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***Ara Mai***

**An exhibition report presented as partial fulfilment of the requirements  
for the degree of**

**Masters of Māori Visual Arts**

Massey University,

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## Abstract

This exhibition report navigates the *ara* and the symbolic use within Māori culture as both a journey and an awakening. Critically it addresses the concept of ‘movement’, through the colonised world we currently live in as Māori.

The exhibition title ‘*Ara Mai*’ was intended as a theatrical play on words and concepts that we as Māori continue to act out when in search of self-identity.

The works displayed identifies the *ara* as a relationship and partnership within the world of biculturalism and in particular within the whakapapa of whānau, hapū and marae.

*Ara Mai* is an enticement to encourage te tangata to transverse the *ara* to finding self, to re-connect to whakapapa, whenua and tikanga Māori. It takes but one step.

*E kore au e ngaro he kakano i ruia mai i Rangiātea*



Figure 1. Ara that is walked on when the karanga is performed. Whakapara Marae (2020)

## Mihimihi

He mihi tēnei ki te Kaihanga nāna nei ngā mea katoa.

Ka mihi atu ki a Ranginui rāua ko Papatūānuku e manaaki ana i a tātou i te korowai.

He mihi aroha ki ngā tini mate, e ngā mate haere hoki atu rā koutou ki runga i te karanga o Hinenuitepō, e ringi tonuhia ngā roimata mātuturu kia kore e warewaretia.

Whatu ngarongaro te tangata toi tū te whenua kia ora ai te kainga, mō tātou ngā mōrehu kia tū Maia kia kore e ngaro.

He mihi tēnei ki ngā tini tangata i ahwinatia ahau kia mutu ai tēnei tāhū paerewa, ki te taumata o te marae o Whakapara, ko Te Raa Nehua rāua ko Dale vanEngelen, mō a rāua aratakina ki roto i te ao tikanga ki runga i te marae o Whakapara, ngā mihi.

Ki a Te Hemo Ata Henare mō tōna matauranga ki roto i te ao raranga, ka hia ngā tau, tēnā koe.

Ki tōku kaiako a Kura Te Waru-Rewiri mō tōna akiaki i aua wā kua pau taku kaha kia haere tonu, anō hoki ki tōku hoa o te kura nei, Hoana Paul me āna kupu awhi, e hoki aku mahara ki te whakatauākī, nā Tā Hemi Henare, kua tāwhiti kē tō haerenga mai kia kore e haere tonu, He nui rawa o mahi, kia kore e mahi tonu tēnā kōrua.

Ko tōku mihi mutunga ki tōku hoa rangatira a Charles Kauwhata me taku tamaiti a Te Kauwhata Kauwhata, horekau he kupu tua atu ki tēnei arohanui rawa kia a kōrua

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# Chapter One: Whakapapa

## Kupu Arataki | Introduction

To articulate the whakataukii '*E kore au e ngaro he kākano i ruia mai i Rangiatea*' it is an absolute necessity to understand the Māori World View. This whakataukii connects Māori to te taiao through whakapapa and can be exhibited through toi Māori, te reo Māori me ōnā tikanga. As a culture we are firmly seated in whakapapa which can allow us to relocate in time. According to Marsden, in order to stand aright we must first understand the whakapapa to our tools and the reasons we use them (Marsden & Royal, 2003). I have focused these oral traditions from local and or authors with whakapapa links to Te Taitokerau. In saying that, I have also reached out into other tribal areas to seek written evidence to support or challenge this literature.

The first section of this chapter is on the different stages formed in creation as the foundation to the whakataukii and the formation of the *ara*. The second section is related to the kairaranga and their whakapapa to their tools, ending with the kaikaranga and her whakapapa. This forms the base of the exhibition '*Ara Mai*'.

## I Te Tīmatatanga

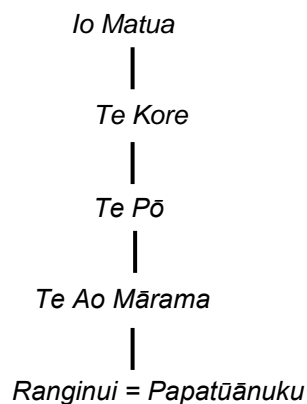
Since the beginning of time our tūpuna conceptualised the universe into three states of multi layered existences, te kore, te pō, and te ao mārama. These existences are recited as whakapapa and are passed down in whaikōrero as a recital proclamation for the foundations of the Māori World View. Māori academics have reinforced their literature on this philosophy and the following are some examples.

*Io calls into being the night realms and divided them into various planes of te pō nui, te pō roa, te pō uriuri, te pō kerekere, te pō tiwhatiwha, te pō haehaea, te pō tē kitea, te pō tangotango, te pō te whāwhā, te pō namunamu ki te wheiao, te pō tahuri atu. Then Io illuminated the nights with soft light so they glowed like twilight (kakarauri). Io then divided te pō tahuri atu from the dawn-light (wheiao) with a veil (arai) and beyond the dawn light Io placed te ao mārama. In these night regions of soft light Io established the Hawaiki, Hawaiki-nui, Hawaiki-roa, Hawaii-pāmamao. (Marsden & Royal p.17).*



This rendition from Marsden recalls the differing stages of te pō the night realms. During hui-mate, we hear fluent speakers of Te Reo Māori recite all or part of the night realms when addressing the deceased. Abating the wairua of the deceased to return to these realms as an *ara* to Hawaiki-nui, Hawaiki-roa, Hawaiki-pamamao. These narratives are held with those versed in whaikōrero and recited through-out the many hui and in particular hui-mate. Barlow (1991) version below supports Marsden's rendition in a simplified manner.

*Io Matua is accorded the honour of having created all things. The first genealogies begin with Te Kore and the universe evolves through various aeons of time and phases of darkness and light. The following is a version of an early or cosmic genealogy (p.173).*



Both Marsden and Barlow place the three epochs prior to Ranginui and Papatūānuku pūrākau. Barlow surmises that Ranginui came from te ao mārama and Papatūānuku came from te pō. This would make Papatūānuku in terms of whakapapa older or in an emergent stage prior to Ranginui. Marsden also states, that upon finishing the realms of te pō and te ao mārama, Io then created the first atua, Rangi-awatea the male principal and Papatūānuku the female principal of which all things derive. No order was mentioned in this literature.

The narrative to our whakapapa then continues into the separation of Ranginui and Papatūānuku. Sadler (2014) espouses, that the separation of the primordial parents brought light into the world. Sadler refers to the axiom, *ka puta i te wheiao ki te ao marama*; to be released from the dim light into the world of light. This positions the process through levels of light, coming through te wheiao to te ao mārama.

However, Walker (1990), starts with the pūrākau Ranginui and Papatūānuku and their manifestation from te kore and te pō and then this self-generated. It was Ranginui and Papatūānuku who first stopped the light from entering the world as they held tightly within their embrace. This would suggest that prior to the separation of Ranginui and Papatūānuku there was te ao mārama.

Matamua (2016) on the other hand, espouses that after the separation of Ranginui and Papatūānuku, the world was still devoid of light and Tane went in search of the Whānau Mārama to adorn his father and to bring light into the world.

For hui-mate here in Te Taitokerau, kaikōrero will address the deceased directly with these words; *hoki atu ki te pō uriuri, ki te pō kerekere ki te pō tangotango ki te pō e kore e hoki ā tinana mai*; return to the many divisions of the night, to a place where you cannot return to us in your physical form (Te Raa Nehua, personal communication, November 1 2019)

Nehua also states that at hui-mate he will recite, *tuku ki te wheiao ki te ao mārama tihei wā mauri ora* relent to the dim world, to the world of light, I sneeze and there is life. Nehua will recite this after addressing the deceased and returning to the world of light to greet those who have come to pay their respects. (Te Raa Nehua, personal communication, November 1 2019). This reiterates that the *ara* is dimensional and with the correct matauranga, can be tread upon in any direction. A concept that is covered through-out this discourse.

These oral traditions are alive and well on our marae and Sadler assertively states, that these practices were bequeathed by our ancestors to reflect their world. That the rituals of encounter recreate these narratives and that we as holders and practitioners uphold them with integrity.

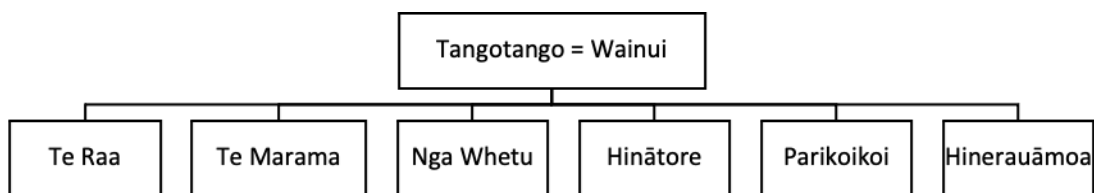
The continuation of this whakapapa is demonstrated continuously during hui-mate within Te Taitokerau. Here in the North the tūpāpaku are laid in the Whare Tupuna, usually at the centre of the pātū tuarongo. There the wall is dressed using greenery that symbolises the **arai** (veil) as aforementioned by Marsden. With local knowledge of the cosmological whakapapa and the connection to Tikanga Māori, kairaranga can seek the taura and taonga that can represent this whakapapa and adorn the pātū tuarongo.

## Horopaki

It is certain that the cosmological whakapapa in te ao Māori, and there are many tribal variations, is the foundation of the Māori World View, and it is an important narrative as we prepare ourselves for the inevitable journey of death the *ara* all living must take. How we portray this *ara* using toi Māori can assist the individual, whānau, hapū and iwi to re-claim their cultural narrative and be immersed into their natural world. This is represented in *Ara Mai* in *Roimata Maturuturu* who embodies the second karanga, the calling of those who have passed on and this is the one reason why a majority of whānau initially return to the marae and that is to farewell their loved ones.

## Kairaranga

It is imperative that the origins of raranga be located in the aeons of time. Dr Rangi Matamua from Tuhoe, a renowned Māori astronomer has been giving public lectures, and the following is his narration for the origins for the kairaranga and raranga. As the creation continues through the separation of Ranginui and Papatūānuku, Tane realises that the world was still void of light and proceeded to adorn his father Ranginui (Matamua, 2016). He then states that Tane goes in search of his siblings Tangotango and Wainui at Hui-te-Rangiora, the first house in the natural world, where Tane asked for The Whānau Mārama, (light bodies). Recently we were star mapping on our maunga Huruiki, Urutenganga for us in Te Taitokerau is the atua of light, further investigation required.



Matamua also gives detailed positions of the Whānau Mārama as they were placed in the whare. This is useful knowledge to assist any kairaranga in the adornment of any whare and in particular Hinerauāmoa who was placed on the back wall in the whare of Hui-te-Rangiora, before she took her final resting place at the breast of Ranginui.

Matamua continues this narrative espousing that Tane then separated Ranginui and Papatūānuku, he used the vines that had entwined them, these were still hanging from Ranginui. Tane used his adze Tāwhiorangi to cut the vines to weave the first three baskets called Rau-uru-rangi, Te Kauhanga and Te Kupenganui. In this narrative, this claimed Tane to be the first kairaranga in which he exemplified structure and form. Tane then placed the Whānau Mārama into these baskets transporting them to Ranginui strategically positioning some of the whetū so that the world could experience light.

Matamua also states that Hinerauāmoa, the youngest and smallest of the Whānau Mārama is where the fine art of weaving is derived. Tane copulated with Hinerauāmoa and had Hine-te-lwaiwa who is the atua for weaving. Mead (2003) supports that Hine-te-lwaiwa is personified as the patron and originator of weaving.

## **Korari | Harakeke**

Pākoti, Pākoki and Huna are the names that have presented themselves over time to hold the whakapapa for korari - harakeke.

## **Pākoti**

Pākoti was an ancestress to Tane, he had procreated with Pākoti many times and all of their off-spring were harakeke. Frustrated with the inability to produce the ira tangata (human gene), Tane, upon instruction from Papatūānuku, went to kura-waka and formed Hineahuone from the red earth (Shortland, 1882). Supportive narrative from Hohepa Kereopa, prominent Tuhoe tohunga, espouses that harakeke was the last plant species to be created because within the story of harakeke is the story of man. If we study the harakeke, we can see how man is supposed to sit in nature and when we weave flax, we weave man (Moon, 2005).

A well-known Te Aupōuri narrative is found in the whakataukāki *Hutia te rito*, the words spoken by Meri Ngaroto, when there was a threat of hapū annihilation, she stood to recite metaphorically the significance of the protection of the child within the whānau urging the safety of this hapū to be likened to that of the korari plant least they be lost forever to this world (Quince, 2006) again re-iterating how man should live.

## Pākoki

Pākoki in some literature is also referred to as Pākoti or vice versa. Koki has the meaning of an acute angle (Moorfield, 2011). Pākoki is also given the description of trigonometry, this is the knowledge relating to triangles, acute angles and sides. This fits the description of raranga, the process of plaiting and the crossing of whenu to build up the *ara*. It also explains the sheathed ensiform base of the korari base Figure 2.



Figure 2. Base of korari – harakeke plant photograph (2020) D. Kauwhata

## Huna

Huna means to conceal or hide, which could possibly suggest that Tane could not find the ira tangata as previously mentioned by Shortland. Hunā or Hūnā with the macrons used, is related to the blade where muka is extracted for finely woven pieces and the following whakataukii supports this.

*“Rukuruku Hunā, horahora Pāpakanui. Gather up Hunā and spread out Pāpakanui. Gather up the finely woven garments of Hunā, put on your rough capes of Pāpakanui”* (Mead & Grove 2003, p.352). In this instance Hunā was a region where fine weaving material could be found and Pāpakanui a place for kiekie a tough weaving material. A whakataukii that means dress for the right occasion. Mead & Grove also disclose the whakataukii *“e rau o Hunā* The leaf of Hunā, a term used to describe dressed flax” (p.388).

## Horopaki | Context

The cultural narratives for the whakapapa of korari in my opinion has its’ origins deeply set in te taiao. Korari has attracted many whānau back to the marae to learn the art of raranga. One of the pieces in *Ara Mai* is named Pākoti and she represents the first karanga calling the living, the whānau, back to the marae.

## Kaikaranga

The following is a cultural narrative for the kaikaranga. From Papatūānuku came Hineahuone, from Hineahuone came Hinetītama. Tane procreated with Hineahuone and begat Hinetītama. Tane then procreated with Hinetītama and had many daughters (Rerekura, 2008). When Hinetītama discovered that she was a progeny of Tane she fled to the underworld severing all ties to te ao mārama.

Walker (1996) espouses that Tane followed her but she encouraged him to return to take care of their children in te ao marama, while she remains at the portal of Rarohenga to receive them into te pō. Hence her name Hinenuitēpō and known as the kaikaranga o te pō for those that move on the *ara wairua*. Therefore, it was necessary to include Hinenuitēpō as an integral part of the exhibition.

To rangahau the whakapapa of Atua wāhine was an exciting part of this project. Wāhine carry the mantle of whare tangata (house of mankind or womb) it is the only *ara* that can bring human life into this world, “*ko te ara ka puta mai*” (Williams 2002, p.14) and only passing through Hinenuitēpō do we leave this world.

## Horopaki | Context

Toi raranga has a connection to the spiritual world through the whakapapa of the kairaranga, the raranga patterns and the materials used. Raranga is more than daily manual skills, it carries the very essence gifted with the spiritual values of the Māori people and our ancestors believed toi is a vehicle through which the atua create (Puketapu-Hetet, 1999). A vehicle that can move us on the *ara*; *E kore au e ngaro he kākano i ruia mai i Rangiatea*.

## Chapter Two

### Ara

**ara** *n.* way, path, lane, passageway, track, course (Moorfield, 2011).

Chapter one followed the *ara* that has been part of our cultural narrative since the dawn of time. The creation of the universe where Māori philosophers conceptualised the three epochs, *te kore*, *te pō* and *te ao mārama*, the defined *ara* of life and death.

### Atua Māori

As we swiftly move through the ages of time, our narratives record the great *ara* the Atua Māori have taken. Tane Mahuta who traveled to the heavens to place the stars in the sky to dress his father Ranginui. Tane-nui-a-rangi who ascended to *ngā Rangi-Tuhaha ki te tihi o Manano* (celestial realms) to obtain *ngā kete matauranga* a requirement to remain on Papatūānuku and live in the world of light (Marsden & Royal). Some will say that it was Tāwhaki who climbed to the heavens, both narratives confirm a two-way *ara*.

### Tūpuna

We now progress to human history and the period of our Tūpuna, to the way finders who navigated the *ara* Moana. From their Polynesian homelands *ara* were forged by accumulative knowledge of migratory patterns of birds, marks on stones that fixed direction to new land and in the evening the use of a complex star compass, all of which Walker, describes in depth. With these tools they set off in search of new land, to settle (Walker, 1990).

*“As each star rose and moved away from the marks, another star rising closest to the bearing of the markers would be selected. In this way the navigator worked out the ara whetu, the star path to the new land” (p.26).*

The arrival of Kupe to Aotearoa, some narratives state it was in pursuit of the giant wheke (Buck, 1949). These journeys and ensuing voyages of settlement also brought with them narratives, that kept them linked to the *ara* an assured connection to the sacred homelands

of Hawaiki-nui, Hawaiki-roa, Hawaiki Pamamao. They also brought skills that helped them survive, these would have been developed over time to suit the materials and the cooler climate (Puketapu-Hetet, 1999). This knowledge was held within the voyaging waka and transferred to our whare which will be covered in the next chapter.

The *ara* Moana like all other *ara* were not one-way, this is supported by the naming of Te Hokianganui-a-Kupe, the place in which Kupe returned to his homeland in the waka Matahorua. Matahorua was then re-shaped using the adzes Ngapakitua and Tauira-Ata and brought back by his descendant Nukutawhiti as Ngātokimatawhaorua (Evans, 2009).

One particular navigation, Evans espouses that Kahukura who sailed the Horouta waka, left Aotearoa to go to Hawaiki to bring kumara back for cultivation. Horouta on the return trip to Aotearoa was navigated by Paoa.

Here I must reference Hekenukumai Busby the great navigator who built the waka hourua, Te Aurere. Te Aurere has navigated over 30,000 nautical miles visiting Hawaii, French Polynesia, the Cook Islands, New Caledonia and Norfolk Islands as well as circling Te Ika a Māui three times (Barclay-Kerr, 2006).

## **Whenua**

Pre-colonial Māori were always forging *ara*, from island to island, across immense seas or over land. Uenuku and Kaharau, sons of the eponymous Ngāpuhi ancestor Rāhiri, is just one example, who at the landing of Tuhoronuku, the manu aute, determined the *ara* in which they settled their hapū (Taonui, 2005). Hineamaru the ancestor of Ngāti Hine along with her parents made many *ara* within the boundaries of Ngāpuhi (Sissons et al., 2001), and to this day her descendants have either settled or return often to connect.

For the purpose of this exhibition, the Whakapara Marae hapū is Ngāti Hau a subtribe of Ngāpuhi and is named after our ancestor Hautakowera or Haukaiwera. His son Kahukuri set off from Southern Hokianga following the *ara* set by his tupuna Kaharau. This brought our Hapū to the northern and eastern reaches of Whangarei (Te Raa Nehua, personal communications, November 1 2019).



## Urban Migration

### *‘Urban Māori the second great migration’*

Up until the 1900's 10 percent of the Māori population lived in the cities. Due to the second World War this rose to 26 percent. In the mid 1950's this continued to rise to 35 percent and ten years later this nearly doubled to a staggering 62 percent of Māori living in urban New Zealand aptly calling it *‘The Second Great Migration’* (Haami, 2018). Walker espouses that directed by The Man Power Act 1944, Māori left their rural homes to work in the cities to assist in war essential employment (Walker, 1990).

My parents left Te Taitokerau in 1960, they were part of the last wave of the urban migration. They moved to Otara, South Auckland for the promise of work, money and pleasure. Our contact with whānau in the North was limited to the Christmas holiday breaks, myself in Moerewa with my maternal grandparents and my brothers at Whakapara with our paternal grandparents. Haami also states that by 2013, 84 percent of the Māori population were living in urban New Zealand.

Urbanisation aided significantly in developing single unit Māori whānau, who became disconnected from the wider tribe and extended relations. No longer were whānau living on the kainga or the marae nor attending the many hui and kaupapa of the day. Tribal kainga and marae were becoming derelict and left very few young ones for kaumatua to pass knowledge onto and in some cases a mass amount of pūrākau and whakapapa were being lost. There are many whānau now, some five generations who are living in urban areas, unfortunately for these whānau there is no connection to their tribal areas as there is no place to stay and or employment for them to return for any length of time. For many the marae is the only place they can make that meaningful connection.

This occurred here at Whakapara between 1850 and 1914. Eru Nehua and Te Tawaka Hohaia Nehua built their kainga by building homes for each of their children in Puhipuhi Whakapara giving each child some land to build up the papakainga. A report written by Mark Derby for the Puhipuhi area stated that, in the mid-1950s there was very little employment in rural areas of the Whangarei district, and that Māori moved into the town to work on the port development and construction, in factories, and with the City Council. The population of the Puhipuhi community fell sharply during this period. The Puhipuhi School roll had plummeted and caused its' closure in 1964. It is relevant to note that during 1944

and 1978 alienation by land sales presented itself within the Puhipuhi area and particularly within the Nehua whānau. Māori were willing to give up some of their land interests to assist in the relocation to the town (Derby, 2016).

*“Whakapara Marae In the post-World War II period, when most of the shareholders in Puhipuhi Māori land blocks no longer lived in the local area, the marae buildings gradually deteriorated, and the site became overgrown with gorse. In 1955 several children and other descendants of Eru Nehua attended a Maori Land Court hearing at Whakapara to discuss a new marae committee. Tare Hone Nehua told the court that he regretted the condition of the marae. ‘It was left by our ancestors to uphold Maori traditions” (p. 344).*

## **Horopaki | Context**

Pathways have been thread on since the beginning of time and are an essential part of the Māori World View. *Ara Mai* is an exhibition that encourages the movement along the *ara* to connect with whakapapa, whenua and self-identity. It is welcoming the path seeker to walk back into the world of our tūpuna to stride self-assuredly into the future with confidence and pride.

## Chapter Three

### Whare

#### Te Whare Tapu o Ngāpuhi | The Sacred House of Ngāpuhi

The following is a recital of mountain ranges used to connect the hapū that reside within the boundaries of Ngāpuhi. This particular rendition is cited from Sadler.

*“Ko te whare tapu o Ngāpuhi he mea hanga,  
ko Papatūānuku e takoto nei, ko te paparahi, ko Ranginui e tū iho nei te tuanui.  
Ko ōna maunga ko ngā poupou o te whare,  
Pūhangatohorā titiro ki Te Ramaroa;  
Te Ramaroa titiro ki Whiria, ki te pakiaka o te riri ko te kawa o Rāhiri  
Whiria titiro ki Panguru ki Papata, ki ngā rākau e tūpatapata kei te hau-ā-uru;  
Panguru ki Papata titiro ki Maungataniwha,  
Maungataniwha titiro ki Tokerau,  
Tokerau titiro ki Rākaumangamanga,  
Rākaumangamanga titiro ki Manaia ki te ākau o Whangārei-te-terenga-parāoa  
Manaia titiro ki Tūtāmoe,  
Tūtāmoe titiro ki Maunganui  
Taiāwhio tō titiro mai i a Maunganui ki Pūhangatohorā  
Ko tēnei ko Te Whare Tapu o Ngāpuhi” (p.8).*

To recite *Te Whare Tapu o Ngāpuhi* is to identify yourself as, a descendant of Ranginui and Papatūānuku, of the maunga within the sacred house of Ngāpuhi, and as a descendant of Rāhiri the eponymous ancestor. This recital gives you a sense of self-identity and belonging, two essential traits for developing confident human beings.

#### Whare Whakairo | Carved House

The *whare whakairo* encases the primordial parents Ranginui and Papatūānuku in their wantonly embrace (Barlow 1991, p.179). Within this embrace usually their tamariki, the atua are depicted in the pou whakairo. Although Barlow states that it is more popular in contemporary thinking that the carved *whare* of today will have ancestors that are important to the whānau and hapū. Our *whare* are one way of connecting ourselves to our

whakapapa, atua, tūrangawaewae, and whenua. Whare are cloaked in *tikanga tuku iho o ngā tūpuna*. Whare tupuna, whare hui, wharenui and whare whakairo are just some of the names used in Te Taitokerau for the whare where our tūpāpaku are placed. Therefore, these whare play a crucial part in up-holding tikanga Māori.

Barlow states, that when Māori attend a hui on a marae and they enter into a whare whakairo, they are returning to their roots and to their source of being. Essentially, they are re-connecting to Ranginui and Papatūānuku. It is here they will replenish their wairua by being among their tupuna.

Barlow continues to describe the narrative of the primordial separation and then adds that the pou (posts) are their tamariki poised in that act. The door represents the joining of te wheiao, inside the *whare*, and te ao mārama outside the *whare*. The door usually has a carved lintel which represents the vagina, thus the *whare* would then be symbolic of the birthing canal te wheiao and the door as the entrance to the outside world te ao mārama. Barlow then continues to explain that, the window symbolised the light to which the atua perceived and strived for. This process is figuratively representing the birthing process of the atua Māori as they strived to free themselves of their parental demise.

Barlow continues to explain, that these states will change as we venture into the house. The pou tāhuhu is symbolised as Tāne when he thrust Ranginui into the heavens and the pou tuarongo as the threshold between life and death and the reason why Ngāpuhi place their tūpāpaku inside the *whare* and to the centre of the back wall.

Sadler on the other hand states that te ao mārama is inside the *whare*, the world of formation named te ao o te pō is on the atea and the world of potential, te pō is beyond the marae entrance. Sadler then goes on to say that this is revisited at every ritual of encounter, the pōwhiri (Sadler 2014).

This can be viewed as conflicting literature between the two academics but can be explained as, the knowledge we seek to bring us in to te ao mārama, we need to source from the world of our tupuna and the atua. In-order to access that knowledge we need to be versed in the narratives handed down, the stories we place in our *whare*, the whakapapa that our taumata kōrero have guarded and placed in the rituals of encounter. The accounts that prompt our kaikōrero to utter; *‘tihei mauri ora ki te wheiao ki te ao*

*mārama*’ – *Behold there is life from the dim world to the world of enlightenment.* Barlow continues to state that there are simultaneous thresholds and changing of states and these are represented in the *whare*.

When you walk into the *whare tupuna* you are walking forward facing the past. This is correct when you enter most *whare* in Te Taitokerau you walk towards all those who have passed on as they would normally have their photo hanging on the *pātū tuarongo* Figure 3.



Figure 3. Te Ihi o Nehua back wall (2020) photograph D. Kauwhata.

Regardless of which *whare* you visit within Te Taitokerau there is a certain amount of Ihi and Wehi that accompanies the experience.

When Māori enter into the *whare* they disconnect themselves from the outside world, an act that is consistent at hui-mate when whānau have returned to the marae. Normally their life for the next few days takes on that of the hapū and marae. The karanga places them in to te wheiao (uncertainty, unsure of what they will be confronted with) when they enter the *whare*. They will do all the necessary rituals which include, interaction with the tūpāpaku, the whānau kirimate (immediate whānau of the deceased) and the whānau assembled at the marae. These rituals include hongī, mihimihi, waiata and kai. When these protocols have been completed, the state of te wheiao has changed and the person will then have crossed the thresh hold to te ao mārama. This process for some is instant or happens gradually, dependant on how familiar one is with tikanga practices. Regardless, any attendance at a hui-mate takes on te ihi and te wehi of the hui. This re-affirms that the narratives are instilled in the *whare* by the practice of tikanga.

## Tūrangawaewae | A Place to Stand

Tūrangawaewae is a place where Māori can go to practice tikanga to connect to whakapapa and solidify identity. Many hui-mate held on the marae strengthen the whakapapa connections to Ranginui, Papatūānuku and the Atua Māori not only for the deceased but also for the living. An intense hui that connects whānau through whakapapa, tauparapara, karakia, mihimihi, waiata and kai this tikanga has not changed. How it is practiced may differ from place to place and generation to generation. An important note is that some of the practices we see and are used as tikanga may not necessarily be the ideal manifestation of tikanga (Mead 2003). The following quote from (Sadler, 2014) a prominent Ngāpuhi kaumatua, tohunga of te reo and an academic, assures me that the connection back to the narratives have never been severed.

*The practices that we cleave to on our marae are what our ancestors and parents fought hard to maintain. So that they were able to bequeath something useful to us, their children and grandchildren. The marae and our meeting houses reflect their world. On entering the house Ranginui stands above and Papatūānuku lies below (p.61).*

Hui-mate or tangihanga has precedence over all other hui as well as all other daily activities (Salmond, 2004). There is no doubt that this is still prevalent today and many Māori scholarly people will not argue with this statement. This is because when someone has died, they are at that point in time a conduit to all who have passed on becoming the connection upon the *ara* that for a short time is open.

The whare at Whakapara Marae play an integral part in the exhibition *Ara Mai*. The whare are vessels of kōrero tuku iho and why whānau return home to re-connect to whenua and whakapapa. When I started my degree at Maungakura Toi, Northland Polytechnic, my focus was to whakakāhahu; carve and weave Te Ihi o Nehua. The exhibition pieces Figure 5. 'Te Pō and Te Ao' whāriki are for the whānau of the deceased and Figure 4. The Whakapara Marae 'Takapau Wharanui' a whāriki for the tūpāpaku were were part of my degree and given as koha to Te Ihi o Nehua as part of the work that needed to be completed. However, due to the immensity of the task my focus changed to *ara* in the hope that some urgency can awaken whānau to be a part of this very significant work.



Figure 4. Takapau Wharanui gifted to Whakapara Marae (2021) photograph D. Kauwhata



Figure 5 Whāriki Te Pō and Te Ao gifted to Whakapara Marae (2021) photograph D. Kauwhata

## Te Ihi o Nehua



Figure 6. Te Ihi o Nehua — Whakapara Marae whare tūpuna (2020) photograph D. Kauwhata

Te Ihi o Nehua the whare tūpuna (ancestral house) opened on 28<sup>th</sup> November 1998. The whare is named after our tupuna Eru Nehua.

## Te Tawaka



Figure 7. Te Tawaka – Whakapara Marae whare kai (2020) photograph D. Kauwhata

Te Tawaka the whare kai opened on 30<sup>th</sup> May 2015. The whare is named after our tupuna Te Tawaka Hohaia Nehua the wife of Eru Nehua.

## Te Whei Ao

Figure 1.

Te Wheiao the tomokanga was unveiled on 15<sup>th</sup> July 2006. Te Wheiao is a carved entranceway and represents the emergence from te pō into te ao marama. It represents the pūrākau pertaining to the beginning of time and in particular the atua Māori prevalent for this area, so that when manuhiri visit Whakapara marae they have an insight into who we are as a hapū.

## Horopaki | Context

Our whare are placed on the *ara* to assist us in our development in te ao Hurihuri, within these walls are the cultural narratives that can be accessed to connect to self and to stand aright within all creations. The whare of Whakapara Marae that stand on this tūrangawaewae set the scene for *Ara Mai*.



## Chapter Four

### Foreign Contact

Māori had occupied Aotearoa for at least 800 years before the arrival of Abel Tasman in 1642. One hundred years passed before James Cook arrived in 1769. Captain Cook's reports boasted an abundance of resources, setting the *ara* wider for whalers, sealers, and traders to Aotearoa. On Cook's second visit 1773 he found Māori were trading openly for nails, hatchets and cloth. With subsequent visits, Cook introduced the potato and the pig that not only survived but thrived and were used by Māori for trade. Walker (1990) espouses that the whalers, sealers, and traders were the front guard of colonisation. Whakapara Marae are the descendants of Patuone, who was a child when James Cook sailed into the Bay of Islands and offered his father, Tapua, a piece of pork. This is recorded to be the first pork eaten in Aotearoa. Colonisation witnessed many changes and Māori needed to adjust and quickly.

### Missionaries

*I te tekau mā whā ka ū te whakapono ei  
I runga i Ōihi  
Ka tū te Matenga ei  
ko te kupu tēnei kei te rangi te atua  
Me huri koutou me titiro kei rā ei  
Ka huri te Māori ka titiro whakarunga e  
Ka huri te Matenga ka titiro whakararo ei  
Ki te papaoneone ki Aotearoa e  
Taiapa rawa mai ki te paraharaha ei  
Ki te pātītī ki te roira rino e  
Ki te paraikete whero  
Nāu e te kawanatanga ei  
Kua riro te whenua e tere rā ki te moana e*

This is a waiata explaining the first sermon Samuel Marsden delivered at Oihi on Christmas day 1814, this rendition is often performed at many hui here in Te Taitokerau. These sermons are the earliest initiatives the missionaries used to convert Māori to Christianity. It is a time where Māori were told to look to the heavens to the Christian god and all the while their land was being sold beneath them.

It is evident even at this early time that some of the Pākehā examples were not square with precept. An example of this is of Thomas Kendall, missionary and missionary school teacher who acted as a go between in the trading of muskets between Māori and Whalers (Walker, 1990).

Prior to and especially at the signing of Te Tiriti o Waitangi, Māori knew that Pākehā civil law was symbolised in the Government and Pākehā church law was symbolised in the Missionary and were inextricably interwoven. Both the government and the missionaries were engaged in land purchases.

This sermon was an integral part of a narrative change, away from the pūrākau of the atua Māori. It may not have happened straight away but as colonisation started to ramp up it was easy not to pass on these narratives, lost to myth and legend and told in children's books hidden on library shelves.

## **The Declaration of Independence 1835 and Te Tiriti o Waitangi 1840**

In the 1800's the *ara* continued into an era of heightened cultural conflict. Our forebears petitioned King George IV requesting protection from foreign intervention, a flag for trading in other ports and to provide control over his British subjects in New Zealand. James Busby went further and gathered 34 rangatira from Northland to sign a declaration. These Rangatira declared New Zealand an independent state (Walker, 1990)

A lot has been written on the Declaration of Independence 1835 and Te Tiriti o Waitangi 1840, and today these documents are used to challenge all levels of conversations in all government institutions throughout the country.

Ngāpuhi are currently going through their Waitangi settlement hearings process. I had the privilege to speak on behalf of my hapū Ngāti Hau at Akerama Marae February 2015 one

hundred and seventy-five years after the signing of Te Tiriti o Waitangi. The significance of these documents is that we are able to return on that *ara* and address some of the issues facing Māori today. A positive outcome is the Tribunal Report on Stage One hearings stated, “*The rangatira who signed te Tiriti o Waitangi in February 1840 did not cede sovereignty to the British Crown, the Waitangi Tribunal has concluded*” (Waitangi Tribunal 2021, p. 22).

## **Colonisation**

Everything about the way that Maori acted prior to and following colonisation demonstrates that we are a people who are interested in productive relationships. Pre-1840, our tūpuna wanted to know how they could engage in the best types of relationships that would result in the best outcomes. At the signing of Te Tiriti o Waitangi, Māori certainly did not view themselves as the inferior partner.

It is on this part of the inevitable *ara* of colonisation that I will, for the purposes of the exhibition, focus on the movement of Education and Toi Māori.

## **Education**

The missionary schools taught the basic subjects from the English curriculum integrating Māori and Christianity. The Native schools were instructed in te reo Māori, the language of their kainga. It was Governor George Grey who introduced the 1847 Education Ordinance Act. This act required schools to instruct the teaching of the school curriculum in English only. It was his hope that these schools will take the children away from the ‘demoralising’ village life (Walker 1990, p. 146).

William Rollerston filed a Report in 1867, which stated that these Native Schools were succeeding to teach English and arithmetic in the Māori language but was sceptical that they were liberating the students from the communism of the Māori pā. He also stated that the schools were putting religion first. Walker espouses that the Rollerston Report reflected on the failure to assimilate Māori, which gave the state the opportunity to assume responsibility over education and the ability to complete the invasion of Māori, their culture and language in the education system. Walker then states that if Māori wanted a school,

they had to provide the land to the Government and recompense half of the teachers' wage, a financial burden not many Māori could undertake. This allowed the Government to take full responsibility over the Māori and their Education, to shape a system prohibiting the speaking of Māori, inflicting mental and or physical punishment, the direct consequence being a loss of identity and self-worth issues that plague generations of Māori. In 1900, ninety percent of new entrants spoke Māori, 60years later only twenty six percent were speaking Māori, to 1979 where language loss reached critical point of extinction (Walker 1990, p. 146).

## **Toi and Trade**

In the earliest days of settlement, raranga skills that were brought to Aotearoa were adapted to suit the climate and the materials available. The need for protection from the environment resulted in the development of fibres for weaving cloaks and as the housing developed so came the introduction of wall panels (Puketapu-Hetet, 1999). Whāriki for the floor, for sleeping, and other daily rituals, kete for all uses, cloaks for all occasions and other accessories were necessary equipment of the kainga (Buck, 1987). *Phormium tenax* and *Phormium cookianum* or flax are both from the lily family, generally called harakeke. Flax was a stronger material as to what was used in tropical Polynesia. Plaited or woven articles here were very durable.

In the trade years rope was a commodity. Māori demonstrated their skill in dressing flax. Ships required ropes for rigging and many other uses. Australian merchants showed huge interest in the flax fibre and so grew the flax industry from the 1820's peaking in the early 1830's. Māori were not paid in money but usually in muskets this had a negative impact on the Māori society. Whole tribes would move closer to trading posts and swamps, flax harvesting grew in favour of food cultivation. Tribal war broke out over control of the flax trade. Finally, the trade declined in the 1830's due to warfare interrupting supply, hand stripping could not provide enough fibre and quality varied. The war between Māori and European settlers 1860 ended the manual production of flax fibre. Flax mills were introduced and could prepare 250 pounds of fibre per day compared to the 1 pound from manual stripping which ended a Māori dominated trade (Swarbrick, 2007 p.3, p.4).

The introduction of new materials, new roles and responsibilities in the community, war and trade all had an impact on the development of toi. Another example of this is in the carving of our whare. During the European settlement years, Brown proposes that, the reason for the decline of carvings in Te Taitokerau was due to the appetite for metal and musket which engaged the tohunga whakairo in other pursuits. After fifty years of trading for metal and iron to produce goods to trade with European vessels they turned to the musket (Brown 2003 p.52). Brown also reveals, that whakairo was passed on through whakapapa lineage and could take up to several years of training. After focussing on production for trade, the men then took part in the musket wars and there was a huge loss of life which termed the phrase, *'from production to destruction'* of which both would have exhausted any advancement of toi whakairo in Te Taitokerau.

## Chapter FIVE

### ARA MAI

*Ko Huruiki te Maunga*  
*Ko Whakapara te Awa*  
*Ko Whakapara te Marae*  
*Ko Te Ihi o Nehua te Whare Tūpuna*  
*Ko te Tawaka te Whare Kai*  
*Ko Ngāti Hau te Hapū*  
*Ko Ngāpuhi te Iwi*

*Ara Mai* an outdoor installation that visually captures the roles of a kairaranga and kaikaranga who continuously weave an *ara* using korari or karanga. The exhibition is centered around the daily operations of Whakapara Marae.

I chose the title *Ara Mai* for my exhibition because of the relationship this term has with pathways and awakening. The *ara* here is the pathway, which is lit up when the kaikaranga calls during the pōwhiri. The words “haere mai”, are a beckoning call to those coming into the sacred place of the marae atea and, for the hapū of Te Taitokerau, continue into the whare tūpuna. It is only when the kaikaranga of the marae has started can the manuhiri advance. The karanga has three stages of welcome that address the living, the deceased and the reason for the hui.

*Ara Mai* Figure 8. is about the awakening of the descendants of Whakapara Marae. The calling to the descendants to re-connect to their whenua, tūrangawaewae, marae and their Māoritanga.



Figure 8. *Ara Mai* – Whakapara Marae (2020) photograph C. D. vanEngelen

By dressing the Oak trees in woven papa I made a statement that our Māoritanga can embrace any culture, it also symbolised that knowing who we are can overcome any adverse affects of colonisation and allow us to work on the positives of biculturalism.

The Oak trees were planted over one hundred years ago it is unsure which tupuna planted them and for what reason but in the heat of the summer they are a blessing and you can see many kaumatua, kuia and their whānau sitting in the shade during huimate. These trees beautifully frame the whare tūpuna.

I dressed the Oak trees in three pieces, symbolising the three stages of the karanga. An exhibition that show cases tikanga practices, pūrākau, and set on the atea of Whakapara Marae with Te Ihi o Nehua and Te Tawaka at center stage.

The exhibition is multi dimensional as it uses the setting of the marae to add to the ambience that can place you either at the beginning of time, to a particular time in history or to present day.

Ara Mai beckons the;

**Re-membering** (bringing parts together) people and the environment

**Re-connecting** (joining) whenua and whanau

**Re-claiming** (owning) kōrero tuku iho, knowledge for cultural survival and wellbeing

**Re-viving** (bringing back to life) pūrākau and living cultural practices

**Re-instating** (claiming authority) of a culture and a world view

As a kairaranga with whakapapa to Whakapara Marae, the underlying reason for this exhibition was to develop skills to pass on to other kairaranga so that when the time came we would have enough skilled people to dress the walls of Te Ihi o Nehua. The simplicity of making single papa then joining the mats together makes the task easier and inclusive. Since talking to Te Hemo Ata Henare I will be looking at tāmata as a representation of a local raranga process and also inclusivity (personal communications Te Hemo Ata Henare December 7 2020)



## Pākoti

*Unuhia te rito o te harakeke*

*Kei hea te komako e kō?*

*Whakatairangitia*

*Rere ki uta*

*Rere ki tai*

*Nāu i kii mai*

*He aha te mea nui?*

*Mākū e kii atu*

*He tangata he tangata he tangata*

*Nā Meri Ngaroto nō Te Aupōuri*

(Quince, 2006)



Figure 9. Pākoti (2020) photograph C. D. vanEngelen

Medium: korari, teri dyes, dried korari flower stalks

Pattern: mau rua (twill twos) with brown insets of three which represent the rito and awhi rito.

Each of the pieces had a waiata and for Pākoti we sang the whakataukii *hutia te rito o te harakeke*, metaphorically this whakataukii insinuates that if you forcefully remove the child from the whānau and village they will not survive, uttered by Meri Ngaroto of Te Aupōuri to save an entire hapū from certain death (Quince, 2006).

Pākoti is used as the first karanga (call) beckoning to all those wanting to re-connect to the whenua, to their tūrangawaewae and whakapapa to come forward and step on *the ara* that has been tread on by many. Usually in my first karanga I say '*takahia mai te ara whanui a ngā mātua a ngā tūpuna*' tread the wide path of our parents and grandparents. Pākoti is named after the atua of the korari plant (chapter one) and in *Ara Mai* represents the first karanga to the living. It is fitting and ironic that Pākoti take on this role to call back the living to seek out the story of man held within her progeny (chapter one).

The pattern mau rua (twill two's) has insets of the rito and awahi rito which represent the heart of the plant and the place where the new shoots sprout. Figure 10.



Pākoti – insets whanau pattern rito and awahi rito  
(2020) D. Kauwhata

## Roimata Māturuturu



Figure 11. Roimata Māturuturu (2020) C.D. vanEngelen

*I taku tūranga ake i roto i tēnei whare  
Ka tura tura ki te rau o te aroha e  
Taimaha e rukiruki te tinana i te aroha  
E kore rawa e tū tika te taimaha e*

*Ko te here o te aikiha  
E taea te wetewete  
Ko te here o te aroha  
E mau roa e  
Taimaha e rukiruki te tinana i te aroha  
E kore rawa e tū tika te taimaha e*

*Roimata i māturuturu  
I taku tirohanga ake  
He manawa e hotu*

*He nui nō te aroha e*

*Taimaha e rukiruki te tinana i te aroha*

*E kore rawa e tū tika te taimaha e*

Medium: korari, teri dyes, pūriri leaves

Pattern: 193 raranga whakairo: Whakapuareare (opening) Figure 12

Pattern: tūmatakahuki tukutuku binding overlapping stitch Figure 13



Figure 12. Whakapuareare



Figure 13. Tūmatakahuki – Roimata Toroa – Pūriri

Roimata Māturuturu represents the many tears that have fallen for all our mate (deceased). The base is pattern 193 (Pendergrast, 2003) a whakapuareare pattern Figure 12. I used this pattern to create openings so that I could design roimata toroa using tūmatakahuki (binding overlapping wrap stitch) normally used on tukutuku Figure 13. This stitch has the appearance of falling tears.

The waiata we sang for Roimata Māturuturu is a well known Ngāpuhi composition, *I taku tūranga ake*. This waiata is sung at many hui throughout Te Taitokerau and in particular during hui mate. The rau aroha, taua (head wreath) is placed down, words express a heaviness experienced by the body caused by the loss of a loved one. Many tears are shed throughout the grieving period.

Roimata toroa is a pattern derived from Ngāti Porou and the ancestor Pouranahua who returned to Hawaiiki to bring back the kumara. He was assisted by two mokai toroa of

Ruakapanga with strict instructions to care for them upon his return to Aotearoa. Unfortunately he had forgotten and the birds were really saddened at the ill-treatment and they cried endless tears, staining their breasts (Royal, 2007).

I attached pūriri; *vitex lucens* leaves at the top of Roimata Maturuturu Figure 13, to resemble the taua that kaikaranga and visiting hapū wear at huimate through out Te Taitokerau.

Roimata Māturuturu is the second karanga for those that have passed on and who are now on *the ara* back to the stages of te pō responding to the karanga of Hinenuitepō.



## Māia



Figure 14. Maia – (2020) C. D vanEngelen

*Rau Aroha*

*Kua tae te wā o te tau*

*Kia taka mai ngā rau*

*Kua ringihia ngā roimata*

*Kia mihia ngā tini rau aroha*

*E rere rā taku rau aroha e*

*Ki te tuara o Kahukura e*

*Hoki hoki, piri tata mai*

*Kia mahara ki ngā rau aroha e*

*Kia koe e te Tūpuna*

*Tōu kainga e tū tonu rā*

*He rākau aroha, nōu Te Tawaka*

*Ko koe taku rau aroha e*



Figure 15. Maia – (2020) photograph D. Kauwhata

Figure 15. Dried oak leaves, mop string, green plastic twine

Māia 1 s. Be brave, bold, capable, confident (Moorfield, 2011).

The waiata we sang is based on a poem about Te Tawaka Hohaia Nehua written by her mokopuna Bella Berghan. I composed this waiata *Rau Aroha*, adapting the words of the poem and the tune is by Troy Kingi we are all descendants of Whakapara Marae. This waiata-a-ringa (action song) was written for the opening of Te Tawaka the wharekai 2015.

Māia is a contemporary piece of whatu kākahu. I have never done whatu before and I wanted to bring a new piece into the exhibition to break out of my comfort zone. To represent new kaupapa, new beginnings and to challenge the norm. The material used were the fallen leaves from these oak trees from the previous year. These leaves were dipped in clear lacquer for strength.

I always knew that this piece was only going to be used as a wall hanging as the leaves were too brittle. I was more interested in the whatu process. The contemporary material was easy to access and in an abundance which allowed me to practice the process within a busy time schedule leaving a positive experience whilst learning traditional processes.

Māia represents the next generations, which for me is always the underlying kaupapa on the marae. We are here to hold and pass knowledge on to the next generation, so they are able to stand brave and confident in te ao Māori. Māia represents the third call, which is the kaupapa, the reason why we have gathered at the marae.

## Conclusion

*Ara Mai* is the continuation of *ara* forged since the beginning of time. Kairaranga weave *ara* in order to complete their piece. *Ara Mai* is the foundation of a continuous journey, it is more than just art it encapsulates the language, culture, narratives, history and relationships to our natural and social environment. This *ara* will be passed on to future generations as a continuum and connection that weaves us into a pattern of life that began at worlds creation and will be there at the worlds end.

*‘e kore au e ngaro he kakano i ruia mai i rangiatea’*



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