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TU TANGATA

An exhibition report presented in partial fulfilment of the
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Abstract

Te Kōhanga Reo transformed my life, empowered my children, and connected me to other parents whom were also interested in empowering themselves and their children. By working together, the whānau and kaimahi continue to manage a successful Kōhanga Reo in Flaxmere.

The purpose of this exhibition report is firstly, to explore and document my parental learning experiences within my life and Te Kōhanga Reo. Second, to provide a critical analysis of the positive impacts of Te Kōhanga Reo on myself, my children and families who have journeyed with me.

This report utilises a narrative framework where parents can stand tall, be counted and recognised within the wider Te Kōhanga Reo movement. While mokopuna and kaimahi are important to kōhanga reo, the positive impacts on parents are represented in “Tu Tangata Kōhanga Reo.” This is a series of contemporary Maori visual art, created from my studio practice and exhibited at *Creative Arts Napier Art Gallery*, from the 1st of December 2018, to the 14th of January 2019.

A discussion of how the exhibition was conceived, conceptualised and developed, along with its challenges are included within the exhibition report. In recognising how my roles in kōhanga reo have changed over time, I have also included additional art pieces that were created between 2012 and 2020.

Pou Kaitiaki: Acknowledgements: Mihimihi

To my father Te Wehi Kore Christopher Ngawhika and my mother Puanani Joanna Ratahi. Your informal teaching skills and practices from nurturing a family, growing vegetables and fruit on the land, gathering of food from the forest, salad greens, berries, medicine, to hunting possum, rabbit and deer. From the river, eels, fish and freshwater crayfish to the sea, gathering the many varieties of shellfish and fish available to us. Water safety, temporary shelter, fire making and how to make a hāngi from start to finish. Sitting down to eat the hāngi, all the way to the clean up afterwards equipped me with the skills to survive as a young adult in a concrete jungle known to most as Auckland. Furthermore, to my sister Ngahuia Ngawhika for encouraging me to persevere with writing and articulating my voice for a wider audience.

To my mother in law, Matekitawhiti Tepu who challenged me to learn te reo Māori me ōna tikanga. To Nanny Makere Tino, Nanny Harai and Sir Peter Sharples, this exhibition report is the result, but not the end, of my lived experiences, originating from your teachings. These people inspired me to become a formal teacher within primary schools and te kōhanga reo.

I would not have taken this Toi Raranga and Toi Rauangi journey without Dr Sandy Adsett, Te Muri Whaanga, Kliff Thompson, Chris Bryant and Michelle Mataira, all dedicated staff from Heretaunga's Te Wānanga O Aotearoa.

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Te Wao-nui-a-Tāne

Introduction

My imagination takes me back to being a small child sitting cross legged on Papatūānuku the earth mother, inside Te Wao nui a Tāne.¹ As I look around, I remember the feel of the damp forest floor. I can see rotten logs and broken branches. I can smell the earth's dampness. It has a calming effect on me. I hear the melodious sounds of different species of manu.² I can taste the sweet aroma of the forest berries growing all around me. Papatūānuku is covered in leaf litter and insects. The perfect hunting ground for small birds, lizards and mice. As I gaze up towards Ranginui,³ I notice the different layers of flora and fauna throughout the forest. This exhibition report utilises the forest and its layers to introduce each chapter of my journey through the arts. The following provides an overview and brief description of these chapters:

Chapter One: Creation-1977 Papatūānuku⁴ translates to the forest floor. This section is about whakapapa⁵ which forms the foundation of my arts practice model. From the beginning of time to the age of 15. From the security of a village full of whānau⁶ and hapū,⁷ located in a lush green forest, to the big smoke that is Auckland, and Avondale, the suburb I had migrated to.

Chapter Two: 1977-1987 Te Whāriki⁸ is an account of the disconnection from Māori culture to other cultures. In this chapter, Te whāriki is used to show the reconnection to urban hapū, marae, language and culture. It provides the second layer of learning for my arts practice model.

¹ The great forest of Tāne

² Birds

³ Sky father

⁴ Earth mother

⁵ Genealogy

⁶ Family

⁷ Sub tribe

⁸ Woven mat

Chapter Three: 1987-1997 The Ururutanga⁹ is the third layer of the forest and consists of premature, different types of ferns and berry bushes which adorn the forest floor. This chapter retells the story of the birth of Taongamapuna, a special treasured gift. Not long after he was born, I wrote a waiata (song) in te reo Māori with the guidance of my mother-in-law. The first verse acknowledges his ancestors who have passed on. Rangi, Papa and their many children are asked to take care of and look after this little boy. The second verse speaks of iwi affiliations and the importance of staying connected to them. The final verse is about the importance of knowing his whakapapa and rowing his ancestral canoes. Kōhanga Reo, (Maori language nest) connected my family to our language, culture, and the search for self-determination continues.

Chapter Four: 1997-2007 Te Puhī Kaioreore¹⁰ is where the treetops meet, otherwise known as the rooftop of the forest. I liken them to parents, tutors and specialists who contributed to the strengthening of our Māori culture and language. In this chapter, I return to my tūrangawaewae¹¹ Ngāti Awa in Edgecumbe to study at Te Whare Wānanga o Awanuiārangi. About two years later I moved to Kahungunu in Flaxmere, Hastings, where I now reside. It is here my daughter Taraipine is born and I re-establish connections with Te Kōhanga Reo and Kura Kaupapa Māori to strengthen my Ngāti Hinepare, Ngāi Tawhao, Ngāti Mahu hapū and iwi links.

Chapter Five 2007-2019 Ngā Rākau Whakahaehae¹² is the final layer where the trees emerge through the forest roof. They are the visionaries, the holders and protectors of our language and culture. Tu Tangata Exhibition Stand Tall and be counted pays tribute to these great leaders. In particular, their teachings are reflected in the concept, the design and the layout of the exhibition. Kōhanga Reo, the children, parents and grandparents have created and exhibited artworks. It is in this sense that they are similar to conduits that have made the creation of artwork possible. The previous chapters tell a story of origins, empowerment, relationships and the search for Tino rangatiratanga.¹³ Kōhanga reo is the vehicle that has transported me and my whānau to this special place of awareness and recognition. I know who

⁹ Shrub layer

¹⁰ Canopy Layer

¹¹ Standing Place

¹² Emergent layer

¹³ Self-determination

I am, where I come from and where I am going. I love my language and culture and I have Kōhanga Reo to thank for that.

Chapter 1: Papatuānuku – Forest Floor

Whakapapa

Growing up as a child I knew that my mother was mum, her siblings were my aunts and uncles, their children were my cousins, my mum's parents were my nan and koro, and that they lived in Edgecumbe.

I also knew that my father was dad, that his siblings were my aunts and uncles, their children were my cousins, my dad's parents were koro and nan, and that they lived in Pukehina. Although my grandparents and parents did not teach us te reo Māori, we knew that we belonged to them, we belonged to the Marae, and that we felt loved.

Figure 1: Te Kohanga Reo Logo



Note. ©Te Kohanga Reo National Trust Logo

Kōhanga Reo initially was a community-based response to the deep concern amongst kaumātua and Māori over the declining numbers of te reo Māori speakers and the very survival of the Māori language. This particular issue has been researched in the past, for example, see, Margie Hohepa, Linda Tuhiwai Smith and Stuart McNaughton's (1992) publication *Te Kohanga Reo Hei Tikanga Ako i te Reo Maori*.

While Kōhanga Reo is the main theme in my exhibition, I have chosen to start my narrative with a powerful story of how the world was created, told to us by Bub Wehi (also referred to as Ngapo) (Whatahoro, 1913). Bub Wehi was the tutor of a Te Reo Māori class held at the Auckland Institute of Technology in 1987.

The story of the creation captured me immediately. From the nothingness, the darkness, to the light and the separation of Ranginui¹⁴, Papatuānuku¹⁵ and their many children I became hooked for life (Whatahoro,1913). Bub was a great storyteller; each time he spoke he would use language that would allow us to easily visualise the story he was telling. He told it in three parts. Te Kore,¹⁶ Te Pō¹⁷ and Te Ao Marama.¹⁸ It is from these narratives that I developed a love of learning for my language and my culture.

At the time, I had no idea that this 6-week night course would become the foundation, the map and the light that would shine bright during the times that my language and culture appeared to be out of reach. To this day the creation stories are an integral part of my belief system and is implemented in almost everything I do, whenever and wherever possible.

The many children of Rangi and Papa lay between their parents in a tight embrace surrounded by darkness. Tūmataunga¹⁹ said “kill our parents so that we can see light,” but Tānemahuta²⁰ and some of his other siblings disagreed and suggested that they separate their parents and place Papatuānuku below Ranginui. The brothers and sisters agreed, so Tāne positioned his head and shoulders on his mother Papatuānuku, placed his feet upwards onto his father then pushed and pushed until he separated his parents from their tight embrace.

Tāwhirimātea²¹ was not happy with the decision to separate his parents so he stayed with his father in the sky. Still to this day he lashes out at his brothers, Tūmataunga, Tānemahuta, Tangaroa,²² Rongomātāne,²³ Haumiatiketike²⁴ and Rūaumoko,²⁵ the unborn child of Papatuānuku.

¹⁴ Sky Father

¹⁵ Earth Mother

¹⁶ The void

¹⁷ The dark

¹⁸ The world of light

¹⁹ God of war

²⁰ God of forests

²¹ God of winds

²² God of the sea

²³ God of peace and cultivated food

²⁴ God of cultivated foods.

²⁵ God of earthquakes

Bub told us other stories about Tānemahuta the god of forests and Hineahuone, the first human woman created by him. Hinetītama his daughter, the mist maiden, and Hinenuitēpō the goddess of death. He also told us stories about Māui tike tike a Tāranga²⁶, Māui and the topknot, Māui and his grandmothers' jawbone, Māui fishes up the North Island, Māui slows the sun, Māui and the goddess of fire and Māui and the goddess of death were but a few of the stories he told us.

My six-week course ended here with the Māui stories. However, these stories not only sparked my interest in my language and culture, they also fuelled my passion and love of learning for my language and culture. As we said goodbye to our tutor Ngapo, we were left wondering whether we would see this humble and knowledgeable man again. Would our paths cross again somewhere in the future? I was twenty-four years old when I met this amazing teacher and through him, I came to the realisation that there was another language and culture out there. Most importantly, I began to learn how to identify and separate my pākehatanga from my Māoritanga. Decolonisation is the official word used nowadays, so I began to search for more information about my whānau, hapū and Iwi and the following basic genealogy is a direct result of my search at that time.

My grandparents on my mother's side were born in the early 1900s, they were fluent native speakers of te reo Māori. My Grandfather Tureiti grew up in Awakeri, Bay of Plenty, amongst his Ngāti Awa family. Although my grandfather had many skills, I grew up knowing that he had carpentry skills, mainly because he built the house that we visited as children. It had an outside washhouse with a copper tub and a fire beneath it to heat the cold water, and I remember times as a child having a bath in that copper tub when the water temperature was warm (G. Ratahi, Ngāti Awa, Personal communication, October 10, 2003).

My grandmother, Te Paea Tiaho grew up at Wharerangi, Hawkes Bay, amongst her Ngāti Hinepare, Ngai Tāwhao and Ngāti Mahu family. Her marriage to my grandfather was arranged by their elders. My grandmother spent most of her time bringing up their children and looking after my grandfather (G. Ratahi, Ngāti Awa, Personal communication, October 10, 2003).

²⁶ Maui, the grandchild of Tāranga

Figure 2: Ngati Awa, Tureiti Mihaka Ratahi. Ngati Kahungunu, Te Paea Tiaho Maata



My grandparents on my father's side were also born in the early 1900s. They too were fluent native speakers of te reo Māori. While my grandfather Taneharatua Ngawhika and my grandmother Harete Kameta both shared the same ancestral waka Te Arawa and the same rangatira Tamatekapua, their subtribes and places where they grew up were very different.

Taneharatua grew up at Pukehina amongst his Ngāti Whakahemo family. My only memory of their house is a white weather board home that currently exists today. According to my father, as children they had originally lived in a little 20 foot by 20-foot shack close to the sea. As the family grew, koro shifted the family into the white weatherboard house further inland. Harete grew up in Rotoiti amongst her Ngāti Pikiao, Ngāti Whakaue family. I remember when we were little how my dad took us to visit our grandparents quite regularly. Sometimes for marae related activities or to help maintain the large vegetable garden growing on their land (C.T Ngawhika, Te Arawa, personal communication, September 15, 1993).

Figure 3: Te Arawa/Nga Puhi Taneharatua Ngawhika & Te Arawa Harete Kameta



Note. Photographer unknown

Both of my parents were born during the 1940s. My father was born and raised in Pukehina while my mother was born at Whakatane and raised in Taneatua, Paroa and Edgecumbe. In his earliest years, my Dad was sent to live with his uncle and auntie on Mōtītī Island who were both fluent speakers of te reo Māori. As a result, Dad was a fluent speaker of te reo Māori up until the age of eight years, until he returned to his parents on the mainland, where he eventually lost his reo Māori because he was strapped and caned for speaking it at school. This was a common practice in schools at the time and a direct result of the Native School's Act.

Figure 4: Christopher Te Wehi Kore Ngawhika



Figure 5: Joanna Puanani Ngawhika (Ratahi)



My mother lived in Edgecumbe and her father was a carpenter. Despite her parents being fluent speakers of te reo Māori, my mother understood but did not speak te reo Māori to us, her own children. We grew up in a lot of different places during our childhood years, but the place that we spent most of our childhood in was Edgecumbe, with my mum's parents who lived beside the Rangitaiki river – a river where we spent a lot of our time growing up as children (J.P. Ngawhika, Kahungunu, Ngāti Awa personal communication, July 20, 2005).

It was around the time my parents were born that the Māori urban migration began (Hill, 2012). My koro Taneharatua and kuia Harete remained in Pukehina. Meanwhile my other grandmother Te Paea moved from Wharerangi Puketapu in Napier to marry my Koro Tureiti who lived at Awakeri. Together they then settled in Edgecumbe. None of my grandparents were a part of the urban drift; they remained in their ancestral lands Pukehina and Edgecumbe. They stoked the burning fires of occupation and they remained as ahi kaa for their hapū and iwi. I am very fortunate to be brought up in a large family. I am number five in a family of ten children, five girls and five boys. Also, my eldest sister was stillborn, my younger brother passed away in 2006, and another brother was legally adopted out to my dad's older brother (C.T Ngawhika, Te Arawa, personal communication, September 15, 1993).

My dad met my mum while he was working in the Rangitaiki Plains Dairy company in Edgecumbe, and my mum was a nurse aid in the maternity section at the Whakatane hospital. They were both seventeen years old at the time. My mum fell pregnant to my dad and sadly they lost their first daughter Christine, who was a stillborn. Christine is buried in the family urupa in Rotorua.

After that, my mum and dad moved to Waikuta marae and stayed in a tent. My mum fell pregnant again, and so my parents moved into the wharenuī with my dad's auntie Mary Mckinnon. My big sister Waakata was born in 1960 and was named after my dad's grandmother on his father's side. After about four months, my dad struggled to cycle to his job at the Mill and back every day because his bike kept breaking down. His parents saw how hard he was trying to provide for his new family, so his father told him to come home back to Pukehina as there were more employment opportunities in the area.

My parents moved back to Pukehina and my koro secured a job for my dad on the railways. Not long after that my dad was given his first house to live in located in Awakaponga, just four kilometres south of Matatā. Back in 1961, before I was born, my dad's weekly wage amounted to 30 pounds a week, of which he paid two pounds and six shillings a fortnight for rent.

Although my parents lived near Te Puke, my eldest brother Chris was born in Kawerau as my mum knew some of the nurses that worked in the maternity annex there. My sister Ngahuia was born in Whakatane during 1962, then in 1963 my dad moved the family to Murupara so that he could go to work on the railway at Horomanga. In the month of November of 1963, I was born at the Murupara maternity hospital. In 1965 my younger brother Andy was born. Then

not long after that my dad moved to Matahina and secured employment as a shepherd on the Matahina Lands and survey block.

My parents and my three siblings lived in Matahina for about a year. After that, my mum's dad Tureiti secured employment for my dad at the Tasman Pulp and Paper Company in Kawerau. As a result, our family then moved into my mum's parents' house in Edgecumbe. However, this would only be until my parents moved into a rental home situated between Mapou and Awakeri, where we lived for about a year, and this was when my younger sister Lisa was born in 1968 in Whakatane hospital. It was during this time that we moved to Kawerau and lived in a temporary house, until the house in Walter Nash Avenue was built (see Figure 6) (C.T Ngawhika, Te Arawa, personal communication, September 15, 1993).

Figure 6: Family Homestead 29 Walter Nash Avenue Kawerau



My earliest memories of life began in 1968 in Kawerau where my dad worked as a timber grader in the Tasman Pulp and Paper Company. I remember living close to our ancestral mountain Putauaki and swimming in the local river Tarawera. Other memories include living in a brick house purchased by my parents through a family benefit scheme, playing in the park a couple of kilometres away from home with my older brothers and sisters, and watching jungle book at the local picture theatre. I remember clearly the day my dad's wages changed from pounds and shillings, to dollars and cents, which was also around the same time we got our first television set.

In 1970, my brother Daniel was born and a year later, my brother Taneharatua was born in Kawerau. I do not recall going to a Kindergarten or play centre, but I do remember going to Kawerau South Primary School for a while. Not long after that we moved from Kawerau to Napier as my father took up a position as a shepherd at Mangatutu Sheep Station, a farm that was owned by Sir Lew Harris.

We spent a couple of years on this farm amongst the hundreds of sheep, possums and deer that occupied the land. My father taught us how to use a 22 rifle and we would often go possum hunting with him at night. We played a lot in the surrounding creeks and clusters of bushes that were on the farm. We slid down hills on cardboard sleds and learnt to ride horses. In those days there were no four-wheel drive motor bikes during that time, and a shepherd's primary form of transport was horseback. Sometimes my dad would ask me if I would like to come out with him on his beat to do his shepherding job. There was one time that I went out with my father and had to help him deliver a baby lamb because the lamb was trapped in his mother's uterus in a breech position. So, my dad showed me how to put my hand in the sheep's uterus and gently pull the baby lamb out. I didn't think anything of it at the time; it was just part of farm life.

My siblings and I attended a small school known as Waihau Primary, where there was one teacher and approximately 20 pupils that came from our farm and other neighbouring farms in the area. At the time, I was about 10 years old and was completely unaware of the te reo Māori reclamation movement that had started to grow momentum. Large groups of kaumātua, kuia, the radical group Ngā Tamatoa and the Te Reo Māori society expressed their concerns for the Māori language. Two years later a Māori language petition was signed by 30,000 people which started the process of ensuring the survival of te reo Māori through the many initiatives that followed the signing of this petition (King, 2001). Little did I know that it would be fourteen years from this historical moment that I would start to become a part of the fight to ensure the survival of our language and culture.

My family and I stayed at Mangatutu Station for a few years until my mother's father Tureiti became ill. Taking care of your elders is something that we place great value in, and as such it is a strong feature in Māori culture, so we returned to Edgecumbe in 1975. I attended Edgecumbe Primary School for a while until my mother's younger sister asked my parents if she could take me to Auckland to stay with them. My parents agreed to let me go, so I went with my auntie, her partner and my cousin to live in Epsom Auckland.

The same year that I arrived in Auckland, a national te reo Māori survey was completed. This showed that only 18-20% of the Māori population were fluent speakers, most of which were elderly (Darby, 2020). Also, while living in Auckland, I remember missing my family and the country lifestyle that I was accustomed to. Living in the city is an experience that remains strong in my memory. For instance, catching a bus from Epsom to Ellerslie Primary and back every day. Playing at Mt St John Park after school with my cousin and meeting up with the other friends that we made along the way. However, after a short while in Auckland, I returned to Edgecumbe and in 1975 my youngest brother Vincent was born in Whakatane Hospital.

In 1976 my mum's dad Tureiti passed away and after the tangi my mother's brother asked if I could go stay with him and my auntie in Twizel, a small town in the South Island. My parents agreed to let me go with him, I was 13 years old at the time. During my stay in Twizel, Ngāti Toa and Te Ati Awa began a 25-year tribal development plan known as the 'Whakatipuranga Ruāmano' (Winiata, 1979). A project that emphasised Māori language development. Once again, I remained largely unaware of these initiatives that were taking place across the country. After about one year later I returned home to Edgecumbe and continued my education at Edgecumbe College, until the end of my 5th form year, which is now commonly referred to as Year 11.

Chapter 2: Te Whāriki – Herb Layer

Ngāhere Raima

Tu Tangata

During 1978, the time of the urban drift, I moved to Auckland to work in a metal anodising factory in Onehunga. In that same year, a school in Ruatoki located in the Bay of Plenty near Edgecumbe, where I grew up, became the first bilingual school in New Zealand (Benton, 1980, p. 461). In the same year the Department of Maori Affairs implemented a new philosophy called Tu Tangata (stand tall and be counted) (Hill, 2009). These were programs that were people oriented and people managed agencies that recognised taha Māori. These programmes initially set out to promote 'cultural and economic advancement' through 'encouraging self-reliance and self-determination' (Hill, 2009). At the time I knew nothing about this initiative. However, a decade later I would see myself becoming fully immersed in it.

Ngā Momo Mahi (Factory Work)

For the next seven years, I secured employment as a worker in three different factories. Hazard's Anodising, a metal dyeing factory, Lydiard's, a running shoe manufacturer and Hickory Fashions, a lingerie sewing factory. While working at Lydiard shoes I met my partner, a Fijian Indian from Nadi. He was a hardworking and kind man and there were many highlights from this relationship. For instance, we purchased our first home in Avondale, travelled to Fiji for six weeks to meet my partner's family and learnt the Fijian Indian language and culture. However, this was short lived because my father expressed his concern for my cultural wellbeing, where he made it very clear to me that he did not approve of our relationship. Although I did not understand his reasoning at the time, I was soon to find out.

Before I fully understood my father's reasoning, little did I know that on the other side of Avondale in West Auckland, a movement to revive te reo Māori was growing stronger as they continued to introduce new initiatives that would support the cause. One of many being the introduction of the Te Ataarangi movement which was established in an attempt to restore the Māori language to Māori adults (King, 2001). Also, in 1981 Te Wānanga o Raukawa was born to assist the revival of its peoples' educational aspirations. The Whakatipuranga Rua Mano Generation 2000 initiative became its main purpose (Winiata, 2000). I was 19 years old when Kōhanga Reo appeared in 1982. Waiwhetu Kokiri Seaview and Maraeroa Kōhanga reo in Wellington were established in an attempt to ensure the survival of te reo Māori (Tangaere,

2006). From this point in time, I was five years away from meeting the kaupapa of Kōhanga Reo (Waitangi Tribunal, 1986).

The teacher pictured in the photograph below is Patricia Wikaira, a Kōhanga Reo teacher. She was also a Health worker in the Te Pikiora Maori Health Trust based at Hoani Waititi Marae.

Figure 7: Teacher Patricia Wikaira. Opening of Kohanga Reo, Hoani Waititi Marae



Note. Photographer: Gil Hanly, 1934

In 1984, the ‘kia ora’ controversy involving Naida Glavish, a national tolls telephonist operator who began greeting her callers with kia ora had arisen. At the time, this was an unacceptable practice and she had been advised by her supervisor to use only English greetings. She refused this request and as a consequence was demoted. This caused a widespread debate and others started to greet their customers with kia ora. Eventually, the prime minister at that time, Rob Muldoon, intervened and Naida returned to her job. Not long after she was promoted to the international tolls exchange (Wirihana, 2012), and a year later the te reo Māori claim began the process of being heard through the Waitangi Tribunal (New Zealand History, 2020).

Figure 8: David Lange, Pita Sharples & Sir Paul Reeves at opening of new classrooms. Hoani Waititi Marae



Note. Photographer Gil Hanly (Creator)1985

It was not until 1985 that the first Kura Kaupapa Māori was opened by New Zealand's newly appointed Prime Minister, David Lange at Hoani Waititi Marae (Nepe, 1991). The year was 1987 and I was 24 years old when te reo Māori became an official language under the Māori Language Act (Benton, 1981, p. 25). Te Taura Whiri i te reo, a Māori language commission was also established (Reedy, 2000). It was during this time in my life that my partner and I decided to go our separate ways. Although our break-up was a mutual decision, it took me a couple of years to recover. I remember my father being concerned about me drifting and being without direction, as he once said to me, "You are like a boat without a rudder". Little did he and I know that a couple of years later, not only would I find a rudder for my boat but that I would also learn and recite to this day the three ancestral waka that I affiliate to. Hence, not only was I given a direction and paddles for these ancestral waka, I found myself rowing them slowly and gently so as not to tip out, and in time, my family became the paddlers of this journey as well. Some of whom were fully committed to the survival of te reo Māori, while others were willing to consider the waka ride.

In 1987, my whole life changed when I found a direction and purpose in life that my father had previously spoke of that would see me reconnect to my Māori language and culture. One day while visiting my GP, he told me about Hoani Waititi Marae and what they offered culturally.

So, I decided to visit the marae, which is when I met the coordinator and senior healers of Te Piki Ora Maori Health Trust. They welcomed me into the whānau, and it was from these humble beginnings that my journey to learn more about my language and culture commenced.

Figure 9: Nga Puawaitanga Kapa Haka Roopu Hoani Waititi Marae



I also joined Ngā Puāwaitanga, a culture group attached to the Health Trust. Matekitawhiti was the teacher for the women and her son Hone taught the men. Matekitawhiti was from Waikato Maniapoto Rereahu and her husband Timi was also from Waikato Maniapoto Te Ihingarangi, and so most of the songs composed for the group were about the history of Waikato.

I attended and completed a te reo Māori course tutored by Bub Wehi. As mentioned in the very beginning, I had no idea that this 6-week night course would strengthen my interest in my language and culture. I enjoyed it so much that directly afterwards, I found myself enrolling in a Māori Leadership and Tutor Training 18-week course taught by Wally Koopu of Ngāti Awa and Hetaraka Tobin of Ngāpuhi. It was during this time that I was introduced to whakapapa²⁷ and the importance of knowing it. This important piece of knowledge helped me to strengthen my identity as Māori.

²⁷ Genealogy

In this particular year, I found out more about my mother's and father's family connections, including where they were from, the names of their tribes, subtribes, mountain, rivers, canoes, marae and ancestors. Wally Koopu from Ngāti Awa would introduce me to my Ngāti Awa and Kahungunu ancestral lines. Another tutor I had met, Mavis Tuhoro from Te Arawa, would introduce me to my Te Arawa ancestral lines. Mavis tutored the social work course Te Pikitanga and led the Kapa Haka group Te Rautahi, which was based at Hoani Waititi Marae.

The two courses met once a week and while there were many highlights that came from this course, one of the most memorable for me was when the two courses joined together and travelled to some of the schools in the Bay of Plenty to raise awareness about drug and alcohol addiction.

Figure 10: Maori Leadership Tutor Training Wananga, Kokohinau Marae Te Teko



Figure 11: Pikitanga and Maori Leadership Tutor Training Te Teko Primary School



I remember sitting with our two classes amongst primary school kids in a school hall in Te Teko. Our teachers and the students from the social work course put on an age-appropriate skit that portrayed a Māori family who indulged in alcohol, drugs and it included some of the behaviours associated with those addictions. Afterwards the children were asked what they thought of the skit. Most of the children's responses were of a humorous nature, while others were very sad. In hindsight, this exercise alone was very powerful, not only in raising an awareness of alcohol and drug addictions, but also in recognising and acknowledging the children's experiences through open communication.

Dealing with things as a collective unit while we were in Te Teko and I saw quite a few familiar faces. This came from growing up with the neighbouring towns of Edgecumbe and Kawerau. While we were there the old people talked to us about the genealogy of their hapū translated visually through the carvings (ancestors), the tukutuku panels (woven tribal stories), whāriki (woven tribal stories) and the kōwhaiwhai patterns (painted tribal stories) in the meeting house. This was the first time that I had been taught about the genealogy and stories that lay within a meeting house. From that time on, I made it a point to admire each and every art form that existed in each of the meeting houses I visited. In particular, this experience highlighted a shift in my own perception of art, from something that looks interesting or beautiful, to something much deeper, with hidden and complex meaning. Hence, the foundations for the continuation of my cultural learning journey was awoken by a combination of factors and experiences, which included Bub Wehi's Te Reo Māori Language Course, Te Piki Ora Māori Health Trust, Ngā Puāwaitanga Culture Group, Maori Leadership and Tutor Training and Te Pikitanga.

Chapter 3: Te Ururuatanga – Shrub Layer

Taongamapuna

In 1988, I graduated from the Māori Leadership and Tutor training course and began a relationship with Hone, who was the male leader for the kapa haka group Ngā Puawaitanga. Not long after we met, I fell pregnant with our first child. I carried him for 30 weeks and due to complications, he was born ten weeks early at St Helens hospital in Auckland. The Special Care Baby Unit in National Women's Hospital had no vacant beds, so I gave birth to him by caesarean section in St Helens Hospital.

After our son was born, the kaumātua and kuia from Hoani Waititi Marae took his after birth to Miringa Te Kakara, a Tainui whare wānanga located near Tiroa and Bennydale. According to tradition, a Dawn Ceremony was performed on our son's behalf by the kaumātua and kuia present. Prayers were said to help strengthen and watch over Taongamapuna during this difficult time.

Figure 12: Te Miringa Te Kakara meeting house near Tiroa & Benneydale



Note. © Alexander Turnbull Library

The ceremony was beautiful and held much meaning for us, however, the next day our son Taongamapuna became seriously unwell. Fortunately, the doctors looking after him were quick to act and transferred him from St Helens to National Women's Special Care Baby Unit for an emergency operation that saved his life. National Women's became his home for the next six months while he healed and eventually became well enough for me to take him home. While I was in the hospital, I wrote a song for Taongamapuna, which I gave to his grandmother, and

we came up with the following composition. The rangi²⁸ to this waiata (illustrated below) is the same as “Ain’t no sunshine when she’s gone” by Bill Withers.

Taongamapuna Long Poi

(Ngā Kaitito Matekitawhiti Tepu & Marama Ngawhika)

Tēnei ra te mihi e... ki te iwi nui tonu...

Kua ngaro i te pō, Te pō Nakonako

Te Pō Tangotango e...

Na Papatūānuku, me Ranginui e tu nei...

Me a rāua tamariki, e manaaki e tiaki

Nā ko Taongamapuna...

Nā rātou i uhia... te oranga me ngā tikanga...

I runga i to rātou, tamaiti nohinohi,

Nā ko Taongamapuna...

E tipu e tama e... I roto I tēnei ao...

Hoea o waka e, Te Arawa, Tainui Hoea tika haere e... Hoea tika haere eee.

²⁸ Tune

Figure 13: National Women's Hospital, Taongamapuna, 1month old, 1989



Note. Photographer, Nurse Angela

Figure 14: Te Kōhanga Reo o Hoani Waititi Whānau Whānui



Figure 15: Miringa Te Kakara Kauta. S. Turner



Note. Photographer Unknown

After this event, Miringa Te Kakara became a place that we would visit often as this is where Taongamapuna's grandmother Matekitawhiti was laid to rest when she passed away. When Taongamapuna turned 3 years old, I officially enrolled him into Te Kōhanga Reo o Hoani Waititi Marae. The kuia working there were Nanny Makere Tino and Nanny Harai. Meremere was the administrator and papa Pita Sharples was the chairperson. I remember at one whānau hui, papa Pita talked to us about the demand for teachers of Te Reo Māori and policy writers. This discussion prompted me to make enquiries about training courses and I found a course at Carrington Polytechnic, where I enrolled and completed a Certificate in Bilingual Education. The lead teacher at the time was Marie Anne Selkirk.

At the same time, I became a staunch whānau supporter in Te Kōhanga Reo and got on board quite quickly with the roles and responsibilities of a whānau member. Te Korowai is the cloak that 'warms' the Kaupapa of Kōhanga Reo, and more importantly, it explains the four pou. The first pou is to speak Māori at all times. The second pou gives opportunities for families to become managers of the kōhanga reo. The third pou is about accountability to the families, subtribes, the tribe and local and national government agencies. While the fourth pou reflects health and well-being (Te Kōhanga Reo National Trust Board, 1995).

One of the highlights of my learning as a whānau member at this kōhanga was when I helped Nanny Makere with her Whakapakari Tino Rangatiratanga training package (Te Kōhanga Reo National Trust Board, 1995, n.d.). There were ten kete in the package and the purpose of the training was to empower the whānau alongside the kaimahi. Each kete required the student to research, discuss and document the thoughts and conversations held with kaumātua, kuia, or those who held the knowledge on Māori pedagogy before colonisation came about.

The topics within each kete included the origins and purpose of kōhanga reo, the Māori language, culture, health and well-being, the growth of Māori children, learning and teaching strategies, administration, business management, and holistic development empowerment, as well as family, community and relationships (Te Kōhanga Reo National Trust Board, n.d.). Part of my role included creating and illustrating resources like books, songs and charts. I also learnt more about the content of each kete through Nanny Makere's presentation to the wider whānau each time she completed her mahi.

I remember a time when I was sitting in my whare in Ranui, Auckland. I was making te reo Māori resources for the tamariki at kōhanga and my papa started to talk about his experiences as a young child. One story, in particular, he spoke of was about his experience of living on an Island not far from where his family lived in Pukehina. The island was called Mōtiti. He lived there with his uncle and auntie for a few years up until he turned eight. While he lived there, he spoke of playing in the maize fields, planting and weeding potatoes and kūmara, as well as many other happy memories of fishing and collecting kaimoana with his cousins. However, the thing he remembered most was the language of communication that they used. The Māori language was spoken not only at the marae, as they spoke it in their everyday lives as well. He remarked that he couldn't recall hearing the English language until he returned to his family in Pukehina, which he also noted as becoming more intense when he attended the local Pukehina Native School (C.T Ngawhika, Te Arawa, personal communication, September 15, 1993).

Unfortunately for my dad and many other Māori of his generation, they were punished for speaking Māori at school. My papa showed me the scars on his hands and across his knuckles from being whipped and caned repeatedly for speaking it at school. He said it reached a stage where he would head off for school with his brothers and sisters but just before they got to school, he would hide in a nearby paddock and wait for school to finish. He would then return home with them to make it look as though he had attended school all day. Each time my papa shared his childhood experiences with me, my appreciation and gratitude for life became more prevalent.

In 1993, I graduated my course with a Certificate in Bilingual Education. The following year, I enrolled in a Diploma of Bilingual Education, which entailed a three-year teacher training course. I managed to complete year one and two by 1995 and put the third year on hold until 1997, which I discuss in more detail below. Although this diploma mainly focussed on student learning and teaching methodologies in mainstream bilingual settings, it also had threads of Māori components woven through the curriculum subjects, including English, Mathematics and Statistics, Science, Social Sciences, Health and Physical Education, Languages, Technology and the Arts, which were the subjects being taught at the time.

Hari Williams was a Tutor on our course and introduced me to Māori Art. He was also a radio broadcaster, educator, poet and artist of Ngāi Tuhoe and Te Aitanga-a-Mahaki descent. I have

many important memories of listening to him teach, as well as watching him work with other students. It was one particular assignment that awoke my passion for art, which happened when we were given an assignment to research a Māori Artist. I chose Buck Nin of Ngāti Raukawa, Ngāti Toa and Chinese ancestry. However, as I researched, collated and documented information about this amazing artist and his work, I felt a sense of belonging. I felt connected to the images, designs, patterns and colours displayed on his works of art. And to this day, every time I look at a Buck Nin art piece, I see my language, my culture, my past, my present and my future in them.

As mentioned, I finished year two of my studies, however I had to put year three on hold as I was offered a coordinating position in the Te Pikiora Māori Health Trust at Hoani Waititi marae. I went on to hold this position for two years. My role included drafting, submitting and securing funding for the development of Health initiatives based at Hoani Waititi Marae. During my employment with the Health Trust, I successfully completed Wahine Pakari, an entrepreneurial business management skills and knowledge course. Here, I learnt to improve my communication, motivation and confidence, which also worked to effectively affirm my identity as Māori women. Additionally, during this course, I learnt to put together a curriculum vitae, personal action plan, business plan outline, as well as develop skills necessary for managing finances and conflict.

Around the same time, I had also joined a culture group known as Ngā Maramara o Te Waka Tainui. While part of this group, opportunities were given to us to learn karakia,²⁹ waiata,³⁰ karanga,³¹ and pakiwaitara³² tawhito.³³

²⁹ Prayer

³⁰ Songs

³¹ Caller

³² Stories

³³ Ancient

Figure 16: Te Kura Kaupapa Māori o Hoani Waititi Marae, 1995



Note. Photographer Unknown

In 1994, Taongamapuna was enrolled into Te Kura Kaupapa Māori o Hoani Waititi, and I went on to complete the teaching section of my course. A couple of years later I joined Te Rautahi Kapa Haka group, tutored by Mavis Tuoro, which was based at Hoani Waititi Marae. I was also involved in Poutahi in Te Whare Tu Taua Mau Taiaha (Māori weaponry) classes, taught and managed by Pita Sharples and his son Paora.

Figure 17: Te Rautahi Culture Group 2



Note. Photographer Unknown

Figure 18: Whare Tu Taua Wānanga



Note. Poutahi Takapau

Another highlight was my appointment as a panellist to Te Whānau Awhina, an indigenous program for restorative justice developed by the Māori community. It was established to address the situation of large numbers of youth in West Auckland appearing before the courts, and early intervention for first time offenders appeared to be a successful way of reducing youth offending.

Also, in 1997, Te Rautahi kapa haka group and Kahurangi a Māori dance company from Hawkes bay joined together to perform a contemporary dance production named Tuana. This aim of this performance was to showcase our Māori language and culture through dance, and the show was successfully performed in venues across Auckland and the Hawkes Bay region.

Figure 19: Diploma in Bilingual Education Teaching Practicum, Auckland



In 1997, I decided to return to study to complete my Diploma in Bilingual Education in Māori. The topics I studied during this year were curriculum areas and professional studies. This consisted of administration management, professionalism and resourcing. My practicum involved teaching experiences in selected schools. I remember completing three practicums in one year. The most memorable was when I attended a school where the students were mainly Māori, and their ages ranged between five and twelve years old. For this practicum, I worked alongside a teacher who taught 40 children at once. Although this was the most challenging practicum out of the three, I think of it as the most valuable as I learnt much. Especially when during the third week, I had to plan for all the different age levels and manage all 40 students for the day. Fortunately, I had a supportive senior teacher who guided me through some of the planning and classroom management strategies. At the time it all seemed very challenging, but necessary.

Unitech Institute of Technology Graduation 1998

In the picture below, Bob Harvey the Mayor of Waitakere is sitting and smiling. As I went forward to receive my Diploma, I remember thinking, I know this man not as the mayor, but as a participant in the many different cultural ceremonies that happen around West Auckland led

by Te Warena Taua, the Chief Executive for Kawerau a Maki. In fact, whenever there was a Māori cultural blessing or an opening of some sort, Bob was there, but not always in his mayoral chains, as he also dressed in casual attire a lot of the time.

Figure 20: Diploma in Bilingual Education Graduation Unitech, Auckland



Figure 21: Unitech Diploma in Bilingual Education (Teaching), 1998



Note. Second from the left is John Turei. Hari Williams is sitting behind me, and Hari Paniora is on the Lectern

Chapter 4: Te puhi kaioreore – Canopy layer

Tūrangawaewae

In 1997 my partner and I decided to separate, so Taongamapuna and I left Auckland and went back to Whakatane to live, where I completed a Bachelor in Māori education through Te Whare Wānanga o Awanuiarangi. This course taught Te Reo Māori 3A and B, Māori manuscripts, contemporary issues in Māori Society, Māori philosophy, Mātauranga Māori, politics of bilingual education, issues of equity in Māori education, Māori science and technology, and whare wānanga development. At the same time, I enrolled my son into my mother's old primary school Te Paroa. The school is situated between Edgecumbe and Whakatane and a couple of kilometres away is our marae Taiwhakaea. I joined the local kapa haka group there and reignited relationships with family and friends who still lived in the area.

Figure 22: Te Whare Wānanga o Awanuiarangi, 1999



Figure 23: Te Whare Wānanga o Awanuiarangi Korowaitanga



Figure 24: Te Whare Wānanga o Awanuiarangi Korowaitanga Kokohinau Marae



In 1988 I completed my Bachelor in Māori Education at Te Whare Wānanga o Awanuiarangi and graduated at Kokohinau Marae in Te Teko. The following year I decided to move to Flaxmere, Hastings to live with my partner Arnold. I successfully applied for a teaching position, which required me to teach adult students the early childhood education (ECE) curriculum. The name of the course was Whakatipuranga Tamariki and it was run through Te Taiwhenua o Heretaunga.

While I was living in Flaxmere, my partner and I were approached by whānau members and Child Youth and Family to ask for our help in looking after children that had been put into state care. Over the years we took care of many children, with some staying short, medium or long term, depending on their family's circumstances.

In 1999, I fell pregnant with my daughter Taraipine. Due to my history of not carrying babies very well, my doctor advised me to leave work and rest up at home. Even though I did this, my baby still came 13 weeks earlier than expected. My womb waters broke during my sleep, so I went immediately to the hospital. After further examinations were done, they advised me to organise my family and prepare them for a flight to National Women's hospital in Auckland. My partner and I, along with my son, were flown to Auckland by the Child Flight Team.

When we arrived at National Women's Hospital and the doctors explained to me that my baby could remain in my womb as the fluid in there was sufficient for the baby's needs. However, they needed my agreement to inject me with medicine that would delay my labour contractions.

I agreed to take the medicine and my daughter grew for another 3 weeks before she decided to come into this world. Another emergency operation for another one of my children. Although Taraipine was born ten weeks early, she weighed four and a half pounds, which was two pounds heavier than her brother. We stayed at National Women's for another nine days before they sent us back to Hastings Hospital, where we stayed for another 3 weeks before returning home.

Figure 25: George & Ruby visiting Taraipine



Figure 26: Aroha, Taraipine & I



Figure 27: Taraipine, Aroha & Ngawhika-Foote



So began my journey as a stay-at-home mum. My daughter was 6 months old in this photo. When my daughter was 2 years old my uncle asked me if I could support him with his hapū representative role for Wharerangi marae. After this, we attended a meeting in 2002, where my uncle nominated me as the new representative for our marae. The committee also endorsed me as a representative for the Te Whanganui a Orotu Taiwhenua Board. After a few years in this position, the Taiwhenua decided to endorse me as a representative and I became a member of the Ngāti Kahungunu Iwi Inc Mātauranga Board. This board met to develop a 25-year education plan for our Kahungunu people, and at the time, there were several areas being addressed, including health housing, culture and language.

In 2003, I decided to look for other Kōhanga Reo in the area. I considered and tried three other Kōhanga Reo before choosing and settling my daughter into Ngā Paharakeke Kōhanga Reo. I enrolled my daughter into Ngā Paharakeke Kōhanga Reo with the intention of completing my post graduate studies in education at Massey University. A month later the Kaiako asked me to consider taking on the Chairperson role for the Kōhanga. I accepted the position and began to learn the roles and responsibilities of a chairperson, secretary, treasurer and administrator.

In June 2003, I became the administrator on a voluntary basis, then in 2004, the kaiako position was offered to me and I accepted. Initially, when I took on the challenging role of kaiako, I thought I knew enough to run it without too much help from others. However, it did not take me long to realise that in order for the Kōhanga to run smoothly, the whānau and kaimahi needed to work together to ensure its success.

As I settled into the role of Kaiako/Admin, I began to get a deeper understanding of the kaupapa of Kōhanga Reo. The roles and responsibilities of whānau, Purapura, District base and National Trust. However, the kōhanga whānau and kaimahi struggled at first to accept changes that needed to be made in order for the management and operational areas to improve. Fortunately, after a short period of time, adjustments were made and the Kōhanga Reo began to flourish

Figure 28: Kōhanga Banner Regional Christmas Party, Waimarama



Figure 29: Taraipine & Sky on the pahi



Foreshore & Seabed Hīkoi 2004

One of the main highlights of 2004 was the foreshore and seabed hīkoi to Parliament. It was organised by Ngāti Kahungunu and involved a number of other iwi. They protested against legislation that placed the foreshore and seabed in public ownership (Phelan, 2009). My daughter and I travelled with Kym Hamilton, the Education Manager for Ngāti Kahungunu iwi, to participate in the hīkoi. For this kaupapa, Kym was responsible for transporting the Foreshore and Seabed merchandise and pamphlets for the hīkoi, and she was also a parent from our kōhanga reo.

For us, the hīkoi started in Te Mahia at the Opoutama beach, where the elders recited karakia to bless the people and the hīkoi, and together we travelled to Nuhaka, Wairoa, Napier and Hastings. As we travelled through each of the towns we were welcomed and joined by lots of other people along the way. When we arrived in Waipukurau, Te Aute College students and the community of Waipukurau also welcomed us. It was such a proud moment for me as I had my daughter Taraipine by my side, as well as my son Taongamapuna, who was at the front leading the Kaiwero for Te Aute College. Although he was the smallest and one of the youngest at the college, he was chosen to lead because he held the highest Whare Tu Taua pou amongst the students. I vividly remember the pōwhiri, the exchanging of karanga, mihi and waiata as we walked through the town with our Kahungunu flags, and it felt amazing. When we left Waipukurau we continued our travels onto Dannevirke, Pahiatua, Masterton and then Wellington.

Looking back, the day of the hīkoi was an incredible experience. As we walked through the streets of Wellington, it was packed with people reciting karakia, mihi, waiata, including supporters who were protesting on the streets, with Te Whare Tu Taua dressed in traditional maro, wearing their Pou waru Tipare armed with their taiaha ready to do battle with Parliament and much more.

Figure 30: Foreshore & Seabed Hīkoi Ruth Wong, 2004



Figure 31: Ngahiwi, Atarau, Taraipine & I, Foreshore & Seabed



Māra Kai

In 2005, our kōhanga grew their first māra kai (vegetable garden). The knowledge for this project came from my grandfather and father's teachings. When we were children my father took us to his parents to work on the land, a two-acre vegetable garden. My father also grew vegetable gardens at home, which we would help him take care of and tend. Our kōhanga reo gardens started off with one medium sized garden and now has 10 gardens, including fruit trees and grape vines that we harvest from every year.

Figure 32: Claire & the tamariki harvesting vegetables



Figure 33: Tamariki washing vegetables



Korowaitanga Tangoio Marae, 2007

In March 2004, I was interviewed and enrolled into the Whakapakari Tino rangatiratanga Kōhanga Reo Training Course. It took me two and a half years to complete and I graduated at Tangoio Marae in 2007. In Figure 34 (left), I am sitting on the māhau with my father standing beside me, while my kōhanga reo whānau sing a waiata tautoko (right).

Figure 34: Korowaitanga at Tangoio Marae in Napier, 2007



2008 Taikura Ki Amerika

In 2007, a couple of kuia connected to Kōhanga reo asked me to pick them up and take them to Kaumatua kapa haka practices once a week. Each time I took them to practice, I enjoyed watching them perform, and after attending a few practices, Tama Huata the founder and the tutor of the Taikura Kaumatua group invited me to join in. At the time, I was only 44 years old and I felt a little awkward at first as the average age for entering this group was 55. Over the years, I became a part of the kaumatua rōpu, mainly standing in the background watching, listening and learning from the elders taught me patience to be humble and to be grateful for everything my family my friends my colleagues my health and wellbeing. These precious lessons helped me with everyday challenges within our kōhanga whānau and with life as a whole. The following photos were taken while we were on tour with the Kahurangi Maori Dance Company in 2008.

Figure 35: Taikura ki America



Figure 36: Nga Paharakeke Kōhanga Reo at the Takitimu



Takitimu Festival, 2008

The Takitimu festival is an event that celebrates the past, present and future of all tribes that descend from the Takitimu waka. In 2008, over the course of five days, the tribes and visitors engaged in a mass pōwhiri held at the Hawkes Bay Showgrounds in Hastings, as well as a Toi Kahungunu Art Exhibition opening at the Hastings City Art Gallery, and the National Maori Music Awards held at the Hastings Opera house (Scoop, 2008). The festival featured a range of performing artists, musicians, dancers, visual artists, carvers, painters, weavers, sculptors and writers, all willing to share their skills with others.

Ultimately, providing a unique cultural celebration that can be enjoyed by all. Kōhanga Reo were invited to participate in the 2008 event and we set up an activity area especially for tamariki who wanted to draw and colour-in pictures. We also covered the back wall of the tent with photos taken of our Kōhanga and the many different kaupapa we had been involved in over the past five years. All illustrating positive experiences just like the festival, which was another cultural celebration to be added to the history of not just our Kōhanga Reo, but to all those who attended the event.

Figure 37: Whānau & Kaupapa Kaimahi performing at Nga Paharakeke 25th Birthday Celebrations



Note. 1984-2009 Nga Paharakeke Kōhanga Reo 25th Birthday

Kaimahi,³⁴ tamariki,³⁵ and whānau of Nga Paharakeke Kōhanga Reo have had a māra kai³⁶ since 2005. Te Korowai (the Kōhanga Reo Charter) and Te Whāriki (the ECE curriculum) supported whānau strategic planning that highlighted our goals of having a safe and healthy Kōhanga and whānau. One of our goals was to increase our māra kai and the overall involvement of whānau and our community in the Kōhanga.

Figure 38: NPKR Preparing to serve hangi to manuhiri



³⁴ Teachers

³⁵ Children

³⁶ Garden

Figure 39: Kaupapa Kaimahi and TKR tamariki



To help with this, in 2009 we applied to the District Health Board's funding for Healthy Eating Healthy Action. A highlight from this was the hākari we held for our 25th birthday, based largely on our māra kai and a hāngi cooker for healthy cooking, where we saw almost 200 people arrive. For this we also produced a bilingual māra kai calendar for our manuhiri and whānau that promoted te reo Māori, traditional planting, harvesting information and photographs of our tamariki and whānau. As a result, these projects have enabled us to share our kai and activities with our wider whānau and community.

Figure 40: Nga Paharakeke TKR Whanau working in the garden



Figure 41: TKR Mokopuna weeding the gardens



Note. Healthy Eating Healthy Action Project

Also, in 2009, I completed the Toi Tangata pilot training Kai Totika Nutrition and Physical activity course for Kōhanga Reo, and then went on to complete the accredited training course later that year. The course gave me new ideas on how to get the tamariki and whānau involved in other health projects. On a more personal note, I quit smoking and started to think healthier. In 2010, I joined with my friends Grace and Moana from another Kōhanga Reo, Kahu o Te Rangi and we entered a team into the Iron Māori triathlon event held at Pandora pond in Napier. Grace went on to complete the 21km run, Moana completed the 2km swim and I completed the 90km cycle leg.

Heather Skipworth is the founder of Iron Māori, and she invented the event with the intention of improving the health and wellbeing for all Māori. Each year our kōhanga whānau are encouraged to enter a team into the event, and our kōhanga supports this by subsidising the registration costs for whānau who sign up to participate.

Figure 42: Iron Māori Triathlon Kahu o Te Rangi TKR, 2010



Figure 43: Iron Māori Ngā Paharakeke Kōhanga Reo, 2011



Note. Te Kura Kaupapa Māori ki Heretaunga trip to Tahiti

Figure 44: Christine Teariki, Pōwhiri process on a Tahitian Marae



Figure 45: Kupe final resting place



In 2010, I was invited to go on a two-week trip to Tahiti with other teachers and students from Te Kura Kaupapa Maori o Ngāti Kahungunu ki Heretaunga. The main purpose of this trip was to literally walk in the footsteps of our tūpuna, through retracing the journey of te waka Takitimu. Overall, I have had several overseas adventures, but these experiences of visiting and living in traditional villages with the Tahitian people are amongst some of my fondest memories.

Figure 46: Painting the Kohanga signs



Note. My sister Denise & I (left). Taraipine & Denise (right)

In Figure 47, our Kōhanga Reo entrance signs are featured because for many years the Kōhanga did not have a sign to indicate that it actually existed in this space. My eldest sister Denise and my daughter Taraipine helped to paint the two double sided signs that stand proudly at the front and back entrances of our Kōhanga.

Figure 47: NPHK Reo at Aunties Gardens in Waipatu, Hastings



Figure 48: Politicians at Aunties gardens in Waipatu



Aunties Garden is an initiative that was set up to encourage the use of Māori land to grow and take Māori produce and products to market. Our tamariki are already familiar with garden projects and enjoyed watching the prime minister and ministers swapping their shiny shoes for gumboots so that they could plant a few veggies here and there (see Figure 48).

30 years of Kōhanga Reo

Figure 49: Te Kohanga Reo National Trust, 30-year celebration event



Note. Attendees at the 30-year celebration (left). Myself & Taraipine at Tūrangawaewae (right)

Here, I stand outside the gates of Tūrangawaewae holding the kōhanga reo symbol with my daughter beside me, ready to celebrate the success of kōhanga reo with thousands of other people attending. The event was hosted by Tainui at Tūrangawaewae Marae. There were plenty of activities, workshops, kapa haka and entertainers. The list of inspirational speakers included Timoti Karetu, Iritana Tawhiwhirangi, Wharehuia Milroy and Titoki Black. At this celebration our kōhanga reo entered a kete whakairo competition. We entered 4 beautiful kete that were woven by local Kahungunu artist Hana Wainohu. We were both excited and overjoyed when it was announced on the last day that our Kōhanga won the National competition for Kahungunu.

In 2012, I enrolled into a level 4 Weaving course at Te Wānanga o Aotearoa. My tutor was Kliff Thompson and he taught the basics of weaving. Almost halfway through the course at the end of June 2012, my partner suffered a heart attack and passed away. I missed quite a few weeks of study and decided to contact Kliff to let him know that I wanted to leave the course. After a long discussion, he organised a short trip with me, where he picked me up the following morning so that we could travel to the flax bush where I normally harvested flax for weaving.

When we arrived at the flax bush, Kliff did a karakia and we sat on the grass enjoying the warmth of the sun. After a while, Kliff started to talk to me about the grieving process and how

important it was to take care of myself. He explained that doing things that brought me joy, like weaving or art, could help me through difficult times. We stayed there for about two hours and he continued to speak about many other things that could help me deal with the loss of my partner. Thanks to Kliff's time and supportive nature, I managed to find the strength to stay at course and complete Level 4, as well as level 5 Raranga with Te Muri Whaanga in 2013. In hindsight, I believe that this was a pivotal moment because if Kliff had not taken me out to the flax bush that day, it is highly probably that I would not be sitting here writing this exhibition report.

Figure 50: Level 4 Many Types of Kete, 2012



Figure 51: Poutama shaped artwork



Figure 52: Level 5 Raranga Class, 2013



World Indigenous Peoples Conference on Education Hawaii 2014 (*E mau ana ka Mo'Oleo: Our narratives endure*)

A contingent of representatives from various Kōhanga reo within the Kahungunu region set out together to attend the 2014 World Indigenous Peoples Conference in Education in Hawaii. We arrived in Honolulu on May 16, 2014, and registered for the conference the next day. On the third day, we took a day trip to discover Oahu along the south east coastline. We visited Kualoa Ranch and mountains. In the afternoon, we headed towards the islands north shore and visited Waimea Bay and Sunset beach. The tour ended with a visit to the Dole Pineapple plantation. On the fourth day, we attended the opening ceremony. The next four days were packed with cultural workshops and presentations featuring Indigenous peoples from all over the world. All of this provided an amazing experience as we got to listen to, and learn from, other cultures who were experiencing similar struggles.

Figure 53: Street Art in Waikiki



Figure 54: Kahungunu Kohanga at Polynesian Cultural Center



After the closing ceremony, Kahungunu Kōhanga Reo visited the Polynesian Cultural Centre. While we were there, we explored several Polynesian villages and watched the Pageant of the long canoes. The day ended with an Ali I Luau dinner and an amazing show called HA - the Breath of Life.

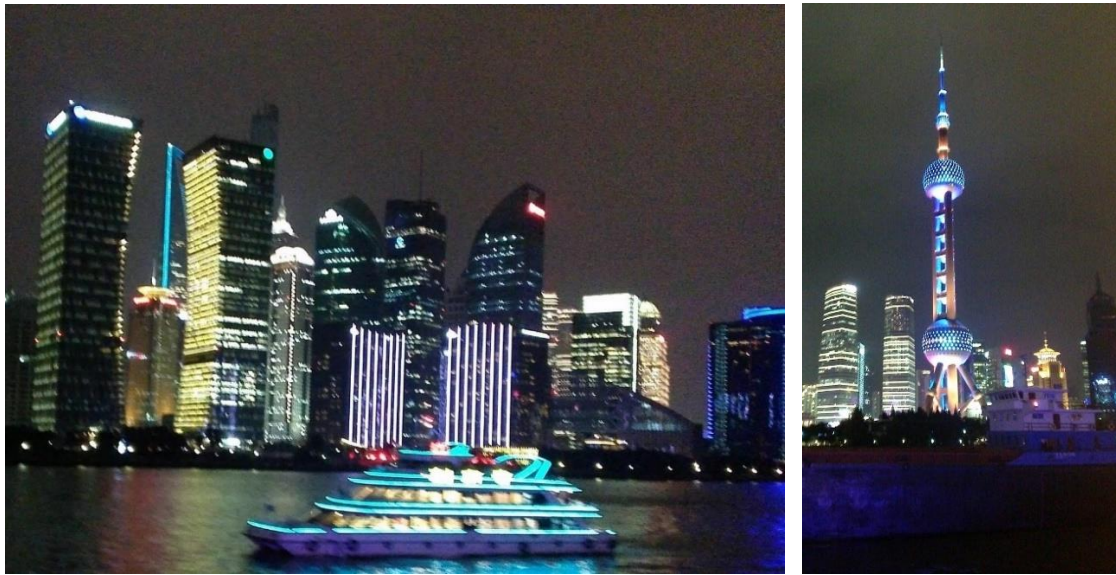
We spent our final days on Oahu Island visiting the Puna Leo (Hawaiian Pre-school language nest) Kula, (Hawaiian Primary School language nest), and the last destination we visited was Pearl Harbour. Although I was apprehensive at the start of the Pearl Harbour tour (as I did not know what to expect), it was not as bad as I thought it would be. While I felt sad about what happened, I learned a bit more about the bombing of Pearl Harbour and the impact that had on the Indigenous people.

China 2014

Upon our arrival at Shanghai airport I immediately started to worry because when we boarded the shuttle to take us to the airport to meet our guide, there was barely enough room on the shuttle for Tāwhirimatea and I. In fact, we were squashed like sardines in a can until we arrived at our destination 10 minutes later. Once we connected with our guide Andy, I started to relax and followed the others to our Hotel. The next day we travelled three hours out of Shanghai to Wuzhen, a traditional water canal town in the Zhejiang province, where we explored the old fishing village for a few hours. It was very impressive, and it took us from the herbal pharmacists, to the old weaving looms. We also saw a rice winery, pottery kilns and much more.

The next day we toured Shanghai city where we visited the old town Yuan Bazaar, the Yu gardens, and the Shanghai Museum. Next, we visited the Xintiandin, where the architecture presents a mixture of English styled buildings as well as traditional Chinese courtyard houses. We also explored the historical river front known as the Bund and we visited a silk factory where we were shown the different processes for making silk products, from their beginning silkworm stage, right through to the production of silk linen and bedding. Later that evening, we enjoyed dinner at a lavish Chinese restaurant and ended the night with a cruise down the Huangpu river.

Figure 55: Huangpu night river cruise in Shanghai



The next morning, we left our hotel and transferred to Pudong airport to board our flight from Shanghai to Xian, where we stayed for two nights. In the evening we enjoyed a Shui Jiao Dumpling dinner, as well as a performance of music and dance, which was said to dated back to the Tang Dynasty. On the fifth day, we visited the famous UNESCO Terracotta Warriors and Horses, with an army consisting of 7000 soldiers, horses and chariots. This was another amazing experience, and one that I will never forget.

On our way back to Xian, we stopped at the Xian Art Ceramics and Lacquer exhibition where replicas of the warriors are made. After that, we visited a 500-year-old city wall that was built to protect the city. On day six, we visited the Shaanxi Provincial Museum, which houses

thousands of priceless cultural relics from past dynasties. We then visited the Little Wild Goose Pagoda and walked through the Muslim Quarter, an Islamic marketplace. In the afternoon, we packed our bags and flew from Xian to Beijing, the capital of the Peoples Republic of China. The first excursion for us in Beijing included a visit to the Great Wall of China.

Figure 56: Nelly & I on the Great Wall of China



Figure 57: Artists at work, paintings inside miniature bottles



After lunch we visited a Jade factory and then continued onto the Summer Palace, a retreat for emperors during the Ming and Qing dynasties. The next day, we flew from Beijing to Bali- where we spent a total of six days in Denpasar, Sanhur and Ubud.

BALI

Figure 58: Artists at work in Bali



Kōrero for TWOA Graduation

Figure 59: Toimairangi Graduation



Note. Marama & Sandy (left). Y. Ratahi. M. Ngawhika. G. Ratahi (right)

Figure 60: Auntie Doreen PGDip in Maori Visual Art Graduation at Massey, 2016



Back in Aotearoa

After all of my amazing travel experiences, in 2014, I went to an interview with Sandy to see if I could transfer from the Te Wānanga o Aotearoa Raranga (Weaving) level five, to the Rauangi (painting) - Level 6-degree program at Toimairangi. My first meeting with Sandy was at first quite daunting, as I kept thinking that if I had no drawing or painting experience, I probably did not stand a chance of getting accepted. I watched as he flicked through the pages of my level 4 and 5 Raranga visual diaries and waited anxiously for his response. Sandy pointed out 2 art pieces in my collection and asked me to explain them, so I did. The first artwork selected was a 3D piece woven to the shape of a poutama. Attached to the poutama were miniature rourou, whiri kete, pikau, and the different types of toggle attachments for kete. These were attached to each step on the poutama, in order of how I was taught to make them. For example, the Rourou for the bottom step, whiri kete on the second step, pikau is the third step, and toggle types fourth step.

The other art piece he picked out was the colourful hīeke that I made from weaving green jute string and black embroidery cotton together. Here, the black harakeke tags and dyed pāua coloured kuta tags were attached to the hīeke in rows to create a thatched roof effect. This was designed so that when it rained, the water would run off the tags. The kuta, pīngao, tīkouka and kiekie strands were evenly spaced along the top band to decorate it. Small pāua shell pieces were attached along the the two bottom rows of the hīeke. Somewhere in the interview I remember saying to Sandy that I had no relevant drawing experience. He then replied, “you don’t need to know how to draw to be able to paint. The biggest question is are you teachable?”

Two years later at my Level 7 exhibition presentation, I spoke about how I thought the art course is 40% art-making and 60% manaakitanga.³⁷ I didn’t get it at first, as it took a few events for me to see the connection between hosting events and art-making. I explained to the assessors who were present that while my artwork was displayed on the walls for exhibition, I had also set my space up in a way that allowed me to host them in a culturally appropriate manner. I had made nibbles, tea (from a teapot), and provided non-alcoholic wine for drinks. Dressing the venue, included artwork on walls or installations, table setting, menu and food layout, drinks and drink layout, posters and invitations all added to the experience of hosting visitors and it is important. However, this example highlights how the setting-up of an art exhibition is just one part of the bigger picture, where manaakitanga is equally as important and a plays crucial role in the looking after of visitors, whether it be for exhibitions, fundraising lunches, dinners, or overseas trips. Hence, regardless of the occasion, we believe that if are the hosts, it is our duty to ensure that visitors are taken care of, from the time they enter the space, to the time they leave. This is manaakitanga.

35 years

In the past, Te Kōhanga Reo National Trust’s national birthday celebrations usually took place at Tūrangawaewae Marae. However, this year the Trust held two celebrations, one in Palmerston North and the other in Claudelands Hamilton. Both venues provided over 45 stalls, indoor bouncy castles, kapa haka performances, wearable arts and dinners acknowledging our kaumātua and kuia, as well as other important people who have dedicated their life to the kaupapa. Our Kōhanga Reo was the only Kōhanga Reo from the Hastings district to attend. The Trust paid for our transport by bus, our accommodation and kai at the marae for three

³⁷ Hospitality

days. The Kōhanga whānau and tamariki really enjoyed their experiences throughout the whole EXPO. For us, this was the first time that our whole Kōhanga had attended a large scale National celebration like this, and we were so grateful to the Trust for the opportunity to interact with other Kōhanga and National Trust Staff, who were so kind and helpful.

Figure 61: Our Kōhanga Reo & Walt Disney Characters

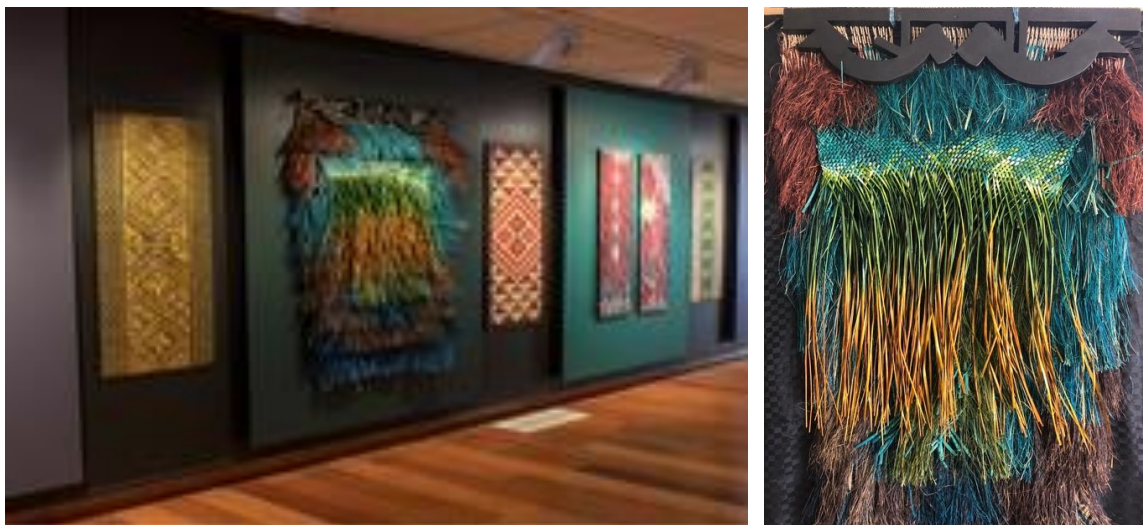


Figure 62: The Mother of Kōhanga Reo Iritana & Moehau Reedy



Tuturu IWITOI Kahungunu Artist Collective Exhibition - Curated by Sandy Adsett

Figure 63: David Frost Tuturu Exhibition, Curator Sandy Adsett Artists from Iwi Toi Artist Collective



Note. My woven piece - Titled 'Mahanga' (right)

The Tuturu exhibition was developed in collaboration with Iwi Toi Kahungunu artist collective and the MTG Hawke's Bay Museum. It celebrated our Kahungunutanga (Ngāti Kahungunu cultural heritage). Fourteen artists from the Iwi Toi Artist collective were chosen to create an artwork that is tuturu³⁸ to them. Sandy chose six different colours as backgrounds for each piece. In between each artwork tukutuku panels woven by 13 weavers were positioned between each artwork. My artwork is picture third from the left, titled Mahanga twin is from the Tuakiri series in 2017.

This series was a part of my Post Graduate Exhibition that explored four generations of Kahungunu wahine Maori, my Grandmother, my mother, myself and my daughter. This piece was made from Harakeke, kuta, pīngao, tīkouka, kiekie, jute and dye. This piece was named 'Mahanga' twin and is one of a series of works that shares a journey of life within a tribe. My mum Puanani and her twin Oriwa played a major nurturing role in our lives as children. The two black arrow tailed figures that are attached to a black rod at the top represent them. The colourful strips from the harakeke plant depict their unconditional love for their families. The

³⁸ True, authentic

jute string provides a foundation for the fibre to be woven onto and reminds me of my dad's strength and wisdom. The pīngao and kiekie strips represent children and is also used to highlight the poutama step pattern. The tīkouka cabbage tree and kuta swamp reed strands represent the many grandchildren and complete the piece. This exhibition was one of many organised by Iwitoi held in the Hastings City Art Gallery, as well as The Hawkes Bay Show grounds during the 2017 Kahungunu Festival and Te Haaro o Te Kaahu Te Matatini National Kapa Haka Festival (Cracknell, 2017).

In 2015, Sandy formed the Iwi Toi Artist Collective, which is made up of artists that whakapapa to Kahungunu, as well as those artists who live locally in the district. The group exhibited artworks in different exhibitions, mainly within the Kahungunu area. Following on from that, artists from the collective were called together to work on projects for the up and coming Kahungunu Festival and Te Kaahu o Te Amorangi Te Matatini National Kapa Haka Festival in February 2017. All the projects for the Kahungunu Festival began with Sandy calling several hui and forming eight teams to manage the different projects for dressing the venue and exhibitions. There were eight projects in total. They were the Waharoa gate way or entrance to the venue project.

Figure 64: The Waharoa (Gateway)



The North Gate and South Gate project consisted of layers of ply board cut outs shaped like a gate, with bright colours, cultural patterns and symbols painted on them. The painted panel project featured cultural symbols and tribal patterns painted onto ply board for display at the venue.

Figure 65: North Gate - The Birds and South Gate



A team of artists were chosen to create large wooden painted birds made from plywood. To add to the festivities, festival Flags of 3500 colourful triangle and rectangle shaped flags were installed as well as eight larger designer flags. They were printed, sewn and mounted to the eight flag poles at the venue and were raised in the morning, and taken down at night.

Figure 66: Designer Flags on Flag Poles, Festival Flags on Fences & Tent Roofs



Figure 67: Toimairangi Whanau threading Festival Flags



Figure 68: Sandy hanging festive flags at Te Matatini



The Exhibition projects, MTG, Hastings City Art Gallery and Te Matatini VIP Tents also had a curatorial team to tend to that part of dressing the venue. The last two projects involving our Kohanga were the creation of 60 table centres lead by Gaylene Kairau and Nicky Raupita. The flowers were made up of dyed pāua coloured harakeke roses and ferns made from fabric.

Also, another project lead by Kui Tomoana and Keita Tuhi, required us to weave basic turquoise coloured hieke for use in the mass pōwhiri at the opening of the 2017 Kahungunu festival.

Figure 69: Te Kahu o Te Amorangi Kapa Haka Festival, 2017



Note. Photo Scared Heart College.

My journey thus far has worked to influence not only my identity as a Māori wahine, but also the way in which I perceive of, and conceptualise my artwork. In the following chapter, several pieces from my artwork exhibitions are portrayed and discussed in more detail.

CHAPTER 5: Nga rakau whakahaehae – Emergent layer

Part 1 – Nga taonga tuku iho – Tu tangata exhibition

TU TANGATA, Stand Tall and be Counted, is a body of work that reflects the kaupapa of Kōhanga Reo from a parent's perspective. Kōhanga Reo is an initiative that grew out of the 1970s Tu Tangata project - A Māori language and cultural revitalisation strategy for families and their children. This exhibition includes artists from our Kōhanga Reo whānau. Parents aged between 20 and 70 years, alongside their children aged between 2 and 30 years have worked collaboratively to complete colourful kōwhaiwhai panels.

Figure 70: Tu Tangata Exhibition Poster



TU TANGATA EXHIBITION ARTWORKS

The layout of this exhibition was designed to consider key aspects of our Māori culture. In this instance, the welcoming of visitors into the exhibition space. The four posts at the top of the stairs represent Kaiwero,³⁹ the hīeke⁴⁰ represents the kai karanga. The eight pou along the balcony represent kai karakia, kai kōrero, kai waiata, kai kōha and hariru. A table with food and drink on it at the end of the balcony/walkway represents manaakitanga (hospitality). A meal prepared by the hosts of the exhibition for visitors to partake in completes the pōwhiri process. Sharing a meal together then allows the visitors to move freely within the space.

NGA POU E Whā- Kaiwero- The Challenge

In this exhibition, these pou have a dual purpose. As mentioned earlier, they are Kaiwero, whose job it is in a marae situation to challenge visitors, as well as protect the home people. In this exhibition they were positioned at the top of the stairs to act as protectors of the exhibition space. They stood tall and strong on the wall protecting the artworks that occupied the space. The pou also represent the kaupapa of kōhanga reo and embrace Māori language and values, whānau development, accountability, as well as health and wellbeing (Te Kōhanga Reo National Trust Board, 1995).

Figure 71: Kaiwero (Challenger)



³⁹ Challengers

⁴⁰ Rain cape

Figure 72: Kai karanga (Welcomes the visitors to exhibition)



HĪEKE-Kai karanga- Caller

The traditional name for this piece is Hīeke (rain cape) and it was used by my ancestors to protect them from the rain. This particular cape is made from traditional and contemporary materials including jute, cotton, dye, harakeke,⁴¹ tīkouka,⁴² kuta,⁴³ pīngao,⁴⁴ kiekie,⁴⁵ and pāua shell.

This art piece represents the kai karanga role, whose job it is to welcome visitors onto the marae. In the exhibition this hīeke was positioned at the bottom of the stairs to welcome visitors to the Tu tangata Exhibition space.

PANELS Kai karakia-Kai korero - Blessings and Speeches

This art piece represents the Kai karakia and kai kōrero roles, whose job it is to bless and welcome all those who have arrived as manuhiri onto a marae or any other venue that requires a Māori cultural welcoming process. In this instance these panels were positioned at the start of the balcony and as you get to the top of the steps and turn left the panels are placed in a

⁴¹ Flax

⁴² Cabbage tree leaves

⁴³ Swamp reed

⁴⁴ Golden sand sedge

⁴⁵ Woody vine

position to be able to greet and bless visitors as they pass by. The panels are made from plywood and acrylic paint.

Figure 73: Kai karakia (Priest) Kai kōrero (Speakers of the space)

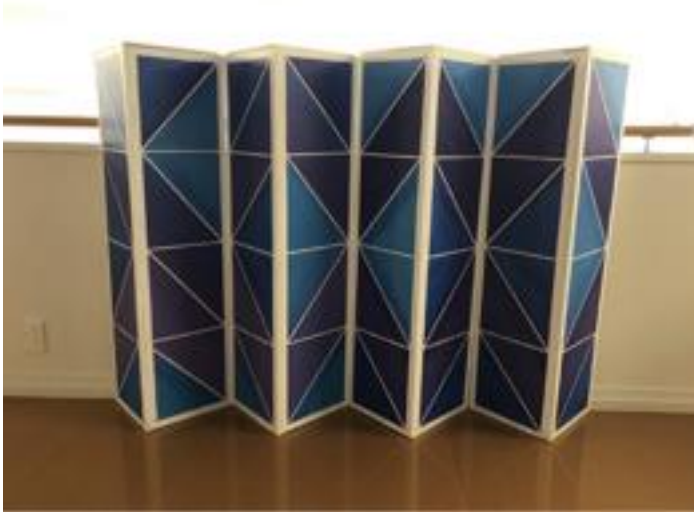


Figure 74: Kai karakia (Priest), Kai kōrero (Speakers of the space)



Whānau POU- Kai waiata- Singers Kai koha- Gifting of Pūtea

When I first started to plan my exhibition, I decided to paint artworks that best described the positive outcomes of kōhanga reo. I thought why not include the whānau, not as a story to be told in my exhibition report, but as actual exhibitors in an actual public space. Displaying the artwork, creating labels with the children's parents and grandparent's names on them saw 36 artists between the ages of two and seventy exhibiting for the first time ever.

Figure 75: Pictures of Tamariki Kauri, Jahzaye, Derek, Hakopa & Whanau Lani-Rose Nan Mona & Quinta painting their artworks



The idea to include the whānau in this exhibition came about through an experience I had while I was a student at Toimairangi. I remembered the first time that I entered my artwork into an exhibition. I felt so shy and tried to get out of it by making up all kinds of excuses, which inevitably fell short. That first time was not easy, however, after a few more exhibitions, I soon overcame my shyness and regularly exhibited artwork at least twice a year. Because of that experience, I thought why not introduce whānau early to take part in Māori art, as well as introduce them to the process of exhibiting their work.

Figure 76: Pictures of Jahzaye, Chrysler, Fenix Taraipine & Tina-Maree working on their artworks



The artworks below were made by our kōhanga reo children, their older siblings who are graduates from our kōhanga reo, their parents and grandparents. I created kōwhaiwhai shaped stencils and gave each artist an MDF board measuring 30cm x 30cm, as well as a limited colour palate. The younger children were given an MDF board with a pre drawn koru shape on it, three colours to paint with and the freedom to paint how and wherever they chose to paint on their boards. Once the boards were dry their whānau redrew the koru shape and carefully painted the background black. Their artworks were glued to a larger black square and hung on white plinths for display at the gallery. The older children and adults chose their own shapes, colours and painted their own backgrounds black. Each piece was displayed with a price on them.

This one event impacted on my kōhanga reo whānau in many positive ways. The excitement of participating, not just through offering an artwork, but also through catering and helping to host the event. Most of our kōhanga reo whānau had never been in an art gallery before, let alone exhibit an artwork for public display. The end result saw proud children, proud parents, proud grandparents and happy visitors.

Figure 77: Kai waiata Artwork Collaborations by Kōhanga Reo Whānau Grandparents, parents & their children



A special thank you to Ngā Paharakeke Kōhanga Reo whanau, to Wilray, Lulu Price and their family, to Gurl and Wally Archer, to all the families and friends for supporting our Tu Tangata exhibition.

Figure 78: Pictures of Whanau Serving visitors & cooking



Figure 79: Exhibition Menu



Part 2 – Whakapakari Tino rangatiratanga

The artworks made specifically for this exhibition were concepts taken from the training package at Whakapakari Tino rangatiratanga (Te kohanga Reo National Trust, n.d.). This course was put together by cultural experts within the Kōhanga reo movement, and it best describes my journey and my interpretation of the positive outcomes of Kōhanga Reo from a parent's perspective. There are ten kete and each kete has its own theme, sections to research, discuss, and document their findings for presentation to kōhanga whānau (Te Kohanga Reo National Trust, n.d.).

The first kete is Te Orokoāhanga mai o te Kōhanga Reo (Te kohanga Reo National Trust, n.d.). This kete is about the origins of Kōhanga reo, beginning with the creation, to the arrival of foreigners to Aotearoa. From the nothingness and darkness, to the separation of the earth mother and sky father, to the world of light as we know it today. This kete also looks at the history of our people, the great migration to Aotearoa, and all the way through to the arrival of

foreigners to New Zealand shores. It investigates the decline and revival of te reo Māori, with a particular focus on the Te Kōhanga Reo movement (Te Kohanga Reo National Trust, 1995). Te Wehenga depicts the separation of Rangi and Papa at the very moment where the world of light begins to slowly enter into the world of darkness (see Figure 80).

Figure 80: Te Wehenga



From experience, the origins of kōhanga reo begins with the creation stories. In Figure 81: Tu Tangata, atua Māori and their many children are represented here as the sky, earth, river, sea, flounders in the sea, bold mountains representing home and identity; all of which are subjects of legend.

The whare with a kōwhaiwhai pou protruding from the earth to the sky signifies a sacred connection between the spiritual and physical world known to us. The symbols on each pou of

the marae from left to right are; Te Kōhanga Reo o Hoani Waititi Marae, Te Piki Ora Māori Health Trust and Te Kura Kaupapa Māori o Hoani Waititi Marae are purposely placed on the top of each pou to show where my journey began with Kōhanga reo.

Figure 81: Tu Tangata



Figure 82: Te Kaupapa o Te Kōhanga Reo



These pou are a representation of the kaupapa of kōhanga reo. The expectation of the first pou is that everyone involved in the Kōhanga reo must always speak Māori . The second pou refers to the whānau as the managers of the kōhanga reo; for the whānau by the whānau. The third pou is based on accountability in all aspects of the kaupapa, and the fourth pou is about the health and wellbeing of the children and their families within the Kōhanga reo (Te kohanga Reo National Trust, 1995).

Kōrero (Figure 83) and **Te Reo** (Figure 84) is about strengthening the Māori language amongst the parents, children and staff of the kōhanga reo (Te kohanga Reo National Trust, 1995). The painted kōwhaiwhai patterns, the waha, moko kauae, taniko, and tukutuku designs symbolise aspects of our Māori language and culture. In brief, Kōrero to speak, Te Reo, language – Speak the language to ensure its survival.

Figure 83: Kōrero



Figure 84: Te Reo



Te Reo is an artwork that symbolises aspects of our Māori language and culture. The tukutuku patterns skilfully woven tell cultural stories about the creation, the separation of the sky father and earth mother, and about the universe. While the painted moko kauae patterns symbolise a traditional female chin tattoo worn mostly by Māori women, patterns are typically unique each wearer and are a form of identity. It is their genealogy.

Ngā tīkanga o te Ao Māori is about the creation, the great migration from Hawaiki to Aotearoa. Protocols for the land, for the marae and for kōhanga reo. The many different types of hui within Māoridom and the Treaty of Waitangi (Te Kohanga Reo National Trust n.d.).

Figure 85: Tikanga



Te Whaioranga is about the wellbeing of the child and their family. Healthy food, accidents, practices and remedies from the olden days, Māori medicine and the different types of illnesses (Te Kohanga Reo National Trust n.d.).

Figure 86: Whaioranga



Tipuranga is about grandparents and the grandchild's connection to them. The artwork depicts the grandchild in a nurturing environment being taught the Māori language and cultural traditions by their grandparents. Here, Taniko patterns, kōwhaiwhai and kape immerse the grandchild in our cultural traditions of the ancestors (Te Kohanga Reo National Trust n.d.).

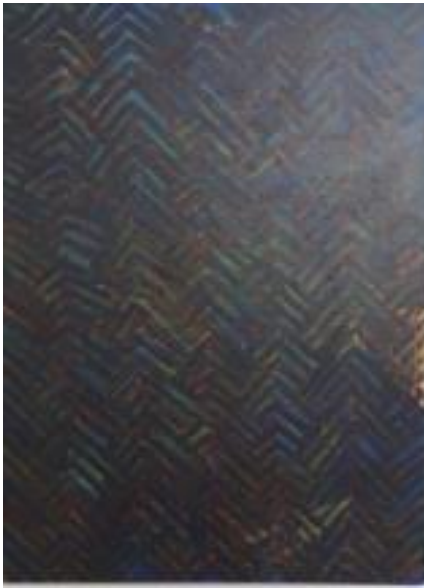
Figure 87: Tipuranga



Whakaako takes us to a place in time when our culture and language was caught and not taught. Today the learning and teaching methods are quite different to how our ancestors passed down knowledge through the generations (Te Kohanga Reo National Trust n.d.).

In practice, Kōhanga Reo has reintroduced traditional methods of learning through teaching students how to research and discuss methods of learning with people who still hold that information. In doing this, graduates of Kōhanga Reo can incorporate what they learn into their future practices. Whakaako represents this fusion of old and new knowledge. It is a painted Whāriki (woven flax mat) that weaves together aspects of our Māori language and culture so that our people can learn (Te Kohanga Reo National Trust n.d.).

Figure 88: Whakaako



Whakamatautau also takes us to a place in time when our culture and language was caught and not taught. Again, this piece was inspired by Kōhanga Reo's reintroduction of traditional assessment methods through its training of students to research and discuss traditional methods of assessment with the people who still hold this information. Hence, Whakamatautau kōwhaiwhai patterns (pūoro) represent traditional methods of assessment, which also incorporates a contemporary style that is evident in the colour choices made (Te Kohanga Reo National Trust n.d.).

Figure 89: Whakamatautau



Paerangatiratanga is about whānau governance, management, administration roles and responsibilities. Painted in the panel below are two pairs of nukunuku āhua.⁴⁶ They are shapes

⁴⁶ Shape shifters

that can change colour, reposition their bodies, tails, and can move frequently from one side to another. They change their appearance, their character, likeness and form. In many ways, the roles and responsibilities of whānau remind me of these nukunuku āhua immersed amongst the kōwhaiwhai patterns that I see as the kaupapa of Kōhanga reo (Te Kohanga Reo National Trust n.d.).

Figure 90: Paerangatiratanga



Whakawhanaungatanga is about the relationships formed between the kōhanga whānau and new whānau wanting to enrol their tamariki into the kōhanga. The welcoming of pēpi, settling new tamariki, getting to know the family's whakapapa and their lines of descent from their ancestor's genealogy. The triangle shapes that form four larger triangles represent the kōhanga reo and all its facets. The kōwhaiwhai pattern represents the new whānau choosing to immerse their tamariki and themselves into the kaupapa so that they can live their lives for their whānau by their whānau. Whakapakari Tinorangatiranga mo ngā mokopuna whānau hapū iwi e (Te Kohanga Reo National Trust n.d.).

Figure 91: Whanaungatanga



Figure 92: Pouako Toi



Pouako Toi is a concept that grew from an idea of wanting to acknowledge the pouako toi I met during my art journey with Chris Bryant, Sandy Adsett, Robert Jahnke, and Kura Te Waru Rewiri. From left to right, the main figures in each section represent pou. In the first section from the left, there are four pou. The shapes were taken from Chris Bryant's actual artworks and painted into Pouako Toi. The second section is an acknowledgement to Sandy. I painted two pou holding children. They represent manaakitanga, a very important value that is embedded in Sandy's teachings, which he instils into all his students. The arrow tail shapes in the third section of this painting were created from a brief that Chris Bryant gave to us while I was in level six. It required us to create an artwork that depicted Nga Takepu o Te Wananga o Aotearoa (Principles and values of TWOA). At the time, Sandy had set another brief for us around our creation stories, so I started to use these images in my paintings. These images when I first started were named Rangi and Papa and five years later they received a new name nukunuku ahua (Shape shifter). The fourth section of this painting is an acknowledgement to Kura Te Waru Rewiri, a rangatira pou representing her valuable contribution to Maori art.

Figure 93: Kaitiakitanga Exhibition, 2019



Note. Creative Arts Napier

Kaitiakitanga is an exhibition that came about through me wanting to keep engaging with Maori art. The exhibition was a joint venture between myself and Leona Vercoe, a fibre artist who enjoys creating contemporary Kahu kakahu (feathered cloaks). I also enjoy creating fibre art as well as acrylic on canvas/board. The Kaitiakitanga Exhibition showcases artworks that feature Maori symbolism and motifs. They are a visual story telling tool, which allows the viewer to engage with my Maori language and culture.

Figure 94: Tuku, Te Ao Hou Exhibition, July 2020



Note. Hastings Community Centre

Tuku - translated here from the Te Aka dictionary as (1. (verb) (-a,-na) to release, let go, give up, leave, resign, put off, descend, get off, let down, download (computer), set free, allow, send, pass, serve, bowl, submit - reflects the notion of transfer.

Again, my shapes nukunuku ahua are placed in a horizontal position on top of a colourful background. From the bottom upwards, shades of blue and green with splashes of pink release their vibrancy throughout the painting. While the warmer colours (yellows and oranges) are set free to blend into the nukunuku ahua shapes, as well as the translucent black poles that connect the colours and shapes together.

Figure 95: Kahungunu Artists with Sandy Adsett at Tika Tonu Exhibition



Note. Curated by Sandy Adsett

While 14 artists feature in this picture, all together there were actually 36 who displayed artwork in this exhibition. Tika Tonu-30 Kahungunu artists from the iwi of Ngati Kahungunu ki Wairoa, Ki Heretaunga, ki Wairarapa, being tutu together in an exhibition artwork beyond the tradition and curated by Sandy Adsett.

Figure 96: Rangatiratanga Whakapakari



This painting is about having a really good tutu. That's kind of what my style is I get an idea and just go for it. I have been in kohanga reo for thirty years and this is what these two paintings are about. The bottom painting is named Whakapakari in English means to develop, to strengthen, to perfect to refine. If you go up close to the painting you can see small images of children and adults swimming, some are holding tino rangatiratanga flags, others are shooting water guns and playing on the sandy shore. At Christmas time my family organise a camping Christmas. This painting features our cultural symbols painted over the top of most of the whanau figures because in my family most of our whanau do not know their language and culture so this painting represents the whanau learning about the symbols such as the kaokao pattern, taniko patterns. whakairo

The children and adults in the Whakapakari painting are striving to develop, to strengthen, to perfect to refine their Maori language and culture so that they can move to the next level rangatiratanga, chieftainship, ownership, leaders of their whanau, hapu, iwi. The nukunuku ahua shapes represent rangatira. Some of the children at the exhibition mentioned that they liked how the artwork had a meaning and the vibrant colours.

Chapter 6: Conclusion

The creation from a Māori world view, captured the imagination of a mind that only knew fairy tales or nursery rhymes from the English culture, with lyrics like 'Rock a Bye Baby on the Tree Top', or 'The Ring-a-Ring a Rosie'. The latter lyric references a serious plague that killed thousands of people in the 1800s. In contrast, the Māori creation stories were told to me at the age of twenty-six years old. Consequently, these stories set the foundation for the next 30 years of my life. Yet, the process of changing my 'Pākehā thinking' to thinking Māori caused many storms within me as I tried to come to terms with what happened to our people. Te Kōhanga Reo, the Māori language nest that I gravitated towards became a huge part of my life and still is today.

Looking back to look forward is a practice that surfaces throughout this report. This occurs in the creation stories, through to the Māui stories, following on to our tribal stories, as well as this story about the positive outcomes of Kōhanga Reo for our families. Identity, where we come from, who we come from, the language and culture specific to our families is relevant and necessary when making changes from dependency on the government, to building an economic base that enables self-determination amongst our people.

As demonstrated in the discussion above, over the past 30 years, what I have learned from my elders, colleagues and peers has been passed on to the parents and children associated with our Kōhanga Reo. This report only highlights a few of the positive outcomes of Kōhanga Reo, and if I were to write about them all, it would require a much larger thesis word count.

The exhibition artwork portrayed in this report has highlighted several profound moments that occurred as a direct result of what was achieved in my work with Kohanga Reo. This has involved 5 years of voluntary work experience with whānau, full-time study, and part time work for 8 years, as well as 17 years employed in this Kōhanga Reo. Representations of my artwork have also reflected my identity as a mum and a Māori visual artist. Hence, I am proud to be a Māori woman and to be a part of the revitalisation of our language and culture plan for our people. Ultimately, Kōhanga Reo can be viewed as a language nest that revitalises our oral and written language, from the 'womb to the tomb', and places like Te Wānanga o Aotearoa Toimairangi and Toioho ki Apiti at Massey University reconnects Māori Visual Arts.

Glossary

Ahi kaa	Home fires
Awakeri	A town in between Whakatane and Edgecumbe
District Base	Guardians of the Language Nests
Foreshore and Seabed Hīkoi	A 2004 more than 20,000 people marched to oppose the Foreshore and Seabed Act
Hapū	Subtribe
Harakeke	Flax
Haumiatiketike	God of cultivated foods
Hineahuone	the first human woman created by Tāne
Hinenuitepō	the goddess of death
Hinetītama his daughter	the mist maiden
Iwi	Tribe
Kahurangi	Dance group
Kahurangi Māori dance company	International Māori performing arts group
Kaiako	Teacher
Kaimahi	Worker
Kaimoana	Seafood
Karakia	Prayer
Karanga	Caller
Kaumatua	Elder
Kawerau	A town between Te Teko and Rotorua
‘Kia ora’	Controversy involving Naida Glavish, Waitangi Tribunal
Kokohinau Marae	Marae in Te Teko
Koro	Grandfather
Kōwhaiwhai	Painted rafters
Kuia	Elderly woman
Kūmara	Sweet potato
Mangatutu	Sheep station in the Waioweka ranges
Manu	Bird
Māoritanga	Māori culture

Matahina	A town in the Bay of Plenty
Mau Taiaha	Close quarter staff weapon
Māui tike tike a Tāranga	the grandchild of Tāranga
Miringa Te Kakara	A Tainui whare wānanga near Taumarunui
Mokopuna	Grandchild
Mōtītī Island	an Island 10 kms from Pukehina, and 21 kilometres north east of Tauranga
Ngā Kaitito	Composers
Ngā Maramara o Te Waka Tainui	Roopu for descendants of Tainui waka to learn Tainui culture
Ngā Momo Mahi	Many types of factory work
Ngā Paharakeke Kōhanga Reo	Language Nest located in Flaxmere Hastings
Ngā Pou e Wha	the four pou of Kōhanga Reo
Ngā Pouako Toi	Art teachers
Ngā Puawaitanga	A culture group attached to the Te Pikiora Health Trust
Ngā Rākau Whakahaehae	Emergent layer
Ngā Taonga Tukuiho	the treasures passed down
Nga Tamatoa	A Māori protesting group
Ngā Tīkanga	Customs, procedures
Ngāi Tawhao	Kahungunu subtribe
Ngāi Tuhoe	Tuhoe tribe
Ngāti Awa	Tribal group of Whakatane and Te Teko area
Ngāti Hinepare	Kahungunu subtribe
Ngāti Kahungunu	Tribal group of the southern North Island
Ngāti Kahungunu Iwi Inc Mātauranga Board	Tribal Education Board
Ngāti Pīkiao	Descendants of Tamatekapua
Ngāti Mahu	Kahungunu subtribe
Ngāhere Raima	Concrete jungle
Ngāti Raukawa	South Waikato/Northern Taupo tribe
Ngāti Toa	West coast of Waikato tribe
Ngāti Whakahemo	A subtribe of Te Arawa situated in Pukehina.
Ngāti Whakaue	Descendants of Tamatekapua
Paerangatiratanga	Governance, management

Pākehātanga	English culture
Pakiwaitara	Stories
Papa	Earth mother
Papatūānuku	Forest floor / Earth mother
Pou Kai tiaki	Acknowledgements
Pukehina	A town between Te Puke and Matata
Puketapu	A town between Flaxmere and Napier
Putauaki	A mountain in Kawerau
Poutahi	First post
Purapura	Groups of Kōhanga supporting each other
Rangatira	Chief
Ranginui	Sky father
Rangi	Tune
Rereahu	Marae in Bennydale
Rongomātane	God of peace and cultivated food
Rotoiti	A lake situated to the east of Rotorua
Ruaumoko	God of earthquakes
Ruatoki Bilingual School	A school located in the Bay of Plenty near Edgecumbe
Taha Māori	Māori side
Taiwhakaea	Marae in Whakatane
Takitimu	Ngāti Kahungunu canoe
Tangaroa	God of the sea
Tangata	People
Tangoio Marae	A Marae 23 kilometres north of Napier
Taongamapuna	A special treasured gift
Tamatekapua	Te Arawa Chief
Tāne Mahuta	God of forests
Tātou	Us all
Te Aitanga-a-Mahaki descent	East Coast tribe
Te Ao Mārama	the world of light
Te Āranga Marae	A Marae in Flaxmere
Te Arawa	A tribe located in Rotorua and Bay of Plenty

Te Ataarangi	A movement established in an attempt to restore the Māori language to Māori adults
Te Ihingarangi	Marae in Bennydale
Te Kaupapa	the topic
Te Kōhanga Reo	Māori language nest
Te Kōhanga Reo National Trust	Guardians of the Language Nests
Te Kore	the void
Te Korowai	Cloak that warms the Kōhanga Reo kaupapa
Te Kura Kaupapa Māori	Primary school operating under Māori custom
	Te Reo Māori is the medium of instruction
Te Orokohanga mai o TKR	the origins of Te Kōhanga Reo
Te Pikiora	Māori Health Trust based at Hoani Waititi
	Marae
Te Po	the dark
Te Puhi Kaioreore	Canopy layer
Te Pikitanga	Social work course
Te Paroa Kura	Paroa school
Te Rautahi	Kapa haka group
Te Rautahi Kapahaka Roopu	Te Arawa kapa haka culture
Te Reo Māori	The Māori Language
Te Taiwhenua o Heretaunga	a Hastings family focused organisation
Te Taura Whiri i te reo	Māori language commission
Te Ururutanga	Shrub layer
Te Wānanga O Aotearoa	Tertiary institute that caters for Māori learning needs
Te Wānanga o Raukawa	University to assist the revival of its peoples' educational aspirations.
Te Wāo nui a Tāne	the great forest of Tāne
Te Wehenga	the separation
Te Whānau Awhina	Restorative justice panel Auckland
Te Whanganui a Orotu	Napier, Puketapu area
Te Whare Tu Taua	Māori weaponry school
Te Whare Wānanga o Awanuiarangi	House of higher learning
Te Whāriki	the woven mat / Herb layer

Tūrangawaewae	Standing place
Tu Tangata	Stand tall and be counted
Tino rangatiratanga	Self determination
Tu	Stand
Tipuranga	Bring up, raise
Toi Raranga	Flax weaving artform
Toi Rauangi	Painting artform
Turangawaewae	Standing place
Tino rangatiratanga	Self-determination
Tūmatauenga	God of war
Tawhirimatea	God of winds
Tūmatauenga	God of war
Tāne Mahuta	God of forests
Tarawera	A river in Kawerau
Tawhito	Ancient
Tuana Theatre Show	Kahurangi and Te Rautahi dance theatre Performance 1977
Tukutuku	Panels woven
Urupa	Cemetery
Ururuatanga	Shrub layer
Wahine Pakari	Business management course for women
Waiata	Song
Waihau	Primary school
Waikato Maniapoto	Tribe based in the King Country region
Waikuta Marae	Marae in Ngongotaha
Waimarama Marae	Marae located 30kms south east of Hastings
Waiwhetu, Kokiri Seaview, Maraeroa	Kōhanga reo in Wellington
Waka	Canoe
Whakairo	Carvings
Whaioranga	Beneficial
Whakamatautau	Assess
Whakapapa	Genealogy
Whakatane	A town in the Bay of Plenty
Whakapakari Tino Rangatiratanga	Te kōhanga Reo training package

Whakatipuranga Ruamano

Whakatipuranga Tamariki

Whakawhanaungatanga

Whānau

Whāriki

Ngāti Toa and Te Ati Awa began a 25-year
tribal development plan

Early childhood course

Family relationships

Family

Flax woven mats

Appendices

Appendix 1: Catalogue of Works

Title	Role	Artist	Medium
Pou Karanga -Hieke	Kaikaranga - Welcomes the visitors	Marama	Fibre
Pou Matauranga- Tutangata Poster	Kaimatauranga Visual explanation of Kaupapa	Marama/Taraipine	Adobe Illustrator
Pou Wero- Nga Pou e Wha	Kaiwero Protectors of the Kaupapa	Marama	Acrylic/Board
Pou kōrero	Kaikōrero Orators of the Exhibition space	Marama	Acrylic/Board
	Orators of the Exhibition space	Marama	Acrylic/Board
	Orators of the Exhibition space	Marama	Acrylic/Board
	Orators of the Exhibition space	Marama	Acrylic/Board
	Orators of the Exhibition space	Izaiah	Acrylic/Board
	Orators of the Exhibition space	Cyprus	Acrylic/Board
	Orators of the Exhibition space	Tumanako	Acrylic/Board
	Orators of the Exhibition space	Taraia	Acrylic/Board
	Orators of the Exhibition space	Jorge	Acrylic/Board
	Orators of the Exhibition space	Holley	Acrylic/Board
Pou Waiata	Kaiwaiata supports the speakers		
	Kaiwaiata supports the speakers	Irikera	Acrylic/Board
	Kaiwaiata supports the speakers	Irikera	
	Kaiwaiata supports the speakers	Linkyn	Acrylic/Board

	Kaiwaiata supports the speakers	Karanema	Acrylic/Board
	Kaiwaiata supports the speakers	Awatea	Acrylic/Board
	Kaiwaiata supports the speakers	Kenny-Lee	Acrylic/Board
	Kaiwaiata supports the speakers	Hakopa	Acrylic/Board
	Kaiwaiata supports the speakers	Jahzaye	Acrylic/Board
	Kaiwaiata supports the speakers	Mona	Acrylic/Board
Pou Koha	Kaikoha gives/accepts donations	Quinta	Acrylic/Board
	Kaikoha gives/accepts donations	Fenix	Acrylic/Board
	Kaikoha gives/accepts donations	Chrysler	Acrylic/Board
	Kaikoha gives/accepts donations	Chrysler	Acrylic/Board
	Kaikoha gives/accepts donations	Jahzaye	Acrylic/Board
	Kaikoha gives/accepts donations	Shiloh	Acrylic/Board
	Kaikoha gives/accepts donations	Lani Rose	Acrylic/Board
	Kaikoha gives/accepts donations	Derek	Acrylic/Board
	Kaikoha gives/accepts donations	Kauri	Acrylic/Board

Pou Hariru	Kaihariru Hongi and Handshakes	Kauri	Acrylic/Board
	Kaihariru Hongi and Handshakes	Matariki	Acrylic/Board
	Kaihariru Hongi and Handshakes	Catherine	Acrylic/Board
	Kaihariru Hongi and Handshakes	Linkin	Acrylic/Board
	Kaihariru Hongi and Handshakes	Tanenui a rangi	Acrylic/Board
	Kaihariru Hongi and Handshakes	Ngakau	Acrylic/Board
Pou Ringawera	Kai Ringawera	Tania	Acrylic/Board
Manaki Manuhiri-Hosts	Serve food and drinks to visitors	Shirlee-Rose	Acrylic/Board
	Serve food and drinks to visitors	Shirlee-Rose	Acrylic/Board
	Serve food and drinks to visitors	Jayden	Acrylic/Board
	Serve food and drinks to visitors	Taraipine	Acrylic/Board
Tapu/Noa	Kai Table-Manaaki Manuhiri	Taraipine	Acrylic/Board
Arotake	Public Resonnes	Marama	Visitors Book
Arotake	Public Responses	Marama	Visitors Book
Tu Tangata	Introduction of Kaupapa	Marama	Acrylic/Canvas
Te Wehenga	Spiritual side	Marama	Acrylic/Canvas
Whanaungatanga	Family /Relations/hips	Marama	Acrylic/Board
Whakaako- Te Whariki	Pedagogy-Curriculum	Marama	Acrylic/Canvas
Tipuranga- Kape	Up bringing -	Marama	Acrylic/Canvas
Whaioranga	Health & Well Being	Marama	Acrylic/Canvas
Tikanga-Atua Māori	Beliefs/Protocols	Marama	Acrylic/Canvas
Whakaako-Pouako Toi	Teaching and Learning	Marama	Acrylic/Canva
kōrero	Language	Marama	Acrylic/Board
Te Reo	Language	Marama	Acrylic/Board

Whakamatau- Panel	Assessment & Evaluation	Marama	Acrylic/Board
Paerangatiratanga- Panel	Governance Management Admin	Marama	Acrylic/Board

Appendix 2: Arotake Visitors Comments

Date	Country/Tribe	Comments
6.12.2018	Canada	Lovely Art full of life expression a lasting experience
	Napier	Flowing with the truth of your style is important. Dream the dreams and put to the canvas
	Taupo-Wolfgram	Details of a journey, more to come
	USA	What a wonderful project. Best of luck
	Ngati Arera Cook Island	Really enjoyed your exhibition Marama. The space is lovely especially the woven painting.
7.12.2018	Nga Puhi NZ	Beautiful exhibition I like the use of colour
	New Zealand	Beautiful artwork. Love the collaboration of parent/child artwork
	Napier/NZ	Great work visually pleasing.
	Napier NZ	Wonderful work. Great exhibition. Good variety
	Ngati Kahungnu	All are awesome some very extravagant pieces
	Ngati Kahungunu	They're all meke as. Love all the different colours
	Nga Puhi	I love the brush technique, symbolism. I spent hours looking at the art. Good to see the art of tamariki and rangatahi
	South Africa	Weaving threads of family life
		Congratulations and well done very spiritual and expressive with layers of emotion
	Ngati Maniapoto	Well done to all the beautiful artwork, that comes with all the sweat and tears of a loving mother
	Te whānau A Apanui	Tino pai rawa atu. Tino reka nga kai hoki.
Date	Country/Tribe	Comments
	Napier	Splendid - Te Wehenga is exceptional
7.12.2018	Tuhoe	Awesome mahi Marama so proud of your accomplishment
	Brazil	Greatwork
	China	Congrats! Amazing colours, prices too low!!!

	New Zealand	Wonderful work
	Te whānau A Apanui	Beautiful space and fantastic use of space. Love the lucidness and light in the work
	Ahuriri	Your work has blessed this place and blessed me. Kia ora Marama
	Marewa	Wonderful work, very gifted
	Ngati Pahauwera	Great work Marama. Well done kiddies. Thank you for an amazing exhibition.
7.12.2018	Napier	Stunning amazing work
	Napier	Awesome great representation of Te Whariki. Our ECE curriculum. Tumeke
	Napier	Wow Marama, beautiful work and a lot of hard work keep it up.
	Hastings	Kamau te wehi, felt the kaupapa through your art
	Hastings	Thoroughly enjoyed
	Omahu	He rawe a mahi a Marama nga mihi nui ki koe me to koha hei tauira ma tatou katoa
		Beautiful kaupapa
	Taradale	Hope there will be more too come.
	Toronta Canada	Nice works, so happy to be here better still if bilingual
	Napier	Excellent work
Date	Country/Tribe	Comments
	New Zealand	I really enjoyed the use of colours and how they contrast
	Germany	I enjoyed the Māori Art styles and colours
	Invercargill NZ	Lovely to see the children's Māori art work.
	NZ	First time at this gallery love the environment, well presented.
	Taranaki	We enjoyed looking at these beautiful art pieces. Ka pai, he peita tino ataahua
	New Zealand	Love it Kiwi Māori Originals.
	Kahungnunu	I just love Māori Art eh!, like this country the art is magnificent
7.12.2018	Flashmere	Beautiful mahi, awesome opening, well done

	Hastings	Well done all your works show your passion
8.12.2018	Ngati Hamoa raua ko Ngati Pakeha	Ka mau te wehi. What gprgeous artwork. Beautiful work filled with taent and aroha.
	Hawkes Bay Napier	Beautiful colours and energies. Love it. Well done.
10.12.2018	Gerrmany	Amazing interesting art
	Canada – Turtle Island	Inspiring
	New Zealand	Beautiful work Marama- You're an inspiration, congratulations
11.12.208	England	Lovely work
13.12.2018	Germany	Touching
14.12.2018	USA	I love the project mainly and the art. Thank you
14.12.2018	Creative Arts Napier	On behalf of all of us at the CAN we are honoured that you have brought your exhibition here. We are proud to have been chosen to host this event. Congratulations on all your hard work and organization. It has been a pleasure to have been able to help you and a pleasure to meet the people who came to your opening to support you.
14.12.2018	Canada & Germany	Amazing
15.12.2018	NZ Locals	Spectacular-Amazing
18.12.2018	NEW ZEALAND	Interesting THANKS
	West Yorkshire United Kingdom	Dynamic use of pattern and colours. Particularly like Whakaako-Pouako Toi- and Te Whariki Great work
	Nga Hau e Wha	Tino pai
	NZ Aotearoa	Kanui taku mihi ki a koe – E te mareikura koia kai a koe. He wahine raupa, ringa
	Malaysia- Singapore	Awesome work love it. Kua heke iho nga pukenga o o matua tipuna kia koe, ki whea koe kia toa e
	Argentina	Really cool, congratulations for your art.

	Germany	Cool stuff Thanks for this
19.12.2018	Te Arawa Aotearoa	Mauri ora Cuz. Nga mihi Manahou
	Te Arawa Aotearoa	You wanna know what my favourite is? Its Tikanga-Atua Māori. But I genuinely like all of them.
	Te Arawa Aotearoa	This exhibition is mean as, all relatable and just looks cool as.
	Waioru NZ	Good selection
19.12.2018	Lithuania	Impressive things So beautiful. Well Done.
20.12.2018	Auckland NZ	Lovely work great to get everyone involved. I'm inspired
	Kahungunu Te Arawa Ngati Awa	Great work super proud of everything you achieved these past few years in your art work. You're a great inspiration for me and my journey love you thanks for everything and I am really honored and proud to be a part of your journey
Date	Country/Tribe	Comments
21.12.2018	Germany	Wonderful paintings
	Auckland	Lovely so much creativity
	Auckland	Very lovely paintings
	Australia	Great work
	Palmerston North	Great techniques and colours, definitely worth the visit
28.12.2018	France	Folic Funieuer
	Canada	Love the colors
	Ngati Kahungunu	Ataahua e hoa
	Ngati Kahungunu	Tino houmaru nga mahi toi
	Dannevirke	Very impressed, ataahua
	Wellington	Great
	Helsinki Finland	Great
	Palmerston North	Well done

29.12.2018	Kahungnu	Kia ora Marama look forward to seeing the work free from studies. IWI TOI KAHUNGUNU
	Germany France	I feel inspired and deeply touched. Thank you for sharing
	Western Samoa	Very impressive
29.12.2018	Hastings Nga Puhi	Beautiful
29.12.2018	Ngati Wai Te Arawa Tainui	Tino Ataahua
	Ngati Kahungunu ki Heretaunga	Stunning
30.12.2018	Auckland	Really Good
31.12.2018	Napier	Beautiful work
3.01.2019	Auckland	Great works by the artists
4.01.2019	Te Whanganui a Tara	He tino pai
	France	Great works and so many talents beautiful creativity.
	Kiwi	Beautifully done
	Germany	Awesome
	New Zealand	Great colour
	Ngati Raukawa Ngati Haua	Tino ataahua enei mahi
5.01.2019	France	Amore
6.01.2019	England	A beautiful Collection
7.01.2019	Hamilton	Beautiful Arty pieces and friendly staff. Thanks for an escape from business.
	Germany	Great artwork keep going
8.01.2019	New Zealand	Tino Pai Ataahua Colection
	Ngati Kahungunu	So cool I love it
	USA	Nice mate

9.01.2019	Germany	Wonderful Collection I love the never-ending puzzles and can stand here for hours before. Whakaako-Pouako Toi and Te Whariki. Love it.
	London	Fantastic display of spirit and color
	Hawkes Bay	Beautiful paintings and wonderful atmosphere
	Raupunga	Whakaako is pai rawa atu
10.01.2019	India	Great exhibition of art, lovely ambience
	China	Very nice arts
Date	Country/Tribe	Comments
11.01.2019	Germany	Thank you for sharing. Great exhibition
	New Zealand	Great Exhibition
	Canada	Amore
	Bathurst Australia	A wonderful regional gallery thanks for the art.
	Hawkes Bay	Simply Beautiful
	England	Lovely work presented in a lovely space

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