Tuhoetanga? or could it be Wairuatanga? I know in the bible it says that all things work out for the good of those who love the Lord. However it seems that karakia does not fit the criteria, when praying and acknowledging the lord or a supreme being unless it's European or westernized. I don't know what was said I wasn't there but the mist lifted and the task was completed and all things worked out for the good of those who love the lord and are called according to his purpose (Romans: 8: 26 - 30). Therefore what context does this fit into? does it have to fit into a context or is it ok to just sit. From a Maori perspective it's ok. From a Western perspective there is no scientific justification to prove this is valid.

Tuhoe, I repeat, are known as children of the mist, descendants of the ancestor Hinepukohurangi a mythical mist maiden unique to this iwi. Geographically Tuhoe is located in the North Island. It can be found inland and centrally flanked by other tribal groups. To the south and southwest by

Ngati Kahungunu, to the north by Te Arawa, and to the east by Ngati Porou. Tuai, or as some still utilize the correct spelling Tuwai, is an isolated country settlement in northern Hawkes Bay. It is an hours drive from the nearest town named Wairoa. To the north is three hours drive to the city of Rotorua. Peaks of the Huiarau Range, some two thousand feet above sea level, surround the terrain; Panekire Bluff overlooks Lake Waikaremoana, known as the sea of rippling waters. There are many other lakes and all contribute to the Hydro Electricity Power station situated within the settlement. This power generation is fed into the national power grid. The region overall is also commonly known as the Urewera National Park, a forest of indigenous, towering native trees and untouched virgin flora and fauna growth. These thoughts, feelings, names trigger memory and continue to cement connectedness to who I am, a descendant of this tribal grouping. This connection comes primarily from my mother who stated on her New Zealand birth certificate as a natural Maori.

Ten generations of birth parents can be traced back by my mother in this line. Her story is quite unique and this story impinges on my experience of belonging to this tribe. My mother was conceived in the post war years and labeled a 'love child'. This union was not acceptable to her maternal grandparents. Therefore my mother was raised as a whangai - child cared for by others in the whanau, by her maternal grandparents; they were known to me as nani Tuai and koro Rani. This couple had one child called Maria and also raised (whangaied) three other girls, one of whom was my mother's biological mother; her name was Parekura or Polly. My mother was the Potiki - youngest child of her maternal grandparent's family. My mother was also co parented by Maria and John Waiwai, Maria being nani and koro's only biological child. My mother was the matamua (eldest child) of Maria and John's whanau. I refer to Maria and John as Grandma and Grandpa. My mother regarded this couple as her parents. She also knew Polly was her biological mother although addressed her as auntie and as children we knew of this relationship but as a child were taught to call her

our grandmother also. My mother was not a love child but a loved child. Her mother always visited, but she never knew her father as he moved away. Although the relationship of my mother's biological parents was not accepted a compromise was agreed when one of the Christian names agreed upon for my mother was Veronica; that was her father Vernon's choice.

Te Reo Rangatira was the operant language in most homes in Tuai at this time although this was a changing process. Perhaps this was because my mother lived primarily with kaumatua. English was also spoken. The community of Tuai was predominately Maori, heavily populated by interrelated whanau with shared kinship ties. These were constantly reinforced at regular gatherings at the marae. There were pakeha families who lived in Tuai; their fathers worked in the village at the Hydro Power Station, butchery and Post Office. Their mothers generally stayed home. Most of the pakeha fathers had cars. The Maori fathers worked on the road or at the mill or went hunting. Grandpa was one of the few Maori who worked at the Hydro. Generally the Maori mode of transport in Tuai was by horse. Pakeha houses were different from the Maori shanty type dwellings; they were painted with bright colors. The Maori children went to the native school called Kokako school; the pakeha children attended the pakeha school called Tuai primary. All the teachers at Kokako School were pakeha. My mother recalls the teachers with affection, with the exception of a racist headmaster. There was an Indian whanau living within the community. They ran the general store that sold everything from a pin to petrol. The owner's name was Solomon but most knew him as Solly and he amongst all other non-Maori in the district learned to speak Maori. My mother remembers learning the basics of Solly's language and was able to communicate with him in a bilingual context with ease. There was an Anglican Mission house back then where the sisters ran Sunday school for the Maori children which mum attended and I guess where the fear of God was instilled into her, in their presence at least. Today Aunt Rangimarie Rose Pere resides on this property. She has dedicated her life to the

development of holistic and spiritual wellbeing and healing for people of all nations. People from all corners of the globe continue to flock to this retreat on a continual basis.

My mother's people were hunters and gatherers in the true sense of the word, even if to many in modern society it may just be past terminology. Kai (food) was grown in the garden where everyone shared the task of attending. Potato, kumara, preserving fruits, jams, pickles and relish were all in abundance in my grandparent's home. In Tuwai you learned to pick wild fruit such as raspberries, gooseberries and blackberries. The two homes my mother was raised in were both surrounded by trees such as macrocappa, pine, native and fruit and nut trees. The chestnut and walnut trees still stand and bear good fruit. Wild pork and venison were regular game available to our people. The lakes were filled with trout and eels. Manaakitanga was and still is freely practised by this iwi. My mother remembers feeding visitors, giving food to the marae for hui and manuhiri - visitors, even the local schoolteacher, nurse and people traveling through on holiday who thought they were lost all benefited from this manaakitanga. It is not uncommon to share what whanau had at anytime to anyone.

My mother perpetuates this tikanga in her life today. Close ties remain with this whanau although my mother left Tuwai many years ago to marry my father and live amongst his tribe. I have noticed the delight when at tangi (funeral) or other gatherings how many confuse my mother with other members of the wider whanau whanui, such as sister, cousins and aunts even though the crossing of paths may not have happened for many years. Such is the mana of kinship ties.

Tuhoetanga is relatively the same experience for my generation with a few small exceptions such as I only visited Tuwai during holidays and at times of tangihanga or an important tribal affair. The kinship ties are all the same although I have experienced being treated by the cousins as being on the outer and labeled as one of the city kids who only turned up in their flash clothes in the holidays. We were lavishly loved by the older matua (adults),

particularly nani Tuwai. My most vivid memory of this beautiful person²⁵ who gave me money to spend at Solly's general store (which she hid beneath her mats on the floor, under bits of ripped wallpaper and under the mattress...) was her sitting on top of the steep track that led to her small home crying because we were leaving to return to Wellington at the end of each holiday. I hated that time. I remember crying myself to sleep because I didn't want to go and leave her there so upset.

Other observations of being Tuhoe was that many of the people seemed impoverished in a material sense. I remember going to Aunt Dawnie's home for the first time to visit with my parents; her home was made mostly of corrugated iron and newspaper stuck randomly to the walls and dirt for a floor. Upon observing this I felt a great sense of sadness for my whanau, and a helplessness of being unable to assist. Many whanau smoked and drank. Koro Rani smoked a pipe, which my mother filled as a child. A helpful task but a bad habit. I spent some time at Kokako school and during that time although it was no longer called a native school I don't remember seeing any pakeha children in class. This was an interesting time as I think it was the only time I was the most academic member of the class in my life; perhaps education in the city schools was more advanced.

I learned to ride a horse in Tuwai and have wanted to own one ever since. Even now I still marvel at what appears to be a natural horseman when I ride but regret riding, as every part of my body aches afterward. I also experienced the gathering of wild berries, watercress and witnessing the aftermath of the kill, crying as the pig or poor deer hung headless from a tree. I can still smell the rotten corn eaten on a regular basis that made me sick and the blackberries which I was supposed to pick and bring back for pudding, but chose to eat all but one then breaking out in hives the next day and looking like a stupid sick city kid who ate all the blackberries! Then there were the nights when I didn't shut the window before going to bed and waking up with spots on every part of my body that was out of the blankets, the mosquitos seemed to like my sweet toto (blood). The long drops that

everyone had to use until a flushable toilet was installed down the road at grandma's home but the long drop remained at nani Tuwai's home. The thought of a visit there in the middle of the night was enough to keep me awake until the early hours, where we slept beside the bee's nest in the wall but were never stung.

Some things have changed over the year's, maturity has moved me on past the being excluded stage. There is now only one school in Tuwai where everyone attends. The hydro is almost fully automated and needs only minimal staff. The shanty type dwellings all seem to have been replaced by more modern homes, which is reassuring. The roof on the marae has been replaced and the paintings restored. I am now a weaver of whariki and have made a total of six whariki takapu (ceremonial mats) for funeral for our hapu named Ngati Hinekura in Tuwai. One whariki has been made for the Department of Conservation Information Centre situated at Lake Waikaremoana. I am now preparing to embark on a korowai, as our hapu have no korowai at present handmade from authentic material such as muka and kiwi feathers. Ironically, Te Urewera Kiwi Project sponsored by the Bank of New Zealand has been the most successful Kiwi recovery program at Waikaremoana. Our tribe are continually declined feathers for a korowai as most are given away to either neighboring tribes or other weavers across the country. This skill alone places me in a position of significance amongst our people, as there is still a need for work of this type to be completed and the gift of knowledge to be passed onto someone who lives there in Tuwai for perpetuity.

Chapter Five

Atiawatanga

I was raised in a marae setting within the ambit of our hapu and within an urban environment. Twenty-six homes, all occupied by whanau and built directly around our marae is the environment that I grew up in. Te Atiawa is the name of my tribe. We hold the Tangata Whenua (people of the land) status in the greater Wellington region. Ngati Toa hold this status to the western hills heavily concentrated within the Porirua region, to the eastern side from the Orongorongo ranges through to the Tararua ranges lie our boundary line where Ngati Kahungunu resides. To the South is the Cook Strait and further Te Waipounamu (South Island), where at the tip some of our people have established a papakainga. Then to the north lie Ngati Raukawa and the Rangitane districts. Our people welcomed the first settler ships to these shores on Petone beach in the early 1800's and the rangatira of the time Te Puni believed that we would be able to live together in harmony in this land. He classified Pakeha as his friends. Originally our hapu lived at Seaview. Today, only the urupa (cemetery) remains where it is still in use today.

In 1902 our people were moved off their land to make way for progress and development. The Ford Motor company, now Placemakers, is where the original marae kainga (home) was situated. Our people were scattered throughout the Hutt Valley after this event. Most lived in poverty. In 1945 the one hundred acre block located at Waiwhetu was taken under the public works act. Then under a labour government and with the aid of our Rangatira my grandfather Ihaia Porutu Puketapu and Sir Walter Nash, the then Prime Minister of New Zealand, land was acquired to rehouse our people together at Waiwhetu. Twenty-six homes were built. This project was named Puketapu Grove. Houses were owned by the Housing Corporation but were allocated by our rangatira and other leaders within the tribe. Kinship ties were required to live in Puketapu Grove. However there

was the Rarotongan whanau who occupied a home and still do, who have since married into the tribe. This whanau were asked if they wanted to move here as we had one home vacant. This was a unique arrangement that existed up until 2003. Now all the homes are privately owned by tribe members, a signal of change from fifty years past.

In 1960 our marae Arohanui ki te Tangata was built and opened. Special legislation was enacted so that the crown could have some control and obligation to our people. The marae was built on crown-confiscated land. Arohanui ki te Tangata is the name of the Whare Tupuna and the marae is commonly known as Waiwhetu. The meaning of the marae "Good will to all men" is part of the creed by which our people live by from the korero of Te Whiti Orongomai and Tohu Kakahi²⁶. This creed is stated below:

Whaikororia ki te Atua I runga rawa, maungarongo I runga I te whenua, whakaaro pai ki nga tangata katoa" translated "Glory to God in the highest, peace on earth and goodwill to all men"

The scriptural reference of this creed is found in the bible Luke chapter 2 verse 14. Our people have always ensured and lived by this creed that mokopuna (grandchildren) are taonga (gifts) and should be reared, nurtured and cared for as such.

Our papakainga (Maori tribal settlement), was a place of refuge when I grew up. We were a mono culture, that is Maori was the dominant culture within the papakainga vicinity and as I wasn't accustomed to venturing out the common childhood assumption was everyone knew their neighbors - all of them. Our community's constant cultural activity at the marae and close living proximity ensured that there was daily contact and accountability in many ways. This was good and bad. Collective accountability has many good aspects and I have experienced this as ensuring a level of relationship harmony²⁷; however we were never far from Maori politics. There was always some type of take (issue or controversy) evident within the

community however there was also an attitude of 'getting over it' apparent. Although the tribe lived within the urban environ the city was built around us and we have grown with it and perhaps in a Maori way we have also reached post modernity.

Other aspects of this environment were the times of tangihanga (funeral). These were very special times for me growing up as a child as our whanau were ahi kaa (the group of whanau) who keep the marae operations going or keeping the home fires burning. Therefore we were right in the thick of activity at the marae. My father takes a leading role in the community whereby anyone generally needing assistance in times of difficulty particularly in the event of a whanau member. This is largely due to his vast experience in dealing with this kind of event. Therefore staying in this home gave us first hand knowledge of most hapu events as they occur. This information was generally solicited by overhearing adult conversations while doing the dishes in the kitchen where all hui (meetings_ of great importance were held. Upon hearing the news of a death within the community our father would go out for hours on end. Initially I assumed this was to carry out some mystical ritual or super spiritual activity then as I grew older realized he was assisting te whanau pani (grieving family) with the proceedings of urgent retrieval²⁸ of the body and preparation process for the tangihanga. This time was so exciting as it dictated our lives for the next week as the marae needed preparation for receiving manuhiri (visitors). There was shopping to be purchased, food to be cooked and depending on who the person was and how closely related to our whanau determined how many days we children had off school and if we would be staying the night sleeping in the whare tupuna (ancestral house).

The final outcome for a child in this circumstances was that you benefited fully by having time off school, staying up late and running around the marae playing tag, constantly clearing tables and drying dishes while being watched and admired by the visitors. A frequent question asked by kuia and kaumatua was "whom does that child belong to?" And "doesn't

she look like so and so". Most of the time you knew they were discussing you and therefore you would take extra care to clear the dishes so as make them feel extra proud to be connected to such a splendid example of our hapu. This was also a time for renewal of relationships. Whanau from all over the country and on occasion from some distant place overseas gathered to mourn the passing of a loved one.

The significance of the tangi was the transition of passing from the physical domain into the spiritual domain or from the seen into the unseen. This was clearly evident in the stories whanau would come back with, stories such as, whanau claiming to have seen the deceased in a dream, up the driveway or even in the hallway. All of these notions were confirmations that someone had passed on or that there was something up at home. Often when these stories were told by members of the whanau who lived away from the papakainga they were told in a reassuring way, as if they had been summonsed to go home, or that they had been given an opportunity to say their last goodbye in this realm to their loved one. This never scared me; it intrigued me but did not incite fear due to the natural manner in which these stories were recounted. The other instances which signaled renewal of relationship was the way in which people celebrated people. The constant "how you" and "what you been up to" as the continuous flow of relations arrive to say their last words to their loved one was an integral part of this process. This served to assist the transition into the next realm, and also helped whanau to deal with their own healing process. I have observed that sadly in our busy post modernity a tangi is the one of the few occasions you have the opportunity to reaffirm these relationships.

Finally there were nga tohu²⁹ (signs), the occasion of phenomena happening during this time. I remember as a child, the passing of my mother's biological father. On this particular occasion in Te Whanganui a Tara - The Head of the Fish of Maui (Wellington) it rained heavily, hailed; thunder and lightening could be seen and heard then the sun shone in one day, the day of the tangi. This was a sign to the people of the significance of

the occasion. This also reminded us of the kinship ties to Tuhoe (children of the mist). This was a topic discussed by many during and after the tangi. I recall another occasion when a light mist of moisture covered one particular tangi, signaling to the people the significance of the occasion and the person passing. I have always found these occasions to be a reminder of how we fit into the wider context of the environment and our connection to it.

Chapter Six

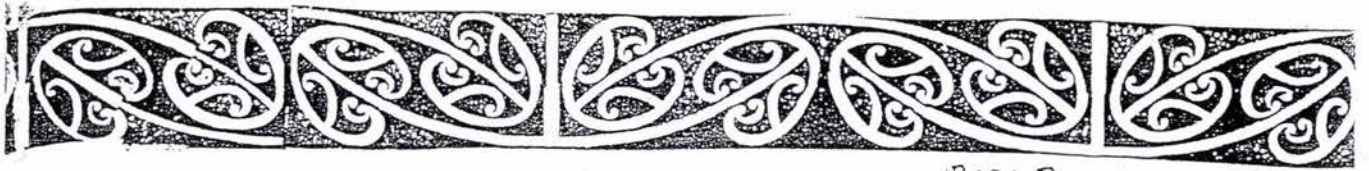
Metaphors as a source of Inspiration:

Te Wheke and Te Rakau Ora

I wish to commence this part of this work with a brief comment about why the following chapters are included and how they are arranged. I will carry this out at the start of each chapter.

Through my work as a teacher of Maori curriculum at Wellington Institute of Technology, in the Centre for Health and Wellbeing, it has become apparent to me that Maori knowledge draws many parallels with biblical principle. Through my participation in the tertiary sector I have been able to draw on the extensive narrative gathered throughout my life's experiences to both resolve an internal conflict regarding the three states of being - woman, Christian and Maori and also to offer this learning to the wider community for practical purposes. I will choose to quote Pere here due to my direct whanau connections with her and also to affirm that whanaungatanga link within this body of work.

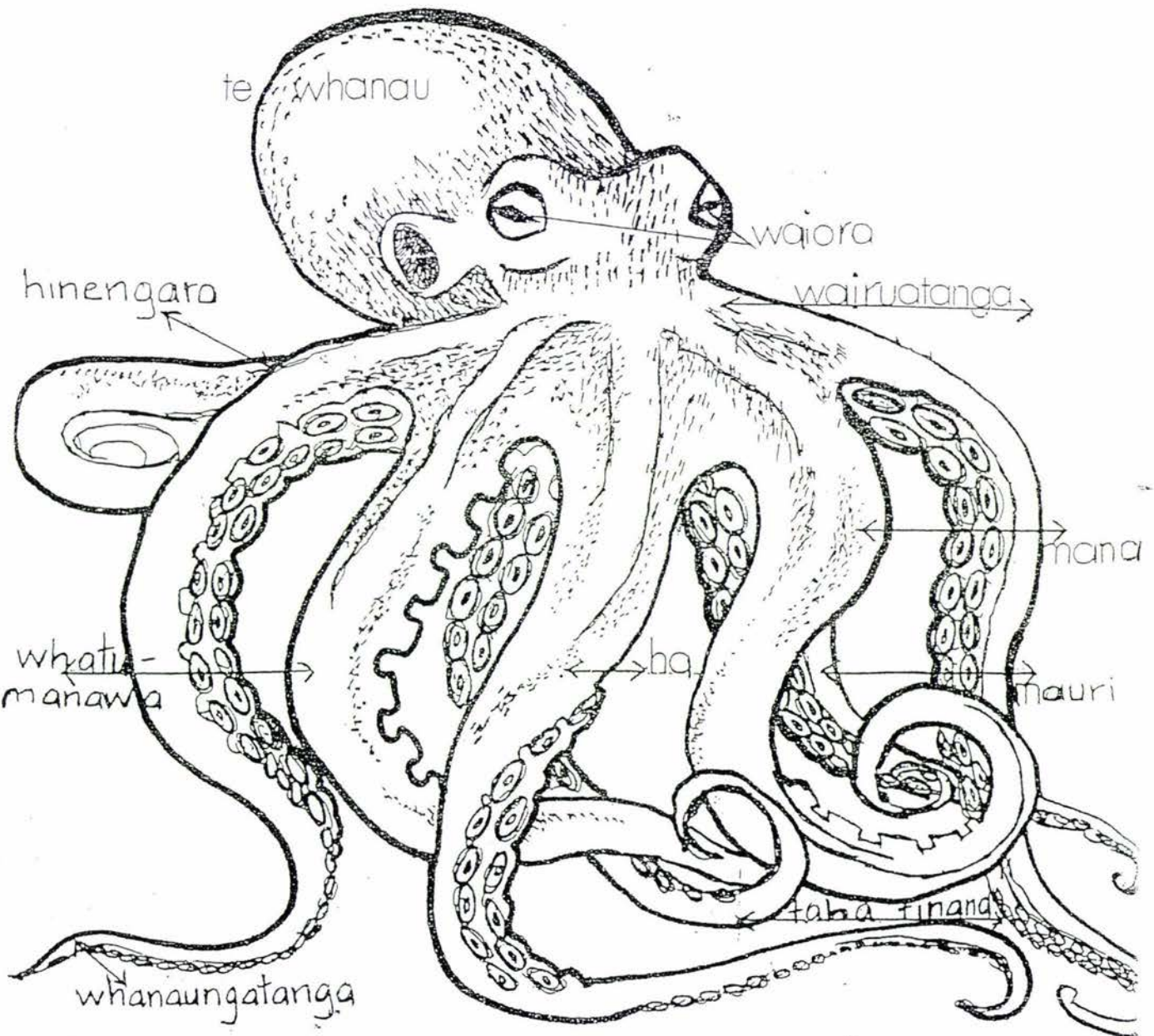
Te Rakau Ora is a translation or extension of Te Wheke, not the replacement of it. Its genesis was in my earlier studies of the Master of Education programme, whereby I offered a personal perspective on a worldview of Maoridom from experience. In recent years I have adapted this work in direct relation to Te Wheke. This is where it seems to fit most naturally. The other reason for the further development of this model was due to the lack of understanding of Te Wheke by students each time I taught it in class. Upon enquiry students explained that it was too difficult to use in everyday interventions due to the lack of common understanding of the Octopus or its association with things negative and dark. This was of great concern as I knew that if the students didn't fully understand this model then by default they were less likely to use this information when working with Maori. So I set about translating Te Rakau Ora and juxtapose the model



Rose Rangimarie Pere
Te Pikinga II (Incorporated)
President.

te oranga o te whanau
(the health of the family)

THE OCTOPUS as a symbol



beside Te Wheke as working model for people to implement into everyday practice. This model paralleled biblical principle in a very simplistic manner. I also used anecdotal feedback and personal experience to further clarify the model Te Rakau Ora translated Tree of Life. To this end I have decided to include it in this work as a preliminary for future publication.

Metaphoric parallels of Te Wheke and Te Rakau Ora can be illustrated with reference to Biblical principle. Te Wheke / The Octopus, (Pere, 1988) is a symbol that is used to define the *“total development of the individual within the context of the family”* (refer diagram previous page)

“The body and head represent the individual/family unit. Each tentacle represents a dimension that requires and needs certain things to help give sustenance to the whole. The suckers on each tentacle represent the many facets that exist within each dimension. The eyes reflect the type of sustenance each tentacle has been able to find and gain for the whole. The intertwining of the tentacles represents a merging of each dimension. The dimensions that have been mentioned need to be understood in relation to each other and within the context of the whole, because there are no clear-cut boundaries.”

(Pere, 1988, pg 16)

This model is used within a mental health context to assess and assist patients (Tangata Whaiora)³⁰, who present with drug and alcohol addiction. This model has also been used to describe Maori pedagogy within the education system. It has also been used to define the statistical placement of the Maori tribal population within each tribal region (takiwa) (Puketapu, I. 2000). These examples display the way matauranga Maori (Maori knowledge) is able to embrace many fields of knowledge in a holistic manner. Therefore we could say that it is customary for Maori to use Te Wheke or mataruanga Maori in a contemporary context to assist postmodern tribal development. This specific model in my view also parallels biblical principle.

Te Rakau Ora - Tree of Life as I have named it is a translation of Te Wheke. Te Rakau Ora can be found in the bible and reflects biblical principles in similar ways both in theory and practice. Again the reason for

the translation of Te Wheke is to better explain to many of the Maori and non-Maori students, the definition of a Maori theory and assist them in the application of this theory in their work with Maori patients (Tangata Whaiora). After teaching Te Wheke in classes such as Human Development it appeared that students were finding this knowledge hard to understand and even harder to apply to their own practice. This gave rise to questioning the reasoning behind teaching this type of theory if the application was non-existent or wrong. There was need to 'utilize the knowledge.' However understanding this knowledge hinged on the delivery of practical, perhaps less metaphorical methodology, to meet the learning needs of these students or utilizing a more common metaphorical example one which many people are familiar with to encourage greater fluency in understanding. Therefore Te Rakau Ora is an andragological development of old knowledge in a new context. This translation has not been carried out to marginalize or undermine the matauranga which lies within Te Wheke in any way. It has been carried out with the utmost respect and honor of te iwi Maori and particularly to the author Rangimarie Rose Pere. The translation of Te Wheke into Te Rakau Ora is explained in the following way and can be found in the diagram on page 52.

The following is a description of the function of each component in the Te Wheke and Te Rakau Ora metaphoric models:

- The Tree in its entirety represents an individual.
In the context of mental health this person would represent the patient or Tangata whaiora who comes to a clinician seeking assistance.
- Each root represents a dimension that requires and needs certain things to help give sustenance to the whole.
Each dimension is explained further below.
- The young shoots attached to each root system represent the many facets that exist within each dimension.
This also gives the clinician an idea of the external environment surrounding these roots, or the external factors in the life of an individual
- The fruit represent the different dimensions that promote holistic growth toward health and wellbeing of the tree

The fruit are the most physical manifestation of a mate – sickness. If a Tangata whaiora presents with an addiction to alcohol then we could assume that particular tree is producing bad fruit. The parallel scripture of this concerning the eye is found in Matthew 6:22; “The lamp of the body is the eye. If therefore your eye is good, your whole body will be full of light. But if your eye is bad, your whole body will be full of darkness. If therefore the light that is in you is darkness, how great is that darkness!”

- The intertwining of the root system represents the collaboration of each dimension
The synergy of life is in correct balance. When working with Tangata whaiora lack of synergy can cause imbalance and sickness.
- The taproot which is the centre most point in the root system, driving the deepest and often the longest and largest in size, represents Wairuatanga, or spirituality
If the spirit man within an individual is not strong then the person as a whole will be deficient in every area of their life in some way or another, perhaps the most important aspect of all is ones purpose on earth being mapped out by the creator. If the spirit man is not strong or directionless then he / she is in a state of spiritual poverty.

There are deeper meanings, which transcend many dimensions when we discuss this model. Each root or tentacle represents the following dimensions according to Pere:

<u>Te Wheke</u>	<u>The Octopus</u>
Wairuatanga	Spirituality
Mana ake	Individual Uniqueness
Mauri	Vitality
Ha a koro ma a kui ma	Cultural Heritage
Tinana	Physical Wellbeing
Whanaungatanga	Family Interactions
Whatumanawa	Emotional wellbeing
Hinengaro	Cognitive or Mental Health

Wairuatanga - Spirituality:

Pere suggests, “Sustenance is required for the spiritual development of the individual”, this insistence that the spiritual being of the individual be fed and kept in a healthy state. “The Creator, the most powerful influence we have, is recognized as the beginning and the ending of all things”, this is paralleled in the book of Revelations 1:8 by stating “I am the alpha and omega, the beginning and the end, says the lord”. Again Pere suggests of this subject, “The world view of

the Maori is that people are the most important of all living things in the physical world, because we believe we are in the image of the Creator. Again this is paralleled in the book of Genesis 1:26: "Then God said let us make man in our image, according to our likeness" and again in Genesis 1:27: "So God created man in his own image: in the image of God he created him: male and female he created them". It is clear Maoridom agree with Pere when she states "We do not support the Darwin theory and do not classify ourselves as belonging to the animal kingdom". This notion sets clear boundaries for the Maori culture about the absolutes of creation and the creator.

Mana ake – Individual Uniqueness:

Pere states that *"Absolute uniqueness is a part of the individual's own mana as a whole. As long as humanity has existed, there has never been anyone who is exactly the same as anyone else"*. This book of Psalms 139:13 states in close parallel to this dimension: *"For you formed my inward parts; you covered me in my mother's womb. I will praise you, for I am fearfully and wonderfully made"*, and again in verse 15: *"My frame was not hidden from you, when I was made in secret, and skillfully wrought in the lowest parts of the earth. Your eyes saw my substance being yet unformed. And in your book they all were written, the days fashioned for me, when as yet there were none of them"*. It is evident that the two theories identify and discuss the individual in the same context. This confirms what we all know that no two individuals are exactly the same.

Mauri – Life principle – ethos:

"If great importance is given to the Mauri of each individual, in time the individual will appreciate the Mauri in other people". (Pere, p16). This is also explained as the *"Life sustaining principle resident in people, objects and the language"*, (Durie, 1998). This is paralleled in the book of John 7:38; *"He who believes in me as the scripture has said, out of his heart will flow rivers of living water"*. This is an important parallel as it draws our attention to water and the significance of it

to the body and life itself. Maori have long given a special place to water and the special characteristics of water (I will discuss this later).

Ha a koro ma a kui ma – the *'breath of life'* from forbears:

"The 'breath of life' mentioned here relates to the heritage that has come down from Maori forbears. Sustenance from knowing one's own heritage in depth is important. A basic belief is that one's future is linked up with one's past, so that if the heritage is firmly implanted than the members of the family will know who and what they are: the unique identity that they have will remain intact. Families who have had their heritage transmitted to them have a strong central core that can enable them to become universal people". (Pere, p16) The biblical parallel also strongly supports the notion of the connection to whakapapa and genealogy as in Genesis 28:13; where it states *"I am the Lord God of Abraham your father and the God of Isaac; the land on which you lie I will give to you and your descendants. The ability to become universal people is also supported in verse 14 as it goes on to say; "Also your descendants shall be as the dust of the earth; you shall spread abroad to the west and the east, to the north and the south; and in you and in your seed all the families of the earth shall be blessed. Behold I am with you and will keep you wherever you go, and will bring you back to this land; for I will not leave you until I have done what I have spoken to you".* Ha a koro ma a kui ma leads one into the depth of connection with others and the customs we maintain to enable us to continue to perpetuate their legacy to our and other generations. This highlights that being intergenerational is God honoring. We should also note that intergenerationalism has strong links to community, tribalism and collectivism all strong traits of Maoridom both in the past and today.

Taha Tinana – Physical wellbeing:

This dimension is concerned with the needs of the body and material surroundings. Pere states, *"The general guidelines required would relate to medication, suitable foods, suitable and appropriate clothing, appropriate means of shelter, different types of recreation including physical education – everything that*

pertains to physical survival". (Peres, p16). Paralleling this dimension in the physical are words of comfort in the book of Matthew; 6; 25: *"Therefore I say do not worry about your life, what you will drink; nor about your body, what you will put on. Is not life more than food and the body more than clothing? Look at the birds of the air, for they neither sow or reap nor gather into barns, yet your heavenly Father feeds them. Are you not of more value than they? It then goes on to say "Now if God so clothes the grass of the field, which today is, and tomorrow is thrown into the oven, will he not much more clothe you"*. Although this scripture deals primarily with where you invest your faith, it does state clearly and give recognition to the importance of food and clothing in a more holistic manner.

Whanaungatanga – Extended family group dynamics / social interaction:

"Whanaungatanga is based on the principle of both sexes and all 'generations' supporting and working alongside each other. Families are expected to interact on a positive basis with other 'families' in the community to help strengthen the whole. Families receive sustenance for this dimension when they feel they have an important contribution to make to the community they live in". (Pere, p16). The bible also supports the overall principle of this dimension by encouraging submission to one another in marriage, children honoring their parents and taking care of the elderly especially those who are orphaned and widowed. These are all concepts of Whanaungatanga. This can also be social responsibility and accountability in action. The book of Ephesians offers clear parallels for all of these examples.

Whatumana – Emotional wellbeing:

"Sustenance and understanding of emotional development in the individual, and the family as a whole is considered important". Pere goes on to explain, *"This form of expression is not regarded as a weakness. Emotional involvement and interaction are regarded as important meeting points for human beings"*. (P.16) In the book of Romans 12; 15 it says to *"Weep with those who weep"* and again in Ecclesiastes 3; 4 *"A time to weep and a time to laugh, a time to mourn, and a time to dance"*.

Hinengaro – Mind / Cognitive wellbeing:

“Approaches of learning that arouse, stimulate and uplift the mind are very important.” Pere goes on to say, *“Thinking, knowing, perceiving, remembering, recognizing, abstracting, generalizing, are all processes which refer to the intellectual activities of the ‘hinengaro’.* Emotional activities, such as feeling, sensing, responding and reacting, are also processes of the hinengaro”. (Pere, p16).

The book of Proverbs states clearly of wisdom *“To know wisdom and instruction, to perceive the words of understanding, To receive the instruction of wisdom, Justice, judgment, and equity; to give prudence to the simple, to the young man knowledge and discretion, a wise men will hear and increase learning, and a man of understanding will attain wise counsel”.* This book speaks of the importance of mental wellbeing and how it profits mankind. This parallel process is important in the context of self-confidence, sound mind and health and wellbeing of each and every individual, this profits the whole.

Te Rakau Ora:

Te Rakau Ora clearly shows that the fruit represent the eyes of Te Wheke, the roots represent each tentacle of Te Wheke. However a tree has a taproot, in the model Te Rakau Ora, the taproot is entitled Wairuatanga or Spirituality as the essence of life. The young shoots growing off each root represent the suckers of each tentacle of Te Wheke. It is important to understand the symbolism and how each component is interrelated and affects the others. The best example of this is the fruit, or the eyes in the Te Wheke model and the eyes in the bible, as the window to the soul gives one the ability to see what is inside or assess what cannot be seen. If the eyes of Te Wheke are clear and bright, this then indicates good health and wellbeing of the inner man or each tentacle. If the fruit on the Rakau are a good size, color and firm this then also indicates good health and wellbeing of the inner man or root system. Again biblical principle suggests in *Matthew 6:22*; *“The lamp of the body is the eye. If therefore your eye is good, your whole body will be full of*

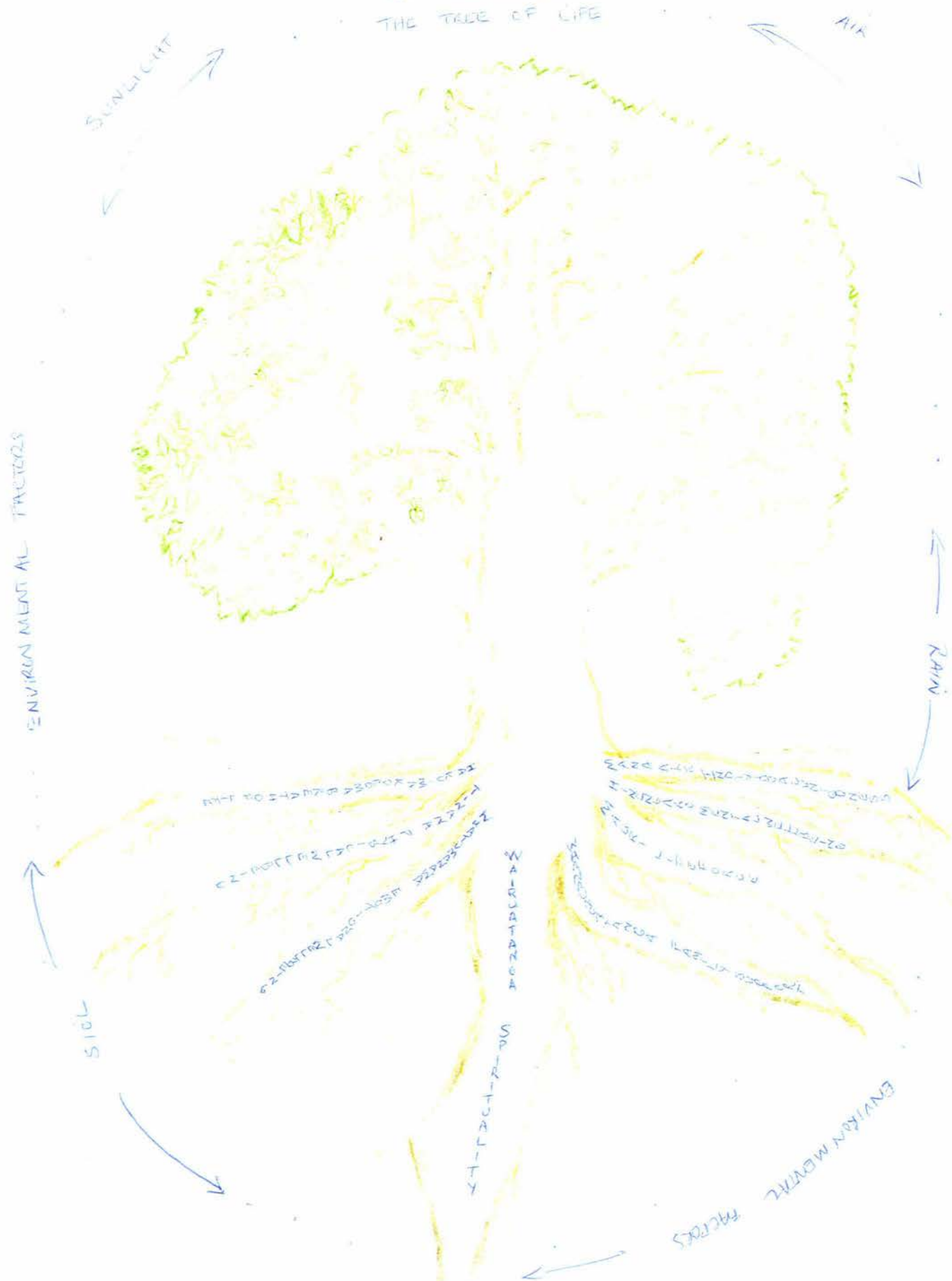
light. But if your eye is bad, your whole body will be full of darkness. If therefore the light that is in you is darkness, how great is that darkness!" We do not have to dig up the roots to check if they are not infected with disease if the fruit the tree is bearing is good, sound fruit. However if the fruit is not sound then we may have to dig up the roots or treat the soil or the ahua – presence of the tree to attend to the disease. We often hear the term "digging up the past". I have a sneaking suspicion that this comment may be related to this thinking. This model is significantly and purposefully metaphorical. It embodies the workings of two dimensions, the physical realm and the spiritual realm, the conscious and the subconscious, the seen and the unseen. It provides a framework by which to analyse, critique, assess and or evaluate the inner condition of man by the availability of what appears on the outer shell. The holistic aspect of this model is also a key factor in determining where there may be an issue or problem. Disease can set into the root system of a tree as can mental illness within the mind of man along with emotional and spiritual sickness. This can manifest itself in abnormal unhealthy behaviour. These models are able to assist the practitioner, educator, pastor, healer, mother, father and others in their efforts to offer assistance and help. However as the model exemplifies there is a need to match the sickness with an appropriate cure. Spiritual sickness requires spiritual healing or prayer. Physical sickness needs a physical / medicinal treatment. This notion certainly gives rise to the part the church or other healing methodology has to play within society. The entire root system work together to ensure production of the whole fruit without one of these named roots then the fruit will be deficient in some way or another.

Parallel:

This specific model Te Rakau Ora can also parallel biblical principle. The bible speaks of the tree or more specifically a Cedar of Lebanon or a Palm tree as found in 1Kings 4:33 and Psalm 1:3. Both scripture talk of the man being likened to a tree. In Psalm 91: 12 - 15 it characterizes a Cedar of

Lebanon in the following *"The righteous shall flourish like a Palm Tree, he shall grow like the Cedar in Lebanon, those who are planted in the house of the Lord shall flourish in the courts of our God, they shall still bear fruit in old age, they shall be fresh and flourishing to declare that the Lord is upright, he is my rock and there is no unrighteousness in him"*. This definition of the tree clearly parallels Te Rakau Ora and the notion of the tree representing man. Therefore we will look at the particular characteristics outlined in the bible of the trees mentioned. It states a *"Flourishing palm tree and a Cedar of Lebanon"*, these trees symbolize uprightness, fruitfulness and a victorious life as found in John 12:13, *"Blessed is he who comes in the name of the Lord, the King of Israel"*, this scripture implies all of these characteristics and again in Revelation 7:9. What is of note in these scriptures is palm tree branches are used to emphasize the peoples worship to the Lord on entry to the holy city. These palm trees have branches 6-8 feet long due to the deep extensive root system. These trees grow 60 - 100ft tall. Cedars of Lebanon are a tree known for its longevity some are known to live up to 1000 years and stand to 100ft tall. The wood of a Cedar of Lebanon is knot free unlike other trees and is rot resistant. This tree also symbolizes royalty, majesty, stability and durability as in Psalm 92:14 and also Isaiah 2:13, which states of this trees characteristic *"Upon all Cedars of Lebanon, that are high and lifted up"*, and again in Isaiah 61:3, *"That they may be called trees of Righteousness"*. Therefore these trees represent a grandiose splendor on earth. There is endurance about a tree through weathering the seasons, elements and nature itself. A tree personifies uprightness and displays majesty in due season. A tree reflects Gods character, and man is made in the image of God, thus rightly reflecting the use of this parallel and the knowledge and wisdom we may derive from it to understand and assist our fellowman. Finally we can reflect upon the following scripture Psalm 1:3 *"He shall be like a tree, planted by the rivers of water, that brings forth its fruit in season, whose leaf shall not wither and whatever he does shall prosper"*.

THE RARALL ULA
THE TREE OF LIFE



Chapter Seven

Application of Mātauranga Māori

Tertiary education has given me a chance to further consider my upbringing. It has led me to reflect deeply upon what being Māori from the vantage point of being a 'pa child'. While working within the tertiary sector, I have had the opportunity to discuss these reflections with peers and adult learners who I find within this work environment. I now lecture health professionals in training. This has led me to look with external eyes into the health sector and make some interesting observations.

Addiction:

This field works with Tangata Whāiora – clients who need help out of addiction and through a recovery process. Lecturers often carry out work with supervision or moderation tasks in partnership with service providers. Through this work I have observed that although institutions teach mātauranga Māori helping models which, when applied in a fluent manner with understanding, can assist in the recovery process, my findings when moderating service providers in the field were that the application of such knowledge was carried out in an ambiguous manner by the practitioner, many who were non Māori. This gave rise to the need for critique or audit of the successful of best practice. One area in particular, which clearly needed external critique, was the cultural assessment tool of some providers.

The cultural assessment tool is a form by which to derive and record information from the Tangata Whāiora regarding their ethnic identity. It poses a set of questions, which need to be answered to gain a macro view of where in the whāiora's cognition their identity lies. These questions are essential to Māori in particular as empirical evidence suggests that Māori identity has its origins in one's connection to knowledge of:

- Cultural Traits – Language, spiritual belief, tribal and geographic identity

It was evident that many of the Maori clients knew their ethnic identity only from:

- Ethnic Traits – Skin Pigmentation and physical features.

However there are large gaps in foundational knowledge regarding what it means to 'be Maori'. Important factors in cultural traits were not known.

The cultural traits are more commonly linked today with Maoritanga. I have been groomed to identify myself according to my whakapapa (lineage). Many Maori will ensure basic knowledge of this for the perpetuation of identity in both a personal and wider collective context, for example and as a standard self introduction would list the following:

- Waka – Canoe your people arrived in New Zealand
- Maunga – Mountain ranges situated near to your tribal settlement
- Awa / Moana – Body of water situated near to your tribal settlement
- Iwi – Tribal name
- Hapu – Sub tribal name

As outlined at the start of this work, the ability to stand and offer such information to a group of Maori instills whanau, hapu and tribal pride. It also increases one's ability to usher in links with other Maori in the group who whakapapa (hold kinship ties). This is a process of reaffirming both who you are and your attachment to what you know as being Maori. This ability is timeless. This knowledge allows convergence of the past and present, which strengthens the resolve to know who you are. The matauranga Maori models mentioned above such as Te Whare Tapa Wha and Te Wheke state the importance of this information. However capturing this information and recording it to assist healing has proven just another clinical

task which the non Maori creators did not consider. This seemed pointless to me but some had concluded that it was both meaningless to both the practitioner and whaiora. Therefore it was time for a new approach. It was time to put out a tono (call) to my students.

I decided to add a new assessment task to a course I teach entitled Cultural Safety or Whakaruruhau. This course facilitates learning in most matauranga Maori helping models as mentioned above and others. The assessment task negotiated with the class was to create an assessment tool utilizing the Maori helping models listed below:

- Te Wheke - outlined in the previous chapter
- Putangitangi - The metaphorical usage of a bird of paradise indigenous to Aotearoa, who lives out its life in four distinct and different domains, which are: Sky, River, Land and the Sea. Each domain has its strengths and benefits of dwelling within, however the sea is the quadrant that is most instable and risky to dwell in. This behavior and the psychology behind the behavior can be parallel with the Tangata Whaiora or the client in addiction. This theory is successful in opening discourse with the client, which is useful to gagging their cultural identity.
- Te Whare Tapa Wha - The strong house, takes the four pillars contributing to the holistic good health and wellbeing of the individual. This theory sits alongside Te Wheke and share common elements such as, Taha Wairua - Spirituality, Taha Tinana - Physical Wellbeing, Taha Hinengaro - Cognitive wellbeing or mental wellbeing, Taha Whanau - Family and social structural support and wellbeing. The underlying principle of this theory is that without all four aspects working in a healthy collective then there is a deficit of health attributable to one of the listed elements.
- Powhiri Poutama - Steps to knowledge, this model uses the woven tukutuku pattern found on the walls of the Whare Tupuna to outline a process of a counseling model. This model takes the common stages used in a cultural context to engage someone. This process takes fundamentals such as
 - Karakia - prayer, acknowledgment of a higher creator
 - Waiata - song / lament / , to accompany the prayer process
 - Mihimihi - greetings, attention to tribal links and whakapapa
 - Whakapuaki - take / issue, defining a reason for gathering
 - Whakatangitangi - grief, allowing the grief process to occur

- Whakaotinga – developing discussion, allowing root causes to become more clear
- Whakaratarata – looking at the future, agreeing on a goal or plan of action – reinstating mauri / life-force
- Whakamoemiti – gratitude, allowing time to give thanks for occasion
- Karakia – prayer, concluding in kind as commencement.

This theory is useful in counseling for facilitating discussion of any kind using principles / micro discourse which are peculiar or common to Te Iwi Maori. The process in a physical and abstract artistic context can be illustrated as a staircase leading upward from a side on view.

- Maori Psychology – the various perspectives of cognition in relation to physical manifestation in relation to sickness, life and death. Mate Maori – Sickness peculiar to Maori with defining connections to the spiritual domain, whakama – individual definition of own cultural identity, makutu – curse or incantation apparent in an individuals life, are all concepts which underpin this body of indigenous knowledge. The various stages of being in a psychological state are characterized by terminology and principle such as haurangi, porangi or wairangi defined as states of the altered conscious mind.

Assessment Outcomes:

The learning outcome was to integrate all the combined knowledge gained from the course and create a one page clinical assessment tool to utilize by the Maori and non Maori practitioner during the assessment phase of whaiora treatment. The boundaries of this task were: this should be designed for exclusive use with Maori clients and that as many models and matauranga Maori could be incorporated into the tool as possible.

The result of this tonu is the Cultural Screening Tool, which was presented at the Cutting Edge Conference for the addiction workforce, Dunedin, September 2005. This tool is now the focus of a pilot study research due to be carried out in 2006. The author of this tool is a non-Maori student, who was brought up in Fiji, who through international travel has gained empathy with many indigenous cultures. Andrew Brown is a graphic designer by profession and through a career change is now studying

to be a counsellor. Andrew is also a Christian and shared the same philosophical values and beliefs as I do. Andrew was the only student to take up the challenge or tono and create the needed tool. Upon looking at this tool for the first time I knew it was exactly what the field needed.

Rationale:

This tool is intended to be used in conjunction with the assessment and treatment planning process when working with Tangata Whaiora / Maori clients in the addiction field. The form can either be completed by the professional or client or by both in agreement, whanau members may be brought in to assist in with completing some sections of this tool, in order to gain maximum information for optimum treatment planning.

Cultural Screening

Date: ____/____/____ Client No. _____

Personal details

Title: _____ Surname: _____

Firstnames: _____

Address: _____

Home Ph: _____

Work Ph: _____

Mobile: _____

Email: _____

GP or other practitioner details

Health Practitioners Name: _____

Practice: _____

Phone: _____

NHI: _____

Current Medication

Your Whakapapa (if applicable)

Ko: _____ te Waka

Ko: _____ te Maunga

Ko: _____ te Awa

Ko: _____ te Iwi

Ko: _____ te Marae

Ko: _____ te Hapu

Ko: _____ taku Whaea

Ko: _____ taku Matua

Cultural Identity

Mark on this scale, circle how strongly do you identify to Maori and Pakeha/European culture

Maori (Strong) | | | | Pakeha/European (Strong)
(Mild)

Please advise us if there are any needs or issues in your life that may have an influence on healing related to:

Taha Tinana - Your Physical Wellbeing

Taha Hinengaro - Your Mental Wellbeing

Taha Whanau - Your Family Wellbeing

Taha Wairua - Your Spiritual Wellbeing

Whanau Involvement Or Others

Is there anyone from your Whanau or community that you would like to be involved in the healing process for additional support?

Name: _____

Relationship: _____

Phone: _____

How would you like this person(s) to be involved?

Mate Maori

Are you aware of any illness where some of the symptoms manifest in a physical way?

Makutu

Are you aware of any curses or incantations over your life?

Whakama

Is there any shame or embarrassment you are dealing with in your life?

Preferred language to be spoken?

Te Reo Maori English

Tikanga Maori (Practices & Protocol)

Would you consider using traditional Maori healing practices?

Yes No

If yes, which of these practices are you interested and open to?

Powhiri & Poroporoaki - Welcome & Farewell

Karakia - Prayer

Rongoa (Natural medicines)

Mirimiri - Massage

Whakapapa - Genealogy

Cultural Screening Tool explained:

Client details:

The top of the page lists all the necessary details for the service to carry out the normal functions of good record keeping. Information such as name, address and contact phone are all standard questions, this can be duplicated from existing client records held by the service.

Whakapapa:

- Waka
- Maunga
- Awa
- Iwi
- Hapu

These cultural traits are all adapted into questions. If the whaiora holds this knowledge it is evident that some foundational cultural identity is known. The correct completion of this section offers the clinician insight into the their clients whanau values. This is largely due to the oral history records kept within Maoridom and the perpetuation of this information is a key to the health and wellbeing to the individual, whanau, hapu and iwi. The collection of such information may be held within a discussion with family members or the extended family. This information may also be derived by linking basic history of the client with geographical tribal boundaries, such as the place one grew up and the iwi associated with that locality. The underpinning theory of this section entitled whakapapa is Matuaranga Maori in general. It is my opinion that no one author can be accredited to such a wide perspective of pan tribal custom.

Cultural Identity scale:

The scale signals to both the whaiora and the clinician where in the mind of the client they sit from an indigenous perspective. This is important as the

pepper potting³¹ of the rural Maori population rendered many Maori into a cultural identity crisis. There are two very extreme types of Maori.

- On one end of the scale are the traditional 'pa' type Maori. The characteristics they display are their knowledge of own tribal affiliations and customary practice, use of Te Reo Rangatira, their connection to the marae, hapu and iwi. The ease and comfort at which they move in and out of their tribal activity and physical environment.
- At the opposing end of the scale are those who are non - traditional Maori. Their characteristics are lacking in tribal attachment, knowledge and connection. They feel uneasy with being Maori and perhaps have nothing that links them to that experience. Their history of this context is obscured or non-existent, this can be meaningless to them. In the very extreme case they are and wish to remain, pakeha in brown skin which serves as the only reminder to them that they are Maori by birth even if not by choice.
- The midway point of this scale can define someone who wants to know these things but does not know where to look or doesn't have a clue about how to go about attaining this information. Their drive to know this information hasn't taken them to the extreme of the comfort that can be attained upon completion. They may be inspired by their own children to seek out this knowledge if not for their own benefit but for the benefit of their offspring and future generations.
- The points in between are the various stages of cultural emancipation that can be experienced by anyone. This is therefore recognised as a journey and can be revisited at a later stage with very different results.

The theory underpinning this section of the tool is Putangitangi³², the metaphorical placement of whaiora into one of the four quadrants, in which this bird lives out their life.

Assessment observations:

This section records the clinical assessment of the four elements of Te Whare Tapa Wha. The usage of bilingual text is for both Maori and non-Maori practitioner. Taha wairua, taha tinana, taha hinengaro and taha whanau are all key elements which are currently assessed and recorded from a service

provider aspect. However the use of Maori language invites the clinician to look at each from a Maori perspective and not just a western viewpoint.

Whanau involvement:

This section of the cultural screening tool is imperative and helpful in ascertaining healthy or sick relationships with loved ones. Taha whanau in the previous section would have recorded some initial observations regarding interpersonal relationships with others. However whanau can be defined in many ways³³. Therefore the professional needs to be clear about whom the whaiora classify as whanau and if there are kinship ties. If there are no kinship ties then what constitutes whanau to the whaiora, is a question pertinent to the healing process. Whanau in many cases are others who are empathetic to certain issues, or they may be friends or other tangata whaiora.

Maori Psychology:

This section carries perhaps the most controversy within it. The three areas of enquiry are:

- Mate Maori - intergenerational whanau illness
- Makutu - illness or unusual behaviour due to curse or incantation
- Whakama - severe lack of self-esteem due to insecure cultural identity and comfort within this context.

This section asks the question of the whaiora, their knowledge or awareness of any of the above categories occurring in their lives. These questions are straight to the point and seek to rule out the instance of makutu. This gives rise to the spiritual domain and its inclusivity into clinical practice. This inclusion opens up a wide range of phenomena to be discussed and acknowledged as relevant matters to be addressed. The main reason for their inclusion in this tool is to push the fact that Maori acknowledge the spiritual realm. Maori are highly superstitious and

attribute many unexplained incidences to Mate Maori or Makutu. If these phenomena continue to be mis-diagnosed by clinical practitioners and then treated with medicine then nothing really has been achieved. Perhaps they have been successful in altering states of mind. However the root cause continues to lie dormant. By acknowledging that certain types of sickness are attributable to the spiritual realm then you would need a different practitioner to address the problem and set matters right. This type of customary practice is still evident in today's Maori community. The medical profession continue to pretend that this type of state does not need acknowledgement. There is one acknowledged area of this school of thought currently discussed in the field that being Nga Tohu or signs, this is recognised as unusual weather patterns on significant occasions such as tangihanga as mentioned in the previous chapters entitled Te Atiawatanga and Tuhoetanga. This maybe another micro discourse, which needs to be added or explored to better, understand altered states of mental health.

Other Information:

Finally this tool addressed the question of the client's interest in utilising other means of healing such as Mirimiri - massage and Te Reo - Maori language to assist treatment and intervention and recovery processes. This section also gives rise to the need to acknowledge alternative routes to achieving good health and wellbeing for Maori people.

Conclusion:

There are many Cultural Screening Tools currently available in the health sector. These have been produced by highly qualified medical practitioners working both in non-government organisations and those who work within the district health board sector. Te Puni Kokiri and the Ministry of Health have in the past resourced research of current tools. However there are gaps and none that I have seen address the obvious, which is acknowledging the spiritual realm and matters which are either unnatural or out of order in the

physical domain therefore contributing to poor mental health and misdiagnosis. This Cultural Screening Tool was a 'tono' and seeks to address these issues that clinicians continually face and do not have the expertise to instigate healing. It is by no means an invitation for health professionals to become kaikarakia and / or tohunga, but it does open the door for their service provider to begin to explore possible partnerships with other organisations, which do hold the expertise and can assist Maori clients in their efforts to regain optimum health and wellbeing.

Feedback:

Some questions have been put forth to be addressed as concerns or feedback.

I thought it was important to include them in this work:

What do you do if your whaiora has severe hurt in their past history through family members and as a result does not want anything to do with family.

Some whaiora may have ostracised or hold unhealthy relationships with whanau, therefore it may be helpful to seek out assistance from iwi organisations such as runanga - tribal council or Maori organisations such as Tuhono or non government organisations to gain basic whakapapa information. It may be helpful to partner with a Maori organisation who are accustomed to dealing with Maori whanau and / or the opposite maybe an important to do also and that would be to refer them on to a non Maori organisation and as issues are dealt with then slowly bring in Maori health professionals to further assist healing.

A comment about Maori Psychology.

This is one area Maori tend to steer away from due to heavy superstitious beliefs. There is a common unspoken lore which states that you should steer clear from such matters unless you are qualified (not in a western meaning of the word) or trained to deal with such tapu matters. This qualification may be holding the status of a Tohunga, or one who has been groomed and embraced the teaching of old and have certain manifestations in your life that others recognise as supernatural confirmation of your understanding about these matters. Members of the vestry such as ministers and clergy are amongst this group of people who are 'qualified' in the Maori sense of the word to work in this area. It is typically frowned upon to enter or

even make comment in such an area if you are not recognised as being any of the above.

Does this work further marginalise Maori?

I see no evidence of this work further marginalising whaiora. It has been pointed out to me that this may be the case. However until empirical research has been completed then there is no sure way to determine this concern.

I have concerns about your student who is non-Maori and his lack of knowledge regarding these matters.

I do not have the technical expertise to create such a tool, as my training does not allow. I have however facilitated the learning process of this particular student and from the outset recognised a familiar empathetic attitude and understanding of ethnic minority, which sit within a dominant culture. Although sceptical at first, I fully understand the way Maori would perceive this. However we can refrain from western critique and take the Maori path and consider the creation of this tool in its entirety as outlined below:

- Identified need for to improve current cultural assessment tools
- Anecdotal feedback from Whaiora and service providers
- Delivery of matauranga Maori through a course entitled Cultural Safety
- Tono goes out to students to create a one page cultural screening tool incorporating an integrating Maori models for fluent application
- Cultural Screening Tool submitted
- Cultural Screening Tool distributed to own networks for feedback
- Overall positive feedback from peers and industry
- Abstract acceptance to Cutting Edge Conference
- Article recommended by the New Zealand Association of Counsellors (NZAC) Newsletter for publication
- 2006 commencement of research as a pilot study of the benefits of this tool in the Alcohol and Drug field.
- Full publication of article to be submitted to the NZAC upon completion of research.
- Follow up presentation to the Cutting Edge Conference 2007.

This whakapapa and full implementation plan is evidence of our joint commitment to see this tool through for the benefit and future development of this school of thought.

Rahui:

Rahui is a cultural micro discourse, which defines a form of prohibition. Within a culture, which holds within it an oral history, the micro discourse often ensures social control. Rahui is one such discourse or korero. People who are colonized by the western dominant culture often rely upon this korero, which serves to sustain links with past generations. However people often think this type of discussion belongs in the past but we can bring it forth into the twentieth century and utilize it for the benefit of a culture with pockets of members who live in a state of anomie.

Rahui is a prohibition, which is enforced traditionally by someone who holds the status of rangatira. The parallel in a contemporary mental health context is that the clinician or counselors are the leader and holder of power in this scenario. However this model is about transference of that power to the whaiora. The following is one example of how these can become specific intervention designed for Maori.

Rahui:

A micro discourse for Maori:

"Prohibiting of a specific human activity from occurring or from continuing".

Who:

- Directed at a group
- Focused upon a single individual

How:

- Visible signal
- Verbal announcement / proclamation

Types:

- Severe Rahui
- Tapu Rahui - etiology of death, imposition upon water and land
- Drowning Rahui - etiology of death, imposition upon water and foreshore
- Rahui with 'Teeth' - Utilising supernatural enquiry of Tohunga, capable of 'biting' those who challenge it

- Mild Rahui
 - Conservation Rahui - with 'no teeth' whereby karakia whakaoho are used to restore productivity of the land and resource
 - Also used to protect the resources of the land and water not only confined to food
- No-trespass rahui or aukati - property and resource protection, such as a tree across a pathway, aukati meaning to block or prevent passing over. Can be a political weapon to thwart or punish the political endeavors of others

"It was a great power, which could at all times be exercised for his own advantage, and the maintenance of his mana or dignity."

Rev R.Taylor (1870)

Parallel Process:

Context exemplar:

Case study:

Ko wai: Tangata Whaiora

Wahine, 32 yrs, solo mother

Take: Gambling addiction

Mamae: Uncontrollable addiction to pokie machines.

- Spends all weekly pay on addiction
- Avoids paying rent & other commitments
- Effects food supply to tamariki / home
- Avoids any external commitments such as school parent hui, involvement with whanau, hapu and iwi / sporting groups etc all secondary

Ao Turoa - Environment:

- Easy access to local pokie machines
- No accountability to partner
- Anomie - no hope for better future
- Regular income benefit or employment
- Estranged relationship with whanau whananui

Whaingā - Goal / Aim

- Application of 'mild' rahui upon establishment (pokie venue)
- Name the venue, write it down for T.W.
- Impose a period of time upon this rahui
- Define boundaries - who, what, where etc

- Add specifics - ensure all areas covered
- Consolidate with reason for this action
- Ensure it is a contractual agreement with T.W
- Make another consultation date with T.W to coincide with the

Example:

What: Rahui Petipeti / Tupono

Where: Top pub - Pokie room
143 Rangi Road
Paparoa

When: at all times of business

Duration: One week until 2nd August 2005

Who: Tangata Whaiora

Why: - This mild rahui is to ensure the food supply to my tamariki is
not affected
- to maintain my own mana and dignity

Next hui: 2nd August 2005 - 9.00am

Signed: _____ T.W

Signed: _____ Kaiawhina

Rahui Case Study:

Student: Hana Waru* (not real name)

..... The location and significance of that shop meant Hana* had only short terms of sobriety. Her health now in serious decline.

Hana decided to put a Rahui on the whole block of shops. A self-imposed ban for not only herself but all her family, me included. Hana prohibited us from going near those shops. When Hana drove to the end of the street instead of going left past the shops, Hana went right even if it was the long way round to the supermarket where they didn't sell spirits. She hung red ribbons on the sidewalk trees at the end of the street banning us all from passing them.

Tapu. Having grown up with an extremely superstitious mother, who spat through forked fingers to curse the demon drink and any other poor sod that crossed her, that made 'evil eyes' and hung them in the doorways, Hana related to the symbolism of her personal Rahui. It made Hana feel stronger. Rose could feel the boundaries of the Rahui's presence.

Until Hone* and Hana's finally moved out of the old family home Hana maintained her Rahui on that liquor shop. She had not been to that shop for over three years when she removed the ribbons off the trees before they drove down the street for the last time. Hana has remained alcohol free since. She takes the psychotropic prescribed to keep the voices away and has some really bad days, but she is so proud of herself for beating that Liquor store. There are Rahui banning alcohol in certain areas of the cities nowadays.

Rahui Case Study Analysis:

Hana's korero ki Whangarei

Background:

It is evident that rahui, tapu and noa are all micro discourse common to Hana. There is evidence that her mother exercised heightened awareness of tapu in Hana's opinion even if Hana was unable to articulate their meanings. Hana would have an interpretation or perception from childhood and adolescent observations of these meanings. It is not sure if Hana felt safe to ask the 'why' question as traditionally it was not a culturally acceptable practice amongst Maori and is only becoming popular in today's fusion of western and Maori cultural values.

Rahui:

It is important for Hana to instigate or initiate strategies such as utilising a ribbon as a symbol of her process of healing. Strategies such as these are much more meaningful and may encourage the Whaiora to go the extra mile in their healing journey. These can be classified as tools in the healing pathway. It is also important to remember the strategy employed by the individual may offer a number of different modalities of learning styles such as colour for visual meaning, the sound of the ribbon slapping back onto itself in the wind providing audio meaning and then the action of attaching each ribbon to each branch of each tree offering a kinaesthetic meaning in the theory of andragogy and further assisting in the success of the change process.

Cultural Screening Tool:

Hana's rahui is an example of the need for the cultural screening tool to be either utilised before or in Hana's case after the rahui has been lifted, in order to then address the voices in her head and the ongoing usage of 'psychotropic drugs'. The need for the intervention of a Maori service provider with

specialist guidance from kaumatua and kaimahi leading (who have knowledge in this field) to the processes utilised by kai karakia and tohunga, minitia, or priests and pastors could be the final answer to Hana journey of healing.

This case study is an example of how the macro cultural discourse and the micro cultural discourse run in tandem and offer a framework of an ongoing mix of Maori helping models. This also allows fluent application of Maturanga Maori, thus ensuring we are harvesting in the correct fishing ground.

Chapter Eight

Customary practice

This chapter explores the parallels which I have found within Maori customary practice which follow similar themes in the bible. Over the years I have found the struggle many Maori, including myself, have with being Christian. This is my enquiry into the Maori way and the Christian way; this has allowed me to reaffirm my own cultural identity and where I sit in this context.

Whakapapa o te paipera:

Historically our Pakeha neighbours have oppressed Maori. This oppression has led to injustice and that injustice to the dispossession and low-level economic and social status of Maori in today's society. Therefore until the injustice is appeased then Maori will continue to feel a sense of contention toward Pakeha. This feeling continues into the Maori psyche toward Christianity. Maori often think mistakenly that Christianity is a white man's religion, due to the early missionaries being Pakeha. However Maori are slow to acknowledge the origin of this doctrine, which has come out of the Middle East. The Gospel came out of the middle east, was written about by the tribes of the middle east and was carried across their shores by firstly the gentiles³⁴ and then by many of Anglo Saxon origin. The skin pigmentation of the tribes in the Middle East is not white but more or less the same color as that of Maori. It is acknowledged³⁵ that Ruatara requested Marsden bring the Gospel to his people, an invitation that is sadly often overlooked. It was no coincidence that the Gospel was brought to Aotearoa upon the request of Maori.

Holy Ground:

Customary practice on the marae is deemed as a part of Maoritanga. I will explain one such practice as it has been revealed to me. In the late eighties I

attended a healing meeting in Wainuiomata, and gave my heart to Jesus Christ as my lord and savior after hearing that I must be born again to enter the kingdom of Heaven (John 3: 3). When asked by a Pharisee named Nicodemus, Jesus answered and said to him *"unless one is born again, he cannot see the kingdom of God"*, Jesus went on to explain that, *"unless one is born of water and of the spirit then he cannot enter the kingdom of God"*. This was a life changing experience for me and this decision affected me in such a way that major changes started to take place as I realigned my behavior to resemble the lifestyle according to the example offered in the bible. This change also affected those around me, drawing responses such as those in chapter three - being Christian.

It is clear that there are things in my life that I cannot change, one such thing is that I am Maori and through this experience of having been brought up in a very monocultural Maori environment which I hold near and dear I have found that it conflicts with being Christian. This is the reason I have found it necessary to seek out sufficient answers and truth regarding being Maori. The Maori culture up until this time was the only lifestyle experience I had known. Therefore confused and concerned I asked the lord one day in prayer, *"Lord if my culture is so bad, then why did you make me this way? And if there is any good in it then you need to show me"*. After this a response came and the Lord said, *"Aroha, what was the first thing I said to Moses?"* Good question; upon looking it up in the book of Exodus 3:4: it read *So when the Lord saw that he turned aside to look, God called to him from the midst of the bush and said, "Moses, Moses!" And he said, "Here I am". Then he said, "Do not draw near this place. Take you sandals off your feet, for the place where you stand is holy ground."* Then the Lord said to me, *"Aroha, what is the first thing you do when you walk into the Marae?"* Then I realized there are customs, which we as Maori people acknowledge, practice and perpetuate throughout generations that are God honouring. Then I took time to consider the meaning of this particular practice. When I was growing up this was and still is standard practice for anyone who entered our whare tupuna-ancestral house. One of

the reasons for this is when you do so you therefore leave the dirt from under your shoes outside where it belongs, (in a physical context) you also have opportunity to leave the attitude or the kaupapa of the environment you have just left to enter into the whare with an open and fresh mind to approach the matter that brings you to the Marae. This is particularly important to Maori as the marae atea is the domain on Twhirimatea³⁶ and the domain inside the whare tupuna belongs to Rongo³⁷. The parallel that is clearly evident here is that God pointed out to Moses that in places here on earth there is holy ground. Christians deem this as a church. Some religions deem this as perhaps a Temple, Maori deem this as many places one of them being the Marae or Whare Tupuna. When we sit and participate in Tangihanga within a marae and a karakia or church service takes place and we have all removed our shoes then there is a physical and spiritual acknowledgment by all regardless of age or gender of the whare tupuna being the holy place. When this is partnered with a God honoring prayer or service then the heart attitude of the people is an open pathway of communication with the Lord.

The Powhiri Process:

Defined as the welcome or the process of welcoming people or visitors onto the marae.

"A powhiri is not invariably "performed" for every group of manuhiri who go onto a marae. It is often reserved for special visitors. (Tauroa,1986)

The powhiri is a process that involves many people, from kaumatua to tamariki, a group of Tangata Whenua can be made up of locals and other supporting Whanau or non-whanau members. This process ensures safe passage for the visitors into the marae domain. Tauroa uses the analogy of the end journey of a waka and its crew to their destination. This enables both Tangata Whenua and Manuhiri to engage and interact on a specific occasion.

Kai Karanga is the first voice to be heard by manuhiri. Tangata Whenua will have women who carry out this role. These women will be seen either *"to the side or slightly to the front of the Tangata Whenua"* (Tauroa,

1986) or in some cases to the side of the frontage of the door. Once the Karanga - call, has been sent, the manuhiri reply in kind and walk slowly onto the marae atea. Once the manuhiri are at the door of the Marae they will remove their shoes, leaving the dust of the outer domain there and entering the inner whare tupuna the domain of peace. In some but not all marae greetings, Hongi (rub noses) and hariru (hand shake) will take place at the door immediately on entry. Then the visitors will be directed to their seats, usually the opposing side of the room.

Kai Korero - Speakers who are usually men (but not always) who are senior members of the visiting group will be seated to the front and then women will be seated to the rear of these men on the paepae.

Waiata - song generally follows the kai korero, this closes and honours the speech and assists this process to move forward.

Koha or gift will be placed on the floor in the middle of the room by the kai korero this is an act of support toward Tangata Whenua. This is the process of bring or giving gifts and affirms the principle of reciprocity.

Karanga is given after the koha is put down and signals acceptance of the koha or gift. This koha speaks of the principle of reciprocity and notions of aroha, manakitanga and awhi.

Tutakitanga - invitation or welcome from Tangata Whenua to hariru and hongi (on Marae who do not carry this out first), otherwise the invitation to join in a cup of tea and proceed into the whakanoa (make common) process whereby the visitors are free to become part of the general marae life.

Conclusion:

This is a process of welcome; this process allows visitors who are completely new to the environment safe passage through the customary practice in the Maori world. This is a formal occasion and in some cases inflexible. Restrictions govern what is done and what is not done. The practice is intended to be honourable to both visitor and Tangata Whenua. This is commonplace in the tribal life of Maori.

The Assessment Process:

The assessment process can parallel powhiri when working with Maori clients or Tangata Whaiora. The powhiri process is a defined step-by-step method, which gives attention to relationship building. It is a process that seeks to find information and establish partnerships between two groups of people. This is also a process of healing. It can be a forum for restoration and a final time of relationship building between people. Although the process is often inflexible it has the ability to encompass and address a number of issues relating to the groups of people involved.

There are many people involved in this process. Many have very definite gender specific roles (depending on the Iwi concerned). These roles are not considered by Maori as feminist in any manner they are complimentary to one another. These roles are upheld and maintained throughout generations to esteem the collective heritage of Maoridom.

The assessment process utilise different people also; upon first point of contact the receptionist is generally the first person our client or Tangata whaiora will hear or see, if you parallel this role in the powhiri process then the kai Karanga will be the suitable match; the kai Karanga is the voice first heard by the manuhiri, they often call from afar off, and are usually women, and a good kai Karanga will know the nature of the manuhiri visit and possibly some history and as with the receptionist, they are the first voice heard and most times a woman. They can also have some background knowledge of Tangata whaiora and their possible history with the organisation. The dual process this person holds is the very important role of ushering the manuhiri through unsafe and unfamiliar surroundings into the safety of the Marae Atea or Whare Tupuna, or in this case the counsellors room. This certainly changes the perception of our person who has first contact with our Tangata whaiora, it can also change the way we define their role and perhaps even title.

The physical domain should also be considered, within the powhiri process the physical domain outside of the Whare Tupuna is acknowledged

as the realm of Tawhirimatea – The Kaitiaki of the Wind and other such elements, denoting unstable surroundings, whereas the inside domain of the Whare Tupuna is the realm of Rongo – The Kaitiaki of peace.

The next person to look at is the clinician or counsellor. This person holds many dual roles when paralleling this with the powhiri process. They now become the Rangatira who sits on the paepae, and who prepare to give a whai korero. Lets look at the physical parallel of this picture first. The paepae becomes the clinician's counselling room. What is the physical set up of that room is it conducive to the Maori worldview of the powhiri process. Is there space between where the clinician sits and where the Tangata whaiora sits? Is there enough space or is the space allowed, too intimate? A word about space, during the powhiri process space is used between the two groups as a point of safety. Space allows for decisions to be made as to whether your guest comes in peace or war, it allows for passionate discussion around the reason for the visit, it also allows atmosphere between the two parties. Another consideration is which way is the chair of the clinician facing upon arrival of the Tangata whaiora? Do you have your back facing the person upon arrival or are you ready to greet and receive them? Is the environment conducive to their needs, what is the characteristic of your room? Who does it reflect? Can people make links to any source of identity in your room or is it an environment set for just the clinician?

The next point to consider is the dual role the clinician plays as kai korero. As the kai korero the clinician now resumes the role as Tangata Whenua. This grouping usually holds the power or authority on their own Marae. However this is never abused by ensuring manuhiri know this, they know without being told. Manuhiri visit on Tangata Whenua terms. A good Kai korero will know the reason for the visit and would have attempted to prepare with some prior research. This time is very important for establishing the reason for the visit and ensuring a healthy relationship between the two parties. The kai korero hold mana and status amongst Tangata Whenua, they will also have a degree of knowledge or expertise of

the iwi that they represent, the whakapapa of the Marae or Whare Tupuna and the papakainga or tribal lands. In the same way a clinician can hold the same expertise in the field. This role is instrumental in ensuring manuhiri are made to feel respected, honoured, and cared for. The kai korero will receive the koha or gift. In a metaphorical way a gift can be classified as an offering of discussion within the counselling context. The kai korero will also initiate the Tutakitanga process or the part of the welcome that invites the visitor to shake hands and hongis and whakanoa, or the lifting of the tapu by sharing food or a cup of tea.

This parallel process helps the professional look through different eyes at the needs or reasoning of their Maori Tangata whaiora. This offers enlightenment and practicality into the assessment and treatment planning for particular Tangata whaiora. It also helps people to explore their philosophy about authority and status, expertise and the use and abuse of it. It can assist in opening up new pathways in thinking in a bicultural context, it will also enhance and add to the pool of knowledge about cross cultural counselling theories within Aotearoa today.

Tikanga o te Harakeke:

I have mentioned being taught to weave by a tribal weaver, therefore I was exposed from the beginning of this journey to the right way of harvesting the material you work with, such as harakeke which I will use as my example of the parallel process between customary practice and biblical principle.

Tapu and Noa:

It is correct procedure to harvest and weave harakeke three weeks of the month. Therefore when a weaver is in her menstruation cycle this is a time to refrain from the practice of weaving. This was first explained to me as the following, "*it is tapu to cut flax when you have your period*"³⁸. Further on down my pathway of learning I discovered that I wasn't quite myself at this time of the month and I did lack a firm sense of my own intrinsic equilibrium. In an

attempt to weave a kete during this time I was horrified with the result as referred to in an earlier chapter. Therefore I knew not to waste my time on defending Christian values and trying to prove this notion of tapu as incorrect.

I was pleasantly surprised when I found in the book of Deuteronomy that a woman is deemed as unclean during this time. This description of this states serves as a parallel to that which Maoridom believe and the boundaries set around it to protect and preserve the health and wellbeing of initially the woman but further the whanau, hapu and tribe at large.

What is Customary Practice:

Is not Maoridom or any other culture on the globe constantly in a process of evolution? Therefore is not customary practice. Maori have learned to adapt and evolve for over one hundred years. Just as Te Reo Rangatira the Maori language is not what it used to be eighty years ago nor is the culture. The same can be said for the evolution of the Maori education process and cultural practice. We teach differently, we speak differently we live in a vastly different residential situation varying from one person to the next. This life is not static it is a continuum on all accounts. The anchor which has held this together for me is the process of emancipation which started off as a journey through tertiary education and now working in tertiary education as a lecturer whilst still a masters student. The following is a tracking of that process.

Te Runanganui o Taranaki Whanui Private Training Establishment:

I worked as a tutor on the Hospitality course facilitated by my iwi through the above named Organisation. This work was generally offering generic life skills to early school leavers or dropouts. This work was fulfilling and exciting. It was student centered and yielded poor results academically for our students but very big steps socially. In short people came to us for help in the transition between youth and adulthood also the transition between

school and work life then finally the transition between fitting into the status quo in society and staying as a misfit of society. Our small Private Training Establishment was paid very little to do a lot of reconditioning and social assimilation. The good aspect was that all this was carried out on the Marae. This offered an environment of being conducive to primarily Maori but offered to anyone who was interested in enrolling in our course. The environment proved significant as often youth were enrolled by their parents who didn't know what else to do with their son or daughter who had just finished high school by choice not by successful completion. Maori parents who come from a rural background generally know what to expect from the manaaki - care of the Marae and Ahi Kaa - people who keep the home fires burning. Their expectations in essence are what they would expect their own family to do for their tamaiti. Working in this environ dictated a certain way of being. These practices were shared with all akonga who trained with us and indeed these conditions were written into our contracts and described as the unique nature of Marae training. This was an excellent opportunity to offer urban Maori a glimpse into what it means to be Maori. The opportunity to participate in Powhiri and manaaki tangata - welcoming and caring for visiting groups was offered to all students. Our Marae was on the governmental international visitors list, therefore when visiting international delegations visited Wellington the Marae was listed as a place to contact if the delegation warranted an official cultural welcome and experience. These types of experiences were rarely offered on non-Marae based training providers.

The training provided additional activity at the Marae; it also provided employment for some of the local tribal members and with that came income to assist in sustainability and growth of the tribal vision. The training also acted as a reciprocal partnership. The trainee's assistance with the care of manuhiri was a trade off for unique training opportunities such as catering for the Deli Lama and other dignitaries such as Kofi Annan, Secretary of the United Nations. This was at the very pinnacle of the training

opportunities offered to our akonga at the very least was the inclusion into our whanau. By being accepted onto the training you were indirectly being accepted into the community, as the Marae is the heart of the all tribal activity.

Therefore social acceptance into this grouping of people linked by kinship ties was a rare opportunity for anyone. The akonga in particular presented with a multitude and variety of social and educational issues upon arrival therefore this acceptance often came as welcome relief. This acceptance came with the boundaries that all experienced within collective communities. In many cases akonga were reprimanded for inappropriate behavior by any one of the kaumatua or whanau in leadership when observed on occasions acting without considering mana Maori. Small basic truths such as "what's your name and where do you come from" or "If you're a student around here then you better learn not to drop your rubbish on the ground", these were comments often echoed by members of the tribe and akonga quickly grew to know what to do even if they didn't know the person doing the reprimanding.

I entered into this work out of a need to return from working for a mainstream employer into contributing to the wider community and a desire to see the health growth of the centre of all Maori activity. I tutored on these training courses for four years without any accompanying qualification. In approximately 1996 New Zealand Qualifications Authority and Tertiary Education Commission then took over management of these programmes nationwide and we were forced to seek an accompanying qualification in order to sustain our training contracts. At this stage I was enrolled with fifteen others on to the certificate of teaching programme, with the then Wellington Polytechnic.

Aotearoa Maori Private Training, Education and Employment Association:
AMPTEE was the nationwide body of Maori PTE's. Our training Organisation belonged to this body. Tina Ratana of the Kereana Olsen Kokiri

Trust PTE was primarily instrumental in the set up of this partnership with the Wellington Polytechnic. Guyon Neutze was the other party to these negotiations. Guyon was a lecturer for the polytechnic at the time. Tina saw a need within her own organisation that was workforce development. She then matched the need with an organisation; Guyon was instrumental in convincing the polytechnic that this was a partnership worthy of entering into. The result of these discussions was the AMPTEE B.ED programme (Bachelor of Education Programme).

The two groups AMPTEE and Wellington Polytechnic entered into agreement to up skill the Maori PTE workforce with an accompanying teaching qualification. This was an opportunity for PTE's to sustain their contracts with the government (TEC) via compliance of quality management systems specifically professional development of staff. The off shoot of that was the teaching and management staff working for these PTE's had an opportunity to train, in an environment conducive to their learning. The classes were held off campus on the Marae one day (each Friday) per week. This spanned four years inclusive of summer school. As a result we each graduated with a Bachelor of Education. This programme survived a merge with Massey University and the degree resulted in being awarded by the Vice Chancellor of Massey University in 2001. I am one of three of our original class to enroll in the Master of Education programme with Massey which has seen an additional four years of study resulting in this thesis project.

The study was difficult and often challenging for all akonga. We fought the process of further colonization. We often spent most lectures debating across the room and with the lecturer our viewpoint. However once supported reading explained the empathetic stance of many academics toward the plight of the oppressed we soon dropped our defenses and moved through a process of emancipation. *Pedagogy of the Oppressed* by Paulo Freire was hugely instrumental in my own process of emancipation. I was always passionate and protective of the Maori way. When I perceived it

was being challenged or marginalised, however on occasion I found my own thinking was flawed and needed some loving correction which was always offered in the gentlest manner by our lecturer and co founder of the programme Guyon.

The B.Ed programme primarily offered flexibility. It allowed akonga who were all adults working in testing environments, (were most other school teachers were neither equip or had the desire to work) an opportunity to employ more skills to engage and facilitate learning. Our learning environment modeled the environment we set up for our learners. We were able to go to the wharepaku (toilet) without asking, excuse ourselves for a smoke when needed, we all bought something to share and eat while the lectures were in progress. We butted in and talked over each other often and finally on occasion we argued and left in disagreement only to return a week later and realize our fault or resolve the take (issue). The greatest by product of this learning was that we networked. This was a weekly opportunity to discuss the business of training with the other providers; it built strength and oneness in the common vision of our business. It offered information sharing opportunities that was unheard of until then. This was the process of whanaungatanga. This was whanaungatanga at its best. This was where the growth in the industry occurred. The training was a vehicle to grow and strengthen the industry of the Maori PTE's.

The following is a poem submitted by Jeanette Katene of Te Runanga o Ngati Toa PTE which best explains her thinking of the AMPTEE B.Ed programme and offers a well rounded overview of the general attitude at the time:

The tutor's white, and she's English
 And they call this Maori learning,
 I'm two-faced in the session
 And leave with my stomach churning

We met in work time, not our own,
 The learning is all paid for.
 I muster all my defenses coos

I'm about to behave like a whore
 I'm going to give my body,
 The outer Maori me,
 The carrot is so enticing,
 A white man's degree for free

So I bite the bullet and adapt
 Year one's practical stuff
 Year Two and I've got Neutze
 And now the going gets rough

He's committed to growing people
 Where ever they want to grow,
 And I am facing a dilemma
 How much should this white man know?

Does he know what it's like this man?
 To have words you cannot share
 For fear his people will degrade them
 Or use them without care.

So I sat in class and wondered
 What it would be like to learn
 Maori content and process
 Perhaps then my bosom would burn

I wondered about Neutze
 And his passion to help us grow
 His acceptance of wild generalizations
 When we were in full flow

Sometimes we only dribbled,
 But we dribbled collectively
 So we're all in this together
 Till we get the damn degree

(Published with consent of the author)

This programme generated new ideas and new models of working
 with Maori. One such model created was based on Pere's Ako

A Maori Model:

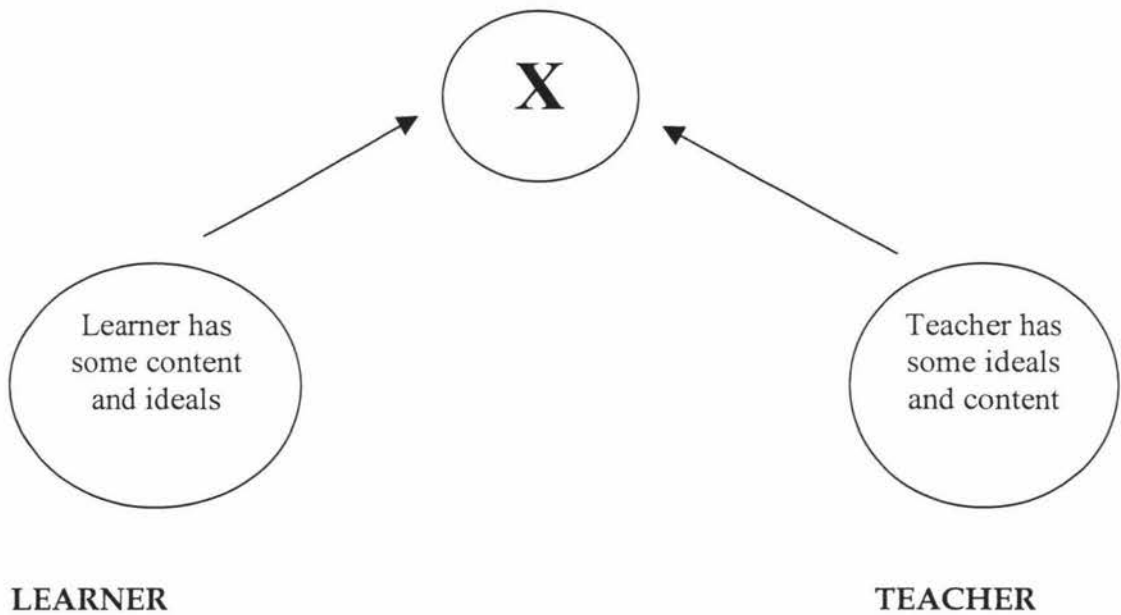
A cultural perspective on teaching in adult and higher education.

X = Ako, this means to learn and also to teach

X = Ako, "the unified co-operation of learner and teacher in a single enterprise" (Metge, 1987)

X = The teacher gives content and grows in ideals

X = The learner gives ideals and grows in content



This model serves as a reverse of the following:

"We assume that students do not have much to give and that teachers know it all", but "We should assume that students have much to give and teachers don't know it all"

Another example of the models and parallels, which were generated from this class, follows, this example was submitted and used with permission by Jim Wiki:

Influences in Cultural Education:

TEACHER **VS** **KAIAKO**

Trained Staff = Administration, tutorial, ancillary

Economically affected = EFTS

Academia = Qualifications, Assessment, Curriculum / structured, timeframe

Conventions = Academic research and conferences

Hierarchical = Structured system

Evidence = Assessment, guidelines

Recognisable = Qualifications, marketing, big buildings

VS

Kinship = Whanaungatanga, tikanga, marae based

Adaptable = Flexible, changeable, flexi funding

Instructive = Life experiences, personal touch

Awhi = Student support, manaaki

Kinesthetic = Can do, will do, teaching methods match learners

Opulent = Turangawaewae, Wairua, hinengaro, whanau, Tinana, values

Marae Based Education:

In the introduction I mentioned this was a part of a puawaitanga process or as a flower blossoms, therefore so do we as people. In my current work training Alcohol and Drug Clinicians in the only undergraduate programme in the country, I have been able to transfer this knowledge for the benefit of the Maori workforce development. There is such a need as current

demographic trends dictate a 'browning of the Nation'³⁹ that whoever works in tertiary education today must ensure they are doing all they can to ensure as many Maori are participating in gaining skills and qualifications for our future nationwide workforce as possible. If this task is not achieved then we will be looking to again import a labour force and at the same time with a very large population of unskilled Maori.

This was my main concern when moving full time into the mainstream tertiary sector to teach. In addition to my teaching role, I decided to take what I had learned from my experience on the AMPTEE B.Ed programme and transfer them to the programme I currently teach on. So I set about with much resistance to getting an off site cohort pilot underway. The aim was to deliver three courses at level five with a total of fifty credits which eventually could be cross creditable toward the Bachelor of Alcohol and Drug Studies and or the Bachelor of Counselling. This mana whakanoho (idea) was mooted at a conference to a few friends at a conference in Auckland, and then we (Mark Hakiwai and I) decided to go back to our respective workplaces and run it past others for support. The challenge was find a venue with fifteen students who work in the AoD (alcohol and other drugs) field and then convince WelTec (Wellington Institute of Technology) that it would benefit our organisation to send our lecturer's off site to training this group. A proposal was drawn up and presented to all staff at a school meeting. This idea was met with cynical laughter as many of our non-Maori staff had reservations about the success or even need for such an undertaking. The general consensus was "Why can't they come into campus like everyone else". Their lack of knowledge about the particular strategy of training in the Maori workforce was apparent. However I found one person who supported the idea, that person happened to be the acting Head of School. Therefore after finding some supporters and fighting it out in staff meetings almost a year later the course commenced.

The Takapuwhaia Marae Based Training has been running for two and a half years. Nga akonga are due to graduate with the Certificate in Alcohol and Drug Studies and the Certificate in Alcohol and Drug Youth Work. This has been a long hard struggle to keep a happy equilibrium and momentum between staff and students, between a Maori NGO (non government organisation) and between a mainstream tertiary institution. We have experienced successfully results in assessment processes. However we have experienced much attrition in this cohort. At present this group is quite tired of studying and often miss class and hand in assignments late, but do we continue.

The initiation of this Marae Based Education cohort has allowed our programme to train other similar groups in the following localities:

- Whangarei = 28 Akonga
- Waipukerau = 20 Akonga

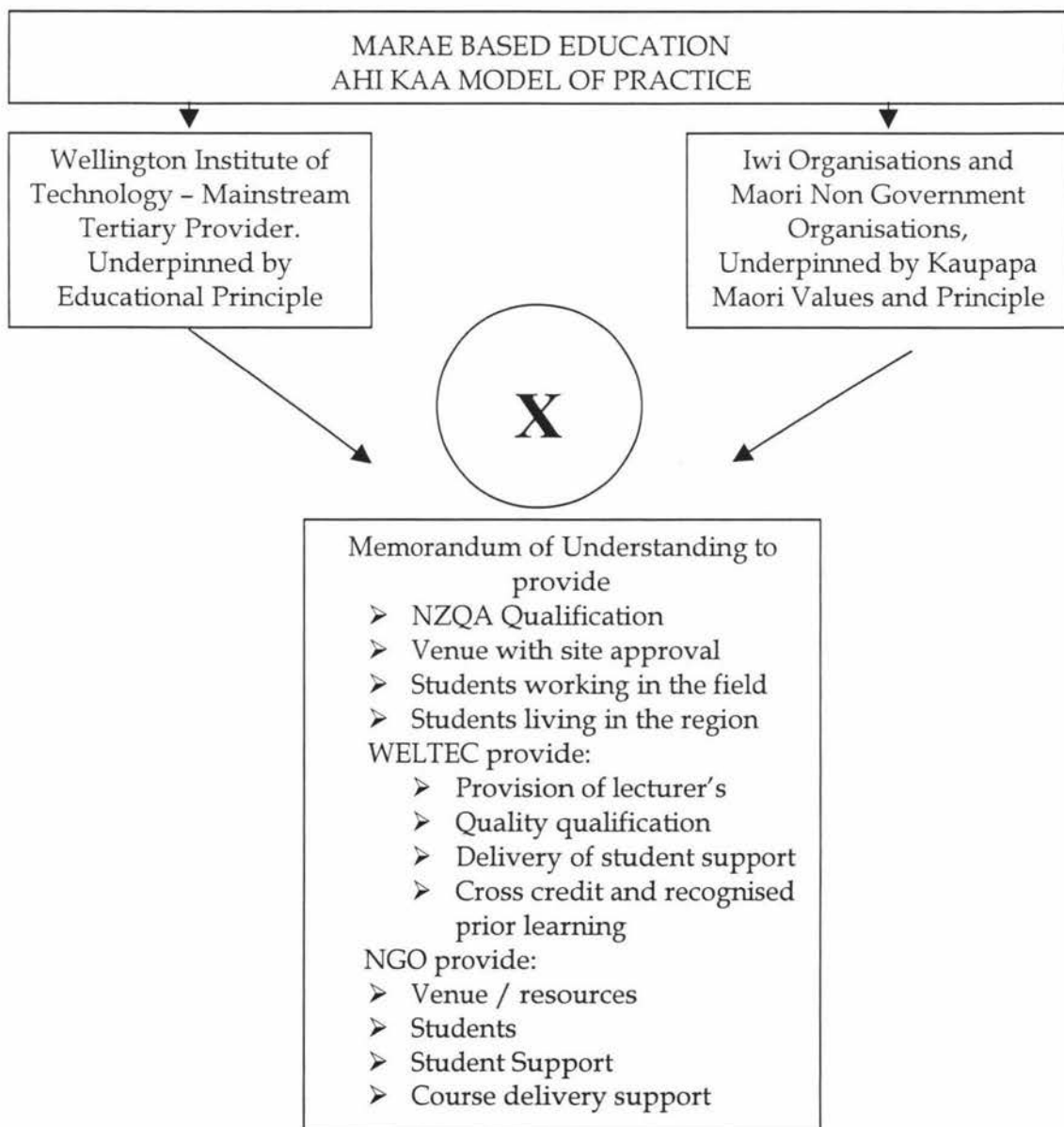
We have new groups starting this coming academic year in the following localities:

- Central Auckland = 15 Akonga
- Rotorua = 15 Akonga
- Opotiki = 15 Akonga

These groups are displaying the same benefits and characteristics of the AMPTEE B.Ed group, that of networking, emancipation and new knowledge being added to their experience. Many of nga akonga are now presenting at conference around the rohe and internationally. Many akonga are just pleased to know they are finally working toward an accompanying qualification in their field of experiential expertise. This is in turn offering continuing sustainability to their service providers and perpetuation of their services within their communities. These courses are generating support from District Health Boards by way of scholarships to students. This assists with the learning process by alienating the need to continually seek funding assistance or student loans.

These courses have put our small programme on the map within the wider context of our institution and we no longer live in the shadow of the 'older brother'. This has also given our team opportunity to research and develop their teaching skills by participating with students who currently work in the field. These akonga often know in-depth how a particular intervention works in a contemporary context. As the field evolves and new drugs enter the marketplace our teaching curriculum needs updating, the anecdotal feedback from practitioners in the field often provide much insight into the up to date knowledge needed for the expansion of such theoretical principles.

MBE Model of Practice



In this model I have added a large X in the middle of the page, I believe this to be the point of AKO.

"The unified co - operation of learner and teacher / service provider in a single enterprise."

(Metge,1987)

This highlights the significance to a dual approach to learning and working within education with Maori and mainstream institutions. It is important to note that the partnership is between the institute and the organisation. This, therefore, is significant when considering fees, exams, cross credits and recognized prior learning and many other facets of delivering programme. We must consider the collective response and not always the individual / students which is normal practice. We must remember that it is a merging of two worldviews and two very different ethos. We must also bear in mind the interpersonal communications needed to ensure maintenance of these types of programmes. The maintenance of such programmes is of paramount importance for successful relations with Iwi. They need attending to as a healthy garden needs water, sun, air and protection from an infestation of insects. This can be apparent in the wrong attitudes, which creep in by staff, or students who are perhaps dissatisfied by their job or tired of learning, perhaps still going through the process of emancipation and working through the many expressions of emotional responses of that process.

Conclusion:

I began this journey as an effort to explain my particular paradigm. They were primarily three identified ways of being; being Maori, being woman and being Christian. These aspects of my life have been looked at in some depth. They have been explored and reflected upon. I have drawn from personal experience, literature and anecdotal feedback. I have trusted the narrative of my stories to tell the story. These have developed into models of

practice within the field that I currently work. These models have been presented at conferences and are being taught in my classroom today. I have tried to conceptualize my thinking into ways of being as a lecturer. I often say that it would be a lie for me to present in my class as someone different than that of who I am in real life. This is what this journey is all about; who I am.

I think the evolution of assessment is founded upon the study of human behavior. As humans we are forever judging one another, situations and ourselves. We constantly make choices and in the summing up of a prudent or otherwise decision, we assess. We assess unconsciously and we assess consciously.

If we were made in the image of God, then we would aspire to be like him in some form or another and there in lies the beginnings of my assessment process.

The first ever example of assessment can be found in the pages of the bible as follows:

Genesis 1.1-24

In the beginning God created the heavens and the earth. Now the earth was formless and empty, darkness was over the surface of the deep, and the spirit of God was hovering over the waters and God said, "Let there be light" and there was light. God saw that the light was good, and he separated the light from the darkness. God Called the light "day" and the darkness he called "night". And there was evening, and there was morning - the first day.

Education assessment may frame this text in the following manner:

Verse 25 states: and God saw that it was good...

This could be assessed as anything between a B - A grade

Verse 31 states: God say all that he had made and it was very good...

This could be assessed as anything between an A - A+ grade.

And again in Genesis 2: 1-3

And God blessed the seventh day and made it holy because on it he rested from all the work of creating that he had done.

Therefore God continually assessed what he had made as outlined in the verses above. This is a simple example of an assessment concept, behavior and consequence.

It is my analysis that another word for assessment could be Maoritanga. I have been taught that when in a situation of unknowing, insecurity or just being unsure about something then rely on your Maoritanga to get you by.

I used the example of weaving a whariki at Te Papa. I have been taught as a weaver of whariki that you must be happy with the end result as once complete and given away there's no going back to fix it! You must live with what you have done knowing that the recipient tribe will be esteemed or otherwise for the quality of your work. This will be in their eyes and also in the eyes of their manuhiri – guests.

Assessment in a cultural context can range from the emotive response such as that of my kaiako raranga upon the completion of the whariki takapau at Te Papa (as explained in chapter four) her beautiful explanation was:

"I cry because this is not only the completion of a whariki but the completion of 'Aroha atu aroha mai' (love received, love returned)."

She went on to say:

"You see some forty two years ago during the building of our marae 'Arohanui ki te Tangata' our iwi had no weaver's and upon our request three Tuhoë weaver's who were all in their late eighties, left their home's and travelled to our rohe to weave. They lived with us for two years; their sole purpose was to weave whariki for our marae that was yet to be opened. They did this from the time they woke until it was time to sleep only stopping to eat. Many remember them boiling flax and soaking it in the creek (Waiwhetu stream). They completed over sixty whariki enough to cover the entire floor 60'x 43', this is the size of the whare tupuna. Now forty-two years later our tribe upon request (tono) in the absence of weavers in their iwi, today we return their love. 'Aroha atu, aroha mai' the lore of reciprocity."

Erenora Puketapu-Hetet, Master Weaver

I have reflected upon these instances and have come to the following conclusions. I have been taught to weave by tribal tutors. I have been taught in my own home environment in the vicinity of my marae and on our immediate papakainga. I have never enrolled in a formal education setting recognised by government authorities to learn to weave. I do not hold the National Certificate in Raranga. I do not have a degree in Maori Art and Culture or of Fine Arts. I am assured by my kaiako that my competency is that of a Master in this discipline. I am confident in my work both traditional and contemporary. I value both these contexts on their differing scales. I am humbled to call myself a weaver of traditional Maori art and culture. I am still largely a learner and I do not ever think I can stop learning in this field, as long as there are Auntie's to remind me to trust in my Maoritanga.

Then on the other hand I am aware of the need to raise the profile of Maori art and culture to ensure its perpetuation. This in turn allows me to take on the title of Artist; this will encourage interest in what we are doing to both Maori and Pakeha alike. This will assist future resourcing, activity and sustainability.

The example, which I use, of Maoritanga as a form of assessment highlights the need for this educational principle to broaden. This should include facets of learning outside of the culturally sensitive box into the realm of personally sensitive circle. By this I mean there are too many narrow ideas on assessment defined by western philosophy and not enough phenomenon in assessment occurring or being allowed to occur. In the scientific world of empirical research there is no movement.

Why is it that a task must be proven at least three times to be called competent? Why is it that we cannot accept the result as the result regardless of the times it is repeated or not. This concept 'phenomenon' can only be carried out by reflection and an intrinsic trust or faith factor. I have carried this out by personal reflection and critique of narrative from the impact of experience and life learning.

There are grey areas that mainstream learning institutions can not yet acknowledge as they fall out of the measuring zone. These grey areas are notions such as:

- Wairuatanga
- Whanaungatanga
- Mana Ake
- Makutu
- Rahui
- Whakama

Cultural lessons have for many generations defined themselves by all of the above. They have shaped the way cultures think and act, reason and respond. As a result I have tried to centre my learning on specific key points.

- Awareness of who you are
- Awareness of you own abilities in a specific area of knowledge
- Identifying an opportunity to enhance whanaungatanga
- Holding a pro active attitude toward the continual need to strengthen whanau and tribal ties
- Moving through the emotional stages which learning leads you into
- The manifestation of a different responsive behaviour
- Acceptance of your own lack of competence in different areas
- Realisation of what it really supposed to happen
- Resolve of learning about the whole picture and not just one small quadrant
- Finally discovering who you are

I have noted further some observations derived from past experience and lessons. I am sure these experiences have affected others immediately involved in some of the experiences throughout my life. I have listed some of those key points below:

- I was able to observe through the actions and words from others around me. Through their peace in who they were and what they were doing and their trust in the situation, the silent message of 'It's going to be all right in the end'.
- If I can not get a task completed on time then the time was not right

- If I cannot move with the task peacefully then maybe something is not right.
- I am at liberty to correct any situation as I see fit.
- The learning should dictate the assessment situation not the other way around.
- Scheduled learning sometimes hinders real learning experiences
- I was able to reassess where the important issues in a situation lie.
- I should be more open to the input of others and seek assistance more often.

As in all situations we can all learn something from someone regardless of the circumstances or people, whether we know them or not. We are involved in many things over our lifetime and learning is a choice. The choosing to learn is a part of the learning process. This is an attitude. The many examples I have used all have cultural significance. My very final example will define another form of cultural assessment.

Whakairo:

My uncle is a Master Carver (Tohunga Whakairo). He has taught many men to carve over many years. I think he makes a positive statement when he assesses. A relation who learned to carve under this Tohunga recounted his story to me.

"What can happen is you can be carving a tekoteko (figure) for however long it takes (this one took six months) and then upon inspection when your work is not up to standard, it gets cut up before your eyes and your told to start again".

This type of assessment is straight to the point, no mucking around and quite blatant.

Taniko:

While learning to weave taniko, I was working on a belt for a certain loved one. Eager to complete this gift I worked into the night on this piece that was approximately 39 inches long and 14 rows wide. At about three quarters of the way complete I realised a mistake in the third row. I was then told to

unpick the entire belt and start again. This was the only time this occurred. I have completed up to fifteen other belts since then.

Therefore I can only conclude that the more dramatic the assessment process then the more meaningful it is to the learner.

Final note:

Much of what we teach and learn is basic knowledge to generally get us by in life. The way our national education system is set up caters largely for mainstream. Although this is changing slowly, it practically works for the masses but for a few it fails.

I will leave you with John, a person who our organisation (Te Runanganui PTE) had nurtured carefully. This was a young man with severe dyslexia. He was however a wonderful A grade student in my eyes. He has a simple delight in life and although young in his ways and thought, his outlook on life is refreshing and empowering to everyone around. When he walks into the room everyone seems to smile, if not on their face then in their heart. He has been brought up by his solo mother without the many luxuries that middle class New Zealand society enjoy, but this person knows no better and is no worse off because of his simple outlook on life. His college referred him to our organisation, as he was being kicked out of almost every class he attended. He has proven nothing short of a blessing to us all. He and his whanau enrich all our lives. He will succeed in life and he will go a long way. I don't mean he will become a lawyer or great journalist (although I wouldn't put it past him); he may be a part time factory hand or labourer on a construction site. Whatever he chooses to do and whoever he chooses to do it with, he will bring much happiness.

I think the key to this person's influence on others is the way he assesses life. A characteristic of his assessment is his perception of things and his simplistic worldview, uncomplicated and loosely bound; free and uninhibited by the things most view as issues or challenges. The lack of knowledge in many aspects offers the freedom to learn as a child, fearless

and eager. If anything this young man is a philosopher in the making. He continuously asks questions, simple questions and forms a simple answer. His confession of not knowing about complex matters, allows and I've got nothing to loose' attitude without the restraints of great expectations and when this occurs learning is a phenomena.

This work has been a reflective narrative of life's experience, it has made me unpack my bag, go through what was in my bag, and re organise the contents inside. This tidy up has made room in what I thought was full:

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END NOTES

- ¹ Evaluate, involving reflection and judgement. In this context a personal narrative.
- ² Neutze, G. (2004) Oral Discussion, Massey University.
- ³ Mauri whakanoho – The essence of a discussion and thought becoming reality as found in Moon,P. (2003). Tohunga.
- ⁴ Monoculture, a way of life peculiar to one community in this case Te Atiawatanga ki Waiwhetu. Tribal traditions and customs held in daily life of the Te Atiawa people of Waiwhetu.
- ⁵ Nuclear Family – In post modern society refers to – father, mother and two point five children only
- ⁶ Metge, J. (1995), New Growth from Old, The whanau in the modern world, Victoria University Press, Wellington, New Zealand.
- ⁷ Divine Spark – tama meaning child, riki meaning divine
- ⁸ Pere,R.(1991) Te Wheke, A Celebration of infinite Wisdom
- ⁹ A notion relates to the reaction generated from the ‘protection’ of Maturanga Maori or Maori knowledge. As in the discipline of weaving – raranga, and the precious attitude with which this knowledge is held and redistributed amongst tribal members and whanau.
- ¹⁰ Kawharu,H as cited in Whaiora,Durie,M (1994)
- ¹¹ Mana Maori in this context is the status, reputation and prestige of the people
- ¹² Moon,P (2003) Tohunga – Hohepa Kereopa. (p 90). David Ling Publishing limited, Auckland, New Zealand.
- ¹³ Scott,D. (1981), Ask that Mountain: The story of Parihaka. Reed, Auckland,N.Z.
- ¹⁴ Hunn,J. As cited in Butterwoth,G.(1990), Maori Affairs: A department and the people who made it, Government Printing Office, Wellington, New Zealand.
- ¹⁵ Marae Atea – Frontage open space directly outside of the whare tupuna, generally known as the domain of Tumatauenga
- ¹⁶ Mead,H (2003) Tikanga Maori, Living by Maori Values. (p.262). Huia Publishers, Wellington, N.Z.
- ¹⁷ Knowles,M.(1987). The adult learner, a new species.
- ¹⁸ The way a child learns.
- ¹⁹ Durie, M. (2001), Mauri Ora: The Dynamics of Maori Health, Oxford University Press, Australia.
- ²⁰ Patterson Exploring Maori Values
“It is important to me as a weaver that I respect the mauri (life force) of what I am working with. Once I have taken it from where it belongs, I must give another dimension to its life force so that it is still a thing of beauty. I am talking about a whole way of living in harmony with natural things – nature itself, natural lines, natural movements, and being at one with these things. (Puketapu-Hetet 1986: 40).
- ²¹ ibid
- ²² ibid
- ²³ Stringer, C. (2001), New Zealand’s Christian Heritage, Col Stringer Ministries Inc, Queensland, Australia.
- ²⁴ Pere,R.(1991),Te Wheke: A Celebration of infinite wisdom. Ao Ako Global Learning, Gisborne, New Zealand.
- ²⁵ Portrait of Nani Tuai – Hineheheurangi Hira appendix 1
- ²⁶ Taranaki Prophets of the 1800’s in Parihaka
- ²⁷ Kwan, Bond & Singles as cited in Weitens (1989), themes and variations.5th edition.Waldsworth
- ²⁸ Durie, M. (2001), Mauri Ora: The Dynamics of Maori Health, Oxford University Press, Australia.
- ²⁹ ibid
- ³⁰ Tangata Whaiora – A term used to define a Maori consumer or client in the Mental Health System
- ³¹ Hunn,J. As cited in Butterwoth,G.(1990), Maori Affairs: A department and the people who made it, Government Printing Office, Wellington, New Zealand.
- ³² Ibid
- ³³ Metge, J. (1995), New Growth from Old, The whanau in the modern world, Victoria University Press, Wellington, New Zealand.
- ³⁴ The Apostle Paul
- ³⁵ Stringer, C. (2001), New Zealand’s Christian Heritage, Col Stringer Ministries Inc, Queensland, Australia.
- ³⁶ Kaitiaki or deity of War or all things in conflict
- ³⁷ Kaitiaki or deity of Peace or all things that are peaceful attempt to smooth the path of assimilation”.
- ³⁸ Erenora Puketapu-Hetet, Tohunga Mahi Toi
- ³⁹ Tariana Turia NZ Herald September 2005