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How do principles of kaitiakitanga (aroha, tiaki mauri, tiaki hakapapa) contribute to mokopuna Māori?

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Te Rarawa, Ngapuhi, Te Aupouri, Ngāti Porou

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Abstract

This rangahau will weave together the dreams and aspirations of my tūpuna, the pūrākau, memories and lived experiences of four generations of my whānau, ultimately providing a future blueprint of how principles of kaitiakitanga will contribute to mokopuna Māori for generations to come.

This rangahau centers on the identification of kaikoha as kaitiaki within the discourse of kaitiakitanga, emphasising their role as both significant contributors to and holders of mātauranga Māori. The rangahau explores the expressions, experiences, and understandings of tiaki hakapapa, aroha, and tiaki mauri shared through pūrākau. It demonstrates the embodiment of kaitiakitanga principles, emphasising the importance of hakapapa, home, and whānau. The methodology encapsulates the essence of these pou, creating a rangahau framework that reflects a holistic, interconnected worldview and contributes to the growing discourse on indigenous research methodologies, emphasising the importance of kaitiakitanga principles as both a guiding framework and a source of accountability for the kairangahau. The findings aim to enrich the understanding of kaitiakitanga as a methodological approach and its implications for rangahau practices within indigenous contexts.

This Master's thesis critically examines the utilisation of pūrākau, as a methodology in academic research, challenging established Western academic constructs. It explores the transformative potential of pūrākau in challenging the rigidity of conservative Western academic paradigms, adopting a unique methodology rooted in the principles of kaitiakitanga—aroha, tiaki mauri and tiaki hakapapa. The rangahau revolves around the immersive engagement with these three pou, shaping the rangahau process and the exploration of kaupapa kōrero.

The rangahau unveils how pūrākau disrupts and reshapes traditional academic structures, offering an alternative framework deeply rooted in tikanga Māori epistemologies. It scrutinises the clash between Māori and Western worldviews and discusses the implications for research ethics, knowledge production, and the broader academic community. As pūrākau becomes increasingly ubiquitous in Māori academic circles, this rangahau contributes to the ongoing conversation surrounding indigenous research methodologies and the decolonisation of knowledge. The study advocates for a paradigm shift that recognises and values diverse knowledge systems, positioning pūrākau as a powerful tool for redefining research methodologies and fostering a more equitable and inclusive academic landscape.

Expressed through a Kaupapa Māori lens, this rangahau is a collaborative effort written by, with, and for Māori. The kairangahau reflects on the privilege of capturing the pūrākau of their whānau. The kōrero collected are presented as a written record and narrative for future generations into what kaitiakitanga looks, sounds, means, and feels like.

Ngā Wāhanga Kōrero

Aku Mihi

Te Kore te hemanga, te haumūmūtanga. Nā Te Kore, ko te mātātupu, ko te mātāoho, ā ko Te Pō. Ko Papatūānuku i hakatōkia ai, i whānau mai, i tupu ake, i aitia e Rangi i te Pō e. Ka puta ki te whei ao, ki te ao mārama, tīhewā mauriora!

Ko Papatūānuku hei whāriki, ko Ranginui hei tuānui. Ka puta, ka ora ki ngā mumu tai, ki ngā whenua wawā, ā rao tini uri hakaheke e kōwhaiwhai haere nei i te ao. He mea paihere ngā uri a Hineahuone o te kura, Hinetitama o te tapu, Hinenuitepō o te wairua, ki ngā hakapapa atua tātai noa ki te ao. Ka mutu, i konei anō mātou hei kaitiaki, hei kaitaurima i te mauri o ngā tapuwae ā-nuku o ō mātou tūpuna. Nā rātou ngā kōrero i waiho. Ko mātou tonu te hunga tiaki i ngā mahi tapu a ō mātou tūpuna. Tūturu hakamaua kia tīna, hui e, tāiki e!

E tangi ana te ngākau ki ngā mate huhua o te wā, kua wehe atu ki tua, kua haumūmū te reo. Kia rurutu a roimata, kia maringi a hūpe, hakaoti atu. Kei tēnā, kei tēnā o a tātou mate, haere, haere, okioki ai!

Ka rere taku rauhuia ki runga o Tararua te taumarumaru o te iwi e pae nei, ko Rangitane, ka topa iho ki nga kopikopiko o te wai tipua ko Manawatū e rere ra ki Te Tai-o-Rehua, ka tau ki Te Marae-o-Hine ki te aroha i te kaupapa i a Te Aweawe.

E aku kiritau, e aku manukura, e aku purapura tuawhiti, tēnei te mihi taioreore ki a koutou, Dr. Pania Te Maro, Dr. Brian Tweed, Tania Riwai, Lewis Stephens, aku tino, Shane, Shar, Hollei and Renee. E kore nei e mimiti te aroha ki taku pā harakeke, taku pōhoi toroa. He hononga ngākau, e kore e whati! Nan, Mum, Dad, Chanay, Iriaka, Taimania, Tamaho Chase, Kāhui-ā-rangi, Waiāriki-James, Lincoln, Te Werakauanga, Talia, Te Ruapounamu (koutou ngā mokopuna ka hara tonu mai), ko koutou tōku puna ora, ā haere ake nei...

Mauri ki runga, tihewā mauriora.

Nā te ngākau hakaiti nei,

Hera

Kupu Hakataki

After careful consideration and taking inspiration from Loader (2008) and Kingi (2018), I have chosen to write this thesis in a bilingual (Māori-English) format. An understanding of te reo Māori me ōna tikanga is preferable in order to comprehend the concepts that are discussed.

Te reo Māori is a dynamic language, it is multidimensional and in many cases one word can have a myriad of meanings. When translating kupu and concepts from te reo Māori to English there is a risk of misrepresentation, of weakening or diminishing the intended meanings. In light of this rangahau being completed in English, I urge readers to further their understanding in their own rangahau.

In this thesis I am exploring how the application of kaitiakitanga practices contribute to mokopuna Māori. I therefore invite you to consider the broader sense of what is deemed education, particularly for Māori, not limiting ourselves to classroom spaces.

Further, I have committed to using the mita of my whānau/hapu/iwi (i.e. haka- not whaka-) and have chosen not to provide other hapu/iwi alternatives. Finally, as Kingi suggests, this does not serve as representatives of how all Muriwhenua use and/or spell these kupu and concepts (2018).

Wāhanga Tuatahi: He Mokopuna, He Tupuna

Ko ngā toronga o te kāwei ōku, i toro atu ngā tātai nunui o te Tairāwhiti ki ngā tātai o ngā iwi o Te Tai Tokerau. Ka tika rā me mihi ki ōku kawai hakapapa, ōku hononga maha, ka mutu, me tararere noa kia mama ai, he mokopuna o Te Hiku o Te Ika me Te Tairāwhiti.

Ka tū mārohirohi ake au i te ikeikenga o Mākora Pā, i kōnei ka titiro atu ki ngā wai mārino o Awaroa, o Whangape moana. Ka ū mai te waka o Tinana. Ka karapinepine te hapū rangatira o Te Uri o Tai, ki tōku marae rerehua, o Taiao. Ka tomo atu ki te āhuru mōwai o ōku wharenui ko Kahi rao ko Mataatua, ko tōku whare kai ko Taimania. Ka mutu, he Te Rarawa tēnei, me te mihi o te ngākau reka kia tau mai te tauwhirotanga a te wāhi ngaro ki runga i a tātou katoa.

Whetumatarau maunga tapu o te rohe o Te Araroa, o te whānau a Tuwhakairiora, me te whānau a Hinerupe. Tū whakahihi mai, e whakaruruhau o te iwi e. Manawhenua o ngā uri e, kua māhue ake nei. He maunga rongo nui, he maunga poupou, he maunga whakahirahira e. Ko Whetumatarau te maunga, Awatere te awa, te Whānau a Hinerupe te hapu, Ngāti Porou te iwi. Hinerupe wahine, Hinerupe pōtiki, Hinerupe rangatira e!

Pepeha express connections between tūpuna, sacred lands and waters. Ensuring I remain aware of who, what and where I am accountable to. In reciting pepeha I transcend time, span generations, reconnecting mokopuna with tūpuna and tūpuna with mokopuna. I embody the physical attributes of my waka, maunga, awa, moana and whare tupuna. In referencing my physical connections to them, they live on through me. Māori identify genealogical links to ancestral, sacred people and places, connecting layer upon layer of relationships. In doing so, the individual connects the natural and spiritual world from which they are made up and are a representative of. Citing lineage when introducing oneself is considered a way of making sense of ones role and responsibilities, notably, one offers their name to conclude. An indication of how Māori acknowledge conception and order.

My Papa, the most staunch Naati I have ever known, made sure I knew I had Ngāti Porou blood flowing through my veins. Though I have always been shy to boast my Rangihuna bloodline as I was not brought up knowing my place to stand in that whenua. I was a young teenager when I first met my Papa, he would address me in his letters as 'Sarah Rangihuna', and would repeatedly send me handwritten notes of our pepeha and whakapapa. Despite my disconnection physically to my marae, maunga and awa, my Papa made it his mission to make sure I knew my Rangihuna, Hinerupe, Ngāti Porou pepeha.

My Nanny and Papa were not married. My Nanny was raised in a staunch Catholic whānau. On announcing her haputanga, it was decided that my Nanny would return home to raise my father. My Papa did not feature in my Dad's upbringing. My Dad was steeped in the tikanga and tūpuna teachings of his maternal grandparents. This became the tikanga that I too came to know. My Te Rarawatanga came naturally. My pepeha came easy, I swam in and fished from my awa and moana, climbed my maunga, slept and wept in my whare tupuna, played on the atea of my marae.

Pepeha is emboldening. Pepeha has provided me with a strong sense of belonging and an equally strong sense of responsibility, kaitiakitanga. Pepeha has informed my knowledge and understanding of hakapapa and hakapapa emboldens connections between people. Understanding my connection with mountains, lands, waterways is essential to my identity and wellbeing, it is a sacred part of who I am, "Nōku tēnei whenua, kei au te kōrero. Nōku tēnei whenua, ko au te rangatira" (Apirana Mahuika, Ngāti Porou).

Ko tōku mana Māori, he mana Māori motuhake!

As a conduit in this space and time, I have been tasked, as the kaitiaki before me, to learn, protect and share the teachings of old. Though my great-grandfather left this world physically before I walked it, I became acquainted with him, in walking the land

that he worked, fishing from the river that fed him, sleeping in the home that he built, reading the notes he wrote and studying the stars and moon, as he too studied. I have been told I have inherited some of his personality traits – aroha for our whenua and hakapapa. He was a leader in his own right, who served his whānau, hapū and iwi, a man of many skills – carpentry, gardening, astronomy, fishing, farming and tribal lore. He took meticulous records, free flowing in script, hakapapa, maramataka, building blueprints, historical accounts, financial records. When I think of him, I think of ancestral connections. His footprints, though invisible to the naked eye, are deeply embedded in our whenua, Rotokakahi A3A1A2. His aroha for our whenua and care for Papatūānuku, who in turn cared for his, our whānau, is too embedded in me.

His use of the descending and ascending paths of our great kuia, Hina, to plan when to rest, work and wānanga, the maramataka encourage us to practise balance and enhances wairua and mauri of kai and in turn our own māramatanga. The maramataka serves as a reminder of time, unlike Tama-nui-te-rā who keeps his form, day after day, Hina presents herself differently, fuller in parts, more hidden in others. I liken this to how we may present ourselves to others or how others may present themselves to us. Hina-te-ao (female light), Hina-te-pō (female dark), Hina-keha (pale moon) and Hinauri (dark moon) are faces of Hina or Hine Marama, and refer to the waxing and waning of the moon (T. Wehipeihana, personal communication, June 25, 2017). As a descendent of the land and water, in understanding the maramataka I deepen my connection with Papatūānuku, Ranginui and their multitudes of tamariki, mokopuna (Hutchings, 2015).

When my great-great-grandfather, Tamaho Peri (Wharekohuru), moved from Pawarenga to Okakewai, along the banks of the Awaroa River, with his wife, my great-great-grandmother, and namesake, Kararaina (nee Pomare), they built their home and raised their tamariki. Their son, my great-grandfather Wiremu (Sonny) Tamaho married my great-grandmother Kerera (nee Matiu) of Waihou in 1930, they too raised their tamariki and mokopuna in our homestead at Okakewai. Born in 1936, my Nanny left the farm at seventeen to the city, part of the urban migration at the time. She returned to

raise my Dad, leaving again for the city, while my father remained on the farm. Later, drawn too by the bright lights, my Dad left the farm at the age of eighteen leaving his adored grandfather (who he affectionately called Daddy), grandmother (Mummy) and his beloved uncle Bob. He met my Mum in Auckland and followed her to Wellington. My parents were not married long, they separated and my Dad remained in Wellington, alone, without his children, 1000 kilometres from his home. Disconnected from his hakapapa, his mauri worn and weak. It took my Dad some years to return to his whenua. To invest his time and energy into resurrecting our homestead.

Bi-culturalism was a concept I struggled with. Resentment, isolation, confusion, rejection, search for acceptance. I struggled to understand the different world views my parents had. What success, responsibility and whānau looked, felt and sounded like. Eventually, I came to understand I could honour and embrace both my Mum and Dad's hakapapa. As I reflect on my upbringing and what it means to privilege ancestral knowledge I am reminded that I was born into a wealth of tradition and culture. These have contributed to my understanding of kaitiakitanga and what it means to safely preserve, protect and show compassion of people, places and things, both tangible and intangible.

E tupu, e rea

I was raised far from my papakāinga in Muriwhenua. My Mum enrolled me at the local Kōhanga Reo at Maraeroa in Waitangirua. This decision was not supported by my Dad. At that time, he expressed disregard towards the benefits and advantages of the Kōhanga Reo movement, a reflection of his own experiences with education. I spent the first three years with my whānau of four, Mum, Dad and my older brother, all under one roof. My early memories of that time are happy ones, little did I know the turmoil that sat within our whare, perhaps I was too young to see or understand what was going on, or perhaps my parents did a good job in keeping it hidden from me. At the age of four, Mum moved my brother and I. Unable to continue my journey in Kura Kaupapa, te reo Māori was no longer the language of instruction until I attended college, it was here I

was reintroduced to a Māori learning environment. By this time, I had another three younger brothers and by the time I had finished high school, my Mum was a solo parent again. I have vivid memories of contributing to our whānau as another maternal influence. My tertiary years were spent at Massey University. While a student, I was involved in the Foreshore and Seabed protests and witnessed the birth of the Māori Party (Te Pāti Māori).

Growing up, I believed my love for learning must have come from my Mum's family. I feel I was conned into thinking 'intelligence' was reflected in the certificates that hung on the walls, initially unaware of the education and learning that was handed down from my tūpuna: aroha, tiaki hakapapa, tiaki mauri. I consider myself lucky to have supportive whānau. Whānau who encouraged my active participation in education. The experiences I recall early in my childhood highlight the values and beliefs my whānau held in regards to the importance of education. This, I feel, was not limited to the school education system, but the attitudes, beliefs and values held towards learning in a wider sense. Sitting with my Nanny while she prepared bread to serve manuhiri, my Dad's explanations about the tides, when to fish, when to plant, when to harvest. My Mum reading to me before bed and instilling a passion of reading and writing from a young age. Collectively, I was nurtured and encouragegd to observe, contribute and perform. I was fortunate to spend time on my Marae, to sit at the feet of my Nanny's and Papa's, to hear our histories, to waiata, to mourn, to greet and serve manuhiri. This culmination of lived experiences of whānau life has contributed to not only my educational achievements but the values and beliefs I have instilled in my own tamariki and irāmutu as they forge their path in the world.

Taku pā harakeke

Mokopuna of Muriwhenua, uri of Te Rarawa, Te Aupouri, Ngāpuhi, (my older two) Ngāti Kahu, Ngai Takoto, (taku mātāmuri) Ngāti Pahauwera, Ngāti Kahungunu. My tamariki carry tūpuna names. Their ingoa are expressions of tino rangatiratanga, political resistance and the normalisation of our reo rangatira. In carrying their tūpuna names,

colonisation is disrupted, and the mana of our hakapapa is reinstated. Menakem describes the act of naming and renaming as “powerful acts of reclamation … a form of personal agency that white-body supremacy denied our ancestors for many generations” (Menakem, 2021, p. 256). Ēnei mokopuna o Te Kōhanga Reo, o Te Aho Matua. Their very existence is tino rangatiratanga in action, of decolonisation and reindigenisation, reclaiming our right as indigenous peoples to govern ourselves and to continue to speak our truth (Jackson, 2020, p. 135).

Rangahau: An indigenous perspective

In 2021 I enrolled in a year’s study at Te Wānanga o Aoteroa, the qualification titled ‘Postgraduate Diploma in Bicultural Professional Supervision’ is also referred to as ‘Kaitiakitanga’. This, the beginning of my kaitiakitanga rangahau journey. A journey of critically exploring my lived experiences, understanding my responsibilities and reflecting on my worldview, weaving together my own personal understanding of kaitiakitanga. A year of reflecting on my kaitiaki practice and unpacking my principles. It became more and more evident that my identified principles were not ‘mine’, they were inherited, and have been mātāpono I have observed, received and practiced. Mastering my principles is an ongoing journey of continual reflection.

The kohi kōrero I had experienced with my whānau during that time called me to dive deeper, to uncover and rediscover. To heal and to forgive. I deconstructed reflections of my childhood and observations of how I am raising my own tamariki. The unhealed trauma I have come to understand exists within my whānau and how I chose to respond to it. What I take on, what I am perpetuating and what needs to heal so that it no longer holds space. Menakem (2021) describes how unhealed trauma in a person when decontexualised can appear as a person’s personality, compounded over time can appear as family traits and through generations, starts to look like culture. It was this journey of self-reflection and self-discovery that shaped the kaupapa of this rangahau. My role as kaitiaki of my brothers. Taking note of what I saw in relationships around me and storing those memories, engaging with caution when navigating future

relationships. As a child, we moved around a lot. Eleven houses by the time I was thirteen. I considered my introverted nature and tendencies toward anxiety and inflexibility and the long term affects this has had on my capacity to trust others. These preconceived notions served me well in taking precautionary steps to keep safe, however they too prevented me from choosing acceptance and empathy. Elements of my bi-cultural upbringing woven within the cumulative strands of tūpuna teachings encouraged me to take an 'Unapologetically Māori' stance. Proud, bold, brave, fierce. Challenging dominant ideologies, fictions and constructs of colonisation, imperialism, capitalism and patriarchy (Mikaere, 2011, 2017; Ngata, 2019; Tuhiwai Smith, 2012). Mana Wāhine Theory encourages wāhine Māori to engage in pro-active analysis on the complex realities of wāhine Māori. The foundational explanation and origin of Mana Wāhine is in Mātauranga Māori (Mikaere, 2011, 2017; Pihama, 2022; Smith, 2012; Yates-Smith, 2022). As a theoretical framework, it asserts and recognises the many roles and positions of wāhine Māori as "holders and maintainers of knowledge" (Pihama, 2022, p. 102). Mana Wāhine Theory illuminated the *aroha*, *hakapapa* and *mauri* of my very existence. In receiving my moko kauae, (the first in five generations to revive this taonga tuku iho) I became accountable to my tūpuna who forfeited their right to mau moko. Carving my moko kauae for the world to see highlighted an expression of kaitiakitanga, a tikanga that lay dormant within my hakapapa, in a state of Te Kore, from an idea, evolving through Te Pō, in confusion and emerged into Te Ao Mārama, to enlightenment. One of my greatest privileges, this carved statement of reclamation, of tino rangatiratanga. E aku mātanga tā moko, Pāpā Mark Kopua kourua ko Pāpā Hemi Te Peeti, e kore rawa taku puna aroha e mimiti.

So, what then, led me to further explore kaitiakitanga? Specifically, how key principles of kaitiakitanga contribute to mokopuna Māori? I recognised I had unlocked something within myself, an opportunity to embrace every conversation, engagement or interaction as an opportunity to understand something new. To see things from a different perspective and to challenge my own perceptions. I was reminded that my principles, tikanga and kawa of my old people are what guide me. They provide provisions and guidelines to enable my practice of kaitiakitanga. I acknowledged the

shifts in my conscious behaviours. Reflection and application of processes and practice. Ka ao, ka ao, ka awatea, into the light. Now understanding who, where and why I practiced kaitiakitanga, it was clear I needed to delve into the bosom of Papatūānuku, to reacquaint myself with her kōpū, the original whare tangata. Taking my rightful place, a seed, fashioned in Rangiātea, I return to my kuia, in search of both comfort and growth. Aware that in order for seeds to bloom, there must first be a period of uncomfortable growth. Where my shell will inevitably crack open, painful, perhaps? (Occelli, n.d.) Though, as I witness in all that grows, develops and evolves, that which follows the painful mess of a seed cracking, growing roots, then shoots. I too will blossom.

This rangahau will highlight my role as a kaitiaki, and what kaitiakitanga looks like for me, weaving together my personal understanding of kaitiakitanga with both published and unpublished sources, such as and most importantly, the pūrākau expressed in wānanga, a deliberate act of privileging mātauranga Māori. As previously mentioned, this rangahau will weave together the dreams and aspirations of my tūpuna, memories and lived experiences and the pūrākau of four generations of my whānau, ultimately providing a future blueprint of how principles of kaitiakitanga will contribute to mokopuna Māori for generations to come. In capturing their kōrero, the breath of my tūpuna will be felt on the cheeks of their mokopuna. The opportunity to pay homage to the wisdom of whānau voices, who otherwise would not have their pūrākau recorded, will be my greatest privilege. It is integral, that I acknowledge my obligation to privilege the ancestral knowledge of my tūpuna in relation to kaitiakitanga, that hold me to account as a kaitiaki for my tamariki, mokopuna and my tūpuna, who imprinted their *aroha* of *tiaki hakapapa* and *tiaki mauri* for me to share with the world. I acknowledge my privilege in sitting at the feet of many notable kaitiaki that have influenced my position and understanding of kaitiakitanga, e aku kiritau, e aku manukura, ka takapau taku mana kei raro.

Wāhanga Tuarua: Tirohanga Whānui

This chapter will explain the journey, thought process, musings and reflections undertaken throughout the rangahau process.

Methodology is the explanation and justification, the 'how' and 'why', of rangahau. It is the phase that kairangahau spend studying previously applied methods and theories, in order to reach or develop a method that suits the purpose and aims of their rangahau. It is sketching out concepts and theoretical arrangements and requires justification to explain choices and decisions. This was a particularly thought-provoking phase, I had to take both a magnifying glass and mirror to myself, my hakaaro and my 'why'. Reflective practice is something I pride myself in, reading for understanding, to challenge my personal view and belief systems, to better understand my own thought patterns and engaging in wānanga spaces to explore new concepts, to further develop my own understanding and to share mātauranga with others.

This thesis seeks to contribute to the development of theoretical expressions of three key theories (that will be explored later in the chapter), namely: Kaupapa Māori theory, Mana Wahine theory and Pūrākau. I invite you to delve into some pūrākau, a story, my story, our story.

Te Orokohanga

Like layers of hakapapa, mātauranga Māori is a body of knowledge that is constantly being enhanced and refined, drawing on concepts handed from one generation of Māori to another (Mead, 2003). The purpose, roles, obligations and responsibilities of kaitiaki, are to encourage the practice of storytelling to help navigate and explore the hakapapa and mauri of kaupapa kōrero. My ancestors understood that our survival is dependent on the way we interact with the world around us (Mikaere, 2011). Three key philosophies, summarised:

1. Everything in existence is related
2. All things are living
3. The language of aroha is at the very heart of our survival

The three principles, or pou: *tiaki hakapapa, aroha* and *tiaki mauri* are the founding pillars of my kaitiaki framework or 'pou tarāwaho kaitiakitanga'. This chapter will explain my journey through four key phases of rangahau that guided me to identify and design my framework, from mōhiotanga, māramatanga, hōhonutanga to mauri ora. I honour key kaitautoko and kaikoha who generously contributed their aroha and mauri to my journey of kaitiakitanga: Lewis Stephens, Tania Riwai, Tipi Wehipeihana, Karanama Peita, Paiana Whaanga (Me He Raukura) and Renee Smith (Nau Mai, e Moko). Tēnei te ngakau hakaiti e mihi ana, ko tō manawa, ko tōku manawa, ā haere ake nei, haere ake nei.

Ko mātou tonu te hunga tiaki i ngā mahi tapu a ō mātou tūpuna

I held an awareness of my principles of kaitiakitanga, though I had never articulated them, they just existed, an inherent part of my being, my genetic makeup, my puku mōhio. In examining my own worldview, I began a process of deconstructing some of the views I held and reshaped them. This started with the process of āta wetewete, I examined where exactly these principles came from and what contribution they had on my practice of kaitiakitanga. In considering recollections that have been influential in my understanding of kaitiakitanga*,* definitions of kaitiakitanga were explored. My rangahau informed the revelation of my emerging kaitiakitanga principles of: *tiaki hakapapa, aroha* and *tiaki mauri*.

The following examines the four step process undertaken to fashion my framework.

1. Mōhiotanga: the notion and processes of humanistic de-construction. The beginning stages of critical analysis of self. Unpacking and exploring insights,

interpretations, understandings and principled positionings in the pursuit of fashioning more conscientising methods and practices of kaitiakitanga.

2. Māramatanga: an exploration of hui, kōrero, and wānanga, examining how personal experiences shape my beliefs and practices, critically evaluating the practice of kaitiakitanga.
3. Hōhonutanga: transitioning from a position of unknowing into a journey of māhorahora and hangahoutia. With a focus on applying and refining an emerging model of kaitiakitanga.
4. Mauri Ora: The final step. Refining and articulating my framework[1].

Mōhiotanga

"Inherent in the genealogy of earth and sky, the gods and their human descendants is the notion of evolution and progression" (Walker, 1990, p. 11)

The process of mōhiotanga encourages mātāpuna. It is the process of moving around the spiral of time and space. Aboriginal tohunga Yunkaporta's (2019) kōrero on hakapapa aligns closely with mine, he states, there is:

> "no start and finish, but a constant state where past, present and future are all one thing, one time, one place. Every breath ever taken is still in the air to breathe. I breathe the breaths of the Ancestors, and everybody else's too. Always was, always is, always will be" (p. 44).

Revisiting past struggles and successes in the hope of providing insights for future tamariki and mokopuna to perhaps reflect on and grow from is essential to both survive but more importantly, to flourish and thrive. Like layers of hakapapa, Koro Whatarangi (cited in Mead, 2003, p. 320) describes the methodology of Mātauranga Māori as "a body of knowledge that … drawing on concepts handed from one generation of Māori to another … is constantly being enhanced and refined." My mātāpuna revealed that we, Māori, iwi taketake, are storytellers (Jackson, 2020; Mikaere, 2017; Ngāti Kahungunu, 2016; Pouwhare, 2016). The purpose, roles, obligations and responsibilities of kaitiaki, therefore, are to encourage the practice of storytelling to help navigate and explore the *hakapapa* and *mauri* of kaupapa kōrero. I concur that "Our ancestors

[1] https://www.twoa.ac.nz/nga-akoranga-our-programmes/social-services/postgraduate-diploma-bicultural-professional-supervision

understood very clearly that our survival is dependent upon the way we interact with the world around us" (Mikaere, 2011, p. 289). The care and awareness required to work through healed and unhealed trauma allows for the birth, death and rebirth of thoughts, emotions, actions and consequences. Highs and lows. Te Kore, Te Pō, Te Ao Mārama. The notion that we must not remain in one state, but rather evolve through them. Time and time again (Elder, 2020; Menakem, 2021; T. Wehipeihana, personal communication, June 25, 2017).

Māramatanga

"Our people gave meaning to life and found its origins through the interactions of a complex whakapapa that transformed darkness into light 'nothingness' into a dazzling reality, and a void into a life-filled experience" Moana Jackson (Mikaere, 2011, p. 287)

As previously mentioned, my great-grandfather was a rangatira who served his whānau, hapū and iwi. A talented man, across many disciplines. A well respected visionary, who understood his role in nurturing the land and water so they too, would nurture him and his whānau. His aroha for the whenua was and continues to be evident in the traces still visible throughout our papakāinga: the methodically located drainage and watering systems, kumara and rīwai fields, the orchards. It is through hakapapa that we connect with the collective memory of our tūpuna (Mikaere, 2011), it is through hakapapa that we understand our place in the world.

"It is in our whakapapa to experience Te Kore and Te Pō states before we experience Te Ao Mārama" (Tapiata, 2018)

I am one of five siblings and the only sister. My brothers and I have experienced tough life lessons. In navigating realms of Te Kore and Te Pō, at times we have been each other's lifeline ensuring safe passage back to Te Ao Mārama. Deconstructing reflections of my childhood led to observations of my kaitiaki role with my brothers. The responsibility and obligation to ensure I fulfil the kaitiaki role of my brothers requires "unconditional concern and responsibility" (Hoskins, 2012, p. 21). It is my conscious awareness to engage in any interaction without judgement, to ensure first and foremost their hauora is paramount, regardless of the situation or the role they have played. To

fulfil this role, I subscribe to the willingness and ability to sacrifice my own personal time for the wellbeing of my brothers, in delight and in grief (Ryan, 2020). If the only thing I leave behind in this world is the *aroha* I grew, then the world will know I sowed fields of it in my brothers and our tamariki.

Tauirahia te mahi

As a tauira, a pia, of mau rākau teachings, I have been encouraged to get comfortable with the uncomfortable, to build confidence and resilience within myself and in those in my taua for whom I am responsible for and accountable to. In order to grow; darkness, discomfort and vulnerability have to be embraced. I was advised, "If that's your Korekore, then dwell there and embrace it, then move to your Pō and you will get to your Ao Mārama" (T. Wehipeihana, personal communication, August 4, 2020). Balance is a fundamental aspect of mau rākau, there are numerous examples of balance and duality illuminated in the kōrero: Tū and Rongo, ao and pō, sun and moon, pao and karo, Māreikura and Whatukura. Western theories of knowledge often contrast light and darkness as binary opposites, hakapapa Māori, however, paint a very different picture, we determine these as states of health and well-being (Smith, 2019). Our rākau are the physical manifestation of our tūpuna. By definition, rākau and te ira tangata are made up of almost the same atoms: carbon, hydrogen and oxygen (and nitrogen). By hakapapa, both rākau and te ira tangata are descendants of atua and are therefore equally treated with care and respect. I am required to protect and cherish my rākau, as my rākau does unto me. The very essence of hakapapa is succinctly captured in the whakataukī: 'We are the ancestors', this serves as a reminder of our obligation to our future generations and the legacy we wish to leave for them. It is in exploring hakapapa; answers, strategies and resources are found that aid our ability to make sense of the world.

There is a re-emerging awareness and application of our maramataka to discuss and decide on things pertaining to our wellbeing, relationships and taiao. Energy levels (feelings of stress, exhaustion, reticence and dissonance), shifts and changes in our taiao

(seasonal, physical, time of day) have regained recognition in terms of reclamation of tūpuna teachings (Hotorene & Taipari, 2021). This, as well as kōrero pertaining to the whetū. Matariki, in fact, has become a recognised public holiday in Aotearoa for the first time in 2022.

Ka mārama, ka mārama. *Kaitiakitanga* is activated when I engage, in any and all interactions. My *aroha* response is how I manifest, grow, sustain and restore tapu and exercise mana, it is my willingness and ability to sacrifice personal time for the wellbeing of others (Elder, 2020; Tate, 2012; T. Riwai, personal communication, May 3, 2021). The puāwaitanga of my kaitiakitanga framework involved critically discussing my mātāpuna rangahau and evaluating the emerging themes. In critiquing the literature and my own thinking, I was reminded that "Reflexivity is a very practical, workable method of coming to wisdom that draws from the world of experience to refine our understanding and deepen our powers of observation and critical analysis" (Spiller et al., 2015, p. 137), I was challenged to consider alternatives and let go of assumptions.

Hōhonutanga

> *Aroha is a principle of action, the stronger we are in relationships with others, the stronger our capability to have and exercise aroha* (Tate, 2012)

I had experience in articulating what I 'knew' and an awareness of the mātauranga that contributed to my worldview. Hōhonutanga guided me to question why I know what has been revealed. Āta hakaarohia was an essential tool in identifying what had been revealed and how it shaped my framework development.

During my first year of University, I received news that my great grandmother had passed away. We had a 10+ hour journey ahead of us. On arrival, in the early hours of the morning, there was uncertainty about whether or not we should approach the waharoa. It was still dark. The decision was made to wait until sunrise, so as not to disturb the sleeping whare. This advice came from a member of our ope who was from

Tainui/Ngāti Porou, and so was not familiar with our tikanga. However, in Te Tai Tokerau it is common practice to karanga after sunset, particularly during hui mate. This practice is a demonstration of manaaki tangata, of practicality and *aroha*. My old people say the tūpāpaku are the reason we have gathered; therefore, the first call has already cried out. To bring us home, to mourn, to gather, to support, to grieve. The lesson here was one I have applied in other situations. Regardless of any one person's thoughts or stance on a kaupapa, the kaupapa itself is bigger than any individual. *Aroha* for the kaupapa should guide how we engage.

Activate empathy and humility to grow more aroha

On reflecting on my very "Unapologetically Māori" stance, I had to consider other angles I had not previously contemplated. Fixated on what I thought I knew, I was restricitng my own growth. This holistic approach presented alternative conclusions to those I had previously posed and accepted. The role of women and the significance of karanga privileges wāhine as the first voice heard on the marae. The balance once thought to have been destroyed is regaining equilibrium (Kohu-Morgan, 2019; Mikaere, 2011). Te mana o te wahine, te mana o te tane. These elements are often regarded as opposites, though they come together in harmony. Hine Mārama, Tamanui-te-rā. Darkness and light. A time to speak and a time to listen. Both are necessary for existence. This, an aspect of my *aroha* response. In engaging all senses, ā-wairua, ā-tinana, to seek and draw out the best in others, does not dim my own light, or demand I bow down, but rather live the way I define and offer it to others. It is my capacity to allow others to live their truth, albeit in complete contrast with my own, while remaining compassionate.

He tamariki wāwāhi tahā

The key to instilling good values and principles in tamariki and mokopuna, is living and breathing them (Peterson, 2019). There is often a misconception that tamariki and mokopuna should be seen and not heard. This has often been a 'tikanga' that, overtime, has resulted in a culture of 'do without question' (Menakem, 2021; M. Tamaho Peri, personal communication, September 5, 2021). It can be a fine line between questioning

for understanding and clarity, and questioning to challenge and defy. This line can be blurred depending on one's perspective, bias and judgement. "Mā te rongo, ka mōhio; Mā te mōhio; ka mārama; Mā te mārama, ka matau; Mā te matau, ka ora!" Moving from a position of unknowing into a journey of māhorahora and hangahoutia the focus shifted to applying and refining my principles, I further reconsidered my responsibilities and obligations. In understanding the origin and hakapapa of my principles, the position I am taking is the culmination of my hakapapa (my personality, lived and professional experience, character, whānau, hapū, iwi), though I do not speak for the kinship groups I belong to. It is not my intention to propose nor assume I speak for Māori, for wahine Māori, my iwi, hapū or whānau. Nevertheless, the position I am taking is with the tautoko of my kuia, "We can't be successful kaitiaki if we aren't first kaitiaki of ourselves … it's like being a kaitiaki to a rewana bug, you have to feed it, grow it, nurture it … I need to look after myself to look after others" (M. Tamaho Peri, personal communication, September 5, 2021).

He atua te atua, he tangata te tangata

In understanding and honouring the meanings and relevance of kōrero tuku iho, particularly in reference to our atua wahine, several pūrākau highlight elements of (mis)trust. Ranginui, Papatūānuku and their tamariki. Māui and Mahuika. Māui and Muri-ranga-whenua. In recalling the cosmological pūrākau of Papatūānuku's unrelenting aroha for her tamariki sees her continue to comfort, protect and provide, Mahuika ensured her koha and crucial necessity of fire was accessible and Muri-ranga-whenua gave of herself to provide for future generations, through Maui's pursuits to secure land, attain knowledge and access to the element of fire (Grace, 2018). Trust then, even when broken, can transcend beyond one's own engagements and interactions when a broader 360 degrees approach is applied. The *aroha* Papatūānuku, Mahuika and Muri-ranga-whenua demonstrate exemplifies the deep comprehension of alternative views and unconditional concern and infinite sense of responsibility for others (Hoskins, 2012; Stewart, 2021). I reflect on my own limitations and bias, how my lived experiences can negatively affect my perceptions and expectations of other people (Burdick, 2021). Mastery of emotions in the midst of chaos allows me to flow, as

opposed to reacting. To engage with awareness. My principle of *aroha* guides my thoughts and actions (Peterson, 2019). It requires me to master my awareness, to observe without absorbing, listen without judging, pause before reacting, and calmly identify my triggers in order to illuminate the light within another. Hōhonutanga became the process of reconstruction, the step before the final phase before returning ki te whei ao, ki te ao marama.

Mauri Ora

"Ikura, i ahuahua ai koe, e Hine, ia rere o te awa tapu" (Murphy, 2013, p. 11)

The hakapapa or process undertaken in the creation of Hineahuone explains the gifts bestowed by various atua in fashioning the first woman (Tapiata, 2018). In recognising this, I proceeded to reflect on the karakia 'Manahua te tapu' my daughter learned while attending a Tāreikura wānanga in 2018, run by te whānau Winitana (Ōwhata marae, Rotorua, Aotearoa). This karakia acknowledges atua wahine and their contributions to the creation and evolution of me:

> Ōku taringa, Apakura o te aroha "Listening with presence … allowing the fullness of what a person is saying to be all there is, and not to be constructing responses mentally" (Spiller et al., 2015, p. 139). Ōku kānohi, Hine Ueuerangi o te uenuku, understanding that how we get to where we are going is more important than the end result. Tōku waha, Hine-ahu-one o te kura, a time to breathe in and reflect, and a time to breathe out and act – and these are all one interdependent and rejuvenating movement. Tōku korokoro, Hine-titama o te tapu the potential of dialogue for creating more real connection and meaning, the flow of meaning. Ōku ringaringa, Mahuika o te mau hi, the act of holding and gifting. Ōku kauae, Muri-ranga-whenua o te kauae "boundless wisdom" (Mikaere, 2017, p. 33). Tōku manawa, Hine Korako o te whatu "powerful, strong, and unrelenting" (K. Rayner, personal communication, June 19, 2021). Tōku puku, Hine Mārama o te māramatanga, indigenous, ancestral wisdom. Tōku whare tangata, Hine Atarau o te hakapapa "He whenua, he wahine, mate ai te tāne" (T. Wehipeihana,

personal communication, July 7, 2017). Tōku taiawa, Hine-nui-te-Pō o te wairua "Mā te hunga kua hemo kē, mā rātou anake e tomo mai" (Elder, 2020, p. 74).

Definitions

Tiaki mauri

In applying a kaitiakitanga lens I determine *'tiaki mauri'* as my willingness and commitment to protect and enhance the mauri of people, places/spaces and things. Though tacit, mauri is the life force, consciousness, the sum total of the elements and processes that imbue all things (Spiller et al., 2015). Without mauri, nothing can exist. From a genealogical perspective, *mauri* represents the very energy system of our entire universe. Any shift in *mauri* is a shift in the "balance or equilibrium" of any system (Harmsworth & Awatere, 2013, p. 274). To acknowledge that all things are living, is to acknowledge all things are interconnected. We are all kaitiaki of *mauri* (this includes of ourselves, of each other and of all that makes up our environment). Our own personal wellbeing depends on the wellbeing of all, therefore we all have a duty of care, for all that we connect to, in the words we speak and the actions we take towards ourselves and each other. There is nothing that has no right to be cared for. From a tirohanga Māori, to *tiaki mauri* is to preserve equilibrium, protecting the taonga that have sustained generations, enabling future generations to not only survive but thrive (Amoamo et al., 2021). *Tiaki mauri* is the ability to illuminate the indescribable light of another.

Tiaki hakapapa

Tiaki hakapapa enhances my awareness in acknowledging tūpuna and mokopuna, taking into consideration the tūpuna of who I am engaging with, as well as my own. It is not isolated to 'personal identity', but rather connects an individual to wider social groups, whānau, hapū, and iwi, who share common hakapapa. Thus informing collective identities (Berryman, 2008). It is greeting mana with mana (T. Riwai, personal communication, April 12, 2021), which is derived from our hakapapa, and consequently

connects us through time and space. It is speaking tūpuna names (Menakem, 2021), it is reciting pepeha (Elder, 2020), it is in receiving and revitalising tūpuna practices. My old people understood that our survival was subject to our interactions with the natural world, and therefore practiced kaitiakitanga with other people, the whenua, with taonga, as it is through *hakapapa* that we understand our ancestral knowing (Durie 2021; Mikaere, 2011, 2017; Stewart, 2021; T. Riwai, personal communication, April 12, 2021). Smith (2000) asserted that "whakapapa is a way of thinking, a way of learning, a way of storing knowledge, and a way of debating knowledge. It is inscribed in virtually every aspect of our worldview" and acts as a "fundamental form of knowing: it functions as an epistemological template" (p. 234). *Tiaki hakapapa* refers me to the ancient blueprint of how I should behave and interact with others, which in turn helps me understand where I have come from and encourages to envisage where I am going. The role of kaitiakitanga is inextricably linked to *tiaki hakapapa*, it represents relationships across generations and species, a shared lineage back to atua Māori and spiritual traditions, it is symbolic in the power of Māori women as bearers of humankind, guardians of the spirit world and as being the land itself, not merely of the land. It is the fundamental building block and provides a sense of social connectedness, a positive sense of identity that can provide significantly influential, tangible and transformative outcomes for mokopuna Māori now and in the future (Webber, 2012).

Aroha

The often incomplete and insufficient translation of 'love' is offered, along with its Western cultural context for all that is *aroha*. The presence of the pervading breath, *aroha* imbues all things, time and space. I concur with Ryan (2020):

> "Aroha is easy. It starts with small things. A way of responding once or twice, here and there. Soon consistently. Accumulating. Piling up. Gathering mass. Touching those within our reach. Aroha can be given without depleting the stockpile. It can be given without accolades, reward or payback… If you do everything with Aroha in your heart, you will live a good life, and you will give others a good life" (p. 239)

Aroha is a deep and divine feeling, emotion, connection, expression, concept. It governs relationships among ira atua, ira tangata and whenua in how we manifest, grow, sustain

and restore tapu and mana. It is infinite and inexhaustible. *Aroha* is expressed ā-tinana, ā-wairua, ā-hinengaro. It is a conscious ability to act. *Aroha* can heal the world, the language and actions of *aroha* are at the very heart of our collective survival.

Framing the rangahau

This chapter started with an explanation of my thought process, musings, reflections and key experiences that influence my worldviews and that which have ultimately contributed to the theoretical development of my kaitiakitanga framework. The sharing of this pūrākau was an important step in laying the foundations of my thinking and exploring the complexities of my identified principles. On providing you, the reader, with very personal reflections and insights, I have offered you a glimpse into the intimate workings of my heart and mind. Now, with those foundations laid and distinct explanations provided, I invite you to consider my position on Kaitiakitanga as methodology.

To understand Kaitiakitanga as methodology, I had to first understand epistemology. It was in asking myself the following questions: "What is mātauranga and how is it acquired?" and "What do we know and how do we know what we know?" that led to my understanding of epistemology, the tikanga that guide how one might discover or generate mātauranga. In processing this, I identified pūrākau as the result of kōrero, together these are the epistemologies that shape my methodology.

Wāhanga Tuatoru: Ngā Tukanga

Theoretical approach

Methodology influences everything within the rangahau process. From the creation of the research question, to the way in which the knowledge is gathered, through to the how answers are produced and outcomes concluded. This chapter seeks to explain the methodological approach I undertook throughout this rangahau.

Many kairangahau Māori promote kaupapa Māori approaches to rangahau, as necessarily conducted, by, for and with Māori (Smith, 2017). Graham Hingangaroa Smith provided a blueprint that supports Māori aspirations, values and perspectives, a distinctive Māori way of thinking and doing things. This is a theory that underpinned my rangahau, in conjunction with Cram (2006, 2016), Smith (1997), Irwin (1992), Graham (2005), Marsden (2003), Royal (2012), Mikaere (2003), Mahuika (2020), Doherty (2012) and Lipsham (2020). Similarities and differences between these ringarehe and my own rangahau follow.

Like Cram (2016), I too believe in the importance of respectful relationships, these underpin the notion of connectedness within the rangahau process. A fundamental feature of my rangahau was choosing to capture kōrero and pūrākau of four generations of whānau. Wānanga within my own whānau is justified within the methodology, all kaikoha[2] are connected, ā-hakapapa, ā-whānau. By Māori, for Māori, with Māori is an important tenet of Kaupapa Māori research, this rangahau seeks to expand on that, or rather focus on 'by whānau, for whānau, with whānau'. Cram states,

> "First, researchers need to affirm the importance of Māori self-definitions and self-valuations. Second, researchers need to critique Pākehā/colonial constructions and definitions of Māori and articulate solutions to Māori concerns in terms of Māori knowledge" (2006, p. 34).

[2] For clarity, I have chosen to refer to 'interviewees' as kaikoha

Kaupapa Māori research is about the reclamation of power, in terms of representation within rangahau and over mātauranga Māori. It was this very notion of 'reclamation' that guided how this rangahau was conducted and provided the resistance needed to challenge traditional structures that do not contribute to positive and proactive outcomes for mokopuna Māori. At the very heart of this rangahau is reclamation of power. Power to recall and amplify our kōrero, our pūrākau, to validate our life experiences. Kaupapa Māori methodology underpins this rangahau to ensure an appreciation for a Māori worldview. The potential to make significant change lies within a by whānau, with whānau, for whānau approach (Smith, 1997). Embedded in Kaupapa Māori methodology is the desire for whānau to determine and promote frameworks, beliefs and values that support whānau to thrive and flourish, raising and nurturing mokopuna Māori. Respectful relationships and trust were essential to ensuring the confidence of whānau in this rangahau. Not only did I engage with whānau as kaikoha, but they too became active kairangahau, an extension of myself throughout the wānanga process. Roles organically developed and evolved. I sought guidance and feedback, reflected on narratives and shared my fears and anxiety. This rangahau means a great deal to me, but it ultimately belongs to my whānau, past, present and future. My responsibility to uphold and magnify the mana of our whānau is both an awareness and a duty that guided my interactions and engagements throughout wānanga, and how I documented kōrero. Graham's reference to hakapapa as methodology supports my rangahau position (2005). Because of hakapapa connections, mokopuna are encouraged to ask questions about knowledge that comes to them through those connections. Just as, in turn, they will continue to pass it on to their own mokopuna, observing tupuna teachings to ensure our pūrākau carry forward.

I echo Irwin's (1992) claim, that rangahau pertaining to Māori should be undertaken by Māori, "We can and will do this work. Real power lies with those who design the tools - it always has. The power is ours" (p. 5) This explains why I chose to only include whānau who hakapapa Māori. Further, I argue rangahau concerning whānau and hakapapa should, in the very first instance, be undertaken by whānau. My methodology

acknowledges that mokopuna have the authority to capture the pūrākau of their hakapapa, protecting the right of hakapapa to unfold in its own terms.

Graham's (2005) research suggests hakapapa authenticates a Māori world-view, knowledge, ways of knowing and acquiring new knowledge. Hakapapa is a methodology and methodology is a way or gaining and creating knowledge, therefore hakapapa is a Māori epistemology. Graham's reference to hakapapa as methodology supports my rangahau position, as mokopuna we must ask the questions, observe the tupuna teachings to ensure our pūrākau carry forward. It is because of hakapapa, mokopuna are encouraged to ask questions about knowledge that comes to them through those connections, just as, in turn, they will continue to pass it on to their own mokopuna.

Mātauranga Māori is, in essence, systems of philosophy and knowledge that are specific to Māori, explained according to a Māori world view. Nepe argues that "Kaupapa Māori is a conceptualisation of Māori knowledge" (1991, p. 14) and refers to Māori knowledge as kaupapa Māori knowledge so that it is not confused with being derived from "Pakeha knowledge or general knowledge that has been translated into Māori" (p. 15). It is what and how we make sense of and interact with the world around us, the seen and the unseen, universal phenomena, inclusive of both material and spiritual (Barlow, 1991; Marsden & Royal, 2003; Mead, 2022). It is not to be confused with 'Kaupapa Māori', as Smith (2003) explains "Kaupapa Māori theory makes space for Māori to legitimately conduct their own studies of Mātauranga Māori in their own terms and own ways" (p. 11). Hikuroa (2017) explains the uniqueness of Mātauranga Māori, "Pūrākau … comprise codified knowledge and include a suite of techniques … for investigating phenomena, acquiring new knowledge, and updating and integrating previous knowledge. Pūrākau … can be … accurate and precise" (p. 5). It draws on and embraces hakapapa and intergenerational relationships and is capable of evolving and responding dynamically to contemporary circumstances. While key principles and features of mātauranga Māori are consistent among Māori, there are differences between whānau, hapū and iwi. As pointed out in this rangahau, by its nature, it can be localised and whānau-specific

knowledge. Mātauranga Māori explains why pūrākau and wānanga were the key methods used to capture the kōrero throughout this rangahau. Pūrākau are an accepted method of rangahau (Lee, 2008, 2015; Marsden & Royal, 2003; Pouwhare, 2016) and this thesis seeks to ensure the mātauranga expressed is both cared for and honoured.

Royal (2012), argues "the goal of kaupapa Māori methodologies is the creation of knowledge, which enables the envisaged transformation and liberation to take place" (p. 31). This rangahau is inspired by the experiences of my whānau. This includes our experiences of colonisation, urbanisation, tupuna teachings, historical, social and economic contributing factors. Just as kaupapa Māori is concerned with overcoming negative statistics and factors of underachievement, this rangahau seeks to provide transformative change through the exploration and application of pūrākau by way of wānanga[3].

Mikaere (2003) expresses realities of Māori women, stating "To question the authenticity of one another's Māori womeness, as though there is a standard definition to which all 'real women' must conform, is to deny the complexities of colonisation" (p. 142). This aligns with my position on the link between this rangahau and the importance of Mana Wahine theory in returning the balance within whānau, to ensure contributions are visible, heard, validated, honoured and affirmed. Further, ensuring kōrero and pūrākau of wahine within my whānau are reclaimed and reprivileged as worthy and noteable. Mana wahine, an extension of kaupapa Māori theory, serves as a reminder of the direct impact and roles of women within whānau. The need to ensure kōrero and pūrākau of wahine within my whānau are reclaimed and reprivileged was vital, specifically in reference to capturing the voice of my Nanny, who has expressed her belief that her life experiences, thoughts and reflections are of little to no value to anyone (Cavino, 2019). This rangahau sought to capture the pūrākau of her, her mother and grandmother, as Mikaere insists:

[3] See p. 36 for a full description of how wānanga is defined for this rangahau

> "It is also absolutely vital that the full range of Māori women's experiences be validated… All women are involved in the struggle, some consciously, others without even realizing it; whether rural or urban, whether fluent or not… Ultimately, we are all connected by whakapapa, to one another and to our Māoriness" (pp. 141–142)

Reframing this thinking is critical for my nieces, tamāhine and future mokopuna. It is equally as important for our tāne to hear and believe.

Mahuika's (2020) rangahau in reference to wānanga as a traditional method of Māori knowledge transmission and research methodology in Māori research practice played a critical part in this rangahau. Wānanga is more than the act of sharing knowledge, it is a concept shaped by indigenous methods of knowledge, people, places and customary systems of values and practices. This rangahau captured kōrero and pūrākau within wānanga-ā-whānau and aligns with Mahuika's summary, "wānanga has been a popular method for transmitting intergenerational knowledge in the Māori world. Wānanga, in this way, has evolved in terms of its content and practice, but remains predominantly an oral practice" (p. 370). Furthermore, Mahuika explains how wānanga, were not "static or inflexible" but rather "places of invention, innovation, debate, recitation, and experimentation that adapted and changed to accommodate contemporary needs" (p. 370). Wānanga as a research method was successful throughout this rangahau for it is a normal, natural part of our lives.

Doherty's (2012) 'Ranga' framework, though principally designed to improve the engagement and achievement of Māori within education, demonstrates the importance of tribal knowledge (mātauranga-ā-iwi) and its role as a basis for Māori to engage with other forms of knowledge. Similarly, this rangahau seeks to illuminate the whānau, hapū, iwi knowledge of kaikoha. Encouraging the privileging of this mātauranga for the benefit of mokopuna to thrive and flourish, from an 'ā-iwi' focus, to a more intensive unit of analysis, 'ā-whānau'.

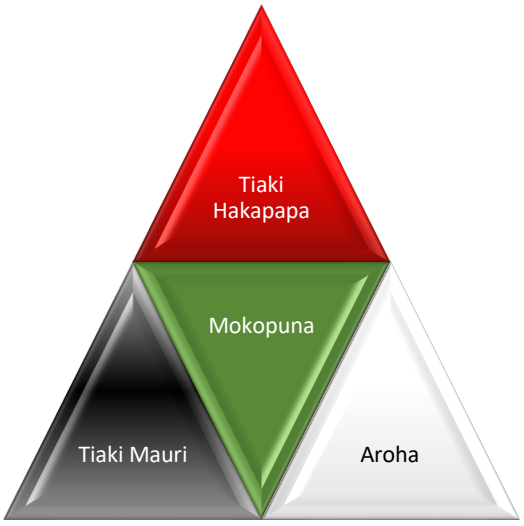
Finally, Lipsham's (2020) Mātauranga-ā-Whānau methodological approach sources its origins in Kaupapa Māori and Mātauranga Māori and can be described as a means to draw on whānau knowledge, experiences and practices, through pūrākau. It provides an opportunity to expand on pūrākau shared, to offer complimentary kōrero, make connections to other pūrākau, to other kaikoha and to other wānanga. This rangahau followed a similar method. Wānanga-ā-whānau were held to provide opportunity for whānau to share kōrero and pūrākau. Kōrero and pūrākau gathered were filtered, key ideas summarised and excerpts presented (in Wāhanga Tuarima). Kōrero and pūrākau were not treated as 'data' nor were they 'analysed' in a Western academic sense, but rather captured and presented verbatim, unrefined and authentic.

In constant wānanga, refining, reciting and reflecting on my kaupapa rangahau, keywords became entrenched in my day to day life. I began to question and reflect on even the most inconsequential elements of my life. Was that thought or action a reflection of kaitiakitanga? What is the hakapapa of that thought, that kōrero, that action? How has the mauri of this kōrero been impacted, affected, enhanced? How might this be recorded and/or interpreted by my mokopuna? These pātai, these reflections, revealed my Kaitiakitanga framework as methodology.

Kaitiakitanga as methodology

My Kaitiakitanga framework and specifically the three pou of *aroha*, *tiaki mauri* and *tiaki hakapapa* provided me with a tūpuna led framework, ethical values of my tūpuna that guided my interactions with kaikoha and the kaupapa kōrero presented. Who, what, where, when, why and how – these 'question starters' guided me as kairangahau and my whānau as kaikoha through the rangahau process.

There are many methods of conveying narratives, these include but are not limited to kōrero tuku iho, hakapapa, hakatauakī, tā moko, tukutuku, hakairo, waiata, haka, karakia, oriori and moteatea. In describing my kaitiaki framework, I have chosen to use a traditional taniko design, referred to niho taniwha or nihoniho. The three makatiti of *aroha*, *tiaki mauri* and *tiaki hakapapa* encase the pū tapatoru, *mokopuna.* Each surrounding makatiti of the framework is strengthened by each other, rely on each other, each must work in unison to support each other, providing guidance, support and protection.



Hakatauria 1: Pou tarāwaho kaitiakitanga

In effect, these three elements are not applied in isolation, but rather in combination with each other. This, my unique contribution to Kaupapa Māori rangahau, to my iwi, hapū, whānau and most importantly, my mokopuna, is my Kaitiaktanga framework, in its most simplistic form. It is this framework that will guide how I unpack the questions I have asked in reference to the application of my Kaitiakitanga framework as methodology.

The application of Kaitiakitanga as methodology in establishing ***'who'*** would be interviewed, saw *tiaki hakapapa* enacted in engaging four reanga of my hakapapa in the rangahau. This was of particular importance to me, my grandmother was able to share kōrero about her own grandmother, as well as her parents. Through to my own tamariki

and irāmutu, who offered another perspective and dynamic to the rangahau. It should be noted, that the **'who'** in this rangahau takes on a different meaning to perhaps Western notions of **'who'**. The **'who'** or **'what'** a person is, is expressed through *tiaki hakapapa*. It is acknowledging that a person is a living being, created by an embodiment and continuation of *hakapapa* that allows for the understanding of the interconnectedness to our past through our tupuna, to the present through our whānau, and into the future through our tamariki and mokopuna (Cheung, 2008). It was evident that those physically part of the wānanga, were joined by the presence of tūpuna, ā-wairua. This was apparent in how memories were shared of whānau who had passed on, weaving them into the kōrero. Whānau were not engaging in wānanga in isolation but rather embodied their tūpuna, the manifestation of their tūpuna. It was important that kaikoha knew their rights and my responsibilities in taking care of all of the kōrero shared, due to the familiarity (ā-hakapapa) of kairangahau and kaikoha. Guidance was sought throughout the rangahau process and wānanga were undertaken, ā-whānau to discuss and reflect on the kōrero, wairua and mauri. *Aroha* too evident in treasuring the respective viewpoints across the generations, allowing the voices of several generations to be heard, captured and celebrated, this demonstrated the value each reanga added to the overall rangahau. Ultimately, *mokopuna* remained at the very centre of the pātai, of the rangahau, of the kaupapa kōrero. As both kairangahau and a kaikoha, it was my responsibility to *tiaki mauri,* ensuring my *mauri* was tau, as well as the *mauri* of each kaikoha. A combination of karakia, hakawātea and follow up wānanga were vital to achieving this.

In terms of ***'what'*** was talked about and captured, *tiaki mauri* ensured the kaupapa kōrero is treated with the upmost *aroha.* Kaikoha must feel they and their pūrākau are safe, protected, looked after and cared for. As kairangahau, I am reliant on the trust and belief the kaikoha have in my ability to safeguard and care for **'what'** was shared. The principle of *tiaki hakapapa* encourages the exploration of *hakapapa*; answers, strategies and resources that can be found in our waiata, moteatea, kōrero tuku iho, karakia, hakataukī and pūrākau. In this instance, kōrero captured was in the form of pūrākau, during wānanga. In recognising and acknowledging that every thought, action and

person has *hakapapa*, we can better contextualise kaupapa kōrero to better understand ourselves and each other. Throughout the wānanga, it became evident that **'what'** was being shared in many cases stirred emotion, the kōrero often awakened poignant memories of earlier days, successes, shortcomings and what lay ahead for future mokopuna, which in turn demonstrated the importance of *aroha*. In this context, as kairangahau I held space for kaikoha to share some truly special or important moments in their lives. Sharing personal pūrākau can be considered a vulnerable act (Brown, 2007). As such it was particularly important to recognise the vulnerability of kaikoha and respond with *aroha,* specifically when asking whānau to share their pūrākau. I wanted kaikoha to have power within the rangahau experience. Another expression of *aroha* was my awareness when there were evident emotions, responding with empathy. In activating empathy and humility, we grow more *aroha*.

In deciding ***'where'*** wānanga would take place, it was humbling to hold most wānanga at our whānau papakāinga in Okakewai, Pawarenga. This provided a comfortable setting for kōrero/wānanga to take place, the comfort of being at home, by the river, in the homestead, around the dining table, surrounded by whānau, this an example of *tiaki hakapapa.* The environment was enriched with physical and spiritual reminders of our hakapapa and these elements often served as prompts throughout the kōrero. The relationship between kaikoha and *aroha* was evident in the relationships between kaikoha and the environments where wānanga were conducted. The notion of *aroha* I refer to is very much based on the unseen, ā-wairua, ā-hinengaro. In some instances, subtle nuances, like a smile, a head nod, a side glance at whānau portraits. In other instances, it was the expression of *aroha* in the form of tears, pointing out whānau in portraits, towards the awa, to the church or the homestead. *Tiaki mauri* was particularly apparent in how there were acknowledgements that all things are interconnected. It is in accepting that we are all kaitiaki of *mauri* (including ourselves, each other and all that exists in our environment), and most importantly, that our own personal wellbeing depends on the wellbeing of all.

At the heart of kaitiakitanga is the fundamental call to *tiaki mauri*. Similar to **'where'**, the **'when'** was dictated by the kaikoha in terms of comfort and appropriateness. The application of this kaitiakitanga framework as methodology guaranteed *tiaki mauri* as an essential element of consideration in terms of timings. An awareness of what time of day/night wānanga would occur, what else was happening (in terms of day-to-day activities, as well as unexpected events) and the duration of wānanga. Each of these components required me as kairangahau to demonstrate conscience cognizance, attentiveness and responsiveness to the needs and comforts of kaikoha. This in turn required me to engage with *aroha* in my responses and interactions, demonstrating an active sense of awareness, holding the mauri of kaikoha at the forefront, adjusting 'scheduled' wānanga, pausing when required, having an awareness of the time, though not allowing time to dictate the flow and mauri of the kōrero. *Tiaki hakapapa* was particularly evident in the involvement of the various reanga engaging in the rangahau, specifically mokopuna in the presence of kaumatua. It was in allowing kaikoha the opportunity to share their kōrero, in their time, in their way. Honouring their hakapapa, their genealogical makeup, as well as the hakapapa of their hakaaro, pūrākau and kōrero.

The driving motivation, the **'why'** behind this entire project was essentially to *tiaki hakapapa*. To ensure the kōrero, the pūrākau of these four generations were captured for future mokopuna to engage with. My ultimate aim was to provide a blueprint for mokopuna Māori to access this anthology of tūpuna teachings, narratives that have been shared by my whānau, a compilation of aspirational goals and philosophies, with an emphasis on what mattered most, narratives that invite mokopuna to consider possibilities, tūpuna insights, experience and knowledge. The element of *'aroha'* led the wānanga, the willingness to be vulnerable, open and keen to share their lived experiences, memories and hakaaro. This commitment, this devotion, this pledge, all examples of *aroha. Aroha*, the conscious awareness to engage, the willingness and ability to sacrifice time, energy, space for the betterment and overall wellbeing of others. It is this very element of *aroha* that allowed pūrākau to emerge and flourish. In an age where digital footprints are permanent and social media platforms are prevalent,

I considered how I could capture and contextualise narratives, to form an accessible taonga for our future mokopuna to engage with. It was in reflecting on the legacies held within our kōrero tuku iho, hakapapa and tūpuna teachings that I questioned what my legacy would be for my tamariki and mokopuna. In establishing my **'why'**, each wānanga required an assurance that the rangahau would be conducted with an awareness of my responsibility to *tiaki (the) mauri* of every kaikoha, of every kaupapa kōrero and of every setting. This, to ensure the sanctity of everyone, everything and everyplace featured in the rangahau.

In applying Kaitiakitanga as methodology, the kairangahau is required not to expect perfection, nor force growth, but instead provide a clear commitment to kaikoha, creating a sense of security that inspires them to take on their own inner journey of rediscovery and reconnection. The element of **'how'** the rangahau was conducted saw *aroha* lead the interactions. Kaitiakitanga as methodology, requires kairangahau to live and breathe principles of Kaitiakitanga, to think compassionately, to be intentionally kind, to respond with *aroha*. In order to engage with *aroha*, kairangahau simultaneously *tiaki mauri* of kaikoha, seeking to illuminate their indescribable light. In exploring pūrākau, safe passage from te kore, te pō, ki te ao marama was an essential part of **'how'** kaikoha engaged in the wānanga, an example of how this was achieved was the act of beginning and ending wānanga with karakia, clearing and opening spaces to encourage the *mauri* of a person, place or thing to align within its natural cycle (Smith, 2019). *Tiaki hakapapa* refers to **'how'** we can view kaupapa, rather than limiting ourselves to the rigidity of linear thinking and timeframes, we can scan the intellectual horizon for alternative pathways, thoughts and actions. Like the tense marker 'ka', which challenges constructs of linear timelines, quantum thinking allowed me to wānanga. Maumahara shape the present, it is this notion of maumahara that advocated a cyclical method of capturing kōrero rather than following a firm, pervasively dominant, linear timeline.

The process I undertook evolved and transformed. I invited four reanga of my hakapapa to engage in wānanga. I devised some pātai together with my cousin and brother and

took these to my supervisors to gather their feedback. I returned home to our papakāinga to engage in wānanga with my whānau ahikā to gather their kōrero and pūrākau. Wānanga provided opportunities, collectively as whānau, to share and cultivate kōrero, encouraging kaupapa kōrero to organically transpire. My son created acrostic poems for the three pou and shared his interpretations of what aroha sounds, looks, feels and tastes like. Wānanga were held ā-tinana, ā-kānohi, while others under te kawa a Rangi (online via video calls). Excerpts of kōrero and pūrākau from the various wānanga were then presented.

Kaitiakitanga as methodology required me, as the kairangahau, to engage my three pou of *aroha*, *tiaki mauri* and *tiaki hakapapa*. To hear and experience kaupapa kōrero through the eyes of these principles. This is my *aroha* response. This is what keeps me accountable.

Pūrākau as methodology

Pūrākau, as methodology, challenges conservative, Western academic constructs. It is a term becoming increasingly ubiquitous within academic writing and research practice among Māori. In 2022, Thompson-Browne found the following:

> "The fibres of our bodies are made of whenua – land, placenta. I think that then, the fibres of our minds are stories – pūrākau. Pū o te rākau, the pith of the tree, where the nutrients are pulled through from the roots to sustain it. And just as tree roots are like the landscape of our lungs, we exist as living stories"

This methodology gives mana to Māori worldviews and philosophies, ultimately giving mana to kairangahau to employ pūrākau as a writing style to communicate narratives, thoughts and cultural norms, with confidence. It was an easy decision to identify Pūrākau as the narrative inquiry methodology approach (Lee, 2009; Marsden & Royal, 2003; Pihama, 2010; Reissman, 2012; Smith, 1999) I undertook throughout this rangahau.

Pūrākau as a decolonising methodology, allows indigenous peoples to express themselves, how, where and when it suits, in voicing our own stories from our own perspectives (Kimmerer, 2020; Tuhiwai Smith, 2012). Indigenous are the original storytellers and the threads of our stories are the experiences we ourselves have lived, of our whānau, hapū and our iwi, of our communities and of those who shared their experiences with us (Pouwhare, 2016; Yunkaporta, 2019). Our kōrero tuku iho, our pūrākau are expressions of our identity. We tell stories to connect ourselves with the world around us, the seen and unseen, the heard and unheard, our past, our present and our future. We give life to these phenomena, through our words. And in giving life to them, we give them power. We validate our own life experiences and those experiences of our tūpuna. We tell our stories to reconnect with who we are, to protect our deep and intimate expressions of self, of life and of purpose (Butler, 2005). Our stories defy human imposed restrictions, they allow us to be free, they allow us to express our true potential (Jackson, 2020; Lee, 2009; Lorde, 1984; Marsden & Royal, 2003; Pihama, 2010; Smith, 1999). Pūrākau aid us to navigate our current and future pathways. It is in remembering our tūpuna that we remember our greatness, inspiring us to dream and invite new realities for ourselves and each other while too honouring the pūrākau of our old people. It is in recalling their decisions and the consequences of their actions, that we too can feel confident in what is to come (Lee, 2009; Lourde, 1984). It is by looking into our past that we can navigate our present and ultimately, our future. These traditional oral narratives are not to be categorised as mere myth or legend, but rather understood and accepted as an anthology of masterfully detailed and immensely relevant literature, pedagogically founded in lived experiences of Māori. It is essential to embrace and acknowledge not only the words that are being spoken but also the body language, intonation and expressions that accompany the verbal phrases. Pūrākau may come easier when kaikoha recount events and experiences about someone or something else (potentially involving them, but not necessarily centred on them). Holding space for pūrākau to flow organically, without time restrictions or guidelines, “Some of the questions felt like a test, I didn’t want to get it wrong… but when we were talking about things from when I was young, an activity or an event, that was easier for me” (G. Peri, personal communication, December 27, 2024).

Mana Wahine theory

In many ways, women have been redefined and reconstructed as a direct result of colonisation. The need to give space, time and ultimately amplify the voices, mātauranga and kōrero of wahine Māori is crucial to this rangahau. It is the reclamation of our complex and important hakaaro, our theories and our pūrākau (Pihama, 2001). It acknowledges the role colonial literature played in embedding its Western misogynistic ideaologies and customs, notions of race and class systems in Aotearoa. These discourses contributed to the dispossession of Māori and indigenous communities around the world. Dispossession of whenua, reo, mātauranga and tikanga. Which in turn, created dispossession of the roles women held, the way in which they were and continue to be respected and treated. (Grace, 2018; Mikaere, 2011; Pihama, 2001; Smith, 1993; Smith, 1999; Te Awekotuku, 1991).

I argue that Mana Wahine theory is critical to this rangahau as it supports and reasserts the mana of wahine hakaaro, kōrero, mātauranga, reo and pūrākau. It challenges the early narratives by Pākehā anthropologists and ethnographers of wāhine Māori (Mikaere, 2003; Ngata, 2019). As Kathie Irwin so rightly states:

> "We need to actively honour, to celebrate the contributions, and affirm the mana of Māori women: those tīpuna wāhine who have gone before us; those wāhine toa who give strength to our culture and people today; and those kōtiro and mokopuna who are being born now, and who will be born in the future, to fulfil our dreams" (Mikaere, 2003, p. 141)

It is this very notion that drives this rangahau, encouraging the voices of wahine to be heard and captured, ensuring their kōrero and pūrākau will echo in the hearts, ears and minds of future mokopuna.

Ethical and philosophical considerations

There was great consideration given to the 'ethical' and 'philosophical' aspects of the rangahau. All information was stored in a secure, password protected file on my laptop and backed up on a password protected hard drive. I was confident that these 'ethical'

considerations, these principles that guided my rangahau designs and practices were being met because I had been so thorough in thinking deeply about my rangahau methodological framework, it was developed as an umbrella for ethical issues with whānau. Research requirements such as participant consent forms and information sheets are common for academic research. For the sake of practicality and ethical requirements, I provided my whānau with these documents. However, I did consider whether these were appropriate. The reactions and responses of whānau to these protocols were mixed. The formalities, I found, almost created a barrier to the flow of sharing pūrākau. As Māori we have our own more binding protocols and responsibilities to whānau and hakapapa, which are probably more strict and binding than the university ethical criteria. I adhered to a certain code of conduct when collecting the kōrero from my whānau, this was the inherent responsibility I inherited as a mokopuna of my whānau, hapū and iwi. At the time I was reading 'Braiding Sweetgrass' and reflected on Kimmerer's (2020) kōrero regarding the difference between science and traditional knowledge:

> "I'm not sure I want to force the teaching of grass into the tight uniform of scientific thinking and technical writing that is required of the academy… To be heard, you must speak the language of the one you want to listen" (p. 158).

Wānanga with my Nanny, with my tūpuna and with my supervisors guided who I would be accountable to, as per the tikanga and kawa of my whānau, hapū and iwi to conduct myself reverently. Further, this rangahau has been reviewed and approved by the Massey University Human Ethics Committee: Southern B, Application SOB 22/34.

Methods of 'data collection'

Wānanga

Rather than following Western constructs of interviews and focus groups, wānanga replaced these. The wānanga spaces provided safety and support, inspired noho tahi, kōrero tahi, hakawhiti hakaaro, and confirmed puku mōhio, our inherent knowing. I liken wānanga to Paulo Freire's concept of 'conscientization', defined in Pedagogy of Indignation as "the building of critical awareness and conscience" (Freire, 2004, p. 66), wānanga provide opportunity for development of critical understanding through

participation, deliberation, reflection and action. This was an important part of the preparation process. Where, when and how could these wānanga be conducted to promote ideal conditions *to* wānanga? I took the lead from those I was going to wānanga with. I encouraged them to nominate the 'location', I felt this was important to ensure the wānanga were held in an environment that best suited them.

The locations varied for the different wānanga. In my original plan, I had not dictated specific locations, I had merely stated 'kāinga'. In preparing for the wānanga, it became apparent that not every wānanga was going to happen at home, or on reflection, perhaps home was going to present in different ways. There were instances where wānanga were held while my whānau and I were preparing kai. In these instances, the kaupapa never entailed anything within the restrictions of tapu. This, a tikanga dictated by my Nan, "He taima mō te mate, he taima mō te ora. Clear away the kai before talking about hakapapa" (M. Tamaho Peri, personal communication, October 17, 2021). Wānanga developed organically from photos (those hanging and those pulled from albulms). In one instance, while fishing down at the awa, a wānanga took place, this organically developed from a discussion about the current state of the awa. Another was held over a cup of tea and fried bread. The kaupapa covered, varied from happier moments to some that expressed raw, despondent experiences. On another occasion, while visiting whānau and cleaning kōhatu in our wāhi tapu, wānanga transpired. These wānanga embraced some particularly emotional and spiritual kaupapa. In some really relaxed cases, wānanga occurred while lying in bed, this was especially comfortable for my Nanny, at eighty-six years old, I was intentional about ensuring her comfort was paramount when it came to where, when and how wānanga would suit her.

Time was another interesting factor. From a Māori perspective, time is measured by three key celestial elements: the moon, the stars and the sun. It is important that I mention this, because the wānanga that took place were guided and influenced by these elements. Many wānanga developed while driving, one particular wānanga was held driving home to our papakāinga, in this particular case, the original, 'set timeframe' was

surpassed. This was not an issue for those involved in the wānanga, in fact, it was an opportune time to share and reflect on some childhood experiences. It was mentioned that these kōrero need time to unfold. Throughout the 'data collection' phase it became apparent I needed to establish limits. This was to ensure I met the imposed timeframes (to allow kaikoha to read/edit their kōrero and for my supervisors to offer feedback). It was during this time that I accepted that kōrero and pūrākau not selected to feature in this literature, could still be published at a later date, and that this publication will not be the final piece. It is only the beginning.

Whānau

As I developed and refined my question and my methods I reconsidered the ultimate purpose of the study and the intended outcome, and although one might argue that by limiting 'kaikoha' to my whānau I would be limiting the extent of coverage and variety of perspectives I would be capturing, I could also be potentially restricting the audience. I refuted these arguments.

Firstly, relationships with people can determine how comfortable and ultimately how willing they may be to share thoughts, feelings, ideas. Creating a sense of safety and trust to share and be vulnerable, ultimately created a spirit of willingness to unlock personal pūrākau, that had otherwise not been disclosed (Royal, 1992). It became a healing experience, particularly amongst the hunga tūnohunohu, who noted "... as kids we were seen and not heard, not even seen!" (M. Tamaho Peri, personal communication, September 20, 2021). Intergenerationally, our pūrākau landscape has transformed as each successive generation navigates the influences and material of the time. Our relationships influence and impact the level of trust we hold, so too do our experiences (or the experiences of others we are made privy to). The importance of trust was fundamental to the level of engagement throughout the rangahau process (Tuhiwai Smith, 2012).

Secondly, though this rangahau is primarily centered around my whānau, my hope is that the method/framework will be used, or modified to suit other whānau, hapū and iwi to conduct their own rangahau. I encourage other kairangahau to capture the pūrākau of their whānau, to gather their tūpuna insights. Our mokopuna will, as we have, experience adversity, this taonga will provide invaluable pūrākau, tūpuna teachings and insights that will contribute to their kete mātauranga and rautaki to evolve and thrive as they navigate their futures.

On deciding my kaikoha would no longer be unfamiliar to me, I was confident with my revised selection method, in fact a selection method was no longer required, since anyone within hakapapa was eligible. Essentially, I wanted whānau members spanning across multiple generations. It was an obvious choice for me to ask my grandmother to participate in my rangahau. An important figure in my life, a vessel of mātauranga with pūrākau spanning interactions with her grandmother as a young kōtiro, through to her experiences as a great grandmother, an interface between multiple generations. It was imperative that her kōrero be captured. In addition to my Nanny, I also asked her younger brother to be involved in the rangahau. This provided a dichotomy between an older and younger sibling, tūāhine and tūngane. The next layer of hakapapa was my father's generation, both my father and his first cousin were asked to participate. This, again, provided some variance: taha tane, taha wahine; one raised predominantly by his maternal grandparents on the papakāinga, the other raised predominantly by her father and aunty (my grandmother) in the city. The next layer of hakapapa was my generation, my older brother was the only other participant I asked from this grouping, I included myself as a kaikoha. The selection was ultimately based on who was available and willing to contribute. Finally, I invited two nieces and my two oldest tamariki to participate. It was essential to include mokopuna in the data collection process. My own tamariki were critical voices in successfully meeting the aims of this rangahau. At one point, during the process of 'selecting' my whānau, I was asked whether it would be appropriate that my own tamariki participate in the rangahau. Would they feel comfortable speaking openly about their experiences and in my company, or in the company of other whānau? Would they understand the questions?

In response to the first pātai, I considered how I was going to ensure they understood their involvement was voluntary and they were free to participate (or choose not to) without pressure or coercion. This initial conversation with my tamariki was in the company of other trusted pakeke, all were made aware that my tamariki would be able to withdraw from, or leave, the rangahau at any stage and that they would not be required to provide a reason. It was important that I made it clear to my tamariki that there would be no negative consequences or repercussions if they chose not to participate.

In regards to the second pātai, I was confident my tamariki would add invaluable contributions to the rangahau. We often dismiss what tamariki comprehend and understand. Tamariki are born without bias, without judgement, with purity of thought, with a moral code (Jenkins, 2011; Pere, 1997). As they develop and encounter different experiences, they adopt reactions and attitudes towards people, situations, ideas and actions, which are first and foremost inherited and influenced by whānau. Moral codes are imbedded in us and are transferred genetically, this is evident in the inherent empathy and compassion we have for our environment (Mikaere, 2017; Pohatu 2011; Rangiwai, 2018; Ryan, 2020). Judgement is more or less how we have been influenced to interpret ‘right’ and ‘wrong’. From a te ao Māori perspective, we identify this as tikanga. When we adhere to and follow tikanga we keep ourselves and each other safe. In principle, tikanga are set by humans and can evolve as and when needed to suit the time and event. They provide solutions and/or procedures for any challenges that may present. Kawa are permanent, fixed, immovable (Barlow, 1991; Mead, 2003). I was confident that however my tamariki interpreted, answered and engaged in the questions and wānanga, their input would be insightful contributions to the rangahau, regardless of how big or small their contribution. I am reminded of the whakatauki “Iti te kupu, nui te hakaaro”, it can often be the simplest of answers that can possess bold and profound meanings.

It was important for me to have a cross section of whānau, both across generations and in terms of their birth order. Whānau members who had experienced different upbringings, in terms of the whānau dynamics within the whare: primary caregivers, location in relation to the papakāinga, hapū, iwi. Connection and interaction with te ao Māori, specifically the hononga to our Te Rarawatanga, our papakāinga and marae. These variants, though the number of kaikoha may be considered low (ten in total), provided a spread that generated pūrākau from differing perspectives.

Initially the 'interviews' were set as two hour sessions, however, it was identified early on that two hours was not necessarily going to be sufficient. Whānau dictated the timeframes that suited them. Wānanga were recorded and notes were shared with the kaikoha, presented with the summary of what was captured, kaikoha were offered the opportunity to edit (add, delete or revise) as they saw fit.

Kaikoha became part of the 'analysis' process. Wānanga evolved and kaikoha were invited to share where they could identify kaitiakitanga in the pūrākau shared. On reflection, my role as kairangahau became more congruous with that of a facilitator, a catalyst. As I continued to explore methodological theories, participatory action research (PAR), a research methodology strongly supported by Freire, emerged (Cram, 2001; Eruera, 2010; Freire, 1985; Kahakalau, 2004; Reason & Bradbury, 2001, Wadsworth, 1998). PAR is useful to mention here because the reflective nature of wānanga enabled kaikoha to apply the Kaitiakitanga framework, and add further nuance and depth to the framework itself, contributing interpretations of pūrākau, and thus, in contrast with more 'conventional' terms, kaikoha became more than just 'participants', they too became kairangahau. Similarly, PAR, like Pūrākau and Mātauranga Māori, is in contrast with what is often described as 'legitimate science', where the 'real' properties of things can only be measured, counted, and quantified. On one hand, some argue the scientific world is methodical, well organised and logical, on the other hand, PAR, Pūrākau and Mātauranga Māori maybe considered too ambiguous. PAR draws on lived experience. Pūrākau and Mātauranga Māori enable us to engage with our world and like Kaupapa Māori theory, PAR does not separate action from reflection, but rather argues

the two must go hand in hand, this is transformative action, this is transformative power (Freire, 1972).

Methods of analysis

The distinctively Māori methodology, Mātauranga-ā-Whānau (Lipsham, 2020) focuses on the knowledge and practices embedded within whānau. It is a Kaupapa Māori approach that validates and supports Māori knowledge (hakaaro, kōrero and pūrākau) that is transmitted intergenerationally. Its development, as a methodological approach, is grounded in the affirmation by Smith (1997) that Kaupapa Māori must be dedicated to being transformative, self-determining, and 'validating and legitimating' cultural aspirations and identity of Māori worldviews (p. 469).

Pūrākau as methodology, informed by my Kaitiakitanga framework is essentially how we acknowledge and understand the lived experiences of whānau, how they know what they know, and how kairangahau interact and engage with kaikoha, in a way that uplifts and celebrates them and their pūrākau. Pūrākau is an example of intergenerational transmission of knowledge. In this rangahau, kōrero often evolve into pūrākau, this distinction highlights the hakapapa of hakaaro, kōrero and pūrākau. As a means of analysis, the Kaitiakitanga framework allows kairangahau to capture and contribute to the practice of knowledge transmission within whānau. It provides the opportunity for kairangahau to offer whānau opportunities to impart intergenerational teachings and learnings. In selecting my method of analysis for this rangahau, I was challenged to imagine how I could possibly 'analyse' hakaaro, kōrero, mātauranga and pūrākau of my whānau. Lived experiences, observations, thoughts, memories and kōrero tuku iho were not mine to analyse, not in terms of their content, at least.

The interconnected nature of this rangahau sees the weaving together of the theories, methodologies and analysis: Kaitiakitanga, Pūrākau, Kaupapa Māori, Mana Wahine and Mātauranga-ā-Whānau, ultimately unlocking philosophical concepts, epistemological

foundations, cultural conventions, the way in which we see the world and how we exist within it. Mātauranga-ā-Whānau and wānanga affirms and validates the hakaaro, kōrero and pūrākau of whānau that are so critical to the raising, nurturing and development of mokopuna Māori and how they interact within their world.

Evaluation and justification

In a constant state of wānanga throughout the 'data collection' process, aware of my biases and influence as an active kaikoha in the rangahau. Though, the tikanga of wānanga ensured I was accountable to those who contributed their kōrero and pūrākau, our tūpuna and future mokopuna. This rangahau demonstrated the importance of capturing pūrākau. Allowing kaikoha to share their life experiences provided the opportunity for their pūrākau to be recorded, respected and prized. The pūrākau provided a more in-depth understanding of kaikoha perceptions, motivations and emotions. Kaitiakitanga, Pūrākau, Kaupapa Māori, Mana Wahine and Mātauranga-ā-Whānau, fit the purpose of this rangahau, keeping mokopuna at the centre, capturing how principles of kaitiakitanga contribute to them.

Wāhanga Tuawhā: Rangahau

Literature Review

Kaitiakitanga weaves whenu of worldviews, dimensions of time and principles to create a tapestry, a philosophy of living and being. Kaitiakitanga is not limited to an age group, status or hierarchical position, but rather an action, thought or behaviour that can swell from tamariki and mokopuna, in their incredible ability to see and kindle the light in other people, places and things, with ease. The overwhelming feeling a tupuna experiences when holding their mokopuna for the first time, the sense of kaitiakitanga that vibrates in every cell of their being, is too mirrored, in the knowledge and wisdom tamariki and mokopuna hold in bringing forth, encouraging and strengthening the indescribable light that is in all things, especially in times where the light, for whatever reason, is dim.

This literature review provides an analysis of kaitiakitanga principles and practices and aims to explore and provide an overview of the varied perspectives and application of kaitiakitanga, beyond sustainable resource management, to apply a wider, deeper lens. An analysis of kaitiakitanga that encompasses both physical and spiritual responsibilities of tangata whenua, a deeper connection and relationship between all natural and physical elements (Forster, 2012, 2019; Henwood & Henwood, 2011; Kawharu, 2002; Mataamua & Temara, 2010; Muru-Lanning, 2016; Mutu, 2010). Specifically, the review aims to examine definitions of kaitiakitanga principles and how these contribute to mokopuna Māori.

Throughout my previous rangahau, I chose to steer clear of what was evidently the unwavering emphasis of kaitiakitanga in the available published, academic literature: conservation, ecology and environmental contexts. However, for the purpose of exploring a wider range of perspectives and their origins, I have made a conscious decision in this review, to explore the use of kaitiakitanga in reference to the

aforementioned contexts. This, the starting point of my electronic and manual searches of relevant library databases and online website searches, highlighted how kaitiakitanga is generally deemed the fundamental principle of sustainable resource management. This generated ideas about the importance of taking into consideration perspectives and their origins to be able to appreciate the extensive use of the word. This review will begin by exploring definitions of kaitiakitanga and kaitiaki.

Katitiakitanga: Word Anatomy

Kaitiakitanga, when dissected, can be translated as follows: the prefix 'kai' signifies the kaimahi, the agent of the action. The verb, 'tiaki', can be translated to guard, be responsible for, look after, care for, protect or conserve. Finally, the suffix 'tanga' causes the verb to become a noun, it indicates the practice or action of something. In essence, kaitiakitanga recognises the role of individuals or a collective who actively demonstrate qualities and characteristics associated with the concept of 'tiaki'. Another, less etymological interpretation, is quite simply the act of taking care of people and relationships. It is important to note, that the principal meanings of tiaki (and kaitiaki) are understood through a traditional, ancestral lens. The kupu kaitiakitanga, in and of itself, is arguably a more contemporary expression (New Zealand Law Commission, 2001), this is evident in Wāhanga Tuarima.

Kaitiakitanga and the Resource Management Act

One of the most popular uses of kaitiakitanga is its inclusion in the Resource Management Act 1991 (RAM). In this document, the relationship between Māori and traditions with whenua, wai, wāhi tapu and taonga is a requirement that is recognised and provided for in Part 2 Purpose and Principles: 6 (e). However, it states the cultural and spiritual aspects, in terms of taonga, are managed at the discretion of local authoritites. This has proven to be a significant concern for Māori, quite often due to the role of local government in regards to resource management being significantly varied, resulting in various expectations and interpretations of legal processes and principles of the Treaty of Waitangi. The definition of kaitiakitanga in 'Part 1

Interpretation and Application' is as follows, "the exercise of guardianship by the tangata whenua of an area in accordance with tikanga Maori in relation to natural and physical resources; and includes the ethic of stewardship". This definition, however, has not been well understood by many Pākehā. An analysis by Marsden and Henare (1992) found:

> "Kaitiakitanga is defined ... as guardianship and/or stewardship. Stewardship is not an appropriate definition since the original meaning of stewardship is 'to guard someone else's property' apart from having overtones of a master-servant relationship, ownership of property in the pre-contact period was a foreign concept ... Thus the resources of the earth did not belong to man but rather man belonged to earth." (p. 18)

It is this very distinction that highlights the detrimental effects of chosing to conceptualise 'kaitiakitanga' as 'stewardship', as this neglects the very nuances of the concept.

It was at this point of my rangahau that I reflected on inappropriate and deceiving interpretations that prove the difficulty involved in translating the complexity and symbolic nature of te reo Māori. Capturing the essence, while attempting to combine different world views identifies potential risks. Expressing concepts in the language of another, particularly in the case of indigenous world views as the alternative or less dominant culture to the Western, neoliberal, 'mainstream', dominating 'culture', is particularly true in this context (Roberts et al., 1995). This analysis is highlighted by Whaea Margaret Mutu's kōrero "Words and meanings of the words defined by the language of the culture in which they belong. Let's not redefine words. Their true meaning resides in that language" (n.d.). Uri of Ngai Tai and Whakatohea, Selwyn Hayes argues (1998):

> "Any attempt to define Maori concepts ... and in the English language is always difficult. A concept such as kaitiakitanga cannot be accurately translated into an equivalent Pakeha concept, as its origin is derived from a spiritual rather than an English jurisprudential background ... Any such redefinition inevitably becomes an ill-fated attempt at decolonising the law." (p. 893).

It is critical that we understand the risk in losing the depth of meaning associated with kupu Māori, particularly concepts that define and explain our very existance. Beyond

the fact that the introduction of kaitiakitanga in the RAM was a response to acknowledge and accomodate iwi and hapū as tangata whenua, its inclusion was severely inadequate. This concept has been reduced in the depth and bredth of its truest meaning, it has been appropriated by Pākehā for political and ideological interests, which I argue, has caused considerable damage to the understanding and application of the concept.

In reflecting on how this impacts my rangahau, I am reminded of my tūpuna, signatories of He Hakaputanga and Te Tiriti o Waitangi. My paternal great-grandfather's, great-great-grandfather, Te Huhu, a revered rangatira of Te Rarawa, made his tohu on He Whakaputanga and Te Tiriti o Waitangi. Though prior to signing, he expressed his concerns: "It is said that a great many Pākehā are coming to take the Land – that they come not for good." He openly expressed his caution of the British having authority over Māori, noting that 'many sitting around here think that the Governor has not come as a Shepherd' and, pointing to one of the soldiers, he said, "I do not like them… I do not like being prevented from going to a neighbour's..." Despite the concerns he expressed regarding the British missionaries and soldiers, his son, my great-great-great-grandfather, Kaperiere, and his older brother, Tamaho Te Huhu, were some of the very first Māori converts to Catholicism. They were fundamental to the building of St Gabriel's Church, situated on the Makora Pā site, overlooking my marae and the Whangapē Harbour. My tupuna, Peri Te Huhu, was sixteen when he attended his first Mass, in 1838. This marked the beginning of an era, the stronghold the Church would come to have over my people and whenua.

I reflect on excerpts of (unpublished) journal entries I wrote during the 2021 COVID response while Aotearoa was in lockdown:

> "To win colonial victory, the colonisers needed to silence the tohunga, the rangatira... dismantling our systems of oral transmission, extinguishing and replacing our knowledge with their own... a notable example of these colonial pressures was assuming and soliciting the 'one, true, universal, be all' version when referencing our kōrero tuku and introducing the concept, being, entity, 'Io'" (S. Peri, personal communication, 2021).

Another reflection:

> "I reflect on the words of my tupuna, Te Huhu '*They come not for good... the Soldiers have come here to shoot us... I do not like them'*, and as his brother, Papahia, lamented when Te Huhu died: *'Ehara, e te hoa, he utanga kupu au, nā rau o iwi, nā rau o tāngata. Ka ngaro ngā iwi, ka rū te whenua. Ka poua tāua ngā pou tū noa i roto o Waimako. Ka tōkia tō kiri, e te tōmairangi whenua i roto o Hokianga. Ka timu ngā tai, ka mōkaia hoki, ē ī!'* The church, the classrooms, the courtrooms were the battlegrounds ... a state of te kore for my tūpuna ... colonisation, the introduction of the Church and introduced systems of religion, have much to answer for ... the ongoing struggles faced by our people, our whenua and our mokopuna" (S. Peri, personal communication, 2021).

Roberts et al (1995) make a critical point:

> "Christianity supplanted the ancestral atua or spiritual kaitiaki, and active suppression of the role of tohunga (person with superior knowledge or learning in a particular area), was affected be various means including the Tohunga Suppression Act of 1907" (p. 12)

Reclamation and decolonising of our kōrero tuku iho and of our concepts is crucial to their appropriate use. The use of kaitiakitanga in the RAM, despite the percieved intention of inclusiveness, has quite often resulted in the very opposite result. Tangata whenua have felt excluded, undervalued, underrepresented, ignored and weakened. English (mis)interpretations of kaitiakitanga in terms of 'guardianship' and 'stewardship' do not adequately recognise and acknowledge the multidimensional layers of practices, mātauranga and experience of tangata whenua. The (mis)use of kaitiakitanga in the RAM is just one example of the significant impact superficial use, (mis)understanding and limited awareness of the profound meaning of the concept. The direct impact of this on mokopuna Māori can be seen in the depletion in mauri of whenua, taonga tuku iho, natural resources and wāhi tapu. One must ask oneself, if whenua is the very source of a people's existence and the very origin of who they are and that is taken from them, what will be the extent of the aftermath? Trauma, heartache, suffering?

Kaitiakitanga and Hakapapa: An expression of obligation and responsibility

Further rangahau led me to literature that suggests kaitiakitanga is based, essentially, on relationships. Relationships are at the very core of our existence, they are what

define us, and how we express ourselves. The relationship between tangata whenua and the natural world, as an example, must, fundamentally, be understood in terms of hakapapa (Barlow, 1991; Durie, 1998; Forster, 2019; Mead, 2003; Pere, 1994). It is hakapapa that provides the who, what, when, why and how questions and answers about our very existence. In acknowledging our kōrero tuku iho, we begin to understand how our hakapapa defines and explains our obligation and responsibility as tangata whenua (Simmonds, 2014).

Our cosmological kōrero tuku iho, the genealogical pūrākau that expresses aeons of evolution and defines states of consciousness, from non-being, to being (Schwimmer, 1996). Te Kore, the silent void, where nothing was felt nor was it thought. Te Pō, an increase of consciousness, every shade and every state of darkness. It was throughout the many nights of darkness that Papatūānuku was conceived, born, matured and became one with Ranginui. Many more long nights, many more dark nights ensued. Papatūānuku bore many tamariki, and for many more aeons of Te Pō. The evolution from darkness to light, Te Ao Mārama was a time of suffering, growth, pain, anguish, success, rage, karakia, destruction, hope, treachery, courage and aroha, the emergence into the world of light and understanding. The result, Ranginui above us, a canopy extending as far as the eyes can see and Papatūānuku stretching out below. Both adorned with a myriad of descendants, born and reborn. In every element of Papatūānuku and Ranginui, their multitudes of progeny clothe, dance, inhabit and form the makeup of all the elements of the natural world, the mountains and volcanoes, seas, lakes and rivers, the great forests, rain, winds and storms (Barlow, 1991; Forster, 2019; Jones & Biggs, 2004; Marsden, 2011; Mikaere, 2003; Walker, 2004).

The hakapapa undertaken in the creation of Hineahuone explains the gifts bestowed by various atua in fashioning the first woman. The narrative continues, Hineahuone, Hinetitama, Hinenuitepō. These tūpuna kuia are the quintessential blueprint of kaitiakitanga. This too is the DNA that runs in my veins. I am all of them and they live on

through me. The orokohanga of kaitiakitanga begins with our cosmological narratives, Te Kore, Te Pō, Te Ao Mārama. Hineahuone, Hinetitama, Hinenuitepō.

These very pūrākau begin to explain the relationships, roles, obligations and responsibilities tangata whenua hold in relation to the natural world. In recognising what it means to be both a decendent and caretaker, one acknowledges the necessary obligations and responsibilites required to ensure future generations too flourish and thrive in the bounty of all that is regarded taonga tuku iho. I am reminded that these kōrero and the characters that feature are not intangible fairytales, they are meaningful kōrero containing perspective, processes and possibilities that feature in my daily life. My tamariki remind me of this when we engage in kōrero about everyday activities and phenomena. These moments serve as reminders that we are not separate to our kōrero tuku iho, quite the opposite. In acknowledging the deities and the realms they occupy, we honour them and the significant roles they play in our day to day lives. The very notion that we, as te ira tangata were gifted attributes of ira atua, is an important reminder for our tamariki, mokopuna when they need reminding of the mana we inherently have (Mead, 2003; Pere, 1994).

In relation to understanding our interdependence with the natural environment, an analysis of kaitiakitanga is defined by my iwi as an environmental decision making system developed to fulfill the responsibility as tāngata whenua to ngā atua Māori, this is evident in the roles and responsibilites held by our hapu and iwi in regards to our Warawara Forest. This breathtaking forest was once described by Nanny Whina Cooper as “Te waima o te iwi o Te Rarawa”. This living and breathing exemplification of our tūpuna, holds the wellspring of our people, of life itself. Kaitiakitanga, in this instance, is demonstrated by the relationship between ngā atua Māori and ngā uri hakaheke, and the understanding between the exchange of care and protection that exists. It is this recognition of mana atua that demonstrates the significance and relevance of hakapapa in understanding ones postition, ones obligation and ones responsibility. This sense of responsibility, of living respectfully, harmoniously and reciprocally with the environment

is observed as kaitiakitanga. It is this very relationship, sanctioned by our tūpuna, that maintains the balance between tangata whenua and the natural environment.

An additional iwi response includes the establishment of 'Noho Taiao o Te Rarawa'. These noho marae bring together mokopuna of Te Rarawa, through hakawhanaungatanga. Mātauranga Māori is the principle content and delivery of the kaupapa and mokopuna are encouraged to undertake kaitiakitanga roles within our Te Rarawa hāpori. The underlying kaupapa of science, environmental sustainability, engineering and technology provide mokopuna with a range of opportunities, ultimately providing genuine, practical experiences for mokopuna to thrive in the environment of their tūpuna. The very environment they are inherently and innately connected to, as tangata whenua, as Te Rarawa. Mokopuna are encouraged to further develop their understanding of kaitiakitanga and explore contributions they can make to their hapu and iwi, now and in the future.

The importance of recognising interconnected relationships, of balance and of reciprocity is at the very heart of understanding kaitiakitanga. It is not enough to simply acknowledge the importance of 'relationships', the keyword is 'interconnected', this is the distinction in understanding the difference between single cause and effect connections and relationships, and the reciprocal coexistence between our tūpuna and the natural environment (Henwood & Henwood, 2011). In acknowleding the role of mutual coexistence between Māori and the natural world, our tūpuna knew they were equally responsible for the wellbeing of each other, not the natural environment alone. As highlighted by Kawharu (2000), "Kaitiakitanga philosophies concern sustainability principles in environmental and social spheres" (p. 352). It was imperative, the wellbeing of whānau, hapu and iwi was to be in alignment the with wellbeing of the natural environment. It is evident then, that although kaitiakitanga is often regarded as the principal philosophy of environmental management, it is imperative to understand that Māori and the environment are not separate, they are not isolated, it is this symbiotic relationship that forms the very basis of kaitiakitanga. Every element possesses mauri

which in turn is protected by kaitiaki, and it is the preservation of mauri that is essential for its survival (Mutu et al., 2017; Winiata, 2021).

Kaitiaki

Kaitiaki are those who inact kaitiakitanga, they are the 'doers', those who actively express kaitiakitanga values and perspectives. In understanding the roles and responsibilities of kaitiaki, I was challenged to consider my own kaitiaki distinctiveness: he Māmā, he wahine mau moko, he mokopuna, he tuahine, he tamahine. I reflected on the enduring responsibility of kaitiaki, that is inherited through the generations. As a Māmā, I am a nurturer, provider and protector. As a wahine mau moko, I am aware, responsive and intentional. As a mokopuna, tuahine and tamahine, I am a servant, reflective and adaptive. I am all of these, as my tūpuna destined me to be.

Kaitiaki are often considered protectors, playing the role of both benefactor and beneficiary, simultaneously protecting taonga from potential threats or harm while benefiting from the taonga. In terms of natural resources, I am reminded of the kaitiaki roles held in relation to our awa and whenua. The interconnected relationship between kaitiaki and these taonga are evident in how my tūpuna responded to, interacted with, cared for and ultimately respected our environment. Our awa was considered the main highway, it was how my old people travelled and how they transported cargo. It was an abundant food source, providing access to kai at the very doorstep of our papakāinga but also out to the harbour. My Nan reminds me, "The river was our main road, to go to school, to catch the bus to Kaitaia or Auckland, to get kaimoana down the Whangapē Harbour, to ride horses over to Herekino, to transport logs from the saw mill…" (M. Tamaho Peri, personal communication, September 5, 2021). She reminisces, "When my grandmother passed, her waka tūpāpaku was put on the boat and taken down to Whangapē" (ibid.). Preserving the mauri of the awa was and continues to be essential for the survival of all who are interconnected with it. Kaitiaki are responsible for ensuring certain practices are in place at all times, they hold the responsibility for ensuring taonga are protected, maintained and ultimately left in a better state than they were inherited.

Kaitiaki understand there is a need for mutual understanding and respect, as kaitiaki are part of the environment, not masters of it. Ngāti Kahu kaumatua, McCully Matiu, so beautifully articulated, "...kaitiaki are the many spritual assistants of the gods, including the spirits of deceased ancestors, who were the spiritual minders of the elements of the natural world" (Mutu et al., 2017, p. 177). My tūpuna expressed, the role of kaitiaki are not isolated to just humans, kaitiaki are in fact the environment. Tā Mason Durie (2010) emphasises "In an indigenous world, objects that appear to be inanimate are not regarded as lifeless or static since they also possess an identity of their own and are art of a wider network (p. 243). Other literature affirms kaitiaki are not human (Gloyne et al., 2020; Roberts et al., 1995). Whether connections are identified as physical, functional, or through the environment, all connections correspond somewhere within the web of nature. Scientfically speaking, genes, cells, organs and organisms evolve into populations and ecosystems, and are the building blocks of our environment, and all are necessary for our survival. Flora and fauna rely on the ecosystem to survive and thrive. Tame Malcolm (2022) argues kaitiaki is not a term used for humans, but a term reserved exclusively for non-human entities. His observations in the area of conservation is that kaitiaki has become a word used to describe roles or jobs that include protection of the natural environment. As discussed earlier, this does expose some of the complexities around deep and profound meanings that can often be attenuated. He argues that care must be taken in applying the term kaitiaki, as "it is not people who protect the land, but the land that protects us".

It is necessary to understand that from a tirohanga Māori, the limitations on the meanings associated with kaitiaki have created a sense of consternation. Instances where kaitiaki have been dismissed or undervalued, for being merely 'caretakers'. These shallow understandings miss the point of what it means to a kaitiaki. Pāpā Moana Jackson (2010) addressed the term 'mana' as 'absolute authority' and explained the rights and obligations to exercise guardianship and care for both the environment and people, it is the "power to protect – that is the power to protect, manaaki and be kaitiaki for everything and everyone within the polity" (p. 11), his analysis gives emphasis to the

mana constitutional law extended beyond the laws that govern people, but also spiritual and environmental relationships. Māori and many other indigenous peoples recognise the interconnected relationships between people and all the elements that make up the universe, physical and spiritual, tangible and intangible, that which can be seen and that which cannot (Kimmerer, 2020; Murphy, 2013; Stewart, 2021; Yunkaporta, 2019).

Kaitiakitanga, fundamentally, is centred in the connections and relationships with all elements of the natural world, it essentially suggests that the relationships between all that make up the natural world is directly related to the well-being of people (Selby et al., 2010). It is a holistic Māori worldview based on tradition, with its own rules and regulations, that identifies the roles and responsibilities kaitiaki have in supporting, interacting, adapting and contributing to the framework, structures and components upon which not only our survival depends but our greater desires to flourish and thrive, collectively (Hutchings & Smith, 2020; Marsden & Henare, 1992; Waitangi Tribunal (Wai 262), 2011). Its origins in an epistemological world view, principles of kaitiakitanga encompass the concepts of caring, nurturing, protecting and safeguarding the natural world, though beyond sustainable resource management, kaitiakitanga, I would argue, deals with relationships and interconnectedness between people, places and things, not only the responsibility people have to look after the environment.

Kaitiakitanga (… beyond resource management)

In applying a wider, deeper lens, I invite you to consider what might kaitiakitanga embody and embrace, beyond sustainable resource managment? This rangahau journey has led me to examine kaitiakitanga and the relationships beyond humans and the natural world. It is not as simple to regard kaitiakitanga as an environmental ethos but rather a socio-environmental ethos, this includes the relationships between humans and the environment and between each other (Mataamua & Temara, 2010; Mutu, 2010). Durie (2010) states:

“Relationships between people and the natural environment, between tangible and intangible dimensions, between organic and inorganic material, and between past and

future constitute the foundations upon which indigenous populations understand the world" (p. 239).

In opening our eyes to what kaitiakitanga could include beyond the interactions between the elements of the natural world, we begin to appreciate a wider understanding of the importance of interconnectedness, of nexus and of relationships. "Kaitiakitanga carries with it an obligation not only to care for the natural world, but also for each successive generation, by ensuring that a viable livelihood is passed on." (Hayes, 1998, p. 894). Like layers or even cyclic motions, the obligations of kaitiaki are an ongoing progression.

What if we were to consider a spiritual dimension? Let us consider a kaitiaki as an agent of tiaki, for anything and everything, that of the highest importance, to commonplace, familiar and unremarkable. If the obligation to assure continuance of the principles and practices of kaitiakitanga for all people, places and things and all the time, a greater, fuller understanding of what comprises kaitiakitanga is inevitably considered. To know and understand the kupu kaitiaki, is to know and understand te ao Māori (Mutu, 2010). In essence, we all have a role to play as a guardian, as a protector, as a carer. For many, this is particularly evident in the family unit. Mokopuna are protected, nurtured and cared for by their parents, older siblings and grand parents. The cyclic nature of life eventually results in the roles and responsibilites evolving, mokopuna eventually become the protectors, nurturers and carers for their parents and grand parents (Jenkins, 2011). The word kaitiaki, however, when referencing someone inacting kaitiakitanga, must be Māori. The complexity of the word, and perhaps more importantly, the responsibilites that go with it. To unpack the complexities of the kupu, one needs to understand the hakapapa of it, as discussed earlier, the hakapapa of our very existence dictates that we are descendents of atua, of Papatūānuku and Ranginui, and of their tamariki, mokopuna. Kaitiaki means to look after one's own, to nurture, care for and protect our very blood and bones. This is what is meant by the deepness of the word. It is more than acknowledging, it is accepting that our tūpuna include the physical elements of our natural world, wildlife, flora and fauna. Further, in acknowledging and accepting that we descend from Papatūānuku, we in turn acknolwedge and accept she

is our kaitiaki and we are hers. This analysis provides an illustration of language reclamation. In holding the position, specifically referencing who can ‘use of the word kaitiaki’ and why, a view that is reinforced by Dame Nganeko Kaihau Minhinnick of Ngāti Te Ata, who famously stated, “Only tangata whenua can be kaitiaki, can identify kaitiaki, can determine the form and structure of kaitiaki" (Minhinnick, 1989, p. 8). An arguement not accepted or supported by all. Similar differences of opinions are evident throughout Māoridom: Who has the right to mau moko kanohi? Only those with hakapapa Māori, or non-Māori who have been raised with/by Māori? Who can karanga/whaikōrero? Only those with hakapapa Māori, or anyone with the ability to kōrero Māori? Can hakapapa then, be ousted by another’s knowledge? What then for those who, through no fault of their own, have not been privy to the mātauranga? Who and what can be held accountable for this mamae? These are questions that may not be answered in this tuhinga, however, they are important questions that stimulate hakaaro and wānanga.

If we continue to explore the notion that kaitiakitanga extends beyond relationships with the environment, beyond what it means to be a ‘guardian’ and/or ‘protector’ of ancestral land and waterways, a broader lens that extends beyond the biophysical elements of ‘the environment’, we begin to acknowledge that kaitiakitanga is not just about the whenua, about the physical environment, it is also about preserving traditions and practices, all that contributes to our intricate and vibrant existence. Kaitiakitanga applies to both tangible and intangible dimensions, physical landscapes are the manifestations of intrinsic aspects of kaitiakitanga, including aroha, mauri and hakapapa.

It is evident, therefore, that kaitiakitanga is not a simply defined concept, nor does it have any single meaning. I encouraged kaitiakitanga be explored with a broader context, beyond sustainable resource management, to include an appreciation of the relationship between the physical and innate. Despite differences of interpretations and application, kaitiakitanga share essential features as has been identified in this review. Relationships, interconnectedness, a nexus of the spiritual, environmental and human

elements that make up our existence, kaitiakitanga identifies the tikanga associated with the notion of tiaki (reciprocity, responsibility and obligation).

Mokopuna Māori

'Mokopuna', which is most commonly translated to 'grandchild', can too be defined (though it is not always helpful to dissect kupu Māori) by separating 'moko' and 'puna'. 'Moko' are tattoo (designs, symbols, representations), and 'puna', a spring or pool. Our reo is incredibly metaphoric and poetic, it allows us see, feel and hear our words. Our mokopuna, therefore, are not just our grandchildren, but the faces and reflections of our tūpuna. Mokopuna are the blueprint of their tūpuna.

Mokopuna Māori are descendants of Ranginui and Papatūānuku. Mokopuna who trace their blood lines, genealogy, to atua Māori, to tūpuna Māori. To places of significance, maunga, awa and marae, to whānau, hapū and iwi. Mokopuna Māori are simultaneously tupuna. It is my belief that this is possible because we exist, simultaneously, on a spectrum of past, present and future timelines. We are the tupuna, we are the mokopuna. We are them and they are us. It is the years of lived experiences (of our tūpuna), through hakapapa that we exist in this present form. If we are to apply this thinking, this belief, then we understand all that was overcome by our tūpuna can too be overcome by us. In order for this belief to truly manifest, to exist, it requires a reframing of thoughts and language.

Wāhanga Tuarima: Wānanga Pūrākau

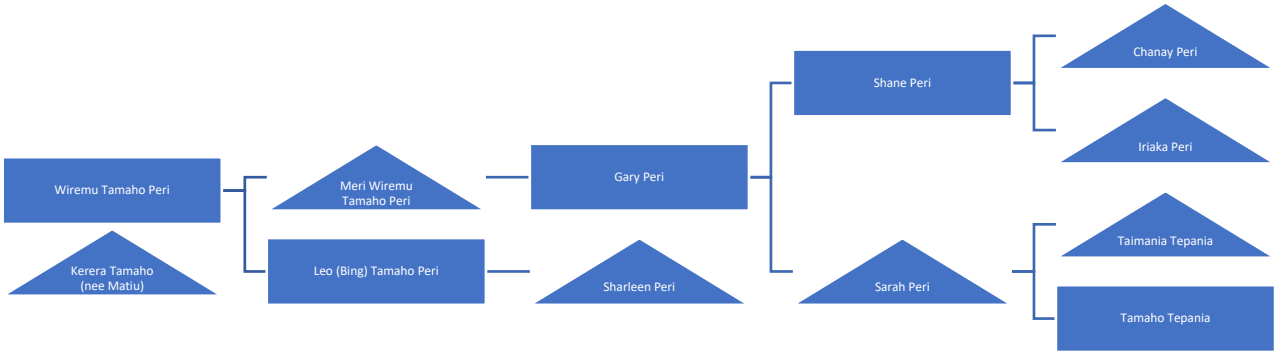
Capturing the Narratives

Presented in this chapter are excerpts of kōrero and pūrākau shared by four generations of kaikoha captured within various wānanga settings. These pūrākau elucidate key principles and practices of the Kaitiakitanga framework (Hakatauria 1, page 27).

Kaikoha and iwi affiliations are noted below. The visual hakapapa (Hakatauria 2, page 58) shows where and how kaikoha hakapapa to each other.

Kaikoha:

Chanay Peri	Te Rarawa, Ngapuhi, Te Aupouri, Ngāti Porou
Iriaka Peri	Te Rarawa, Ngapuhi, Te Aupouri, Ngāti Porou
Gary Peri	Te Rarawa, Te Aupouri
Leo (Bing) Peri	Te Rarawa, Te Aupouri
Meri (Nanny Bunny) Peri	Te Rarawa, Te Aupouri
Sarah (Hera) Peri	Te Rarawa, Ngapuhi, Te Aupouri, Ngāti Porou
Shane Peri	Te Rarawa, Ngapuhi, Te Aupouri, Ngāti Porou
Sharleen Peri	Te Rarawa, Te Aupouri, Tainui
Tamaho Tepania	Te Rarawa, Ngapuhi, Te Aupouri, Ngāti Kahu, Ngai Takoto
Taimania Tepania	Te Rarawa, Ngapuhi, Te Aupouri, Ngāti Kahu, Ngai Takoto



Hakatauria 2: Visual hakapapa of kaikoha. Tamariki and mokopuna of Wiremu Tamaho Peri and Kerera (nee Matiu)

Ngā Kōrero Arataki

Chanay:

Oldest daughter, granddaughter and mokomoko. Chanay's first name is a blend of her parents first names, her middle names acknowledge her maternal grandfather and great, great, great uncle. A studious, diligent, respectful mokopuna. A gunny netballer and touch player, representing at both regional and national levels. He ngākaunui mō tōna whānau, hapū, iwi Māori.

Iriaka:

He mokopuna, he teina, he tamāhine. He tupuna kuia. Iriaka is named after our kuia from Pawarenga and is the youngest of Shane's daughters, born and raised in Ahuriri/Heretaunga. She is in her final year at school in Napier and is the Cultural Prefect. An avid netballer she aspires to move to Wellington at the conclusion of her secondary schooling.

Dad:

Kamukumuku, kamekemeke, kūmea, kūmea e Te Rarawa Kaiwhare e. Hikitia, ngā wawata, te Mana Motuhake, te Tino Rangatiratanga e! Tihewā mauri ora! Father, Koko, fisherman, builder, kaikōrero. My Dad played a pivotal role in the restoration of our

papakāinga. His first home. Our whānau homestead. He speaks on our taumata, teaches his mokopuna to fish and has a bad habit of pinching our babies' chubby cheeks.

Uncle Bing:

Father to Shar and Koro to Monika. His nickname was given by his Uncle Bob. Born and raised in the North, he lived between Pawarenga and Kaitaia, before moving to the big smoke (Tamaki Makaurau) to work. Uncle Bing lived with my Nan and Pop for many years while in Auckland, collectively they each had a hand in raising Shar. Uncle Bing returned to Pawarenga to retire. He currently lives in the restored homestead with my Dad.

Nanny Bun:

My Nanny's Hands

Early rise to prep the bottles, as was needed. Secretly shredding flour bags, to get the milk heated. Toiling Papatūānuku, play time was rare. Floors too were scrubbed, before evening prayers. Lines of washing wrung by hand, up at the well. Later nursing patients, to home you bid farewell. Third time lucky, you returned to tend once more, to the whenua and to the whānau, mauri was restored. Weaving strands of muka, kneading fluffy dough. Every crease tells a story of your legacy sowed. Your principles of giving, he tuku koha, of tiaki mauri, tiaki hakapapa and aroha (S. Peri, personal communication, 2021)

Eldest daughter of her parents and named after her Aunty Meri and father, Wiremu. Favourite aunty to many nieces and nephews. My Nanny's hands have nursed wounds, scrubbed floors, kneaded bread, woven harakeke, and will always remind me of Olay moisturising cream. The conduit between her grandmother and her great grandchildren, connecting the histories and herstories of six generations. Koinei ōna hokinga mahara, onamata, inamata, anamata.

Shane:

Tū mai Ongaro, te maunga tapu e hakaruruhau nei i te marae o Morehu, i te Kura a Iwi o Pawarenga e noho hiwi ana, ko te awa ko Rotokakahi, ko Kurahaupo te waka e. Titiro hakararo, ki a Hinerakei, te kaitiaki o Ohaki, ko te awa e rere ra, ko Pawarenga, ko Mamari te waka e. Rere ana ngā mihi ki a Makora Pa, te nohonga tuatahi o Te Aupōuri. Kei raro iho ko Taiao e noho akau ana, ko Kahi, ko Mataatua ngā whare, ko Whangapē te wahapu e. Ko ngā uri hakaheke o Te Aupōuri, o Pawarenga, o Te Uri o Tai e mihi nei e. Born just days after Bob Marley passed, and 6 months after our great grandfather, it was assumed he would carry a combination of their names. Instead, he carries his own name. Perhaps, so there was no expectation to live up to anyone else? Nevertheless, he has elements of both these tohunga and has simultaneously fashioned his own path. Storyteller, gardener, empath, Pokemon hunter, music enthusiast and collector. My first hero and best friend.

Shar:

Kai atu aku mata ki runga o Makora te maunga whakahirahira o aku wheinga. Tauheke ki nga awa tukukiri o Pawarenga, Rotokakahi, Ngaaue, Awaroa o Whangape. Ka ranga te tapuwae, ka niwha te tapuwae i te whenua kura o aku wheinga e. Ko Pakinga, whakaeke ki te marae o Taiao. Hekenga o te roimata me te hūpē. Tu mai Kahi, tu mai Mataatua, te hononga taura here ki te ao kohatu. Ko Te Huhu te wheinga whatukura. He pou whenua, he pou tangata. Tuwhera mai te tari o te ora, Taimania. Hei whakaoho ake i taku moe, e kō koia, e ara e! He mokopuna o Te Rarawa, Te Aupouri me Tainui hoki. He wahine Māori. He māmā. He tamāhine. He tuakana. He kaihana. He whaea kēkē. He mōrehu o te mate pukupuku. He kaitiaki. Dependable, trusted and pillar of strength. 1976, the year the golden arches landed in Aotearoa. The year of the Dragon. The year Shar graced this planet. Born to Bing and Rangi (Waikato Tainui). She was raised in Auckland by her dad, and his eldest sister (my Nan). The epitome of manaaki and aroha ki te tangata. Her belief in whānau and tupuna as the pou of her wellbeing and aspirations for our whakatupuranga. This belief guides her in her understanding and practice of kaitiakitanga.

Tamaho Chase:

He mokopuna o Te Tai Tokerau, o Te Tai Rāwhiti. He tama tautōhito, he mokopuna tūmāro, he tungāne tūpore. He kaitiaki o tōna whānau, ōna hapū, ōna iwi, tō tatou reo rangatira, tōna whenua taurikura, ā, he mokopuna o Te Kōhanga Reo, he iti raukura o Te Aho Matua. At only eight years of age, the youngest kaikoha, Tamaho engaged in wānanga to share his insights, hakaaro and pūrākau. His responses were all in te reo Māori, I have not translated any of these and have recorded them verbatim.

Taimania:

Ruia, ruia, tahia, tahia,
Kia hemo ake te kākoakoa,
Kia herea mai te kawau korokī.
E tātāki mai i roto mai i tana pūkorokoro, whaikaro,
He kūaka mārangaranga, kotahi te manu i tau ki te tāhuna, tau atu, tau atu, tau atu!

Tēnei te hakakīkī i ngā takahanga o te pōkai kuaka, e hora nei hei arahi i taku tamāhine i ngā papataoiaketanga o te ao matawhawhati nei, e huri nei, e huri nei. This tauparapara explains an innovative survival strategy of our Te Aupōuri tupuna. Like the tūpuna she is named after, Taimānia embodies the richness and resilience of her hakapapa. Fierce kapa haka exponent, he arero reo Māori, he ngākau Māori, he mokopuna, he tupuna.

“Ko au, ko koe, ko tātou katoa”

Chanay

“I’m the oldest sibling, oldest cousin, oldest mokopuna. On the sports field, in the workplace, kaitiakitanga is supporting, helping, protecting the team, colleagues and whānau in the environment we’re in”

“It comes naturally, growing up it was like instinct, like if I was taking the younger ones to the park, I became the kaitiaki, making sure everyone was safe”

“On reflection, I’ve realised I want to develop myself more so I can better help develop others”

Iriaka

“My parents, my sister, my aunties and uncles. Then me, I guess, to my younger cousins. Anyone that has to look after someone else, or something else”

“I see this in Dad as well as myself, we tend to put other people’s feelings before ourselves”

Dad

“Kaitiakitanga wasn’t a word I remember, not when I was growing up. Tiaki, though and kaitiaki, that’s carer. In a broad sense, kaitiaki would be a person or people, like whānau. To care, look after what we own, the land, dwellings, whenua”

"It comes with responsibility, part of being at home, the ahi kā. On the farm as well as hau kāinga roles for our hapū, down at the marae, speaking on the taumata, taking kai down for hui, putting the net out. Regardless of what the hui is, or who it is for, or which marae. "Say like my situation here, I have a driver's license. It is my role to make sure they get to their appointments because they can't drive"

"Granddad, he was bigger than a leader, he was a kaitiaki for us. To me, he was bigger than that. He had the ability to run the whole place, everything fell back on him"

Uncle Bing

"My siblings, that's the status established of this place, our parents"

"They have to know the land. We have to be careful, because we are close to the water. Stabilising of the land, the river has changed a lot, there's quite a bit of land gone now"

"I remember stories about fantails, the morepork. Back in the old days, it was quite common, maybe not so prevalent today. The environment has changed, trees have gone, we don't hear them like we used to"

Nanny Bun

"Kaitiaki? Myself, my siblings. Before us it was our parents. It's looking after and caring for people, looking after home, living back home, continuing what my parents did. It wasn't a word I remember, kaitiakitanga. I know kaitiaki. That word I remember"

"I am the oldest sister of thirteen altogether, nine boys and four girls, two brothers died as babies. I looked after my brothers and sisters, it was hard, I was only young, about nine. Matt looked after us, Johnny and I, and George. Matt cared for us, Matt was four

years older. I would have to make the bottles for the babies. The paper bags of flour, I used to rip it up and use that to light the fire instead of getting firewood in. Put a little bit of milk in the pot, mix it with cold milk to get the right temperature"

"With the ruru, you'd know that someone is very sick. Sometimes only one person would hear it. I remember when Maryanne Dunn died, and Matt could hear it. We were here, it was coming from that direction. We didn't know who it was, the next day we found out it was Maryanne"

"Once a month Church was held here. I had to scrub the house. If there was no water, I had to go down to the tide with a bucket. When the Priest would come, that's when the best of everything came out. The house had to be perfect and the kai was always the best of the best"

"I trained as a nurse. I think I went nursing because I had a love for people"

"Kai and manaaki, as soon as I have manuhiri, I make them feel welcome, arms open, a hug and a kiss. I put the jug on and offer kai. Talking with them about anything. Asking them about themselves, make them feel heard"

"Growing up, aroha looked like my mother going out to grow vegetables to feed us. Uncle Bob going to fish because if we didn't have kai, we didn't survive. My grandmother taught me about manaakitanga. She would treat everybody like that, it didn't matter who they were. When I got older, I knew how, without being told"

Hera

"It is my belief that we are kaitiaki of what we say and what we do. We have inherited this role because we are indigenous and because we are indigenous we are kaitiaki. He

Māori, he kaitiaki. He kaitiaki, he Māori. The best way to understand what it means to be a kaitiaki is value tupuna kōrero and the way they viewed the world, that's how we will understand our inherent roles and responsibilities"

"For too long our stories have been told by others, it's up to us to decolonise and reindigenise our kōrero. Our mokopuna need to see, feel and hear kaitiakitnga"

"Our role as kaitiaki is embedded in our connections with the world around us. Historically, in the present and into the future"

Shane

"We're all, as individuals, protectors of a 'something', so everybody is a kaitiaki. You have to look after something, including yourself"

"Even the 'villain' looks after their family or their cause, even if they are not understood"

"We are part of a collective, we each play a role. Everyone has something to offer, it's connection, security and trust"

Shar

"We all have a responsibility as a kaitiaki, perhaps some of us don't realise but in some way or another, we are all practicing some form of kaitiakitanga. Kaitiaki of ourselves, of other people, of our environment. Our taiao is a kaitiaki of us as well. The ngahere have their own kaitiaki for each other, as well as us"

"Growing up, I think I got my sense of 'manaaki' through Aunty Bun. Everyone came to our house. I can remember cleaning stuff and cooking, making cups of teas, making kai

for people. I vividly remember the day she came home from her operation in hospital, I spring cleaned the whole house. I wanted to make sure it was all clean and tidy for her. Growing up, I did think she was fussy, she'd say things like 'This isn't a round room, go right in those corners'. Corrina and I would talk about it 'We gotta do everything, we're like slaves', but you don't realise until you get older, that all those things taught you how to manaaki and how grateful I am that she taught me those things. My sense of caring and doing, always helping people, always giving, and the same with Dad"

"In terms of animals, a kaitiaki here for us, would be a ruru. A kaitiaki in the sense that they bring signs, tohu. In terms of our environment, it's impacted on our wildlife and birds. The same in the Warawara. At one stage in the Warawara, you would've gone in there and it would've been deafening with the birdlife. In terms of being good kaitiaki of the environment, I wonder, how do we bring the birds back?"

"It's just something that you do, if not you, then who else? I think it's just part of my role and responsibilities that I be the best kaitiaki for them, as they were for me. Modelling, for the likes of the younger generations, Monika, Tamaho, those around us. The notion of servitude, we do naturally, as Māori, as Māori women, as sisters, as mothers, as aunties. The notion of servitude is second nature, the sacrifices that we make, unknowingly sometimes. I know in my life I have made huge sacrifices, always thinking ahead of the positive potential possibilities not actually thinking of the sacrifices I've made whether that be with my health, or where my time has been spent"

Tamaho Chase

"Ko Mākora Pā tōku maunga tiketike, ko Whangapē te pūaha, ko Awaroa tōku awa āio, ko Tinana tōku waka tapu, ko Te Rarawa tōku iwi hūmarie, ko Te Uri o Tai tōku hapū rangatira, ko Taiao tōku marae rerehua, ko Kahi rāo ki Mataatua ōku whare tupuna, ko Taimānia tōku wharekai. Ko Anaru tōku Pāpā, ko Sarah tōku Māmā, ko Taimānia me Te

Ruapounamu ōku tuāhine. Ko Tamaho Chase Tepania ahau, ko Te Rarawa Kaiwhare e mihi atu nei."

"Nō Pawarenga tōku ingoa, he rangatira a Tamaho. Nō tōku Uncle Chase tōku ingoa waenga. He kaitiaki ia i ahau, kua mate ia. He kaitiaki tonu ia i ahau"

"Ko Māmā, Pāpā, Pēp, Aunty Hollei, Izzy, Nanny, Karani ōku kaitiaki. Ētahi wā ko ōku kaiako ki te kura. Ko Aunty Shar, ko Uncle Shane ōku kaitiaki"

"He kaitiaki au ki aku teina, ko Lincoln, Iraia, Mātauria, te pēpi, ōku hoa, i te wā ka noho mai ki tōku kāinga, me koe Māmā. E āwhina au i a koe, me tiaki koe i te wā kāore koe ka taea te mahi, āwhina ki te tiaki te pēpi me ngā mahi ki te kāinga"

"Ko te tikanga o te kaitiaki ko te manaaki tangata, ko te kōrero, ko te tākaro, ko te whāngaia ki ētahi atu. Ko ngā āhuatanga o te kaitiaki: he tangata kaha ki te tiaki tangata, tiaki pai, piki te wairua o te tangata, piki te orange, piki te mauri"

"Ki roto i Te Aho Matua ētahi kōrero pai mō te tiaki tangata. I waiata mātou i ngā āhuatanga o Te Aho Matua ki te kura, 'Ānei ngā mātāpono o Te Aho Matua: Tahi, Te Ira Tangata, rua, Te Reo, toru, Ngā Iwi, whā, Te Ao, ko te mea tuarima Āhuatanga Ako, ka mutu i kōnei, ko te mea tuaono, Te Tino Uaratanga, kia mau, hi!' Kei roto ngā tikanga pai ki te kura me te kāinga. Ko Te Ira Tangata, ko ki te āhuatanga o te tangata. He tapu te tangata ahakoa ko wai, he tapu te katoa, pēpi, kaumātua, kōtiro, tama, te katoa"

Taimania

"I'm the oldest out of three siblings, so I am a kaitiaki of my younger sister and brother"

"I think a kaitiaki is like a leader, someone who can take care of people. It's like asking how I can help someone, like asking a kaumatua if they want a cup of tea or something. That makes me the kaitiaki, coz I'm looking after their needs"

"My first name comes from my wharekai. My second name comes from my great grandfather and my third name is after my tupuna. So they are really all tupuna names. So I am a kaitiaki of their names and them, and they are kaitiaki of me"

In opening the wānanga, semi-structured pātai were asked to illicit hakaaro on what and/or who could be considered kaitiaki, whether kaikoha considered themselves to be kaitiaki and if so, how they knew this to be true.

Kaitiaki were determined as someone who protects you (parents, grandparents, our tūpuna, older siblings/cousins); he kaitiaki o te manaaki, a caretaker of people, places and spaces; animals who present tohu (warnings, messages, signs); intergenerational and co-existing whānau connections; people in the workplace or on the sports field. Those who lead, engage, interact with and grow *aroha.*

All kaikoha considered themselves to be kaitiaki, though this was not always a conclusion reached without question. It was with unpacking the examples of others that kaikoha recognised similar traits within themselves, reflecting on their own thoughts, actions, words towards other people, places and spaces; revelations throughout the wānanga (hearing examples shared by others, reflecting on commentary and affirming they could see themselves in what they shared about others), acknowledging their genetic makeup and roles as a parent, uncle/aunty, cousin, grandparent.

“Kāingia tō pepeha”

Chanay

“With my friends, if we’re having a few drinks, someone automatically goes into motherhood mode, they become the caretaker, they assume a kaitiaki role. They are the one that ensures we are safe, that we get home. On the touch field, in a mixed team, the males will automatically come in and make sure you’re okay. At work, given the nature of the job, there were times when the males will assume a protecting role, their instinct is to shelter us. The females come in later, smoothing over. It’s a balance, both are examples of being kaitiaki”

“It’s about guidance. In a way that you want to be guided, not forced. It’s a protector. Someone who leads unselfishly. Servant leadership, a caring nature, genuinely caring”

“My favourite memories of my grandparents, going with Karani to visit family, traveling to visit old friends. Koko teaching me how to fish and ride the horse with no saddle. Nanny Bun teaching me how to make frybread and taking me to my first Pā Wars”

“Good work ethic, indirect, implicit lessons. Roofing with Dad, you know, I could patch a little shed together. I know how to get up on a roof, how to walk on a roof, how to patch a roof. I would see Dad up there, it would be a blazing hot sun in the middle of Summer and you would see him pumping, that’s what it meant to work hard. That sort of trickled into me playing netball, to learn, progress”

“Roles are sometimes reversed, like tuakana/teina, parents and children. I’ve learnt lessons from my younger cousins. When my aunties and uncles started having children, they showed me a side of love I didn’t know I had. A small human being in my arms, that’s not my child, but we’re related, the feeling is like an overwhelming sense of love”

"… it's the application, the day-to-day, consciously practicing it"

"My parents and whānau have taught me many life lessons, by being them. As a child growing up you tend to take notice of what's right and what's wrong by the actions surrounding you. How to not burn bridges, and how to create and maintain some long-lasting friendships. Make sure the first thing you do when you wake up is to make your bed… at the time it might be annoying, but you learn to have a routine and accomplish one task out of your day"

Iriaka

"Teachers, my principal, I think they are. My parents, my sister, my family. Looking after me or looking after the people in their care"

"I think it is putting other people's needs before mine, if someone needs to talk, then I try and make myself available, to listen, to offer my time. So they know I care and that they matter to me. It's doing things for other people, making sacrifices"

Dad

"He (Granddad) showed me he had the ability to run the whole place. Back in my day here, he would issue orders 'boy you go up there and help Bob', 'can you go and ask Bob to go and count those cows up there'. Everything that I remember, fell back on him, everything. He was it"

"I felt free to do things without his permission. Go set the net, go mahi kai. I was 12 or 13. One thing I couldn't do was just get in his car and drive off somewhere"

"Bob and I would go from here and we'd just slowly fish on the way down. We'd get to about the last corner looking down towards Whangape, we could see the dust way back. So up anchor and go. That took up a whole day. You didn't want to be late you wanted to be there waiting, rather than they be waiting for you, don't let them wait because they had the kai"

"Mummy had a role. Her role would've been to make sure we had a brekky in the morning, she'd get up and light the fire to heat the water to feed us. That was her role, also the garden, it was about kai. I didn't see the men do rotten corn, that was her. That was how it would happen, everybody had roles"

"Certain things Bob didn't need to be asked. Bob knew that home needed a sledge load of firewood. We did all our own veterinarian skills, Bob did all of that, Daddy did all of that. There was nobody here that didn't know what to do, ear marking, castration, bloating, butchering for kai. I was brought up with that"

"I remember bringing your Mum back to Okakewai for the first time. Uncle Bob and Mā made a hangi"

"I wasn't brought up with that word (kaitiaki). I found a woman and married her, had two children. I didn't do it too well. Things happen in your life, changes happen. Nothing is perfect. I didn't know that until I experienced it. I still think of some of the stuff today, I wish I could've done things differently in my lifetime but I can't go back there"

"Kaitiakitanga is being everything that you are capable of. It is what we are, you are. It is in us because it is what we were taught and shown around here growing up"

Uncle Bing

"Granddad and his brothers, they cared for everything, that's why the place was always in top condition. They fulfilled a purpose. They were kaitiaki in looking after the place and us. When we were young, the place was always clean and tidy"

"Uncle Bob built a flying fox, right up in the bush to bring the wood down. They do things like that, using their initiative. It was good to see things like that"

"That's how they operated in those days, very different to how it happens today. In the old days when we had tangi down at the house there, there would be a cow hanging in a tree, and whaikōrero in those days, everybody just spoke out"

"There's a lot of good, young speakers today and it's good to listen to them. In the old days, I think there was a lot of lack in that area, it was neglected, there was not enough care taken for that stuff, for te reo. It should've been. It sure is now. It's good, whereas in our time there was nothing like that. Granddad and Nan and Uncle Bob, they would all sit around and speak Māori. Ganny could only speak te reo. She was 96 and we were only kids then. Ganny only spoke te reo, then Mummy, Daddy, Uncle Bob, Uncle Ben. We didn't speak te reo"

"Kaitiakitanga is so many roles. To be a kaitiaki you have a purpose to help. Basically, it's about giving people the confidence to do what they want to do, what they're good at. If you think you want to build a garden, go and do it"

Nanny Bun

"We didn't speak to reo, it was only through Ganny, like 'homai te huka'. Mum and Dad spoke Māori amongst themselves, but not really to us. We weren't allowed to speak

Māori at school. Only thing we learnt at school, was nothing to do with Waitangi, it was all to do with the English people. Church was the only time we could speak Māori, just repeating what we heard, but not really understanding what we were saying"

"Daddy would have karakia and a mihi before people left home to go back to Auckland or wherever. A karakia to keep them safe and tell them to come back home again soon"

"In those times, everyone around here all helped each other, whether it was gardening or building they would all get together. I remember we had a garden out the back here. Uncle Ray and them would do their weeding and planting, and if they finished before us, they'd come over here and help us. I remember when they were doing the logging before the church was built, they'd all help one another"

"My Dad and his siblings lived in this area. Up at the camp was Uncle Raureti. Uncle Bob, Uncle Ben stayed here, Uncle Ray and Aunty Dolly (the Waru's), Aunty Ada was across the river. If someone needed help, if someone was sick, or or there was a hui mate, everybody just came together as soon as they heard"

"Kaitiaki of the tūpāpaku, it all happened right here, Aunty Wehi dressed and prepped the body, that was her role. Granddad built the coffin"

"Kōrero, communication is an example of kaitiakitanga, it's sharing knowledge, it gives them the confidence to step up and try something"

"I can remember when my Uncle Ray would come over and my grandmother used to say 'Make a cup of tea', and I used to say 'There's no bread', and she would say 'It doesn't matter, even if you offer people water'. I remember these things and I was only small"

"Kaitiakitanga is about coming home. It is about being ahi kā on our own whenua. Living on the land as our parents and grandparents did, how we did growing up. When I left the farm it was to go out and see what the rest of the world looked like, it was to get away, but as I got older and recognised what I had growing up, I realised that everything was here. I didn't come home until I was much older and since I've come home it's what I want for my own mokopuna, to come home"

Hera

"It is connecting past versions of ourselves, in the form of our tupuna, with our present selves through to our future selves, in the form of our mokopuna"

"We all carry the responsibility of kaitiakitanga, it's in our DNA. Our tupuna kuia, our atua wahine, they are the greatest examples of kaitiaki. Papatūānuku, Hine-nui-te-pō, Mahuika, Muriranga-whenua, all of these atua, the sacrifice that was made, not for them, or to be immortalised but in order for people to survive and flourish. They are the epitome of kaitiakitanga. Papatūānuku, despite how we continue to treat her, pollute her, continues to give and give and give, she continues to provide. It comes with huge sacrifice, to serve. Not to receive a badge of honour but to understand the honour it is to contribute to the futures of our mokopuna"

"Kaitiakitanga as a 'concept' is a heavily focused on our natural environment but if we think about the concepts that sit within kaitiakitanga, it comes back to connections. It's hard to maybe fathom how a kauri tree and a tohora can share the same DNA because they are so different, but maybe if we look at it through a different lens, perhaps it's not that hard to understand?"

"Kaitiakitanga is acknowledging that we are all pieces of the puzzle"

"Kaitiaki encourage storytelling, to help navigate, understand and explain situations. The weaving together of different thinking to explain our sense of living and being. It is reclaiming and instilling mātauranga Māori, mātauranga-ā-whānau"

"Being a kaitiaki might be about passion. If your passion is te reo, then perhaps you could be a kaitiaki of that. The house, the Church, stabilising the river bank for example. Feeding of the people, that's a really important role. It's the understanding that we're not all going to do the same thing. We can't all be builders, we're not all fishermen. There are so many roles, so many different roles, we need to ask ourselves 'What am I good at? What can I contribute? Where can I contribute?'"

"We each have a role to play on the Pā, we all bring something, our own unique contribution. Look at the house, the restoration of the house, the mauri of the whare. When you first came back here, you couldn't live in that house, but with all of the aroha that has been poured into that house, by all of us as kaitiaki, we've been able to restore that house and tiaki the mauri of that house. Everyone has had a different role, a different purpose. I didn't paint it, I didn't do any of the building, my tiny contribution was the money that I put into the Trust account every pay or by helping Shar where I can. What did my brother do? He put the roof on. What did my Dad do? He did the building. What did you do? You came home and brought us all home"

"He knows where he's from and where he belongs to, remember he's a kaitiaki as well. He's only eight, but he's just as much a kaitiaki of this place as all of us and I say that because it's his responsibility when he goes fishing, like you say 'leave the place clean, leave it tidy'. He's a kaitiaki of his great grandmother, who needed help putting her socks on, Aunty Shar needs help drying the dishes. All of these examples of what it means to be a kaitiaki"

"Our tūpuna came here and provided a papakāinga. They started off in a nikau hut up the river then ended up building a homestead. They brought their children up here, my great grandfather, with five or six of his siblings setting up their families here too. Now what we see today, the papakāinga down the bottom, the Church, the Hall, this whare and the whare up the top. It's up to us to continue to be kaitiaki of ourselves, each other and our mokopuna"

Shane

"There are many examples I can think of, teachers, mentors. They have come in waves. Kaitiaki look after things until they are no longer needed, places, things. Either a mutual agreement between the protector and who or what is being protected. Your values define what protection looks like"

"Being thought of. When you feel like you've been thought of, when someone has protected you from something, shown loyalty, with no questions, 'ride or die' type of attitude. It is making sure nothing bad happens to someone or something"

Shar

"The Western way of trying to fix the kauri dieback isn't working, so the indigenous response is looking at creating a 'soundscape'. Capturing sounds of a healthy kauri forest, capturing sounds of tohora, the sounds they make when the pass the harbour, koauau, karanga, specific to home. Administering rongoa, also guided by the maramataka. There is a kōrero around the relationship between the tohora and the kauri, they actually share the same DNA. For example, when tohara die, a whole lot of kauri die as well"

"In terms of our kaitiakitanga, we can set our tikanga, whatever is best for us here"

"If we are just talking about kaitiaki in general, I see myself as a kaitiaki, I pointed to Tamaho and said 'You're a kaitiaki', really, we are all kaitiaki, because we all have to look after each other. We all have to look after Papatūānuku because if we don't, then how are we being the best kaitiaki we can be for the future generations? Being the best kaitiaki is ensuring you are the taumata, whether that be through manaaki, through kōrero, our mokopuna will model themselves off that"

"Showing that you're caring, compassionate and that you share, that you're able to provide, big or small. To leave a good impression with your host, showing respect. That simple tikanga of bringing a loaf of bread to someone's house, shows all of those things but although that is normal for us, it's not necessarily normal for others. So we have to ensure we model these things to our mokopuna"

"Being a kaitiaki is about being caring. Kaitiakitanga is about yourself, others, the whenua. Ensuring that you're healthy, that your mind, your hinengaro is in the right place, that your wairua is all good because if you're not a good kaitiaki to yourself how can you be a good kaitiaki to others?"

"As a child, I don't think at that time you see the value in it but then obviously as an adult, you think about that mātauranga and how priceless it actually is. Thinking out of the box for Uncle Bob, was making a fish hook out of a nail or a bed spring, it's not something that he actually said to me but something that makes me think about how innovative they were"

Tamaho

"I mea mai tōku kaiako 'kupu pai, wairua pai'. Ko te tikanga, kōrero pai koe ki te tangata, pai hoki tō wairua. Kōrero kino koe ki te tangata, kino hoki tō wairua. Kia kaha ki te kōrero i ngā kupu pai me te wairua pai."

Taimania

"Learning new things, like fishing or how to be safe around the water. The person teaching is the kaitiaki coz they have to make sure what they are teaching is right, so what you learn and remember and do is right. I can think of heaps of people, you, Pāpā, Nanny, Karani, Koko, Pako, aunties, uncles, nanny Heeni. I've had heaps of kaiako at kura too, they have been kaitiaki of me"

"I remember when I was little and me and Nanny Bun were doing harakeke, I think I was eating, and she told me I wasn't allowed to eat by the harakeke, she didn't growl me, she just said not to mix kai and harakeke… when I was older, I learnt that it was because I can get sick from the residue"

Wānanga continued with pātai pertaining to examples of who may have demonstrated principles of kaitiakitanga; how others have practiced or applied principles of kaitiakitanga; and interpretations, understandings and explanations of kaitiakitanga.

From grandparents, parents, aunties and uncles, to teachers, mentors, coaches and managers. Healthcare workers, friends, nieces, nephews, tamariki and mokopuna. Someone who shows care, manaaki, kindness and respect. Those who look after others (working, cooking, cleaning, driving, serving). Our ahikā, living on, rebuilding and maintaining the papakāinga. Those who make sure others are fed, clothed, bathed and housed. Those who spend quality time, listening and showing genuine concern. Those who share whakataukī, advice, kiwaha, kōrero and pūrākau to grow and inspire others.

He tangata tiaki tangata, tiaki whenua, tiaki wairua. Someone or something, tasked with the responsibility of others (people, places and things). Someone who guides, respects and cares for the wellbeing of people, places and things. A role that requires sacrifice.

“Te Tokotoru Tapu”

Chanay

“Aroha, unconditional love, reassurance, in terms of their emotions and how they deal with things. You can love someone and there can be things attached to it but when it comes to mokopuna, you shouldn’t want anything in return, other than them genuinely feeling that they are loved”

“Tiaki mauri is the spark, the light to be Māori. The protector of your spark, this is the constant pillar”

“Tiaki hakapapa is to nurture their whakapapa, knowing where they come from. How, why, who they are. The connector”

“Open communication, trust, unconditional love. It’s kind of like present, past and future. Future would be tiaki mauri, the guidance towards their future. The past would be tiaki hakapapa, understanding where they come from, who their tupuna are. Aroha is the present because it is loving and nurturing, in the now”

Iriaka

“It’s listening to each other, each other’s stories, feeling comfortable to do that, and making others comfortable to share as well”

Dad

“We had our own bees, they were native, teeny, weeny, tiny black things. We never, ever considered the introduced stuff, possum, rabbit, pheasants, that never, ever was on our

menu. I didn't even know what a possum was. We ate a lot of things from the ocean, crabs, pupus, anything that was in a shell, oysters, karahu. I can't think of anything that I can't eat out of the ocean. Whatever Daddy ate, Mummy ate, or Uncle Bob ate, I'm not gonna go 'ewww', it was no trouble to see Bob sucking fish eyes and when I was able to do it. I loved it straight away"

"How can I help, how can offer my help? If we are talking about a particular thing being a barrier. How can I better that in terms of kaitiaki"

"During my marriage I had a really deep feeling that it wasn't going to happen and that was sad. The place was just too far away from what she was used to but for myself I knew at some point I knew I was going to end up here"

"There were little things I had in my mind, it had to be small so I knew I could achieve it. As things progressed, stuff happened, I wasn't in a good financial situation. I might have been angry about certain things, carrying anger but I just went ahead and started achieving things and it got bigger and bigger and bigger. My little achievements, later on they became 'ours', because everyone got involved"

"Looking at granddad and his achievements, he left it up to us to pass it down. He had a business mind, he had friends who were lawyers, in health. He personally knew these people and they knew him well. I'm talking about mana I suppose, he was a 'go to' person amongst the community"

"We didn't have electricity to keep things, he cured kai so that it went through six months of winter. Not being able to plant anything, cured our kai, he had that mātauranga. An acre of garden was a must"

"The resources are here, go to the creeks for a kai, fish down at the river. We've got access to natural resources, the river, the land"

"During Covid Lockdown I couldn't go up and help up at the junction to staff it, there was no way I could do it. If I was able to, then yeah, but it wouldn't've been right, the priority was to be a kaitiaki of Bunny before I could be a kaitiaki of the hāpori"

"Kaitiakitanga was how we achieved what we've done here… aroha and hakapapa, making a better place for us, for my family. The blueprint for my mokopuna, he (Tamaho), he's seen it, he's heard it, he already knows"

"It was a big thing for us when my grandparents left here to go do shopping, the journey down the river, catching a bus to Kaitaia to buy flour, sugar, a case of apples, lollies. Those were the favourite things about my grandparents. We wouldn't be taken anywhere; we'd be at home keeping the home fires burning"

"My great grandfather, there was a story I heard. He was given a white horse to ride places and do his mahi which was based on Katorika, spreading the word. He had some sort of status. Ganny, I was five when she passed, I remember she'd give us biscuits and lollies. I always admired things she had in her bedroom, the porcelain, her furniture, which we still have here today. She had a sugar bowl, a butter container, a milk jug, a set, a face basin and a jug to wash her face on a special stand, a wash stand"

"When I was at school, I was Gary Tamaho. Even today, school friends refer to me as Gary Tamaho. The minute I landed in Auckland, I couldn't use the name Tamaho. I was in a new world, a total change for me. I followed everyone else, I feel quite sad about it, dropping the name I knew and was brought up with. Maybe the reason we followed was to be accepted, it felt like assimilation. There was also a feeling like I wasn't allowed to

use Tamaho. Pākehā was the dominating language, it was just confusing. When I rung Mummy for my birth certificate, she sent my Baptism Certificate, I didn't have a birth certificate. I took the name Peri, that's what the others did when they moved away from home to the city. Maybe it was easier to get a house or a job with a name that sounded more Pākehā?"

"Fishing was always big around here; it was all off the bank. They would always talk to each other across the river. We learnt, just be watching them. Bob hated rods; it was all handlines. There was a kete for the bait, koura, they were clear, they would bend around the hooks"

"I admired Daddy's skills as a builder. I never became a builder myself; I don't think I would've been as good as he was. He was fussy, I guess I am in my own way. In those days he sharpened his own saws. A whole day would be set aside to do that, not a Sunday. He had everything, a huge box full of tools, he had all of those things. Where we are today, those teachings came from him. Just by watching and being around him … build a house, build a hall, build a garage, build a cow shed, build a pig shed, build a sledge, build a boat. There were lots of boats, the people around here were boat builders, it was just a natural thing to know how"

"It was very important to know the tides. Not a lot could be done in low tide. When the cream was taken from here, you couldn't do that until the tide was up, and that could be midnight. Everything was done by high tide. The tide is important to me"

Uncle Bing

"The mauri in our water. The mauri in the ground we walk on. The mauri of the land can be affected by how it's been treated, or mistreated"

Nanny Bun

"We had everybody here, our parents, grandparents, aunties, uncles, cousins, all together. Whether it was gardening, the young ones would go and watch and would see. Whatever you did, they didn't say 'You do it like this', you experienced it, it was hands-on, that's how you learnt"

"It's good, the kids will see it and will carry on. When they go out, take a packet of biscuits, don't go empty handed"

"The photos up on the wall, they bring back memories, the feelings associated with them. My favourite memory of my grandmother is coming back from school and she'd always have, kumara and pakapaka, like crackling. She always had boiled milk, this is the memory that really sticks with me"

"When I was nursing, my name was Tamaho. I can't remember exactly when but Peri came across as a Pākehā name, it sounded more acceptable. Our grandfather's name was Tamaho, we were Tamaho."

"Uncle Bob had bullocks before the horses. A set of eight, and he had names for all of them. He'd go get the wood, they'd tow the logs"

Hera

"All things are living, all things are interconnected. We are all kaitiaki of mauri, ourselves, each other and all that makes up our environment. Our personal wellbeing depends on the wellbeing of all of us, our words and our actions towards ourselves and each other. Tiaki mauri is the ability to encourage others to shine their brightest"

"If I think of every thought, every action, everybody and everything, all of those have hakapapa. When I'm interacting with other people, they might say something I don't agree with, they might do something that I'm opposed to, but if I remember that they have mana and they have hakapapa, it is my duty of care to respect that"

"Tiaki hakapapa acknowledges tūpuna and mokopuna. The tūpuna and mokopuna of who I might be engaging with, as well as my own. Tiaki hakapapa is naming our tamariki tūpuna names, hearing our tamariki recite our pepeha and revitalising our tūpuna practices. It's my obligation to my mokopuna and the legacy I want to leave for them"

"Tiaki hakapapa is how I should behave and interact with others, it guides my understanding of where I'm from and encourages me to envisage where I'm going. Tiaki hakapapa represents relationships across generations. The power of Māori women as bearers of tamariki and as being the land itself, not just of the land. It's understanding that everything and everyone has hakapapa"

"The COVID response during the lockdown period was an example of kaitiakitanga. Aroha was being expressed, implemented and actioned. Aroha for the ahi kā, members of the hāpori who went up to the junction, people who took kai, cups of tea and coffee, that was aroha. The generations that live here, the vulnerable whānau, in terms of health issues and access to health care, were going to be looked after the best way we knew with the very limited information we had. Maraea and our Roopu Kaitiaki ensured kai and rongoa packs were made available to every household. It was an honour to contribute to the cause, securing funding to help my whānau during such a scary, stressful time. I knew I wouldn't be able to get back and help any other way"

"I need to live and breathe these three things, in all of my actions, in all of my thoughts, in all of my kōrero, the way that I am, the way other people see me, the way I am when no one is looking at me. I need to practice these three things all of the time"

"We know what it means to manaaki each other. I know that you know because you've shown it to me, I've seen you show it to other whānau. When we have a hui down at the marae, or we go to church, we get kai ready and take it down, you didn't have to tell me 'We're going to Church tomorrow, we need to take kai to show we are contributing to the collective', you didn't need to break it down, you just did it, and we watched. You know, 'Ko to rourou, ko tōku rourou, ka ora ai te iwi', that's just it"

"Growing up, I didn't realise other people didn't have or know their grandparents. I had my grandparents and my great grandmother. My earliest memory of my great grandmother was sitting at the table having a cup of tea with her. I can remember Shane and I walking up the driveway and her calling out "ohhh my boy". I remember a story about Shane as a baby, in hospital with croup, Mā went in the room and recited karakia to protect him and keep him safe"

"I remember asking you, Nan, about Santa and you told me the truth. You explained it really well and it infused in me a feeling of trust"

"It's funny, a lot of the memories we have of our grandparents are around kai. I have memories of eating rotten corn and even now, whenever I make curries, it reminds me of Poppa. I have memories about how to look after, treat and care for other people. Even though I never met my great grandfather, I feel like I have met him through experiences with my family, like Dad, you doing the work on the house. I feel like that's an extension of him, I can see his teachings, the way he was, I can see it in all the generations"

"Sometimes the apprehension or fear when naming our tamariki comes from ideas like 'are they worthy of that name?', 'is the name too strong, too powerful?', 'will they live up to that name?' When I look back, it was a sense of reclamation"

"If you are not in a good headspace while you are cooking, you can infuse the kai with that negative mauri. I think it's the same with whenua. If things aren't being done with good, positive intentions, what then is the outcome? We have to be aware of our mauri and how it can impact on others, people and places. If we were to really live, breathe, demonstrate, exercise and apply this kaitiakitanga framework with these three pou intact, we would be living our best lives"

"How can we respond with aroha, even when it's not demonstrated to us? As a kaitiaki, I have to choose aroha over all else. Take time, breathe and reflect. Remember your tupuna and your mokopuna, acknowledge the hakapapa of the kōrero, the hakaaro and the actions, always choose aroha"

Shane

"I think of pre-wānanga as "green room" sessions. These often happen in podcasts; it's how the host breaks the ice with the guest before addressing the reason or kaupapa at hand. It's like part of the pōwhiri process. The natural flow of wānanga unfolds"

"These principles of aroha, tiaki mauri and tiaki hakapapa are obvious, they're easy to know and feel. To hold space, is to 'tiaki mauri'. Encouraging the kōrero to flow like a woven kōrero. It's the art of listening with our eyes and seeing with our ears, knowing what to add and when"

"Aroha is feeling listened to, like really listened to. It looks like the required assistance at the time of need… it is applying actions for a purposeful outcome"

"Making links between mau rakau, mahi, hui and home life, transferring teachings and applying them in different areas of life, this is activating 'tiaki hakapapa'. I think examples of 'tiaki hakapapa' are like some of the questions we ask, for example, 'Can

you talk me through that?', 'So, what was it like before?', 'Tell me a little bit about that?', 'How would you describe that?'"

"What is aroha, tiaki mauri and tiaki hakapapa? They are the way we wānanga, taking as long as we take, time isn't a factor. You don't have to have all the answers, even saying 'I don't have all the answers' or 'Geez that must be tough'... there is honour in that"

"Tough love is aroha too. I've tried to apply it, I haven't always got it right, maybe I didn't get the respect side right enough but I have always told my daughters 'I love you' before they went to sleep, even if we argued. I wanted that to be the last thing they heard from me before they went to sleep, regardless of what was said before that. Maybe we don't understand the words? Maybe tough love isn't as bad as it sounds? Tough love can also look like yanking someone back from crossing the road, that could be tough love, 'I did it because I didn't want you to get hurt, because I love you'"

"If you're already resilient then you don't need tough love… if the respect is there, like if you're a teacher, and you apply 'tough love', they'll respect the 'growling'… you can still maintain each other's mana, you can still achieve the outcomes without diminishing their mana. As long as you chose the right time and right way"

"I've done the positive things, I've probably done some negative things… combinations from our parents, and others… I've manipulated and evolved their teachings… Wrong? Right? Well, that depends on the intentions. I think, ultimately, I did things with the right intentions to make them stronger, more resilient"

"I think when it comes to aroha, we only think of the cool things but we don't think about the negatives. Like helicopter parenting, doing everything for the child so they don't learn

how to do anything. If the love you have is too soft, then you're not building resilience and autonomy. That doesn't help them grow as a person, be confident, own their shit"

"If I am growing more resentment and aggression than compassion and kindness, then I haven't achieved my goals. Aroha is what you give… it's the defining factor in how you treat people"

Shar

"As a kaitiaki, if I'm practicing aroha, I'm practicing being a good kaitiaki. To tiaki mauri is ensuring that my mauri and your mauri is in the right space. If I'm a good kaitiaki of myself and looking after my own mauri then I can transfer onto others"

"How was it that you knew what to do? If you think about a baby when it's born, the baby doesn't come out walking, there are things that happen that help them learn to walk. Sit up, roll over, stand up, take steps, then walk. How do we know how to be kaitiaki? There would've been a plan, around how things would be done, not to say there wouldn't have been differing of opinions but it was a matter of survival"

"That type of tikanga is something that has been modelled. When I was growing up, it was always said 'Whenever you go over to someone's house, you always make sure you take something. Even if it's a milk or a bread, you make sure you take something'. I hope I can instill that in Monika, it's those practices that we want to be able to share"

"Aroha is sacrifice, sacrifice of time, of energy. When you speak of aroha and koha and giving… don't ever expect to get something back"

"When we talk about kaitiakitanga, taking into consideration other people we are interacting with and their hakapapa, you treat people with care and respect because they're the daughter of somebody, they're the mother of somebody, they've got a grandmother, they've got tupuna, just like us… just being mindful of that"

"I can remember singing with Nan at the table when she lived in Panguru. I was too young to really know Granddad, it was Uncle Bob that was around in my time. I remember getting picked up from school. Such a kind, loving man, that everybody loved and adored. I can't think of anyone who has ever spoken ill of him. It feels like yesterday… somedays it's like I can actually still smell him, like he's still here, I can still hear him"

"I think initially when you talked about using the name there was apprehension, fear, maybe? To be honest, at the time I didn't think of it that critically or deeply. Now, I am definitely proud. It's awesome that the name Tamaho is being heard and spoken. I don't think it's about him having to live up to the name, but it acknowledges our tupuna and keeps the name alive… at the end of the day we create our own journeys. For Tamaho, it's not only his tupuna Tamaho that is looking after him, but everyone that surrounds that as well"

"We are all connected by this tupuna, even though our links are on different generational levels… having whāngai, how our whānau were raised intergenerationally, growing up with aunties, who were like sisters, cousins who were like brothers, perhaps a visual representation might be the rauru pattern?"

"The framework, the tapatoru, pretty much encompasses the ultimate kaitiaki, if we can align those three things together, that's a legacy I would like to instill in my daughter and for our wider whānau"

Tamaho

“A – Aroha

R – Ringaringa Manaaki

O – Oho Mauri

H – Harikoa

A – Awhiawhi”

“Aroha: I kite au i te awhiwahi, i ngā menemene i ōku hoa, i te wā tae mai te manuhiri, i te pēpi, ki tōku whānau kāore i kite mō te wā roa, i ngā menemene o ōku whanaunga, i ngā ika ki tōku awa, i kite au i tōku Nanny ki te taha o tōku Pako, i ngā whakaahua a Puppy, i ngā reta nō Karani, i ōku taonga i koha mai tōku whānau, i ngā Fry Bread a Nan, i ōku tino hoa a Ruawharo me Tautari.”

“Aroha: I rongo au, i te katakata o tōku whānau, i te reo Māori, i te hīhi o te ika i te wā e tunu ana tōku Nan, i ngā Tiki Toki o Pēp, i te kī a Lincoln i tōku ingoa, i te tākaro māua ko Kāhui, i te wā i mea mai a Māmā ‘Ko te wā kai’.”

“Aroha: I rongo au, i te pani kawakawa ki ōku mamae, te wai ki tōku tinana, i ngā awhiawhi me ngā ringa manaaki o tōku Māmā.”

“Aroha: I rongo au, i te kākara o te kai e tunu ana a Nanny, i te kākara o tōku Māmā, i te kākara o te pēpi.”

“M – Manaaki Tangata

A – Aroha

U – Uaratanga

R – Reo

I – Ihi"

"Wh – Whānau

A – Aroha

K – Kāinga

A – Ahau

P – Papatūānuku

A – Ao

P – Pawarenga

A – Awa"

Taimania

"Show aroha by taking care of people, be nice, be humble, be caring. Even when someone doesn't show it to you, like if it wasn't returned you can keep showing aroha"

"Aroha isn't judging, which is hard sometimes but if you really have aroha for someone, then you won't be judgmental"

"To tiaki something is to look after it, to take care of it, to protect it. Everything has mauri and everything has hakapapa. If everyone remembered that, maybe we wouldn't be so judgmental but more understanding. It's not always someone's fault, maybe there's another reason we don't know about"

"People show aroha differently, not better or worse, just different. My Nanny does a lot for me around the house, she picks me up when I need a ride. Karani, she's big on hugs, she travels so far to see us, to come to our events, she spoils us. We get new pjs every year. Uncle Samuel always takes me shopping, he says I can have whatever I want but I try not to ask for too much. It's not the presents, it's how he shows there are no limits and it's like he knows we won't be over the top either. Uncle Shane makes me feel like I can talk to him easily, he makes me feel safe. He is open minded. Iriaka is a bit like Uncle Shane, makes it a safe space to talk. I think that is aroha. Pāpā sets up opportunities for me so when I grow up I'll have different experiences. Tamaho makes me feel happy when he smiles, when he smiles at me. I feel his aroha. You, you've always been there for me"

Wānanga continued with a focus on *aroha*, *tiaki mauri*, and *tiaki hakapapa*. Some kaikoha offered descriptive interpretations of the three principles, other examples were offered in the form of pūrākau.

Aroha is seen, felt, heard and can be tasted. It is not always returned the way it is given or shown. *Aroha* can change and evolve and is the act of giving, selflessly without judgment or expectation.

Tiaki mauri is a sense of light and is future focused, it is the action of aroha, the commitment to protecting and enhancing the mauri of people, places. *Tiaki mauri* is how we care for the koha in pūrākau and mahara, and is holding space for someone to share their kōrero, their pūrākau

Tiaki hakapapa is how we acknowledge and engage with people, places and things. It is awareness of stages and phases; remembering (past), upholding (present) and instilling (future). *Tiaki hakapapa* requires time, energy, empathy and understanding, it acknowledges tūpuna and mokopuna (our roles and responsibilities), it is being tūpuna led and mokopuna focused. It is what keeps us accountable.

“He mokopuna, he tupuna. He tupuna, he mokopuna”

Chanay

“I would want to be remembered as their biggest supporter, whatever that looked like, that they won’t be scared to come to me, that I’m the open door when they need it”

“Having a close bond with my child/children. Talking openly about how we’re feeling, life decisions, a deeper connection. I want to show my children and mokopuna that even though we’ve had a falling out, we still very much love each other, we’re still talking, you can come out and have a chat”

“Life is too short to encourage unacceptable behaviour. Your instinct knows what is right from wrong and you must trust it. Doors only open once and if you ask for everyone else’s advice and do not trust your own, you are set up for disappointment”

Iriaka

“Do things that make you happy, do things that make others happy”

Dad

“Kindness, be remembered for that. Not so much the things that you say but the things that you do. Do it so other people follow, so that you are teaching. If you don’t do it, it’ll be left the same way you found it. If you do it, you are leading by example”

“Bring your children home, if you didn’t do that how would they know how to get here? They wouldn’t know that if you didn’t bring them home”

"We are carrying on our grandparent's legacy… we are doing things that I feel are positive. We don't always recognise all the good things we are doing. Hopefully the stories will be passed down, our achievements here at home. Let's have our own autonomy, do things our way. What are we capable of? We are capable of moving mountains"

"I'll always endeavor to answer his (Tamaho) questions. I'm gonna try and answer it and make it as clear as I know, as best as I can"

"Growing up, I always had negative feelings 'I could never do that', 'I wish I could do that' but really, you can! When you come across anything that is a struggle, convince yourself to give it a go"

"The tide is important. Just by looking at the condition of the tide, you could tell it was right for something. It also gave you the time of the day, if you didn't have a watch. Here the environment tells us what to do. We kept it simple, full moon, we didn't do things, five or six moons later, it's good for everything"

"Everything that I learnt, everything that I know today, came from here. Farming, life skills. Things became second nature, putting the net out for kai, going to get kai. There are some things that I've forgotten, like the names of shrubs and trees, that Bob just pointed out, there was no native shrub in the bush that Bob didn't know. There is a certain time of year when you catch a mullet and the puku will be clean. When you can eat the puku, you can eat all of it"

Bing

"Monika, she gave me a purpose, she helped me through some bad times and gave me a purpose to carry on, that's why I am always proud of her. When she was growing up,

as a little baby, she would follow me everywhere. When I was down in Whakatane with Shar, she'd jump into bed with me and we'd get told off coz we'd have out phones on full blast, that's how close we were. 'Come on Koro, let's go for our walk', so her and I would go for a walk to the shop, and those fullahs would say 'Don't get her any lollies'."

"Take the time, to be in the time because you'll never get that time again"

Nanny Bun

"Be respectful, be a kind person"

"Ganny would say, when you catch fish, you don't clean by the riverside, you take it right inland, or take it home so the scavenger fish didn't come around, the rubbish could be used in the māra as fertilizer. I can remember her cleaning a boat, she would say 'Never leave a boat dirty, always clean it'. It was essential to look after resources. The river is the main highway in and out, so you have to look after the boat, repairing things, hanging the net up. Those tikanga are important today and to carry on"

"They will learn from what they see and hear. I have to remember that too. I want my mokos to keep coming home, that's why I cam home. So they knew where to come and to keep coming back. Well after Daddy died I realised how hard it would have been when we all left. I know now he would be so happy with us all here at home"

Hera

"I'm in awe of our whānau and the contributions that have been made to reimagining and rebuilding our papakāinga. The sacrifice, responsibility, manaaki and dedication"

"When I think about my tamariki and why I wanted them to go to Kōhanga Reo and Kura Kaupapa. I wasn't fussed on whether they were going to be really good at maths. I wanted my children to be immersed in Te Reo and feel very normal about being Māori, simple things like their names were going to be pronounced properly. They would know how to be part of and engage in hui, go to tangihanga and understand what was going on. There's a difference in what people value in terms of being 'educated', if my son is able to get up on the taumata and freely speak on a kaupapa, I'd consider him highly educated. If he could go down to his river, catch fish and feed his whānau, I'd consider him highly educated"

"Here's a map, here's a template, here's a blueprint, that's going to be a guide for you when you experience these things. Because it's not about me and my experiences on my own but how can I contribute to my mokopuna to enable them to overcome things, easier and quicker than I have. We all have varied opinions of what is a kaitiaki, or what is kaitiakitanga but how can we look at things with a wider lens? To enable them to express autonomy, experience success, love and happiness, all of those great things we want for our mokopuna, that's what I'm trying to achieve"

"We have to bring our tamariki home to learn some tiaknga, the things that aren't their day to day, keep the connected to their papa kāinga, to their whenua taurikura"

"Once you've been informed about something and you now know it's not right, regardless of what's happened in the past, that there is a different way of doing things, a better way of doing things, do better"

"A lot of the time it takes being bold and being brave, so quite often you'll end up going against the grain, someone could look at you, 'I'm not doing that. Who do you think you are? I don't have to listen to you'. Regardless of what they might say, you have to ask yourself what your core values are"

"If these are your core values: aroha, tiaki mauri, tiaki hakapapa, if those are really what you want to live, breathe and really display to others, it's about truly being that. It's not to say you can't feel bad or feel down, those are natural feelings but the questions are 'How long do you stay in that state of pōuri, pō, kore? How long do you give them the power to do that to you?'"

"There is a time when you are at your fullest and your brightest, the most seen, then slowly, not so much, to the point where you might be fully hidden but you'll always remerge, you'll always come back to being in your fullness. When we think about things like depression, feeling down, feeling pōuri, that's when time stays still, time freezes, how do we grow and move through the phases of Te Kore, Te Pō, Te Ao Mārama? Those times will always come and you can't run from them, it's more about how long you stay there. We need to teach or show that it's all good to feel those things, without dwelling there too much, for too long"

Shane

"Find out what fills your cup, and do more of that. Do that so you don't run on empty, do that so you can give, without having to give everything and leaving yourself with nothing"

"Wānanga, share, unpack, tell your story"

"We hit those real lows, we probably don't realise everyone can and does"

"The day you need to do the test is the day you don't need to do the test. When you have understood what I am saying, I want you to come up and shake my hand"

"It's one thing to hear a story, it's another to reflect on it and have all these cool thoughts about it and another thing to write it down, like in a journal"

Shar

"I wouldn't want my mokopuna to think I gave up. Despite the hurt that I've been through, I am standing to represent my children and mokopuna"

"A loving, caring grandmother, that leaves the foundations for them to stand strong in who they are and where they're from. Ensure that they're respectful and follow tikanga wherever they are"

"Working together is key, communicating is key. Tika, pono and aroha, basing ourselves on those three things, you can move mountains. The moment that my Dad, uncles and aunties left this environment, this rural community they were born, bred and raised in, where everyone depended on each other for survival, all of those things interconnected. The transition from that environment to the city, where there is such a disconnect, everybody living their own lives. Now, we can set the foundations to make it better, for when Tamaho is Sarah's age, when he is a grandfather for his moko"

"We need to create our own story, our own pathway, whatever that looks like, the world isn't how it used to be. Take the legacy of our grandparents and grow that"

"Tikanga was essential, we should be still practicing those tikanga today and we should be the frontrunners to ensure we lead by example. It is our responsibility to make sure these things are done because if not, then how are the mokopuna supposed to know?"

"Whether you become a millionaire, a business owner or whatever, you can have no money and still be successful. You've got a wealth of knowledge, it's up to you what you deem to be success"

"I think my motivation and drive has always been around our kids. Ensuring they are looked after, there are opportunities for them and their connection to home"

"In terms of the ripple, the rauru pattern, I would hope that through our modelling, our actions, process of tikanga and sharing leaves the next generation to continue on with that. The notion of kaitiakitanga is important for our mokopuna. Tikanga were established for practical reasons, though some things need to evolve. We know that tikanga grows, shifts, evolves, just because it is, doesn't mean it should always be"

"The decisions we make today are for better outcomes for the future. We are so lucky to have a place we can call home. There are roles and responsibilities that come with ensuring that the place and the people are looked after. The importance of relationships, ensuring we are looking after each, our papakāinga is looked after, our awa is looked after, as well as our whenua, ka ora ai te iwi! Not just for today, but for tomorrow and onwards"

Tamaho

"Me kōrero Māori, tiaki pai o hoa me to whānau, kāingia tō pepeha"

Taimania

"Enjoy all the little things"

"I hope my mokopuna remember me as someone who cared for and loved everyone"

In concluding the wānanga, the emphasis became future/mokopuna focused. With mokopuna at the centre of the closing kōrero, whānau offered kupu akiaki to their future mokopuna, their legacy, hopes, dreams and aspirations for their uri hakaheke.

Wāhanga Tuaono: Ngā Whaihakaaro

Kaitiakitanga in action: Tiaki mauri, aroha, tiaki hakapapa

In applying my Kaitiakitanga framework throughout this rangahau, the three pou allowed for the process of wānanga to unfold. There was a clear intention, to *tiaki (the) mauri* of both the kaikōrero and their kōrero. The approach was to engage and interact with *aroha* and with the objective, to *tiaki (the) hakapapa*, of the kaikōrero and their kōrero.

Wānanga as a rangahau approach

The concept of wānanga as a rangahau approach provided time and spaces that allowed for kōrero to flow, openly and organically. Though the format may seem unconventional, in so far as 'traditional wānanga', as Nēpia and Rangimārie offer, "wānanga are much more than just schools of instruction" (Mahuika, Mahuika, 2020). In avoiding formal, strict formalities, I was better able to capture authentic pūrākau. Most importantly, in allowing whānau to revisit kōrero in the form of mahara, a sense of emancipation was evident. This provided whānau with the option to correct, amend or add to any of the pūrākau captured. The intention of this is to ensure whānau are comfortable that the interpretation is an accurate representation of their kōrero. Wānanga sought to provide all whānau with the opportunity to highlight memorable people and interactions. It was important to meet the needs of my whānau when preparing to wānanga, to make them feel at ease. Travelling home to be present, ā-tinana, was both beneficial and necessary. It provided a basis for future wānanga that were later conducted online or over the phone.

Pūrākau

Papatūānuku encapsulates strength, beauty, resilience, resistance, survival and liberation, and demonstrates how indigenous resilience is closely linked to our environment and natural resources, both access to and responsibility of these

(Hutchings, 2015). Infinite prescience, sagacity, kaitiakitanga. Boundless vision for her descendants – access to and exercising of traditional knowledge, providing solutions and responses to challenges (Durie, 2011; Elder, 2020; Kohu-Morgan, 2019; Mikaere, 2011; Pouwhare, 2016; Ryan, 2020; Spiller et al., 2015). Papatūānuku gazes to the skies and stars, like our tūpuna navigators, warriors, tohunga and astronomers before us, entrenching and embedding resilience and resistance in our tamariki, from the womb (Durie, 2011; Jackson, 2020; New Zealand Drug Foundation, 2009; Pihama, 2019; Spiller et al., 2015). This is our inherited hakapapa, to be born indigenous is to be born a kaitiaki, servants to those who have come before us, and those who are following in our footsteps (Jackson, 2020; Kahukiwa, 2020; King et al., 2018; Kohu-Morgan, 2019; Mikaere, 2017; Ngata, 2019). Papatūānuku is a prime example of kaitiakitanga and the framework (as a methodology, but most importantly as a way of 'being'). Fashioning a way forward, providing tools and resources to ensure our mokopuna are aware, equipped and educated in their hakapapa, language, beginnings and culture to frame opinions and arguments with strong critical analysis (Bainbridge, 2007; Freire, 2016; Mikaere, 2017; Tapiata, 2018). Like the ferns and harakeke that Papatūānuku flourishes from, the process of becoming a critical thinker stems from our tūpuna teachings, and serve as protective layers when faced with adversity. Haramai he tētēkura.

Storytelling is an important part of who we are, pūrākau are powerful tools of resistance. There is nothing in our natural world that cannot be explained with pūrākau. The most powerful and effective way to transfer knowledge and information is through telling our stories. Many of our pūrākau have been whitewashed, an example of this is the exchange of our ingoa whānau from Tamaho to Peri. In naming my son Tamaho as his first name, I felt this was a restoration of mana and reclamation of our hakapapa.

To be the master of your story, to choose your own words, share your own thoughts and memories, to tell your own pūrākau, is not always an easy task. There is reassurance in having someone else sing our praises. Though, if we shift our thinking and acknowledge that everyone has a place on the pā, everyone has pūrākau, and that we must courageously share our hakaaro and kōrero, to preserve, protect and advance our

Hakatauria 3: Papatūānuku (Ringatoi: Te Haunui Tuna
(No copies may be made without permission of ringatoi and myself)

hakapapa (Tapiata, 2023). All too often we wait until the pō hakamutunga during hui mate to share the pūrākau of our loved ones, our memories, our guidance and our apologies. Sadly, the ones who may have needed to hear these pūrākau the most, have crossed over, ki tua o te ārai. Our pūrākau are worth telling, they are worth sharing. Our very existence makes our pūrākau important and worthy of sharing and being heard, over and over.

He mokopuna, he kaitiaki

The hakapapa of any name is an important part of understanding who you are, where you are from and who live on through you. Mokopuna of Muriwhenua, my tamariki all carry tūpuna names. Named after significantly influential tūpuna, my tamariki are not expected to 'live up' to their names, but rather carry their legacy on, to grow and evolve the attributes they had, but more importantly, create and live their own. Simultaneously, the mokopuna is both kaitiaki, tupuna and mokopuna.

Kaitiakitanga is not limited to an age group, status or hierarchical position. It is an action, thought or behaviour that can swell even from tamariki and mokopuna, in their incredible ability to see and kindle the light in other people, places and things, with ease. It is the overwhelming feeling a tupuna experiences when holding their mokopuna for the first time, the sense of kaitiakitanga that vibrates in every cell of their being, is too mirrored, in the knowledge and wisdom mokopuna hold in bringing forth, encouraging and strengthening the indescribable light that is in all things, especially in times where that light, for whatever reason, is dim. The awareness of being a kaitiaki of someone older than yourself indicates the symbiotic, reciprocal relationships that exist when applying a heterarchy lens to an interpersonal structure. So, rather than viewing relationships as being levelled or ranked, responses shared examples of how authority exists in some situations, but not in others. Quite simply, the notion of *tiaki hakapapa,* in terms of responsibility and reciprocity, is highlighted.

Kaitiakitanga in action: Te Ruapounamu

Ancestress of Te Rarawa, he rangatira, he kāhu tātara, he kaitiaki. One of my tupuna wahine, Te Ruapounamu, held mana over land on the northern side of Te Hokianga-a-Kupe and was married to our great tupuna, Tarutaru. My youngest daughter carries the name of her tupuna kuia, nine generations later. Before my daughter was born, this framework was named, in honour of our matriarch, Te Ruapounamu. It is also the name of my son's hei tiki and oldest daughter's hei kaki (pounamu moko kauae). These taonga are symbolic of kaitiakitanga in action.

Te taura – the very definition of infinite threads of *hakapapa*, *mauri* and *aroha*, symbolising the interrelationship of all living things, to one another and to our taiao. Each strand retells the story of Te Kore, Te Pō, Te Ao Mārama, the culmination of energy, thought, potential, chaos, creation, ira atua, ira tangata, of past, present and future, of duality, of collective responsibility, intrinsic value and protection (Tapiata, 2018).

Te whare tangata – this is *hakapapa* in action. The potency of te mana o te wahine, Papatūānuku, Hineahuone, Hinetitama, Hinenuitepō. In application, this serves as the reminder that we are all mokopuna of tūpuna, and in turn, tūpuna of mokopuna. It represents relationships across generations. The lens we view kaupapa through, and it encourages us to listen to inherent knowing, exploring strategies and approaches to make sense of our world. It is the pou that encourages us to understand that everything has. Every thought, action, belief, person and kaupapa has hakapapa and to keep mana intact, regardless of who or what is presented, this is the practice of *tiaki hakapapa*.

Hakatauria 4: Tamaho's hei tiki, Te Ruapounamu (Kaiwhakairo: Rick Peters)

Hakatauria 5: Taimania's hei kaki (Kaiwhakairo: Rakai Jade)

Ōna kānohi paua – mauri tau, mauri oho, mauri ora. An openness and awareness of deliberate and reflective engagement. A reminder to look beyond surface features, to listen with our eyes, to stay connected and to remain considerate. *Tiaki mauri* is the understanding of how and why spiritual and emotional energies of all living things can be enhanced (or affected, harmed) depending on how it has been cared for. It is our capacity to allow others to live their truth, while remaining compassionate. It is being intentional in what we think, say and do. The blended hues of a shell, once hidden under layers of protective camouflage, quiescent, to emergent, to flourishing.

Ōna ringaringa – relaxed and equipped to receive people and kaupapa with *aroha*. In application, this represents my responsibility, irrespective of who or what the kaupapa kōrero is, to respond with *aroha*, the greatest expression of acceptance. *Aroha* recognises that all relationships are worthy. An *aroha* response is the willingness and ability to sacrifice time and energy for the wellbeing of others. It is what guides our thoughts, actions, interactions and responses.

Pounamu moko kauae

The carved lines of hakapapa, a sacred connection to this land and these waters. Symbolising the manifestation of what currently waits in Te Kore, the expanse of potential. It is in the activation of calling hakapapa that *aroha* is present. Hakapapa, responsibilities, purpose and identity. The centreline symbolises connection and stability, te taura o te ahorangi, te iho tāngaengae, connecting te kauae runga and te kauae raro. The perfect balance of femininity and masculinity. The ngutu, commitment to tiaki te mauri a ō tātou reo rangatira.

Wāhanaga Tuawhitu: Ngā Kōrero Hakakapi

Discussion and Conclusion

Papatūānuku's unrelenting aroha for her tamariki, her enduring ability to comfort, protect and provide. Mahuika's koha, the crucial necessity of fire, and Muri-ranga-whenua's selfless contributions to provide for future generations exemplify the unconditional and infinite sense of responsibility for others. Atua wahine provide the blueprint of kaitiakitanga. A framework fashioned from the cornerstones of *tiaki hakapapa, aroha* and *tiaki mauri* and the sharing of pūrākau as a pedagogical tool through wānanga. This rangahau is by us and for us. It is our collective legacy. Inamata, onamata, anamata.

This rangahau identifies each kaikoha as kaitiaki, and within the kaitiakitanga discourse, highlights every kaikoha as both significant contributors to and holders of mātauranga Māori. The pūrākau shared expressions, experiences and understandings of *tiaki hakapapa, aroha,* and *tiaki mauri*. Demonstrating what it means to lead and respond with aroha, the importance of hakapapa, of home and whānau. To live and breathe kaitiakitanga with an awareness of our words and actions for the betterment of our tamariki and mokopuna. Kaitiakitanga in a snapshot. Our kōrero, our pūrākau do not belong to us, like all tūpuna pūrākau, it is our responsibility to continue this tradition of sharing collective wisdom by amplifying the voices of my whānau. This collection of kōrero and pūrākau are now a written record, a narrative for future generations of what kaitiakitanga looks, sounds, means and feels like for us.

This rangahau identified kaitiaki as both physical and spiritual beings. In a human form, as tūpuna, both living or passed, and although rarely discussed in the kaitiakitanga literature, as tamariki and mokopuna also. This finding confirms that kaitiakitanga is not limited to an age group. It is a way of being, of interacting, a way of thinking and is informed by tūpuna teachings. Kaikoha identified aroha, tiaki mauri and tiaki hakapapa

in the way we understand our place in the world. The common themes that emerged in the rangahau conveyed important messages about the way we understand the significance of these three principles, affirming the reciprocal relationships between people, places and things, past, present and future. At the centre of this finding, the inextricable link between kaikoha and the natural world of our tūpuna, underpinned by hakapapa and pepeha.

Findings in the rangahau identified several practical considerations in understanding and applying kaitiakitanga for mokopuna Māori. Reo ā-tinana: Transferring and understanding mātauranga through our expressions, gestures and silence. The notion of experiential learning, by 'doing' what we have observed. Reo ā-waha: Reflecting on experiences through sharing pūrākau and engaging in wānanga to connect and create meaningful understandings of the world. Reo ā-whenua: Taking the lessons from the whenua, the awa and celestial elements to guide and inform thoughts, feelings and actions. Reo ā-whānau: Opportunities for collaboration encourage the inclusion and contribution of pūkenga and mātauranga, from all. Finally, Reo ā-hakapapa: Applying a non-linear process to deconstruct, co-construct and reconstruct tūpuna mātauranga.

This rangahau is expressed and understood through a Kaupapa Māori lens, it is written by, with and for Māori. I set out to capture the pūrākau of my whānau and have been privileged to pen their responses. To laugh and cry, share and reflect as both kairangahau and kaikoha, particularly alongside my Nan, Dad, brother and tamariki. Understanding my roles and responsibilities as a kaitiaki has evolved and been affirmed.

E aku mokopuna, ānei ngā kōrero a ōu tūpuna:

Our tūpuna were very intentional, everything and everyone had a place on the pā. Take your tamariki and your pūkenga home. Climb our maunga, swim and fish in our awa. Share with others what you know. Serve our people. Adapt, transform and evolve. Welcome change like the ebb and flow of the tides. Know where the tea towels are and

do the dishes. Be brave, use your voice and remember, sow seeds of *aroha* everywhere you go.

Nothing exists in isolation, everywhere, everything and everyone has *hakapapa*. Speak and behave with reverence. You stand in your own mana and amplify the mana of our tūpuna before and mokopuna to come. Think, speak and act accordingly. Remember to breathe. Deep breaths, long breaths. For these are the breaths of your tūpuna and will too be the breaths of your mokopuna. He mokopuna, he tupuna, he kaitiaki.

The elements dictate time, activate your awareness. Live in sync with our taiao, learn to listen with your eyes and see with your ears. Accept, embrace and wānanga thoughts and feelings to allow for learning and healing. Look to Hina to guide and remind you, there is a time to be bold, full and accessible, there is time to be quiet, reserved and hidden. These are natural states. Learn to move through these. Mai te kore, ki te pō ki te ao mārama. Tihewā *mauri* ora.

This thesis goes as far as it goes. My kaitiaki advised, kua ea, kua tutuki. Though there is much more to explore, later. So where to from here? This rangahau has planted the seed for future projects, practical ways our mokopuna can capture their own kōrero and the kōrero of our whānau, the potential is limitless. Our kōrero are priceless, yours, mine, theirs. Grow the confidence and belief of this within each other. Then capture it, ā-reo, ā-waha, ā-tuhi, ā-tinana, ā-toi. Kei a tātou te tikanga, kei a tātou te mana.

E tāmara mā, we can only tell the story of the middle of our lives. The beginning of our story starts with our tūpuna. My mokopuna will share my concluding chapters and these, therefore, are some of their beginning chapters, the start of their pūrākau. What a privilege it is to carve lines of kaitiakitanga into this chapter of our collective kōrero. Onamata, inamata, anamata. Turou Hawaiiki!

Wāhanga Tuawaru: Ngā hakaahua

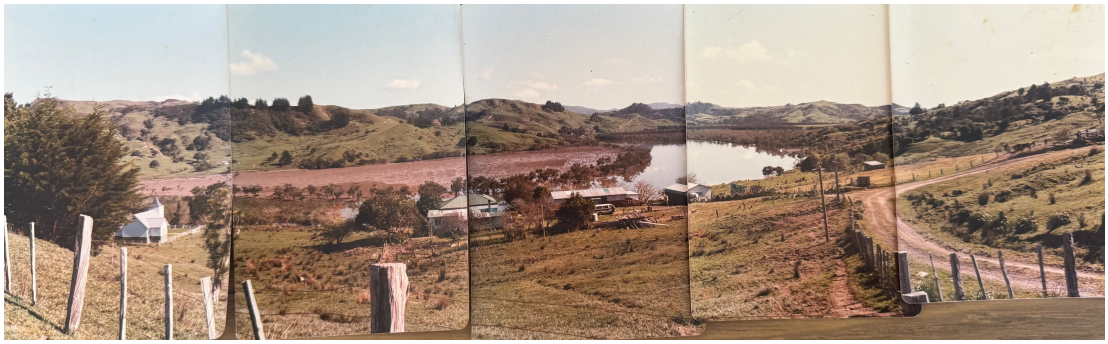
Block Details

Block Name: Rotokakahi A3A1A2

Block Id 28396

Block Area 54.033 **MLC District** Taitokerau

Total Owners 14



Wāhanaga Tuaiwa: Ngā Kete o te Wānanga

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MASSEY
UNIVERSITY
TE KUNENGA KI PŪREHUROA
UNIVERSITY OF NEW ZEALAND

18/10/2022

Dear: Sarah Peri

Re: Ethics Application - SOB 22/34 - How do principles of kaitiakitanga: aroha, tiaki mauri, tiaki hakapapa, contribute to mokopuna Maori?

Thank you for the above application that was considered by the Massey University Human Ethics Committee:

Ohu Matatika 3 at their meeting held on **Thursday, 16 June 2022**

On behalf of the Committee I am pleased to advise you that the ethics of your application are approved.

Approval is for three years. If this project has not been completed within three years from the date of this letter, reapproval must be requested.

If the nature, content, location, procedures or personnel of your approved application change, please advise the Secretary of the Committee.

Yours sincerely

Professor Craig Johnson
Chair, Human Ethics Chairs' Committee and Director (Research Ethics)

Research Ethics Office, Research and Enterprise
Massey University, Private Bag 11 222, Palmerston North, 4442, New Zealand T 06 951 6841; 06 95106840
E humanethics@massey.ac.nz; animalethics@massey.ac.nz; gtc@massey.ac.nz

MASSEY UNIVERSITY
TE KUNENGA KI PŪREHUROA
UNIVERSITY OF NEW ZEALAND

How do principles of kaitiakitanga (aroha, tiaki mauri, tiaki hakapapa) contribute to mokopuna Māori?

Whānau Information Sheet

Ka tū mārohirohi ake au i te ikeikenga o Mākora Pā, i kōnei ka titiro atu ki ngā wai mārino o Awaroa, o Whangape moana. Ka ū mai te waka o Tinana. Ka karapinepine te hapū rangatira o Te Uri o Tai, ki tōku marae rerehua, o Taiao. Ka tomo atu ki te āhuru mōwai o ōku wharenui ko Kahi rao ko Mataatua, ko tōku whare kai ko Taimania. Ka mutu, he Te Rarawa tēnei, me te mihi aroha ki tēnā, ki tēnā o tātou.

Kairangahau: Sarah Peri, as a Masters student in Te Kura o te Mātauranga, at Te Kunenga ki Pūrehuroa I am undertaking a research project leading to a thesis. The project I am undertaking is examining insights into what whānau believe are principles of kaitiakitanga and how these contribute to mokopuna Māori.

The purpose in inviting you, my whānau, to participate in this research, is to provide an opportunity to wānanga principles of kaitiakitanga through the eyes of mokopuna and whānau, and how these principles contribute to mokopuna Māori. This means I will be recording your responses within wānanga settings. It is envisaged that the wānanga will take about a 1-2 hours to complete.

Responses collected will form the basis of my research project and will be put into a written report. The intention of this project is to capture kōrero for the purpose of sharing with our whānau and future mokopuna. Though should you wish to remain anonymous, you will not be identified personally. As whānau, your privacy will be protected, all material will be stored safely and no other persons besides me and my supervisors, Dr Pania Te Maro and Dr Brian Tweed, will have access to it.

You will have the opportunity to add, edit or remove any of your responses when presented with my summary of notes. Should any whānau feel the need to withdraw from the project, you may do so without question at any time before the data is analysed. I will indicate these times and dates.

The final analysis of the research will be offered to you for viewing before the final publication. The thesis will be submitted for marking to the Institute of Education. It is intended that one or more

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06 356 9099 | massey.ac.nz

articles will be submitted for publication in scholarly journals. Collected data will be destroyed five years after the end of the project.

It is my hope that you trust and share your kōrero for the purpose of our future mokopuna to have access to. If you have any pātai, please get in contact with me on [redacted] or [redacted]

This project has been reviewed and approved by the Massey University Human Ethics Committee: Southern B, Application SOB 22/34. If you have any concerns about the conduct of this research, please contact Dr Gerald Harrison, Chair, Massey University Human Ethics Committee: Southern B, telephone 06 356 9099 x 83570, email humanethicsouthb@massey.ac.nz.

Ngā tauwhirotanga o te wāhi ngaro me te aroha nui,

Sarah

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UNIVERSITY OF NEW ZEALAND

Focus Group Confidentiality Agreement

This confidentiality agreement form will be held for a minimum of five years.

Kairangahau: Sarah Peri, Masters student in Te Kura o te Mātauranga, at Te Kunenga ki Pūrehuroa.

- I have read the Information Sheet and the project has been explained to me. My questions have been answered to my satisfaction. I understand that I can ask further questions at any time.
- I agree to take part in a recorded focus group.

I understand that:

- Out of respect for others in the focus group I will not openly/freely share the information discussed in this meeting or who took part. I will consider the thoughts and feelings of others before repeating information outside of this focus group and how I repeat it.
- I can withdraw from the focus group while it is in progress. However, it will not be possible to withdraw the information I have provided up to that point as it will be part of a discussion with other participants
- The findings may be used for a Masters/report/ conference presentations, and publications.
- Focus group notes will be kept confidential to the researcher and the supervisors.
- I consent to information or opinions which I have given being attributed to me in any reports on this research:

  Yes / No
- I would like a summary of the focus group:

  Yes / No
- I would like to receive a copy of the final report and have added my email address below:
  Yes / No

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UNIVERSITY OF NEW ZEALAND

Signature of participant: _____

Name of participant: _____

Date: _____

Contact details: _____

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General Procedures for Interviews (Wānanga)

All semi-structured wānanga will be one-two hours in duration, with up to ten primary questions/topics to be covered in the interview/wānanga. The interviews/wānanga will proceed as follows. Both English and te reo Māori will be used:

1. Welcome whānau, give each person a copy of the information sheet and begin with karakia.

2. Kairangahau will explain the research and thank the whānau for their willingness to be part of the research. The kairangahau will note that the Massey University Human Ethics Committee has reviewed and approved the research and will emphasise that anyone can withdraw at this time from participation if he/she wishes.

3. The kairangahau will then describe the process for the interview/wānanga, including reading out the list of questions/topics. Whānau will contribute their thoughts and ideas. Ideas and reactions will then be presented to enable whānau to indicate any needed changes, corrections or additions.

4. Once all questions/kaupapa are completed and no later than two hours after the start of the interview/wānanga, the kairangahau thanks the whānau and asks if there are any final issues missed. The kairangahau reaffirms the importance of this input into the research and indicates that the report of the study findings will be available to whānau at the conclusion of the research. Email addresses and phone contact number/s will be provided to whānau should they have further questions later.

5. As whānau have had the opportunity to read their recorded comments and to correct that information etc. there is no further need to check with participants later as to accuracy. Whānau contributions will be recorded as close to verbatim as possible. Conclude the wānanga with karakia.

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