



THE UNIVERSITY OF
WAIKATO
Te Whare Wānanga o Waikato

Research Commons

<http://researchcommons.waikato.ac.nz/>

Research Commons at the University of Waikato

Copyright Statement:

The digital copy of this thesis is protected by the Copyright Act 1994 (New Zealand).

The thesis may be consulted by you, provided you comply with the provisions of the Act and the following conditions of use:

- Any use you make of these documents or images must be for research or private study purposes only, and you may not make them available to any other person.
- Authors control the copyright of their thesis. You will recognise the author's right to be identified as the author of the thesis, and due acknowledgement will be made to the author where appropriate.
- You will obtain the author's permission before publishing any material from the thesis.

Taonga Tuku Iho: Intergenerational Transfer of Raranga and Whatu

A thesis
submitted in partial fulfilment
of the requirements for the Degree of
Doctor of Philosophy

At



THE UNIVERSITY OF
WAIKATO
Te Whare Wānanga o Waikato

The University of Waikato
by
Kahutoi Mere Te Kanawa

2022

Taonga Tuku Iho: Intergenerational Transfer of Raranga and Whatu



Te Pā Harakeke o Rangimarie Hetet - 2021

Table of Contents

<i>Taonga Tuku Iho: Intergenerational Transfer of Raranga and Whatu</i>	1
2022	1
<i>Taonga Tuku Iho: Intergenerational Transfer of Raranga and Whatu</i>	2
<i>Table of Contents</i>	3
<i>He karakia Tapahi Harakeke</i>	6
<i>Te Pā Harakeke</i>	8
<i>Mihi</i>	9
<i>Abstract</i>	11
<i>Te Whakapapa o Ngāti Kinohaku</i>	14
<i>Tōku Whakapapa</i>	15
<i>Chapter One: Taku Tamarikitanga</i>	16
Introduction	16
Taku Whānau	19
Ngā Pūrākau o Rangiawhio me Ōrākau	32
Ka Aowhia Te Rangi	35
Keeping the narratives of cultural practices alive.....	38
Summary	41
<i>Chapter Two: Te Aho Tapu:</i>	43
<i>Weaving Methodology</i>	43
Introduction	43
Kaupapa Māori.....	44
Ako.....	45
Kia Piki Ake I Ngā Raruraru o te Kainga.....	47

Tino Rangatiratanga & Mana Motuhake	49
Taonga Tuku Iho	50
Mātauranga ā Raranga me ngā Whatu	53
Tikanga Rangahau	60
Raranga as Methodology and Method.....	64
Te Aho Tapu: A Kaupapa Māori methodology	65
Pūrākau and Whakataukī as Mātauranga.....	72
Exhibition: Te Ohonga Ake	79
Chapter Overview	80
Summary	82
<i>Chapter Three: Mōhiotanga.....</i>	<i>83</i>
The importance of Mōhiotanga.....	84
Mātauranga Māori	87
The Impact of Colonisation on Mātauranga	95
Retaining Mātauranga.....	96
Summary	99
<i>Chapter 4: Te Ohonga Āke</i>	<i>100</i>
Introduction	100
The Replication of a Kete Pūkoro.	102
Taonga Tuku iho.....	110
Ngā Mahi Raranga, Whatu me Tukutuku Hou.....	110
Te Aho Tapu.....	110
Te Ao Marautanga	113
Whāriki	115
Kete Pūkoro.....	116
Pūkoro.....	125

Replicating the Pūkoro	129
Processes and making the pūkoro.	130
Whakapapa o ngā Whenu me Te Aho rānei.	134
Kete Muka and Wall Hangings.	137
Kete Muka/Tāniko	139
Koha Kete Muka	140
Piupiu	142
Tāniko Headband	143
<i>Chapter 5: Māramatanga.....</i>	<i>145</i>
Conclusions	145
<i>Glossary.....</i>	<i>157</i>
<i>Bibliography.....</i>	<i>161</i>
<i>Appendix One: Ko Te Kawenata o Ngāti Maniapoto me ona hapū maha.....</i>	<i>172</i>
<i>Appendix Two: Te Ohonga Ake Exhibition Catalogue.....</i>	<i>180</i>



Image taken by Kahutoi Te Kanawa.

He karakia Tapahi Harakeke

Ko tō oranga nā Papatūānuku
E tipu, e rea, ki tōu huhuatanga
Tāmore te aka ki te whenua
Kia kaha ai ko te pūtake, ko te pia ko te kāuru, ko te rau
Piki ake i te rito, ko te awahi rito, te whānau
Kia rau matomato koe i tō mauri
Ka toro ko te kōrari, kua ngawhā
Mā te ngoi i te waihonga e rere ai te manu
Ka topa ki te rangi, ki te korokī,
Ki te kawē i te rau o te aroha
Ki a Ranginui

Life emanates from Papatūānuku
Grow to your own excellence
Rhizome firmly rooted in the ground
Strengthens the pūtake, pia, kāuru and rau

From the pūtake emerges the rito, awhi rito, the whānau
Leaves grows vigorously spurred on by their life principle
The kōrari stretches forth, and bursts into flower
Empowered by the energy of its nectar, a bird takes flight
It soars heavenward to sing
To convey a message of love
To Ranginui

Te Kākano ki te puawai
Ko mātou whānau kia rite o Te Harakeke
Tēnei whakarere iho, kua mutunga kore
Me te hononga a ō tātou tūpuna ake tonu atu
Me iho mātua kore
Tihei mauri ora.

From seed to the flower
Likened to the harakeke plant
The length of the umbilical will never end
That joins us to our ancestors forever
And to Mātua kore
Who gives us the breath of Life.

Te Pā Harakeke



Te Pā Harakeke -2019. Image taken by Kahutoi Te Kanawa.

Te Pā harakeke, is likened to the whānau:

- The rito is the baby centre shoot,
- The awhi rito are the parent leaves that protects the rito,
- The mātua are the outer leaves of the awhi rito.

This is the intergenerational growth, care and nurturing. As each harakeke leaf grows to the mātua stage, this can be harvested, allowing the growth and sustainability for the centre shoot and the awhi rito to grow well. These are never cut so that the new regeneration of the rito and the awhi rito mature to harvesting stage, where the process is repeated.

Mihi

Ko te tuatahi, ngā mihi ki te tōhunga tangata rongonui, i te hapai ara huarahi o te atua. Moe mai rā moe mai rā.

Kei te mihi nunui kia tatou katoa, i ōku tūpuna, Mere Te Rongopāmamao, Rangimarie Hetet me taku whaea Diggeress Rangituatahi Te Kanawa, ko te tākoha raranga, whatu me tukutuku, ki ngā aroha o te mahi toi o tātou tūpuna. Me te mea nei, ki te tautoko ngā manaakitanga i ahau, tēnei te mihi atu ki taku whaea kēkē, Te Aue Davis, Rora Paki-titi, Miriama Tahī, Tuti Aranui me nga kairaranga o te motu Emily Shuster, Whero Bailey, Cath Brown, Ruiha Oketopa, Lydia Smith, Florrie Berghan, Daphne Morgan, Eddie Maxwell, Dawn Smith, Saana Murray, Erenora Puketapu-Hetet.

Te Rangatira o Tuhoe, Ta Wharehuia Milroy and Te Makarini Temara, mihi atu kia korua mo to whakairo ko te Kaupapa a rangahau.

Moe mai rā i haere atu ki waenganui wheturangi, moe mai rā ki moenga roa o tātou tūpuna.

I would like to thank my many supporters throughout this journey, too many to name individually but my strength, courage and fortitude to keep writing the stories of our tūpuna through the lens of a kairaranga, has been strengthened by your support, catch up kōrero, ideas, warmth and humility. A special mention to Emeritus Professor Ngahuia Te Awekotuku, Professor Linda Tuhiwai Smith, Dr Ngahuia Dixon, Dr Pare Hopa and Haupai Puke, for the encouragement, advise, laughs, memories and most importantly your aroha. A special acknowledgement to Te Haumihiata Mason, for helping me with the reo of the karakia Tapahi te Harakeke, a karakia of our time, yet uplifted by the wairua of our past.

I would like to thank the Waikato University for the financial support offer of a three year doctoral scholarship, Waikato/Tainui and Ngāti Maniapoto for the financial support I needed, which enabled me to study full-time for four years. Ngā Pae o Te Māramatanga for the financial assistance to complete this creative doctoral exegesis and my current place of employment Tamaki Paenga Hira, Auckland War Memorial Museum for the time to complete.

To my supervisors, Professors Leonie Pihama and Manulani Meyer, who have had the patience and waited as I plodded along. Although the meetings were short and few and far between, be it via zoom, phone calls, and face to face, the advice was concise and very helpful

at all times. Ngā mihi ki a kōrua, mahalonui.

Along this journey I cannot forget all my Phd fellow candidates, Donna Campbell, Tawhanga Nopera, Sharon Toi, Ngahaia Murphy, Apanui Skipper, Ash Puriri and Alvina Edwards, all now Dr's, who have walked the talk, done the long hours and shared your journey with me. You gave me hope, strength and faith in what I was doing, and always had my back. You will be the gracious team of Phd writing retreat cohort mates, to whom I will always have a great appreciation for your tenacity, encouragement and aroha.

To all my whānau and friends, thanks for all that you are and all that you do, simply because you were there when I needed a talk and a catch up with the real world outside of my own head space. To my fellow artist and kairaranga, you know who you are, you may not have known at the time, but you helped lift my creative inhibition, to do the best that I could on this journey, never alone and not just for us, but understanding the past to move forward and share all we have to offer for our future generations.

My upmost thanks and appreciation to the Te Awamutu Museum, for hosting my exhibition for over six months, and especially Henriata Nicholas, for seeing the vision and set up of Te Ohonga Ake, allowing me to run workshops and floor talks. To my dear friend and amazing support person, Dr. Alison Green, your support was immeasurable. The patience and understanding to help me through those days of despair and exhaustion, just amazing and to keep me on track, and Dr. Joeliee Seed-Pihama, who has helped me get through this journey. Ngā mihi nui kia kōrua mo tō aroha i ahau.

To my work colleagues and Tamaki Paenga Hira - Auckland War Memorial Museum, for the support and to allow me the extra time with the upmost reverence of patience with me as I navigated my way through to completion.

Last but not least, to Irene and my four-legged walking buddy Bailey, who just accepted the chaos of books, files, paper documents, weaving materials and laptops, taking over our household and lives. Life will be different after this, I assure you. Many thanks for your endless support and aroha.

Ka nui te aroha ki a koutou katoa.

Abstract

The intergenerational transfer of Māori weaving knowledge is based on the succession and continuum of raranga and whatu skills. This study will show how the genesis of inherent knowledge and skills imbues the nature and continuity of our own cultural practice, especially specific to raranga, whatu and wider areas such as tukutuku. Kaupapa Māori research methodology using the framework of Te Aho tapu provides the methodological approach for this research. In particular I draw upon the experiences of our whānau and the pedagogical processes used by five generations to define the fundamental underpinnings of a Kaupapa Māori approach to knowledge transfer within, and between, generations of whānau and hapū. Another important driving force behind this work is a need to express the actual practice of intergenerational transmission as evidence of the centrality of ako or Māori pedagogy in terms of raranga.

The research questions I pose, are based around the difference between, mōhiotanga, mātauranga, māramatanga and mahi within in a raranga and whatu context.

What is the importance of indigenous intergenerational knowledge transmission through raranga/whatu?

Is it possible to understand the skills and intricacies of an artefact that gives us new, yet old knowledge from the expertise left by our kairaranga?

The creative component of this research includes as a feature the reproduction of a kete pūkoro, also known as a pututu, especially in the northern tribal dialects (Williams, 2005). The pūkoro is held in the the Otago Museum and the kairaranga has not been identified. The Ngai Tahu dialect emphasise this kete is a pūkoro (Dr J. Williams, personal communication, 2015) which is the term I utilise throughout this research as an acknowledgement to the kairaranga from the southern region of Otago. A kete pūkoro is a finely woven kete which was used to squeeze the juice from the tutu berries (Beever, 1991). The pūkoro is the only known such taonga that exists and is so fragile that it's no longer exhibited. The fragility of the piece is prone to damage through touch, movement and light exposure, so is kept in a temperature-controlled draw in the Otago Museum, Dunedin. The uniqueness of this piece of work is the construction, form and the function. The pūkoro sits at

the centre of the practice for this research as an example of intergenerational knowledge transfer of the taonga. The raranga technique will be analyzed and the function and form will be replicated to understand more about the kairaranga through the making of the pūkoro. The artefact will be researched and analyzed considering every detail possible, documenting, and reflecting on the processes. Whilst the pūkoro is the centre piece that shows the refinement of knowledge of the kairaranga, it demonstrated the skills and ability to produce a taonga that could be used as a practical kete for sieving out the poisonous kernels of the tutu, only allowing the juice to be strained through it.

Why the pūkoro?

When I first came upon the pūkoro, it was only by osmosis. The pūkoro was stored away in a dark area, and I was attracted to the space where it was stored while viewing kete whakairo that were put out for display for me. I was the kaiako at Otago University for the Toi Onamata classes within Te Tumu, the Māori and Pacific studies Faculty. I arranged with the museum curator to view the kete whakairo in their collection.

I felt drawn to that part of the museum after feeling a strong sense of needing to see what was kept in the dark. I had a strong feeling and attraction to viewing what was kept in the dark, so I asked the curator if I could see what was kept in that space. I was told it was a very fragile kete made of harakeke which they considered was an un-usual shape and it was noted that it was a very old piece. and that the shape of it was unusual, and it was a very old. This made me more curious, as there was something particularly that I was alluring about me to this taonga.

When closely analysing the piece, I realised I could not see the commencement or completion. With closer inspection of the construction, it became more obvious to me, as a kairaranga that the skills and technical detail of horizontal and vertical twills of overlaying patterns used, were woven that way for a purpose.

From that first viewing, I was able to tell the curator, exactly what this artefact was used for, what material it was made out of and that the technical construction of the kete pūkoro was different from others I had viewed before.

It was this moment in time, that I had an epiphany, that this piece of work could tell a story of

the unknown kairaranga. I decided right from that point, that I would try my best to bring to light the technical ability of the raranga weave and why it was constructed in such a way.

Like anything, further research needed to be done on the pūkoro, to understand the purpose of this fine piece of work. This was the impetus of my study. The questions I asked myself were:

Why was I attracted to this dark space? For me it was my wairuatanga, alluring me to a space with a deep sense that there was a reason I needed to be there at that time. It was that strong spiritual belief that enabled me to listen to that and to go into the space the pūkoro was being held.

How did I know and understand the construction of the kete pūkoro?. This was about my Mōhiotanga, using my own tacit knowledge, years of observation and passion to engage with a taonga left from a kairaranga of the past century.

What was the purpose of reconstructing this taonga? – This is about the mātauranga imbued in the construction of the Kete Pūkoro. It was to engage in further research to find out more detail beyond what I already knew.

How can I best share this knowledge and practice? – This is about Māramatanga, as I have been always taught, there is no point knowing a skill, and information if it is not shared.

Te Whakapapa o Ngāti Kinohaku

Kinohaku

Tangaroakino

Tureherehe

Tarahuia

Waiturawea

Taratikitiki

Te Kura

Te Rongo Pamamao II

Ingo Ingo

Mere Te Rongo Pamamao III

Rangimarie Hetet

Diggeress Rangituatahi Te Kanawa

Kahutoi Mere Te Kanawa

Tōku Whakapapa

Kei te taha tōku mātua.

Ko Tainui te Waka

Maniapoto, Waikato me Tuwharetoa tōku iwi

Ngāti Uekaha tōku hapū

Pohatuiri me Tokikapu tōku Marae

Marere me Te Hurahanga Te Kanawa

tōku tūpuna

Tangitehau Te Kanawa tōku mātua.

Kei te taha tōku whaea

Maniapoto me Rārua tōku Iwi

Ngāti Kinohaku, Apakura me Rora tōku hapū.

Tuheka Taonui me Rangimarie Hetet tōku tūpuna

Diggeress Rangituatahi Te Kanawa tōku whaea.

Ko Kahutoi Mere Te Kanawa taku ingoa.

Chapter One: Taku Tamarikitanga



Digger Tangitehau Raymond Barnett -2011

Introduction

This chapter opens the exegesis with a discussion of ‘taku tamarikitanga’. ‘Taku tamarikitanga’ refers to my upbringing and this section focuses upon sharing some insights into my childhood experiences as a descendent of Ngāti Maniapoto and a mokopuna of generations of kairaranga and tūpuna strongly connected to our whenua and people.

The connection to whenua for Māori has been important throughout my life. Whenua is often referred to as land and is also the name given for the placenta. Our whenua for some of us, is where we were bought up and our strong kinships to the whenua is even stronger due to our placenta being buried in our whenua, usually under a native tree to mark the place, which gives sustenance to the tree and sustains our wellbeing, whether we were bought up on our whenua or not. This is because it is a place we belong to and is a sense of security. It is a place where our tamariki can play freely. They can feel the nature of running barefoot through the green fields, discovering the energy of climbing trees, nature walks in the ngāhere, swimming in the clear waterways, harvesting kai, feeling the earth in the māra kai as we

continue the custodial care of our whenua to keep for the coming generations.

Some whānau have been bereft of whenua to play, climb, swim and grow kai on, due to confiscation under the public works acts, for roads and deforestation for farming, buildings for education, churches, town planning for parks and reserves as well as the impact of land wars confiscations by the constabulary of the British Crown. As such our whānau have been cognisant of the need to ensure that we maintain and hold onto our whenua that we have within our whānau, as described by Bellich (1988), Chaplow(2003), Roa (2020).

For some whānau, bought up in urban areas, through whakapapa are connected to their whānau, hapū and iwi and in particular to an oponymous chief or chieftainess. Many marae they affiliate to is a space of learning more about their tīkanga, te reo and through the engagement of arts, Whether it is oral histories, by sharing whakapapa korero knowledge, waiata, whaikorero on the marae. Literal records kept within the safe keeping of whānau private collections, such as births, deaths and marriage certificates, written records of events, legal documentation of land blocks, whakapapa books and visual arts, through application or understanding the oral korero, that embellish the whare whakairo can impart knowledge and skills through running wānanga to enhance the understanding, distinct to Maniapototanga.

The empowerment of just engaging in these activities can give you a sense of belonging as tangata whenua, people of the whenua (Mead 2003). Whenua has been present in all of the raranga and whatu activities of our whānau as kairaranga. The resources we care for and use are harvested from our whenua and surrounding areas. From the conceptualisation of taonga produced from the raw materials of our whenua, is a privilege.

The name of the following whariki is ‘Te Karu o te whenua o wahirua’ It is a whāriki woven by my grandmother Rangimarie which is part of the Hetet/Te Kanawa collection. The pattern literally means the eye of the land, however wahirua is about us keeping an eye on our land and in return our land will take care of us.



*Karu o te whenua o wahi rua, -Rangimarie Hetet 1892-1995.
Hetet/Te Kanawa Collection, Te Whare Taonga o Waikato.*

As a mokopuna it was the practice of our whānau to continue the ancestral process of ensuring our history continues through maintaining our connections to the whenua and to each other through our names. When I was born, I was a premature baby and I was born with the “H Bug” An epidemic of staphylococcus aureus, which was resistant to the most commonly used antibiotics, the H being an acronym of Hospital. I was named and christened Kahutoi Mere, named after both my great grandmothers as I was only expected to survive 6 hours. So for me I carry the names of two matriarchs who were born at a time of transitional change and development. As my mum told me, they sought the advice of a local tōhunga, who suggested I be given names of strength and aroha in the event of pending death. I have always felt honored and grateful for being bestowed my great grandmothers names who lived in a time period of historical provenance, when transitional economic, political and social changes impacted on their lives, understanding and living in a country that was being overthrown by colonial forces.

Not long after the land wars, my paternal great grandmother was born in Pirongia, and as King Tawhiao traveled back from Kawhia to Ngāruawāhia, he called into Pirongia just after the birth of my great grandmother. He told her mother to name the baby after his fighting

cloak, which was a kahutoi. A Kahutoi is made out of the toi leaves grown in mountain environment, which are strong and sturdy. It has thick fibrous strands and is one of the strongest natural mountain leaf strands that is used in raranga and whatu. This is the reason why it was used to make a war cloak, as the strands would be layered by overlapping, similar to over layering of roof tiles. This would help protect the warriors from long wooden/bone weapons such as taiaha, tewhatehwa and pouwhenua or short arm combat weapons such as kotiate and mere pounamu.

My great grandmother was given the name Kahutoi, to keep the fighting spirit alive, for she was the new born mokopuna, born into an unknown world of an era of British imperialism. During the land war invasions of the Waikato and Maniapoto, my maternal great grandmother was a young mother, who was an escapee from the Rangiawhiao church that was burnt by Governor George Grey's constabulary, lead by Cameron (Chaplow 2003). My great grandmothers name is Mere Te Rongopāmamao, and her determination to save her baby son Netana and herself was real for her, as she escaped from the church that was locked and set fire to on the 22nd February 1864. The victims of that incident were predominantly women and children and they were burnt alive in the church. This is a holocaust experienced by our people and has been a part of our history that has never been revealed or spoken of in any education curriculum. This is our experience of education. Our stories of land confiscation, alienation, subjugation and assimilation has been deliberately denied within our education system. This story has been told and passed on through generations of our whānau and hapū to ensure that each generation knows the sacrifices of our tūpuna. Hence why I was named Kahutoi Mere.

My whakapapa is not only about my name, it is about what I do now going forward as a kairaranga, my responsibilities to my kaumātua and kuia who have passed on their knowledge, stories and the continuation of mātauranga a iwi, hapū and whānau to uphold and pass onto the next generations, ngā taura here tangata. It is about the depth of escoteric knowledge through weaving (Dr.N. Dixon, Personal communications –11/08/2017).

Taku Whānau

I have been very fortunate to be bought up in a papakāinga with my parents, siblings and cousins. Our papakāinga was surrounded by the valleys of abundant mārakai, huarākau flowing freshwater streams and farm animals sustaining our wellbeing. My whānau is quite large in terms of numbers, I have six brothers and five sisters. One sister and one brother

passed away in infancy, a sister who was still born and my brother died at the age of two from an illness. In our valley of Oparure, there are families of seventeen, fourteen, twelve, ten and eight children. The largest family was twenty-one children, and we knew each other well enough to be conscious of each other's wellbeing. Like our tūpuna we have always maintained our strong whānau connections through the generations. This is not uncommon as I am aware of many whānau of our iwi that have ensured that the intergenerational links have been maintained in spite of the fragmentation that has occurred through colonisation (Smith 1999). All of our whānau attended our small country school, tended to gardens together, attended Sunday school together and always watched out for each other. Our whanaungatanga was important to the wellbeing of all within Oparure valley, Ngāti Kinohaku.

The valley sustained our wellbeing, values and life experiences. Learning was collective and embedded within social interactions that provided for the cultural pedagogy that has been expressed for generations through ako. Ako encapsulates the processes of traditional learning and teaching processes for Māori. Ako privileges the levels of engagement with siblings, cousins, aunties, uncles, nannies and koroua as critical to the intergenerational transmission of knowledge. As described by Pere (1994) the embodiment of knowledge and skills were always practiced and enhanced by our parents, grandparents and whānau. Indigenous learning pedagogies have always been located within a collective context where our people maintained relationships and responsibilities to each other that were expected to be continued through the generations (Pere, 1982; Shotton, 2018; Walters et.al 2013; Johnson-Jennings et.al 2020). This meant that everyone had a responsibility to contribute to the collective wellbeing of the whānau, and would enhance the values of respect, servitude, work ethic, growing knowledge and skills as important values to uphold and pass onto the next generations.

Ellis (2016) indicates the importance of holding onto and transferring traditional and customary practices and described through the surveys of contemporary sites of Iwirākau carving. This showed the transformation of carvings from 1830 -1930, indicating the role of traditional knowledge, skills and innovation over a period of time. One of these pieces, the Tairuku Potaka pataka panels, dated back to c1770-80 (Archey,1977). Learning the history of how they were acquired by the Auckland museum, but most importantly, reading about the traditional and customary practices, retaining the designs and processes were kept within the whakairo fraternity. It is an example of how tōhunga whakairo worked to retain customary practices within the hapū and iwi, thereby continuing the styles of whakairo that were unique

to them. This is but one of many examples of how, within mahi toi those experts committed to practices of knowledge sharing and intergeneration knowledge transfer that has enabled my generation to continue the work.

Every member of our whānau were expected to contribute to the well-being of our whānau, hapū and iwi and there was a collective expectation that we would retain skills as we matured. The thinking and practice behind this expectation was embedded in a way which became a natural occurrence. These skills I have observed as an adult, was deliberately practiced by our tūpuna and the elders in our whānau. I have come to understand our mōhiotanga was obtained through practical experiences and observable knowledge. Creating a sense of structured and organised work ethic, emerged within our own thoughts as a resurgence of independent and interdependent kinship. Shotton (2018) describes this as a way of fostering relationships within indigenous communities and asserts scholarly validity of higher epistemological norms that has defined and informed how knowledge is shared and research is conducted. The comprehension of making, discovering, trialling, fishing, hunting, gardening, planting, harvesting within your own intelligence of explorative thought is about the agency of function, form and creative thinking. With these experiences, our whānau were in a position to be able to create our own ideas and sustain our own wellbeing, because we had a papakāinga, a marae, a home, extended whānau and most the gifts of aroha and whakapono.

Whakapapa also encapsulated our position as tamariki to wahine/tane when growing up around the Marae. We learnt karakia for different occasions, attending the Mārae when we were old enough to understand and help with the cooking, cleaning and setting up of our Marae. Māori weaving was a normal activity, along with other handy work such as sewing, knitting, crocheting, pattern making, cake making as well as the annual preserves. These were permanencies of lived realities in a dual existence of both world views. Pōhatu emphasizes the place of Mātauranga-ā-whānau as being key to intergenerational transmission. Mātauranga-ā-whānau is described by Pōhatu (2015) and

Lipsham (2020) defines Mātauranga-ā-whānau as

a distinctively Māori approach which centres knowledge and practices that are embedded within. whānau, and focusses upon ways of knowing and being that are transmitted intergenerationally (p.2)

Both Pohatu (2015) and Lipsham (2020) highlight the role of whānau and of mātauranga within and shared through whānau as a key element in regards to learning and teaching within and between whānau. They also emphasise the place of mātauranga-ā-whānau in ensuring the well-being of current and future generations. In relation to the connection of mauri to learning Pohatu (2015) writes

Mātauranga-ā-whānau is a primary site where the notions of mahana (states of warmth) and mātao (states of coldness) are consistently revealing the various mauri states of being (Pohatu, 2011) in action, throughout our lives' journeys. (p32.)

This intensifies the necessity to recognise and acknowledge the feelings of others and the impact each whānau member engenders on the state of mahana. This is to amplify the growth that progressively comes with experience, responsibility and maturity. The same can be said of mātao, when you have an inner trust and consciousness that determines your reaction to a situation, which makes one mindful of determining different synergies of energy and spiritual awareness as described by Marsden (2003) as the source of existence.

Throughout our childhood we were aware of belonging to a place we know as our tūrangawaewae. We were also extremely fortunate to still have whenua that sustained our wellbeing like many other families within our papakāinga. The connection to whenua is a critical part of wellbeing for Māori.

We have also seen the title of whenua being put in an uncompromising position of European title as opposed to Māori title. Therefore, the physicality of seeing your whenua parcels being put into general whenua title also meant it was subject to colonial and legal processes including such things as: rateable values, that sometimes exceeds affordability due to low-income brackets; the designation of whenua as 'abandoned' through multifaceted layers of colonising acts and the destruction of Māori structures which maintained and protected our whenua. These, and other processes worked to dethrone Māori ownership, economic stability and wellbeing and denied the sovereign rights of our people to care for and live upon our whenua. This is something that we have experienced within our hapū over many generations.

The transmission of knowledge and history of our whenua, was part of the intergenerational learning within our whānau. This was to ensure that we would understand the struggles our great-grandparents endured to survive and keep our whānau strong together to hold onto the whenua we have left. As a child, listening to kōrero from aunties, uncles, kaumātua and kuia

over time, they would repeatedly speak about the agreement between our chief Rewi Maniapoto and Taonui Hikaka that he would only allow the main rail trunk line through our whenua, on the condition that no whenua taxes would be imposed upon the iwi and future generations from now on, nor minerals extracted from our whenua, and that we would be left to exercise our own sovereign rights over our whenua (Waitangi Tribunal, 2019 Wai 898). Once the railway was in place that it is only used for the purpose of transporting goods. Rewi and Taonui, saw it as an opportunity for Ngāti Maniapoto economic development to export our own produce, such as vegetables, native timber, flour and fruit that was produced. It was when the public works act was introduced, that whenua was confiscated for roads and railway which wiped out the orchards, gardens, such as the fertile whenua at Rangwhiao (B. Anderson personal communications 8/03/ 2018), and taken under the public works act of 1908, or the War effort, which also had clauses such as perpetuity leases imbedded within it. Land confiscated for development and under perpetuity leases which still exist today diminishes the hopes, dreams and aspirations to apply our own sovereignty over our own whenua. Generation after generation we have seen it become increasingly difficult to live on our whenua due to the fragmentation processes of successive governments. This became evident in the Ngāti Maniapoto Waitangi Tribunal claim 898, Te Mana Whatuahuru.

We lived in the valley of Oparure only three kilometres north of Te Kūiti, a small rural town in the heart of Te Rohe Pōtae, known as the King Country. The name King country is derived from the area where King Tāwhiao placed his bowler hat on the map of the north Island, proclaiming the area enclosed under the rim would be known as Te Rohe Pōtae, which is the rim of the hat, while in discussion with Governor Grey. This came about due to the confiscation of whenua during the invasion of Waikato, of key sites such as Rangiriri, Rangiawhio, Ōrākau, all of which were vehemently defended by the followers of King Tāwhiao, the head of the Kingitanga movement (Belich, 1988 and Walker, 2004).

Having my maternal and paternal grandmothers living in close proximity was central to our whānau way of being. This meant we saw our grandmothers regularly and were influenced by them. We were lucky enough to have my paternal great grandmother Kahutoi, whom I am named after, present during our childhood years. It has been highlighted for many generations that knowing where you are from and whom you descend from, has provided a constant sense of belonging and kinship relationships with whānau (Pere 1994; Mead 2003; Marsden 2003). Mead (2003) describes the kinship relationships through Ira tangata as the identity or the ances-

tral lines of your parents, known as whakapapa. He also describes a person's inherent expectations to continue the transmission of whānau knowledge in the following excerpt.

“Much of a person's prospectus in life depend upon the parents and the legacy they pass on: genes, social standing, economic position, education and the like. When adulthood arrives, individuals play an important role in shaping their lives and their future.” (Mead 2003, p.42).

These tribal histories, although denied within much of the historical accounts of our region, become inked in your memory, and as you get older, it informs your understanding of the importance of remembering our own whakapapa kōrero and histories (Waitangi Tribunal, 2019 Wai 898).

Roa (2019) describes the impact of whenua confiscation through the implementation of compulsory public works act. It is approximated that 2,300 acres was taken based from Māori in Te Rohe Pōtae. The whenua that was retained by Māori, was important not only for supporting communities, but also to protect remaining taonga and wāhi tapu. Much of the whenua were taken for hospitals, reserves, gas pipelines, aerodromes, railways, roads, coal mines, quarries, lime works and balloted whenua for return service men of the first and second world war. Mainly Pākehā were offered whenua that they could make a lucrative living out of farming the whenua.

As a claimant of the Ngāti Kinohaku, Ngāti Rora and Ngāti Uekaha (Waitangi Tribunal, Wai 898, Wai 753) I was given the opportunity to present on the deforestation of native plants and drainage of our repo. As a kairaranga the repo contained the paru used by our people and is rare to find due to the development of roadways and drainage for farm lands as such it was critical to raise this within the claim process. Much of the repo that remains are on farms owned by Pākehā families and the only way to access these repo was to maintain friendly relationships with the owners, and through informing them the importance of these repo. Unfortunately, those farms are subject to change of ownership which means that the access is tenuous at best and as such the ability to maintain the knowledge and practices associated with repo is often at risk, which means the intergenerational knowledge transmission is also at risk. Furthermore, hapū and iwi are subjected to Acts such as the ‘The Town and Country planning Act 1977’, which rarely made provision for Te Rohe Pōtae mana whakahaere over their environment and natural resources, let alone access to important sites. What is important

to note is that intergenerational knowledge related to raranga and whatu is not only concerned with the raranga process itself but as explaining and emphasised throughout this exegesis is deeply reliant on knowledge of all parts of our taiao, the whenua, the water, the repo and the history, of confiscations and its everyday implications of things such as access to environmental resources, sites, plants, ngāhere. It wasn't until the late twentieth century that the customary practices and access to wāhi tapu were considered under The Town and Country Planning Act in 1977 as described by Roa (2019). They were as follows:

- The conservation, protection, and enhancement of the physical, cultural, and social environment:
- The wise use and management of New Zealand's resources:
- The preservation of the natural character of the coastal environment and the margins of lakes and rivers and the protection of them from unnecessary subdivision and development:
- The avoidance of encroachment of urban development on, and the protection of, whenua having a high actual or potential value for the production of food:
- The prevention of sporadic subdivision and urban development in rural areas:
- The avoidance of unnecessary expansion of urban areas into rural areas in our adjoining cities; and
- The relationship of the Māori people and their culture and traditions with their ancestral whenua

The trauma of these histories, colonising events and acts, impacted on our existence to survive in an area where farms were developing all around us (Pihama et.al. 2017). Furthermore, many of our tūpuna saw a necessity to maintain some level of control over their whenua by gifting in ways that they believed would support their whānau, hapū and iwi, including gifting of whenua for Native Schools (Simon 1998; Simon & Smith 2001). Some of our whenua was gifted by my grandaunt Ruita Te Mihinga Joseph, for a Native school to uphold Te Reo Māori and teach in a curriculum based on a Māori world view and taught in Te Reo. Her interest was to invest in the education of the tamariki in the area. As the years progressed, more Pākehā attended the school from settler families who moved to the district. This meant that the native school soon turned into a public state school by the Education department, seventeen years after it was opened. Te Mihinga who gifted the whenua for the school, expressed that it should remain a native school, meaning that much of the curriculum would be taught in the native tongue. She declared in her statement "If the school is to cease being a Native School,

then I will demand the return of my Whenua” (Moana, 2003, p.6)

Oparure Native School was opened in 1906 with a roll of 22 pupils. It was established by Ruita Te Mihinga Joseph who recognised the need for a school for the children of Oparure. The school's first head teacher T.C. Stanton, whose son Campbell was the only pakeha student on the roll in 1906. The school lost the Native School status in 1923, when less than half the roll was Māori, but retained its Māori identity. Today it is a full immersion Kura Kaupapa Māori School, Te Wharekura o Oparure, which caters for both primary and secondary students.

Te Mihinga died in 1919, and in June 1923 the Department approved control of the school being transferred to the Board, losing its identity as a Māori School and retaining the whenua in the control of the Department of Education. This story remained a very sore point of contention for years, and it was not until 1990 that the beginning stages of setting up a Māori immersion unit within the Kura was agreed upon, moving towards creating a Kura Kaupapa Māori, a full immersion Māori language school, which returned the school to the original intention for which the whenua was gifted by our kuia Te Mihinga.

At the establishment of the Kura Kaupapa Māori, children were strategically chosen because of their whakapapa connections to Ngāti Kinohaku and the kaiako at the time, knew the whānau would not object given the connections to the whenua. Some parents had their doubts about the move to a Kura and moved their children to various primary schools, in Te Kuiti. Some whānau felt their children’s education would be compromised, if the instruction was only in Te Reo Māori (Moana, 2006). Such hesitation is not unexpected given the experiences of colonisation and the dominance of ideologies of assimilation. Finally, the wish of Te Mihinga was realised, and today Te Whare Kura o Maniapoto stands on our whenua, teaching the curriculum in Te Reo Māori and they are learning about all the pūrākau of their tūpuna within Te Rohe Pōtae. As recognition of the relationship our whānau have with the Kura, I was asked to create a tukutuku panel, which is a part of the exhibition component of this creative doctoral study.

Te Rohe Pōtae which is also known as the King Country area of the west coast of the central North Island, was one of the forbidden areas where Pākehā were prohibited, until the invasion of Rangiawhio as indicated by Ihimaera (2017) and Roa (2020) during the battle of Orākau in 1864, when Governor Grey’s constabulary invaded the area. Between 1883 and 1885, the

Crown and Ngāti Maniapoto negotiated Te Ōhākī Tapu with the Crown giving recognition of our own mana whakahaere over our whenua and people, and in return agreed to lift the aukati, allowing the rapid development of Te Ara-o-Tūrongo which is the name given of part of the North Island main trunk railway to run through the prohibited whenua of Ngāti Maniapoto. Once the Railway was established and whenua developments needed to take place, the Crown used the Native Land Court to convert tribal whenua into individualized whenua holdings. By 1935, only 24% of land in Te Rohe Pōtae was in Māori ownership.

In WAI 898 the Ngāti Maniapoto claim there are detailed accounts of claims made, of land being confiscated under the Public Works Act of 1882 and 1908, for roads, aerodromes, infrastructure of towns, deforestation of native bush and diversion of waterways, reservoirs, especially after the railway was established. Compulsory land taking powers was rapid throughout Te Rohe Pōtae (Roa, 2019). The Native Land Act of 1909, along with the various amendments made to the Public Works Act in 1894, 1903, 1908, and scenery preservation Act 1903, lead to conflict and confusion. The confiscation of land meant the loss of sovereignty for our people, over their own whenua and livelihoods. This was yet another act of colonial oppression as Pākehā moved to show that their iron engines could travel through our whenua daily, to be heard from afar and penetrating its way through the very heart and soul of Te Rohe Pōtae, traversing its way through the hills, valleys and mountains, which were the last bastion of negotiated whenua between our chiefs, Rewi Maniapoto, Taonui Hikaka, Wahanui Te Huatare, and Te Wherowhero Tāwhiao, son of the Waikato leader King Tāwhiao and grandson of the late King Pōtatau te Wherowhero, as described in Walker (1990) and Roa (2019).

Although our tūpuna battled to keep Pākehā out of our rohe for years, the loss of whenua came at a cost to our people who were traditional ecological knowledge keepers and survivors. We were reminded on a daily basis, of the dominance of colonial systems, by the train which many referred to as the “Pākehā taniwha”, which as children we called the “white snake”. The white snake referred to the steam that billowed out from the steam engine, that churned its wrought iron wheels right through our whenua carrying goods between Auckland and Wellington. The impact of the train was also evident in the passengers that commuted on the train, passing through our whenua. Whenua that was once forbidden to Pākehā.

The Wai 898/753 claim describes the depletion of natural resources, which reduced the frequency of customary practices harvesting natural resources such as tree barks and paru (Te

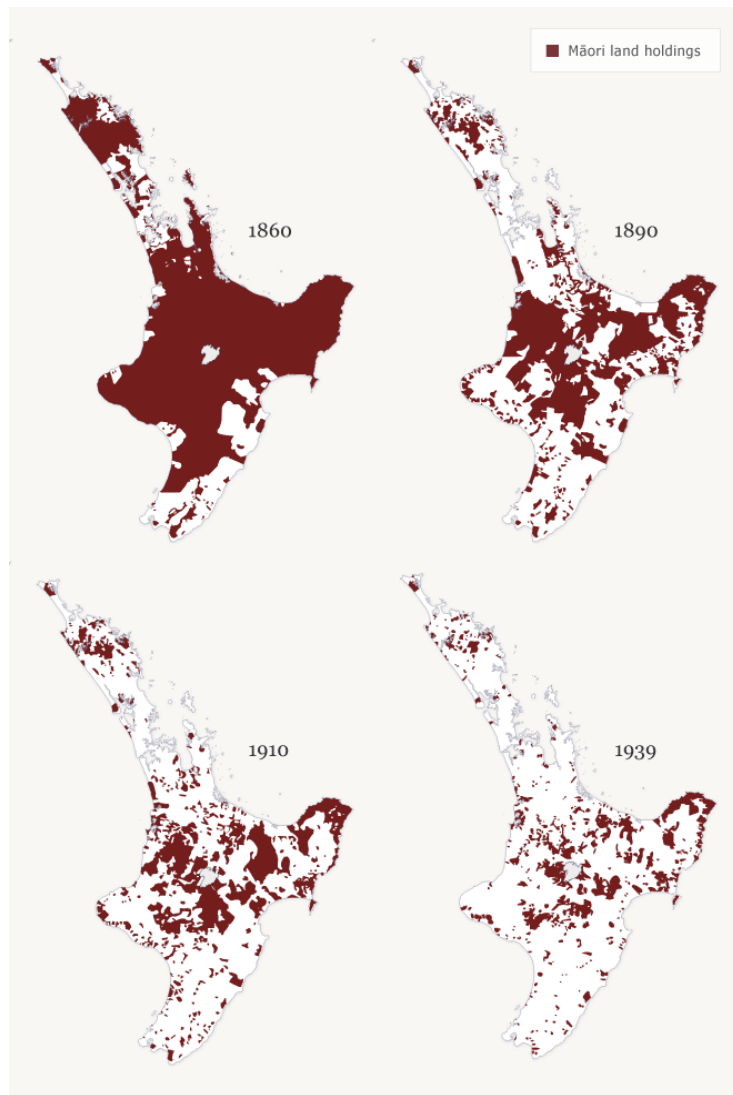
Kanawa. 2020; Maniapoto Māori Trust Board, 2021). In our whānau, this was noticeable in the five generations of Kākahu by visually showing the difference in the darkness of the hue in the black dye, derived from the paru (mud) and hinau bark. The darkest shade being the oldest of the Kākahu made by my great grandmother over 100 years previous, gradually progressing through each generation of Kākahu that physically showed the lighter shades of black spanning from 1900 to 1986 which is the year I completed my first Kākahu. This was evident in the hukahuka and tāniko geometric designs in the bands of each Kākahu. This is a direct indication of the environmental changes that impacted on natural resources showing the cause and effect of dilutants in natural dyes. The knowledge holders of customary kairaranga practices and traditional dye processes, are limited if the resources are depleted of its tannin in the bark and oxides in the paru. This means that the customary skills and processes, become less frequent and permissions need to be sourced to access repo.

As a result of this dispossession, our place as tangata whenua, and our mana whenua was reduced to a very small acreage within our own rohe, surrounded by farmers who were balloted acres of land, after the first and second world wars. As an example, a grand uncle came home from the first world war to start working his small farm, and when his wife was using the last of their flour rations for baking bread, he went to the Returned Servicemen's Association in Te Kuiti for financial assistance. He was denied because he had a small farm. He took his medals he was awarded and threw them away, expressing his disapproval, he and his family suffered the consequences of impoverishment and isolation (Roa, 2015). One of his granddaughters shared this story with me as well and talked about his absolute anger and frustration and refused to pay the council rates (J.Amohanga, personal communication 5/06/2020). The impact of this was extremely painful for their whānau, and the failure of the state to support them at a time of need led to my grand uncle ensuring that every whānau member worked to be independent and to create ways of earning income right from childhood so as to never be left in a destitute situation.

My own grandfather was a carpenter and could only find work on the river, helping with the milling of willow trees, and because we had a few cows, some sheep, a māra kai and an orchard, our family were considered well off, so he was restricted to only 1-2 days a week of work. Māori were subjected to limited services, and these accounts were often not talked about because of the shame and being disenfranchised of fundamental basic services. This all occurred while local and central government would carry out deforestation of our native tim-

bers, diverting our waterways, destroying our wetlands for roads and enforced systems of assimilation upon our children through education. The dispossession and marginalization of our whānau occurred on every level, socially, culturally, politically and economically.

Many families who had māra kai, hua rākau, hunting and gatherings skills that were passed down, were necessary as self-determination of our existence became the focus. Jones (2013) reminds us of the continued knowledge systems our tūpuna practiced, to understand the nature of mātauranga Māori in natural sciences or te taiao. For many Māori the determinants of social and economic independence rested on the leadership of kinship relationships consisting of whānau, hapū and iwi (Hemara, 2008; Jones, 2013; and Walker, 1996). Hemara (2008) describes the connections of whānau kinship and childhood upbringing was so important to the history of Ngāti Maniapoto. He defines that from evidence, whakapapa refuses to be pinned to a single definition, recognising that location, defining space and events in regard to time and people matter, combining together in such a way of creating interdependence and reciprocation of communal and individual well-being. This was to ensure that it was passed down to the next generations raising the consciousness of pedagogical practices, such as traditional education practices of ako as described by Pere (1993).



<http://www.teara.govt.zoomify.whenua.confiscation-map>

figure 1.

The experience of Ngāti Maniapoto is not isolated. The confiscation of Māori whenua impacted on all hapū and iwi across Aotearoa. Our tūpuna knew how to survive the onslaught of European colonial invasion, but could not counter the alienation of land and laws that dispossessed our people of our land and reduced us to very little land ownership and in some cases outright confiscation, for public works and farming and forestry development. The severity of land loss and the subsequent denial of economic and political development through colonial take over, is shown in the diagrams of the north island of Aotearoa that illustrate the removal of whenua through confiscation and other government policies and legislative practices.

My father became a fencer for many of the farmers within our district. Growing up we got to go to work with our father, on these large farms and as far as the eye could see, as children we

could never quite understand how come the Pākehā owned so much land, and we didn't have as much. Questions about that were not answered. They were questions that my father felt too ashamed to answer, yet the shame was not his to own or feel embarrassed about. He would just say, 'we need to work harder than the Pākehā to get anywhere'. Such answers are not uncommon. The impact of colonisation meant that many generations of Māori survival, was to work hard no matter what the consequences were, ensuring the well-being of future generations.

We were always reminded of historical pūrākau, especially from my mother, so that we could appreciate what we had, and to hold on to what little whenua we have left. This state of enforced conditions means we have to relay these stories, for the next generation to understand the responsibilities of kaitiakitanga. Eurocentric values of capitalism and the domination of farming and agriculture in our region evolved over time, based on stolen land which once belonged to us. This dismissed our existence as tangata whenua, and we actively worked within a colonial system of education that denied our language, cultural practices, independence and Mana Motuhake.

The history of the confiscation of our lands was directly connected to the resilience and resistance that was maintained within our whānau to ensure that the ability to maintain both the knowledge and the skills of weaving was ingrained within our whānau. Much of the impetus of ensuring the retention of this knowledge form came through the fundamental belief that we (my sisters and I) are expected to, and obliged to, continue with the practices and to actively share amongst whānau, friends and the wider community. This was especially true of the view held by our tūpuna that we must share the knowledge and practice with any of those within the next generation that showed a keen interest. To not do so would be detrimental to the sustainability and reproduction of ancestral knowledge. Therefore, we were shown clearly in the practice and teachings of our whānau that this was a collective responsibility to ensure the care and retention of raranga, whatu and tukutuku.

Through the learnings and teachings of our tūpuna we have come to understand that to know where you come from and who you whakapapa back to, rekindles the past histories of determined tūpuna, who laid before us the foundation of our knowledge systems as described by Hemara (2008). Jones (2013), refers to the weu being the warp thread of tapu knowledge. That knowledge is placed in sacred baskets. Marsden (2003) explains the difference of knowledge of the mind and knowledge of the heart, one is about understanding and making

sense of the natural world through the mind, and the other is about knowing from the heart of observation and experience. They are described as the three baskets of knowledge through different realms of the world, they are Te Kete Tuauri, beyond the dark, which are the sacred baskets. Te Kete Aronui, which is the concerns we have with the world we reside in and Te Kete Tuatea, which is the eternal world. Mead (1969) refers to the term Te aho tapu as the foundation weaving threads of the beginning of a cloak and bringing together the skills of knowledge of the kairaranga through ceremony to lift the tapu or clear the way so that the kairaranga can resume the making of a Kākahu. Hemara (2008) explains the thread of knowledge that is passed down to the next generation through whakapapa. All these different terms make reference to the use of threads or fibres, which has helped me determine the Te Aho Tapu methodology (Refer Chapter 3).

Ngā Pūrākau o Rangiaowhia me Ōrākau

The pūrākau that were shared were rich with historical events especially about the whenua confiscations of Rangiriri, Rangiaowhia and Ōrākau. I learnt tūpuna names such as Rewi Manga Maniapoto, Wahanui Huatare, Wiremu Tamehana Tarapipipi, and of course King Tāwhiao and Pōtatau Te Wherowhero in regards to the whenua confiscations (McCan, 2001). These pūrākau were told because of the impact experienced by my great grandmother Mere Te Rongopāmamao born 1845. She was born five years after the signing of the Treaty. By 1863 when the confiscation of Waikato land wars were rife and Governor Grey assigned by the British Colony under, Queen Victoria's reign, ordered militia troops led by Cameron, were proceeding through the Waikato and starting to penetrate the King Country.

The reasons for telling the pūrākau, was to acknowledge the patterns of endurance our tūpuna experienced, and their determination to survive and hold onto our whenua and culture. My great grandmother, Mere Te Rongopāmamao was in her late teens as a young mother, and she was one of the young women who escaped the burning down of the Rangiaowhia church, set alight by Cameron and his troops. She helped an elderly woman escape with her while protecting her own baby child Netana, who later passed away as an infant due to illness as described in (Belich, 1988; Chaplow, 2003; McCan, 2001; Paki-Titi, 1998; Walker, 2004).

In a conversation with my grandmother, after driving her home from her own 100th birthday celebrations, she was overwhelmed with all the whānau that attended and she said, "If Mum didn't escape the Rangiaowhia church burning, we wouldn't exist" (Dame R. Hetet, personal

communication 24/5/1992 on her 100th birthday). It was a profound moment in time, and a reminder to never forget what our tūpuna endured for us to survive today.



Mere Te Rongopāmamao – 1846 - 1927

The battle of Ōrākau was an indication of Governor Grey’s persistence to take more whenua and break the power of Kingite followers. Rewi Maniapoto only had a few weeks to strategise with the Tuhoe and Raukawa warriors who had already travelled a long distance armed with their weapons, Rewi did not think it was going to be a successful battle due to Cameron’s replenished troops, the area could be surrounded easily and there was no access to water or an escape route. The Tuhoe and Raukawa warriors did not listen to Rewi Maniapoto and so out of obligation and the fact that they travelled a long way by foot, the battle of Ōrākau took place. Three days of constant battle, and no access to water soon played its toll on the warriors. Cameron and his troops surrounded the warriors, it proved to be a battle that would not be won by Rewi Maniapoto, Tuhoe and Raukawa. The famous last words of Rewi Maniapoto were “Ka whaiwhai tonu ahau kia koe, ake! ake! ake!” (Walker, 1988. p 126)

Cameron asked if Rewi and his warriors were ready to surrender, after suggesting that Rewi let the women and children be allowed to leave the battle fields. The voice of Ahumai Te Paerata’s daughter called out:if the men die, the women and children will die too (Chaplow, 2003.p 91). Although two more assaults were beaten back, it was obvious that the defenders could not hold out much longer. These words would have reverberated throughout the Maniapoto tribe, and although Mere Te Rongopāmamao experienced the ravages of Cameron’s troops at Rangiawhio and was not one of the women at Ōrākau, she was determined to stand for the rights of her hapū and iwi, the Ngāti Kinohaku and Maniapoto

people.

Mere Te Rongopāmamao who escaped the burning Church at Rangiawhio, with Netana on the 22nd February 1864, weeks before the Battle of Ōrākau broke out, she was shot at while waiting in the brushes. She waited silently until the sounds of the battle and whistling bullets that passed over her and Netana's heads, fell silent. Finally, when the summer twilight faded into night and hearing the sound of the bugle, she knew this was her only opportunity to escape. She found her way through trees and brushes of gorse, nibbling at berries to sustain her, as she was able to breast feed Netana to keep him silent. She finally found a dusty dirt track heading south; on closer inspection she noticed barefoot prints, which could only mean they were made by Māori, they were not boot marks of the soldiers. As she made her way, she heard voices that were speaking her language, and was overcome with tears, when she was taken in by Tupara Keina of Ngāti Huiaio, returning Mere Te Rongopāmamao and Netana back to their people of Ngāti Kinohaku. Chaplow (2003) describes these events that took place, after interviewing my mother and aunties. The importance of these pūrākau is to never lose the history and acknowledge what our tūpuna endured.

Not long after her return back to her people at the end of February 1864, the battle of Ōrākau broke out and ended April 1st 1864, and Rewi Maniapoto and his warriors, along with warriors from Tuhoe and Raukawa who fought. Mere the Rongopamamao lived through those times of land wars, that we are researching now, they are the story tellers, because they knew firsthand the experiences of trauma, death, war, through the voices of our Mums and grandmothers. Our tūpuna would repeat the stories and pass down the stories through the emotional voices of their grandparents, who were impacted by colonization and historical trauma through the whenua wars of 1863-1864: the confiscation of and dispossession of whenua through the property works act of 1841 and alienation act: the holocaust burning of Rangiawhio 1864: and Tōhunga Suppression Act of 1907, which worked to prevent Māori from practicing traditional healing methods.

Walker (1990) describes after all imposed laws, dispossession of whenua, and acts to prevent Māori from being independent, the struggles continued. Trying to come to terms while living with imposed laws of colonial rule and governance, despite the agreements of the Treaty of Waitangi between the Crown and chiefs, stipulating the protection of Māori, their whenua and

resources by the crown in England, we were still subjugated to British law. The infractions were actions of the government, who represented the Crown. King Tāwhiao's deputation to visit the Queen, as the overarching ruler of the Crown in 1884, to re-address the grievances by the government, took with him representative chiefs, from other Iwi. The first deputation of northern chiefs who travelled to England in 1881 to address grievances to Queen Victoria, was met by Lord Kimberley as the Queen's representative, came away without satisfaction to address the breaches of the agreed Treaty of Waitangi articles. The continued imposition of land loss, disregard of the Treaty of Waitangi by Government was impossible for Māori to maintain and hold onto their own land, and tribal sovereignty. Fifty years later after the land wars, Māori were asked to contribute to the war effort of the first World War. It would be like, fighting with the enemy, in a World War, that Māori had no cause or reason to fight for, but were forced to enlist and leave their land, whānau and possessions they fought to hold onto.

These young men were convinced this would give them the opportunity to see the world, and had no idea, that some of them would never return to their homes and whānau. The trauma and devastation of knowing these possibilities were real. This meant families left at home to fend for themselves, look after what little whenua they had left and stay strong to survive the loneliness and devastation of not knowing the fate of their beloved, fathers, husbands, partners or sons would be too much to bear for some families.

Ka Aowhia Te Rangi.

The actual name derives from Ka Aowhia Te Rangi, as described by Roa (2020). The name, Ka Aowhia Te Rangi, derives from the rich whenua of fertile soils, swamps and waterways. This fertile richness being a combination of rain clouds known as Aowhia and the sky- Rangi that kept the soils replenished with rich nutrients and fresh water.

This is a rich history but is hardly known and rarely discussed. This is the story that can be best described as a holocaust. For those that do know the story of Rangiahiao, which is commonly referred to. These fertile whenua grew gardens, wheat and fruit that replenished and sustained over six hundred people and were able to derive economic trading through the flour mills that were set up by our people. With this in mind, the abundance of produce was enough to sustain a well organised village that could grow not only fresh fruit, vegetables and livestock, but grew the people's minds to be independent thinkers for their own economic

well-being.

My great grandmother Mere Te Rongopāmamao after escaping the ravages of colonial invasion at Rangiahioa and Ōrākau seventeen years earlier, joined her people and followed Whiti from Ngāti Kinohaku, who supported the Taranaki people. Chaplow (2003) describes the peaceful resistance of Te Whiti o Rongomai and Tohu Kakahi as a significant time for people of Parihaka, as well as from other iwi, who gathered and settled with the people. The Government became increasingly frustrated with the gathering of over two thousand people, over time as many gatherings would take place. As the people ploughed their fields and even helped the armed men who set up camp nearby for building roads, giving food and advice on where to build the roads. The hope of setting up armed camps nearby was to provoke tension and unrest. The peaceful resistance was to ensure that no blood would be shed and the people would be able to retain their mana with dignity. In April 1880, five hundred armed men marched onto the Parihaka site and arrested all their men. Mere Te Rongopāmamao and Kahurangi watched as they were taken away. Witnessing this was one of the most horrific events she had experienced, especially as they were accommodating to the constabulary. To this very day, the injustices experienced by the Parihaka people will never be forgotten, not only by their people but the rest of the nation.

A whakataukī that was passed to us to remind us of those events is as follows:

E kore e piri te uku te rino.

Clay will not stick to iron

As clay dries it falls away from the metal.

Source: Mangumangu Taipō, Taranaki.

The whakataukī, pūrākau and karakia mentioned here remind us of the continuum of sustainability, and future proofing mātauranga through our mokopuna and mokopuna tuarua.

This whakataukī reminds me, of the resistance and the resilience our forebears endured to survive the colonial onslaught of an imperial British governance system, spanning over 170 plus years, rife with capitalism and assimilation of Māori by a monocultural Pākehā system. To me, the iron refers to our whakapapa genesis and all that it represents. The clay represents the imposed pedagogical assimilation of colonial power, in this case used to suffocate our Māori ways of knowing and being as explained by Bishop and Glynn (1999.) The clay overtime eventually dries and crumbles away, revealing the strength, courage and

determination of our cultural existence, represented by the iron.

The pūrākau I have shared in this chapter highlight the determination of our ancestors to keep our cultural practices and language alive has been instilled in the genesis of our being. The actions of our tūpuna provide us with the understanding that it is essential that as Māori we affirm Te Ira tangata as the genesis of our inherent make up. Williams, (personal communications, 2014) talked about the nature of nurture around the notion of inherent knowledge, from the thought of progeny within hapū relationships, matching potential partnerships, during pregnancy through to maturity. As both female and male reach maturity, they are taught the fundamentals of female and male anatomy and reproductive systems. Respecting each others role as the succession of life we know as whakapapa, and to uphold knowledge. The nurturing of the mothers' body during pregnancy was done through the sounds of waiata, karakia, karanga and kōrero. The nurturing was done by massaging the mother's tummy, feet, back and often bathing in kawakawa as pointed out by Murphy (2013), ensuring that the nurturing by family members would be easier, so that by the time the birthing happened the familiar voice and sounds were instilled as described by Mead (2003) and Murphy (2013). The following karakia, according to (Best 1929, p.7) highlights the power of human conception, growth and development.

Ka tupu, ka toro, ka whakaiho tangata

Toro te akaaka, toro te iho nui, toro te iho roa

Ka whakaupoko, ka whakaringaringa

Ka whakawaewae, ka whakatīnana mai koe

It grows it extends, a human form emerges

The limbs extend, and the big heart, the long heart develops

Then the head develops, the hands

The legs and your body are formed.

Keeping the narratives of cultural practices alive

My whakapapa on my maternal side consists of kairaranga predating my existence by more than five generations. The lineage of my maternal whakapapa has continued to have a segue of raranga, whatu and tukutuku skills and knowledge that has occurred over the past 170 plus years. This has been consistently inherent in our whānau. The task of keeping the interest, skill and art form alive in the past 50-60 years has been a struggle to retain within our hapū and iwi. The knowledge and skills of raranga, whatu and tukutuku cannot be carried out without knowing how to sustain the local environment of the raw materials that are used. Harakeke for example has over sixty cultivar types, all named for their characteristics or what they can be used for and fibre content (Te Awekotuku, 1991). I observed a presentation by Renee Orchiston, talking about her harakeke collection who was an enthusiastic gardener and collected superior harakeke cultivars helped by many kuia, including my mother and aunty Te Aue Davis. Orchiston felt that kairaranga were using inferior harakeke cultivars and wanted to gather different cultivars to help with identification and naming of the cultivars. (Scheele, 2005); the list below highlights the characteristics and properties of a wide range of harakeke. This shows the Intensity of indigenous knowledge, in particular this case highlights Māori kairaranga knowledge has been one of the contributing attributions for the state of wellness in whenua, water tables, plants and trees (Johnson-Jennings et.al. 2020).

Identifying harakeke cultivars contributes to refining the end product and retaining the knowledge regarding what type of cultivar is used for the making of specific cultural taonga such as whāriki, kākahu, kete and kete whakairo. This not only ensuring the intergeneration reproduction and retention of mātauranga related to raranga is sustained, it also serves to ensure that conservation is maintained and not only focuses the use of specific harakeke it also saves a lot of time and wastage on using types of harakeke that are not best suited for that purpose. Experienced kairaranga understand and know the importance of this level of knowledge and the different characteristics, by colour shade, growth structure and fibre content, before harvesting begins. To highlight the depth of knowledge held by our tūpuna I have provided below a small list of harakeke cultivars as examples.

Harakeke	Region and Use
Ate	Whanganui area, grows long tall and upright and is of a blue-green shade. Does not strip well of fibre, but is strong and used for kete.
Arawa	Rotoiti, straight and fairly medium green blades. Reddish and orange margin and keel, great muka/fibre. Great for use of pippin production, when boiled turns to a cream colour when dried. Also used for making Kākahu.
Hūhira	Taranaki, Very tall, can grow up to 3 metres. Has tapering blades and pale bluish green. Well regarded in Taranaki and Whanganui. Has quality fine fibre and used for fine mats, garments and fishing lines.
Kōhunga	Maniapoto, long and has strong silky fibre. Used for Kakadu and kete when boiled for one minute turns to a fawn creamy colour. Has black margins and keel.
Māenene	Urewera. Tall, bendy but strong durable blades. Medium green with red margins and keel. A favoured cultivar for whāriki and kete variety. Does not need boiling, only dragged through boiling water.
Ngaro	Foxton area, very strong cultivar and has a bronze shade to it. Fine muka and makes long weft and warp chords. Used for Kākahu and piupiu making. This was a strong harakeke for chordate as well.
Oue	Tairawhiti, East Coast. Short, straight and strong. Pale green and the male variety according to Te Urewera has longer muka. Is best used for kete
Parekoritawa	Waiomatatini, East coast. Is a variegated variety and has been used for kete.
Taiore,, Taeore,	Opunake, Maniapoto. A fine cultivar, that produces long muka. Pale blue-green leaves, powdery blue on the reverse side. Similar to Black Margins and keel. Used for high quality cloaks. When used for kete, leaves dry to a pale fawn when boiled.
Tāpotō	Hawke's Bay. A variety that is strong, straight and narrow blades tapering to a sharp point. Pale yellow-green leaves with bright orange keel and margins. Muka strips easily and cleanly, giving long shiny white fibre. Used for kaitaka, kete and whāriki.

Scheele (2005) describes the knowledge and skills of kairaranga by identifying the properties of the harakeke cultivars, by visual characteristics, growth structure, fibre content and length. These are natural occurring ways of working with a raw material such as harakeke, and understanding the uses. Harakeke is also known for its medicinal properties. This consists of boiling the rhizomes and hard base end of harakeke, which acts as a laxative. The piaharakeke, which is the gum resin found inside the base of the harakeke and used like a plaster over wounds, and a laxative (Brooker, Cambie, & Cooper 1987). Scheele (2005) describes the uses and characteristics of harakeke as follows:

"On my arrival in this country the Maoris would often inquire after the vegetable productions of England; and nothing astonished them more than to be told there was no harakeke growing there. On more than one occasion I have heard chiefs say, 'How is it possible to live there without it?' and 'I would not dwell in such a whenua as that.'" (Scheele 2005, p.5)

Kairaranga know the varieties of harakeke for their characteristics, what can be produced from them and even recognising the medicinal properties. Harakeke was and still is one of the key medicinal species. The leaf base and rhizome were boiled and the liquid used as a laxative, the mashed butt as a poultice for boils, abscesses and wounds. Fibre provided bandages and dressings, and the butts and leaves could be used for splinting. The antiseptic gum was applied to wounds, abrasions and burns. This knowledge has been developed over many generations that highlights the depth of mātauranga that our tūpuna have gifted to us to ensure the ongoing transmission of both the knowledge and the relationships that are inherent to all we do as Indigenous Peoples.

The inter-relationships that we maintain as Indigenous Peoples with our environment is highlighted by Greg Cajete (2000) who describes the parallels and differences between Indigenous and western science, and addresses the relationships that humans have with plants, care of land and animals. They emphasise that Indigenous knowledge practices lived physically and spiritually in harmony with nature. First Nations people bear responsibility of all forces and creatures, indicating that humans are not separate from the world and its creatures or forces, as all are co-creators.

As the new world of technology, social changes through colonial governance and global politics, much of the skills and knowledge of our tūpuna has been actively marginalised. As a

result many of our practices has been diminished. For our whānau and hapū the responsibility of keeping the weaving legacy alive and thriving, fell on the shoulders of my great-grandmother Mere Te Rongopāmamao, grandmother Rangimarie Hetet and my mother Diggeress Rangituatahi Te Kanawa. This is a legacy that my sisters, nieces and I now continue within in our whānau. The commitment and passion for raranga, whatu and tukutuku meant that for our whānau, growing up surrounded with these skills and practices on a daily basis, was the norm. Not with-standing that much similar Indigenous knowledge and skills of weaving were under threat (Cajete, 2000).

This chapter has shared some reflections of ‘taku tamarikitanga’, of my whakapapa and the role that understanding our historical and whānau, hapū and iwi contexts that are a part of shaping us and our learnings. As a key part of this is the sharing of the stories of my parents, grandparents and tūpuna and some of their experiences that have been central to how they saw the necessity of ensuring that the knowledge of raranga was retained and shared through the generations.

Summary

I have highlighted our ways of being as Māori being under attack since colonisation, in particular the active, deliberate and culturally violent denial of te reo and tikanga, we have also seen that in each generation our tūpuna have created strategies and practices that enabled us to continue to hold onto many of our taonga. The strength of those strategies were affirmed by Erenora Puketapu-Hetet (1989)

Of all the Māori weaving techniques, raranga is the one that has best survived colonisation. (Puketapu-Hetet, 1989, p. 44).

The retention and protection of raranga has been a key focus for our whānau. The demise of raranga was not a thought that was entertained within our whānau as our tūpuna saw the necessity of ensuring its survival. The knowledge and skills of raranga and whatu was part of our lives and still is. In my learning, at the time I did not realise I was practicing mātauranga raranga and whatu as an engagement of holding onto knowledge and skills passed down from our tūpuna. However my whānau and I, are clear that we have a collective cultural responsibility and obligation to ensure that the knowledge and skills of raranga and whatu is transmitted to current and future generations. This is our contribution to honouring the gifts that our

tūpuna have shared with us across five generations. This is also a key driver for my undertaking this creative doctoral study which also honours the strength of those generations within our whakapapa that have dedicated their lives to mātauranga Māori, its survival, its retention, its reproduction and intergenerational transmission.

These customary practices are so important to keep. On reading an article about Dr Mike Stevens (2018), writes about his whānau being tasked with keeping the art of pōhā making alive. The pōhā is the bull kelp used to preserve tītī (mutton bird). Living in the Bluff area his taua (great-grandmother) was a holder of this knowledge and practice, and always made pōhā. She passed the skills onto her son Tiny Metzger. At 86 Tiny still made pōhā and has now passed this onto his grandson Mike Stevens. Stevens notes that his taua emphasised “who ever went to our tītī islands had to keep using pōhā, or the knowledge would die“.(<https://e-tangata.co.nz-korero-mike-stevens>)

Chapter Two: Te Aho Tapu:

Weaving Methodology

Introduction

The research methodology that guides this study is Te Aho Tapu. Te Aho Tapu is framed as a Kaupapa Māori methodology that is sourced from within mahi raranga, the weaving context of both tāniko and whatu. This follows from the work of growing number of Kaupapa Māori researchers that have developed theoretical approaches, suited to the context and the issues they investigated. This chapter gives an overview of Kaupapa Māori and moves to discuss the place of raranga as methodology and method and how the mātauranga-ā-raranga has been used in a number of recent creative doctoral studies before moving to talk about the methodology that underpins this study, that of Te Aho Tapu.

I have adapted the methodology of Te Aho Tapu, the sacred thread of everlasting knowledge. This is about binding together the threads of knowledge, to observe, understand, enlighten and apply, these are the threads of whatu tāniko, each of these kaupapa is metaphorically likened to a taniko aho, each coloured aho bound together to reveal the patterns of endurance.

- Tamarikitanga, a child's upbringing and observation of values that enhances the character of knowing, respect and whakapono. Black— the purity of the beginning.
- Mōhiotanga, our inherent and tacit knowledge skill sets of our methods of designing and creating our own philosophical principles of working together. Brown – The papa the foundation.
- Mātauranga, is the knowledge which we seek to gain further understanding, through research, pūrākau and whakapapa korero knowledge. – White the contrast and balance of seeking further information.
- Māramatanga, is to sharing what is known, experiences and to enlighten others

through application, manaakitanga, whakapono and aroha. – Yellow refers to the term enlightenment.

- Ohongo Ake is awakening the mind, to what our tūpuna have left in their artistic excellence through artefacts we regard as taonga. If analysed and studied closely these taonga reveal the patterns of endurance.

Kaupapa Māori

The elements of Tino Rangatiratanga, Taonga tuku iho and Te reo me ōna tikanga are central to Kaupapa Māori theory and methodology as stipulated by Graham Hingangaroa Smith (1997), Linda Tuhiwai Smith (1999) and Leonie Pihama (2001) and are also central to this work. Linda Tuhiwai Smith (1999) describes Kaupapa Māori principles that redefines the way we think about Māori research, the evolution of Māori research has been used more freely to centre the importance of Māori philosophical principles as beliefs, values, practices and knowledge in a Māori worldview. The genesis of our relationships with the rest of the world and how we control our relationships with each other as tangata whenua, mana whenua, iwi, hapū and whānau are critical to our value systems we uphold and how we lead our lives. It is our deeper understanding of practices and skills we take for granted, and is neither rigid nor fixed, but more so open ended, ethical, systematic and accountable (Smith 1997; Smith 1999; Pihama, Tiakiwai, Southey 2015).

Graham Smith (1997) highlights six principles to Kaupapa Māori, those being:

1. Rangatiratanga (as partnership with the crown and the self-determination principle);
2. Taonga tuku iho (the ‘cultural aspirations’ principle);
3. Ako Māori (the ‘culturally preferred pedagogy’);
4. Kia piki ake i ngā raruraru o te Kainga (the ‘socio-economic’ mediation principle);
5. Whānau (the ‘extended family structure’ principle)
6. Kaupapa (the ‘collective philosophy’ principle).

He writes that these six principles are present within both Kaupapa Māori theory and practice (Smith 1997). Pihama (2001) adds that at times we need to provide more specific focus on components such as Te Tiriti o Waitangi, Mana Wahine, Te reo me ōna tikanga to enable us to explore in more depth the relationship of certain elements to the topic or research at hand. In this exegesis I draw upon each of this principles to varying degrees. The Kaupapa of the thesis is that of raranga, whatu and intergenerational transmission through processes of ako as

defined within our whānau experiences and practices. As such Kaupapa and Whānau sit within all parts of the study. Whānaungatanga is the practice of strong relationships not only with each other, but with the whenua, waterways and flora and fauna. Whānau sits at the centre and foundation of all things Māori (Smith 1997). These methods cannot be adhered to unless the kinship relationships between whānau members are strong and have common threads of interests and values. Whanaungatanga is about kinship ties of our people, the relativity of close relationships. The kindred spirits of common ancestors, through whakapapa connections is a place to begin with. The importance is developing the value of belonging and security. Knowing your heritage ties and reclaiming that space can be applied through the engagement of taking part in whānau reunions, going back to the whenua and marae. Having hui with relatives and sharing the stories of common ancestors, bring you closer to your roots and purposeful connection for the next generations

Pihama (2001) utilised Mātauranga Wahine to argue for a reclaiming and repositioning of Māori womens' knowledges as central to the wellbeing of Māori women and more broadly, hapū and iwi Māori. I utilise Mātauranga-ā- Iwi to reclaim and reposition Maniapoto knowledges as central to Maniapoto wellbeing drawing upon pūrākau and historical accounts alongside, narrative about these knowledges and practices shared across seven generations of my own whānau.

Ako

The principle of Ako as culturally defined pedagogy is integrated throughout the exegesis in the form of mātauranga Māori, Māori knowledge and ways of knowing. Lee-Morgan (2008) defines new approaches to understanding Māori teachers work framed by a kaupapa Māori framework through the philosophy of ako. She shares the foundation and generic characteristics of natural states of knowledge sharing, through pūrākau, but also raises other learning strategies that are responsive to culturally appropriate contexts.

Ako is about the reciprocity of a person being both a learner and a teacher according to the teaching/learning context. In this practice the teacher does not have to be the fount of all knowledge, but rather a partner in the 'conversation' of learning (as cited Bishop et al., 2003, p.114).

Ako is described as being grounded in, and dependent on student-teacher relationships. In an effort to improve educational outcomes in schooling for Māori. Kaupapa Māori. Approaches have emphasised the centrality of Ako as culturally defined pedagogy. For me, embedded within the relationship is learning within in my whānau, papakāinga, hapū and iwi that have been most critical spaces within, which my learning has been facilitated. The skills, mātauranga and pūrākau that was shared. Lee (2008) affirms a Māori educational framework that is integral in the protection, sustenance and transmission of mātauranga as akoranga (the lessons transmitted through ako). Akoranga refers to the traditional teachings of a tribe, covering both spiritual values and social rules of conduct, with an emphasis on the ethical values which are handed down by tribal elders to succeeding generations (Barlow, 1991). In my case, this is the tikanga of akoranga ki ngā uri whakatipu o raranga, whatu me tukutuku, the processes and practices of pedagogy through intergenerational knowledge transmission of raranga, whatu and tukutuku. This was my understanding of the pedagogical practices of inherent empathy of respect, caring, focus, commitment and sharing. This invoked passion, creativity and the responsibilities of keeping the traditional practices alive. This being a wānanga of a lifetime for me, learning through observation and experiences. The kupu(language) of raranga, whatu and tukutuku, and symbolism of certain patterns, helps raise the consciousness of customary practices, tikanga and exercising my own creativity. For me this is the continuity of akoranga. The pūrākau that were talked about constantly, affirmed an embedded position within our whānau and papakāinga. This asserts the patterns of endurance that my maternal great-grandmother, grandmother and mother's lived through to maintain ngā mahi toi o te Whare Pora, o Ngāti Kinohaku.

A key element of ako is that of tuakana-teina relationships and knowledge sharing (Pere 1983; Lee, 2008) which encompasses the passing on the knowledge from an elder to younger person. Tuakana is the elder sibling of a brother or sister of the same gender. Cousin of the same gender of the same generation but older branch of the family. Teina is the younger sibling of the same sex and younger cousin of the same generation in the family. (Pere, 1983; Williams, 2005). Whilst this is a direct explanation of what Tuakana and Teina means, in this context it is about the direct relationships between older and younger coming together for the revival of knowledge and sharing this amongst the whānau. The dedication and commitment is life-long learning and responsibilities to ensure transfer of knowledge is continued (Te Kanawa, 2010). The skills and teaching is applied accurately, to maintain a balance of structure in customary practices and the freedom of cultural practices, that sustains future generations. Theoretically, we can talk and read about these practices, which we can define as

having some knowledge of the practice, however unless it is applied one will never understand the depth of true knowledge acquisition. The sense of feel, measure, smells, site, practices and hearing the kupu of raranga, whatu and tukutuku can only be known well by years of engagement and having a passion.

Cultural expectations within our whānau were that kairaranga had an obligation and responsibility to impart knowledge to the next generations, so the knowledge and skills are prevalent, protected, valued and ethically passed on. Ethical transference meant that moral values and protocols were adhered to. (Roa 2019). Te Mana Whatu Āhuru is described in detail by Roa (2019) as ancient knowledge passed down to us through Hoturoa, a tōhunga and commander of the Tainui Waka. It is the power of our own words that we need to take into account, what we value and how we are guided by these values. The significance of this term was highlighted in the naming of the Waitangi Tribunal report (2018) on the Te Rohe Pōtae claims ‘Te Mana Whatu Āhuru’.

Throughout all parts of our ako, our pedagogical processes te reo Māori as our Indigenous language provides a depth of sustenance of thought and culture that is transmitted through many sources. Pere (1994, p.9). writes of our chiefly language as Te Reo Rangatira. The transmission of culture and knowledge fortifies the skills of the language that engages connectivity of relationships and values of our culture. Within raranga this has manifested in the ways in which Māori weaving phrases have continued to be used in the processes of materials are defined to coincide with the making and the story being told. As an artist and practitioner of Māori weaving skills, the language is in the practice as much as the practice is in the language. As Te Awekotuku (1991) highlights it is through the arts that we are able to express fully all that is within us. This has been a key way of understanding how we see our patterns within raranga, whatu and tukutuku. For example, the patterns of Kākahu, shows how the mātauranga is continued on through the interconnections of variations of feather types as it is layered over the Kākahu. Similarly patterns within raranga, taniko and tukutuku are the reo, the voice of the stories that are woven deeply within each taonga.

Kia Piki Ake I Ngā Raruraru o te Kainga

The principle of Kia piki ake i ngā raruraru o te kainga is discussed by Smith (1997) and Pihama (2001) as an intervention principle. Where Smith (1997) talks about this as ways that whānau work to intervene in areas of economic pressure, I also see that intervention through

the arts and raranga provide us with ways of ensuring the wellbeing of Māori. It has been noted, that wellbeing is directly linked to our experiences and increased opportunities as Māori (Durie 1994, 2001; Pihama et.al 2017). Throughout the exegesis I share pūrākau that provide background and history to our experiences as a whānau. Those stories include the impact of colonisation and the invasion and confiscation of our whenua through processes of Crown agencies and local government. Colonisation and the historical traumatic events experienced by Ngāti Maniapoto have had serious implications and continues to impact our ability to be connected to our whenua, especially with confiscated whenua and restrictions on access to the ngahere.

As an example, during Cyclone Bola in 1988, the Department of Conservation, (D.O.C) contacted my mother to say they had a trailer load of kiekie they had cut, while tidying up some walking tracks and if she would like to have it. We had a small tourist venture called Ohaki out at Waitomo, and they bought the trailer load of kiekie out. My mother and I were very saddened to see they had cut the vines, which meant they had actually severed the vine that clings to the trees, as it is an epiphyte and all the nutrients supports the growth of the long leaf structure, uri and tawhara, (male and female flowers). My mother offered her advice, that next time they gather kiekie, never cut it and only take the centre bunch, which should snap off if the plant is ready, that way the rest will continue to grow. D.O.C workers were totally shocked that they had harvested the kiekie wrong. This is a direct example of why customary practitioners has been shared amongst kairaranga, whānau and conservation workers who are interested in mātauranga knowledge in regards to our Te Taiao (Te Roopu Raranga/Whatu o Aotearoa 2009). The duty of kaitiakitanga amongst kaikaranga is a constant responsibility. The relationship of sharing knowledge, applied practices and protocols are critical to strengthening the relationships and understanding between kairaranga and D.O.C.



Harvesting kiekie westcoast of Te Waipounamu(South Island) - 2017

This is about being kaitiaki of the whenua and the flora and fauna, especially resources associated with raranga and whatu. This principle identifies the need for cultural practices to be brought to the fore that can, and will, overcome the negative impacts, the ‘raruraru’ that have been created as a result of colonial oppression. What is clear in our whānau, hapū and iwi is that our connection to whenua and our ongoing struggles to maintain and seek return of our whenua has been central to the development of interventions to overcome those acts of oppression and suppression. This principle is then enacted in the exegesis and in the exhibition in the practices of intergenerational knowledge transmission that were led by our elders, and in regards to raranga and whatu for our whānau that were led by my mother, grandmother and great-grandmother, and in the ongoing commitment to the continued creation of taonga for current and future generations.

Tino Rangatiratanga & Mana Motuhake

Pihama (2001) has highlighted that there are many forms of Kaupapa Māori theory that are grounded upon our epistemologies as Māori and that we need to expand upon the existing discussions through including hapū and iwi specific ways of understanding each of the principles. As such Mana motuhake sits alongside tino rangatiratanga as a Ngāti Maniapoto concept and practice of self-determination and it is for this reason that I chose to use Mana

rangatiratanga rather than the more commonly used pan-tribal element Tino rangatiratanga.

Both tino rangatiratanga and mana Motuhake are voiced by Māori as a key outcome vision that has been expressed by generations past and present (Pihama 2001). Both come as a critical part of embracing and practicing Kaupapa Māori in ways that enhance the inner sovereignty by applying our ways of knowing and being collectively as whānau, hapū and iwi. Tino Rangatiratanga derives from Te Tiriti o Waitangi and provides a way through which we as hapū and iwi voice our position as tangata whenua in relation to the Crown, who are tangata tiriti (Pihama 2001; Durie, E. 1991). As a collective notion tino rangatiratanga draws on the notion of ‘ranga’ to weave together, and is speaking about the weaving of groups of people, the ‘tira’. Rangatiratanga then is an expression of coming together as people, as Māori and the tino emphasises the importance and significance of that. Mana Motuhake relates to autonomy and independence and like tino rangatiratanga is referring to our rights and position collectively as Māori. Mana Motuhake is again a concept that expresses our self-determination and is a term used by many hapū and iwi. Pihama (2001) writes that tino rangatiratanga derives from the wording within Te Tiriti o Waitangi whilst mana Motuhake is a concept that “does not stem from Te Tiriti rather it is grounded in our Indigenous position in Aotearoa” (p.34). Both terms we used in our hapū and iwi and were ways in which we talked about our self-determination and independence as hapū and iwi. It is not surprising that the idea of Māori self-determination is embedded within words and meanings related to raranga, as it is an affirmation of the strength that comes with bringing people together in ways that bind and affirm their connections. The same can be said in raranga and whatu. Both tino rangatiratanga and mana motuhake promote self-determination, independent thinking, creative ideas and develops the intersection and connection of Mātauranga Māori, intergenerational transfer, gender recognition, knowledge and skills. Within these skills lie the values of manaakitanga, whakapono, aroha and kotahitanga.

Taonga Tuku Iho

In the context of this exegesis, Taonga tuku iho refers to mātauranga that encompasses the physicality of survival techniques, understanding the environment in which we are brought up in. Growing and harvesting food, hunting, fishing, understanding medicinal plants from the ngāhere, and ngā toi, the arts of our ancestors of raranga/whatu, tukutuku, whakairo, kōwhaiwhai. Working in with nature is the balance of combining Mātauranga Māori and building upon these natural instincts that are shared over years of survival techniques. This

provides the reasoning for naming the exegesis component ‘Taonga Tuku Iho: Intergenerational Transmission of Raranga and Whatu’ as it acknowledges and affirms the deep treasures of mātauranga that have been shared intergenerationally to ensure the wellbeing, retention and reproduction of the knowledge of raranga and whatu within our whānau, hapū and iwi. As Donna Campbell (2019) writes “Taonga tuku iho have their own life force, they convey memories from the past and guide us today” (p.190).

Taonga Tuku Iho means to pass on the mātauranga of our tūpuna through the generations. Is to acknowledge the treasures of our tūpuna and the sacredness that is associated with all taonga, and to ‘tuku iho’ to pass down. This is highlighted in a note written by Pei Te Hurinui Jones to my Mum in a Ngā Moteatea book that she had in our home. “Pupurutia ngā taonga a o tātou tūpuna”, Hold firm to the treasures of our ancestors. Taonga passed on from our tūpuna, are so important to our existence, because without these teachings, we would not be distinct in our own right.

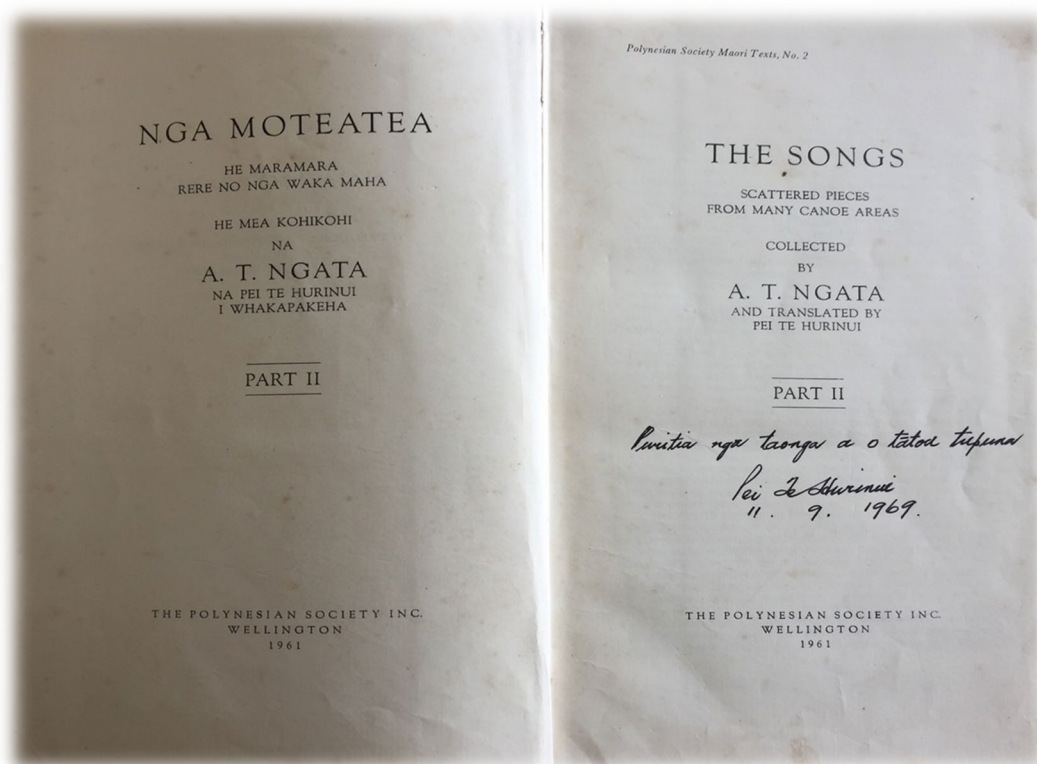


Image. Kahutoi Te Kanawa - Pei Te Hurinui Jones hand written proverb when he gifted this book to mum.

This is a significant piece of advice that was often told to us, whenever the opportunity arose throughout our lives, so much so that my mother included this in her book, ‘Weaving a

Kākahu' (1992).

Through my life, I was influenced by many leaders of Mātauranga Māori, at a political, hapū and iwi level. Paying attention to detail was about learning and listening to whakapapa stories and histories at home and at our Marae from aunties such as Rora Pakititi, Miriama Tahī, Hokimata Barton, my mother Diggeress Te Kanawa and my grandmother Rangimarie Hetet on my maternal side. On my paternal side my grandmother Te Hurahanga Te Kanawa and great grandmother Kahutoi. Marsden (2003) emphasises that the education of an individual into the realm of esoteric learning happens over a long period of time and with a spiritual awareness. Aluli-Meyer (2014), expresses that to embrace these gems of wisdom with love, is to do so with an awake mind. These whakapapa stories would only be shared if the setting was befitting of receivers who could carry these stories, to me these are the Taonga Tuku Iho. The knowledge that is passed on, and the skills of applying this knowledge to creative works that tells our stories of yesteryear so that they remain inherent to our whānau, hapū and iwi.

A great example of this comes from the writings of Pei Te Hurinui Jones (2004) who was a man of great influence on my mother and grandmother. Jones (2013) gives detail of He Tuhi Māreikura, A treasury of ancient verses. They are also known as Ohaoha, incantations of the sacred recitals of the whare wānanga of Tainui. We can read these incantations and look back on them, but for those that were taught in a whare wānanga, they were taught orally, and these incantations had to be remembered. For our tūpuna this was central to the applied practice of oral histories, incantations, whakapapa, whakairo, whaikōrero, raranga and whatu, all of which are teachings of taonga tuku iho, treasures of our tūpuna (Nepe 1991).

Te reo Māori me ōna tikanga provides the mechanisms by which knowledge about the skills and practices for whatu tāniko are fostered, maintained and transmitted across place and time. The element of te mātauranga o ngā hapū me te whānau allows me to draw upon Ngāti Maniapoto-specific knowledges and approaches as evidenced in Te Kawenata o Ngāti Maniapoto, and the creative thinking and practices of generations of kairaranga from my own whānau. The element Mana rangatiratanga is the Ngāti Maniapoto-specific understanding of tino rangatiratanga which encapsulates the importance and right of Ngāti Maniapoto to assert our authority over our past, present and our futures as stipulated by our Maniapoto Māori Trust Board (2018), including our relationships with atua and tūpuna associated with whatu tāniko.

A whakataukāki, used in our area, is: ‘Māku te whatu māu te tāniko’ which came from an elder from Tarewanga Marae, (T.Aranui, personal communications 28th October, 2019). She explained this as combining the people together to work behind and support our leaders. A metaphoric way of applying the refined work behind the scenes, so that our leaders who are put forward, have clarity, precision, succinct and keeps to the point of the event in their address. This was known as the apotheosis for the orator to reach the zenith of their ability. This is acknowledging the kairaranga or women who accentuates the visual appearance of tāniko and the work behind the patterns of endurance to reach the pinnacle of artistic excellence.

In my roles as a researcher and a kairaranga, my task is to bind together knowledges – both theoretical and practical, tangible and intangible – from the past, present and future in order to investigate and describe what and how the intergenerational transfer of mātauranga raranga/whatu and tukutuku, has taken place in my whānau.

In particular tāniko weaving is the ultimate refined hand weaving as a creative practice and is based on designs of generic motifs of Māori symbolism, creating the patterns of endurance. The knowledge of intersecting threads are colourful and enlightening in its own form as visual narratives of geometric shapes and lines. This research is guided by the principles of Kaupapa Māori and that each can be seen in the pūrākau, experiences and creative works included in this work with tino rangatiratanga, mana rangatiratanga, and taonga tuku iho being principles that connect each of those elements to the work. In the next sections I discuss Mātauranga ā raranga me ngā whatu as a way of understanding the place of knowledge of raranga and whatu as a means of locating ‘Te Aho Tapu’ as the methodology that provides the foundation for this study.

Mātauranga ā Raranga me ngā Whatu

Mātauranga Māori is acquired through Te Reo me on a Tikanga. Mātauranga describes, and includes the depth of meaning and the provenance of tribal histories, proverbial sayings known as whakataukāki, pūrākau or stories, waiata also known as songs that reveal events, histories and geneology (Archibald, Lee-Morgan & De Santolo 2019). Royal (1998) states that mātauranga is both created by Māori humans to be utilized by us to explain our experiences and defines mātauranga as follows.

He mea hanga te mātauranga Māori nā te Māori. E hangaia ana tēnei mātauranga i roto i te whare o Te Ao Mārama, i runga anō hoki i ngā whakaaturanga o te whakapapa kia mārama ai te tangata ki tōna Ao. Mātauranga Māori is created by Māori humans according to a worldview entitled 'Te Ao Marama' and by the employment of methodologies derived from this worldview to explain the Māori experience of the world (ibid.:83).

Marsden (2003) interprets the value of time, in relation to mātauranga by describing, ‘Time as a continuous stream. The temporal is subordinated under the cosmic process and denotes not time but sequences in processes’ (p.162). The emphasis of this theme is about the importance of how Mātauranga evolves over time but does not stay still, relating to the spiritual realm of what our tūpuna have left us. As a kairaranga, the sequential processes of raranga and whatu is set in a methodical order, so that time is used effectively.

Hemara (2008) articulates that through the learnings and teachings of our tūpuna we have come to understand, to know where you come from and who you whakapapa back to, rekindles the past histories of determined tūpuna, who laid before us the foundation of our whānau through whakapapa and mātauranga. Hemara (2008) expands further emphasising the importance of connection to whānau, whenua and whakapapa as a pedagogical way, that substantially generates and regenerates experiences of mātauranga, whānau wellbeing and community engagement. This is indicative of kairaranga mātauranga, binding together whānau through wānanga.

Similar to Te Awekotuku (1991), Paama-Pengally (2010) expresses the same importance of relationship and connection. Emphasising mātauranga associated with identifying seasons for harvesting, how to prepare raw materials for different items and the connectivity of materials, and tools made from natural resources. The environment of where the raw materials is collected from, expresses homage to the care taken that nurtures their growth, this is known as kaitiakitanga.

As Māori we believe that everything has a Mauri, a life force. The mauri of each of the distinctive plant materials, shells, mud, tree barks, birds and patu kohatu. Natural materials are crafted and shaped into a piece of artwork that illuminates the mauri of materials used and where they are sourced from. Durie talks about mauri moving from the centre outwards, in search of connections within relationships in their contexts, the pursuit of, the discovery of

similarities (1998). This connection is highlighted in the relationships we have as kairaranga with all within our environment. This is shown in the sense of our whakapapa knowledge from Io mātua kore to us, through the creation stories of connectivity and how everything is related to each other through whakapapa. Natural resources of our flora and fauna, whenua, astrology, animals, mammals and humans.

Another theme is about the embellishment of taonga through skilled techniques and practices as 'taonga tuku iho' and using the correct terminology. Paama-Pengally (2010, p.26) writes,

'Māori share many hand weaving techniques with the indigenous cultures around the world, and these ways of using fibre were integrated into so many aspects of life that they acquired special significance in terms of mana, or prestige of both the individual and the tribe.'

Te Kanawa (2010) highlights the importance of Mātauranga, through Toi Māramatanga, understanding the depth of kairaranga practices, terminology, kaitiakitanga and symbolism of patterns. The continuity of these applied practices and understanding symbolism, increases familiarity, motivation and depth of responsibility to create and embellish textiles using endemic materials, so that the knowledge is not lost, by using synthetic materials.

The practices associated with raranga, whatu and tukutuku starts with identification of materials, seasonal harvesting methods, preparation of materials and methodical steps. These are important to the survival of the practices of kairaranga and future generations. The Māori language specific to raranga, whatu and tukutuku is constantly used so that the correct terminology and cadence is used in each process. The care or kaitiakitanga for materials, tools and mātauranga is a responsibility to carry out within the whānau, hapū and iwi, to uphold and passed on. The patterns of symbolism is to understand and recognise what they mean in relation to nature, stories, events and specific generic patterns.

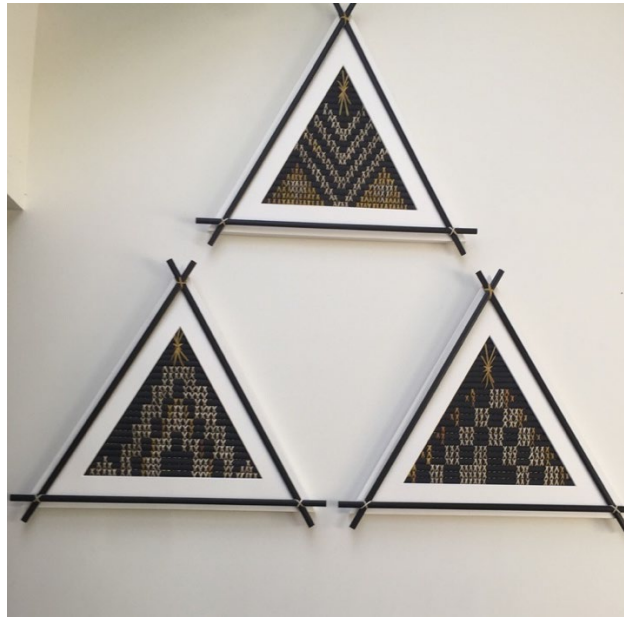
Hunkins (2014) emphasises and describes the importance of whakapapa through the analogy of whāriki strands. She highlights how each strand represents each person within her whānau and hapū, and how they are carefully placed so that the foundation of stories and whakapapa coherently bind together to reveal the connectivity and the endurance of each member's life. She points out that we must return to the marae to bring together the talking mat of pūrākau and whakapapa passed down from her tūpuna.

Ellis (2016) in her discussion of Māori Artform and architecture, namely whakairo, extends on the theme of whakapapa and how it is relative and connected to the arts. She starts with the whakataukī: ‘Tītiro ki muri kia whakatika ā mua’ - Look to the past to proceed to the future. This clearly reminds us to be guided by the mātauranga of the past of how our tūpuna lived, the social values within ngā toi and connections. Ellis (2016, p.7) provides differentiated descriptors of Māori art as traditional, contemporary and modern artists. The differences are discussed and written by artists and writers such as Jahnke, Mead and Taiapa with some concern about the use of these terms. She also writes;

“ The challenge for those who write about Māori art is to use such terms as ‘traditional’ and ‘contemporary’ with care, simultaneously recognising innovation as well as adherence to older models of practice”.

I have a tendency, to use customary practices, and traditional styles, but at times I also branch into contemporary works that innovates my creativity. This will be shown in the Ohonga Ake chapter five. During the making of the pūkoro, this became quite tedious to do so I would revert to different types of works, which included trying to combine wood and raranga whatu together and triangular tukutuku panels. Introducing different materials, to create new works and adding different concepts and shapes, increases the ability to understand the technical ability needed to expand on the potential of creativity. The appreciation of using other materials to optimise the aesthetic appearance can be very satisfying when achieved. This is about evolving and creating contemporary works that expresses the currency of our time.

Contemporary works.



*Tukutuku work by Kahutoi Te Kanawa -2017
Pingao, Kiekie, Kakaho and painted black dowling.
Te Kuiti Medical Centre.*



*Made by Kahutoi Te Kanawa
Raranga cones. Pingao, Dyed Harakeke, kiekie, muka and totara -2019
Private Collection of P.Temara and L.Simpson*



*Made by Kahutoi Te Kanawa.
Taniko and Totara -2019
Private Collection of P.Temara and L.Simpson*

Mātauranga a raranga me ngā whatu is crucial in relation to wider ideas of intergenerational Knowledge Transfer. Buck (1969) described the number of expert weavers as “dwindling with each generation”. He noted that:

The supply has not been able to meet the demand and hence social obligations which were formerly discharged by a gift of cloaks have to be met with purchased articles from another culture. Those who are fortunate enough still to own flaxen cloaks may wear them at important social functions as a symbol of the past. (p.117)

Puketapu-Hetet (1989) as a kairaranga and kaiako recognised the absence of literature written about mātauranga-a-raranga me ngā whatu. She published a book called ‘Māori Weaving’(1989) addressing the tikanga, natural resources used and terminology related to weaving, whakataukī and waiata relative to Māori weaving, all of which encompassed

mātauranga practices and language relevant to raranga and whatu. She expressed the importance of understanding the skills needed to carry out raranga, whatu and tukutuku. The commitment and concentrated efforts to achieve the best one can achieve. Erenora Puketapu-Hetet was fortunate enough to learn the skills from her aunties, but also my grandmother Rangimarie Hetet. She married my first cousin, who is a tōhunga whakairo, so she was able to spend a lot of time with my grandmother and learn the skills and techniques of whatu Kākahu. She saw herself as a repository, linking the knowledge of the past with that of the future. Strengthening the inner fabric of the whānau, as her daughter Verenoa and her mokopuna, her namesake who continue on with this legacy of raranga, whatu and tukutuku. As she said “You may make mistakes at first, kia kaha! Allow those mistakes to be your friend and teach you” (Puketapu-Hetet, Personal communication, 1999)

Hopa (1971) was also concerned with the dearth of literature that was not available on processes of making piupiu. The instructional book was published in the hope that the mātauranga-a-raranga me ngā whatu of making a piupiu would be recorded and kept alive for coming generations. This came from an anthropological view of study and cultural rejuvenation as part of retaining mātauranga Māori and to provide a systematic approach to recording the knowledge needed.

Te Awekotuku (1991) has also provided an important contribution to ensuring that we have documented records related to raranga. As an art historian, she provided insights into the relationship and responsibilities with raw materials kairaranga have. She emphasises that in commencing a piece of work, the kairaranga has to be able to draw upon a wide range of knowledge about resource collection, identification, processing, craftsmanship and quality finishes. These are a combination of sourcing materials, that has a strong symbolic relationship with whenua, moana, repo, the ngāhere and native manu. Examples of materials utilised by kairaranga include harakeke, dyes, shells, mud, tree barks, bird feathers and kohatu, binds the piece of work to the environment where the materials were collected. This position concurs with Pengally (2010) and Wehi (2010) who both recognise the importance of relationship with native raw materials and the responsibility of kaitiakitanga. The importance of knowing the harakeke varieties for example, is to ensure that the correct type of harakeke is used for seasonal harvesting, protocols and tikanga associated with harvesting, ensuring that the growth and rejuvenation of fibre materials are maintained over the generations is carried out properly.

The theme of whānau is the emphasis of the work by Paki-titi (1998) who describes in detail the recollections of my grandmother Rangimarie Hetet's life, her upbringing, strength of whānau and unselfishly sharing mātauranga-ā-rāranga and whatu, to resurrect a dying art form. She emphasised the importance of passing on her raranga skills and mātauranga to her daughter and mokopuna. 'She loved to see the young take up the challenges so that the art would continue to grow'. Emily Schuster (2017) reflects on her life as a kairaranga and been bought up by her elders, guided by her kuia and mentored from an early age. She elaborates on the importance of whānau and passing on the skills and knowledge she obtained. She not only passed her mātauranga ā raranga me whatu to her children and mokopuna, but shared to many who wanted to learn (Tonga 2017).

Maureen Lander (2021) speaks about Hine Tepō and Hine titama known as one of the latest instillation called Ko tā Atapō, with the collective of Mata Aho, as part of the reknown latest contemporary Māori Art Exhibition, Toi Tū Toi Ora, shown at the Auckland City Art Gallery 2020. Lander has a gift for instillation pieces over many years and has based some of her works only using raw weaving materials, that many kaikāranga use. Lander has an amazing flare for using these materials such as pīngao, neinei, harakeke, korari and muka in a most elaborate way, as displayed and published in Ngā Uri o Rāhiri (1988), He Kete He Kōrero (2005), He Whakaputanga Mai o te Rangatiratanga (2014). Some of her instillations can also send a message of a political play on pakeha systems. One of her latest pieces was a golden crown made out of pīngao, emphasising our richness is not in gold, and having a crown to be royal, but in the richness of our raw materials and mātauranga a raranga me ngā whatu. The richness of knowledge will always evolve as long as we have our materials to capture and skilfully create. This is a key focus of this research, to ensure that our knowledge, skills, practices and as such our mātauranga ā raranga me ngā whatu continues to be shared through the generations. These are some examples of using endemic materials to create works that are relative to the currency of time.

Tikanga Rangahau

The first time I heard the word rangahau being used as a way of enquiry was in discussion with my grandmother. I had asked my grandmother, Rangimarie, "what are your thoughts of using two totally different patterns on the same kete whakairo?" Her answer was: "Ka haere koe ki tō rangahau ā mātau, ki te po". Tikanga rangahau refers to the philosophy and practices undertaken within Kaupapa Māori research. Rangahau as a term for Māori approaches to

research and inquiry brings forward another space where raranga is located as a process that involves the weaving together of research processes, practices, methodologies and methods. It is a process of enquiry that I come to understand through ngā mahi toi, e kitea ki roto i tō manawanui, ka mōhio”, “You need to seek the knowledge of the arts, to find what truly is our knowing” (Rangimarie Hetet personal communication). I took this to mean, search for the knowledge of arts that is truthful, you will find it in your heart and you will know. I held onto this for a while and realised, that the symbolism of patterns is not only about the aesthetic look, but the significance of what it means. Combining two totally different patterns on the same kete, was my youthfulness, trying out something only for appearance.

Over time I have worked alongside a range of people and engaged in conversations around the place and meaning of rangahau. In discussion with T. Temara (personal communication, 20/04/2010) he stated:

Kōia te kaupapa o te rangahau ka tata i ngā kaupapa o te Ira Atua, o te Ira Tangata tērā i pānuihia e rātou, i titiro, i mātakitakihia e rātou, i karakia e rātou ngā ahuatanga katoa ka pai ki tō rātou ao katoa ka pānia ki te whānau, ki te hapū, ki te Iwi, i ngā kaupapa whakaora i te whānau, ngā kaupapa i te whakaora i te hapū, ngā kaupapa whakaora i te Iwi. Kōia tēnei ka matakitehia rātou, ka karakiahia e rātou, ka waangangahia e rātou. ō reira, menā koa he kaupapa tā rātou hei rangahau, hei whakatupu rangatira tērā i roto i te hapū, tērā i roto i te Iwi, a kua tirotirohia ngā whānau tērā i roto i ngā kōrero o ngā whānau, kei hea mai tera pea ngā rangatira mō tēnā kaupapa mō tēnā kaupapa i roto i ngā tamariki anā i roto i te ia o te wā, i a rā, i a wiki, i a mārama, i a tau kua matakikahia e rātou i ngā tamariki a kua titiro rātou.”

I have kept and included here his kōrero in Te Reo o Ngai Tuhoe, to capture the dialogue in its true version of what he shared, his wife has translated this to English as follows as best she could to recognise the essence of his thoughts.

The essence of kaupapa rangahau is connected closely to the kaupapa of our Spiritual and Physical existence. They looked, they prayed and observed all aspects that were beneficial to whānau, hapū and Iwi, kaupapa that ensured survival of the whānau, hapū and Iwi through foresight, karakia and wananga (discussions). For this specific reason they nurtured leaders in the hapū. The question would be often posed in whānau discussions, “Where are the leaders for this kaupapa or that kaupapa within

our children? They would observe the children every day, month and year as they investigated and examined things to identify the potential of each child.

He shared with me the stages of rangahau that he's been guided by, providing the following overview that connect to raranga:

Ranga – weaving thoughts

Rangahau – searching/journeying/traverse

Rangapū – talents and skills emerge

Rangatira – Acquisition of qualities, mātauranga, māramatanga.

(personal communication -20 April 2010, 302 Awahou Road, Whakatane)

In conversations with W.Milroy and P. Temara (Personal Communication, September 2010) they discussed their views on the term and practice of rangahau as follows:

“I don't think the meaning of rangahau equates exactly with what we now term research, because that's basically what it connotes in the present context. But if we go back to an earlier period in time before our people became engaged in the European understanding of what an institution is at tertiary level. We had a different approach to things. We did have rangahau, but rangahau was based on an empirical approach rather than one way, where you tested a theory. It was all empirical because we didn't have that research as such, in the scientific way. But we tested our own thinking against what we thought may happen or ought to happen. To me this is Rangahau in a Māori way”. (W.Milroy, personal communications 09/2010)

Kaumātua had a very nice way of describing rangahau. I clearly remember the words of Tawhao Tioke. Who had this to say about rangahau:

Ka tae mai ou koutou mātua tīpuna ki tenei whenua. He whenua hou. Kāore rite ki ngā whenua I haere mai ai rātou ki Hawaiiiki. Ko tenei whenua he makariri. Ko ngā whenua I haere māia ai i a rātou he mahana. Kāore he pātu, he pakitara rānei o ngā whare. Kia uru mai ai te hōu. Kia mātao ai te whare. He konei nā. hāngaia te whare, kia noho te tōhunga, te ahorangi o ngā tōhunga katahi ka kōrerohia ngā tauira. 'A koe, haere koe ki te whakarongo ki ngā kōrero Tangaroa. A koe, haere ki te titiro ki ngā whetu o te rangi, ki te whakarongo I ngā hau e pupuhi ana. A koe, haere ki te whakarongo ki ngā kōrero Tane.

Your ancestors came to this whenua. A new whenua. It was not the same as Hawaiiki. This whenua is a much colder place. The whenua they came from was much warmer and there were no walls in those houses, they were built for the cool winds to blow through. The houses were built in a way so that the specialists (the higher tōhunga) could speak to the students. Listen to the stories about marine life, the astronomy and to the lore of the elements. It wasn't as if, that you went out and listened. It took many many years, it took hundreds of years, sometimes to develop a culture through rangahau and to work out, because of this rangahau became philosophies that we now underpin our Māori knowledge to. So that was done by experiencing, by listening, by hearing, by observing. And it is not the kind of rangahau that we now equate rangahau with. The kind of research that we equate rangahau with, is to pose a question to a theory and then go out and test it. And it is not that kind of rangahau. The kind of rangahau that our tipuna did and we understand rangahau to be was carried over many many deades, many many generations.

As an example: Karaka for instance, I always talk about the food karaka. I guess, I wonder how many of our tipuna died before they found a way to be able to eat it safely. There must have been some mishaps along the way. That was all apart of rangahau. And that was one of the major elements of rangahau. The philosophy that develops out of rangahau, and that in our view is what rangahau is. (P.Temara, personal communication, September 2010).

At Te Wānanga o Aotearoa where I worked as a kaiako (2010-2016) the ways in which rangahau was considered and defined was grounded upon pūrākau within the mātauranga of Waikato-Tainui. It was noted:

Within the sacred Whare Wānanga teachings of Tainui, Puna – the female essence and Hani – the male essence came together to form Tikiāhua. Upon completion, Tikiāhua was given a heart. The heart was called Rangahau, the questing breath of life. (p.9)

In relation to this Tainui origin of the term 'rangahau' Pei Te Hurinui Jones (2010, p.240) further refers to Rangahau as

*The questing breath of life,
It is Manawatina, the beating heart
It is Manawatoka, The throbbing heart*

These discussions align to the understanding that rangahau and the knowledge that is transmitted through whānau, hapū and iwi processes is intergenerational and takes time in order that the knowledge that is acquired through such a process is grounded upon taking time, reflecting and refining both theory and the practices associated with the knowledge. In this project, these understandings and reflect on what my grandmother told me, which is congruent with the discussions of rangahau. These then have shaped my understandings of rangahau. As such it is my position within this study that my rangahau has been established over a lifetime of observation, creative and cultural lore practices, listening and analysing situations in my own experience and natural nurturing of knowledge acquisition

Raranga as Methodology and Method

A number of recent creative doctoral studies have utilized the processes of raranga as methodology and method to inform their studies. Campbell's (2019) approach to her research methods is about binding many layers of meaning embodied within Te Pā Harakeke. As a kairaranga using raranga and whatu as artistic visual expressions that embody narratives pertaining to a Māori Worldview, but also sustained properties for our tūpuna after settling in Aotearoa. It is about identity and how we relate to our raw materials, understanding the depth of knowledge and skills. Often these would be learnt in wānanga sharing and learning together as a collective and contributing to the ethos of creative and cultural practices within raranga and whatu. The engagement of creating taonga from the te pā harakeke engendered the importance of relationships with a synergy of theory and praxis coming together to express the cultural regenerations through the practices of raranga and whatu.

Nopera (2016) in 'huka can haka' uses raranga as a framework to explore his unique relationship values that are part of Māori culture, to explain his research. He describes himself as a performer to express his life which is different from other weavers. Identifying that there is no separation between his practice and the way he lives his life. He uses a range of qualitative, autobiographical, subjective, creative and practice-based interpretations. Digital imaging and video are used, to transcend the pūrākau or story telling describing his journey of a surreal lifestyle, with an emphasis on his sexuality as genderfluid, same-sex attracted and HIV positive. As a performer, the expression of connection to Māori genealogies, family, community, family, language, whenua and cultural practices is constant, yet the ephemeral and tangible expressions through performance and creativity is his Taonga performance of tino rangariratanga, is expressed through digital engagement with contemporary media. The

raranga methodology is the embodiment of performance and performance artefacts, connecting lived experiences, sexual trauma as a powerful tool to connective strategies to release damaging trauma internalized. Raranga helps centre marginal identities as a body full of hope.

Te Ratana (2012) in her Masters thesis, as a kairaranga describes the intersection of whanaungatanga associated with the relationships with Ātua, tipuna, and tamariki a Tane, acknowledging a Kaupapa Māori theoretical research enquiry. She used the metaphor of raranga as a vehicle of weaving people together. Her first intention was to research tikanga applied in raranga, however her own whānau questioned the rationale of exploitation describing tikanga in English rather than in Te Reo Māori, which lead to defining the core values underpinning tikanga as described by Kruger (2009) as the way we conduct our lives consistent with our beliefs, which are our philosophical baselines, as they manifest our behaviours, relationships and our ways of life.

White (2017) as a kairaranga describes the analogy of raranga as weaving people together, and the importance between the harakeke plants connection to papatūānuku, the earth mother. She describes the growth of the harakeke plant as a whānau, which is shaped in a fan like shape as it grows, starting with the central shoot, known as the rito or the baby. The rito is nurtured by the surrounding leaves. Her research focuses on the tikanga of protecting the rito, because the rito ensures the continuation and longevity of the whānau. The leaves on either side of the rito are the awhi rito, which are the parents or mātua, and the outer leaves of the awhi rito are the tūpuna, which are used to make the wahakura. The wahakura being a baby pod to keep a baby safe during sleep. This is about the continuation of whakapapa, tikanga, mātauranga and customary practices.

Campbell (2018); Nopera (2016); Te Ratana (2012); and White (2017) have highlighted key processes, structures and practices within raranga that provide us with approaches to our work, and that can be utilized as methodologies and methods within our research.

Te Aho Tapu: A Kaupapa Māori methodology

Te Aho Tapu sets the pattern of a tāniko. It is the first line of the tāniko and also referred to as the first line of off-loom finger weaving when starting a cloak as described by a number of

authors such as Mead (1969) Pendergrast (1994) Te Kanawa (1992) and Tamarapa, (2011). Campbell (2019) describes Te Aho Tapu as follows:

Te aho tapu refers to the weft or line that establishes the various forms, elaborations and borders on korowai. In addition, it determines the descending line and weaving pattern. The aho threads also represent the connections we have to the whenua. In the Māori language word for placenta is the same as the word for whenua – whenua.(p.146)

To apply the methodology of Te Aho Tapu, one has to be prepared to begin a distinct coherence that enhances the ability of engagement, within the realm of hōnonutanga, māramatanga, and whānuitanga (Mead, 2006). It is about the bringing together of the physical, mental and spiritual realms.

Te Aho Tapu is the sacred line that sets the foundation of a cloak (Mead, 2003) and is also the first line of a tāniko (Pendergrast,1994). These key elements told to me by both my kairaranga mother and grandmother. Te Aho Tapu is based on the foundation of enduring patterns that visually express symbols of cultural identity. These patterns are symbolic metaphors that geometrically depict natural elements such as astronomy, food sources, fish, birds, plants and events. I have incorporated this discussion here to show how whānau support systems are the critical assembly that shape my wellbeing, independence, āhurutanga and knowledge acquisition through the wholeness of mind, body and spirit (Hartley, 2010). Māori artist John Bevan Ford (cited in Campbell, 2019) describes the role of Te Aho Tapu as follows:

Take the single line, such as the aho tapu of the weaver, the genealogical line. Follow it to its logical conclusion. It doubles, triples, quadruples. Eventually there is a mosaic of interwoven lines, a fabric of history, an infinite number of references surface. That single line reflects the mana of the people and a history that can go beyond the present to another time long, long ago (Ford, 2004, p. 12). (cited in Campbell 2019, p.132)

The concept of Te Aho Tapu is to apply the skills and knowledge of self-discipline and commitment. As a kairaranga, the knowledge and skills of visual narratives are likened to the coloured strands of design and pattern in taniko. A person who can visualize the end product will complete the task, simply because they know the endurance of skills and knowledge needed. Each coloured tāniko aho is brought forth to contribute to the whole pattern of the

tāniko, and the other coloured strands are hidden behind each whenu to support the strand that is bound in front of the whenu. Together they are all bound sequentially to form the kaupapa of the pattern. (Tāniko is the fine coloured geometric designs as shown here in the waistband of a piupiu.)



Piupiu made by Kahutoi Te Kanawa- 1997

For the purposes of this exegesis I have used Te Aho Tapu as my Kaupapa Māori methodological approach to researching the intergenerational transfer of knowledge and practice about whatu tāniko in my whānau. Specifically, I use Te Aho Tapu as the approach to examining relevant literature about intergenerational knowledge transfer as well as analysing the interviews with key informants who shared their knowledge and experience of intergenerational knowledge transfer and whatu tāniko.

There are two reasons why I choose to name my research approach 'Te Aho Tapu'. One is because the process of whatu tāniko has developed over generations, and the construction of geometric designs iconic to our woven textiles also encompasses the source of knowledge from our past. The other reason is to know the responsibility of intergenerational transfer through the practices and skills as a kairaranga. The geometric visage forms the patterns of endurance as each tāniko whatu line contributes to the overall pattern, each line representing each generation. This informs the development of thought of intention and purpose of making. The very first line in tāniko, sets the patterns of dimensions and colour to sustain a continuum of creativity. The responsibility of passing on the analysis of visual narration in which one

becomes familiar with as kairaranga, is a responsibility and an assurance of knowledge transfer. These patterns contain the richness of artistic inheritance and license that we continue to practice in my whānau.

This determines and acknowledges the inherent creative thinking and practices, which is the sacredness of independent thought, skills and application that stems from familiarisation of visual narratives, illuminating the patterns of endurance through the geometric designs set in tāniko weaving. This sets the kaupapa of knowledge transfer by showing the strength of working in unison, which is kotahitanga and supporting and caring for each other, known as manaakitanga. This is the strength of the hidden coloured aho that stabilises the coloured aho bound in front of the whenu and the continuation of this unifies the endurance of knowledge acquisition via practical experiences.

Te Aho Tapu, as a kaupapa Māori theoretical approach, is informed by binding together the key elements that sit within Kaupapa Māori praxis that brings together Taonga tuku iho, Te reo me ōna tikanga, Ako, Mātauranga with raranga and whatu. As noted previously the values of manaakitanga, whakapono, aroha and kotahitanga sit at the centre of all we do as kairaranga. All of these values bound by foundational threads are called whenu known as warp cords, the binding threads are called aho, and so the first threads to bind the foundational threads together are the beginning of enduring practices that last over a very long time. They bind together the conscious efficacy of mind, body and spirit. This evolves over different time periods, spaces of solace and social presence of mind. As a kairaranga this is referred to as Te Aho mutunga kore, the everlasting thread.

Before the very first line is created, the knowledge and skills of achieving the four coloured tāniko aho, all go through different processing of customary practices to attain its unique colour. This can be likened to characteristics of a person's growth, knowledge, skills and attributes. With this in mind, the person contributes to the whānau to make up the collective of kete mātauranga, known as filling the basket with knowledge. The distinction of how each different coloured tāniko aho is produced, contributes to the pattern. This gives context to the patterns created and the visual narratives that lie within. The patterns that are created in whatu tāniko are taonga tuku iho - the treasures that have been passed down. Therefore "Te Aho" is the strand, the process of different colours is Tapu, being the sacred knowledge of using a combination of natural elements such as;

1. Tree barks.
2. Water
3. Wood and hot wood ashes
4. Volcanic river stones
5. Fire and heat
6. A special swamp mud
7. Exposure to sun rays
8. Air drying

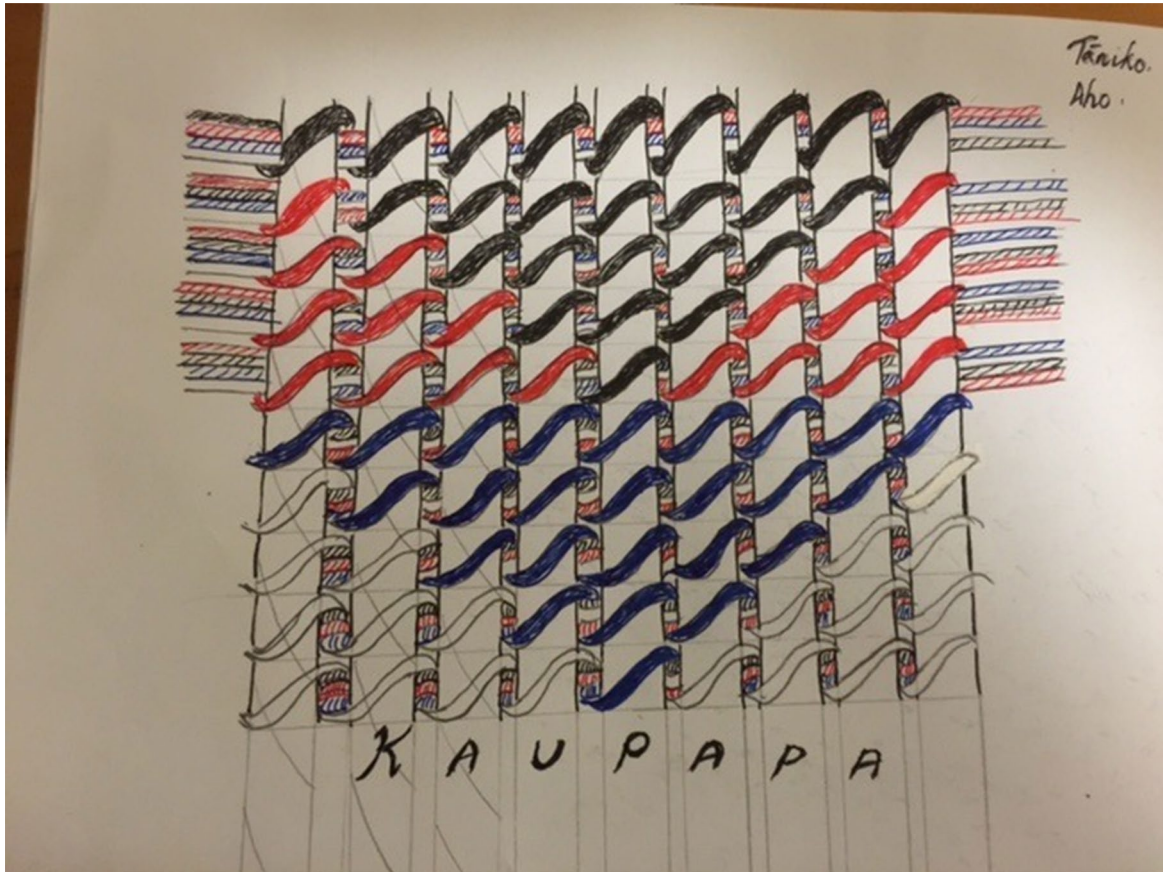
Te Aho, each one having its own colour, contributes to the whole pattern of endurance over a lifetime. The distinguishing differences metaphorically unify the different characteristics of the whānau and determines the collective responsibilities, acknowledging each person's individual contribution over years of enduring patterns as we hold on to our 'taonga tuku iho'.

The term 'tapu' within 'Te Aho Tapu' refers to the process of how each thread is given its distinct colour, which is likened to the characteristic of each person. This is the ngākau or the embodied knowledge within each person. It is also translated by many in line with the broader definition of tapu as sacred, and therefore the 'sacred thread'. Pere (2003) writes about tapu as the religious or secular restrictions, which are often about protection, discipline and social control. Mead (2003) describes tapu at a personal level of a person's tapu status. This is inherited from Māori parents' who have whakapapa lineage derived from rangatira status. Ideally brought up in conditions, which engenders tapu status through their lives and respecting the high level of tapu practices. So the progeny of these parents begins life with the maximum status of protection of tapu. This can only continue if the observation of tapu is practiced and maintained to maximise the intent of tapu, for the personal protection of oneself. Te Ratana (2003) describes the moremore puwaha, as a ritual or incantation when a kairaranga is being introduced into the Whare Pora which is when the taurira is in a state of tapu, not only within the space for which she is about to engage her first line of combining the weft and warps together of a cloak, but also her state of mind, to completely focus on the task so as to not lose her focus on keeping the tension and pattern uniform.



Tāniko showing the vibrancy of colours created from natural materials.

The hand sketched image below shows how tāniko aho (horizontal weft threads) that are behind the whenu chords (vertical warp). The Tāniko aho and the whenu support each other to produce that taniko pattern. The process of weaving the taniko is a metaphor for the process of support that was present in my whānau as I grew up. The culmination of the kaupapa of the kairaranga whakaaro formulate the symbolism of meaning and the structured patterns of coherence (Hartley 2010). Here is the metaphorical pedagogy of Te Aho Tapu. This aligns with the whakapapa stories of my whānau and the combination of natural materials, creative thought, systematic processes and skills coming together to uphold the mauri during the production of the work. The purpose of the image is to show how the different sequential colours represents its own character or potential. Each coloured thread is brought forward and bound around the warp chord, but supported by the other coloured threads from behind. The purpose of this pedagogy is about the constant support from whānau.



Handsketched by Kahutoi Te Kanawa

Methods.

The methods used in this research were based upon our whānau experiences of intergenerational knowledge, in particular the sharing of whakapapa kōrero; pūrākau; the inclusion of whakatauākī ; interviews and discussions with whānau and kuia that had close relationships to my mother and grandmother. As is the case in undertaking a Phd with Creative Practice a percentage element is allocated to each component. For this study the allocation has been 60% Creative component, which in this case is the exhibition “Te Ohonga Ake” which is discussed in depth in Chapter four and 40% Exegesis. What this means is that I need to be concise within the word count. With this in mind I have chosen to give an overview of the key methods more generally in this section and to place more depth discussion of methods and process for the exhibition component in Chapter Four alongside the artistic and raranga processes included within ‘Te Ohonga Ake’.

What was apparent from reviewing literature, there were very few writings from practicing kairaranga on the topic of intergenerational knowledge transfer, specifically in raranga/whatu. I descend from a lineage of kairaranga, over 170 years consisting of seven generations. I

sought to understand the inherent knowledge used to transfer knowledge and practices of raranga/whatu across these generations. I did this by reflecting on the pūrākau passed down, which are significant whakapapa korero as described by Lee (2008), pūrākau imbedded in my memory gave a synopsis of the survival, struggles and resilience. The practices of raranga and whatu explained and taught in detail to me by my grandmother, mother and aunts, showed how important the skills and māturanga needed to be recognised and brought forward into our lifetime. I corroborated these pūrākau with whānau records and publications, films, and videography. I have purposely not referenced whānau records that I have used in this research in order to maintain the privacy of our own archival records. In the next section I give an overview of some recent discussions of raranga as methodology and method.

Pūrākau and Whakataukī as Mātauranga

As a creative practice pūrākau is shown in the visual narratives of symbolism, through tāniko, tukutuku, kowhaiwhai and whakairo. Within this exegesis and my creative practice I rely on mātauranga Māori to guide my understandings, in particular pūrākau, whakapapa kōrero (as highlighted in Chapter 1) and whakataukī/ whakataukī. These forms of cultural wisdom have been central to our whānau understandings and learnings and to our individual and collective ways of knowing, or mōhtiotanga (This is discussed in more depth in Chapter 3).

Understanding the depth of whakataukī which are relative to our daily lives and behaviours, can guide our destinies if understood well. Much like the Greek philosophers Aristotle, Plato and Socrates, has influenced Western ideologies and thinking, we too had our own philosophers such as King Tāwhiao Jones (2010), Sir Maui Pōmare Tombs (1934) Pei Te Hurinui Jones (2013), Sir Apirana Ngata, Te Puea Herangi in King (1977), James Henare, Makareti Papakura Te Awēkotuku (1987) to name a few. To affirm our narratives and our whakapapa kōrero is to affirm that our tūpuna provided us with clear ways through which to share knowledge between and through generations. These were often in forms such as whakataukī/whakataukī and pūrākau.

One way through which we have, as Māori retained our whakapapa knowledge is through the sharing of pūrākau. Pūrākau as a methodological approach enables us to express stories that are prevalent to our hapū and iwi (Archibald, Lee-Morgan, De Santolo 2019; Pihama 2019). This can determine for individuals and whānau members the kindred spirits relationships that are all part of our whakapapa, as this becomes a crucial part of life's learnings, to continue on

in modern times. This is an example of a pedagogical response to learning our history hapū and iwi events, discussions and stories that encourages restorative wellness. Lee (2008) describes pūrākau as a kaupapa Māori research philosophy as a process to reclaim Māori cultural frameworks of narratives.

The intention of which we plan, organise and apply culturally responsive research for and with Māori, is a critical segue on how to extrapolate the depth of richness. Pūrākau are fundamental to understanding our own natural state of being, as they are not just stories, as many would point out, but they help shape our knowledge of learning about ourselves, surroundings and cultural identities. The following pūrākau gives some historical background of where I am from and the survival of my great-grandmother. If she had not of shared her knowledge and skills to her daughters to pass onto the next generation of kairaranga, namely us her mokopuna tuarua, it could have been a lost skill.

As noted previously, Lee (2008) utilised the concept of pūrākau as the kaupapa Māori theoretical approach to understanding the experience of Māori in the education system. Lee (2008) identifies pūrākau as being powerful learning and teaching tools, and ako as a source about understanding, teaching, and learning in the context of reciprocating learning from each other as kaiako and akonga. Pūrākau as described by Lee (2008) and Marsden (2003), were often told within our whānau and were clearly intended to ensure that we would understand the depth and value of holding onto these stories. Pūrākau often go hand in hand with whakataukāki. Our people used the terms whakataukāki and whakataukāki interchangeably however it is important to note that whakataukāki are those proverbial sayings that have a known source and therefore are connected to specific pūrākau or whakapapa kōrero (Pihama et.al 2015). When pūrākau are told, whakapapa is recited, whakataukāki are explained and words of wisdom are spoken to enhance the story, which can be captivated with whakataukāki or tongi kura.

I acknowledge the whakataukāki of our tūpuna, as they entice our minds to analytically think about the message in the kupu (Metge & Jones, 1995). Pihama et.al. (2015) note that whakataukāki “encapsulate the traditional wisdom of our ancestors. They advise, inform and give directions on customary practices in a concise way that remains relevant to contemporary times” (p.ii). To me what this means, is that our tūpuna have provided us with guidance to understand and to shape our whakaaro as their descendants (Smith, 1996). Similarly, pūrākau enable us to reflect upon the stories and histories of our tūpuna as told by them and their descendants. Whakataukāki, are the reverberation of ancestral voice, that relays wisdom of

knowing and experience. With such a rich tradition of oral history, sharing these whakataukī are imperative to the way we enrich our ways of knowing and being (Potton & Burton, 2014.) Here in lies the cultural knowledge of engagement, to further enhance the wisdom of our people who tell stories through these whakataukī. These have a profound effect on a person's life, if you are paying attention, no matter what time period. These are the philosophers of engaging thoughts, experiences and aspire to influence the coming generations of our cultural knowledge, prophetic sayings as a guide to understanding values, principles and living a greater life. These are also commonly referred to as pepeha (Mead & Grove 2003), as they connect to a source that gave a sense of a particular place of narratives, especially within iwi, hapū and whānau. Some of the following proverbs are common ones and are specific to certain iwi, hapū, events and people. Here are a few select proverbs used the relate directly to raranga and which are drawn upon as guidance for the work we do as kairaranga.

Aitia te wahine o Te Pā harakeke

Marry the woman of the flax cultivation' (Mead & Grove, 2003, p.15) Foreword, Pendergrast, 1975).

This whakataukī is a metaphor that pertains to raising a family, and to a woman who can weave whāriki (mats) and garments is a person who is stable and industrious. It is indicative of many of our working women who toiled the lands, and never gave up their position as land holders in our area.

*'E kore au e ngaro, e kore au e ngaro, he harakeke tongai nui nō roto nō mangamuka'
I shall not perish for I am like the dried flax plants of Mangamuka. (Mead & Grove 2003, p.30)*

This whakataukī is an affirmation and acknowledgment of the resilience of the species of harakeke found in Mangamuka. It highlights that the species survives through harsh contexts and as it is used for thatching, the plant lives on through that process.

*Kia whiwhi tahi honehone a Kākahu; ehara; tukua ki tū takitahi ngā whetū o te rangi.
When Kākahu acquires the possessions of others in a single raid, the stars of the heavens stand alone' (Mead 1981:14, Mead & Grove 2003:221)*

This whakataukī implies that those like Kākahu take big risks and are prepared either to take a

life or lose their own. A proverb also serves as a warning to thieves that they risk death.

Kua tupu Te Pā harakeke'

The flax plantation is growing' The expression means the family is being successfully reared and is heard often at tangihanga(mourning ceremonies). Mead & Grove (2003, p.275)

As is the case with many whakataukī related to Te Pā harakeke, this whakataukī is an affirmation of the strength of whānau, as indicated through its healthy growth.

Tūngia te ururoa, kia tupu whakaritorito te tupu o te harakeke.

Burn off the undergrowth so that the flax shoots may sprout (Mead & Grove 2003, p.410)

This whakataukī refers to the clearing of the undergrowth in order for the harakeke to continue to grow in a healthy way and which in modern times means to discard the rubbish and get to the heart of the problem.

These whakataukī were chosen because of the metaphoric meanings and how they are relative to the practices of raranga terminology, that are resolute in acknowledging the kairaranga of our past history. Within our whānau and hapū, kuia and kaumātua would maintain a constant ability to remind others, that some of the teachings of our tūpuna, were not to be taken in vain. That knowledge was never just a given, especially if it wasn't treated with clear understanding and respect necessary, to maintain about kaupapa ā hapū or mātauranga ā iwi. With these kupu, the tone of their voices would change. They were elegant, yet firm in their body language, such as looking at you directly, accurately relaying these messages, and ensuring you understood clearly. This meant that one must pay heed to the context of what is being said. They would make sure that whom-ever they were sharing the knowledge with, was capable of understanding the depth of the teachings, and to have the ability to understand the responsibility of esoteric knowledge holders and keepers.

Esoteric knowledge as articulated through whakataukī is considered sacred or tapu knowledge that is transferred intergenerationally and often within whare wānanga (Edwards 2009; Jones 2013; Marsden 2003; Pere 1982). This type of knowledge expands the enquiry and thought because it involves observing our worldview over a very long period of time. One

has to be interested in what is happening around them to understand what is going on and ways to interpret, follow, recall and apply this knowledge (Pere 1982), Schuster cited in Tonga (2018). However, this is highly dependent on how knowledge holders disseminate information and skills that become the continuum of truthful and accurate knowledge. Knowledge holders become the observers to keep a watchful eye on certain behavioural traits of people within their own whānau, hapū and iwi who are likely recipients of such teachings (Marsden 2004).

It is important to mention here, that traditionally it was kuia, koroua and often tōhunga who would identify exactly who to pass this knowledge onto and skills were identified early on in a child's life (Pere 1982). These practices were carefully held and nurtured within our whānau and considered sacred, simply because the accuracy of skills, information, processes and protocols becomes a responsibility for both the tōhunga kairaranga and the teina kairaranga. Recognising that the recipient or teina, should have similar characteristics to understand the whakapono or realistic nurturing of valued knowledge. The upmost respect is still applied, and the influences of modern living can weigh heavy on one's mind, if the tikanga associated with such practices is diminished.

There are many Māori women, in particular Kuia, over my lifetime, that have influenced my thinking and I acknowledge their contributions to Aotearoa, upholding values of our cultural heritage. One renowned orator and advocate for Te reo Māori, Kuia M. Simpson, in a conversation said to me "you kairaranga should never use the words 'mahi raranga' together, as raranga is mahi, and this would make the word raranga superfluous" (M.Simpson, personal communication -2000), I thought for a moment and realised she was absolutely correct. The learning in this comment was one that reaffirmed that raranga is inherently mahi and holds mana as often referred to as a craft. We were reminded in our development as kairaranga that raranga is a part of a wider system of mātauranga Māori. Statements that we heard often such as "Whatu manawa o te whānau me ngā hapū maha o te iwi" reminded us that we are a part of a wider process of weaving the strengths and hearts, starting from the foundation of the family through to larger tribe. Over time as we grow older and develop stronger relationships, we must do this with the same consciousness and goals that warm the heart of our knowing.

The following sayings that were shared as a means by which to see the relationship of raranga to wider knowledge systems were heard and adhered to, became part of the wider scope of knowledge keepers and practitioners.

“Te korowai o tō tātou mātauranga” - The mantle of our knowledge, is about the pinnacle of our values and principled practices. The korowai denotes the cloak of combined knowledge, that strengthens unity and agreement. (Personal communications, Rora Paki-titi, Oparure Residence, 1996)

‘Ahakoa, ka haere takirua tātou, kotahi anake ta tātou kaupapa’ – although we go with different perspectives, we go with one kaupapa in mind. (Miriamā Tahi, Oparure Marae, 2005).

Miriamā Tahi was bought up by a tōhunga known as Poutu Hihiti, and he would emphasise the need to support each other, no matter our differences. I have used this term, to show how the term takirua is used, denoting unity.

‘Māku te whatu māu te tāniko’ - With my wisdom and your support we will reveal the story, or behind a good orator the work will be done. (Personal Communications – Tuti Aranui, Te Whare Kura o Maniapoto, 28/10/2018)

Pihama et.al. (2015) refer to this whakataukī as follows in regards to the raising of children:

As a cloak is woven before the ornamental border is added, those raising children are responsible for the character of their child and others enhance what has already been acquired. Contributions to the development of skills in other specialities are seen to add the elaborate trim, or embellishment. (p.33)

The word whatu, is described by Best (1986) as referring to a wise orator, and the tāniko is a metaphor of the stories that are imbued within it. So as long as the orator has the support of the people, he is able to speak the truth of his wisdom. In both examples of how these whakataukī is applied we see that the tāniko is considered to be a form of embellishment.

*‘Whārikihia nei e papa takoto he whakarangatiria i ō tātou a tātou manuhiri’
Lay down the mat of welcome to honour our visitors. (M. Tahi, personal communication, Oparure Marae 2005)*

This whakataukī emphasises that only the finest mat will be laid down to welcome the visitors of such honour. It provides insights and learnings in regard to the expectations upon

kairaranga to seek excellence in the creation of whāriki that would be a part of our presentation of ourselves to guests.

What is clear is that both pūrākau and whakataukī have been used extensively in the learning and teaching processes that we experienced within our whānau and hapū. Additionally these were words of encouragement and provided guidance in terms of values extended to myself, siblings and cousins, who as a collective still hold a close relationship that embodies our values of our upbringing and care for each other. Whakataukī and pūrākau carry messages that inform and guide us through life. As a kairaranga and artist, these whakataukī instil philosophies that are woven into the fabric of our visual narratives. This truth of existence is encapsulated through words that add potentiality and value to knowing. The following whakataukī and waiata, composed by myself and my grandmother respectively, illustrate the significance of the place of mātauranga Māori forms for us as a whānau in the process of intergenerational knowledge transmission.

He tangata koe ki ngā pamamao mo ngā toi whakatupuranga, I nanahi o te ra kua mutu ngā mahi, kua oti.

The person who sees the patterns of endurance before the activity, will complete the task.

Kahutoi Mere Te Kanawa (2013).

A waiata composed by my grandmother – Dame Rangimarie Hetet.

*E ngā uri whakatupu –
Whakarongo, kia kaha –
Hāpainga ake ra
Ngā mahi huatau a ngā tūpuna
I waiho ake nei
Hei painga mo te iwi o Aotearoa e
Kia kaha rangatahi
Kei ngro ngā taonga o ngā tūpuna
Hei whakaari atu ki te au tūroa
Taku mana no tau whakarere, no āku tūpuna
I mauria mai nei i Hawaiki rā ano e*

*O coming generations
Listen, be strong
Uplift the arts
Left by our ancestors
for the good
of the people of Aotearoa
Be strong, oh youth
Least the treasures of your ancestors
Be lost as a betrayal of your future
My inward strength stems from the dim past
Brought from our ancestors from Hawaiki.
(Moke. Te Awekotuku. Te Kanawa. K, & Te Kanawa.R 2015).*

I have been fortunate to have sat and shared with a number of kairaranga who are significant kuia and kaikaranga of their rohe, who all practiced intergenerational knowledge transfer drawing upon these knowledge forms and consider these processes as being critical to the ongoing transfer of knowledge and practice associate with raranga, whatu and other forms such as tukutuku.

Exhibition: Te Ohonga Ake

As noted in the opening of this Chapter discussion of the exhibition methods and process is outlined in a later chapter. Raranga, whatu and tukutuku are positioned in the exhibition as producing multiple forms of knowledge. One of the forms of knowledge is embodied in the weaving produced. Another form of knowledge resides in the material used to weave. The items in my exhibitions displayed spanned from my childhood as early as my first piece of weaving from the age of five to the most recent, the Pūkoro.

As I noted previously the reason for attempting to reproduce the pūkoro, was to understand the mind and skills of the kairaranga. To let the piece be the voice of the kairaranga from our past. This piece of work was incredibly finely woven and as such was very difficult to make. The strands from the original pūkoro were less than 1cm thick and included over two thousand evenly prepared kiekie whenu. Each of these whenu had to be prepared. I decided to make the strands 1cm wide, so as this would make it be easier to keep an even tension.

The exhibition is based on the years of learning and the central focus, is on a pūkoro that is

housed at the Otago Museum. I was fortunate to have seen and come to appreciate what was involved in the creation of this taonga and saw the incredible knowledge and skill that was held by the kairaranga who wove the pūkoro. As a part of this study, I sought to investigate the origins, materials and use of this taonga and to attempt to replicate this taonga. It was about honouring the unknown kairaranga, by showing through the construction of the kete pūkoro, the intensity of knowledge and skills to produce such a rare taonga that was used as a sieve, to squeeze the juice of the beaten tutu berries.

The tutu plant and berries are very toxic and poisonous as stated in Beever (1991), if they are not harvested at a certain time, prepared and processed appropriately. The mātauranga and skills of a kairaranga is imbued in the taonga pūkoro if it is read well enough. By this I mean, as a kairaranga, the type of material is taken into account, the width size of the whenu, and the construction of raranga patterning layout is all taken into account. A kairaranga must know before attempting to harvest materials and tutu berries the sequential activities before attempting to. It is an applied practice of episodic mātauranga.

Chapter Overview

This exegesis consists of five chapters. The opening chapter and sections related to whakapapa provided insights into the many generations of kairaranga that have been a part of our whānau and hapū. It is from this grounding that the mātauranga and mahi of raranga and whatu are sourced for current and future generations. In order to know how we retain, maintain and reproduce this knowledge for generations to come we must know, acknowledge and share where we have come from.

Chapter Two is a discussion of methodology that has evolved from the influence of both Kaupapa Māori and the skills and mātauranga related to raranga and whatu.

This leads to a discussion of my chosen methodology, Te Aho Tapu. It is from Te Aho Tapu that I weave together the processes of the overall Creative doctoral exhibition. This includes the histories of our tūpuna, and the tīkanga practices that have been passed through generations of kairaranga in our whānau and hapū, through to the development of the exhibition component ‘Te Ohonga Ake: The Weavers Awakening’.

Chapter Three moves to discussing mōhiotanga in regards to my coming to know raranga and whatu within whānau. Mōhiotanga is about my own knowing through being raised in a large

family and the duality of knowledge acquisition from Te Aō Māori within the context of learning what I know through observation, and a eurocentric education system. Mōhiotanga is a culmination of recognising what is learnt through experience, observation, engagement, trialling and understanding your own ability to learn. The connection to mātauranga is important to understanding the depth of knowledge acquisition. The pedagogy of Māori learning styles, which is a continuum of ako, through wānanga, kanohi ki te kanohi, listening, storytelling, moments in time and critical analysis of observed realities. When I first viewed the pūkoro, I was overwhelmed with the intricacy of the refined weaving and the construction. Although the appearance of the pukoro was in a state of repair and very fragile, I just knew this piece of raranga, had a back story. How did I come to this conclusion? How did I immediately understand and recognise the technical ability to construct such a refined piece of work? I was guided by my instinct and recognising the intensity of patience of mind and skills needed, to weave another similar to this. This is when, I decided I wanted to study the pūkoro to understand the purpose. Is it possible to make a similar kete pūkoro?. I set the challenge for myself in that moment. I wanted to understand the mind of the kairaranga, to show the technical ability and whakaaro of her mind and raranga skills, that have been hidden away in the dark for years.

Chapter Four focuses on the exhibition process and content. ‘Te Ohonga Ake’ is the culmination of Mōhiotanga, Mātauranga and Māramatanga combined together to formulate the essence of mauri, the actual force of energy that powers creation and awakening of the inner potential to determine what needs to be revealed from the past into the future. This is the creative works of meaning, through skills and processes, visual narrative of symbolism and practical uses that has function and purpose, which has been passed down over several generations. This Chapter is about bringing together the purpose of meaning in a replicated piece of taonga, gives reverence to the kairaranga from an era to help us understand and appreciate our tūpuna more today. The kete pūkoro represents the allegory of purpose, survival, skills and mātauranga. This is the Te Aho Tapu mutunga kore, which is the sacred thread that will never end. It determines the everlasting and evolving knowledge to create and disseminate to the next generations to come, as we evolve and learn more from our past and to be creative beings of our own reverence to move forward.

Chapter Five, Māramatanga is the enlightenment and purpose of what is known. It is about the value of sharing, and finding purpose to meaning through making, in this case raranga, whatu and tukuktuku. The enlightenment comes about when you can articulate your own

ability to share with confidence what you know and what you have learnt. This chapter provides a short overview of the study and returns to the reflections that open this exegesis around the ways in which intergenerational knowledge transmission has been defined within our whānau as essential to the ongoing survival, retention, reproduction and affirmation of this ‘taonga tuku iho’ that we know as raranga and whatu. I close with a reflection on the ongoing contribution of my generation to ensure that our tamariki and mokopuna will continue to experience, know and practice the taonga of our tūpuna and move them forward for many more generations yet to come.

Summary

This Chapter has provided an overview of the methodology and methods employed in this study that have culminated in the exhibition ‘Te Ohonga Ake’. Kaupapa Māori provides a guiding theory and methodology that has supported my thinking about the work and the creation of the exhibition. Kaupapa Māori has a particular iwi focus for me and for our whānau in that our mātauranga has been derived from within our own whānau, hapū and iwi of Ngāti Maniapoto. This is best shared, for me, through mātauranga forms of pūrākau, whakapapa kōrero and whakataukī from a grounding of being a Ngāti Maniapoto wahine kairaranga.

It is clear that as creativity evolves over time, more skills and mātauranga lends itself to innovative mahi toi for Māori. Drawing on the rich heritage that we have within our whānau, hapū, iwi and Māori institutions such as wānanga, can inform both our present and future work as kairaranga. This exegesis seeks to do that. To draw upon mātauranga Māori in the form of mātauranga ā raranga me ngā whatu that has been gifted to us as taonga tuku iho, through our pedagogical practices of ako within whānau and intergenerational processes in order to ensure not only the retention of these exceptional taonga, but to also influence and shape the innovative ways that kairaranga of the future will evolve and enhance what we have today. In the exhibition ‘Te Ohonga Ake’ I have worked to do just that. To draw on the extensive knowledge shared by generations of kairaranga in our whānau and to acknowledge the depth of expertise and knowledge of the tūpuna of Ngāi Tahu who wove the pūkoro that sits as the key focus of this work as ways of sharing with current and future generations of kairaranga the beauty and innovative ways of knowing and creating that have been gifted to us by those past generations and the strength of what they did to ensure we would have access to this knowledge and practice to support and enhance our wellbeing.

Chapter Three: Mōhiotanga

Mōhiotanga is translated as knowledge, knowing, know-how, understanding, comprehension, intelligence, awareness, insight and perception, (Ngata, 1994; Williams, 2005). Mōhiotanga is about real-life experiences, affirming that knowledge comes from experience and is the nature of existence as proposed by (Smith, 1999; Wilson, 2008). Mōhiotanga is a lifetime of learning and experience that is developed and nurtured from a child to adulthood

This chapter is focused on a discussion of my own knowing, through my whakapapa by observable and participatory knowledge. It has been through these processes that I have come to know and understand the notion of mōhiotanga. Throughout the process of this study I have posed and analyzed from my own life reflection and memories the questions: what is mōhiotanga and why is mōhiotanga important to begin with?. These questions are a part of reflecting upon my creative journey as a kairaranga, as a mokopuna of generations of kairaranga and the intergenerational elements that have supported my life's journey of coming to know and to practice raranga. The concept of mōhiotanga has been central to those reflections.

Mōhiotanga is the synchronising factors of ontological beliefs of knowing and doing, experienced through real life scenarios. It is the principals of applied practices that is observed, and dependent on the point of view of the observer and how it is understood and interpreted (Wilson 2008).

Values such as respect, truth, honour and work ethic instilled a sense of belonging and nurture. These practices of nurturing kindred relationships were, and still are determinants that directly affected our behaviour towards each other as siblings and extended whānau. We always watched our parents, grandparents, aunties, uncles in and around social interaction. Growing up in a weaving family, and cousins who are carvers and observing the customary practices has been a synergistic experience of multiple connections. These multiple connections of repetitive practices to be replicated and remembered. This nurturing and learning through observation and emulating can only take place if a kinship relationship is close enough to stabilise the connection of tacit knowledge from the seeds of thought which

comes mōhio (Marsden, 2003; Edwards, 2010).

Learning was a gradual progression for my whānau and myself, and the knowing of familiar sequential fields of knowledge, through social interaction was just as important in a person's development through a full expression of cognitive learning and accumulation, also known in a Kaupapa Māori experience as Mana. Pere (2003. p.14) describes mana as “devine right, influence and prestige”. It is a concept of mana, and is beyond translation from Māori language to English, as it has many layers of meaning. These explanations resonate with my own experience of mōhiotanga developed from observation as Pere (1982) has described and talks about in her lifetime experiences. For me listening to stories of realism, testing my own creative ideas, tacit knowledge, and applied without instruction, but silent approval from the mentor or raranga tōhunga. This sharing has helped my development and cognition of behavioural values, which Mead describes as whanonga (Mead 2003). All these I saw and experienced as a state of mind, through evocative transgression.

A time and space of freedom of expression defined the causality of understanding. For me this is about the recall of mind, body and spirit expressed by Aluli-Meyer (2004) as guiding principles of my knowing and aspects of multifarious definitions over time and specific spaces. I describe this as the application of episodic consciousness. The incremental skills and mātauranga from earlier stages of observation and empiricism as I understand and know as my mōhiotanga. I have heard the word mōhio used in casual conversation many times as I was growing up;

Kia mōhio koe ki te timata Kākahu ki te taha o maui”

You know to start your Kākahu on your left side.

Whakarongo ake ki ngā kupu a ō tūpuna, mā rātou koe hei arahi whaka mōhiotanga.”

Listen to the words of your tūpuna, be guided by the truth and knowledge of the experts.

Me mōhio ngā kaiako ki ēnā mātauranga mō ā mātou mokopuna.

(Mate Lawless, cited in Tiakiwai, 2015)

The importance of Mōhiotanga

Ma te rongō ka mōhio, ma te mōhio ka mārāma, ma te mārāma ka mātau, ma te mātau ka ora

This whakataukī emphasises a form of whakapapa of knowing and highlights that through listening comes awareness, through awareness comes understanding, through understanding comes knowledge, through knowledge comes wellbeing. As noted in the introduction, my whakapapa kōrero is central to understanding the process of sharing knowledge and knowledge transmission within our whānau. In this chapter I continue with reflections on how I come to know, my mōhiotanga, as this is central to how our whānau have ensured the intergenerational transmission of knowledge, skills and practice of raranga. The continuity of these experiences, is from my own creativity evolving based on what I have learnt. Where I have provided an overview of the concept of mōhiotanga it is, for me as a kairaranga more appropriate to describe this through the memories of my childhood and my foundation, within which a key element of tikanga that drove those experiences is that of aroha. Aroha, for our whānau, created and embedded a reverence of respect, care and complete security of belonging. As such, I continue my reflections through the continued sharing of my memories of whānau and what has been described by another whanaunga from Ngāti Maniapoto as mātauranga-ā-whānau, the knowledge that is shared and come to be known through whānau experiences, guidance and learning (Lipsham, 2020). I want to share with you a memory and reflection on how I came to know, my mōhiotanga, of what constituted independent learning within our whānau.

The day is dawning and the crisp cool air on my face breaks the warmth of a cosy bed. As I awaken with a drawn-out yawn and exhale a long breath visible to my eyes when the warmth of my breath dissolves into the cool air. I stop for a moment to recall my dream and ponder over whether my dream means anything or should be dismissed from my mind. I prepare myself for the day and contemplate whether to snuggle back into the warm bedding for just another five minutes. I know from mornings previous my Mum has internalised the conditions for the day, and has arisen before dawn with my Dad to light the fire from the wood chips Dad chopped and started our breakfast. With a batch of scones for our lunches. The familiar sound of sparking wood kindling from the fire coal range warming the kitchen, the smell of fresh baked scones, hot porridge and toast permeates from the kitchen to my nostrils as a quiet rumble of my stomach sounds out. I salivate with anticipation for the taste of a plateful of hot porridge, with brown sugar, fresh cream and toast. The scones are usually made for our lunch. Hot savoury scones wrapped in tinfoil and newspaper to keep as warm as possible until lunchtime. School was only five minutes' walk down the paddock and along the road, but on a cool and

wet day, we need not return home for lunch and risk the possibility of getting cold and wet. Every school day was important for us to attend, as our parents would not want us to fall behind on any learning. My father was long gone to work before dawn broke and my mother was making sure the kitchen was warm for my brothers, sisters and I. After we had made our beds, had our morning washes, and changed into our school clothes, we sat and enjoyed a nutritious breakfast. With our lunches packed in our school bags along with homework, which usually consisted of a reading book and math exercises, we would walk down the paddock and along the road to school.

These school mornings were familiar responsibilities for my parents and us. Through the act of whakapono we experienced a sense of security, aroha and the efficacy of my parents' desire for us to be independent learners. We engaged in activities on the farm and in the home. Inclusiveness positioned us in a place of valuing support for each other, respect for our parents, grandparents and kaumātua, our home and whenua. The domestication around learning different tasks, such as farm maintenance and caring for animals, helping with the mārakai, food preservation, craft activities and domestic household chores were all part of our contribution to strengthen whānau sustainability.

Chores and routine activities and domestic household chores were the central element of knowledge acquisition through experience, placing us at the centre of economic wellbeing within our papakāinga. This was also our form of discipline through interaction. There was no domestic violence or physical and mental abuse; these types of behaviour had no place in our home, At worst our parents would make us go without a treat if we misbehaved. We were never physically smacked or punished. My understanding of Te Aō Pākehā and the school, we learnt the vernacular of English pronunciation and language, spelling, writing, reading, mathematics, physical education, science, histories of foreign whenua, stories and folklore. None of which had anything to do with our world; of Te Aō Māori. I did not realise at the time that we learnt to merge in and out of one world into another. Leaving home for school every morning, my whole being would go into switching modes of thoughts. These consisted of switching the way we behaved, our dress code, our attention to the teacher, remembering my spelling words, writing exercises, mathematical equations and quoting phrases from the book that I read. My mind was trained to switch to a different state of knowing so that I could focus on learning curriculum subjects. This was about new and exciting things, as we were encouraged by our parents and grandparents to learn as much as we could about the school curriculum. What didn't change was our parents' and grandparents' constant determination to

make sure we obtained knowledge and skills through a western education system, so that we could engage in a career that we enjoyed and that suited our talents. They understood that education qualifications or trade certificates were the difference to a successful future and so they were future-proofing a pathway for us that was based on the importance of job security and earning power as asserted by Hemara (2000). This pathway was of an unknown quantity for them and us, but whatever the consequences, we were given the opportunity to pursue our passions and dreams by virtue of their love and support.

As my older brothers and sisters grew and left the home to find their career pathway, marry and have their own families, the stories our parents shared with us about their schooling was not pleasant. It was hard to understand therefore why they persistently encouraged us to do well at school. It wasn't until we grew older that we understood the impact of what they had endured during their school years. These notwithstanding, it was my own childhood memories that allowed me to experience what support really was and how the potential of a person's talent could be revealed when whānau support systems are in place. This for me, is a kaupapa methodology I have used within this work and likened to Te Aho Tapu (Te Aho Tapu as methodology was discussed previously in Chapter 2). I move now to discuss the place of mātauranga Māori in the shaping of the mōhiotanga that has been a part of our intergenerational experiences within our whānau and hapū.

Mātauranga Māori

My mōhiotanga is a culmination of my life's journey Māori state of being as experienced through being raised within Te Āo Māori and the mātauranga that is associated with our knowledge forms and ways of knowing. The other is an imposed western education system, one which I had to spend six hours a day for five days a week from the age of five until I reached seventeen, essentially spending at least sixty percent of my developing and learning years within that context. In this section I discuss mātauranga Māori as the key element in the shaping of my mōhiotanga and that informs every part of my life and practice as a kairaranga.

In this exegesis I am writing from a place of knowing and experiencing mātauranga in the context of raranga, whatu and tukutuku work. As a Māori kairaranga, artist and kaimahi in education for the past thirty years. This chapter builds on my discussion of mōhiotanga, and presents an overview of Mātauranga a Raranga/whatu, the deep ancestral knowledge of weaving that has been shared with me by my parents and grandparents, throughout my

childhood through to my adulthood, as a lived process of intergenerational transmission. I begin by presenting broad definitions of mātauranga as the foundation of understanding how knowledge and knowing is considered within Te Āo Māori.

Mātauranga is referred to as knowledge, education, wisdom, understanding and skill as a natural state of being, mātauranga is an essential educational tool for Māori wellbeing, passing on knowledge and skills so that it is understood and applied (Mead, 2003; Pere, 2003; Jones, 2013). These are in the form of valued principles, such as tikanga, whakapono, aroha and kaitiakitanga, when all these are adhered to through the actions of experienced knowledge holders. Mātauranga is a culmination of these values within a Māori pedagogy (Hemara, 2000). Mātauranga has many facets of meaning and interpretation, and this depends on a male and female perspective within Māoridom, as to who maybe the expert in a particular area of knowledge (Marsden, 2003; King, 2011; Hemara, 2000).

Mātauranga is experienced in different forms over a lifetime for many Māori. Sadler (2007) defines mātauranga Māori as a knowledge of tradition as an epistemological genesis deriving from Polynesia and has evolved over time since the arrival of our tūpuna. The evolvement includes the nuances in dialects of different iwi, material culture according to their environmental surroundings, for example coastal verses ngāhere regions, that determined the preservation of mātauranga according to place. Mātauranga was also protected as Walker (1996) points out that kuia did not surrender their knowledge lightly, because it's possession is central to their own status and mana. For this reason, kuia transmitted their knowledge slowly to a carefully selected descendant.

In Te Āo Māori it is well documented that our tamariki and mokopuna are often raised by their grandparents were groomed in mātauranga Māori (Pihama, Simmonds & Waitoki 2019). Hemara (2000) describes the importance of nurturing a child's potential even before birth. This could be in the form of whakapapa pūrākau, astronomy, language acquisition, karakia tawhito, karanga, whaikōrero, whakairo, mahi raranga, whatu and tukutuku, fishing, mārakai, bush lore and many other skills reliant on survival. These experiences of knowledge are developed from an early age, through observation, nurture and practice (Pihama, Simmonds & Waitoki 2019). The word tamariki is used to describe children, however Pere, (2003) translates the word tamariki into two parts

Tama, derived from Tama-te-ra the central sun, the divine spark;

Ariki refers to senior most status and riki on its own can mean smaller version.

Tamariki is the Māori word used for children.

Children are the greatest legacy the world community has. (Pere 2003, p.4)

This recognizes and acknowledges the innate gifts a child has and their status within Te Ao Māori. Pere (1982) writes about her own personal upbringing by her maternal parents right from birth. She slept, played, ate, worked and learnt alongside four generations (1982, p.3). Tamarapa (2011, p.12) describes the continuation of raranga and whatu along with other art forms, were regarded as sacred practices, involving protocols of tapu. Ritual and process were important and heeded to during planting, harvesting, and preparation. These are the pūrākau and mātauranga that was important to commit to memory, so that they are never lost.

As a listener, observer and recipient of many pūrākau growing up, this helped shaped my thinking, respect and aroha I had for many kaumātua and kuia we were exposed to. Their pūrākau, became ours and the next generations, understanding what they endured and what they valued to pass on through customary practices, oral traditions and survival techniques we thrived. This is also affirmed in Lee-Morgan's (2008) expressing that everyone lived within a constant state of teaching and learning and our tūpuna across hapū and iwi had complex formal systems of learning through formal whare wānanga environments (Nepe 1991). One site of this learning in regards to raranga was the whare wānanga 'Te Whare Pora'.

Mead (2003) describes the Whare Pora as a conscious space of mātauranga raranga, whatu of the kairaranga recognised by a tōhunga. Best (1986) elaborates on the ritual performed by a tōhunga, an incantation called Moremore puwaha and is recited over the kairaranga as she binds the first weft and warp threads together to begin a cloak. Over the many years of observing and applying what I have learnt from my grandmothers, aunts and mother under their mentorship and kaitiakitanga, this has been my Whare Pora. Te Whare Pora is a space where the kairaranga is introduced into the higher echelon of learning in whatu, tāniko, tukutuku and raranga. The perpetual need to have a focussed mind and skills are essential and integral to achieve finer works of toi raranga and whatu, especially whatu tāniko.

The Tikanga of Te Whare Pora, the house of weaving, is also about the inclusiveness of ritual (Te Ratana, 2012), but not limited to ritual only. Tikanga refers to do what is tika or current (Mead 2003). These key concepts of tikanga protocols that are practiced within Māori social constructs can be applied on a daily basis or when the need arises, such as ceremony, on the

marae, during blessings of buildings, unveiling head stones, carvings, exchange of speeches on a marae. All these protocols differ from one iwi to another, or even within the same iwi, but can differ between hapū. Whatever the circumstances, these tikanga are applied and observed from one generation to the next (Barlow, 2016). Within Te Whare Pora the learning was collective and was both related to the physical space of learning and also the overarching concepts and philosophies associated with raranga. For example it was noted that the mana of a kairaranga is shown in the work that is produced. My grandmother and mother would always say “let your work speak for you” hence indicating that that the work must be done with the upmost refinement of skill and focus. This will determine the mana, the status and affirmation of the creative thought, care and knowledge that is imbued in the work. Mana is considered by our people to be connected and derived from a spiritual realm and can be achieved through collective affirmation (Pere, 1982; Marsden 2003), therefore mana is developed over a period of time by consistently committing to the tikanga of Te Whare Pora, not an actual physical place to reside, but to practice tikanga in the preparation and making. Donna Campbell (2019) and Erenora Puketapu-Hetet (1989) highlight that Te Whare Pora is both a weaving and conceptual space. This aligns to the ways in which my Grandmother viewed Te Whare Pora and is something that has resonated with and been a part of my learning and teaching as kairaranga. Campbell (2019) emphasises this in relation to how she sees Te Whare Pora as a Mana Wahine space,

Te Whare Pora is for me as kairaranga, as Mana Wahine, a space I move in and out of in the material, physical, sensory, cultural and spiritual aspects of my creative practice. It is a space that embodies my thoughts, that enables me to think through mātauranga and tikanga Māori. Te Whare Pora also provides a house within which Kaupapa Māori and Mana Wahine live comfortably together to inform my raranga practice. (p.190)

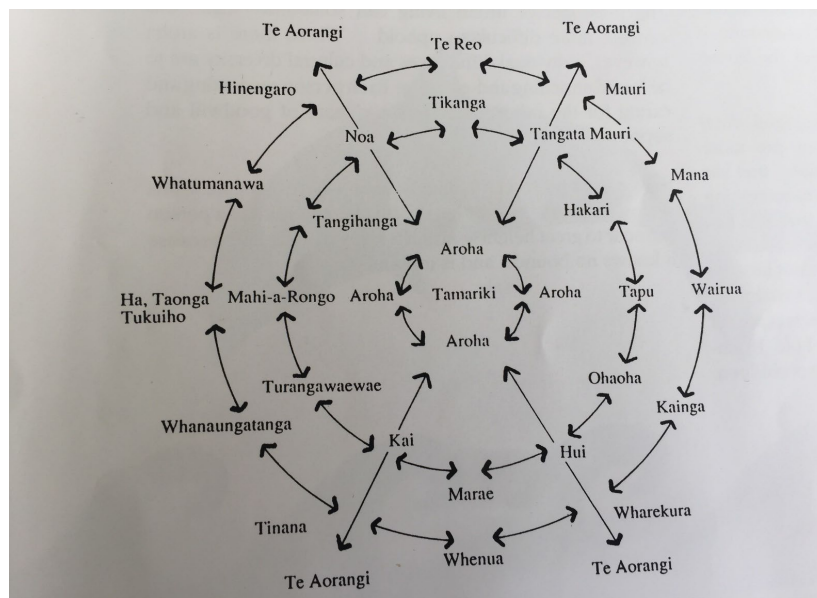
Traditional whare wānanga hold a place of significance within our whānau, hapū and iwi, with my tūpuna having a direct involvement with whare wānanga such as Miringa Te Kakara.



Miringa Te Kakara – whānau private collection.

\This image is taken from a set of photographs gifted to my mother, who was the pūhi of Miringa Te Kakara in 1932, she was twelve at the time and she shared with me, that when she entered this building she felt an overwhelming sensation of responsibility and honour. This for her was a big responsibility to take on the teachings of Te Whare Pora from her mother, which in turn came down through Mere Te Rongopāmamao her grandmother and Ingoingo her great grandmother. Her father, Tuheka Taonui Hetet was the builder who supervised the rebuild, which had to be built without using any nails. I had the privilege of going into this building when I was seven, and on remembering this story told to me by my mum, at an early age, I took the time to have a closer look on its construction. There were definitely no nails, but small dowel pegs and binding by the purloins and window hatches. In 1983 it was destroyed by fire, but many people still visit the whenua and hold wānanga there. As I took my early morning walks at writing retreats at Hopuhopu, I was constantly reminded of the many whare wānanga that were established within the Waikato and Te Rohe Pōtae. These are carved stone pillars on the side of the road leading up to the Tainui Endowed College at Hopuhopu. The names of these Whare Wānanga are Tamaki, Ngā Pou o Roto, Kuranui, Rangiatea, Miringa Te Kakara, Kahuwera, Whenua Tapu and Ahurei. These eight Whare Wānanga were established to carry out the teachings of our tūpuna, of esoteric knowledge inherited and passed down. The whare wānanga taught in the customary practices were not only in a physical whare, but carried out on a daily basis, in particular to a person that commits time and focuses on the teachings, so that they become equipped with the knowledge and skills to pass onto the next generation (Marsden, 2003).

Within these contexts the collective, not only the individual, gained to benefit through ako and the transmission of knowledge (Nepe, 1991). Pihama (2005:191) describes how we have for generations engaged with our world and constructed theories as a part of our own knowledge and ways of understanding our experiences. The inter-relationship of all parts of Te Ao Māori in regards to the wellbeing of our people collectively and in the transmission of mātauranga Māori was highlighted by Rangimarie Rose Pere (1992) in her model of Te Aorangi. What we see in this model are the many sites of ako that exist for our people and the ways in which all parts of tikanga influence how we work together as a people. The following model shows a Māori educational framework where institutions do not stand in isolation, but actually merge into each other.



Rose Pere Rangimarie Model from Te Wheke.(2003).

Pere’s model evokes memories of hearing aunts, uncles, kaumātua and kuia talk about the gift of giving and that aroha is the centre of your ngākau. It is best to give then always receive, so that you are remembered for your good deeds not the person who is tangata pukukai (Mead, 2003). The environment in which this happens being on your whenua, and is all about learning and teaching with an open mind and heart. The intention of knowledge transfer is that it is received with respect, remembered and applied (Smith, 2007, p.120)

Aroha ki te tangata, is a respect for the people. (Pere, 2003) gives examples of aroha in a kaupapa Māori context which is more to do with kindness, care, selflessness, honour, sharing, and engendering goodwill. Aroha cannot be carried out unless it is applied. The power and

strength of aroha is the spiritual essence of a person's ngākau, thus outweighs the psyche of negativity which has no place in a conscious mind of aroha.

Mātauranga in a Māori worldview covers aspects of all knowledge systems that has determined the richness of cultural values formulating relationships with our whenua, water, environment, animals and each other. Māori who have been fortunate to engage with the essence of mātauranga through a Māori pedagogical framework. Hemara (2000) & Bishop & Glynn(1999) describe how our tūpuna lived through the transitional changes and have done their best to hold onto these values and passed them on. These are the instructions of our values held within Māori culture.

Unifying whakapapa knowledge evolves over a time and space that defines your existence of connectivity, when you become familiar with it and are affirmed as such by your whānau, as described by (Edwards, 2009 and Hemara, 2000). Although I affiliate to four iwi, I have chosen the iwi that I was raised in to talk about the historical mātauranga, but not dismissing the historical events, pūrākau and whakapapa connections of my other iwi. I became aware of and familiar with as I grew up in Ngāti Kinohaku, a hapū of Ngāti Maniapoto . I acknowledge my whakapapa connections to which I am affiliated to Waikato, Tuwharetoa and Ngāti Rarua as they are very important to my very existence. They are a significant connection of my whakapapa stories, however my Maniapototanga has been the determinants of my knowing through having been bought up within the heart of Te Rohe Pōtae. The reasons for delving into Ngāti Maniapoto history, is to show the correlation of pūrākau and how they have impacted my life within my iwi, hapū, whānau and myself as an individual. These impacts have bought about fundamental changes through past generations and experienced realities of the past, and even today there is still an impact of past histories and events that affect our social well-being within the construct of a western society. Within Ngāti Maniapoto we embraced methods of how knowledge was passed on, much like many other iwi and hapū. However we articulated these through the following four stages called, Pīori, Pīari, Waiari, Mākau;

1. **Pīori** = Pī embraces two thoughts. Pī, meaning young (bird) chick. Pī, also short for pīpī meaning chirp or squeak, which is figurative of a child at a young age who is talkative. Both are consistent with the overarching metaphor of manu. Ori, meaning to sway, or wave to and fro. Ori, is also short for oriori – a traditional form of knowledge transfer. Like a young bird, a young child enters the world of learning

with an open mind. Whatever they are taught in their growing years influence their future thinking; up until a time when they understand to differentiate.

2. **Piari** = Pi; same interpretation as above. Ari meaning 'to be clear or visible'. The child, like the bird, learns from everything they see. Ari is also short for ariari. Ariari is the manifestation of knowledge.
3. **Waiari** = meaning to chirp, which is similar to the previous explanations. Wai is a noun meaning memory of words or instructions given. Like the child who is required to retain a series of instructions in times of learning. Ari is also short for ariari, which refers to the manifestation of knowledge.
4. **Mākau** = Mā; reference to the purity of a child's mind before they are taught. Kau, meaning completely or absolute. Mākau is the absolute purity of a child's mind prior to learning. Mākau, not to be confused with 'makau', which means lover, wife, husband or favourite. (D. Ruki, personal communications-17/03/2019)

Observable knowledge distinguishes the way in which we co-operate with each other, disseminate knowledge through applying and talking through the permanency of lived realities of who we are, how we are and how we value systems that guide our lives, which makes us distinctly unique in our own right. One of our kaumātua who lived in our papakāinga obtained and maintained the mātauranga, tikanga, whakapapa kōrero and hitori of our hapū. He had a wide network of different relationships with kaumātua throughout Te Rohe Pōtae and beyond. He would willingly share this knowledge to whoever was interested. My mother was one of those interested people. These were ephemeral moments in time, yet they had an impact on my mother and aunts, and unbeknown to our kaumātua, so too did it impact on me as a child observing. I recall going to his place to harvest harakeke, as he had a special variety that produced long fine fibre, and this was particularly useful for long weft threads. He knew that this harakeke was only used for Kākahu and I remember harvesting harakeke while he would sit on the veranda with my mum and recite whakapapa, hitori, waiata tawhito, oriori of our tūpuna, sharing pakiwaitara and pūrākau he would express his thoughts of our tūpuna and how they continued to maintain these practices.

The Impact of Colonisation on Mātauranga

The impact of systemic colonisation on many iwi, hapū and whānau would significantly change our social interactions through enforced rules and systems including future generations forever (Chaplow 2003). The resilience of Ngāti Maniapoto, defined a history of events that would be told and described through pūrākau and remembered for many generations. For me these are our guided stories of realism, strength and courage. This is the conscious history of my place and belonging, my forebears and my roles of responsibility through remembering and re-telling these pūrākau.

Our iwi is a large grouping of hapū who were affected by whenua confiscation and alienation, cultural and social changes, assimilation through education, health problems such as infectious diseases indicated by Walker (1996) & Cowan, J (1940). When re-visiting the history of Ngāti Maniapoto, the account of events of the Rangiahiao Church burning February 1864 and the infamous battle of Orākau, March/April of 1864 both near Kihikihi, a small rural township, a half hour drive north of my hometown Te Kuiti. Walker (1996) described the determination and mana motuhake of Rewi Manga Maniapoto and his people, not giving up on their whenua and defending themselves despite the misfortune of running out of ammunition, water, food and fighting off the constabulary of the British Empire, led by Cameron and ordered by Governor Grey in 1864. Cowan (1940) describes the Rangiahiao and Orākau incidents as unfortunate, due to the fact that these arable farming land were much needed for the development of farming and profitable horticulture land, because the Māori had already established wheat fields, set up a flour mill, arable whenua for vegetable growing and orchards that produced very lucrative fruit for trading. The land thefts were classified as purchases of land by the Crown as a result of what they considered the rebellious nature of Māori.

Waikato tribes, lost over one million acres to the crown under this jurisdiction as described by Walker, (1996); Cowan, (1940); Chaplow, (2003) & Ka'ai (2006). By the end of the 18th century, the stories of these historical events of our Iwi, were pertinent to our existence and were held in high regard as a constant reminder of our past histories that has shaped our responsibilities to hold onto the stories our ancestors endured, and the impact of how it has shaped our determination to hold onto knowledge and skills to survive the impact of colonial rule.

When World War 1 broke out in 1914, only fifty years after the land wars of Waikato, Maniapoto and Taranaki areas, many Māori men throughout the country showed their loyalty to the British Crown, but from Waikato, Tainui and Taranaki volunteers were few. Conscription was applied only to Waikato and Maniapoto, both Tainui Iwi (King, 1977. P.82). The conscription of our men to two world wars and high unemployment, especially during the great New Zealand depression of the early 1930's became another event imposed on our people. The domination of the settler Pākehā became even more obtrusive as the destruction of whenua for forestry and farming became the dominant discourse of economic and social development of Aotearoa.

Retaining Mātauranga

Ngāti Maniapoto chiefs called a hui together from the 25th -28th December 1903, to establish a Kawenata “Ko Te Kawenata o Maniapoto”. The development of the Kawenata for Ngāti Maniapoto illustrates the determination and higher consciousness of thought and profound statements that our tūpuna sought to leave for coming generations, showing their mana motuhake, for the survival of cultural and iwi mātauranga, at a time of pending invasion and imposed imperialist rules and values by a colonial government. Ko Te Kawenata o Maniapoto provides our iwi and hapū with guiding principles to retain mātauranga and ways of knowing and being as Maniapoto.

Mātauranga-ā-whānau is a primary site where the notions of mahana (states of warmth) and mātao (states of coldness) are consistently revealing the various mauri states of being (Pohatu, 2011) in action, throughout our lives' journeys. (p32.)

This intensifies the necessity to recognise and acknowledge the feelings of others and the impact each whānau member engenders on the state of mahana. This is to amplify the growth that progressively comes with experience, responsibility and maturity. The same can be said of mātao, when you have an inner trust and consciousness that determines your reaction to a situation, which makes one mindful of determining different synergies of energy and spiritual awareness as described by Marsden (2003) as the source of existence.

I watched the efforts of my grandmother and mother who were passionate about the survival of their skills and knowledge. Knowledge and skills such as whakapapa knowledge Edwards (2009) stated that this included tikanga associated with our connection to the whenua where

we gathered materials from, such as kiekie from the ngāhere, pīngao from the coastal regions and the surrounding harakeke that was abundant in our papakāinga, but was respected and looked after by all who harvested it. My mother and grandmother were so disciplined at everything they did, they were persistent about quality and doing the best they could to produce whatever they put their minds to. To do this, they were practicing the values of being tika and pono, so that this could be observed and transference of these values would be illuminated in the maturity and growth of their tamariki and mokopuna. The essence of the transfer was showing love through actions and discipline. They were always figuring out different ways to overcome any barriers they would come up against, and it was with this determination I observed knowledge that was innovative, creative and at times mind boggling to bear witness to. Although much of their time was spent at home bringing up children and at times grandchildren, the most important value they shared with us was to love one another no matter what, an important value also pointed out by Aluli-Meyer (2004).

At the ages of just 47 and 44 respectively, my father and mother were parents to twelve children. The next generation were starting to come along, for my parents this was a feat in itself. My maternal grandmother who was widowed at the age of 46, and was always around to lend a helping hand to my mother, older sisters and brothers who by now were starting their own families. We were very fortunate to spend a lot of time with her. Her desire for us to be independent learners and thinkers. Independent learning was not only at school, but at home and in social contact with our extended whānau outside of our papakāinga. The behaviour of respect and aroha was the number one priority, and still is, which is encapsulated in the whakataukī :

“He taonga rongonui te aroha ki te tangata - Goodwill towards others is a precious treasure”. (Mead 2012, p.1)

In some instances, elders can captivate your imagination through their experiences. The stories they tell and re-tell as you grow up and hear often, are told so that the mind will never forget the significance of the pakiwaitara and pūrākau Dr Ngahuia Dixon, used the following whakataukī as a guiding principle and metaphor in regards to my practice as a Māori kairaranga, (Dr.N.Dixon, personal communication, 28/04/2016)

Whārikihia to aroha
Whiringa o te iwi

Tui tuia
Ko te muka kore e mutu” –
Lay out the foundation of love
To bring the people together
bind them together
So that the strands of the people will never disintegrate.

This whakataukī appealed to me, as I have throughout my life watched my mum and grandmother dedicating their lives of giving through love, whakapapa stories, within our whānau, community, hapū and iwi, especially sharing their knowledge of raranga and whatu. There was a generosity of spirit in everything that they did and that was something that was passed down through our whānau and which we have known through the many acts of koha that were exemplified to us.

It has always been emphasized within our whānau that things that were given, were given with humility and good intention. In turn these gestures of gifts are acknowledged and received with grace and respect. Therefore, the receiver one day will repay the gesture in another way. For example, if a koha of kaimoana was bought to our house, it would be received and acknowledged. A week or two later, our koha to that person could be some meat, vegetables, fruit or we would go and help with chores. The exchange continued from observing and practicing these over years, the relationships strengthened strong bonds, because we grew up caring and understanding each other. Giving to each other played an essential practice in our whānau and papakāinga, therefore it is by our actions it is known and observed by younger ones. Another form of koha, was and still is knowledge transfer to family members and or community groups.

Having something tangible to share, whether it is food, stories, knowledge or just support was a value instilled in us. This tikanga for me was the efficacy of the intention to gift back to the descendants of the kairaranga of Otakau, the pūkoro that I have replicated as a part of the creative component of this study. This is a koha that acknowledges the reciprocal relationship that exists between myself and the mana whenua upon which the pūkoro was found. It acknowledges the koha that they have gifted me in allowing me to study and replicate the pūkoro, as part of their historical taonga that has been kept safely away in the shelves of the Otago Museum. In reciprocation I see the koha back is an essential part of that relationship and in doing so will allow the descendants of the kairaranga who created this incredible

taonga to share with their mokopuna the story and taonga of their tūpuna.

Summary

Pūrākau have been handed down for generations within our whānau and hapū. They were the stories that were often talked about, especially when inquisitive visitors came to visit, as they provided deep insights into our history and learnings about the Ngāti kinohaku women who fought to hold onto what they could. The strength and resilience to continue life with a will and determination to uphold our practices and knowledge, is the impetus for many of us to continue on and uphold the values of what they strived for. Today we have our Te Whare Kura o Maniapoto established right in our own back yard, because my great grand aunt gifted the whenua for the kura and was determined the next generations of tamariki would be educated in a world that upheld our own ways of knowing and being. They are able to have an understanding of a mainstream education curriculum so as they have a duality of knowledge and life skills. Upholding the skills and knowledge of raranga and whatu has always been part of my whānau life, enriching an artistic and cultural heritage that has kept us grounded within our hapū and iwi.

The importance of the continuity can only be enriched by the conscious cultural minds of our mokopuna to carry forward and keep the memories of our tūpuna alive and well, but to also learn from the past to move forward. Not only is the transfer of knowledge threatened by fewer practitioners of mātauranga whatu, raranga and tukutuku using natural resources, so does the social enterprise of twentieth century lifestyles, determines less interest and focus. However we have been able to encourage the importance of this creative skill and hold onto the mātauranga a raranga, whatu and tukutuku. Many of our kairaranga are thankful to many of our kairaranga before us that have departed this world, and have passed their skills and mātauranga onto us. The gift of sharing was embedded within us throughout our lives and the act of koha whether that be in the form of kai, or resources or knowledge was central to the teachings of our whānau, with raranga being one way that my mother and grandmother could gift to future generations. I am forever grateful to be a mokopuna of these skills and mātauranga whatu, raranga me ngā tukutuku, so that I can pass onto the next generation of kairaranga.

Chapter 4: Te Ohonga Āke



Introduction

The doctoral creative work spans over a lifetime of commitment and dedication of my tūpuna. Fortunately for me I was born into a whānau of kairaranga, that not only encompassed knowledge and skills of raranga, whatu and tukutuku, but they shared this willingly to whom ever showed an interest. I included works from when I started learning raranga at the age of five, and the progression of how new skills and knowledge developed into my teenage and adolescent years up to today. I do not consider myself a kairaranga that possesses the quality skills and knowledge of my mother, grandmother and great-grandmother. They, who have passed these down to our generation of kairaranga unselfishly so that the continuation of their legacy remains in tact, for the next generations to come.

I am very fortunate that ‘Te Ohonga Ake’ could be shown at the Waipa Museum, home of Uenuku our eponymous atua of our area here of Waikato/Tainui.

With limited space to showcase the pieces of work over a lifetime of my work and include in the exhibition, the works of my Great-grandmother, Grandmother and Mother all spaces had to be utilised in a way that was conducive for the kete, kete whakairo, Kākahu, wall hangings,

piupiu, whāriki and pūkoro could be viewed to show the intricacies of weaving and materials used.



Credit: Takarangi spiral from Tauihu waka prow, Auckland Museum 7375

Te Ohonga Ake exhibition, was designed and laid out in the shape of a takarangi spiral. This form is used mainly in carving and is three dimensional. This features the Ata – dawn or light, and Atakau the shadow, which gives a natural three-dimensional aesthetic look in the carved image. as described in Witihera, (2013, p.198). The takarangi features in canoe prows, figurative pou, painting, taniko weaving, tāmoko and is an iconic form of a natural feature, such as the ponga fern. It is an iconic form as it features in a range of publications such as Archey (1977), Barrow, (1984), Ellis (2016);, Paama-Pengally (2010), Mead (1969) and Neich (2001). For me, this represented the growth and knowledge of the arts of Māori weaving, growing and surviving through whakapapa lines of whanaungatanga.

The purpose of the takarangi form, was to lead the viewer into a central point which was a darkened off area, where the pūkoro was displayed in the dark, and an automatic light switch would lighten up the pūkoro as one entered to awaken the viewers mind to a past time period of our kairaranga.

Once the viewers have viewed the pūkoro, I wanted them to understand the depth of

knowledge, skills and time to get to this point of knowledge transmission, and my decision to replicate a piece of work that tested my skills, tacit knowledge and curiosity to create this taonga.



The tā moko that I wear on my right arm, is a reminder of the whakapapa of Māori Arts. The centre piece is the moko kauae of Niwareka, who was known for the art of weaving. The upper figure is Uetonga her father who taught was the tōhunga of whakairo and uhi. The bottom figure is Mataora her husband who went to Rarohenga to retrieve his wife, Niwareka to return to the upper world. The plaited braids represents the continuation of knowledge being passed down. The three koru shapes, represents the three baskets of knowledge.

Te Kete Tuauri -Beyond the dark which are the sacred baskets.

Te Kete Aronui-which are the concerns of the world we reside in.

Te Kete Tuatea -which is the eternal world. (Mead, 1969).

The Replication of a Kete Pūkoro.

Intergenerational transfer of Māori weaving knowledge is based on the succession and continuum of raranga and whatu skills. A kaupapa Māori research methodology using the analogy of Te Ahō tapu, defines the fundamental differences between knowledge transfer within whānau and hapū compared to educational institutions, so that Māori weavers need not

qualify themselves according to a national level standard, a problem that has been made clear during hui and conferences I have attended. The importance of this research is to show how the genesis of inherent knowledge skills, imbues the nature of our own knowledge systems.

I have structured the Ohonga Ake chapter as a kairaranga over my lifetime of learning, a journey of knowing the responsibility of the continuum of raranga and whatu within our whānau, hapū, and iwi. For us it is our lifetime reality to keep the legacy of raranga and whatu flourishing through to the next generations of kairaranga, so as to not lose the natural ability of kairaranga knowledge and creative cultural practices informed by whakapapa, pūrākau, and waiata. Within all these natural learning states for me they are determined by:

- Tinana – The physicality of – harvesting, processing and praxis. Kohikohi ngā harakeke, pīngao me ngā kiekie, ki te raranga, whatu me ngā tukutuku mahi a te mahi.
- Hinengaro – Mental thoughts – creation, design, encompassing patterns of endurance and self-discipline. Waihanga i a koe, me te whānuitanga.
- Wairua -Spiritual – having faith in self, the confidence and guidance of ancestors and acknowledgement of mentors, and inner believe to achieve. Whakapono o ngā wairua o tātou tūpuna.
- Manaakitanga - Support – acknowledgement of whānau and friends through this journey. Manaakitanga o ngā whānau me ngā hoa.
- Kaitiakitanga – to uphold the mātauranga of our tūpuna, and care for our whenua and waterways. Kaitiakitanga ngā taonga-tuku-iho, ko te whenua me te awa rānei.

As described by Puketapu-Hetet (2016, p.35)

“ Without being aware, that many older Māori weavers are of Te Whare Pora. They have instinctively existed in that state of being although they do not attempt to verbalise or write about these things.”

Mead (2003) describes this as a way of sharing within the context of whānuitanga, expanding knowledge outward, hōhunutanga in depth knowledge and māramatanga knowledge towards light, or to understand the enlightenment of that knowledge.

Pendergrast (1987 p.4) reflects on Māori Art that has been long displayed in Museums throughout the world and has aroused interest and curiosity for curators, ethnographers and academics. The heightened interest in Māori Art brought further acclaim when “Te Māori” toured U.S.A in 1984, and opened 10th September at the Metropolitan Museum of Art, New York. Many of the artefacts consisted of wooden sculptures delicately carved, weapons made from wood and bone, exquisite ornaments shaped from pounamu. For Māori, these taonga embodied mana and power of spiritual prestige, derived from the artists who created them, and held in high esteem. However the arts of the women which is also held in high esteem, has not received the same attention until a travelling exhibition called, Te Aho Mutunga Kore travelled to the U.S. and opened in the Yerba Beuna Centre, San Francisco, August 2005.

Raranga, whatu and tukutuku are positioned in the exhibition as producing multiple forms of knowledge. These styles of weaving knowledge is embodied in the new works made for the creative doctorate exhibition, while works from former years are also shown to show how intergenerational knowledge transfer is upheld in this specific art form.

The exhibition leads to a replicated artefact called the pūkoro, which is housed at the Otago Museum. I was fortunate to have seen and come to appreciate what was involved in the creation of this taonga and saw the incredible knowledge and skill that was held by the kairaranga who wove the pūkoro. As a part of this study I sought to investigate the origins, materials and use of this taonga and to attempt to replicate the mahi raranga. It was about honouring the unknown kairaranga, by showing through the construction of the kete pūkoro, the intensity of knowledge and skills to produce such a rare taonga that was used as a sieve, to squeeze the juice of the beaten tutu berries.

This was important for me to show case Māori women’s knowledge, to show how an artefact can tell its own story, and show the technical ability in the construction and materials used. The function and form of the piece, along with artefacts it was found with reveals the lifeways of the southern Māori.

Therefore, the exegesis is shaped in a way that expresses and demonstrates a lifetime of dedication as a kairaranga, learning from my mother and grandmother, passed onto them from our tūpuna. From the very beginning as a taura through to the current space and time. There was an expectation that I should become a kairaranga or teacher of raranga, whatu and tukutuku. So the interest I developed for raranga, whatu and tukutuku became a passion.

The following kākahu are examples of what my siblings and I have been accustomed to viewing since our childhood. Memories to have a Kākahu set up on a frame in our lounge, or a work room with harakeke prepared ready for making Kākahu, preparing feathers and preparing whenu, aho and tāniko aho for the next Kākahu, before the one on the frame was completed. I have another Kākahu ready to weave as soon as the Phd is submitted. It is mesmerizing, healing and connects me to my tūpuna through making. This is the scale of our knowledge, creativity and continuing the art of raranga, whatu and tukutuku. The four Kākahu following, are made by my great grandmother, my grandmother, mother and myself. Four generations of kairaranga, in this exhibition was always going to feature as a natural segue for the next generation to see the commitment and importance of knowledge transfer.



Mere Te Rongopāmamao Aubrey
Muka, Tāniko Aho, kereru, kaka, weka feathers -1890
Hetet/Te Kanawa collection. Te Whare Taonga o Waikato.



Dame Rangimarie Hetet – 1892 – 1995
Muka, Tāniko Aho, kereru, kaka, weka feathers
Hetet/Te Kanawa collection. Te Whare Taonga o Waikato.



*Dr. Diggeress Rangituatahi Te Kanawa
Nga Roimata – 1996
Muka, Taniko Aho, Karure Tassels, Weka, Pukekō, Kereru feathers.
Owner Kahutoi Te Kanawa
Hetet/Te Kanawa Collection. Te Whare Taonga o Waikato.*

\This “Ngā Roimata” cloak gifted to me by my mother in 1999 and made in 1996, one year after the passing of my grandmother Rangimarie Hetet. The tassels are a three-ply tag, known as karure. The hours involved in making something like this could take up to nine to twelve months from harvesting, dyeing, preparing muka, preparing feathers, whatu taniko, whatu ahorua and incorporating the karure and feathers.



Kahutoi Te Kanawa – 1986

Taonga Tuku Iho Kākahu

Muka, Taniko Aho, Pukeko, Chinese Silky, Pea Hen Feathers

Hetet/Te Kanawa Collection, Te Whare Taonga o Waikato

Taonga Tuku iho

My first Kākahu, I started at the age of 23 and completed when I was 26. It was named Taonga tuku iho by my grandmother, simply because the design shows the transfer of knowledge in the kaupapa(body) of the Kākahu. Taonga tuku-iho, my first Kākahu. This denotes the continuation of knowledge through the generations. Each line of feathers crossing over into the line of the next depicts the inter-relationship of knowledge transfer from generation to generation. My grandmother recognized this as soon as she could see the patterning and named my first Kākahu for me. My responsibility was, and still is to continue the message of what this Kākahu reflects. As Bishop & Glynn (1999) states “Tāōnga tuku iho are literally treasures from the ancestors” (p.168). In this context I refer to applied practices, mātauranga, pūrākau and uara, that capsulates the cultural competency imbued in raranga, whatu and tukutuku.

Ngā Mahi Raranga, Whatu me Tukutuku Hou.

The creative components made specifically for this doctoral exhibition, consists of a tāniko wall hanging, a tukutuku panel, whāriki and the kete pūkoro. While these pieces were completed over two years of the creative practice doctoral candidacy, it was important to exhibit works of my mentors, my grandmother Dame Rangimarie Hetet and my mother Dr Diggeress Te Kanawa, and for them they had my great grandmother Mere Te Rongo Pamamao, who set the pathway of this legacy that continues within our family today.

Te Aho Tapu

This wall hanging taonga was made as a reminder to me about the research methodology I used as a metaphoric display of how the integration of customary practices, and the patterns are based on the centre point, being the whatumanawa, (the third eye) to which we are guided by our wairua. The niho taniwha is a common pattern used in tāniko, and relates to the sharks teeth, a food source and also used for body adornment, maripi – a cutting tool as well.



Explaining the patterns of Te Aho Tapu



This features the Mareikura, the rise of the women is denoted with a rising single black line, which is papatūānuku the earth mother. Whatu kura is the nurture of the male, that crosses over in the centre, shown by the descending black line. The coloured bands are on each side represents the ocean tides that connect us to our relatives in the pacific ocean and the black and white on the outer sides of the nihoniho are the purapura whetū. The myriad stars in the night sky that watches over us. The centre is the combination of both male and female denizens of life, and the whatumananawa, as in the third eye of spiritual vision and enlightenment.



Kahutoi Te Kanawa
Muka, traditional dyed muka -2016
Private Collection of Kahutoi Te Kanawa

Te Ao Marautanga

Tukutuku panel gifted to Te Whare Kura o Maniapoto.

Te Whare Kura o Maniapoto is built on whenua gifted by my great grand aunt back in 1906, therefore the families that live in and around the kura are the mana whenua. This panel was designed and completed with aroha, because the story of the panel would reflect each tamariki that enrolled at the kura and has a journey of learning under a Māori pedagogy of learning, namely kura-ā-iwi. The thoughts put into the design is explained to show how the metaphor of meaning can encourage a child's development from whānau, the environment and the kaiako. They become visually familiar with the literacy of our designs and symbolism, always enhancing the aroha of knowledge and meaning, being a constant reminder for kaiako to enhance each taura as they pass through the stages of developmental learning, within a Māori pedagogy. The overall design is the representation of elements and tangata combining together to nurture the development of a Te Ao Māori world, I decided to name the panel Te Āo Marautanga

The yellow (pingāo) and white (kiekie) lines represents the atua to which our inner spirit is guided by in life for the more mature whetu (young adult) who has reached a point of seeking further knowledge through life.

The maunga features as the highest triangular shape, which reaches into the clouds from which we strive to reach the height of one's potential to attain mātauranga and represents the nurture of nature. The maunga is surrounded by the hills and valleys, where the kai of the ngāhere and waterways sustain and nourish our growth. The food of Tane Mahuta.

The patiki pattern (pingao and kiekie) forming the flounder shape represents the foods of Tangaroa, and the vast oceans in which our tūpuna traversed, by using the navigational stars. Here we have the guiding star also known as the mature whetu (rangatahi) nurtured by the growth of mātauranga. The singular angled white and yellow lines are the rains (white) and sun rays (yellow) that nourishes the growth of all living things.



Te Ao Marautanga

The white stair pattern is the knowledge being passed on to the next generation. This knowledge is taught from the extended whānau. It takes a whānau to raise a child. The yellow steps are the poutama, and the white are the pouhine, together providing the aroha and protection of the new progeny. The very beginning and growth of the whetu (child) also known as a star. The bottom line represents the foundation or grounding of the child's first teachings, and grounded values from the parents. Whakaiwituna, the side lattice work, representing the binding together of people or the backbone of the iwi, when mātauranga is adhered to through tikanga. The brown and black backgrounds represent Rangi (Te Po) and Papa (whenua).

Whāriki

Whāriki that tests the mathematical ability of the kairaranga to make sure the patterns match and are intricately woven into each other to reveal the patterns.



Kahutoi Te Kanawa

Kiekie -2019

Collection of Waipa Museum.

The whāriki were laid on the floor of the whare whakairo, especially when welcoming visitors. Made of kiekie, an epiphyte grown in our native bush and is harvested at a certain time of the year, usually in the warmer months, depending on the area in which it is harvested from. The kiekie is stripped to size and boiled. It is sundried and when woven is dampened to ensure a secure and tight weave. The black whenu are soaked in a mordant and paru (a swamp mud). . All whenu are layered once prepared to commence the whāriki according to a desired pattern.

This whāriki was started by my mother and I. It was completed in 2019, just before the exhibition., as it was very difficult to work on during the grieving years after the passing of my mother, and I decided to complete this for the exhibition to honour the gift of raranga passed on to me from her. This whāriki was placed to show the pathway to the pūkoru. This

was started in 2009 with my mum, when I was completing my masters. She passed in July 2009 and I could not complete the whāriki until 2019, when I felt okay to complete it for Te Ohonga Ake exhibition. I was always told to never attempt to engage in raranga, whatu and tukutuku until I felt well enough to carry out the work. My sadness overwhelmed me and knew it was time to complete the whāriki as a pathway to my recovery of losing both my parents. The patterns that feature in this whāriki, is about connectivity. Kaokao pattern which is the chevron pattern, representing the arm pits of the warriors before going to battle. Warriors are blessed on these whāriki, before going to battle, to honour their duty of protection for the whenua and whānau and to acknowledge their bravery should they not return.

Kete Pūkoro.

The kete pūkoro was the main feature of the exhibition, as it was one of the refined pieces of work that is a finely woven kete which, used to squeeze the juice from tutu berries. This pūkoro is the only one still existing and is so fragile that it is no longer on public display. The fragility of the piece means that it is prone to damage through touch, movement and light exposure, so it is kept in a temperature controlled drawer in the Otago Museum, Dunedin. The uniqueness of this piece of work is in its construction, form and function. I have attempted to make a replica of the kete pūkoro to show how the technical mātauranga and intricate detail was fundamental to serve as a functional vessel. The juice extracted provided protein a vital element of human survival, such as that of the southern Māori of Otakau and in particular the Puketeraki hapū. For example, the depth of thought needed in creating a vessel used to sift out the poisonous tutu kernels, becomes most evident through a finely skilled and accurate replication of the necessary weaving skills it took to make a kete pūkoro in the first place. Another useful outcome of this research is the strengthening of future working relationships between practitioners and Museums, galleries and archival storage places which can evolve over time, to re-liven inherent knowledge and skills left by our tūpuna for future generations. At the very beginning of making the samples for the pūkoro, I sat in the Otago Museum and started the samples demonstrating the preparation and commencement of working with the very fine kiekie whenu. The interest and engagement of casual visitors created interest and realisation of the technical skill of the kaikaranga who wove the pūkoro. It was during this engagement that I had an epiphany, of honouring the unknown kairaranga. This shows the importance of the relationship between practitioner and museum curator, to benefit firstly the history of the kete pūkoro and the richness of thought put into the creation

as a functional form and an aesthetic piece of skilled raranga.

The exhibition is organised in this way to elevate the pouhine – steps of learning from each female lineage. Whilst Poutama is common amongst Māori circles to describe as the steps of learning, and progression, the difference between poutama and pouhine are more refined within the pouhine. The pattern imbued within the steps are a combination of building blocks and the Poutama has a deeper step pattern to it. This is to show the refinement of womens' work, and the intricacy of fine weaving to establish the construction of such a piece like the pūkoro. Here is an example of patterns as an example between pouhine and poutama.



Pouhine



Poutama

This leads into the way in which we learn through sequential processes, linked to creativity in the making of new works.. Marsden, (2003) illuminates the integration of an individual into full membership of a society, through one's own means of developing a deeper understanding of embracing life with lessons of values. In this context, I see this as a segue of my own journey and acceptance into an iconic cultural artform as a kairaranga to continue a legacy of duty and responsibility. Pengally, (2010) reflects on the student who would be initiated into the Whare Pora by a tōhunga, by reciting a karakia into the Whare Pora. However I was never initiated into any Whare Pora in a customary practice. I have naturally become part of a modern form of Whare Pora, by being taught and nurtured without being initiated through a ceremony. as I continue to learn more about raranga, whatu and tukutuku from our past histories and textiles.

I have discovered more about what it means to be responsible within the realm of Te Whare Pora, for my whānau, as one of the kaitiaki or custodians of our whānau collection which consists of over thirty Kākahu, twenty varieties of kete, whāriki and other taonga kept at Te Whare Taonga o Waikato. The value of these taonga are priceless, but due to such a large collection it was best to have the whānau taonga stored in the correct storage and temperature-controlled drawers, cupboards and shelves, in the storage room of Te Whare Taonga o Waikato..

My grandmother and mother never regarded themselves as tōhunga of raranga, whatu and tukutuku, for they felt they were not born of a time when tōhunga were held in high regard. The honour of being called a tōhunga did not sit well with both of them, for they both felt there is still much to learn from the taonga that have been left by our tūpuna. Meaning the sustainability of cultural artistic practices and protocols, applied and passed down by our kuia and kaumātua, are a genetic blueprint of our past histories.

This is affirmed by Adsett (2019) and Pengally (2010) who refer s to the history of art production before European contact, as a way in which Māori communicated knowledge, creative ideas and values as opposed to written language, therefore constituting a form of communication. This leads me into the reason for the study of the pūkorō. The history and progressive development which has been put into descriptive time periods by Mead (1969, 2019), as a way of refining the stages as follows:

The Classical Māori period - AD 1650 to 1800

Transitional period – AD 1800 to 1900

Modern Māori period – 1900 to present day.

This classical Māori period is a time of pure renaissance of customary practices, values and protocols, as described by (Mead,1969). These are refined in these time periods even further from the same source in the following way;

Ngā Kākano – The seeds from Rangiatea – 800-1200

Te Tipunga – The growth – 1200-1500

Te Puawaitanga – The flowering -1500-1800

Te Huringa – The turning -1800 to today.

I tend to agree with these time periods as a guideline. However this was to point out that Māori writers, academics, curators and scholars are developing our own framework of order, as opposed to an imposed Eurocentric interpretation of Māori Art. Although it could be argued that our natural states of development from the periods of 800 -1800 are, built on an Indigenous episteme of phenomenon over time periods. We became more familiar with the flora and fauna, technical ability to fashion stone tools, fashioning wood, clothing, utensils and surviving an existence through our own technical ability to shape our own ways of knowing and being through the arts. Realising that the Pūkoro has come from the classical Māori period or Te Puāwaitanga period of the southern Māori., I had to take into consideration:

- If I was to study this Pūkoro, that awakened my thoughts of our kairaranga from the last century, is it appropriate to research a taonga outside of my iwi?
- Who would I seek to get approval to study this taonga or taoka as it is called in Te Waipounamu. (South Island of New Zealand)?
- Could I possibly replicate this artefact? and should I?

Why do I have such a strong feeling to replicate this piece?

I sought approval of the Runaka representatives who were on the Otago Museum Bboard of

Trustees, consisting of hapū representatives of Otakau and Pukiteraka. I have attempted to replicate a piece of work that has come from the classical Māori period. This for me would be a feat in itself to even consider attempting to replicate such a piece from that time period. I was intrigued with the fineness of the kete pūkoro, the shape, the colour and the function.

The taonga are anchor points in our genealogies and in our history. Without them we have no position in society and we have no social reality. We form with them the social universe of Maoridom. We are the past and the present and together we face the future (Mead 1985, 13, as cited in Hakiwai 1988).

The exhibition pieces are a combination of works I have included to show the progression over the years that draws on knowledge, tikanga, conservation practices, numeracy, literacy, creativity and artistic skills. These are the teachings of innovation that ignites the flame of tranquillity and freedom of creative thoughts.

A concept of awakening our minds to the knowledge and skills of kairaranga, as we view the taonga left by them for coming generations. All consideration was given to the timing of the lighting, space, form of the layout of pieces displayed, captions of proverbs and overhead projectors showing the progression of making and whānau of kairaranga that has influenced the direction and inspiration as a kairaranga.

The replicated pūkoro I produced, was a way of capitalizing on space of darkness, as a way of showing how the enquiry was triggered by the very fact it was kept in the dark. Coming from a kairaranga whakapapa, has been the determining factors, to replicate the pūkoro as a taonga of function, form and an iconic artefact of significance. Once the viewer exits the darkened space, they can walk back through the pieces of work on display, to reflect on the experience of the encounter with the pūkoro and view the works again leading back to the entry point, from where it all began. This is a point of unfurling the knowledge and skills that opens the viewers experience to understand and appreciate the works involved in the making, it is also about honouring the unknown kairaranga of the original pūkoro.

In a darkened space, that lights up on entry for the viewer to experience the replicated pūkoro. The reason for this is to show the intricacy of the weaving coming into the light out of the darkness. I have used as a metaphoric description of Te Korekore, being the realm between non-being and being, absolute of nothing, yet the ‘nothingness’ of the darkness into a realm of gradual awakening and thoughts of enquiry and further discovery (Marsden, 2003). Therefore turning a place of te kore (the darkness) into something of significance and of

enlightenment. This was based on the phenomenology of the cache of textiles, discovered in a cave, and all the artefacts were kept in the dark, due to the fragility and too much light exposure could fasten the deterioration process if not protected.

This pūkoro was found amongst a cache of artefacts at a farm station known as Puketoi, on the Otago Peninsular near Dunedin, in Te Waipounamu, Aotearoa (South Island of New Zealand) found in 1895, (AGMANZ, Journal article 16.3,1985). For me it is the Mauri (the life essence) of bringing forth the Mōhiotanga, Mātauranga and Māramatanga of this one piece, and the unknown kairaranga.

The construction of the pūkoro, could retain its shape because of the raranga technique. It is noted on the Object Card at the Otago Museum that British anthropologist August Hamilton described the pūkoro as a ‘rag’. At the time the pūkoro was found, Hamilton could not see or appreciate the richness in the technical construction and exceptional skills of the kairaranga. Smith, Te Kanawa & White (2011), write about the cache of textile artefacts found at the Puketoi station farm on Strath Taiere when found about 1895, as described by Leach (1985, p.10).

The making of the pūkoro is the journey of my own mōhiotanga, mātauranga and māramatanga. It is about exhibiting pieces of work over my lifetime supported by works of my own mentors and kairaranga, being my great grandmother, grandmother and mother. This defines the need for kairaranga to understand their own literal scholastic practices of intergenerational knowledge transfer within their own whānau and hapū. It is through these visual narratives of Indigenous epistemologies, kaupapa Māori methodology and pedagogy which is imbued in the pieces, that captures the vision and making of visible praxis. These have been made by way of observed ritual, processed raw materials to fashion and produce textiles from plant materials. This knowing is years of observable and tacit knowledge that links all that encompasses the praxis of the kairaranga. The kairaranga determines the correct materials for the production of a woven article, that is purposeful, holds artistic excellence of scholastic skills that binds the strength of it’s own excellence and the collective of shared knowledge and skills taught. In Cull (2019), well known Kai Tahu, Kati Mamoe kairaranga, Cath Brown expresses the importance of holding on to our skills and mātauranga, on how to nurture with nature in the following statement:

“ You can't be a weaver without being a conservationist....if you are not, you end up with having nothing, no materials to work with”



Harvesting kiekie on the westcoast, Mananui bush walk, 2017.

I was fortunate enough to travel to Hokitika for a hui to harvest kiekie. I knew this was my opportunity to harvest kiekie on the West Coast of the South Island. Harvesting kiekie in this area was permitted through a kairaranga of Ngāi Tahu and with the permission of the Conservation Department. The length of this kiekie, was critical to the making of the pūkoro, as it allowed for the full length of the pūkoro being completed without having to add extra pieces.



Harvesting Kiekie 2

On a personal note, I feel it is our time to awaken our minds and thoughts to not just looking at a display of artefacts but to see the knowledge and skills of the practitioners that has left us with these taonga. This is the very reason why I wanted to challenge my own enquiry and technical ability to replicate this pūkoro.



Preparing Kiekie

Augustus Hamilton, who described the Pūkoro as a “Rag” writes from a position as a Museum Curator, ethnobotanist and his worldview. This statement alone, is an indication of a person’s value that are based on the empiricism colonial power structure and anthropological notion of antiquities. As a kairaranga my view of this taonga showed the richness of technical ability and skills.

This was an opportunity to study this taonga for its practical purpose and understand the construction of the applied practice. So the embodiment of the enquiry is about the thought process on why such a construction and for what purpose?.

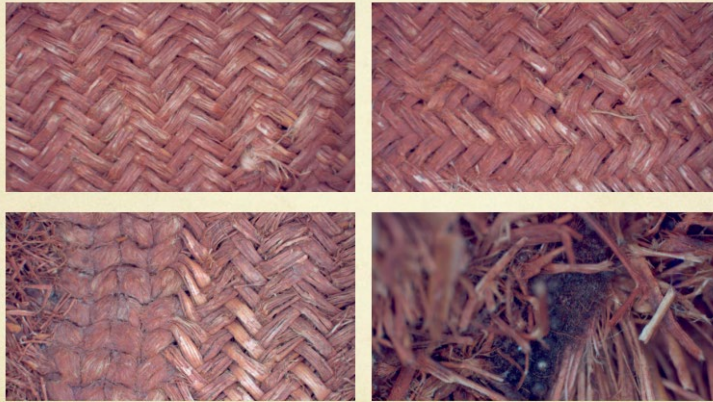
Pūkoro

Pūkoro hidden away for years in the dark, protected but not seen, and now enlightened, the ultimate test of refined raranga and whatu work made of kiekie as a sieve to squeeze out the juice of beaten tutu berries.



*Pūkoro image 1. Kiekie – date unknown
Collection of Otago Museum*

Pukoro



Pūkoro Image 2. Close images of original pūkoro.

The pūkoro in image 1, shows the whakatutu pattern, which means the direction of the weave are at a diagonal vertical direction. The top right-hand image shows the takitoru (over three strands) at the base of the whakatutu pattern.

Takitoru is a weave that is a diagonal horizontal direction. The combination of these two weave patterns, allows the flexibility for the pūkoro to be twisted. The functionality and purpose of twisting the pūkoro, was to extract the tutu juice. The structure of the weave would allow the kete pūkoro to retract back to its shape and form without being too distorted.

Image 3 is showing the introduction of the muka, at the top of the pūkoro, using the whaturua technique, incorporating the end whenu strands of the kiekie. From these muka strands, the lengthened additional fibre became the cord that was tightened around the pūkoro to squeeze as much juice out as possible.



Pūkoro Image 3..



Pūkoro, Image 4



Pūkoro Image 5



Pūkoro Image 6

Replicating the Pūkoro



Pūkoro

Kahutoi Te Kanawa (2019)

Due to the mana of the unknown kairaranga, my attempt of the pūkoro, is slightly larger than the original to understand the weave technique involved. This piece of work was woven over a period of ten months, harvesting from the West coast of the South Island, as I wanted to use the materials where the kiekie would have been gathered from of the original pūkoro piece. The kiekie from this area was sought after because of the long leaf, which meant that no joining needed to be done in the completed piece. I have tried my best to capture the raranga technique and tension in the making of this replicated piece of work.



Pūkoro

Kahutoi Te Kanawa (2019)

Processes and making the pūkoro.

This piece was made over a period of 10 months, using the kokowai to dye the piece with as well and completing this in September 2019 a week before the opening. Only customary practices were used to achieve the outcome. The kokowai was sourced near my hometown in Te Kuiti. The kokowai was gathered, and heated using heated rocks, then crushed into a fine powder. Once finely crushed, I mixed this with a sharks oil, I was given from a friend.

The fineness of each whenu strand meant that I had to increase the size of each whenu to a millimetre, so that I could construct it with much more ease to keep a uniform tension.



Pūkoro Sample 1



Pūkoro Sample 2



Pūkoro Sample 3



The layout of the kiekie needed to be doubled, one on top of the other, with the curvature of the strand was facing



Twisting the angles of each whenu, tightened the middle of the kete pūkoro, which was the beginning of the middle of the kete, as it is not started as a



Progressing the weave on one side and switching to the other side had to be carefully layered so that the whenu

Cornering of the kete pūkoro at each end.



The length of the strands made a big difference to the making, as I could focus on keeping a better tension. Keeping the lengths uniform on each side of the kete pūkoro was very important to make sure the lengths were even on both sides of the pūkoro. This tested my patience to keep as tight and even as possible.

Whakapapa o ngā Whenu me Te Aho rānei.

The genealogy of binding the warp and weft of today.

From plaiting to cornering emerges the kono (food baskets) two corner kete, four corner kete, and kete pikau. Tension and skills become more uniform and the clarity of symmetrical patterns and geometric vision becomes familiar. Fascination with patterns, changing directions of whenu (harakeke strands) to create the open weave, called puareare. This was the beginning of creating patterns without using contrasting colours.



Kahutoi Te Kanawa

Kete whakairo – Puareare 1997

Harakeke

Collection of the Hetet/Te Kanawa Whānau, Waikato Museum.

Kete whakairo patterns have of metaphoric symbols of meaning, which are imbued within. When learning to make these patterns, this becomes entrenched in the memory. Patterns such as whakapuareare, shows the re-directional twist in the kete, to purposely give a holey pattern, without using different coloured strands. This produces a cross stitch effect.

Koeakoea, representing the flow of the inanga(whitebait) and tuna in our waterways. This acknowledges the food source from our local awa and the flow of healthy waterways. I included this kete whakairo which I made in 1997. I held onto this as a reminder of the responsibilities of keeping our waterways clean and as part of this exercise native trees were planted along our awa called Mangapu, in 2016.



*Koeaea -Made By Kahutoi Te Kanawa 2005
Kieke Private Collection of Kahutoi Te Kanawa.*

Karu-o-te-whenua ō wahi rua refers to our obligation to keep an eye on the whenua, and care for it so will the whenua take care of us. This is still the case today, as our whānau trust is tasked to hold onto what we have.



*Karu-o-te-whenua ō wahi rua. Kahutoi Te Kanawa
Kiekie – 2016
Private Collection of Kahutoi Te Kanawa.*

Patangaro refers to the shape of a fly swat, however in our area it also pertained to the building blocks of knowledge. Inserting a series contrasting coloured blocks.



*Kahutoi Te Kanawa
Kiekie – 2006
Private Collection of Kahutoi Te Kanawa.*

Kete Muka and Wall Hangings.

Harakeke fibre, haaro (extracted with a muscle shell), miro (rolled on the leg) refined, the beginning of the whatu (weaving the weft and warp together). I was very fortunate to observe the preparation of muka throughout my life.



My mother preparing the muka for making Kākahu.



A collaborative piece made by my nan Rangimarie, Mum and I prepared and wove together, when we discovered we all had the same tension. This is when nana encouraged me to start my first Kākahu, after completing this wall hanging. Having this encouragement from my

grandmother and my mother, meant that all my years of observation and learning beside them, I was able to progress to something that I had always aspired to.



*Dame Rangimarie Hetet, Dr Diggeress Rangituatahi Te Kanawa & Kahutoi Te Kanawa
Kete whakairo – Iringa Māwhitiwhiti-1986.
Muka, Pheasant and Chinese Silky feathers.
Collection of Hetet/Te Kanawa Collection, Waikato Museum*

Kete Muka/Tāniko



Dame Rangimarie Hetet, Dr Diggeress Rangituatahi Te Kanawa & Kahutoi Te Kanawa

Kete Muka/Tāniko -1988.

Muka, Pheasant and traditional dyed taniko muka aho.

Collection of Hetet/Te Kanawa Collection, Waikato Museum.

This kete muka was made by Nana, Mum and I for a dear friend, who later returned to me after the passing of my mother. She knew she had a taonga that she felt was better to be kept in our whānau collection.

Koha Kete Muka



Dame Rangimarie Hetet

Muka and Traditionally Dyed Muka -1982

Private Collection Kahutoi Te Kanawa.

This kete muka was gifted to me by my nana, when she turned 92. It is a koha of aroha and mātauranga. It was for me to help refine my tension and balance of using mawhitiwhiti weave, which is the cross stitch and a way of showing effective creativity, by combining just two contrasting colours to give an aesthetic balance of simplicity.

All these kete whakairo, kete muka , tāniko, whariki and piupiu show the different types of raranga and whatu used to produce taonga. This shows the creativity over many years of observing, learning and application. The pūkoro was the final piece of work that tested my own skills of endurance and patience.



Image of Kahutoi Te Kanawa. 2019

This close-up image shows the signature of the maker. This shows the taniko that mirror images the patterns. The depth of the taniko is the same width, yet the brown and white triangular patterns that are opposite to each other have a different amount of nihoniho, the triangular shapes. On the right there are four brown triangles to the middle point, where I am pointing, and on the left side there are only three. This is purposely done to show that imperfection is also perfection and a natural state of creativity.

Piupiu

Piupiu, a combination of patterning with muka extraction, and customary dye practices. This piupiu was one that I learnt the dyeing processes and extraction of muka in sections and how to assemble the pattern together.



Dr. Diggeress Rangituatahi Te Kanawa.

Harakeke, Traditional Dyes. -1986

Hetet/Te Kanawa Collection Waikato Museum.

The pattern in this piupiu, shows the diamond mumu (checkered blocks) pattern, which I learnt from my mother, is about the unity of people coming together in their different capacities of time and skills, but coming together to co-operate and to share each other's

talents. The straight lines are called haehae, which shows the distinctive border lines, or break in the pattern. What is distinctive about this piupiu, is that the black band below the tāniko, and above the top haehae pattern, is all muka. This allows the freedom of the performer to sway with the function of the piupiu oscillating from side to side, and keeping the rhythm movement in time with the body, thus effectively allowing the piupiu to show its brilliance of function. Many performers prefer this muka gap, especially women who have protruding stomachs. This allows for the piupiu to not stick out from the waistline if the cylindrical strands of the piupiu are bound together hard up against the waistband, distorting the pattern of the whole piupiu. These functions are well thought of in the preparation. The design and structure is carefully fashioned so that the end product and its function aesthetically shows the pattern to enhance the performers movements, as described in Hopa, (1971).

Tāniko Headband



Kahutoi Te Kanawa
Traditional dyed muka aho -2010
Private Collection of Kahutoi Te Kanawa.

The body adornment, of a taniko head band. Woven with naturally dyed taniko aho. The Taniko aho is left freely and shows the braiding of the taniko aho left at the ends is an expression of my first time of braiding my nanas hair, this is where my passion for whatu taniko became more intense.

Chapter 5: Māramatanga

Conclusions

This chapter is about the māramatanga that comes with understanding what is known, and how to transfer this knowledge so that the receivers of this knowledge have a greater appreciation of knowledge, skills, focus and responsibilities of kaitiaki as kairaranga me whatu. Māramatanga in this context is to clearly understand the reality of applied, tacit, and inherent knowledge as a kairaranga. The responsibility and commitment needed to ensure the applied practices of mahi raranga, whatu and tukutuku is essential within the context of toi, as a continuum of our Māori cultural practices.

This chapter brings together the discussions in previous chapters of the multiplicity of knowing, knowledge and understanding, has been passed down through the generations and the importance that we continue this within my generation. To begin with, it is the essence of whakapono, meaning to have faith in inherent skills left and passed on by our tūpuna. To feel part of observing processes and protocols, is also a privilege, simply because it has been kept alive for our generations to embrace and revive in our time in space. A privileged position to be in, especially when the teachings of raranga, whatu and tukutuku were only done within the confines of special places of learning, such as the wharepora. This place also known as kura huna (personal communications T. Mason, January 2019).

Huna meaning to hide, and so the applied practices of raranga, whatu and tukutuku was carried out in a space where only the kairaranga would be present. Pengally, (2010) reiterates the protection of a taura of raranga and whatu when introduced into Te Whare Pora, as she is taught and guided through protocols and practices to refine the art of raranga, whatu and tukutuku. It takes the physical presence of mind and heart to embrace the teachings of tōhunga kairaranga, while many other activities were happening around you. Through observation over periods of time, one becomes more familiar. For me it was a paradigm shift within, realising the commitment and responsibility it would take to nurture the mōhiotanga, mātauranga and māramatanga of raranga, whatu and tukutuku. It would take a lifetime of continued sharing, to embrace the enlightenment of principled practices as a kairaranga. The following proverb articulates this.

E raranga nei, whatu wairua, whatu mauriora, ki te ao mārama”

Courageous weavers’, all embracing, vibrant and empowering, time honoured from within (Hunkins, 2014 pp.47-58)

This whakataukī is a line from a waiata composed by Derek Lardelli for Te Roopu Raranga Whatu o Aotearoa and refers to the coming together of a whānau and hapū to learn more about who they are and to support each other, this is the mōhioanga of whanaungatanga. This is key to the ways in which I have come understanding intergenerational knowledge transmission through the processes of ako that were exercised by my mother and grandmother. As noted earlier careful observation was a key pedagogy for our tūpuna and through observation we were able to ‘see’ the practice of raranga.

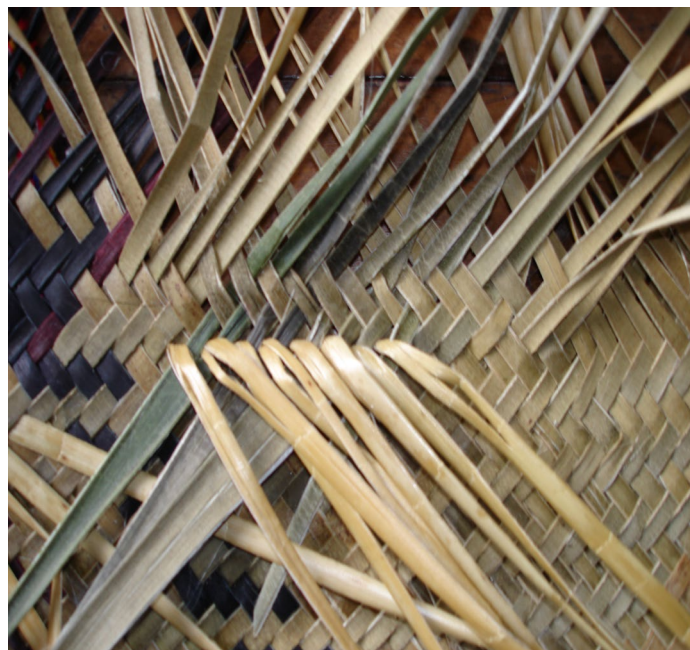
The image below is taken from a child’s view, as one of the first memories of being curious about the muka whenu that were produced from harakeke. Overtime these whenu became more and more tempting to just give it a go. This was also connected to having faith in oneself, and in the guidance of our tūpuna. This was the focus of Chapter one, Taku Tamarikitanga.



*Muka whenu on whāriki made over 70 years ago by my Nan.
Image belongs to Kahutoi Te Kanawa.*

I recall the day when I did this. One day when my nan and mother were outside, I just picked up a kutai shell, their knife and extracted some muka, from harakeke. The feeling of achieving this on my own, just by watching was very satisfying. I have always been beholding to the whakapono of our ancestors, for they have lived a life of experience in Te Ao Māori and survived the impact of colonial rule on our whenua. They are the knowledge holders of our past and practitioners of social conscience within Te Ao Māori. The transference of this knowledge very much depended on what they wanted to share and how it could be treated with divine truth (Pere 1983).

Chapter two, provided an overview of Te Aho Tapu, the methodology and methods that formed the approach to all components of the study. Te Aho Tapu, the sacred thread, the first line of work upon which all parts of raranga and whatu are dependent, this highlighted that our knowledge systems hold a position of mātauranga that contributes to the blueprint of our ways of knowing and being, through raranga, whatu and tukutuku as segue for the next generation to understand. The fortitude and commitment of keeping this artform and growing creativity and potential of up and coming kairaranga, is great for the artistic excellence of Te Whare Pora of modern times.



Example piece of the maurua – two directional double join.

Chapter Three, Mōhtotanga continued my exploration of how coming to know is grounded within our historical understandings and the ways in which we come to know more deeply through an examination of our own mātauranga. Resurgence of knowledge, as Simpson (2011) describes as a way of rejecting the rigidity and thinking of colonialism. The resurgence within the art practice of raranga and whatu showed resilience and tenacity by using Indigenous raw materials such as harakeke, kiekie, pingao, muka, tree bark dyes and muds. To be included in harvesting of raw materials, preparation, techniques and assemblage of textile materials, observing and learning the correct protocols, has indeed been a lifelong learning process. I became more proficient and confident over time, as one continues to learning by observation, listening and practice. This gave me a sense of responsibility to engage more over time and help with preparations to understand the depth of focus needed as a kairaranga, most importantly to learn by watching, helping and engaging more in the praxis. Emily Schuster a kairaranga of renowned national and international acclaim for her work, expresses her thoughts by saying

'Weaving is a strong link with my past... I feel I am the caretaker of the art form for the next generation' (Tonga 2017, p.6).

This was done to enliven the sense of artistic cultural practices within raranga and whatu. Therefore, the personal connection to materials and observing seasonal harvesting, environmental maintenance and conservation practices, is a direct praxis of knowing, knowledge and understanding kaitiakitanga. The Pā harakeke, kiekie in the ngāhere (native bush) and pīngoa (the golden sand sedge) harvested from the sand dunes, are all harvested and prepared very differently. Just as important though is intrusting knowledge, waiata, pūrākau and whakataukī during preparation and practices to engender, the strength of resilience restored within the hinengaro and tinana to support the practice. To commence fine weaving, the hinengaro has to be of an awake mind (Meyer, 2013). An awake mind is to understand the depth of creative practice that is incorporated into the making. To carry out these tasks, the mental state of the kairaranga has to be organised and well prepared before commencement. This is about being mind fit. Once the work is started it must be completed, the concentration and focus is dependent on how skilled and careful attention to detail is adhered to. The intuition of the state of mind is about thinking, knowing, remembering, feeling, sensory perception and creating. (Pere, 2003. & Te Awekotuku, 1991) Campbell (2019) describes the relationship of our senses and body within the practice of raranga as follows:

Through my practice as a kairaranga our tikanga pertaining to the arts, is a haptic experience where I can connect through all the senses to that cultural imprint otherwise articulated as whakapapa. Awareness for me arises through the practice and application of tikanga, by engaging the senses of the body with the tactile nature of raranga and whatu a rhythm of thinking is stimulated where the praxis of body-mind is captured in the art of making. I come to understand my body as a knowing entity, as is the whenua. (2019)

As stated by Tachine (2018), indigenous methodology has been used through story telling since time of immemorial. What this did for many of us, it centred our foundation of understanding, who we are, where we descend from, the effects of our ancestors lives to be able to survive from a moneyless society, and further more how they were impacted upon, especially during the transitional impact of colonisation and the paradigm shift they endured.

Although tikanga in raranga and whatu was known to be kept closely to the kairaranga and kept within their whānau, my grandmother saw the necessity to teach and share, after being asked by the Māori Womens Welfare League in the early 1950's. This was to ensure the wider transfer of knowledge and skills pertaining to raranga and whatu, would continue for the coming generations. She broke customary tikanga and had the courage to teach those that were interested, outside of her own whānau, hapū and iwi. By this very action it meant that the artform, craftsmanship and knowledge will survive and be revived to the upmost ability that my grandmother and mother could teach it. Having the foresight to extend these teachings beyond the whānau, hapū and iwi has been immensely appreciated by many kairaranga and kaiako of raranga and whatu within educational institutions such as Te Wānanga o Aotearoa, Unitec institute of Technology where I taught for twelve years, Whitireia, Northtec, Awanuiarangi, Toi Houkura and even online learning now through the Hetet Weaving School, the legacy continues on.

The importance of knowledge, practical skills, whakataukī, waiata, pakiwaitara becomes all part of the learning, and over time evolves the growth and maturity of a kairaranga. This knowledge was not to be taken lightly and understanding the environmental care for the materials are a big responsibility to ensure that tikanga is adhered to. Māramatanga and the process of coming to know fully for kaikaranga becomes much clearer over time, when the application of making and responsibilities are passed on correctly and applied. This study has sought to highlight my experiences of intergenerational transmission of mātauranga and its

associated practices related to raranga and whatu. I have drawn upon mātauranga-ā-whānau as exercised intergenerationally from my mother, grandmother and great grandmother, alongside wider experiences, knowledge, histories and practices that informed them and their commitment to ensuring the survival retention and resurgence of raranga and whatu, in particular through the sharing of pūrākau of the experiences of our whānau, hapū and iwi. Our hapū and iwi have experienced severe hardship and oppression at the hands of the Crown. Our Ngāti Maniapoto claim has highlighted the many layers of oppressive acts against our hapū and iwi, and the multiple attempts by governments to deny us our whenua and access to the resources and sacred sites that are central to the wellbeing of our people. This has included key sites and locations that hold significant resources and connection to the wellbeing of our knowledge and practices of raranga and whatu. In spite of this there are many whānau, like ours, that have committed themselves to making sure that these taonga are retained for generations to come.

Where the limitations of the word length of this exegesis has meant that in many ways I have only been able to ‘gloss’ over the depth of the issues related to the intergenerational transmission of knowledge related to raranga and whatu it is important that this written work be seen alongside the exhibition ‘Te Ohonga Ake’. “Te Ohonga Ake” is to awaken your senses to what is happening around you. It highlights being conscious, and to not lose sight of the story, skills and knowledge. As a result of ‘te ohonga ake’, we are encouraged to display, talk, write and apply our own experiences, as this gives better understanding and insight to making clear the depth of knowing and knowledge through the eyes and skills of the knowledge keepers. As explained to me by Dr Pare Hopa and Dr Ngahuia Dixon (personal communications 20/02/2018).

Discussed in Chapter four, which is the practice component that highlights in material ways the contribution of multiple generations of kairaranga within our whānau. It is in ‘Te Ohonga Ake’ that I showcase the critical influences within my life’s journey in raranga, whatu and other forms such as tukutuku. The exhibition is a journey into intergenerational knowledge transmission of mātauranga a raranga and whatu. It is also an honouring of my mother, grandmother and great grandmother, and all that came before them. That includes the unnamed kairaranga who gifted us the pūkoro, a powerful example of the incredible expertise, knowledge and skill of what it means to create ‘taonga tuku iho’. Having the pūkoro as the centre piece of the exhibition was my way of recognising, acknowledging, affirming and giving appreciation to the kairaranga of that time, of this time and of the future. It was my

honour to reconstruct such an amazing taonga, one that has both aesthetic and practical significance for Māori. As I have noted throughout this exegesis both my mother and grandmother clearly expressed to myself and our whānau more widely the obligation and responsibilities we have in ensuring the ongoing sharing, gifting and transmission of the knowledge and practice of raranga and whatu. The power of that is often seen in the actions and stories of our tamariki and mokopuna. On her 92nd birthday while in the Waikato Hospital, my grandmother Rangimarie Hetet said to me, “Sharing your knowledge and what you know through experience is better to be handed down to the next generation than kept to yourself, as there is no point” (R.Hetet, personal communication 24th May, 1994) and with that she handed me a kete muka. It was a moment in time for me, when I was learning how to complete the maurua, which is a double join in a whāriki, to which she was instrumental in developing a new method. Her natural ability to refine a new method, also allowed for creative observation and exercising her own potential gifted as an inherent gift, also known as pūmanawa (Mead 2003).

I can still hear the firmness in her voice before she went to hospital. What I knew inherently was that I had to ensure that I focused on what she was showing me to ensure that the resurgence of such applied practice would be continued through the generations. I also knew from her comment that the handing on of knowledge was central to her belief that such practices needed to be shared for them to survive and benefit future generations. This is the essence of what I have come to understand as māramatanga, that I have a clear understanding the responsibility of sharing what I was taught. For our whānau all of these key elements of mātauranga were exhibited and shared with us by my Grandmother. Nanny Rangimarie Hetet was the matriarch of our whānau, and still holds that status simply because she made sure that she shared her knowledge with her mokopuna, daughter, hapū, iwi and the nation.



Taken at Ohaki, Waitomo. 102 years. September, 1994.

She was known as a tōhunga of raranga and whatu, but didn't enjoy the accolades bestowed on her, what was more important to her was feeling the joy of creativity, and encouraging others to reach their own creative potential and keeping the skills and knowledge alive. While speaking with two kuia, Ngapare Hopa and Ngahuia Dixon, who have had a long association with my grandmother and mother, they talked about them fondly and how they were so humble sharing their knowledge so willingly to anyone who showed interest in the art of raranga and whatu. They both mentioned the importance of opening your mind to really observe what surrounds you, especially when you are in the presence of such skilled kuia.

The following passage was written by the late Koro Tainui Weterere as a tribute to my grandmother Dame Rangimarie Hetet and my mother Dr Diggeress Rangituatahi Te Kanawa and Aunty Te Aue Davis.

Me he rau harakeke e māueue ana e te hau, taku ate kakapa nei

Ka tangi te kōmuri hau o te aroha

E kui mā, ngā ringa whero o ngā mahi huatau o nehe, tēnā koutou.

Nāu rā Rangimarie, koutou ko Diggeress, ko Te Aue hoki, te korowai kanukanu o ō tātou tūpuna I whiriwhiri hei arawhata mā ngā whakatupuranga e haere ake nei. I whatungia e koutou te aho o te parawai hei tohu rangatira mō ngā uri whakaheke, te aho o te tāhuhu hei whare mō ngā taonga tuku iho ki ngā tamariki mokopuna, te aho o te taura tangata hei kawē atu I tō tātou reo rangatira ki te ao.

E aku māreikura, kua Kākahuria te whenua me te tangata I ngā taonga I ōhākītia mai ai e koutou

Moe mai rā e kui mā, ngā ino o Maniapoto

He whakamaharatanga nā Dr Honourable Koro Tainui Wetere CBE.

*Like a blade of flax made to flap and tremble by the breeze, my heart flutters so
The wind laments in loving tones.*

Noble Ladies, matchless exemplars of the arts of yesteryear, greetings.

It was you Rangimarie, Diggeress and Te Aue who mended the tattered cloak of our forebears as a bridge for the generations yet to be born. You wove the strands of the Parawai, the superior flax cloaks a sign of nobility for the future generations, the central strands for a facility to house our cultural treasures for our children, the strands of the rope that binds people together who will carry our Māori language forth into the world.

Noble ladies, that whenua and people are cloaked with your legacy.

Rest in eternal repose noble ladies, descendants of Maniapoto.

(Moke et al.,2015)

This is one way to show how one's efficacy of whakaponu is valued and applied. The emphasis here is to recognise the whakaponu and manaakitanga from matriarchs of Te wharepora o ngā Maniapoto.

The ultimate dedication of my mother gifting each of my siblings a Kākahu each, with the exception of one brother who was given his Kākahu by my grandmother. My mum made him a wall hanging. All of these Kākahu were gifted to us on the 31st of December 1999. She gathered us together at the Waikato Museum, where she had them on display. Three of my brothers are missing and standing in for them were their sons and a grandnephew. All of these were woven over a period of twenty-five years.



My mother, Diggeress Rangitutahi Te Kanawa



Te Kanawa whānau-December 31st 1999.

I close this exegesis with a story of our mokopuna that highlights the dreams of our tūpuna to ensure the survival of raranga and whatu through intergenerational transmission through practices such as observation and ongoing sharing of knowledge continues.

While attending a Ngā Puna Waihanga (Māori Artists and Writers) hui at Tūrangawaewae, Ngāruawāhia. My mother, sister, niece and I were working on extracting muka and mum was busy weaving her Kākahu on a frame. As we were busily working away, my sister and I noticed her daughter was missing. So, we went looking for her, and my sister was very worried because of the complex being right next to the Waikato river. After looking for her for about a half hour, we couldn't find her and started to get concerned. Eventually we found her amongst all these kuia who were preparing harakeke, and in the middle of this group of kuia, my neice was extracting muka for them. They were fascinated with this young girl, all of seven at the time. I knew I couldn't take her away, so I quickly ran to my sister and told her I found her much to her relief and I went to get my mum. My mother went to get her moko, and used the excuse that she had taken her favourite kutai (mussel shell) to extract the muka and that she needed it. However, what she was really doing, was making sure that the tikanga (protocol) of her mokopuna showing kuia was not to be encouraged. Although the kuia and other weavers were very impressed, they realised that this mokopuna, had come from a whānau of kairaranga. One kuia said,

“No wonder this moko knows what she is doing, she has a tōhunga raranga”

Another lady said, if only I had watched and learnt from my nan, my life would be so different. When she said that, I realised the responsibility we had to continue what we do, but only with humility.

The other story is when I took my grandniece to harvest harakeke, and asked her to help with the toetoe (stripping harakeke into even sizes). She asked for a measuring tool and I showed her how to use her thumb as a measure. She was fascinated that we used our body parts as measuring tools, and thought that was very clever. I said to her, you need to measure with your eyes as well, she thought that was weird then realised the importance of recognising and training her eye to measure for accuracy. She is now eight and has progressively challenged her measuring skills, using her kōmuru(thumb) and karu (eyes). The fascination has grown from measuring naturally to learning how to prepare harakeke, and this is what happens when you are surrounded by the skills and knowledge of our tūpuna.

*“Hāpaitia te ara tika pūmau ai te rangatiratanga
mo ngā uri Whakatipu*

*Foster the pathway of knowledge to strength, independence and growth for future
generations!”*



Passing onto our Mokopuna – 2022.

Oparure Homestead.

Glossary

Aho – the weft thread.

Āhurutanga – safe and secure

Ako – learning and teaching simultaneously.

Ākonga – a learner/pupil

Aotearoa – New Zealand

Aroha – in this context to share the same breath with care and love

Aukati – line of prohibiting the entry of pākeha.

Hapū – Sub tribe

Harakeke – phormium tenax (commonly known as New Zealand flax)

Hiki – single layered join in a mat

Hīnau – Elaeocarpus dentatus.

Huarākau – fruit trees

Hui – to gather

Hukahuka – Black dyed muka fibre thrums.

Hūmārietanga - humility

Huna – to hide away

Īnanga – whitebait (Galaxiids)

Ira tāngata - is described as the life principal created by parents.

Iwi – tribe

Kahukiwi – Cloak covered in Kiwi feathers

Kai moana – sea food

Kaiako – teacher, instructor.

Kaitiaki – guardian.

Kai Tahu – Tribe of the South Island of New Zealand.

Kākahu - textiles made from superior harakeke

Kaumātua – Māori elders

Kaupapa – Formulates the foundation of the work or purpose

Karakia – prayer or blessing.

Kete – woven basket

Kete whakairo - plaited baskets and patterned plaited baskets.

Kete Muka – Basket made of flax fibre

Kiekie - Freycinetia banksii

Kiwi – nocturnal flightless bird native to New Zealand

Kōrero – to talk

Koroua - elderly Māori man.

Kuia – elderly Māori women
Kupenga - net
Kupu - word
Kura – school
Kūtai - mussell
Mahi – work.
Mana whakahaere – To lead and organize under their own autonomy.
Mānaaki – to take care of
Māoritanga – Māori culture
Marae – A communal meeting place for a hapū, iwi or extended whānau.
Mārakai – food gardens.
Māramatanga – to make clear and understand.
Mātauranga Māori knowledge values and customary practices.
Mauri – the life force or essence.
Maurua – double join in a whariki.
Miringa te Kakara – Cross house
Mōhiotanga – ways of knowing
Mokopuna -grandchild
Mokopuna tuarua – great-grandchildren.
Ngāhere -native bush.
Ngako - genesis
Ngāti Kinohaku – sub tribe within Ngāti Maniapoto.
Ngāti Maniapoto - the iwi of the Rohe Pōtae, also known as the King Country in the Central North Island of Aotearoa/NZ.
Oko – Wooden dye vessel
Otago – Region in the South Island of New Zealand.
Otākau- Province of Otago, South Island.
Ōrākau – A battle site near Kihikihi.
Pakiwaitara – folklore, legends and fiction.
Papakāinga – a place of original home where we were bought up.
Paru - a particular mud that contains iron oxides for dyeing weaving materials.
Pīngao - Desmoschenous spiralis
Pōhā – a preserving vessel made of kelp, bark and harakeke.
Pōua – grandfather in Kai Tahu dialect.
Pono –to be truthful and honest.
Puhi – a virgin girl
Pūkoro – a particular type of kete used for straining the juice of the tutu berries.
Pupuri – able to attain the rigor of preparation and plaiting patterns

Pūrākau – historical events and stories.
Pūrākau – stories of whānau, historical events of relevance.
Rā -sail
Raranga – plaiting and weaving technique of Māori.
Raruraru – disagreements or difference of opinions.
Reo – Māori language
Repo – Swampy wetlands.
Rereahu – sub-tribe of south King Country
Tacit- Knowledge observed, and understood through application.
Tainui – Tribe of central North Island
Tamariki - children
Tāniko – a fine harakeke fibre off loom weaving of coloured strands.
Taniwha – water river monster.
Taonga - a treasured artefact.
Taonga Tuku Iho – knowledge passed down to next generation.
Tauga – grandmother in Kai Tahu dialect.
Te Aho Tapu – The sacred thread of coherent knowledge transfer.
Te Aō Hou – A māori journal.
Te Aō Māori – experiencing the Māori world.
Te Aō Pākehā – experiencing the world of the Pākehā.
Te Ōhākī Tapu – A series of agreements and assurances between Ngāti Maniapoto and the Crown.
Te Rohe Pōtae – An Area of the central north island – based on the Rim of Governor Grey’s hat laid on the map of the North Island of New Zealand.
Te Taiao – natural science.
Tika – to be correct
Tikanga – protocols, rules, plans, methods, approaches habits, rights.
Tītī – mutton bird.
Tōhunga – priest, expert of higher knowledge
Tongi kura – prophetic sayings of Kingi Tawhio.
Tukutuku – lattice work
Tuna -eel
Tūpuna –ancestors from whom we have descended.
Tūrangawaewae – our place we could stand on and have strong connection to.
Tutu – Coriaria arborea.
Wai – water, dye solution
Waiata - song
Wairuatanga – spiritual awareness
Waka – Māori canoe

Weu – warp threads.
Whakaaro – in this case the thoughts of our ancestors.
Whakairo – pattern
Whakapapa – geneology, layering
Whakaponu – to have faith
Whakataukī –proverb or idiom of meaning.
Whānau - extended family, such as cousins, aunts and uncles.
Whanaungatanga - relationship, kinship, grouping of support
Whanonga – behaviour.
Whare Pora – house of weaving
Whare Wānanga – house of higher knowledge
Wharewhakairo -carved ancestral house.
Whare kai -building for eating.
Whariki - a woven mat.
Whatu – fine finger weaving with harakeke fibre(muka)
Whenu – warp chord, which is larger than the weft strand
Whiriwhiri – weaving/woven

Bibliography

Aluli-Meyer, M.(2014). *Our Holographic Universe, Native Intelligence Imagined*, New Zealand. Unpublished article.

Aluli-Meyer, M.(2004) 2nd Printing, *Ho'oulu*. Honolulu, Hawai'i. 'Ai Pōhaku Press Native Books.

Archev, G. (1977) *Whoawhia: Māori art and artists*. Collins, Auckland and London.

Archibald,J, Lee-Morgan, J., and De Santolo, J. eds (2019) *Decolonizing Research: Indigenous Storywork as Methodology* New York: Zed Books

Barrington, J & Beaglehole, T.H. (1974) *Māori Schools In a Changing Society, An Historical Review*. New Zealand Council for Educational Research, Wellington.

Barlow, C. (1991). *Tikanga Whakaaro: Key concepts in Māori Culture*. Oxford University Press. Published in Australia, Melbourne, Victoria.

Barrow, T. (1984) *An illustrated guide to Māori Art*. Methuen publications (NZ) Ltd. Auckland, New Zealand.

Beever, J. (1991, revised ed.). *A dictionary of Maori Plant names*. Auckland Botanical Society, New Zealand.

Belich, J. (1988) *New Zealand Wars and The Victorian Interpretation of Racial Conflict*. Penguin Group, New Zealand

Best, E. (1986b). *The Māori school of learning*. Wellington, New Zealand: Dominion Museum.

Bilge. S & Collins, P.H (19) *Intersectionality*. United Kingdom, Cambridge. Polity Press.

Brooker, S.G. Cambie, R.C. & Cooper, R.C. (1987) *New Zealand Medicinal Plants*. Heinemann Publishers, Auckland, New Zealand. Printed in Hong Kong.

Cajete, G. (2000) *Native Science, Natural Laws of interdependence*. Clear Light Publishers, Sante Fe, New Mexico.

Chaplow, C. (2003). *Who planted the tree?* Hamilton. New Zealand: Print House Ltd,.

Campbell, D.(2019) *Rangitāmirohia te Pā Harakeke: Mana Wahine, Raranga and Whatu as cultural regeneration*. A thesis submitted in partial fulfillment of the requirements for the Degree of Doctor of Philosophy. Waikato University.

Cowan, J. (1940). *Māori in the Great War*. Wilson Scott Publishing International Ltd, Christchurch. 8442. New Zealand.

Cull, C. (2019, p.13-27) Cath Brown: *For us and our children after us*. ATE Journal of Māori Art, ATE press, Wellington.

Durie, M. (1994). *Whaiora: Māori Health Development*. Auckland, New Zealand: Oxford University Press.

Durie, M. (2001). *Mauri ora: The dynamics of Māori health*. Auckland, New Zealand: Oxford University Press.

Edwards, S. (2010). *Titiro whakamuri kia marama ai te wao nei: Whakapapa epistemologies and Maniapoto Māori cultural identities*. A thesis submitted in fulfilment of the requirements of the degree of Doctor of Philosophy, Massey University.

Ellis, N. (2016). *A Whakapapa of Tradition*. Auckland University Press, Auckland. New Zealand.

Ellis, N. (2016). *Te Ao Hurihuri o Ngā Taonga Tuku Iho*. Biography, Volume 39, Number 3, Summer 2016, pp. 438-460 (Article) Published by University of Hawai'i Press

Ellis, N. & Ihimaera, W. (2016). *Te Ata*. Māori Art from the East Coast, New Zealand. Reed Publishing.

Hamilton, A. (1896). *Discovery of a Māori kete at Upper Taieri*. Transactions and proceedings of the Royal Society of New Zealand, 29, 174-175.

Hartley, J. (2000). *Ngā Mahi*. The pathways of the stars: Json Hartley Publisher, NZ.

Hemara, W. (2008). *Whakapapa*. The collusion of space, time and matter (Unpublished doctoral thesis) Victoria University, Wellington, New Zealand.

Hemara, W. (2000). *Māori pedagogies*. A view from the literature. Wellington, New Zealand: NZCER.

Hopa, N. (1971). *The art of Piupiu Making*. Wellington, New Zealand: Reed.

Hunkins, L. (2014 pp.47-58). *Ko Te Pā Harakeke te Mauri o Ngā Nūhaka*, in T.Black, *Enhancing Mātauranga Māori and Global Indigenous Knowledge* (1st ed.) New Zealand Qualifications Authority, Wellington.

Ihimaera, W. (2017). *Sleeps Standing, Moetu*. Penguin Random House, New Zealand.

Jahnke, R. (2006). *He Tataitanga Ahua Toi: The house that Riwai built/a continuum of Māori Art*: a thesis submitted in fulfillment of the requirements of the degree of Doctor of Philosophy in Māori Studies, Massey University, Palmerston North.

Johnson-Jennings, M., Jennings, D., & Little, M. (2020). *Indigenous data sovereignty in action*: The Food Wisdom Repository. *Journal of Indigenous Wellbeing*, 4(1).

Johnson-Jennings M, Billiot S, Walters K. (2020) *Returning to Our Roots: Tribal Health and Wellness through Whenua-Based Healing*. *Genealogy*. 2020; 4(3):91.

<https://doi.org/10.3390/genealogy4030091>

Jones, P. (2010). *King Pōtatau: an account of the life of Pōtatau Te Wherowhero, the first Māori King*. Auckland, N.Z.: Polynesian Society; Wellington, N.Z.: Huia Publisher.

Jones, P. (2013). *He Tuhi Mārei-kura. A treasury of sacred writings*. Aka & Associates Ltd, Hamilton, Aotearoa/New Zealand.

Ka'ai, M.T. (2004). *Ki te Whaiao: An introductory to Māori culture and society*. Pearson Longman, Auckland. New Zealand.

Ka'ai, M.T. (2008). *Ngoingoi Pēwhairangi: A remarkable life*. Huia Publishers, Wellington. New Zealand.

King, M. (1977). *Te Puea*. A biography. Hodder and Stoughton. Auckland, New Zealand.

Lee-Morgan. (2008). *Ako: Pūrākau of Māori teachers' work in secondary schools*.

A thesis submitted in partial fulfillment of the requirement of Doctor in Education.

University of Auckland.

Lipshim, M (2020). *Mātauranga-ā-Whānau: Constructing a Methodological approach centred on whānau pūrākau*. Volume 32, Number 3. Aotearoa New Zealand Social Work.

Marsden, M (2003). *The Woven Universe: Selected Writings of Rev. Māori Marsden*. Estate of Māori Marsden. Masterton.

McCan, D. (2001). *Whatiwhatihoe: The Waikato Tainui claim*. Huia Publishers, Wellington, New Zealand.

Mead, H. M. (1969). *Traditional Māori clothing: A study of technical and functional change*. Wellington, New Zealand: A.H. and A.W. Reed.

Mead, H. M. (1986). *Te Toi Whakairo. The Art of Māori Carving*. Reed Publishing, NZ.

Mead, H. M. (2003). *Tikanga Māori: Living by Māori values*. Wellington, New Zealand: Huia.

Mead, H.M. & Grove, N. (2003). *NGĀ PĒPEHA a ngā Tīpuna*. Wellington, Victoria University Press. New Zealand.

Metge, J. & Jones, S. (1995). 'He taonga tuku iho nō ngā tūpuna: Māori proverbial sayings – a literary treasure'. *New Zealand Studies Journal*. 5(2), 3-7.

Moana, H.(2003). *Oparure School Centennial Booklet*. Oparure School.

Moke, B.Te Awekotuku, N. Te Kanawa. K, & Te Kanawa.R. (2015). *E Ngā Uri Whakatipu*. Published by Waikato Museum, Te Whare Taonga o Waikato, in association with Te Kawānui Trust. Hamilton, New Zealand.

Murphy, N. (2013). *Te Awa Atu*. Menstruation in the pre-colonial Māori World. He Puna Manawa Ltd, Ngāruawāhia.

Te Roopu Raranga/Whatu ō Aotearoa. (2009). *He Rito, he ranga: Kiekie: our taonga plant*. Toi Māori. Wellington.

Neich, R. (ed). (2001). *Painted Histories*. Auckland: Auckland University Press.

Nepe, T. (1991). *E hoa nei e tenei reanga te toi huarewa tipuna: Kaupapa Māori, an education intervention system*. (Unpublished masters thesis) University of Auckland, Auckland, New Zealand.

Nopera, R.T. (2016) *Huka Can Haka: Taonga performing tino rangatiratanga*. A thesis submitted in partial fulfillment of the requirements for the Degree of Doctor of Philosophy. Waikato University.

Paama-Pengally, J. (2010). *Māori Art and Design. Weaving, painting, carving and architecture*. New Holwhenua Publishers, (NZ) Ltd. Auckland.

Paki-titi, R. (1998). *Rangimārie: Recollections of her life*. Wellington, New Zealand: Huia Publishers.

Pihama, L. (2001). *Tehei Mauri ora: honouring our voices: mana wahine as a kaupapa Māori: theoretical framework*: a thesis submitted in fulfillment of the requirements of the degree of Doctor of Philosophy in Education. University of Auckland Library.

Pihama, L., Greensill, H., Campbell, D., Te Nana, R., & Lee, J. (2015). *Taku Kuru Pounamu*. Hamilton, Aotearoa/ New Zealand: Te Kotahi Research Institute.

Pihama, L., Miller, J.M., Greensill, H., Te Nana, R., Campbell, D., Lee-Morgan, J. (2021) 'Treasuring Future Generations': Māori & Hawaiian Ancestral Knowledge & The Wellbeing of Indigenous Children' in Journal of Indigenous Wellbeing: Te Mauri – Pimatisiwinisi

Pihama, L., Smith, L.T., Te Nana, R., Cameron, N., Mataki, T., Skipper, H., Kohu, H., Southey, K., (2017) *Investigating Māori Approaches to Trauma Informed Care*, in Journal of Indigenous Wellbeing: Te Mauri – Pimatisiwin, Volume 2 Issue 3

Pihama, L. & Lee-Morgan, J. (2019) 'Colonialism' in McKinley, E.A. & Smith, L.T. (2019) Handbook of Indigenous Education, Singapore: Springer

Pihama, L. (2019) 'Colonization and the Importation of Ideologies of Race, Gender and Class in Aotearoa' in McKinley, E.A. & Smith, L.T. (2019) Handbook of Indigenous Education, Singapore: Springer

Pihama, L., (2019) 'Whānau Storytelling as a Decolonial Research Method' in Decolonizing Research: Indigenous Storywork as Methodology Edited by Jo-Ann Archibald, Jenny Lee-Morgan and Jason De Santolo, New York: Zed Books

Pihama, L., Simmonds, N., & Waitoki, W. (2019). *Te Taonga o Taku Ngākau*: Ancestral knowledge as a framework for wellbeing for Tamariki Māori. Report to Better Start National Science Challenge & Cure Kids. Hamilton, New Zealand: Te Kotahi Research Institute.

Pihama, L., Tiakiwai, S & Southey, K. (eds) (2015). *Kaupapa rangahau*: A reader. Second Edition, A collection of readings from the Kaupapa Māori Research workshops series. Hamilton, New Zealand: Te Kotahi Research Institute.

- Pendergrast, M. (1987). *Te aho tapu: The sacred thread*. Auckland: Reed Methuen.
- Pendergrast, M. (2003). *Raranga Whakairo. Māori Plaiting Patterns*. Reed Publishing (NZ) Ltd, Birkenhead, Auckland.
- Pere, R. (1982). *AKO*. Wellington, Astra Print. Te Kohanga Reo National Trust Board.
- Pere, R. (eds) (2003). *Te Wheke. A Celebration of Infinite Wisdom*. Ao Ako Global Learning New Zealand Ltd.
- Pere, R. (1999) 'Te Reo Rangatiratanga me ōna Tikanga' in Māori Education Commission Newsletter, Issue 2, May 1999, Wellington pp 3-10.
- Pohatu, T. (2011) *Mauri – Rethinking Human Wellbeing*. MAI Review, 2011, 3.
- Pohatu, T. (2015). *Mātauranga-a-whānau. Kōnae Aronui*. Aotearoa New Zealand Social Work, Vol 27, No 4. New Zealand.
- Puketapu-Hetet, E. (1989). *Māori weaving*. Auckland, New Zealand: Pitman.
- Roa, T. (2015) *Maiea Te Tupua: Whānau accounts of Waikato Maniapoto World war one veterans and one conscriptee: Commemorating 100 years of World War One*.
- Roa, T. (2019) WAI 898: *Whatu Mana Āhuru*. Waitangi Tribunal Findings for Ngati Maniapoto.
- Roa, T; Neha, R & Wilson, C. (2020). *Ka Aowhia Te Rangi*. A rich history poorly known. Ōtorohanga, Te Kōmiti Marae Taarewaanga.
- Royal, A. (1998) Te Āo Marama: *A research paradigm, In He Pukenga Kōrero, Koanga* (Spring), Vol.4(1) pp.1-8.
- Sadler, H. (2007) *Mātauranga Māori (Māori Epistemology)*, International Journal of The Humanities – Vol4, Number 10.

- Scheele, S. (2005). *Harakeke. The Renee Orchiston Collection*. Manaaki Whenua Press, Lincoln.
- Shotton, H.J. (2018) *Qualitative Enquiry* vol.24(9) 636-645 SAGE Publishing/journals permissions. DOI: 1177/1077800417744578.journals.sagepub.com/home/qix
- Simon, J. (ed) (1998). *Ngā Kura Māori: The Native Schools System 1867-1969*, Auckland :Auckland University Press
- Simon, J., & Smith, L.T. (2001). *A civilising mission? Perceptions and representations of the New Zealand Native Schools system*, Auckland: New Zea-whenua:Auckland University Press.
- Smith, C., Te Kanawa, K, & White, M. (2011). *The preservation of Māori textiles: Collaboration, research and cultural meaning*. Lisbon: Ethnographic Collections Article.
- Smith, L. T. (1986) “*Is ‘Taha Māori’ in Schools the Answer to Māori School Failure?*”, in G.H. Smith (ed.) *Nga Kete Waananga: Māori Perspectives of Taha Māori*, Auckland: Auckland College of Education
- Smith, L.T.(1999). *Decolonizing methodologies: Research and Indigenous peoples*. University Press, Otago. Dunedin.
- Smith, G.H.(1997). *The development of Kaupapa Māori theory and praxis*(Unpublished doctoral thesis). School of Education, University of Auckland:Auckland.
- Tachine, A. (2018) *Story Rug: Weaving Stories into Research*. Ithaca, Reclaiming indigenous research in higher education, p.64-75. New York :Rutgers University Press.
- Tamarapa, A.(2011) *Whatu Kākahu*. Te Papa Press, Wellington. New Zealand.
- Te Awekotuku, N. (1987). *Makereti, The Old-Time Māori*. New Womens Press, Auckland.
- Te Awekotuku, N. (1991). *Mana Wahine Māori*. Selected writings on Māori Women’s Art, Culture and Politics. Published by New Women’s Press Ltd, Auckland.

Te Kanawa, D. R. (1992). *Weaving a Kākahu*. Wellington, New Zealand: Bridget Williams Books.

Te Kanawa, K. M. (2010). *Toi māramatanga* (Unpublished Masters Exegesis). Design School, Auckland University of Technology, New Zealand.

Te Kanawa, K.M. (2018). WAI 898/753. *Claim on Flora and Fauna of Ngati Kinohaku*.

Te Ratana, R. (2015). *Ritual in the Making*, A critical Exploration of ritual in Te Whare Pora: Unpublished Masters Thesis, Auckland Institute of Technology.

Turi, J. & Te Kanawa, K. (2011). *Te mana o te Kākahu: The prestige of cloaks*. In A. Tamara (Ed). *Whatu Kākahu* (pp. 19-32). Wellington, New Zealand: Te Papa Press.

Tonga, A. (2017). *Te Ringa Rehe: The Legacy of Emily Schuster*. Rotorua Museum, Te Whare Taonga o Te Arawa.

Walker, R. (2004). *Struggle Without End, Ka whai whai tonu mātou*. Penguin Group, New Zealand.

Walters, K., Mohammed, S., Evans-Campbell, T., Beltran, R., Chae, D., & Duran, B. (2013). *Bodies don't just tell stories, they tell histories*. *Du Bois Review*, 8(1), 179–189.
doi:10.1017/s1742058x1100018x

Wehi, P. (2005). *Harakeke (phormium tenax) ecology and Historical Management by Māori: The changing landscape in New Zealand*. A thesis submitted in partial fulfillment of the requirements for the Degree of Doctor of Philosophy. Waikato University.

Williams, H. W. (1971). *Dictionary of the Māori language*. Wellington, New Zealand. Print-link.

Wilson, S. (2008). *Research as Ceremony, Indigenous Research Methods*. Fernwood Publishing, Nova Scotia, Canada.

White, T. (2017). *Mana Mokopuna: Mai i te waharoa ki te wahakura. Raranga and Tikanga Pā Harakeke*. Unpublished Masters thesis, Te Whare Wānanga o Wairaka, Unitec, Institute of Technology.

Electronic sources

<http://teaohou.natlib.govt.nz/journals/teaohou/issue/Mao18TeA/c20.html>

<http://teaohou.natlib.govt.nz/journals/teaohou/image/Mao52TeAc11.html>

<http://prezi.com>xp7stOdirgin>te-pa-harakeke-a-model-for-tamariki-ora>

<https://e-tangata.co.nz › korero › mike-stevens-bluffies-and-kai-tahu>

Rangimarie Hetet King Country Region Te Ara Encyclopaedia of New Zealand- youtube.

<https://spaces.hightail.com/receive/KfTBojZKXh> (Exhibition video link).

Personal Communications.

B. Anderson - 8/03/2018

T. Aranui 28/10/2018

D. Ruki -17/3/2019

Dame R. Hetet – 24/5/1992.

Dr. J. Williams – 2015

Dr. Ngahua Dixon-28/4/2016, 11/08/2017 and 20/02/2018.

Dr. P. Hopa. - 20/02/2018)

E. Puketapu-Hetet -1999

J. Amohanga - 5/06/2020

K. Williams May - 2014.

M.Simpson -2000

M.Tahi -2005

P.Temara – 2010

R. Paki-titi -1996

R. Te Ratana – 2003

T. Aranui - 28/20/2018

T.Mason – 01/2019.

T.Temara - 2011

W.Milroy – 2010

Appendix One: Ko Te Kawenata o Ngāti

Maniapoto me ona hapū maha.

Ko Te Kawenata

o

Ngati Maniapoto me ona hapū maha.

“ Te Kaupapa ko Te Māoritanga

“ Te nohoanga “ Ko Te Aroha

“ Ko Te Ture

“ Me Te Whakapono

Te Whare ko Te Nehenehe nui.

Kupu Whakamarama –

“ Te nehenehe nui – Ko Ngati Maniapoto e tuhi ki tenei Kawenata

“ Te Aroha o te Maoritanga

“Te Ture a te Paremata o te Nui Tireni

“ Whakapono Mihinare

“ Maoritanga Kotahitanga “ Kotahi ano”

“Ropu Kaumātua – nga Kaumātua o Whakahuaina i roto tenei.

1. Me noho tenei Maoritanga me tenei Kotahitanga I raro I te Maru o te Kingi Nui o Eruera Te Tuawhitu.
2. Me Manaki me tautoko nga kupu me nga tikanga a Mahuta Potatou Tawhiao, e mohioitia nei ko Te Kingi Maori.
3. Me whanui te titiro me te whakaaro a tenei kotahitanga ki nga kupu me nga whakahaere a Te Whiti.
4. Ko Te take o Ngati Maniapoto i mahara ai kia mahia tenei Kawenata, he mea hei whakamaharatanga ki tenei whakatupuranga, ahu ake ki nga uri whakatupu i muri nei, mo te whakakotahitanga o tenei iwi, me ona hapū, me te hokinga ki te hapai I to matou Mana, mo te Maoritanga hei tikanga e kotahi ai nga whakaaro, me te reo, me nga tikanga o te iwi, mo runga i nga whakahaere nunui o te Motu, me te mahara nui kia puritia tonutia te mōhiotanga ki te reom me nga tikanga Maori tuturu; kia whakahekea tana mōhiotanga ki nga uri I muri ake nei.
5. I te mea hoki I oti nga Rangatira, me te iwi I roto I te Hui nui I tu ki Mahoenui I te 25 tae noa ki te 28, o nga ra o Tihema 1903. Kia mahia he Kawenata mo tenei Iwi mo Ngati Maniapoto ake. Koia ka mahia tenei Kawenata I tenei te tahi o nga ra o Hanuere 1904.

6. Na, ko matou ko nga rangatira kaumātua taitamariki, hoki nga tane, nga wahine, nga tamariki, o Ngati Maniapoto me ona hapū maha ka tuhi nei I o matou ingoa me a matou tohu, ki tenei Kawenata, me te whakahua ano I o matou hapū me o matou kainga nohoanga, iroto I to ratou porowhiti – Ka mahi I tenei Kawenata I runga I te mana motuhake, o to matou iwi me o matou hapū. Ko tana mana ano kua oti neo te whakautu I roto I te whakakaupapa o tenei Kotahitanga me tenei Kawenata.
7. Ka whakapumautia tenei Kawenata, e matou topu, e matou, takitahi hei mea tapu, hoi mea tuturu kia waiho hoki hei pou tokomanawa, mo roto I te ngakau me te hinengaro, hei whakamaharatanga hoki mo te tikanga i whakaarohia nui tia, mo runga i to ratou whakatapu, ki runga ki te hapai I to ratou mana Māori.
8. Me whakararangi ki raro nei ngā tikanga o tenei Kawenata: - ara.

a) Ko tenei kotahitanga, mo Ngati Maniapoto ake me ona hapū maha.

e) “Te Ngati Maniapoto i runga i te taumata o Te Kingitanga Māori.

i) “Te Ngati Maniapoto i runga i te Kawanangatanga me ona Ture.

o) “Te Ngati Maniapoto i runga I te taumata o Te Whiti me ona whakahaere,

Ko nga taumata tenei o tenei iwi o Ngati Maniapoto – Kotahi tenei iwi, pakaru ake e toru nga taumata o nga whakahaere me nga whakaaro. Koia I kore ai e kotahi nga i to matou Māoritanga, hei kaupapa mo to matou kotahitanga-me noho i runga i te Aroha, i te Ture me te Whakaponu. Ko te iwi hei whare. Koia tenei kupu te Nehenehe Nui

9. Ka whakapuakina e matou enei kupu hei kupu tuturu, hei mea pumau, pono hoki.

“ Ko tenei Kawenata hei pou whakamaharatanga mo to matou Kotahitanga-na reira ka tino whakaaetia i roto i tenei, enei kupu. Kia kotahi te whakaaro, te reo, nga whakahaere, me nga tikanga timata atu i tenei ra ahu ake”

Paiherea tenei Kotahitanga, ki te Mana o te iwi, i runga i te Maoritanga Motuhake.

Ko te Mana te te aka hei whawhau ki a u ai enei kupu me enei whakapumautanga, Rana ki tenei kupu tawhito, Raruwaiakatea.

Te Iwi-Aukahatia te waka. Hanga te whare me te pa. Honoa nga whakaaro kia kotahi. Kia kotahi ki te hapai tenei Kotahitanga. Kia kotahi ki te rapu, ki te titiro, ki te whakahaere a nga taumata nunui o te motu.

Tirohia te kupua Rawiri. “ano te pai, ano te ahureka o to nohoanga tahitanga o nga teina me nga tuakana i runga i to whakaaro kotahi.

Na te kotahi I puta ai nga tūpuna, nga mātua, me te iwi, I nga tuatea nunui o roto I oratou wa. Waihoki ma te kotahi o tenei whakatupuranga e puta I nga ture, me nga whakahaere a Kewha.

10. Ko nga mahi ko tenei Kotahitanga, hei nga mahi e tupu ai te iwi, i runga i te pai, i te tika me te rangimarie, me te tumanako ki nga mahi e piki haere ai te mōhiotanga, ki

nga tikanga e tupu rangatira ai te tangata, nga wahine, me nga tamariki, me te whiwhi ki te whai rawatanga.

11. Me whakaaro nui tenei Kotahitanga, ki te awhina i nga kura Māori, o roto i tenei Kawenata, kia noho nga rangatira, ka whakahuiatahi I raro nei hei ropu kaumātua, hei pupuru hei hapai hoki i te mana o te iwi.
12. He whare mo te Kotahitanga, o tenei iwi o Ngati Maniapoto. Ka meingatia i roto i tenei Kawenata, kia noho nga rangatira, ka whakahuatia i raro nei hei ropu kaumātua, hei pupuru hei hapai hoki i te mana o te iwi, kia Ngati Maniapoto.

i puta mai hoki ia i roto i nga pu-Tūpuna katoa, o Ngati Maniapoto, na rirao he mea tika kia noho tahi ia I roto I te ropu kaumātua rangatira hoki o tenei iwi.

Ko ia tenei taua ropu

Te Wherowhero Tawhiao

Te Rangituataka Takarei

Taonui Hikaka

Paku Wera

Te Aroa Haereti

Tarahuia Nahona

Kaahu Huatare

Tu-Mokemoke

Hari Matetoto

Haupokia te Pakaru

Tupotahi Tukorehu

Hotutaua Wetini

Hona Wahanui

Pohe Rainuha

(Ko nga mea e tuhi ki tenei Kawenata, nga mea e tuturu o enei Kaumātua)

Hei apiti ki to ratou ake mana rangatiratanga, ka uhia atu hoki to mana o te iwi.

Ka whakamotuhaketia atu kia ratu te mana, mo te reo o te iwi, timata atu I tenei wa ahu ake.

13. Ma taua ropu kaumātua, e karanga nga huihuinga mo te iwi, mo ratou o whakatau, o whakatuturu nga kupu, me nga tikanga e pa ana kia Ngati Maniapoto, ko nga whakaturuturanga a taua Ropu Kaumātua i nga putake katoa o pa ana ki te iwi, ka waiho hei tino kupu, hei, Ture hoki I roto in nga hui.
14. Kua te iwi e takahi I nga kupu whakatau, whakatuturu rānei a tana ropu kaumatia me nga tikanga katoa e pa ana ki te iwi e whiriwhiti ana i toto i nga hui.
15. I runga i te whakahaerenga o nga mana, me nga tikanga katoa i roto i tenei Kotahitanga me te Kawenata, hoki, me whai tonu i ta te nuinga o te iwi e kite ai he mea tika,

tai noa ku nga whakataungai me nga whakatuturutanga a te Ropu Kaumātua kua whakahuatia i roto i tenei, me pera ano. Me tango te pooti o te iwi, mo runga i nga taku katoa e whiriwhiria ana.

16. Me te iwi e whakatu he riwhi mo nga kaumātua e ngaro ana i runga i te mate.
17. Me tuhi katoa taua Ropu Kaumātua i ratou ingoa, tohu rānei, ki tenei Kawenata, hei tohu mo to ratou whakaae ki ona tikanga. Ko nga mea e tuhi o ratou, nga mea e turtur ki tana nohoanga.
18. He mea nui rawa, he tika hoki kia purutia e tenei kotahitanga, nga tikanga tuturu a te iwi Māori, kia mau tonu hoki te mahi me te whakahaere, i nga tikanga papai a te maori, me te teo tuturu kei ngaro, me whakahoko ano hoki te mōhiotanga ki aua tikanga maori, ki nga uri I muri ake.
19. Me whakatu he Pou-Kohatu, hei whakamaharatanga, mo tenei kotahitanga. Me tuhi katoa nga tangata o Ngati Maniapoto, tane, wahine, tamariki, ki tenei Kawenata. Ko nga mea Ngati Maniapoto e tuhi ki tenei Kawenata, ka huaina ratou ko Te Nehenehe nui, i roto i tenei Maoritanga me te kotahitanga.
20. Na, ka mahia ka whakapumautia a matou tenei Kawenata, mo tenei whatupuranga ahu ake ki nga uri whakatupu a whakamana hoki matou ingoa, me a matou tohu ki raro nei, hei whakaatu mo te pono, me te tika, o a matou whataaro me te tino whakaaetanga ki nga tikanga katoa kua oti nei te tuhi ki tenei Kawenata. He mea tuhi i raro I te mana, e te iwi o Ngati Maniapoto, i tenei, te tahi o nga ra o Hanuere, tau tahi mano iwa rau ma wha.

The ‘Kawenata o Maniapoto and its’ many Hapū

The Matter at Hand: Māoritanga

The Setting: Love

The Law

Faith

The Locality: The Nehenehe nui

Explanatory notes:

“ Te Nehenehe nui – Ngāti Maniapoto, the authors of this Kawenata.

“ Love – for Māoritanga

“The Law – Of the Parliament of New Zealand

“Faith – Christian [as brought here by the missionaries]

“ Māoritanga Kotahitanga. “As one”

“Ropu Kaumātua – the elders described below [Council of Elders]

1. Let this [Unity of] Māoritanga and this Accord sit under the protection of Great King Edward the Seventh.
2. Let the words of the tikanga [customary leadership] of Mahuta Potatau Tawhiao, i.e. the Māori King be upheld.
3. Let this unity take broad heed of the words and deeds of Te Whiti.
4. The reason Ngāti Maniapoto decided to produce the Kawenata is to remind this generation and those to come about the [importance of the] Accord within this tribe, its hapū, its Mana, and with Māoritanga as the key in unifying our thoughts, through the language and customs of our iwi, including the addressing of issues of national concern. And to concentrate on using a Māori purity in our language and customs, to be passed on to, [and maintained by] future generations.
5. Indeed, the Rangatira and the Iwi decided at the Great Conference at Mahoenui from the 25th to the 28th of December to establish a Kawenata for this Iwi, specifically Ngāti Maniapoto. Hence the launch of this Kawenata on this day, the first of January, 1904.
6. Now, we the elder and younger statesmen, men, women, and children of Ngati Maniapoto and its numerous hapū affix our names and signatures to this Kawenata, and declare our hapū and our villages in our district – This Kawenata is launched with the autonomous authority of our Iwi and our Hapū – The authority is described and its tikanga [guidelines] set through this Accord, and this Kawenata.
7. As a collective, with one mind, we give sanction to this Kawenata for it to be maintained as a ridge-pole for the [house of the] mind and heart, to remind [one and all] of the tikanga which have long been considered, for their union, upon which [is built] for their mana as Māori.

8. Here below is listed the tikanga [guidelines within and] of this Kawenata: - namely

a) The accord is of and for Ngāti Maniapoto and its many hapū.

e) Those of Ngāti Maniapoto who support the Māori King Movement.

i) Those of Ngāti Maniapoto who support the Government and its Law.

o) Those of Ngāti Maniapoto who support Te Whiti and his accomplishments. These are the spheres of influence of this Iwi, Ngaāti Maniapoto – This Iwi is one broken into three parts, in deed, and of philosophy. That is why the tikanga, the activities, and the voice [of the people] are not one, at this time, which has led to this Kawenata. We say we must meet, consolidate ourselves with our Māoritanga as the base for our Accord – and we should live with Love, within Law, and by faith. The Iwi is as [one house] an institution, hence the name, Te Nehenehe Nui.

9. We declare these words to be sincere, true, in perpetuity. “ This Kawenata will be a reminder of our Accord – and so the words [and sentiments] within it are formally adopted.

Let our minds, our voice, our deeds, and our customary, normal practices be as one from this time forward.”

Let this Accord be bound inextricably to the Mana of the people, along with the Autonomous Authority of Māoridom.

Our Mana is the vine, which binds and reinforces these as everlasting, in as much as the expression in this ancient word, ‘Ruru-wai-aka-tea.’

People – Make fast the lashings of the Waka. Build the house and the fortifications. Join thoughts to be of one mind in progressing this Accord. Be one in searching for and enacting the tikanga, by which the bounty of abundance is enjoyed by other of [like] importance across the land.

Consider the words of David, ‘It is indeed a sweet and precious thing when brothers sit together and are of one mind.’

10. The purpose of this Accord is to ensure that the people grow with integrity, in truth, and peaceably, in the hope that understanding grows, and the expectation that the men, women, and children will through our tikanga grow in stature, and prosper.

11. This Kawenata must be very carefully considered as a resource for Māori Schools in the Region. And to reinforce and amend the Laws affecting the Māori people.

12. As an organisation to accommodate Ngati Maniapoto’s Accord, within this Kawenata it is intended that the chiefs named below be installed as a council of elders to maintain and support the Iwi’s mana.

The people and the chiefs have decided that Te Wherowhero Tawhiao will sit as one of that council of elders. He is a son of Tawhiao, a grandson of Potatau Te Wherowhero. He has lived for some considerable time with this Iwi of his, Ngāti Maniapoto.

As he also descends from the aristocratic genealogies of Ngāti Maniapoto it is appropriate that he take his place in this council of elders of Ngati Maniapoto.

That council is:

Te Wherowhero Tawhiao

Te Rangituataka Takarei

Taonui Hikaka

Paku Wera

Te Aroa Haereti

Tarahuia Nahona

Kaahu Huatare

Tu-Mokemoke

Hari Matetoto

Haupokia te Pakaru

Tupotahi Tukorehu

Hotutaua Wetini

Hona Wahanui

Pohe Rainuha

(The authors of this Kawenata are the very core of these elders.)

In support of their own chiefly mana the mana of the Iwi is added. The mana and the voice of the Iwi is bestowed upon them, beginning from this time, and into the future.

13. The council of elders will call major meetings for the Iwi, they will decide and breathe life into the words and tikanga for Ngati Maniapoto. The decisions of this council and elders will be left as the final word, as Law in this Accord, in all major issues to do with the Iwi.

14. The Iwi are not to breach the decisions, or the resolutions of this council of elders, nor the tikanga of the iwi decided upon in the meetings.

15. In the organization of the mana and all the tikanga in this Accord, and in the Kawenata also, the majority decision of the Iwi will be adopted, including the resolutions and decisions of the Council of Elders as written here, similarly. A vote of the Iwi must be taken in all issues being considered.

16. The Iwi will appoint replacements for those elders who, through illness [or death] are not able to attend.

17. The council of Elders should sign their names, or place their marks on this Kawenata to indicate their acceptance of its tikanga. Those who sign will then be deemed appointed to the Council.

18. It is of prime importance, indeed essential that this Accord maintain the purity of the tikanga of the Māori people, and that in its deeds and operations, the appropriate tikanga and the voice of the Māori people be maintained, lest they be lost. And the understanding of those tikanga be passed on to the coming generations.

The tikanga must be conducted cautiously, ever mindful of the good for the Iwi.

19. A stone monument must be erected to commemorate this Accord.

All of Ngāti Maniapoto who sign this Kawenata will be known as Te Nehenehenui, within this Māoritanga Accord.

21. Hence we establish this Kawenata, for this generation and into the future for those generations to come, and affix our names and signatures below to attest to the truth and sincerity of our thoughts and assent to all the tikanga written in this Kawenata. This is written under the mana[auspices] of the Iwi of Ngāti Maniapoto this day the first of January 1904.

9. We declare these words to be sincere, true, in perpetuity. “ This Kawenata will be a reminder of our Accord – and so the words [and sentiments] within it are formally adopted. Let our minds, our voice, our deeds, and our customary, normal practices be as one from this time forward.”

Let this Accord be bound inextricably to the Mana of the people, along with the Autonomous Authority of Māoridom.

Our Mana is the vine, which binds and reinforces these as everlasting, in as much as the expression in this ancient word, ‘Ruru-wai-aka-tea.’

People – Make fast the lashings of the Waka. Build the house and the fortifications. Join thoughts to be of one mind in progressing this Accord. Be one in searching for and enacting the tikanga, by which the bounty of abundance is enjoyed by other of [like] importance across the land.

Consider the words of David, ‘It is indeed a sweet and precious thing when brothers sit together and are of one mind.

Appendix Two: Te Ohonga Ake Exhibition Catalogue



te Ohonga Ake
the weaver's awakening

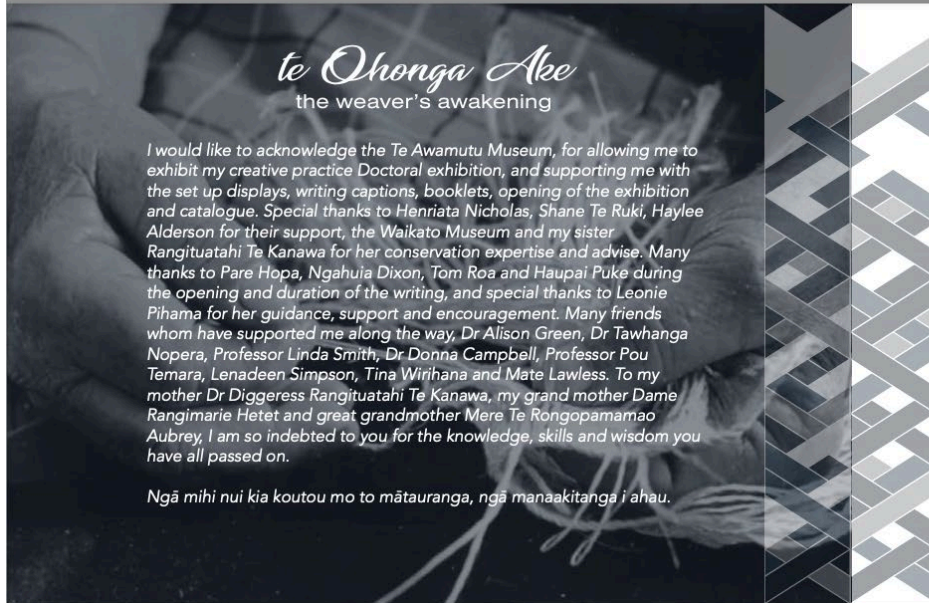
Te Awamutu
MUSEUM
EST. 1932
TE WHARE TAONGA O TE AWAMUTU

135 Roche Street, Te Awamutu. Ph: 07 8720085

Developed in association with the Te Kanawanui Trust and in collaboration with Te Whare Taonga o Waikato - Waikato Museum.

KAHUTOI TE KANAWA

Exegesis PHD Exhibition



te Ohonga Ake
the weaver's awakening

I would like to acknowledge the Te Awamutu Museum, for allowing me to exhibit my creative practice Doctoral exhibition, and supporting me with the set up displays, writing captions, booklets, opening of the exhibition and catalogue. Special thanks to Henriata Nicholas, Shane Te Ruki, Haylee Alderson for their support, the Waikato Museum and my sister Rangituatahi Te Kanawa for her conservation expertise and advise. Many thanks to Pare Hopa, Ngahua Dixon, Tom Roa and Haupai Puke during the opening and duration of the writing, and special thanks to Leonie Pihama for her guidance, support and encouragement. Many friends whom have supported me along the way, Dr Alison Green, Dr Tawhanga Nopera, Professor Linda Smith, Dr Donna Campbell, Professor Pou Temara, Lenadeen Simpson, Tina Wirihana and Mate Lawless. To my mother Dr Diggeress Rangituatahi Te Kanawa, my grand mother Dame Rangimarie Hetet and great grandmother Mere Te Rongopamamao Aubrey, I am so indebted to you for the knowledge, skills and wisdom you have all passed on.

Ngā mihi nui kia koutou mo to mātauranga, ngā manaakitanga i ahau.

The Phd creative work spans over a lifetime of commitment and dedication to our tupuna. Fortunately for me I was born into a whanau of kairaranga, that not only encompassed knowledge and skills of rāranga, whatu and tukutuku left from our tupuna, they shared this willingly to whom ever showed an interest. I included works from when I started learning raranga at the age of 5, and the progression of how new skills and knowledge developed into my teenage and adolescent years up to today. I don't consider myself a kairaranga that possesses the quality skills and knowledge of my mother, grandmother and great-grandmother, who have passed these down to our generation. What is the most important things is the continuation of their legacy remains in tact for the next generations to come.

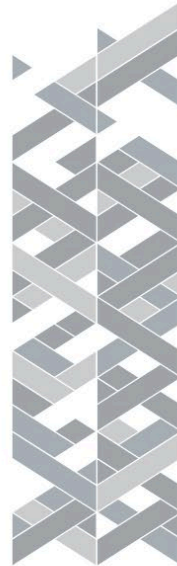
"He mahi na o tātou tupuna hei pupuri mo a tātou uri whakatupu"

A craft of our ancestors to keep for coming generations.

Intergenerational transfer of Māori Weaving Knowledge, and the replication of a Kete Pūkorō

Intergenerational transfer of Māori weaving knowledge is based on the succession and continuum of rāranga¹ and whatu² skills. A kaupapa³ Māori research methodology using the analogy of Te Ahō tapu⁴, defines the fundamental differences between knowledge transfer within whanau and hāpu compared to educational institutions, so that Māori weavers need not qualify themselves according to a national level standard, a problem that has been made clear during hui and conferences I have attended. The importance of this research is to show how the genesis of inherent knowledge skills, imbues the nature of our own knowledge systems. The creative component consists of a kete pūkorō⁵, a finely woven kete which, in the example used in this research, was used to squeeze the juice from the tutu berries. This pūkorō is the only one still existing, and is so fragile that it is no longer on public display. The fragility of the piece means that it is prone to damage through touch, movement and light exposure, so it is kept in a temperature controlled drawer in the Otago Museum, Dunedin. The uniqueness of this piece of work is in its construction, form and

¹Rāranga -Plaiting and overlaying of harakeke, kiekie and/or pingao
²Whatu -Finger weaving of muka, flax fibre
³Kaupapa - in this instance the objective
⁴Te Ahō Tapu - coherence of enduring patterns
⁵Kete pūkorō - a finely woven basket made from kiekie to squeeze out the juice of berries.



function. This tāonga⁶ is researched and analysed in relation to its construction, form and function in the finest detail. The kete pūkorō is then replicated to show how its creative intricacy serves also as a functional item where the juice extracted provided protein a vital element of human survival, such as that of the southern Māori people, Ngai Tahu. For example, the depth of thought needed in creating a vessel used to sift out the poisonous tutu kernels, becomes most evident through a finely skilled and accurate replication of the necessary weaving skills it took to make a kete pūkorō⁷ in the first place.

Another useful derivative of this research is that future working relationships between practitioners and Museums, galleries and archival storage places can evolve over time, to relive inherent knowledge and skills left by our tūpuna⁸ for future generations. This will be demonstrated through the engagement and dialogue I will have with the Otago Museum, in the process of replicating the kete pūkorō. This will show how the importance of the relationship between practitioner and Museum curator, to benefit firstly the history of the kete pūkorō and the richness of thought put into the creation as a functional form and an aesthetic piece of skilled artistic excellence.

⁶Tionga - a treasured artifact
⁷Tupuna - ancestors.

Some of the pieces I have incorporated in this exhibition have been prepared, processed and woven during the Phd creative study time period, which enhanced my thinking to create pieces such as the taniko wall hanging, the tukutuku panel, whariki and the pūkorō. All of these pieces were done over a period of two years.

*"To tātou waka, ko te rangimārie,
 te hoe o runga, te puna o te aroha e!"*

"Our waka is the waka of peace, the paddle that propels us forward
 is the source of love from above!"



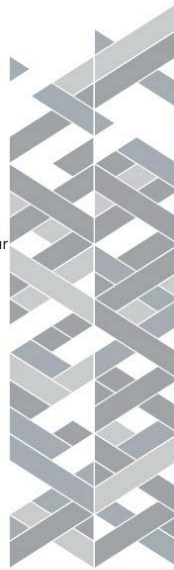
Ko te tīmatanga

The beginning of the kairaranga journey from a child, playing with harakeke, plaiting tipare, making 3, 4, 5, 6 and 8 plaits.

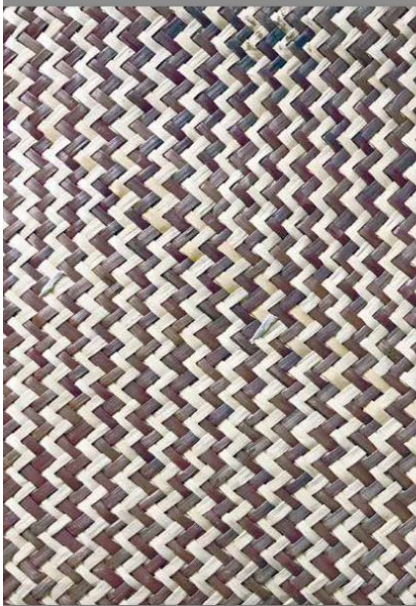




From plaiting to cornering, emerges the kono (food baskets) two corner kete, four corner kete, and kete pikau.



Tension and skills become more uniform and the clarity of symmetrical patterns and geometric vision becomes more familiar. Fascination with patterns, changing directions of whenu (harakeke strands) to create the open weave, called puareare.



Kete whakairo, patterns of metaphoric symbolism. The meanings are imbued within these, which become entrenched in the memory to pass on. Patterns such as; Koeakoea, representing the flow of the inanga(whitebait) and tuna in our waterways.



Karu o te whenua o wahi rua. Meaning that if we keep an eye on the land, and care for it so will the land take care of us.





Patangaro refers to the shape of a fly swat, however in our area it also pertained to building the kete of knowledge.



Kete Muka and Wall Hangings

Harakeke fibre, haaro (extracted with a muscle shell), miro (rolled on the leg) refined, the beginning of the whatu (weaving the weft and warp together).

A collaborative piece my nan Rangimarie, Mum and I prepared and wove together, when we discovered we all had the same tension. This is when nana encouraged me to start my first kakahu, after completing this wall hanging.



These two pieces are the collaborative pieces of work, woven my grandmother, mother and myself. The wall hanging was made as a demonstration piece for the Pacific arts festival in Townsville Australia, 1988. The kete muka with taniko band, made for a friend for her support and help. My grandmother finished the kete muka, I wove the taniko and my mother started the kete.



Kakahu

My first kakahu, started at the age of 23 and completed when I was 26.





"Ngā Roimata" this cloak gifted to me by my mother in 1999 and made in 1996, one year after the passing of my grandmother Rangimarie Hetet.



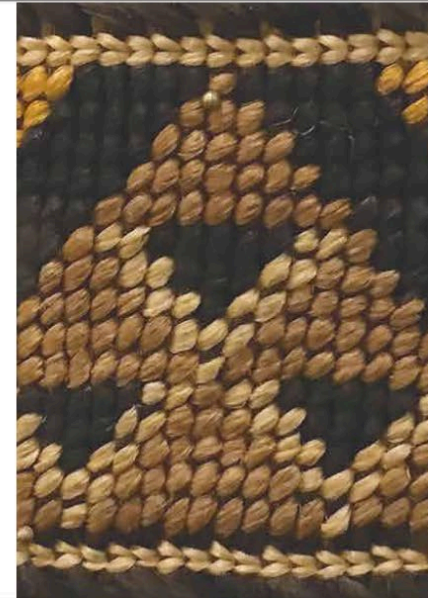
Piupiu
Piupiu, a combination of patterning with muka extraction, and customary dye practices.



Tukutuku
Tukutuku, the lattice work that binds together Pingao – the golden sand sedge, kiekie and kakaho. Embellished with patterns of history. This piece was made for our new Te Whare Kura o Maniapoto. Made in 2018.



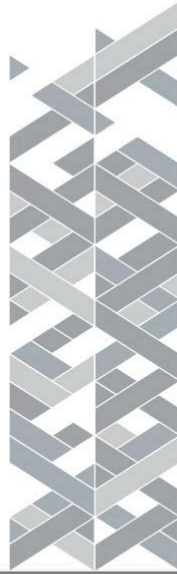
Taniko Headband
The body adornment, of a taniko head band. Woven with naturally dyed taniko aho.





Whariki

Whariki that tests the mathematical ability to make sure the patterns match and are intricately woven into each other to reveal the patterns. The whariki were laid on the floor of the whare whakairo, especially when welcoming visitors. Made of kiekie, an epiphyte grown our native bush.



Pūkoro

Pūkoro, hidden away for years in the dark, protected but not seen, and now enlightened, the ultimate test of refined rāranga/whatu. Takitoru and whakatutu patterning imbued within, brought back to this time, to awaken our minds of the unknown kairaranga.



Due to the mana of the unknown kairaranga, this replica of the pūkoro, is slightly larger than the original to understand the weave technique involved. This piece of work was woven over a period of ten months, harvesting from the Westcoast of the South Island, as I wanted to use the materials where the kiekie would have been gathered from of the original pūkoro piece. The kiekie from this area was sought after because of the long leaf, which meant that no joining needed to be done in the completed piece. I have tried my best to capture the rāranga technique and tension in the making of this replicated piece of work.

